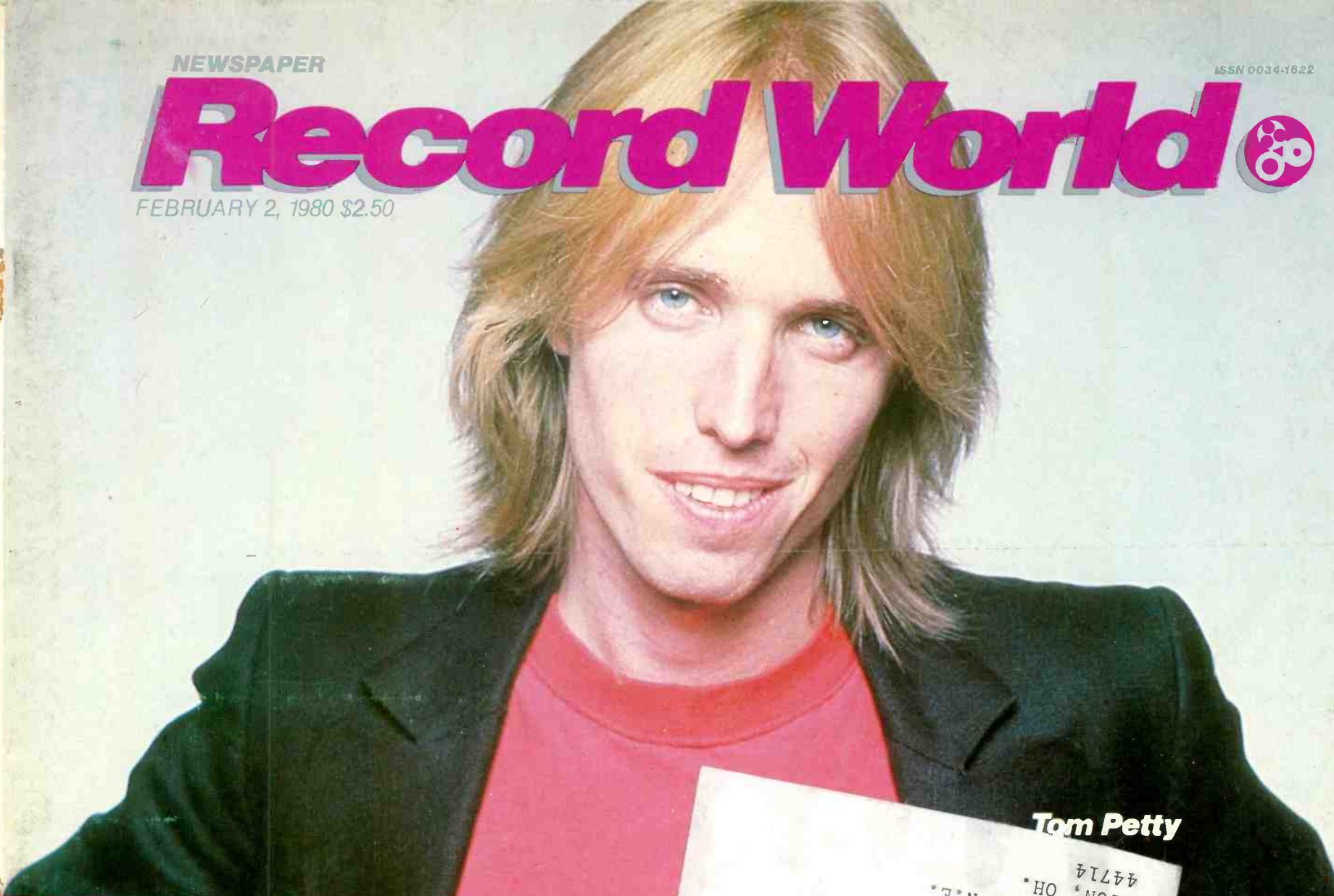
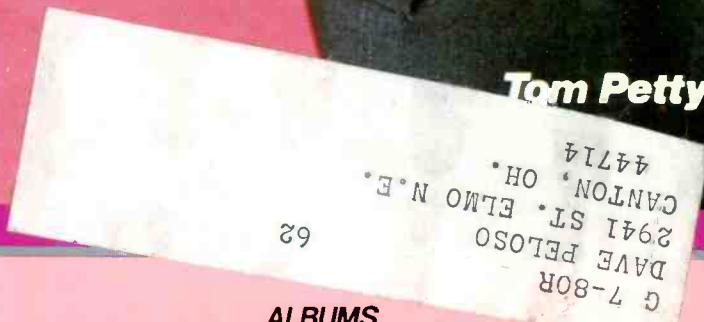


Record World

FEBRUARY 2, 1980 \$2.50



Tom Petty



Hits of the Week

SINGLES

LINDA RONSTADT, "HOW DO I MAKE YOU" (prod. by Asher) (writer: Steinberg) (Billy Steinberg Music) (2:25). This first release from her upcoming "Mad Love" LP shows how the new rock has revitalized Ronstadt's incomparable vocal talent. A fantastic multi-format rocker. Asylum 46602.



J. D. SOUTHER, "WHITE RHYTHM AND BLUES" (prod. by Souther) (writer: Souther) (Ice Age, ASCAP) (4:40). Souther earned a top 10 hit with his "You're Only Lonely" and this follow-up is another touching ballad that's sure to score heavily with A/C-pop listeners. Columbia 1-11196.



GQ, "STANDING OVATION" (prod. by Simpson) (writers: LeBlanc-Lane-Crier-Service) (Arista, ASCAP/Careers, BMI) (3:44). '79 was a banner year for GQ with a platinum LP and two smash singles. They start '80 with more of the same on this funky dancer from the new "Two" LP. Arista 0483.



THE POLICE, "BRING ON THE NIGHT" (prod. by Gray-group) (writer: Sting) (Virgin, ASCAP) (3:17). Captivating soprano vocals join a pulsating guitar and thumping drum as the Police issue more of their premium reggae rock. A refreshing sound that's primed for AOR-pop. A&M 2218.



SLEEPERS

THE SEARCHERS, "IT'S TOO LATE" (prod. by Moran) (writer: David) (Rockfield/Almo, ASCAP) (3:27). The Searchers were at the forefront of the mid-sixties British invasion and they return here with two original members and more bright, hook-filled pop-rock. Sire 49175 (WB).



THE INMATES, "THE WALK" (prod. by Maile) (writers: McCracklin-Garlic) (Arc, BMI) (2:44). This second generation British blues-rock band releases its second single from the impressive debut LP. Raunchy guitars and sassy vocals are reminiscent of early Stones-Animals. Polydor 2058.



TARNEY/SPENCER BAND, "CATHY'S CLOWN" (prod. by Tarney-Spencer) (writers: Everly Bros.) (Acuff-Rose, BMI) (3:23). The old axiom about history repeating itself is appropriate here as 20 years after this song hit #1, it appears again with an incessant beat & smooth falsettos. A&M 2214.



THE B-52'S "ROCK LOBSTER" (prod. by Blackwell) (writers: Schneider-Wilson) (Boo-fant Tunes, BMI) (4:52). The dance-oriented-rock band from Georgia has already charmed critics and cults. This quirky, intriguing cut from their self-titled LP should do the same for AOR-pop fans. WB 49173.



ALBUMS

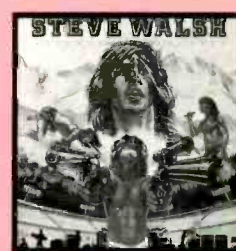
NAZARETH, "MALICE IN WONDERLAND." The group's heavy metal rock has been selling gold for years but they've taken a decided, and more complicated, approach here. Produced by Jeff Baxter, the LP's sound is pop-ish with more emphasis on vocals than guitars. "Holiday" is the standout. A&M SP-4799 (8.98).



THE J. GEILS BAND, "LOVE STINKS." J. Geils is another hard rock band that's gone for a slightly different sound and the transformation has been highly successful. This new disc shows off a variety of moods from light rock to the chunky "Night Time." A stunner. EMI-America SOO-17016 (8.98).



STEVE WALSH, "SCHEMER-DREAMER." Walsh is still the lead singer of Kansas but chose this solo outing to show off his own brand of rock. The back-up musicians (including two Dixie Dregs) are expert and Walsh's vocals are pop perfect. Numerous singles to choose from. Kirshner JZ 36320 (CBS) (7.98).



THE JAM, "SETTING SONS." The group was one of the first "punk" bands to gain U.S. acceptance and this LP, with smoothed out rhythms and some tasty additional arrangements, could easily double their audience. The single, "Eton Rifles," has AOR and AM appeal. Polydor PD-1-6249 (7.98).



"RAPPER'S DELIGHT" THE ALBUM!



SH245

SUGARHILL RECORDS, LTD. DISTRIBUTORS LIST

ALL SOUTH DISTRIBUTING
New Orleans, Louisiana

ARC JAY KAY
Clawson, Michigan

AQUARIUS DISTRIBUTING
East Hartford, Connecticut

ASSOCIATED RECORDS
Phoenix, Arizona

AUDIES ONE STOP
Milwaukee, Wisconsin

BEST RECORD
Buffalo, New York

BIB RECORD
Charlotte, North Carolina

BIG STATE
Dallas, Texas

CAMBRIDGE ONE STOP
Framingham, Massachusetts

CHIPS RECORD
Pennsauken, New Jersey

HOT LINE
Memphis, Tennessee

TONE
Hialeah, Florida

M. B. KRUPP
El Paso, Texas

M. S. DISTRIBUTING CO.
Morton Grove, Illinois

M. J. S. ENTERPRISES
Miami, Florida

MICROPHONE MUSIC
Honolulu, Hawaii

MIDDLE WEST RECORD
St. Louis, Missouri

PAN AMERICAN
Denver, Colorado

MUSIC BROKERS
Los Angeles, California

MUSIC CITY
Nashville, Tennessee

PACIFIC RECORD AND TAPE
Emeryville, California

PICKWICK
Minneapolis, Minnesota

P.I.K.S.
Cleveland, Ohio

RADIO DOCTORS
Milwaukee, Wisconsin

SOUL CITY ONE STOP
Los Angeles, California

SOUND RECORDS AND TAPES
Seattle, Washington

STANS RECORD
Shreveport, Louisiana

SUNSHINE RECORD
New York, New York

TARA RECORDS AND TAPES
Atlanta, Georgia

JOSEPH M. ZAMOISKI CO.
Baltimore, Maryland

Record World



FEBRUARY 2, 1980

FCC Revokes Three RKO TV Licenses; Radio Being Probed

■ WASHINGTON — The Federal Communications Commission voted 4 to 3 last Thursday (24) to strip RKO General Inc. of licenses for three major television stations in Boston, New York and Los Angeles. The action may have far-reaching effects on both television and radio stations and

(Continued on page 26)

Singles Chart Has an A/C Look

By GREG BRODSKY

■ NEW YORK — For 11 straight weeks, dating back to early November, the number one single position has been held by adult/contemporary hits. The current charttopper, Kenny Rogers' (UA) "Coward of the County," follows Michael Jackson (Epic), Rupert Holmes (MCA), Styx (A&M), and the Streisand-Summer (Columbia-Casablanca) duet that reached

(Continued on page 50)

Columbia Top Label in '79 Chart Share; WEA Again Leads All Distrib. Groups

By MARC KIRKEBY & JEFFREY PEISCH

■ NEW YORK — Columbia Records again had a larger share of *Record World's* albums and singles charts than any other individual label in 1979, a year in which the Warner-Elektra-Atlantic group of labels again had the largest share of any group or distribution company.

The domination of record sales and radio airplay by the six companies which own their own distribution—WEA, CBS, Polygram, Capitol-EMI, RCA and MCA—also accelerated during the year: the branch-distributed majors increased their share of singles chart positions from 74 to approximately 86 percent, and their share of album chart positions from 74 to approximately 83 percent.

Four other companies—Arista, Motown, TK and Chrysalis—dominated the independently-distributed labels during the year, with about 12 percent of the sin-

gles and album chart positions. The six majors and four leading independents thus controlled roughly 98 percent of the singles chart and 96 percent of the album chart positions.

These totals reflect an analysis of each week's top 100 singles and album charts for 1979. Companies were given one point for each record on each chart; a record listed for 52 weeks on the album chart, for example, would thus earn 52 points. The results do not take into account relative positions on the charts—a number one record earned no more points than a number 100—and so do not exactly reflect a company's sales or airplay strength. Instead the analysis breaks down chart shares as many companies already to measure their own performances.

For the individual company categories, any label with a separate staff or structure was considered separately, even if it was a wholly-owned subsidiary of a

large company; any company not wholly-owned by a major was considered separately even if shared staff. Where several in-house labels shared staff, they were added together.

Capitol and EMI-America/United Artists, and Warner Bros. and Warner-Curb were therefore tallied separately, while Elektra/Asylum and Motown/Gordy/Tamla were counted together.

After a year of upheaval in the record business, some of the individual-label totals were difficult to compile. Such labels as Cotillion and Horizon, for example, were counted as separate from Atlantic and A&M even though they merged staff functions during the year. ABC was counted as an independent for its two months of operations even though it became part of MCA (and dropped its label identification) in March.

Columbia (548) again led its competitors in singles shares by a wide margin, although Warner Bros. (354) replaced RSO in sec-

(Continued on page 32)

Movies, Smaller Deals Dominate MIDEM

By VAL FALLOON & JIM SIMPSON

■ CANNES — "Cautious optimism," the industry's favorite catchphrase throughout 1979, was reflected at the 1980 MIDEM, with no major deals announced apart from the Pink Floyd signing to Chappell (see separate story).

Though the Palais des Festivals has been extended to accommodate extra stands, the general comment was that the participants in this year's event were

much fewer than last year—hotel rooms were cheaper and there were plenty of vacant seats in the restaurant. However, Bernard Chevry, in his welcoming address, stated that following last year's global recession, "MIDEM is more indispensable than ever. This year is definitely an important one," continued Chevry. "Professionals need to meet and exchange ideas and talk about finding answers to the problems. This year, producers will keep a close watch and try

to monitor new trends."

His comment that each company had sent its top representatives was backed up by the participants: those that were in Cannes were here to do business. Not on a grand scale, however—sub-publishing and licensing deals were certainly being done, but the amounts of money changing hands were "sensible," companies claimed. The state of flux in the industry was reflected in the lack of any particular

(Continued on page 45)

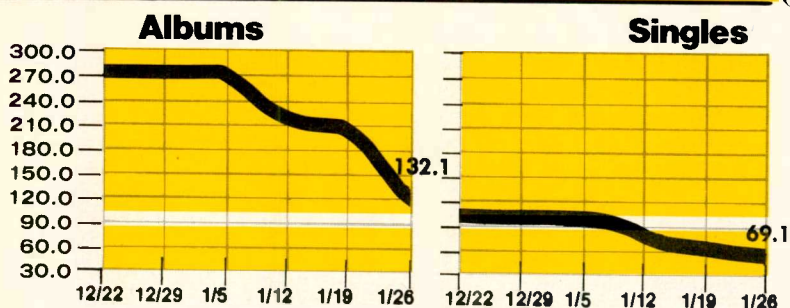
Summer, Jackson Top American Music Awards

■ LOS ANGELES — Donna Summer, Michael Jackson, the Bee Gees, and Kenny Rogers were multiple winners of the seventh annual American Music Awards. Winners of the 15 awards in three major categories were presented with trophies during a two-hour, live prime time special

(Continued on page 42)

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.

NARM in '79: A Year of Progress

By DAVID MCGEE

■ NEW YORK—The 1979 annual report of the National Association of Recording Merchandisers shows the last year of the decade to have been one of the most productive ever in the trade organization's 22-year history. Upon taking office three years ago, executive VP Joe Cohen set out to make NARM more responsive to its members' needs by implementing relevant service programs designed to facilitate more efficient day-to-day store operation and, ideally, to maximize profits. Among the major achievements of 1979:

the establishment of a bank card program and a retail management certification program, and the announcement of a year-long industry-wide retail promotion pushing records as gifts. And with 1980 only a month old, NARM is on the verge of succeeding in its efforts to reduce freight costs for member companies.

One of Cohen's primary tasks has been to develop better lines of communication with NARM's members. In this regard, regional meetings have proven invaluable

(Continued on page 46)

Contents



■ **Page 44.** Several Polygram announcements were the talk of this year's MIDEM, including the unveiling of a new joint label venture in Japan and the signing of Pink Floyd to Polygram's publishing subsidiary, Chappell Music. RW's coverage of MIDEM details the Polygram deals.



■ **Page 12.** In the second part of RW's Dialogue with several of the founders of Musicians United for Safe Energy, Bonnie Raitt, John Hall and Graham Nash talk about the staging of the September MUSE concerts, the selling of the "No Nukes" LP, and the effect the anti-nuclear movement has had on their careers.

departments

Album Airplay Report	Pages 24-25
Album Chart	Page 36
Album Picks	Page 16
Black Oriented Music	Pages 39-40
Picks of the Week	Page 39
Black Oriented Singles Chart	Page 40
Black Oriented Album Chart	Page 39
Black Music Report	Page 39
Classical	Page 43
Coast	Page 17
Country	Pages 53-57
Country Album Chart	Page 55
Country Hot Line	Page 54
Country Picks of the Week	Page 52
Country Singles Chart	Page 56

Country Singles Picks	Page 54
Nashville Report	Page 52
Cover Story	Page 19
Disco	Pages 18, 34
Disco File	Page 18
Disco File Top 50	Page 34
Discotheque Hit Parade	Page 18
International	Pages 44-47
England's Top 25	Page 47
France	Page 47
Japan	Page 47
Jazz LP Chart	Page 49
Latin American	Pages 48-50
Album Picks	Page 49
Hit Parade	Page 50
New York, N.Y.	Page 15
Radio World	Page 26
Retail Report	Page 35
Singles Chart	Page 23
Singles Picks	Page 14

Powerhouse Picks

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

Andy Gibb (RSO) "Desire."

Out-of-the-box adds have quickly developed into debut chart numbers at many stations across the country and have begun to generate sales.

BMI Wins Increase In CBS Interim Fee

■ **NEW YORK**—In the 10 year-old suit of CBS against BMI and ASCAP relating to the licensing of music on network television, the Federal District Court in New York last week granted BMI's motion to have the interim fee payable by CBS to BMI increased from \$1,700,000 per year to \$2,600,000 per year effective January 1, 1980.

Lasker Opinion

In his opinion issued on January 21, 1980 Judge Morris Lasker granted the relief sought by BMI. He stated that "the fundamental question at this time is who should bear the burden of the uncertainty which must exist until final judgment. BMI members have borne the burden of a freeze since 1970, and of the existing freeze since 1972. In light of the circumstances described above, it is equitable that it now be assumed by the plaintiff which has been the loser, at least so far, in this court and in the United States Supreme Court."

The suit by CBS commenced in 1969 and reached the U.S. Supreme Court in 1979. The High Court has sent the case back to the U.S. Court of Appeals for further proceedings. No further action has been taken by the Court of Appeals at this time.

(Continued on page 50)

Tribunal Urges New ASCAP-PBS Agreement

By **BILL HOLLAND**

■ **WASHINGTON** — The Copyright Royalty Tribunal sent Congress a report last week urging reconsideration of the necessity of a government-proposed license for public broadcasting's use of the ASCAP repertoire.

The report, according to Tom Brennan, chairman of the Tribunal, concluded "the needs of public broadcasting could be met without a compulsory license," and instead the broadcasters should enter into "a voluntary agreement" with ASCAP.

Two years ago, ASCAP had not accepted the offer of public broadcasters of \$400,000, and had brought the matter to the CRT. After six months of testimony, the tribunal, under Congressional mandate, had decided on a \$1.25 million flat yearly fee for a compulsory license for use of the ASCAP repertoire (RW, June 17, 1978).

Unlike ASCAP, BMI and SESAC had entered into voluntary blanket license-fee agreements with public broadcasting, arriving at yearly fees of \$250,000 for BMI and \$50,000 for SESAC.

The tribunal's report urged

(Continued on page 50)

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

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 Iannello/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

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 Ratliff/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, Latham 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 Maranon #7
6 To, Derecha

Madrid 10, Spain
Phone: 445-7217

MEXICO
VILO ARIAS SILVA

Apartado Postal 9-281
Mexico 10, D.F.

Phone: (905) 294-1941
CIRCULATION DEPT.

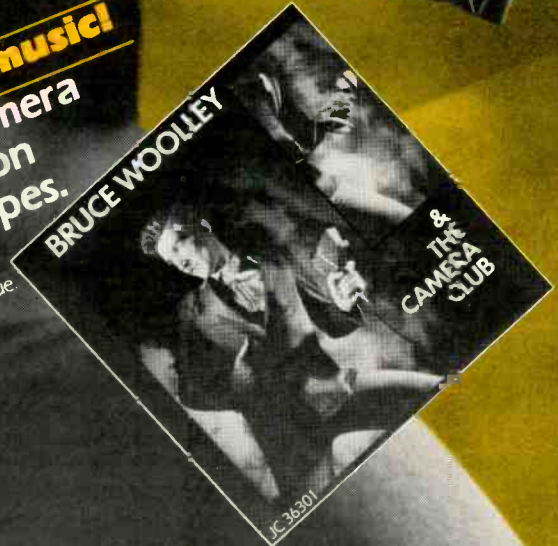
MICHAEL MIGNEMI
CIRCULATION MGR.

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—\$110; AIR MAIL—\$175; FOREIGN AIR MAIL—\$185. 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, 1967 Broadway, New York, N.Y. 10019.

Copyright © 1980 by
RECORD WORLD PUBLISHING CO., INC.
VOL. 36, NO. 1697

Hold it...we think you're gonna like this picture!
 "Bruce Woolley & The Camera Club." The American debut of the man people are hailing as the most important new British rock artist. An album of songs for a wired nation, like the electromorphic international smash, "Video Killed the Radio Star."
Get your hands on the music!
 "Bruce Woolley & The Camera Club." The first exposure, on Columbia Records and Tapes.



Buy it once. Enjoy it a lifetime. Recorded music is your best entertainment value.

Produced by Mike Hurst.
 "Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.

Thorn Chairman Quells EMI Music Sale Report

■ LOS ANGELES — Corporate sources at both 20th-Century Fox Film Corporation and Thorn Electrical Industries, Ltd., last week sought to stifle rumors of a Fox bid for Thorn's newly-acquired music interests via its merger with EMI. While leaving the door open for future dealings, a statement issued Tuesday (22) here by Thorn chairman Sir Richard Cave stressed the British corporation's resolve to support current EMI music divisions management.

Meanwhile, a Fox spokesperson denied any formal bid had been made for acquisition of the worldwide EMI music interests, including its U. S. based companies, Capitol Records, United Artists/EMI America Records and Screen Gems Music.

Thorn's statement, released while its chairman was in Los Angeles on the second stop in a visit to U. S. management, did not directly address reports of a possible divestiture of its music

industry interests. Instead, Sir Richard Cave praised executives at the divisions, and asserted Thorn's ongoing commitment to the entertainment industry opportunities possible through the existing Thorn-EMI organizations.

"EMI's recent merger with Thorn brings new strengths and greater financial resources to support EMI Music through the rather difficult period presently facing the entire record industry. Nevertheless, we consider that EMI Music will make a success of their future on their own and has no need of any new partners," the Thorn chairman was quoted as saying.

"We fully recognize that EMI's worldwide music business requires central direction from the U. S. under Bhaskar Menon's leadership, and that internationalism is the key to future success. It is, therefore, specially encouraging to have seen at first hand the strengths of our North American music operations.

"Thorn has a substantial interest in, and commitment to, audio-visual consumer developments in the '80s. We intend to ensure that our music companies are properly equipped to participate in the vast video-graph software market which will open up in this decade."

Although Fox has already generated other speculation regarding possible music interest acquisition, current rumors centering on Thorn remain premature. Corporate press officer Phil Meyers would not elaborate on possible negotiations with Thorn, beyond denying any bid had been tendered to date.

Thorn's merger with EMI, Ltd., was only completed last month, when both firm's boards approved the move on December 5.

Polygram Firms Decca Deal

■ LONDON—The boards of Decca Limited and the Polygram Group announced January 17 that they had reached agreement on the acquisition by Polygram of certain of Decca's recording and music publishing activities in the United Kingdom and internationally effective from December 31, 1979. The proposed acquisition was announced in October.

The agreement is subject to final approval by the Decca shareholders at a meeting to be held at the beginning of February.

Background

In a statement explaining the background to the disposal, a Decca spokesperson commented that the recording and music publishing activities of the group had suffered considerable loss over the past few years, although the high reputation of the classical catalogue had been fully maintained. Decca had steadily increased its investment in new recording, but success in the classical field had not proved sufficient to maintain the profitability in recent world market conditions.

The worldwide record and music publishing activities of the Polygram Group operating in 31 countries represent a sound basis for the maintenance of the profiles of the established Decca and London labels, as well as ensuring continued success for their artists, according to a Polygram statement.

RIAA and FBI Seized \$50 Million In Bogus Tapes, Equipment in 1979

■ NEW YORK—Working with the Recording Industry Association of America anti-piracy intelligence unit in 1979, the FBI and local law enforcement agencies confiscated more than \$50 million worth of illegal record counterfeiting and tape duplicating equipment, counterfeited LPs, pirate 8-tracks and cassettes, and related materials.

The estimated value of the confiscated hardware and software represents just a sampling of 28 major actions in 16 states, according to Jules Yarnell, RIAA special counsel on anti-piracy.

Among the software retrieved in the various raids is more than 108,000 pirate and bootleg 8-tracks and cassettes, 27,000 counterfeit LPs, some 500,000 counterfeit and pirate Spanish-language 8-track labels, 60,000 counterfeit sleeves and thousands of additional LPs and tapes taken in large-tonnage seizures that are not broken down by item.

At the same time, more than \$5 million worth of raw materials, machinery, counterfeit LPs and 8-tracks was destroyed under court orders in connection with previous confiscations. Included were 173,000 counterfeit LPs and 8-tracks in the seizure from John LaMonte d/b/a House of Sounds, in June; thousands of 8-tracks, machinery and raw materials in the R&A Audio (Ramon Gutierrez) raid, in July, and 4,300 8-tracks in the action against Elton and David Sewell d/b/a David's Novelties, in September.

Also noted are several important criminal prosecutions and adjudications, and substantially strengthened anti-piracy statutes in the key states of New York and California.

Among the criminal prosecutions, David Heilman was found guilty of 18 counts of copyright infringement and sentenced to a

six-month jail sentence, with a \$9,000 fine, currently under appeal, in the U.S. District Court, Northern District of Illinois. Heilman and E-C Tape also were hit by a summary judgment of more than \$4 million in Milwaukee County Circuit Court in December, following a two-week civil trial on the issue of damages based on an earlier summary judgment on liability upheld by the Wisconsin Court of Appeals.

In the first conviction resulting from the FBI raids in December 1978 in five east coast states, Frank Martino, principal of Ramart Printing Corp., Central Islip, N.Y., pled guilty to a two-count indictment charging him with wire fraud and copyright infringement, in U.S. District Court, Eastern District of N.Y. The plea was accepted conditional on his agreement to cooperate with the government against the individuals involved in the scheme, and he was sentenced to three months in jail and fined \$15,000 in May.

In the first case where state law was successfully applied to, and protected rights arising from post-1972 recordings, Robert

(Continued on page 41)

RCA Reports '79 Was Best Year

■ NEW YORK — RCA set new records for sales and earnings in 1979 and topped the \$7 billion mark for the first time, although research and development costs for projects including the SelectaVision videodisc system, and a sluggish performance by RCA Records, contributed to a fourth-quarter profit slump.

Net Income

For 1979, RCA reported net income of \$283.8 million, or \$3.72 a common share, on sales of \$7.45 billion, compared with net income of \$278.4 million, or \$3.65 a share, on sales of \$6.60 billion in 1978.

For the three months ended December 31, RCA's net income was \$70.1 million, or \$.92 per share, on sales of \$1.98 billion, down from \$75.2 million, or \$.99 a share, on sales of \$1.85 billion for the fourth quarter of 1978.

According to a statement from RCA chairman Edgar H. Griffiths, RCA has spent more in developmental funds for the SelectaVision project than for any other project in its history. The decline in performance by RCA Records, according to the statement, came "primarily as the result of an industry slowdown that produced large returns of records by dealers."

Getting The Knack



Capitol recording group The Knack recently performed a concert at Utah State University in Logan, Utah, and after the show, the band and its crew hosted a backstage gathering for local media reps and supporters. Among the guests attending was Jay Osmond. Pictured during the festivities are The Knack and members of their crew.

Rock 'n Roll Is No Further Than The Tip Of Your Nose.*



FLASHMAKER



LOVE STINKS
J. GEILS
EMI-America

including
"COME BACK"



RW

90

BB



CB

82



(INDUSTRY ONLY)

a new album from
THE J. GEILS BAND

S00-17016

ON EMI-AMERICA RECORDS

©1980 EMI-AMERICA RECORDS, INC.

PRODUCED BY SETH JUSTMAN ENGINEERED BY DAVE THOERNER

RCA, Whittaker Sponsor Unesco Song Contest

By MARC KIRKEBY

■ NEW YORK—Roger Whittaker and RCA Records will join with the United Nations Educational, Scientific and Cultural Organization (Unesco) to sponsor a worldwide songwriting competition for children, the principals announced at a United Nations news conference last week.

Entitled "Children Helping Children," the contest will solicit song lyrics from children aged 15 and under from any of Unesco's 148 member nations. Whittaker will compose music for at least the top two lyrics selected, and will record them on a single to be released by RCA. RCA and Whittaker will donate their recording and publishing profits from the specially-packaged single to Unesco projects.

Whittaker will also perform the songs at a Radio City Music Hall concert next October, one stop on a 40-date tour for the British performer. The composer of the top song, and his or her parents, will be flown to New York and introduced on stage by Whittaker.

Joining Whittaker at the January 22 news conference were Lucio Attinelli, director of special events for Unesco and a representative of Unesco director-general Amadou-Mahtar M'Bow, and Robert D. Summer, president of RCA Records.

"I'm glad we at RCA will be a small part of all the good things to come from this competition," Summer said.

Whittaker commented that if either song becomes a hit, the profits from it might net \$5 million or more for Unesco's Education for Handicapped Children Program.

Whittaker also said that he got the idea for the competition from a similar contest he had sponsored while hosting a BBC radio program in the early seventies. The winning lyric became "The Last Farewell," Whittaker's biggest hit and the song for which he is best known to American audiences.

Whittaker did a concert for Unesco last year in Vienna, and

WB Pacts The Who

■ LOS ANGELES — It was officially announced this week that The Who have been signed to a long term exclusive recording contract with Warner Bros. Records for the United States and Canada. The announcement was made jointly by Warner Bros. board chairman and president Mo Ostin and The Who's manager Bill Curbishley. The agreement, commencing immediately, covers all future product from the group.

has long been involved with charitable organizations in the U.K. A native of Kenya, he has sold millions of records and written some 300 songs since beginning his musical career in the mid-sixties.

Song entries will be collected by the national commission for Unesco in each member country, and five songs from each of five geographic regions will be forwarded to Unesco headquarters in Paris for final judging by a panel headed by actor Peter Ustinov and violinist Yehudi Menuhin. The panel will select six entries to be sent to Whittaker, who will choose the winners himself.

In a similar competition of children's drawings held by Unesco last year, some 800,000 children submitted entries.

Grammy Presenters Set For Telecast

■ LOS ANGELES — George Benson, Johnny Cash, Charlie Daniels Band, The Doobie Brothers, Bob Dylan, James Galway, Kenny Loggins and Dionne Warwick will be among the recording artists set by Pierre Cossette Productions, who will join host Kenny Rogers on "The 22nd Annual Grammy Awards Show," live special to be broadcast Wednesday, Feb. 27 (9:00-11:00 pm, ET) on the CBS Television Network.

Additional performers and presenters will be announced shortly.

Regional Breakouts

Singles

East:

Toto (Columbia)
Rupert Holmes (MCA/Infinity)
Barry Manilow (Arista)
Pat Benatar (Chrysalis)
Pink Floyd (Columbia)

South:

Barry Manilow (Arista)
Pat Benatar (Chrysalis)
Linda Ronstadt (Asylum)
Tom Petty (Backstreet)
Nicolette Larson (Warner Bros.)

Midwest:

Andy Gibb (RSO)
Rupert Holmes (MCA/Infinity)
Tom Petty (Backstreet)
Molly Hatchet (Epic)
Chuck Mangione (A&M)

West:

Rupert Holmes (MCA/Infinity)
Pat Benatar (Chrysalis)
Kool & The Gang (De-Lite)
Tom Petty (Backstreet)
Pink Floyd (Columbia)

'Christmas' Gold



Dick Asher, deputy president and chief operating officer, CBS Records Group, and Bruce Lundvall, president, CBS Records Division, recently presented conductor Leonard Bernstein and Oakley Evans, director of the Mormon Tabernacle Choir, with gold record plaques for "The Joy of Christmas." Also on hand were John McClure, who produced the album, and Winston Fitzgerald, music administrator of the New York Philharmonic. This album is the eighth classical music record ever to be certified by the RIAA. The Choir's most recent album on CBS Masterworks is "A Grand Night for singing" with Sherrill Milnes. Pictured are, from left: Lundvall; Evans; McClure; Bernstein; Simon Schmidt, vice president and general manager, CBS Masterworks; Asher; and Winston Fitzgerald, music administrator of the New York Philharmonic.

Asher To Address B'nai B'rith Lodge

■ NEW YORK — Dick Asher, deputy president and chief operating officer, CBS/Records Group, will speak on the music business on Monday, February 4 at 7:15 p.m. at the Sutton Place Synagogue, 225 E. 51 Street in New York City. The gathering, which is open to the public, is sponsored by the Music & Performing Arts Lodge of B'nai B'rith. Asher will speak briefly and then answer questions.

Paul Pieretti Named Bearsville Promo Dir.

■ LOS ANGELES — Paul Pieretti has been named national promotion director for Bearsville Records, it was announced by Howard Rosen, vice president/general manager for the label.

WEA Corp. Sets Video Sales Policy

■ LOS ANGELES — WEA Corp. has launched its initial foray into video software sales with a detailed sales policy, announced in tandem with the market introduction of WCI Home Video, covering payment guidelines, volume-based available discounts and defective product.

As outlined in a January 3 letter to accounts, WEA's initial videocassette policy, prepared for its sister division's first release of 21 feature film titles, covering both an introductory sales program adding additional incentives available through Feb. 22, and the distribution giant's basic sales policy and volume discounts.

WEA's announcement coincided with WCI home Video's CES debut (RW, Jan. 19, 1980), which also marked the kick-off of the current special program, which allows an additional three percent discount with 90-day dating.

Discounts

Volume discounts are being made available outside that program, computed from the net volume of product shipped to each location. Accounts can become eligible for discounts ranging from one to five percent off the WEA base price, based on sales volume: with more than \$5,000 in sales, an account earns a one percent discount, with \$20,000 in sales the point of qualification for a three percent break. Sales over \$60,000 qualify for the full five percent discount.

WEA has advised accounts that it retains the right to make periodic adjustments to that discounting schedule. Discounts will be credited as a rebate back to the first purchase, upon an account's attainment of each successive volume target.

While providing those volume
(Continued on page 41)

He's Never Looked Better

Kenny Rogers "Coward Of The County" UA-X1327-Y

Record World Singles

FEBRUARY 2, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

FEB. 2 JAN. 26

WKS. ON
CHART

1 2 COWARD OF THE COUNTY
KENNY ROGERS
United Artists 1327



10

Produced by Larry Butler
Management: Kragen & Company

On United Artists Records and Tapes

© 1979 Liberty/United Records, Inc.

AmericanRadioHistory.Com



Feyline Finds Denver Success Lies Over (and in) the Rainbow

By SAMUEL GRAHAM

■ DENVER — After an extraordinarily successful 12 months with its new Rainbow Music Hall facility—a year in which, according to several spokesmen, the venue presented some 170-180 shows, each of them playing to near-capacity audiences—the Denver-based Feyline Presents, Inc. is anticipating an even better year in 1980. Among the concert promotion/management firm's new plans, it was revealed recently, is the Feyline Records label, to be distributed by CBS.

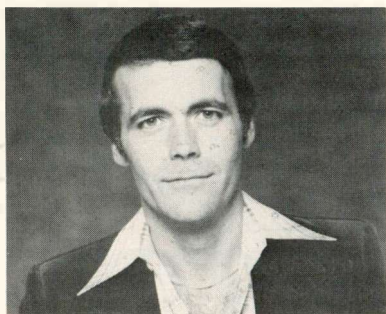
At a first anniversary concert featuring Bob Dylan, Pat Benatar and Oregon's the Hotz (a Feyline Records signing) last week, Feyline principal Barry Fey told RW that the 1400-seat venue's success has "exceeded anything even the most optimistic person could have dreamed of. The acceptance has been incredible."

Ideal Size

The Feyline-leased hall, which has presented such acts as Willie Nelson, the Police, Crystal Gayle, Blondie, Journey and a good many others, is a converted triple-movie theater complex featuring permanent light and sound installations and built-in eight-track (soon to be 16-track) recording facilities. According to Fey, the renovated Rainbow, which opened on January 22, 1979 with Jerry Jeff Walker, was completed both ahead of sched-

A&M Names Losmann International/Vice Pres.

■ LOS ANGELES — Gil Friesen, president, A&M Records, has announced the appointment of Jack Losmann to the position of vice president, international.



Jack Losmann

Losmann, who worked in marketing and sales promotion prior to joining A&M in 1973, was named operations manager in 1975, international marketing director in 1977, and managing director, international in March, 1979.

As vice president of international he will oversee all aspects of A&M's affiliate operations worldwide with emphasis on marketing and promotion.

ule and at a cost considerably lower than had been anticipated.

Fey noted that "although we didn't specifically look for a place this size, we think it's ideal. One of the main things is the proximity of the seats to the stage—none is farther than 75 feet away. The groups who come here love that, and so do the kids. And the location is perfect, too."

Crucial Link

Chuck Morris, former owner of Denver's Ebbet's Field and now a Feyline vice president, indicated that a hall the size of the Rainbow provides a much-needed link in the chain of venues that proceeds from small clubs to large auditoriums and eventually outdoor arenas and the like. "It's an important axiom in this business that the first person (promoter) who works with an act in a town should also be the last," Morris said. "If you book an act the first time and do a good job, their allegiance usually sticks—and so does the promoter's. A small facility like this helps develop the early relationship of a band with a promoter. That's why we wanted a place like the Rainbow, so we wouldn't lose touch with the up-and-comers. We can build an act faster from here; Pat Benatar is a good example, or Blackfoot—we're putting them into Red Rocks (an 8500-seater) next because they've done so well here."

By the same token, Morris continued, the Rainbow and its like may also supersede many of the three-to-five thousand-seat venues currently favored by well-established concert attractions. "I think the days of the three thousand-seater are becoming obsolete," Morris said, "because neither the act nor the promoter

(Continued on page 41)

PolyGram Pubberies Set New Appointments

■ HAMBURG — Heinz T. Voigt, president, PolyGram Publishing-Division, has announced the following appointments.

Jan Cook has been appointed vice president, publishing division, from controller. Nicholas Firth becomes vice president, publishing division and executive vice president, Chappell International. Ton Smits becomes vice president, publishing division and executive vice president, Intersong International. Gotz Kiso becomes director, legal affairs, publishing division from business affairs/legal adviser.

In Great Britain, Jonathan Simon has been appointed managing director of Chappell Music Limited, from chief operating officer. Bruno Kretchmar becomes managing director of Intersong Music Limited. Gerry Ryan becomes director of management information systems (M.I.S.) PolyGram Publishing Division.

In the U.S., John McAuliffe becomes vice president, finance Chappell Music Company.

Portnow Elected To RIAA Board

■ NEW YORK — Neil Portnow, senior vice president, 20th Century-Fox Records, has been elected to the board of directors of the Recording Industry Association of America, it was announced by RIAA president Stanley Gortikov.

Portnow joined 20th Century-Fox Records in his current post in April, 1979, reporting to Alan Livingston, president of the 20th Century-Fox Film Corp. Entertainment Group. He had been division vice president, artists & repertoire, at RCA Records prior to that post, joining the label as a staff producer in 1976.

Planet Signs The Cretones



Planet Records will release the debut album of Los Angeles' The Cretones in February. The first Planet LP created without production assistance by label president Richard Perry, the album was produced by the band's bassist Peter Bernstein. Pictured from left: Ron Weis, Cretone's management; Kathy Carey, Planet Records director of publishing; Norman Epstein, The Cretones' management; Peter Bernstein, The Cretones; Joe Smith, Elektra/Asylum chairman; Richard Perry, Planet president; Mark Goldenberg, Steve Beers and Steve Leonard, The Cretones; Kenny Buttice, E/A vice president/promotion, and David Urso, Planet Records vice president.

Hensler To Head Polygram Classics US

■ NEW YORK — Guenter Hensler has been named president of PolyGram Classics, a new division of PolyGram Corporation U.S.A., responsible for all PolyGram Classical music activities in the United States, according to Irwin H. Steinberg, executive vice president of PolyGram Corporation, the U.S. arm of the worldwide PolyGram Group.



Guenter Hensler

Steinberg said that the organizational change, which incorporates Classics International—formed last year, combining the central marketing and administrative organizations Philips and Deutsche Grammophon (DG)—is "a logical extension of the expected integration of the London Classical catalogue in the U.S." London Records is the U.S. organization of Decca, Ltd., London. The PolyGram Group is in the process of acquiring certain of its recording and music publishing activities in the United Kingdom and overseas.

Hensler joined PolyGram in 1968 with Deutsche Grammophon in Europe as head of International Classical Exploitation. In 1971 he was appointed assistant to the president of PolyGram Corporation in the U.S.A. and later while based in Hamburg, became head of corporate planning for the PolyGram Group worldwide. In 1977 Hensler was named deputy managing director of Metronome Musik GmbH (a PolyGram subsidiary), Hamburg. He holds a Master's Degree in Business and Economics from the University of Cologne.

Upon the anticipated consummation of the Decca, Ltd. acquisition, the new Classical Division will be composed of three operating units and label organizations: Deutsche Grammophon (DG), Philips and London.

James Frey and Scott Mampe will continue to head Deutsche Grammophon and Philips, respectively, as vice presidents and directors.

HIROSHIMA. BREAKING TRADITION!

AR 4252



"Unique and universal."—L.A. Times

Suddenly, they're the new face in American music. One look at the charts and you'll know Hiroshima's made an amazing debut. One listen, and you'll know why.

Pop Album Charts: RW: 75* / BB: 80* / CB: 95*

Jazz Charts: RW: 12* / BB: 9* / CB: 11*

R&B Charts: RW: 30* / BB: 40* / CB: 42*

**Hiroshima. Their extraordinary debut album.
On Arista Records and Tapes.**

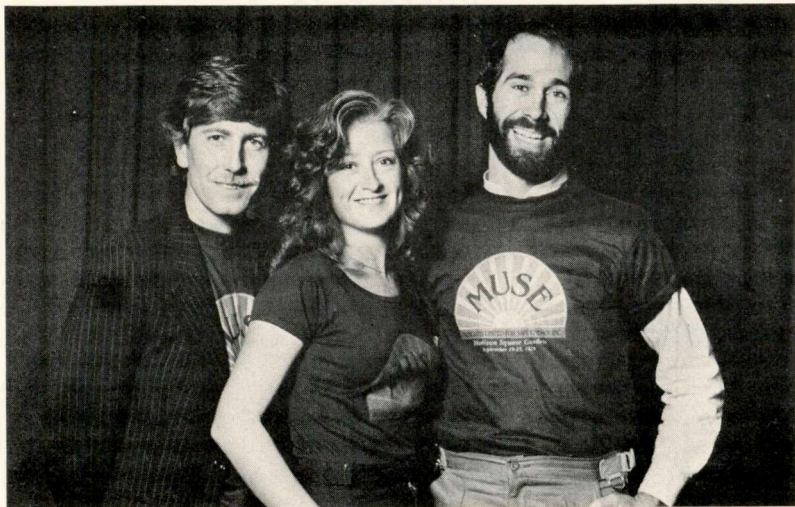
ARISTA™



Produced by Wayne Henderson for At-Home Productions Inc.

A MUSE Forum: The Rebirth of Activism

By JOSEPH IANELLO



From left: Graham Nash, Bonnie Raitt, John Hall

■ In this second of a two-part dialogue with MUSE board members John Hall, Graham Nash and Bonnie Raitt, the musicians/activists talk about the staging of the concerts, the conception and selling of the "No Nukes" album, and the effects the anti-nuke/pro-solar movement has had on their lives and careers.

Record World: How did you determine who would play at the Garden concerts?

John Hall: That actually wasn't much of a problem. The main thing that determined which people would play is that they offered to play.

RW: When the first press conference was held in May, MUSE announced two nights. At that time did you know there was going to be four nights?

Graham Nash: Yeah. We were trying not to give them too much at once. We put the first two on sale and once we would announce the next two which were Bruce's . . .

RW: So Bruce had agreed to play when?

Nash: Before May. He was right into this and it really amazed us because we knew that Bruce would sell out in New York so we knew we had the first four nights taken care of.

RW: Then you were approached to get David and Stephen?

Nash: We had a meeting in Jackson's room at the Gramercy Park the day I arrived in New York and everyone was totally bummed out. They said we were going to have to cancel the fifth night because we didn't have a headliner. They asked me to get Crosby and Stills back in May and I said absolutely not.

RW: Why?

Nash: Because I wasn't talking to them. I was totally pissed with them. We started out contacting people we wanted for musical reasons, continuity, and so on because they were friends of ours or because they were already involved in the anti-nuke movement or we felt that they would help draw in New York. Toward the end, when the concerts started getting a lot of publicity, then we started to get offers from a lot of people to play and at that point we started to turn them down because we were limited to what types of music we could put on.

RW: Were your differences personal or musical?

Nash: Both. So Jackson said, "I'm asking you one more time, will you get C, S & N back together?" I decided that my personal ego meant nothing in terms of the importance of what we were doing. And, I just called them and said, "Here's a rare one for ya, How would you like to get together and sing in Madison Square Garden?" They said they'd be there tomorrow.

RW: Who were some of the acts who wanted to play but you just didn't have time for?

Nash: Patti Smith, Ted Nugent, the B-52's and Blondie wanted to play. Those are four names I can think of immediately. We were seriously considering putting on, for want of a better word, a new wave night.

RW: When did they approach you?

Nash: That was towards the end of establishing who would play

which night. Actually in the beginning of September and we didn't have a fifth night on sale because we didn't have a headliner for the fifth night. That's when we were trying to decide if we should do a third world night or a new wave night or a country night and get Willie. It just worked out that I came off my trips with David and Stephen and I called them and then all of the sudden we had a headliner for the fifth night and therefore those people said that's fine. They were just great about it. I'm sure that the MUSE board would be ill-advised if we didn't use such incredible enthusiasm. Aerosmith and Blondie and the B-52's and Ted Nugent and the Clash all wanting to do something! The Grateful Dead and the Starship want to do a big benefit too.

RW: You mean at the beginning of September, less than three weeks before the first night, you were planning on five nights and even though the last night wasn't announced and you still didn't have a headliner?

Nash: We hadn't even put tickets on sale and the finances were such that the first four nights paid for themselves and the fifth night was the gravy night. So, if we would have canceled the fifth night we would have really blown it at the concerts.

RW: Because of all the overtime during the first four nights?

Nash: Because of a lot of things. Everything was upgraded. More people flew in to more hotels on more flights than we anticipated and we had to rehearse and keep three rehearsal studios open 24 hours a day.

Raitt: "People just put all kinds of ego trips aside, all kinds of stuff that rock and rollers would never be able to get together."

RW: Sunday's show included special appearances by Phoebe Snow, Paul Simon and Steven Bishop as well as several songs by different combinations of artists. How were those arranged?

Hall: I was putting that revue segment together on Sunday night where everybody did a few songs before Crosby, Stills and Nash came out. Saturday night I had a rehearsal from 1 A.M. till 3 A.M. Phoebe had been around the first four nights sitting in with people and singing back-up. I just asked James Taylor if he could get Paul to come down because they're good friends. Paul was concerned because he didn't have a record out and he didn't want to do old material without a band but he finally decided that if he could walk on and nobody would expect it, everything would be all right. Steven Bishop did the "Theme From the China Syndrome" which was the only time that song had been performed live and it was a pretty complicated tune. It was that kind of thing where we were winging it and was one of the more exciting parts of the whole thing because nobody knew what was going to happen.

RW: Were songs like "Get Together" and "The Times They Are A-Changin'" rehearsed much?

Hall: Everybody knows "Get Together" so we all just got up and sang it. We rehearsed "Times . . ." backstage for about 10 minutes before going up there.

RW: Looking back on those five nights at the Garden, is there any one moment or experience that you feel was a personal high point?

Bonnie Raitt: I think singing "Power" that first night with everybody on stage had to be one of the highest points of my life. Listening to Mike McDonald sing the bridge and James Taylor take the other bridge, I almost jumped off the stage. Aside from the Lowell George tribute last August in L.A., I've never seen so many people happier to work together. People just put all kinds of ego trips aside, all kinds of stuff that rock and rollers would never be able to get together. I think that every single night was a killer.

Nash: On Sunday night, we were all crowding around a television set in between acts to see how the media would be treating

(Continued on page 27)

*A
PART OF
MOTOWN
STILL REMAINS
IN DETROIT*

THE HANDLEMAN CO.

JOHN S. KAPLAN

DAVID HANDLEMAN

TOM SCHLESINGER

Record World Single Picks

MELISSA MANCHESTER—Arista 0485



FIRE IN THE MORNING (prod. by Buckingham) (writers: Dorff-Herbstreit-Harju) (Hobby Horse, BMI/Cotton Pickin, ASCAP)

Culled from her latest self-named album, this uplifting love ballad finds Manchester in rare form. Aiming squarely at the growing adult/contemporary market, she works a big hook with a heart-warming reading that underscores the contemporary theme. The piano/string arrangement and back-up vocal chorus fit the picture postcard perfectly.

RICHIE FURAY—Asylum 46599



OOOH CHILD (prod. by Garay) (writers: Furay-Diggs) (Song Mountain, ASCAP/Instant Joy, BMI) (3:25)

After all his unforgettable work with Poco, Furay finally broke into the top 50 with the "I Still Have Dreams" title cut from his latest LP. This second release from that album has a contemporary dance beat pushing Furay's heavenly vocals. Waddy Wachtel continues to amaze with his thick, rich guitar solos and the back-up chorus features two former Poco mates.

INSTANT FUNK—Salsoul 2112



BODYSHINE (prod. by Sigler) (writers: Miller-Davis-Miller-Earl) (Lucky Three/Warp-factor, BMI) (2:52)

The nine-man group issues its second single from the "Witch Doctor" LP with James Carmichael's lead vocals dueling the everpresent funky soprano chorus. A deep bass and sharp horn slices create the funk in heavy doses for the usual black audience and the glossy production finish guarantees plenty of pop action that should insure this group's growing reputation as hitmakers.

TELEX—Sire 49170 (WB)



ROCK AROUND THE CLOCK (prod. by group) (writers: DeKnight-Freedman) (Ed Kassner Music) (3:56)

How times change. What once signaled the coming of a rock'n' roll revolution in '54—selling over a million copies—now gets a futuristic update by this Belgian trio. Michael Moers uses a vocoder to produce the Star Wars vocal effects while the catchy dance beat bespeaks a variety of electronic gadgetry. Another sign of the current rock dance craze and a hit on every format.

Pop

CAROLYNE MAS—Mercury 76039

SNOW (prod. by Burgh) (writer: Mas) (Eggs And Coffee And Music/Chappell, ASCAP) (3:50)

This self-penned ballad by an up-and-coming young artist will undoubtedly get plenty of covers. It displays Mas' lyrical talent as well as her excellent vocal range and projection.

APRIL WINE—Capitol 4828

I LIKE TO ROCK (prod. by Goodwyn-Blagona) (writer: Goodwyn) (Goody Two-Tunes, BMI) (3:28)

These Canadian power rockers crank it up on this first single from their "Harder . . . Faster" LP. Lead guitarist/vocalist/producer Goodwyn takes charge with a volatile performance that'll please hard rockers & top 40 fans.

THE dB'S—Shake 100

BLACK AND WHITE (prod. by Betrock-group) (writer: Holsapple) (ShangMoto, BMI) (2:50)

The N.Y. quartet debuts with this cut from their upcoming "Stands for deciBels" LP. Energized, authoritative, drumming pushes the innocent pop vocals that stand-out in lead and precise harmonies. A group to watch.

TOMITA—RCA 11901

BOLERO (Love Music) (prod. by Plasma) (writer: Ravel) (SDRM) (3:29)

The electronic music wiz applies his classical genius to this popular movie theme resulting in a stately version appropriate for the discriminate radio programmer & listener.

JULES AND THE POLAR BEARS—Columbia 1-11180

GOOD REASON (prod. by Hauge-Shear) (writer: Shear) (Juters/Edwardo, BMI) (3:30)

Synthesizer effects introduce this happy-go-lucky pop-rock that's carried by Shear's youthful vocal showcase and the snappy beat.

THE FABULOUS POODLES—Epic 9-50835

BIONIC MAN (prod. by Winwood) (writers: de Meur-Parsons) (Poosongs/Chantem, BMI) (3:43)

The eccentric British quartet gets down to business on this driving rocker. The smart arrangement features a dashing violin break that stands out from the break-neck pace.

STREETHEART—Atlantic 3648

UNDER MY THUMB (prod. by Charlton) (writers: Jagger-Richards) (ABKO, BMI) (4:10)

This stylish re-working of the Stones' classic is an invigorating dance cut that's sure to get the Canadian quintet loads of club & radio attention.

CITADEL—Boltax 104

GONNA CATCH UP WITH YOU (prod. not listed) (writers: Akerley-Loy) (Sunbird/Civitas, BMI) (3:22)

New Jersey rock'n'roll has always been in the forefront of American pop music and here's a healthy dose of it by this versatile quartet. Driving rhythms and inspired vocals for AOR-pop.

NARDELLO & THE PHILADELPHIA LUV ENSEMBLE—Pavillion 9-6402 (CBS)

RAVEL'S BOLERO (Love Theme from "10") (prod. by Ross) (writer: Ravel) (publisher not listed) (4:30)

Yet another cover from the hit film, this one is an exotic adaptation with an interesting percussive arrangement that's best suited for dancing or skating.

B.O.S./Pop

NATALIE COLE & PEABO BRYSON—Capitol 4826

WHAT YOU WON'T DO FOR LOVE (prod. by Bryson-Pate) (writers: Caldwell-Kettner) (Lindseyanne/Sherlyn, BMI) (4:19)

Duet singing never had it so good as Cole & Bryson combine on this gorgeous ballad that's headed straight to the top of BOS playlists with big pop potential.

WEBSTER LEWIS—Epic 9-50832

GIVE ME SOME EMOTION (prod. by Lewis-Hancock) (writers: Lewis-Barnes-Pitts) (Webco/Bach To Rock/Gadtoon, BMI) (4:00)

The mid-tempo ballad has a stellar rhythm section that makes its presence felt with a sharp, steady pace that works perfectly with the emotional lead vocal. An impressive spin from his "8 For The 80'S" LP.

GENE PAGE (Featuring Charmaine Sylvers)—Arista 0492

LOVE STARTS AFTER DARK (prod. by Page-Page) (writer: Sylvers) (Rosey, ASCAP) (3:17)

Page's credits as a writer/producer/arranger include the greatest in black-pop music from Stevie Wonder to the Temps to the Miracles. Here he features Charmaine Sylvers exhilarating vocals over a marching beat with smart percussion. A joyous sound.

FREEDOM HILL—Laurie 3683

LOVE IS LIKE A MERRY-GO-ROUND (prod. by Gene-Elliot) (writers: Swann-Snyder) (Laurie House, ASCAP) (3:29)

A group of anonymous N.Y. studio musicians have come up with an infectious sound that features a pounding dance beat and bold lead vocal/chorus hook. A cross-over sleeper.

DONALD BYRD—Elektra 46601

VERONICA (prod. by Byrd) (writer: Byrd) (D.B., ASCAP) (4:23)

From his "And 125th Street, N.Y.C." LP comes this bluesy Byrd workout. A subdued vocal chorus surrounds Byrd's moody horn's cries and whispers. Pure class from a master.

ANN PEBBLES—HI 80533 (Cream)

HEARTACHES (prod. by Porter) (writer: Turner) (Turnup/Screen Gems-EMI, BMI) (3:48)

This veteran songstress packs a mean wallop on this powerful dancer. A stinging guitar gives her all the support she needs.

HAMILTON BOHANNON—Mercury 76040

FEEL LIKE DANCIN' (prod. by Bohannon) (writer: Bohannon) (April Bohannon/Intersong, ASCAP) (3:50)

If this wild and funky gem doesn't at least make you shake a hip, you're either crippled or deaf. Bohannon uses a variety of percussion sounds, big bassline, an irresistible rhythm, and his sexy vocal to cast the spell.

RICHARD TEE—Tappan Zee/Columbia 1-11197

FIRST LOVE (prod. by James) (writer: Rainey) (Chuck Rainey, ASCAP) (3:43) Bassist Chuck Rainey penned this enchanting tune with a sweeping rhythm and succulent melody. Tee's keyboards are first-rate as is Ralph McDonald's percussion.

Country/Pop

RONNIE MILSAP—RCA 11909

WHY DON'T YOU SPEND THE NIGHT (prod. by Milsap-Galbraith) (writer: McDill) (Hall-Clement, BMI) (3:45)

Crystalline keyboards open and add melodic spice throughout while Milsap's soft vocal verses erupt into impassioned choruses on this rousing love song.

DOTTIE WEST—United Artists 1339

A REASON IN LEAVIN' (prod. by Maher-Goodrum) (writers: Goodrum-Maher) (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP) (3:00)

An outstanding arrangement places Dottie's precious vocal talents with a simple percussion/bass accompaniment that's extremely effective and enjoyable.

RAY SAWYER—Capitol 4820

I DON'T FEEL MUCH LIKE SMILIN' (prod. by Haffkine) (writers: Sawyer-Locorriere) (Horse Hairs, BMI) (2:41)

From the Dr. Hook contingent comes this luscious solo effort with an elaborate production, melodic guitar work, and lyrics for everyman delivered by Sawyer's distinctive vocals.

New York, N.Y.

By DAVID MCGEE

■ Early Tuesday afternoon the phone rang at the Lone Star Cafe. The caller wanted to know who was appearing at the venue that night. "Mickey Gilley" came the answer. "Well, who's he?" asked the caller. The person manning the phone at the Lone Star struggled to think of some of Gilley's hit songs, but to no avail. So instead he told the caller the most important bit of information about Gilley that he could think of. To wit, "He's **Jerry Lee Lewis's** cousin."

Mickey Gilley's first set was to be broadcast live over WHN. When the moment came, a disc jockey from the station leaped upon the stage and announced in no uncertain terms, "Live from the Lone Star Cafe! Jerry Lee Lewis's cousin!"

And though Gilley is a tad heavier and more casually dressed than the Killer, his baleful stare and wry vocal delivery prompt many a customer to discourse on how much he resembles his cousin.

It's fitting that Gilley should be able to promote his lineage, because his shows leave one feeling that the merchandising of the man is at least as important as his music. There was Gilley Beer, Gilley belt buckles, Gilley shirts, Gilley panties—give us a break, Mickey! And there were numerous mentions—none improper, to be honest—of the "Urban Cowboy" movie being shot at Gilley's Pasadena, Texas nightclub. It's called, naturally, Gilley's and was referred to here as "the largest nightclub in the world."

But there was music, too, during Gilley's appearance, and much of it, particularly those hit songs that couldn't be thought of earlier in the day—such as "Roomful of Roses" and "She's Pulling Me Back, Again"—was well done. Although the band tends to be mechanical in its playing, the musicians do manage to conjure up a sort of honky-tonk ambience to enliven the proceedings. Gilley's problem—if it can be called a problem—is that he seems unsure of whether he's an outlaw or a considerably tamer breed of country singer. As one customer put it most aptly, "He can't decide if he's syrup or grits."

Johnny Paycheck followed Gilley into the Lone Star and left no doubt about where he stands on the issue. Paycheck doesn't sing a song, he humiliates it. He looks it in the eye, slaps a headlock on it, gets two points for a takedown, builds an insurmountable lead on riding time alone, and at the last second pins it to the mat with a Granby Roll. Paycheck's fast and furious pace was tempered only slightly by a couple of ballads (including one new one written for these shows, which were recorded for release as a live album), but oddly enough the set had little momentum, even as the band was rampaging through, say, "I'm the Only Hell My Mama Ever Raised." That's Johnny Paycheck though: start at a fever pitch and never let the audience off the hook. In the end you come away feeling that the artist's fiery personality—what's he got up his sleeve, now?—and impeccable taste in material—what's he got up his sleeve, now?—are in and of themselves worth the price of admission.

CONGRATULATIONS to **Thomas Jones**, vice president of Aria Productions Inc., and his wife **Pamela**, who became parents on December 23 upon the birth of their son, **Timothy Michael**.

FYI: The Practicing Law Institute has scheduled seminars in Los Angeles and New York devoted to "Counseling Clients in the Entertainment Industry." The L.A. session will be held March 12-14 at the Beverly Wilshire Hotel; the New York session will take place April 16-18 at the Biltmore Hotel. Contract negotiating sessions relating to recording, music publishing and personal management will be discussed by a blue-chip panel of entertainment lawyers. In addition, they will examine the packaging of television, motion picture and live theatre productions, copyright questions, the resolution of disputes and tax and estate planning considerations. **Martin E. Silfen**, adjunct professor of entertainment and sport law, Benjamin N. Cardozo School of Law and New York Law School, New York City, will chair the program. The fee for the course, including the course handbook, is \$350. The book itself sells for \$25. For further information, contact **Nancy B. Hinman**, Practicing Law Institute, 810 Seventh Avenue, New York, N.Y. 10019. Phone (212) 765-5700.

IT FIGURES DEPT.: Following the announcement of New York, N.Y.'s year end awards, a tiny handful of people showed proper gratitude and expressed their undying thanks to the columnist. Peter's Deli, for example, made a giant-sized copy of the column and displayed it in the window, with the Delicatessen of the Year Award circled in red. American of the Year **Major Bill Smith** called to say how much he appreciated all the kind words. **Jimmy Jenner**, president of Millennium Records and the newest inductee in to the hallowed Flash-

(Continued on page 52)

MCA Signs Ann-Margret



A double celebration was in store recently as entertainer Ann-Margret signed with MCA Records while the label's president, Bob Siner (center), celebrated his birthday with a near-replica cake given to him by the singer and Marc Kreiner, president of MK Productions. Ann-Margret's first MCA single, "Love Rush," scheduled for early February release, is being produced by Paul Sabu for MK Productions. Ann-Margret's first MCA single, "Love Rush," scheduled for early February release, is being produced by Paul Sabu for MK Productions.

NAB Presentation Set For NARM Convention

■ CHERRY HILL, N.J. — The Newspaper Advertising Bureau, culminating a year long campaign of cooperation with NARM to promote a continuing cooperative effort between the newspaper community and the record and tape industry, will play a significant role in the second general session to be held on Tuesday, March 25 at the 22nd annual NARM convention.

"We're Playing Your Song," an original audio visual presen-

tation created by the Newspaper Advertising Bureau, will incorporate numerous aspects of the relationship between newspapers and the recording industry. The importance of cooperation between the two entities concerning both newspaper editorial content on the music business and the advertising of records and tapes in newspapers, will be stressed. The presentation will be introduced by Henry K. Wurzer, vice president of sales of the New York Daily News.



"If your woman leaves you for another woman should you hold the door for both of them?"



GALLAGHER—
the comic of the 80's—
on United Artists Records
and Tapes.



Management
Kagen & Company

PHOTOGRAPH BY GARY W. WILSON FOR UNITED ARTISTS RECORDS. TRADING NAME USED UNDER EXCLUSIVE LICENSE FROM UNITED ARTISTS CORPORATION BY UNITED ARTISTS RECORDS, INC., AN INDEPENDENT COMPANY NOT AFFILIATED WITH UNITED ARTISTS CORPORATION. UNITED ARTISTS CORP. PRINTED IN U.S.A. ALL RIGHTS RESERVED.



Record World Album Picks



THE STEVE HOWE ALBUM

Atlantic SD 19243 (7.98)

Howe, the guitarist in the group Yes, is an obvious master of his instrument and uses 14 variations throughout this album. The cuts have the same intricate patterns his group is known for and the support musicians here include Bill Bruford, Patrick Moraz and Clive Bunker. Clair Hammill's vocal contribution is eerie and beautiful.



EVERY GENERATION

RONNIE LAWS—United Artists LT-1001 (7.98)

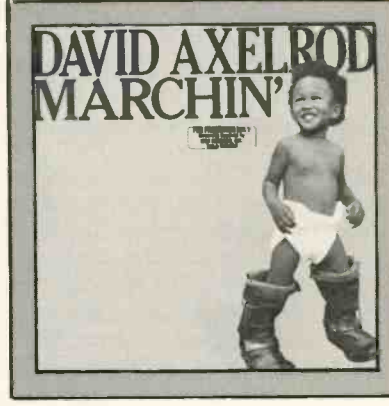
With each album release Laws can easily expect pop, R&B and jazz chart positions and this one should be no exception. There's even a bit of disco here and Laws' own saxophone work is the centerpiece. His back-up musicians and vocalists read like a "Who's Who" and this is an album for every possible taste.



BOLERO

TOMITA—Red Seal ARL1-3412 (RCA) (8.98)

Tomita is one of the few contemporary artists to give AOR attention to the classics and his "Bolero," already feeling new life as the soundtrack to "10," should do exactly the same. His carefully constructed electronic sounds are riveting and Ravel's works are traditionally geared for the young listener. A superb package.



MARCHIN'

DAVID AXELROD—MCA 3199 (7.98)

Axelrod's credits as writer, arranger and producer could fill a book (and do fill the back of this new package). The concept is perfectly realized by a group of splendid jazz instrumentalists, from Mike Wolf to Jimmy Cleveland and Earl Palmer. The music is traditional jazz but with dramatic overtones right for the AORs as well.

GOOD AND PLENTY

JON FADDIS—Buddah BDS 5727 (7.98)



Faddis debuts with a solid jazz offering featuring some of the finest studio musicians in the

business. His work on trumpet, flugelhorn and piccolo trumpet is in the forefront and there may be a sleeper single hit here.

THE DUKES

Warner Bros. BSK 3376 (7.98)



The musicians here are all known from work with other groups and the material derives

from several rock styles. Fronted by the late Jimmy McCulloch, this is totally accessible pop material, expertly produced by Marty Cohn and Richie Zito.

CRISTINA

ZE ZEA 33007 (Buddah) (7.98)



The Savannah Band's August Darnell is becoming one of the most prolific producers around

and his latest project is as unique as his previous ones. Cristina's vocals are quirky yet strong and the cut "Jungle Love" is so peculiar it's guaranteed rock/disco play.

IV

SHOTGUN—MCA 3201 (7.98)



As the title indicates, this is the group's fourth explosive album chock full of dancin'

rhythms and full, bright arrangements. They've scored in the past with BOS and disco audiences and this new one will likely do the same.

LIVE WITHOUT A NET

ANGEL—Casablanca NBLP 2-7203 (13.98)



They're touted as the saintly counterparts of Kiss, but Angel has always been known for their blasting

heavy rock sounds. This double live set shows it all off beautifully with heavy emphasis on high vocal harmony.

MESSIN' WITH THE BOYS

CHERIE AND MARIE CURIE—Capitol ST-12-22 (7.98)



This sisterly new duo debuts with a powerful rock outing that should find fast friends. The

Raspberries' "Overnight Sensation" and Russ Ballard's oft-recorded "Since You've Been Gone" get splendid new treatments.

PRISONER OF THE SKY

RAFE VAN HOY—MCA 3207 (7.98)



Van Hoy is a recent staple among country music songwriters but his debut disc is in a very pop

vein. The tunes are hook heavy and collaborator Deborah Allen's assist vocals are just right. Van Hoy's an artist to watch.

AFRICAN SUITE

MCA 3205 (7.98)



In case you were wondering what happened to traditional disco LPs, producer

Richie Rome's new outing is here to show. Using the base heavy jungle rhythms this is really an album of particular merit for several formats.

MUSIC FROM STAR WARS AND THE BLACK HOLE

MECO—Casablanca NBLP 7196 (7.98)



Meco Menardo has become a star on the vitruv of his amazing work with sci-fi soundtracks

and this latest effort spotlights two of the biggest box office smashes. It's electronic and disco-ish and on target. Harold Wheeler arranged.

MY MUSIC

ROY CLARK—MCA 3189 (8.98)



Clark's easy going style and superb guitar playing made him a CMA

Entertainer of the Year and this new album dishes up more of the same excellence. The new tunes are just right for his style and there's crossover potential as well.

FREEZE FRAME

GODLEY CREME—Polydor PD-1-6257 (7.98)



The strength behind 10cc here release another album with imagery and lyrics so bizarre (and

picturesque) it's all but guaranteed fast AOR acceptance. For the courageous programmer and old fans.

CHISHOLM & SPENCE

Columbia NJC 36345 (6.98)



This Scottish duo debuts with an unusual disc that couples somewhat country-ish rhythms

with the vocal interplay of English folk tunes. It's a crossover package for sure with the opener "You Can't Get Near Enough" the prime cut.

The Coast

BY SAMUEL GRAHAM & SAM SUTHERLAND

■ **NEW FUTURE GAMES**—**Bob Welch** may have made his biggest post-Mac splash to date with a string of hook-laden singles, but as his earliest recordings attest, and his third Capitol solo album reaffirms, the California native has more up his sleeve than perky guitar riffs and pop romanticism.

"The Other One," shipped just before Christmas, marks a restoration of the lower-keyed atmospheric integral to Welch's work with **Fleetwood Mac**, as well as a shift in production approach from the studio-oriented, multi-instrumental one taken on "French Kiss" and last year's "Three Hearts." During a recent huddle with Welch, the lanky guitarist, writer and singer explained the decision to opt for a more straight-forward, comparatively "live" treatment on the new songs.

"The first two records were really just me, the engineer and [producer] **Carter**," said Welch. "That was great, but after two years of pursuing that, I didn't want to repeat it." In short, he felt the earlier albums were setting a format, and while "there's nothing wrong with that, it didn't validate completely the idea that what I was doing on 'French Kiss' was necessarily what I should be doing now."

What he did do now was to shift the ensemble sound from its prior format to a looser one emphasizing the interplay between Welch and his studio band. His own guitar work proves at once subtler and more adventurous as a result—yet early ironies have already surfaced with one of the set's most-played tracks, and first single, "Rebel Rouser," quickly earmarked as a stab at new wave/no wave/you-name-it trends of the day. Not surprisingly, Welch denies that source.

In fact, the lyric underscores Welch's own broader grounding in black music (in this instance, jazz) with classic, blues-based guitar accents. Even so, it's not inappropriate that Welch has covered one of his best-known Mac contributions, "Future Games," for he offers a clear-eyed view of where the rock music world may be headed.

By way of example, he noted that economics now prohibit a tour that might otherwise assist in exposing the new songs. "Even if the record were in the top 10," said Welch, "it's just unbelievable how costs have escalated . . . The financial nuts and bolts are such a drag, but the fact is that even big groups aren't really making significant money on the road."

Welch also ponders how that spiral will affect the future outcome of major tour plans. Given the obstacles to high-cost tour itineraries, he now feels many rockers will have to be ready to examine alternative venues, including the once-forbidden glitter of Las Vegas and Reno, if live performance is to remain a career priority.

Don't hold your breath waiting for a Welch version of "My Way," though . . .

TITULAR BELLS—We like the title of the new **Van Halen** album: "Women and Children First." It will feature a cover designed by **Helmut Newton**, and was produced, like VH's first two, by **Ted Templeman**. Incidentally, keep an eye out for an upcoming **RW Dialogue** with Templeman in which he says—and this is no joke—that guitarist **Eddie Van Halen** is "the best musician since **Charlie Parker**." An extraordinary remark, if you think about it . . . We haven't listened to it yet, but the **Dickies'** new album (on A&M) sounds like a few laughs. It's called "Dawn of the Dickies," with a cover based on the hideous movie "Dawn of the Dead," while song titles (a couple of which will make sense only to L.A. residents) include "Where Did His Eye Go," "Attack of the Mole Men," "Manny, Moe and Jack" (better known here as the **Pep Boys**, renowned suppliers of auto parts) and our favorite, "(I'm Stuck in a Pagoda with) **Tricia Toyota**." Ms. Toyota, whose first name is actually spelled **Tritia**, is a local newscaster with **KNBC-Channel 4**. And by the way, the **Dickies** also cover "Nights in White Satin," which sounds fairly outside.

FOLKS—It ain't exactly **Paul McCartney** in Japan, but **Bob Gibson** apparently had some troubles of his own while traveling abroad. Seems that while on his way to **MIDEM**, Gibson was detained at Paris' Orly Airport for possession of nine pounds of hot dogs (the dogs were a gift from **Warren Cowan**, and came straight from **Nat and Al's Deli** in Beverly Hills). The customs agents searched far and wide for a law that actually prohibits international transport of the aforementioned links, but they could find no such law, so Gibson was set free. Watch out, though; this guy is obviously armed and extremely dangerous . . . Did anyone except us notice that **Cheryl Ladd** was lip-synching the National Anthem at the Super Bowl? Just wondering . . . **Anne Murray** is keeping busy, what with two "Dinah!" appearances in late January or early February, a headlining stint at the Riviera in

(Continued on page 52)

ASCAP Announces Review Bd. Candidates

■ **NEW YORK**—ASCAP has nominated 15 writer candidates and 12 publisher candidates to stand for election to the ASCAP board of review.

In the popular-production field, authors (lyricists) **Lee Adams**, **Richard Adler**, **Baldwin Bergersen**, **Nelson Cogane**, **Edward Eliscu**, **Bud Green** and **Donald Kahn** and composers **J. Francis (Sonny) Burke**, **John Green**, **Arthur Kent**, **Vic Mizzy** and **Guy Wood** have been proposed. Publisher nominees include: **Steve Bedell** of **Cafe Americana, Inc.**; **Freddy Bienstock** of **The Herald Square Music Company**; **Jean M. Dinegar** of **Cherry Lane Music Co.**; **Burt Litwin** of **Belwin-Mills Music Publishing Corp.**; **Billy Meshel** of **Arista Music, Inc.**; **Stanley Mills** of **September Music Corp.**; **Bob Montgomery** of **Bobby Goldsboro Music, Inc.**; and **Naomi Saltzman** of **Narrow Gate Music, Inc.**

In the standard field, the composers on the ballot are **Irwin A. Bazelon**, **Jacob Druckman** and **Vincent Persichetti**. The nominated publisher are: **Arnold Broido** of **Theodore Presser Co.**; **Ron Freed** of **European American Music Distributors Corp.**; **Art Jenson** of **Jenson Publica-**

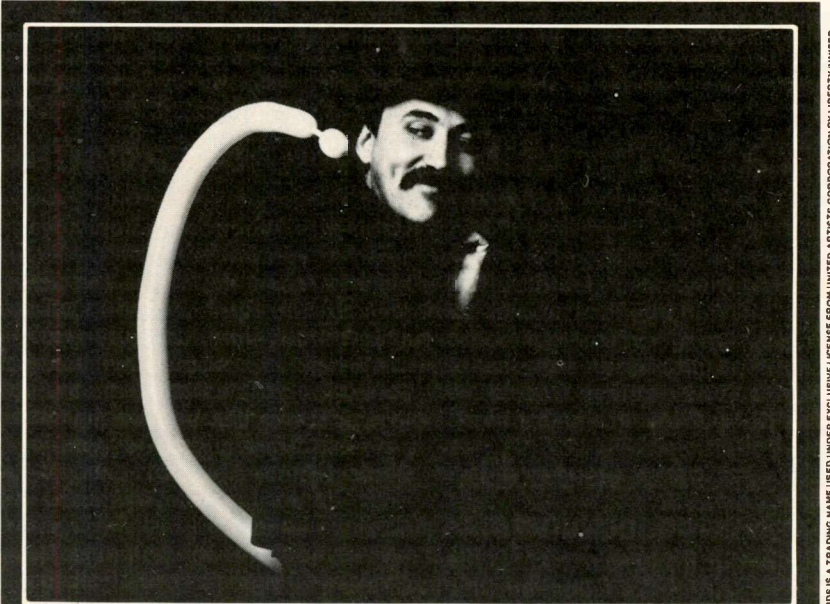
tions, Inc.; and **George H. Shorney, Jr.** of **Hope Publishing Co.**

Tenn. Movie, TV and Music Com. Formed

■ **NASHVILLE** — **Tenn. Gov. Lamar Alexander** has named **David Martindale** chairman of a newly formed commission to promote the production of movies, television and music in Tennessee.

The Tennessee Film, Tape and Music Commission will act in an advisory capacity to the Department of Economic and Community Development to promote on-location production of motion pictures and television shows as well as to generate new business for the tape and music industries in the state, **Alexander** said. It will have representation from the department of Economy and Community Development, Employment Security, Conservation, Labor and Safety.

Martindale, assisted by **Diana DeWeese**, will appoint an interim planning committee composed of seven of the commission members to review successful industry promotion in other states and to make recommendations on objectives and responsibilities of the new commission.



"The guy who said a bird
in the hand is worth two
in the bush, ain't been puttin'
his bird in the right bushes."



GALLAGHER—
the comic of the 80's—
on United Artists Records
and Tapes.



Management:
Kragen & Company

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ A quiet week for releases; our recommendations vary widely, however, from Eurodisco to DOR.

NEW ALBUMS: "Passion" (Prelude) is the first project by Miami-based producer **Ray Martinez** since the success of his "Amant" last winter. The Latin and European slant of "If There's Love" is immediately obvious here, especially in the album's long cut, "In New York" (11:46). In a period when conciseness is increasingly a virtue, the cut redeems its hefty length with Martinez' newfound power and push. This is clear from the opening break, a hot percussion chant that leaps into an explosive guitar vamp. The vocal portion of the song completes a cycle that runs twice through, accounting for the cut's duration. The pattern of "In New York" is simple, but it doesn't drag at all, thanks to the percussive drive of the arrangement and mix (Miami DJ **Artie Jacobs** was disco consultant.) "Passion" includes two other disco cuts: a remake of the Four Tops' "Don't Bring Back Memories" (7:47), where the lead vocalist hints at Levi Stubbs' memorable sob and the high point is a long "Hot Shot"-style guitar break; and "Dancing and Romancing" (7:34), relatively laid-back, bubbling with the pace and syncopation of "Work That Body," and climaxing in a moaning talking drum break. Martinez borrows openly from varied sources on "Passion," but even more than "Amant," he applies himself with such assurance that his work is genuinely fresh and exciting. **Le Pamplemousse**, one of the longer-established projects of producers **Laurin Rinder** and **W. Michael Lewis**, has bowed a new AVI album this week. True to form, "Planet of Love"/"You Can Get Off on the Music" (one or the other is the album title) is a collection of cool, clean, vaguely funk-flavored dance cuts. Best on the album: "Creepin'" (7:13), which successfully fuses jazzy horn charts with space-age synthesizer disco. Muted horns alternate with synthesizer effects for good variety, and there's a nice stop-and-go passage near the end. Also: a "Bad Girls"-influenced "Back Street City Lights" (7:01).

FUNKY BUT CHIC: **GQ**, one of last year's brightest debut acts, has released a new track on Arista disco disc, "Standing Ovation" (5:27). Again, the band's strong suit is punchy, fluid rhythm playing, filled in with synthesizer and voice. Although the theme has been worked before—check the Dells' "Give Your Baby a Standing Ovation"—**GQ** has come up with a very likable variant that should easily follow in "Disco Night's" top 10 tracks. The group sound is noticeably more polished here, but still street-tough; their fans will doubtless be pleased.

The week's best surprise is "Shotgun IV," the self-explanatory album by this west coast group, on MCA. They aren't exactly ground-breakers in R&B-disco, but Shotgun generates lots of heat in several funky and mellow cuts. The opener, "Come on with it" (5:24), is straight-ahead disco taken at a dizzying pace, with sharp vocals, horns and voicebag effects; the end fades to a siren. "Go 'Head" (5:04) makes strong reference to Rick James' hard-riffing punk-funk; and an airy, grooving "Happy Feeling" (5:25) could do well with a sharp remix. "You Just Wanna Dance" (4:57) is a bit rushed, but it's workable at a slower pace, and it would be a shame to waste its well-done electronic break. Most of all, Shotgun's enthusiasm is obvious throughout the album—could be a breakthrough.

DISCOID: We're greatly impressed by four semi-disco releases this week; they're well worth attention in a time when remote possibilities have turned into chartmakers. **Cristina Monet**, described in her biography as a rich brat, plays the part to its limit on "Cristina," her excellent debut album on ZE/Buddah. **August Darnell** produced and wrote most of the album; **Andy Hernandez** arranged. Darnell has come up with some great songs, in his familiar sly style (not quite as bitter, however, as those appearing on the new Savannah album). "Don't Be Greedy" (6:15), in particular, comes off as a withering companion to Marianne Faithfull's "Why D'ya Do it," outraged, but smug, too: "I'll never share you with another mate/I'm not that liberal and you're not that great." Hernandez' arrangements mutate Savannah's big-band sounds into dippy near-parody, cacophonous on "Don't Be Greedy" and exaggeratedly frantic on "Mamma Mia" (4:06), which seems to be playing in tape-reverse. The most attractive productions appear on side two; "Temporarily Yours" (5:55) is a semi-rumba with a skeletal "give-it-to-me" break, and "Blame it on Disco" (6:50) is a disco widow's protest against "climbing the walls while my man dances away his life." Too bad: "Blame it on disco, with the fascinating sound." These disorderly, wild-mannered cuts may not be immediate floor packers, but "Cristina" is still one of the most entertaining albums around.

"**Bruce Woolley and the Camera Club**" (Columbia) came across the desk this week and caught our attention with its composer's treatment of the international hit, "Video Killed the Radio Star." Much faster than dance tempo, Woolley's version treats the four-beat disco thump as a sort of schematic—it's really more of an allusion than an emulation. The rest of the album is mostly rowdy power pop that should attract DOR attention; we find it particularly likable because of its detectable sense of grace and articulation. Check: "English Garden," "No Surrender" and the pumping "Clean/Clean."

Two singles to note: "D.E.S.I.R.E." by **Jesse Rae** on Bold, through T.K., which recalls the Buggles' version of "Video" with its munchkin "la-la-la" chorus and synthesizer backing. Just barely in control, it seems . . . "Land of the Drums" by **Nefali's Beast** is a Capitol single, a very catchy synthesizer and percussion cut that could become a serious contender in a longer mix.

BRIEFLY: Notable remixes, all of which should attract significant new attention to the artists involved. **Festival's** medleys from "Evita" have been edited by producer **Boris Midney** and New York DJ **Sharon White** for an RSO disco disc; the new versions run ten minutes apiece,

(Continued on page 34)

Discotheque Hit Parade

IPANEMA/NEW YORK

DJ: RAY "PINKY" VELAZQUEZ
AND THE BEAT GOES ON—Whispers—Solar
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah
DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA
EL RAP-O CLAP-O—Joe Bataan—Salsoul
I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)—Bonnie Pointer—Motown
I WANNA BE YOUR LOVER/SEXY DANCER—Prince—WB
IT'S A DISCO NIGHT—Isley Brothers—T-Neck
JUST A TOUCH OF LOVE—Slave—Cotillion
LOVE INJECTION—Trussel—Elektra
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Casablanca/Columbia
OFF THE WALL—Michael Jackson (LP)
RELIGHT MY FIRE—Dan Hartman—Blue Sky (LP)
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC
THE SECOND TIME AROUND—Shalamar—Solar
WEAR IT OUT—Stargard—WB

(Listings are in alphabetical order, by title)

UNCLE CHARLIE'S/MIAMI

DJ: BOB ECKENWILER
CAN'T STOP DANCING—Sylvester—Fantasy
EVITA—Festival—RSO (LP)
HAVEN'T YOU HEARD—Patrice Rushen—Elektra
I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude
I CAN'T HELP MYSELF (SUGAR PIE HONEY BUNCH)—Bonnie Pointer—Motown
I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra
I'M CAUGHT UP—Inner Life—Prelude
KIND OF LOVE (KIND OF LOVE)—North End—West End
LOVE INJECTION—Trussel—Elektra
ONLY LOVE CAN MAKE IT RIGHT—Jet Brown—Polydor
ROCK IT—Deborah Washington—Ariola
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
WILLIE AND THE HAND JIVE—Rinder and Lewis—AVI
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

PROBE/LOS ANGELES

DJ: JON BERGE
CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy
DANCE, FREAK AND BOOGIE/LOVE IS IN YOU—Nightlife Unlimited—Casablanca
DISCO POWER/HOT LOVER—U.N.—Prelude
EVITA—Festival—RSO (LP)
GOOD TO ME—THP—Atlantic (LP)
HAVEN'T YOU HEARD—Patrice Rushen—Elektra
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude
I WANT YOU FOR MYSELF—George Duke—Epic
JUMP THE GUN—Three Degrees—Ariola
LOVE POTION NUMBER NINE/WILLIE AND THE HAND JIVE—Rinder and Lewis—AVI
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista
YOU SET ME ON FIRE—Paradise Express—Fantasy

RENDEZVOUS/BOSTON

DJ: BILL STOOKE
AND THE BEAT GOES ON—Whispers—Solar
BODYSHINE/SLAP SLAP LICKEDY LAP—Instant Funk—Salsoul
BOUNCE, ROCK, SKATE, ROLL—Vaughan Mason and Crew—Brunswick
DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA
EVITA—Festival—RSO (LP)
FUNK YOU UP—Sequence—Sugarhill
HERE COMES THE SUN—Fat Larry's Band—Fantasy/W/MOT
I FOUND LOVE—Deniece Williams—ARC/Columbia
I SHOULD'A LOVED YA—Narada Michael Walden—Atlantic
I WANNA BE YOUR LOVER/SEXY DANCER—Prince—WB
MOVE YOUR BOOGIE BODY—Bar-Kays—Mercury
OFF THE WALL—Michael Jackson—Epic
THE BIG BANG THEORY—Parliament—Casablanca
THE SECOND TIME AROUND—Shalamar—Solar
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky

Cover Story:

Tom Petty Breaks Through

By SAM SUTHERLAND

■ LOS ANGELES — As the title of their third album, "Damn The Torpedoes," suggests, the career outlook for Tom Petty and the Heartbreakers is full speed ahead: with the album, their first for MCA's Backstreet Records, bulleted at seven on the RW Album Chart, the set's first single, "Don't Do Me Like That," carrying its own bullet at the number eight slot on the Singles Chart, and a follow-up, "Refugee," already headed for the top 40 (the single is bulleted at 53 in its second week out), Petty and his partners are finally reaping the commercial acceptance predicted since their recorded debut in 1976.

Industry watchers will appreciate the irony behind those current blue-chip statistics. Originally signed to Shelter Records, which released the first album, and Petty's first single hit, "Breakdown," the quintet found itself in a legal cross-fire earlier this year as a result of MCA's purchase of ABC Records, which had distributed Shelter. Despite his growing acceptance as a new AOR staple, and clear signs that radio and retail were generally more receptive to Petty's brand of high-keyed classic rock, the Gainesville, Fla. native found himself saddled with a half-million dollars in debt. By early last summer, Petty had filed under the Bankruptcy Act, and the legal triangle

surrounding his band was unresolved.

The newly-formed Backstreet label, an autonomous MCA division, provided a solution via a new contract, which led to the late '79 release of the long-awaited follow-up to "You're Gonna Get It."

Where the first two albums traded on a shadowy, atmospheric production style, "Damn The Torpedoes," co-produced by Petty and Jimmy Iovine, opts for richer, more lucid finish without diluting the spare power of the basic five-piece ensemble, which continues to balance classic guitar work (by Petty and Mike Campbell) against Benmont Tench's keyboards. Although lumped early on with the emerging new wave, Petty and the Heartbreakers have continued to stress their roots in prime '60s rock — an assertion further supported by both the sound and the commercial fury now generated by "Damn The Torpedoes."

For the 27 year-old Petty—who's managed by Lookout Management's Tony Demetriades—the turbulence of '79 is being eclipsed by one of the first true success stories of '80. Last week, the west coast-based band returned to Los Angeles to headline at the Forum, and honored their area fans with a special unadvertised show the following night (21) at the Whisky.

MCA Names Sievers Classical Div. Dir.

■ LOS ANGELES—John Sievers has been named director, classical division of MCA Records, according to Bob Siner, president of the label.



John Sievers

Sievers will oversee the development of classical records and will work with all departments in initiating marketing plans for each release.

Prior to his appointment, Sievers worked on an advisory basis with MCA for six months. Previous to that, he was director of classical A&R for ABC Records, and before that, he was associated with CBS Records.

New Responsibilities For EMI's Lawhon

■ LOS ANGELES — David Lawhon, the Hollywood based technical and manufacturing member of the EMI Music worldwide management board, is to assume responsibility for the planning and coordination of the manufacturing and distribution resources within EMI Music Europe International.

As a consequence, Philip Brodie, the London-based director of manufacturing and distribution resources for EMI Music Europe International, will report to Lawhon.

Gordon Collins, director of distribution resources, and Wally Rand, director of technical resources, will continue to report to Brodie.

Lawhon will continue to report to Bhaskar Menon, chairman and chief executive of EMI Music Worldwide, to whom he has a functional responsibility for EMI Music's worldwide manufacturing and distribution system.

Chrysalis Inks News



Sal Licata, senior vice president of Chrysalis Records, has announced the signing of Huey Lewis and The News to a worldwide contract. The San Francisco based group is scheduled for a debut album in April. Pictured from left: Sal Licata, senior vice president; Huey Lewis; Roger Watson, national director of A&R; Steven Schmeler, director of product development; Bob Brown, manager.

UA Music Announces New Promo Campaign

■ NEW YORK — United Artists Music has announced a new promotional campaign, using new graphics and presentation materials, aimed at alerting potential copyright users of works in the various UA catalogues including: United Artists Music Co., Unart Music, Robbins Music, Miller Music, Leo Feist Inc. and other subsidiary catalogues.

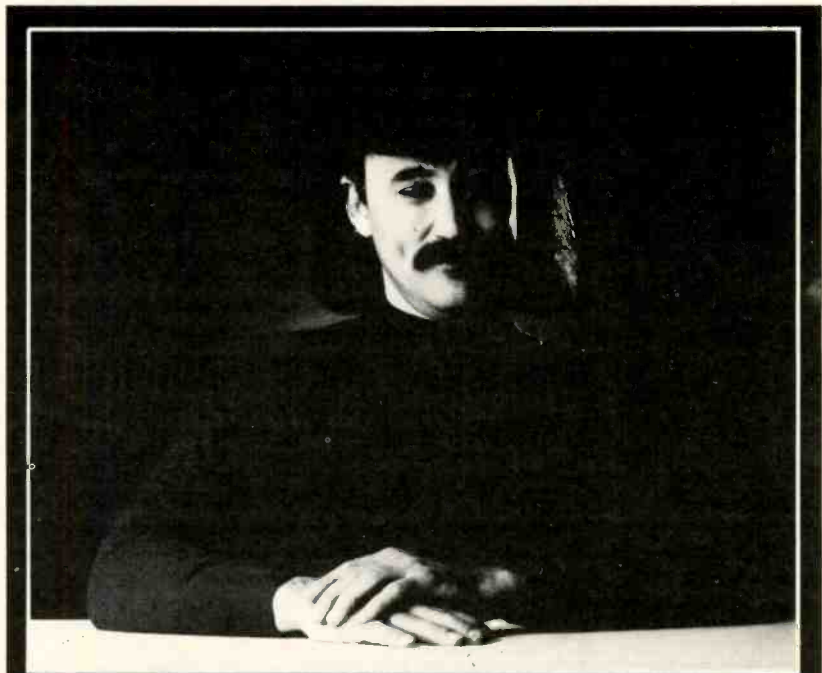
A new logo will be seen on five popular songbook samplers and five standard songbook samplers, an alphabetical category catalogue of UA songs,

library slipcase packages and information kits.

The overall campaign was developed jointly by United Artists Music personnel with its advertising and public relations agency, The Music Agency Ltd. of New York.

PSO Ups Peer

■ LOS ANGELES — The Peer-Southern Organization has announced that Ralph Peer, II has been named to the post of senior vice president of the organization.



"When yogurt goes bad, how can ya tell?"

GALLAGHER—
the comic of the 80's—
on United Artists Records
and Tapes.



Management
Kragen & Company

Record World Singles 101-150

FEBRUARY 2, 1980

FEB. JAN.	2	26			
101	115		MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186 (Jack & Bill, BMI)		
102	104		WHEN YOU WALK IN THE ROOM KARLA BONOFF/Columbia 1 11130 (Unart, BMI)		
103	123		HIGH SOCIETY NORMA JEAN/Bearsville 49119 (WB) (Chic, BMI)		
104	103		STARGAZER PETER BROWN/Drive 6281 (TK) (Sherlyn/Decibel/Penguin, BMI)		
105	—		WHERE DOES THE LOVIN' GO DAVID GATES/Elektra 46588 (Kiphula, ASCAP)		
106	106		IT'S MY HOUSE DIANA ROSS/Motown 1471 (Nick-O-Val, ASCAP)		
107	108		LET'S GO ROCK AND ROLL KC & THE SUNSHINE BAND/TK 1036 (Sherlyn/Harrick, BMI)		
108	109		TOUCH TOO MUCH AC/DC/Atlantic 3644 (Edward B. Marks, BMI)		
109	107		GIMME SOME TIME NATALIE COLE & PEABO BRYSON/Capitol 4804 (Cole-Arama, BMI)		
110	143		COMPUTER GAME YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M) (Alpha/Almo, ASCAP)		
111	111		FOREVER REX SMITH/Columbia 1 11163 (Seldak/Birthday Boy/Factory Fresh, ASCAP)		
112	128		RAVEL'S BOLERO HENRY MANCINI/Warner Bros. 49139 (Hollyweed/Wells, ASCAP)		
113	113		CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA) (20th Century/All Sun Ray, ASCAP)		
114	112		STEPPING GAP BAND/Mercury 76021 (Total Experience, BMI)		
115	117		WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503 (Roaring Fork/Purple Bow, BMI/ Twelf Street/Whiffie, ASCAP)		
116	—		YEARS WAYNE NEWTON/Aries II 108 (Pi-Gems, BMI)		
117	119		I CAN'T TAKE MY EYES OFF OF YOU MAUREEN McGOVERN/Warner/Curb 49129 (Saturday/Seasons Four, BMI)		
118	—		ALL AROUND AMERICA/Capitol 4817 (Twenty-nine/Poison Oak, ASCAP)		
119	120		REBEL ROUSER BOB WELCH/Capitol 4790 (Glenwood/Cigar, ASCAP)		
120	121		I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004 (Pop/Vision-Leeds/Amerade, ASCAP)		
121	—		CATHY'S CLOWN TARNEY/SPENCER BAND/A&M 2214 (Acuff-Rose, BMI)		
122	122		SHOUT AND SCREAM TEDDY PENDERGRASS/Phila. Intl. 9 3733 (CBS) (Mighty Three, BMI)		
123	—		ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829 (Jobete/Stone City, ASCAP)		
124	125		MY LOVE DON'T COME EASY JEAN CARN/Phila. Intl. 9 3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)		
125	—		SHE (POWER TO BE) ROSKO/A&M 2213 (Rosko/BMI/Ginseng/Medallion Avenue, ASCAP)		
126	129		SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3738 (CBS) (Mighty Three, BMI)		
127	—		I DON'T WANT TO BE LONELY DANA VALERY/Scotti Bros. 509 (Atl) (Duchess, BMI)		
128	—		LOST IN LOVE AIR SUPPLY/Arista 0479 (Arista/BRM, ASCAP)		
129	126		STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket 41133 (MCA) (Unart, BMI)		
130	114		AUTOMOBILE HANSIE/Millennium 11783 (RCA) (Bandora, BMI)		
131	131		HOLIDAYS SCORPIONS/Mercury 16029 (Summer Breeze, ASCAP)		
132	132		BLAME IT ON THE NIGHT FANDANGO/RCA 11761 (Life and Times, BMI)		
133	134		NEW AND DIFFERENT WAY JIMMY MESSINA/Columbia 1 11094 (Jasperillo, ASCAP)		
134	118		MANDOLAY LE FLAVOUR/Sweet City 7376 (Bema, ASCAP)		
135	116		I WANT YOU FOR MYSELF GEORGE DUKE/Epic 9 50792 (Mycenae, ASCAP)		
136	110		COLD WIND ACROSS MY HEART NIGHT/Planet 45907 (Elektra/Asylum) (Braintree/Snow, BMI)		
137	136		FLY TOO HIGH JANIS IAN/Columbia 1 11111 (Mine, ASCAP/Revelations A.G./Rick's, BMI)		
138	139		KARI BOB JAMES/EARL KLUGH/Columbia/Tappan Zee 1 11154 (United Artists/Earl Klugh, ASCAP)		
139	142		MAIN THEME FROM STAR TREK BOB JAMES/Columbia/Tappan Zee 1 11171 (Ensign, BMI)		
140	—		PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA) (Mighty Three, BMI)		
141	127		PULL MY SPRINGS LAKESIDE/Solar 11746 (RCA) (Spectrum VII, ASCAP)		
142	145		EVERYBODY NEEDS A LITTLE HELP CALIFORNIA/RCA 11769 (World, ASCAP)		
143	146		BEACH GIRLS JEAN-LUC PONTY/Atlantic 3939 (YNOP, BMI)		
144	137		I BELIEVE IN YOUR SWEET LOVE BONNIE TYLER/RCA 11763 (Scott-Wolfe/Prince Of Wales, ASCAP)		
145	138		REASONS TO BE CHEERFUL, PT. 3 IAN DURY/Stiff/Epic 9 50800 (Blackhill/Geoff & Eddie/Blackwood, BMI)		
146	149		MAIN THEME FROM STAR TREK MAYNARD FERGUSON/Columbia 1 11183 (Ensign, BMI)		
147	124		WHAT'S YOUR NAME LEON WARE/Fabulous 748 (TK) (Almo, ASCAP)		
148	130		LET ME SLEEP ALONE CUGINI/Scotti Bros. 503 (Atl) (Saber Tooth, BMI)		
149	133		MOVIN' RIGHT ALONG KERMIT & FOZZIE/Atlantic 3642 (Welbeck, ASCAP)		
150	135		YOU'RE SO GOOD TO ME CURTIS MAYFIELD/RSO/Curtom 941 (Mayfield/Andrask, BMI)		

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AN AMERICAN DREAM Hanna-Edwards (Jolly Cheeks, BMI)	25	LAST TRAIN TO LONDON J. Lynne (Unart/Jet, BMI)	51
AND THE BEAT GOES ON Griffey & Group (Spectrum VII/Rosey, ASCAP)	86	LET ME GO, LOVE Templeman (Snug/Big Stroke, BMI)	64
ANOTHER BRICK IN THE WALL (Part II) Ezrin-Gilmour-Waters (Pink Floyd, BMI)	49	LONELY EYES Tobin (High Sierra/World Song, ASCAP)	41
BABE Group (Stygian/Almo, ASCAP)	18	LONGER Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP)	17
BACK ON MY FEET AGAIN Olsen (Pendulum/Unichappell/Paper Wait, BMI)	52	LOOKS LIKE LOVE AGAIN Gardiner (Duchess, BMI)	68
BAD TIMES Colomby (Donna-Dijon/MacAlley/Home Grown, BMI)	79	LOST HER IN THE SUN J. Stewart (Bugle/Stigwood/Unichappell, BMI)	46
BETTER LOVE NEXT TIME Haffkin (House of Gold, BMI)	34	MONEY Cunningham (Jobete, ASCAP)	61
CAN WE STILL BE FRIENDS Palmer (Earmark, BMI)	60	MOVE YOUR BOOGIE BODY Jones (Bar-Kays/Warner Tamerlane, BMI)	84
COME BACK Justman (Center City, ASCAP)	90	99 T. Knox & Group (Hudmar, ASCAP)	30
COOL CHANGE Boylan & Group (Screen Gems-EMI, BMI)	33	NO MORE TEARS (ENOUGH IS ENOUGH) G. Klein (Olga/Fedora, BMI)	35
COWARD OF THE COUNTY Butler (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	1	ON THE RADIO Moroder (Ricks/Revelation, BMI)	19
CRAZY LITTLE THING CALLED LOVE Group (Queen/Beechwood, BMI)	6	PEANUT BUTTER Dunn-White (Nodlew/McHoma, BMI)	71
CRUISIN' S. Robinson (Bertham, ASCAP)	5	PLEASE DON'T GO Casey/Finch (Sherlyn/Harrick, BMI)	16
DAYDREAM BELIEVER J. Norman (Screen Gems-EMI, BMI)	23	POP MUZIK Midascore (Robin Scott, ASCAP)	81
DEJA VU B. Manilow (Ikeco/Angela, BMI)	11	RAPPER'S DELIGHT S. Robinson (Sugarhill, BMI)	57
DESIRE Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	31	REMEMBER (WALKING IN THE SAND) G. Lyons & Group (Trio/Robert Mellin/Tender Tunes, BMI)	74
DIG THE GOLD Black (Birdees/Fallin' Arches, ASCAP)	92	REFUGEE Petty-lovine (Skyhill, BMI)	48
DON'T DO ME LIKE THAT Petty-lovine (Skyhill, BMI)	8	ROCK WITH YOU Jones (Almo/Rondor, ASCAP)	3
DON'T LET GO I. Hayes (Screen Gems-EMI, BMI)	29	ROCKIN' INTO THE NIGHT Mills (WB, ASCAP/Fitest/Saber Tooth, BMI)	80
DO THAT TO ME ONE MORE TIME D. Dragon (Moonlight & Magnolias, BMI)	2	ROMEO'S TUNE Simon (Rolling Tide, ASCAP)	14
DO YOU LOVE WHAT YOU FEEL Jones (Overdue, ASCAP)	43	SARA Group (Fleetwood Mac, BMI)	9
ESCAPE (THE PINA COLADA SONG) Holmes-Boyer (WB/Holmesline, ASCAP)	10	SEPTEMBER MORN B. Gaudio (Stone-bridge/EMA-Suisse, ASCAP)	24
FLIRTIN' WITH DISASTER T. Werman (Mister Sunshine, BMI)	58	SHOOTING STAR Neil (World Song/Facehaze, ASCAP)	99
FOOL IN THE RAIN Page (Flames of Albion, ASCAP)	40	SMALL PARADISE Albert (G.H./H.G., ASCAP)	88
FOREVER MINE Gamble-Huff (Mighty Three, BMI)	27	SPARKLE Blackmon (Better Days, BMI/Better Nights, ASCAP)	96
GIVE IT ALL YOU GOT Mangione (Gates, BMI)	69	SPECIAL LADY Castellano (HAB/Dark Cloud, BMI)	70
GOODNIGHT MY LOVE B. Spector & M. Piner (Bayard, BMI)	94	STAR White (Saggifire, ASCAP/Ninth/Irving/Criga, BMI)	98
GOT TO LOVE SOMEBODY Rodgers-Edwards (Chic, BMI)	78	STILL Carmichael & Group (Jobete/Commodore Entertainment, ASCAP)	38
HAVEN'T YOU HEARD Mims-Rushen-Andrews (Babyfingers/Mims/Showenbrere, ASCAP/Freddie Dee, BMI)	77	THE LONG RUN B. Szymczyk (Cass County/Red Cloud, ASCAP)	4
HEAD GAMES R. T. Baker (Somerset Songs/Evansongs, ASCAP)	54	THE SECOND TIME AROUND Sylvers (Spectrum VII/Rosy, ASCAP)	45
HEARTACHE TONIGHT Scmczyk (Cass Country/Red Cloud/Gear/Ice Age, ASCAP)	56	THE WALK Maile (Arc, BMI)	95
HEARTBREAKER Coleman (Dick James, BMI)	42	THIRD TIME LUCKY Outeda & Group (Riff Bros., ASCAP)	20
HIM Holmes-Boyer (WB/Holmes Line, ASCAP)	36	THIS IS IT T. Dowd (Milk Money, ASCAP/Snug, BMI)	12
HOW DO I MAKE YOU Asher (Billy Steinberg)	47	THREE TIMES IN LOVE James (Big Teeth/Tommy James, BMI)	59
I CAN'T HELP MYSELF J. Bowen (Stone Agate, BMI)	62	TOO HOT Deodato (Delightful/Gang, BMI)	44
I DON'T LIKE MONDAYS Wainman-Group (Zomba, BMI)	82	TOO LATE Baker (Weed High Nightmare, BMI)	73
I DON'T WANT TO TALK ABOUT IT T. Dowd (Crazy Horse, BMI)	53	TRUST ME Bullens-Doyle (Gooserock/Fleur, BMI)	97
I LIKE TO ROCK Goodwyn-Blagona (Goody Two-Tunes, BMI)	85	US AND LOVE Nolan-Koppers (Sound of Nolan, BMI)	89
I'M ALIVE Scott (Camelback Mountain, ASCAP)	66	VOLCANO Putnam (Coral Reefer/Keith Sykes, BMI)	76
I PLEDGE MY LOVE Perren (Perren-Vibes, ASCAP)	87	VOICES T. Werman (Screen Gems-EMI/Adult, BMI)	28
I THANK YOU Ham (Birdees/Walden, ASCAP)	65	WAIT FOR ME Foster (Hot-Cha/Six Continents, BMI)	55
I SHOULD LOVED YA (Walden/Gratitude Sky, ASCAP/Irving, BMI)	100	WE DON'T TALK ANYMORE B. Welch (ATV, BMI)	22
I WANNA BE YOUR LOVER Prince (Ecnirp, BMI)	13	WHEN A MAN LOVES A WOMAN Rothchild (Pronto/Quinvy, BMI)	67
I WISH I WAS EIGHTEEN AGAIN Kennedy (Tree, BMI)	83	WHEN I WANTED YOU Manilow-Dante (Home Grown, BMI)	39
JANE R. Nelson (Pods/Lunartunes/Little Dragon, BMI)	37	WHY ME Group (Stygian/Almo, ASCAP)	21
JUST A TOUCH OF LOVE Douglas (Cotillion/Sputtree/Slave Song/It's still our funk, BMI)	91	WONDERLAND Carmichael-Group (Jobete/Commodore Entertainment, ASCAP)	75
KISS ME IN THE RAIN Klein (Bandier-Koppelman/Emanuel/Cortland, ASCAP)	72	WITH YOU I'M BORN AGAIN DiPasquale & Shire (Check Out, BMI)	63
LADIES' NIGHT E. Deodato (Delightful/Gang, BMI)	15	WORKING MY WAY BACK TO YOU Zager (Screen Gems-EMI/Seasons Four, BMI)	26
		YES, I'M READY Casey (Dadelia, BMI)	7
		YOU KNOW THAT I LOVE YOU Olsen-Devore-Group (Light, BMI/Urmila, ASCAP)	32
		YOU MIGHT NEED SOMEBODY Richards (Braintree/Snow/Necles River, BMI)	93
		YOU'RE THE LONELY J. D. Souther (Ice Age, ASCAP)	50



**The Music and Performing Arts Division
Anti-Defamation League Appeal
and Music and Performing Arts B'nai B'rith Lodge**

Announces

A Testimonial Luncheon

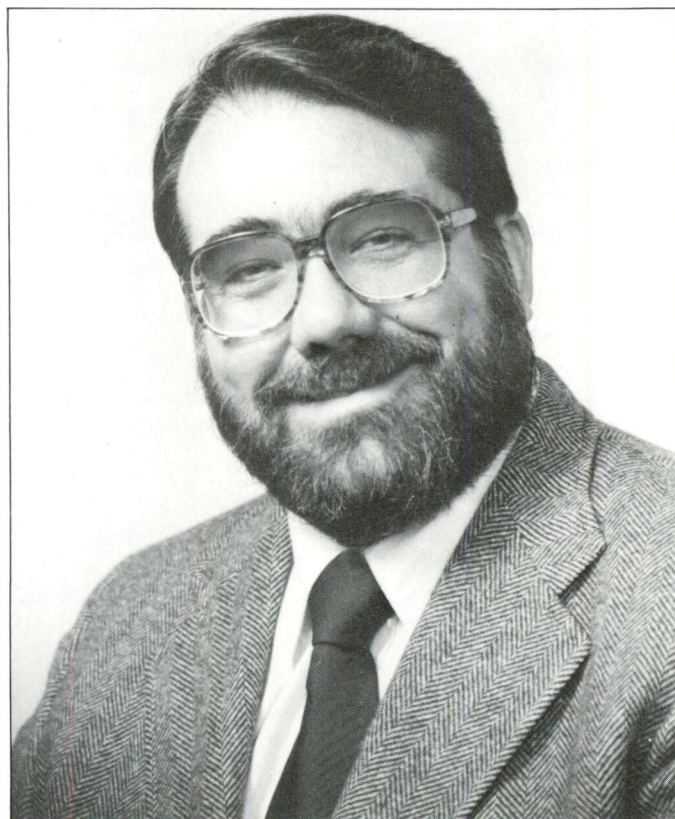
For
Our Honored Guest

David Lieberman

Chairman, Lieberman Enterprises Inc.

Recipient of our

Human Relations Award



Past Recipients

Jack Grossman	1969
Clive J. Davis	1970
Stanley M. Gortikov	1971
Cy Leslie	1972
Joseph B. Smith	1973
Bob Austin	1974
Jay B. Lasker	1975
Albert Berman	1976
Joel M. Friedman	1977
M. Richard Asher	1978
Edward M. Cramer	1979

Thursday Noon, February 28, 1980, Waldorf-Astoria, New York City

Luncheon Reservations and Contributions to The Anti-Defamation League Appeal
Chairman: Cy Leslie
Co-Chairmen: Herb Goldfarb, Ira Moss
Suite 900
823 United Nations Plaza
New York, NY 10017

One Sponsored Table of Ten \$1850, One Regular Table of Ten \$1500, One Person \$150

MOLLY HATCHET

...GOIN' STEADY!

What do you expect from six battlin' bruisers who have turned "Flirtin' With Disaster" into a solid platinum triumph?

Not to mention the chart longevity of their ultra-aggressive debut album "Molly Hatchet" which is at this moment also slashing toward platinum.

To coincide with their retail success, the Hatchet are now in the midst of some recreational road wrecking, collecting more

consumer scalps on the concert warpath.

And Madison Square Garden is still feeling the effects of a Molly Hatchet stampede!

From here on the Hatchet veer south and then westward into 1980, with ultimate capitulation of Japan and Europe a foregone conclusion.

And Molly's new single "Flirtin' with Disaster" has proved a definite rallying cry for radio as it slices up the charts with the

greatest of ease only scant weeks after release. A more appropriate anthem for the '80s, and indeed, for Molly Hatchet would be exceedingly difficult to imagine.

They've got the cutting edge.

Molly Hatchet is "Flirtin' With Disaster" (and proud of it). Featuring the new title single. On Epic Records and Tapes.



Record World Singles



FEBRUARY 2, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

FEB. 2	JAN. 26		WKS. ON CHART
1	2	COWARD OF THE COUNTY KENNY ROGERS United Artists 1327	10
2	3	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215	14
3	1	ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797	12
4	4	THE LONG RUN EAGLES/Asylum 46569	8
5	6	'CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	15
6	13	CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579	5
7	11	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	10
8	10	DON'T DO ME LIKE THAT TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41138	10
9	12	SARA FLEETWOOD MAC/Warner Bros. 49150	6
10	8	ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES/ MCA/Infinity 50,035	13
11	14	DEJA VU DIONNE WARWICK/Arista 0459	10
12	16	THIS IS IT KENNY LOGGINS/Columbia 1 11109	15
13	15	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	12
14	19	ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS)	8
15	9	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	16
16	5	PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	22
17	22	LONGER DAN FOGELBERG/Full Moon/Epic 9 50824	6
18	7	BABE STYX/A&M 2188	16
19	31	ON THE RADIO DONNA SUMMER/Casablanca 2236	3
20	20	THIRD TIME LUCKY (FIRST TIME I WAS A FOOL) FOGHAT/ Bearsville 49125 (WB)	11
21	24	WHY ME STYX/A&M 2206	5
22	17	WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America 8025	14
23	34	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	5
24	35	SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175	5
25	30	AN AMERICAN DREAM DIRT BAND/United Artists 1330	7
26	32	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	6
27	29	FOREVER MINE THE O'JAYS/Phila. Intl. 9 3727 (CBS)	8
28	28	VOICES CHEAP TRICK/Epic 9 50814	8
29	23	DON'T LET GO ISAAC HAYES/Polydor 2011	13
30	36	99 TOTO/Columbia 1 11173	5
31	39	DESIRE ANDY GIBB/RSO 1019	2
32	33	YOU KNOW THAT I LOVE YOU SANTANA/Columbia 1 11144	8
33	18	COOL CHANGE LITTLE RIVER BAND/Capitol 4789	14
34	21	BETTER LOVE NEXT TIME DR. HOOK/Capitol 4785	14
35	25	NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125 Casablanca NBD 20199	14
36	50	HIM RUPERT HOLMES/MCA 41173	3
37	26	JANE JEFFERSON STARSHIP/Grunt 11750 (RCA)	12
38	27	STILL COMMODORES/Motown 1474	17
39	48	WHEN I WANTED YOU BARRY MANILOW/Arista 0481	5
40	46	FOOL IN THE RAIN LED ZEPPELIN/Swan Song 71003 (Atl)	5
41	42	LONELY EYES ROBERT JOHN/EMI-America 8030	8
42	49	HEARTBREAKER PAT BENATAR/Chrysalis 2395	6
43	40	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/ MCA 41131	10
44	55	TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury)	3
45	54	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	4
46	51	LOST HER IN THE SUN JOHN STEWART/RSO 1016	6



CHARTMAKER OF THE WEEK

47 — **HOW DO I MAKE YOU**
LINDA RONSTADT
Asylum 46602

48	59	REFUGEE TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA 41169	2
49	60	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/ Columbia 1 11187	3
50	37	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079	20
51	52	LAST TRAIN TO LONDON ELO/Jet 9 5067 (CBS)	7
52	62	BACK ON MY FEET AGAIN THE BABYS/Chrysalis 2398	2
53	56	I DON'T WANT TO TALK ABOUT IT ROD STEWART/ Warner Bros. 49138	5
54	38	HEAD GAMES FOREIGNER/Atlantic 3633	11
55	43	WAIT FOR ME DARYL HALL & JOHN OATES/RCA 11747	12
56	41	HEARTACHE TONIGHT EAGLES/Asylum 46545	16
57	58	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	13
58	66	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic 9 50822	4
59	69	THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA)	3
60	65	CAN WE STILL BE FRIENDS ROBERT PALMER/Island 49137 (WB)	6
61	63	MONEY FLYING LIZARDS/Virgin 67003 (Atl)	7
62	64	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown 1478	5
63	75	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477	2
64	71	LET ME GO, LOVE NICOLETTE LARSON/Warner Bros. 49130	3
65	74	I THANK YOU ZZ TOP/Warner Bros. 49136	3
66	67	I'M ALIVE GAMMA/Elektra 46555	5
67	73	WHEN A MAN LOVES A WOMAN BETTE MIDLER/Atlantic 3643	3
68	68	LOOKS LIKE LOVE AGAIN DANN ROGERS/A&M 500	6
69	80	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	2
70	83	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	2
71	78	PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552	4
72	84	KISS ME IN THE RAIN BARBRA STREISAND/Columbia 1 11179	2
73	70	TOO LATE JOURNEY/Columbia 1 11143	5
74	76	REMEMBER (WALKING IN THE SAND) AEROSMITH/ Columbia 1 11181	5
75	79	WONDERLAND COMMODORES/Motown 1479	3
76	72	VOLCANO JIMMY BUFFETT/MCA 41161	4
77	88	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551	2
78	86	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion 45007 (Atl)	2
79	87	BAD TIMES TAVARES/Capitol 4811	2
80	89	ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M 2205	4
81	44	POP MUZIK M/Sire 49033 (WB)	24
82	90	I DON'T LIKE MONDAYS BOOMTOWN RATS/Columbia 1 11117	2
83	85	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011	4
84	61	MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	11
85	93	I LIKE TO ROCK APRIL WINE/Capitol 4828	3
86	—	AND THE BEAT GOES ON WHISPERS/Solar 11894 (RCA)	1
87	—	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	1
88	97	SMALL PARADISE JOHN COUGAR/Riva 203 (Mercury)	2
89	—	US AND LOVE KENNY NOLAN/Casablanca 2234	1
90	—	COME BACK J. GEILS BAND/EMI-America 8032	1
91	92	JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl)	2
92	95	DIG THE GOLD JOYCE COBB/Cream 7939	2
93	100	YOU MIGHT NEED SOMEBODY TURLEY RICHARDS/ Atlantic 3645	2
94	81	GOODNIGHT MY LOVE MIKE PINERA/Spector 0003	5
95	—	THE WALK INMATES/Polydor 2058	1
96	94	SPARKLE CAMEO/Chocolate City 3202 (Casablanca)	4
97	82	TRUST ME CINDY BULLENS/Casablanca 2217	4
98	98	STAR EARTH, WIND & FIRE /ARC/Columbia 1 11165	6
99	—	SHOOTING STAR DOLLAR/Carrere 7208 (Atl)	1
100	—	I SHOULDA LOVED YA NARADA MICHAEL WALDEN/ Atlantic 3631	1

Record World Album Airplay

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

FEBRUARY 2, 1980

FLASHMAKER



LOVE STINKS
J. GEILS
EMI-America

MOST ADDED

- LOVE STINKS—J. Geils—EMI-America (39)
- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum (27)
- THIS DAY & AGE—D.L. Byron—Arista (22)
- LONDON CALLING—Clash—Epic (15)
- SCHEMER DREAMER—Steve Walsh—Kirshner (14)
- ON—Off Broadway—Atlantic (13)
- CITY—McGuinn & Hillman—Capitol (10)
- BRUCE WOOLLEY & THE CAMERA CLUB—Col (10)
- MESSIN WITH THE BOYS—Cherie & Marie Currie—Capitol (9)
- NO BALLADS—Rockets—RSO (9)

WNEW-FM/NEW YORK ADDS:

- CHASER—John Lee & Gerry Brown—Col
- COMPUTER GAMES (12" single)—Mi-Sex—Epic
- DIRK HAMILTON—Elektra
- HELL OF A SPELL—Doug Sahn—Takoma
- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
- LOVE STINKS—J. Geils—EMI-America
- SETTING SONS—Jam—Polydor
- THE BIGGEST PRIZE IN SPORT—999—Polydor
- THIS DAY & AGE—D.L. Byron—Arista
- WHAT'S NEXT—Frank Marino & Mahogany Rush—Col

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE WALL—Pink Floyd—Col
- TUSK—Fleetwood Mac—WB
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- BOOGIE MOTEL—Foghat—Bearsville
- EAT TO THE BEAT—Blondie—Chrysalis
- X-STATIC—Hall & Oates—RCA
- REGGATTA DE BLANC—Police—A&M
- THE LONG RUN—Eagles—Asylum
- PHOENIX—Dan Fogelberg—Full Moon

WBCN-FM/BOSTON ADDS:

- BAD BOY—Robert Gordon—RCA
- CHASER—John Lee & Gerry Brown—Col
- END OF THE CENTURY—Ramones—Sire (import)
- LOVE STINKS—J. Geils—EMI-America

- MESSIN WITH THE BOYS—Cherie & Marie Currie—Capitol
- NO BALLADS—Rockets—RSO
- ON—Off Broadway—Atlantic
- STONECHASER—Jess Roden—Island
- THE CRACK—Ruts—Virgin Intl.
- BRUCE WOOLLEY & THE CAMERA CLUB—Col

HEAVY ACTION (airplay in descending order):

- LOVE STINKS—J. Geils—EMI-America
- THE WALL—Pink Floyd—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- LONDON CALLING—Clash—Epic
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- TUSK—Fleetwood Mac—WB
- THE PRETENDERS—Sire
- THE HEADBOYS—RSO
- EAT TO THE BEAT—Blondie—Chrysalis
- BROKEN ENGLISH—Marianne Faithfull—Island

WLIR-FM/LONG ISLAND ADDS:

- CHRISTOPHER CROSS—WB
- HOT TRACKS—John Hammond—Vanguard
- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
- JUST FOR THE NIGHT—Kip Carmen—Long Island
- LIVE FROM TOKYO—Flying Burrito Brothers—Regency
- LOVE STINKS—J. Geils—EMI-America
- MESSIN WITH THE BOYS—Cherie & Marie Currie—Capitol
- NO SUBSTITUTE (single)—Speedies—Golden Disc
- SYLVAIN SYLVAIN—RCA
- UNDER THE BLADE (single)—Twisted Sister—Twisted Sister

HEAVY ACTION (airplay in descending order):

- THE WALL—Pink Floyd—Col
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE LONG RUN—Eagles—Asylum
- THE STEVE HOWE ALBUM—Atlantic
- REGGATTA DE BLANC—Police—A&M
- DOWN ON THE FARM—Little Feat—WB
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- CITY—McGuinn & Hillman—Capitol
- FIRST OFFENCE—Inmates—Polydor

WBAB-FM/LONG ISLAND ADDS:

- CITADEL—Boltax
- CITY—McGuinn & Hillman—Capitol
- CHRISTOPHER CROSS—WB
- HELL OF A SPELL—Doug Sahn—Takoma
- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils—EMI-America
- ON—Off Broadway—Atlantic
- THE STEVE HOWE ALBUM—Atlantic
- THIS DAY & AGE—D.L. Byron—Arista

HEAVY ACTION (airplay in descending order):

- THE WALL—Pink Floyd—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet

- NIGHT IN THE RUTS—Aerosmith—Col
- JACKRABBIT SLIM—Steve Forbert—Nemperor
- THE LONG RUN—Eagles—Asylum
- PHOENIX—Dan Fogelberg—Full Moon
- DEGUELLO—ZZ Top—WB
- NO NUKES—Various Artists—Asylum
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- FLIRTIN WITH DISASTER—Molly Hatchet—Epic

WCOZ-FM/BOSTON ADDS:

- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
- LOVE STINKS—J. Geils—EMI-America
- MESSIN WITH THE BOYS—Cherie & Marie Currie—Capitol
- SETTING SONS—Jam—Polydor
- THIS DAY & AGE—D.L. Byron—Arista

HEAVY ACTION (airplay in descending order):

- THE LONG RUN—Eagles—Asylum
- TUSK—Fleetwood Mac—WB
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- NO NUKES—Various Artists—Asylum
- THE WALL—Pink Floyd—Col
- THE PRETENDERS—Sire
- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils—EMI-America
- PEARL HARBOR & THE EXPLOSIONS—WB
- NIGHT IN THE RUTS—Aerosmith—Col

WBLM-FM/MAINE ADDS:

- CITY—McGuinn & Hillman—Capitol
- LOVE STINKS—J. Geils—EMI-America
- ON—Off Broadway—Atlantic
- SCHEMER DREAMER—Steve Walsh—Kirshner
- SYLVAIN SYLVAIN—RCA
- THIS DAY & AGE—D.L. Byron—Arista

HEAVY ACTION (airplay in descending order):

- THE LONG RUN—Eagles—Asylum
- NO NUKES—Various Artists—Asylum
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- PHOENIX—Dan Fogelberg—Full Moon
- DOWN ON THE FARM—Little Feat—WB
- THE WALL—Pink Floyd—Col
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- CANDY-O—Cars—Elektra
- JACKRABBIT SLIM—Steve Forbert—Nemperor
- CORNERSTONE—Styx—A&M

WQBK-FM/ALBANY ADDS:

- BAD BOY—Robert Gordon—RCA
- CHASER—John Lee & Gerry Brown—Col
- CITY—McGuinn & Hillman—Capitol
- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
- LOVE STINKS—J. Geils—EMI-America

- MESSIN WITH THE BOYS—Cherie & Marie Currie—Capitol
- SCHEMER DREAMER—Steve Walsh—Kirshner
- THIS DAY & AGE—D.L. Byron—Arista

HEAVY ACTION (airplay in descending order):

- THE PRETENDERS—Sire
- THE WALL—Pink Floyd—Col
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- DOWN ON THE FARM—Little Feat—WB
- THE LONG RUN—Eagles—Asylum
- THE STEVE HOWE ALBUM—Atlantic
- I'M THE MAN—Joe Jackson—A&M
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- TUSK—Fleetwood Mac—WB
- JACKRABBIT SLIM—Steve Forbert—Nemperor

WOUR-FM/UTICA ADDS:

- CITY—McGuinn & Hillman—Capitol
- ETON RIFLES (single)—Jam—Polydor
- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
- LOVE STINKS—J. Geils—EMI-America
- NO SUBSTITUTES (single)—Speedies—Golden Disc
- ON—Off Broadway—Atlantic
- RUNNING ALL NIGHT—Lion—A&M
- SCHEMER DREAMER—Steve Walsh—Kirshner
- THE STEVE HOWE ALBUM—Atlantic
- THIS DAY & AGE—D.L. Byron—Arista

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE WALL—Pink Floyd—Col
- NO NUKES—Various Artists—Asylum
- THE LONG RUN—Eagles—Asylum
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- LIVE RUST—Neil Young—Reprise
- NIGHT IN THE RUTS—Aerosmith—Col
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- DOWN ON THE FARM—Little Feat—WB
- DEGUELLO—ZZ Top—WB

WMJQ-FM/ROCHESTER ADDS:

- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
- LOVE STINKS—J. Geils—EMI-America
- SCHEMER DREAMER—Steve Walsh—Kirshner
- THIS DAY & AGE—D.L. Byron—Arista

HEAVY ACTION (airplay in descending order):

- RATHER BE ROCKIN—Tantrum—Ovation
- FLIRTIN WITH DISASTER—Molly Hatchet—Epic
- THE WALL—Pink Floyd—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- THE LONG RUN—Eagles—Asylum
- HARDER . . . FASTER—April Wine—Capitol

- CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra
- DEGUELLO—ZZ Top—WB
- GAMMA—Elektra

WIOQ-FM/PHILADELPHIA ADDS:

- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
- HEAVY ACTION (airplay, phones in descending order):
- THE WALL—Pink Floyd—Col
- TUSK—Fleetwood Mac—WB
- THE LONG RUN—Eagles—Asylum
- CANDY-O—Cars—Elektra
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- JACKRABBIT SLIM—Steve Forbert—Nemperor
- HYDRA—Toto—Col
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- PHOENIX—Dan Fogelberg—Full Moon

WYDD-FM/PITTSBURGH ADDS:

- CITY—McGuinn & Hillman—Capitol
- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils—EMI-America
- SYLVAIN SYLVAIN—RCA
- BRUCE WOOLLEY & THE CAMERA CLUB—Col

HEAVY ACTION (airplay in descending order):

- THE WALL—Pink Floyd—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE LONG RUN—Eagles—Asylum
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- PHOENIX—Dan Fogelberg—Full Moon
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- CORNERSTONE—Styx—A&M
- LIVE RUST—Neil Young—Reprise
- TUSK—Fleetwood Mac—WB
- NIGHT IN THE RUTS—Aerosmith—Col

WHFS-FM/WASHINGTON ADDS:

- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
- LOVE STINKS—J. Geils—EMI-America
- PERMANENT WAVES—Rush—Mercury
- QUEEN OF SIAM—Lydia Lunch—ZE
- THIS DAY & AGE—D.L. Byron—Arista

HEAVY ACTION (airplay in descending order):

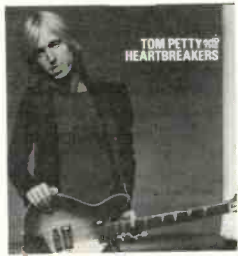
- NO NUKES—Various Artists—Asylum
- AMERICAN GARAGE—Pat Metheny—ECM
- IN THE SKIES—Peter Green—Sail
- HOW CRUEL—Joan Armatrading—A&M
- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
- EXTENSIONS—Manhattan Transfer—Atlantic
- LONDON CALLING—Clash—Epic
- BAD BOY—Robert Gordon—RCA
- THE PRETENDERS—Sire
- THE SPECIALS—Chrysalis

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

Record World Album Airplay

FEBRUARY 2, 1980

TOP AIRPLAY



DAMN THE TORPEDOES
TOM PETTY
Backstreet

MOST AIRPLAY

DAMN THE TORPEDOES—Tom Petty—Backstreet (40)
THE WALL—Pink Floyd—Col (38)
THE LONG RUN—Eagles—Asylum (26)
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt (21)
PHOENIX—Dan Fogelberg—Full Moon (20)
NO NUKES—Various Artists—Asylum (19)
CORNERSTONE—Styx—A&M (18)
TUSK—Fleetwood Mac—WB (18)
ADVENTURES IN UTOPIA—Utopia—Bearsville (15)
DEGUELLO—ZZ Top—WB (15)
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song (15)
NIGHT IN THE RUTS—Aerosmith—Col (15)

WQDR-FM/RALEIGH

ADDS:
CASTLES IN THE AIR—Felix Cavaliere—Epic
HOLD YOUR HEAD UP (single)—Marc Tanner Band—Elektra
LOVE STINKS—J. Geils—EMI—America
ON—Off Broadway—Atlantic
THE DUKES—WB
WHERE TO NOW—Charlie Dore—Island

HEAVY ACTION (airplay, sales in descending order):

ADVENTURES IN UTOPIA—Utopia—Bearsville
THE WALL—Pink Floyd—Col
DAMN THE TORPEDOES—Tom Petty—Backstreet
PHOENIX—Dan Fogelberg—Full Moon
THE LONG RUN—Eagles—Asylum
DEGUELLO—ZZ Top—WB
KEEP THE FIRE—Kenny Loggins—Col
TUSK—Fleetwood Mac—WB
DOWN ON THE FARM—Little Feat—WB
CORNERSTONE—Styx—A&M

WSHE-FM/FT. LAUDERDALE

ADDS:
BAD BOY—Robert Gordon—RCA
LOVE STINKS—J. Geils—EMI—America
SETTING SONS—Jam—Polydor
THIS DAY & AGE—D.L. Byron—Arista

HEAVY ACTION (airplay in descending order):

THE ROMANTICS—Nemperor
THE PRETENDERS—Sire
THE WALL—Pink Floyd—Col
DAMN THE TORPEDOES—Tom Petty—Backstreet
DEGUELLO—ZZ Top—WB
LONDON CALLING—Clash—Epic

THINK PINK—Fabulous Poodles—Epic
NIGHT IN THE RUTS—Aerosmith—Col
NO NUKES—Various Artists—Asylum
ADVENTURES IN UTOPIA—Utopia—Bearsville

WMMS-FM/CLEVELAND

ADDS:
DON'T SAY GOODBYE (single)—Jerry Bush—Devon
HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
LONDON CALLING—Clash—Epic
LOVE STINKS—J. Geils—EMI—America
WILLIAM OZ—Capitol
THE ROMANTICS—Nemperor
THE ROSE (original soundtrack)—Atlantic
THIS DAY & AGE—D.L. Byron—Arista
BRUCE WOOLLEY & THE CAMERA CLUB—Col

HEAVY ACTION (airplay, sales in descending order):

THE WALL—Pink Floyd—Col
THE LONG RUN—Eagles—Asylum
DAMN THE TORPEDOES—Tom Petty—Backstreet
DEGUELLO—ZZ Top—WB
ADVENTURES IN UTOPIA—Utopia—Bearsville
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
NO NUKES—Various Artists—Asylum
UNION JACKS—Babys—Chrysalis
TUSK—Fleetwood Mac—WB
KEEP THE FIRE—Kenny Loggins—Col

WABX-FM/DETROIT

ADDS:
BROKEN ENGLISH—Marianne Faithfull—Island
DRUMS & WIRES—XTC—Virgin
HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
LOVE STINKS—J. Geils—EMI—America
MESSIN WITH THE BOYS—Cherie & Marie Currie—Capitol
NO PLACE TO RUN—UFO—Chrysalis
SETTING SONS—Jam—Polydor
THIS DAY & AGE—D.L. Byron—Arista

HEAVY ACTION (airplay, sales in descending order):

DAMN THE TORPEDOES—Tom Petty—Backstreet
CORNERSTONE—Styx—A&M
DEGUELLO—ZZ Top—WB
NIGHT IN THE RUTS—Aerosmith—Col
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
THE WALL—Pink Floyd—Col
THE ROMANTICS—Nemperor
NO BALLADS—Rockets—RSO
UNION JACKS—Babys—Chrysalis
PHOENIX—Dan Fogelberg—Full Moon

WWW-FM/DETROIT

ADDS:
LOVE STINKS—J. Geils—EMI—America
MALICE IN WONDERLAND—Nazareth—A&M
MESSIN WITH THE BOYS—Cherie & Marie Currie—Capitol
WHAT'S NEXT—Frank Marino & Mahogany Rush—Col

HEAVY ACTION (airplay, sales in descending order):

CORNERSTONE—Styx—A&M
THE WALL—Pink Floyd—Col
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
DAMN THE TORPEDOES—Tom Petty—Backstreet
NO BALLADS—Rockets—RSO
THE ROMANTICS—Nemperor
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt

THE LONG RUN—Eagles—Asylum
NIGHT IN THE RUTS—Aerosmith—Col

WXRT-FM/CHICAGO

ADDS:
BAD BOY—Robert Gordon—RCA
CITY—McGuinn & Hillman—Capitol
LONDON CALLING—Clash—Epic
LOVE STINKS—J. Geils—EMI—America
MAGIC—Jim Post—Flying Fish
NO BALLADS—Rockets—RSO
PERMANENT WAVES—Rush—Mercury
SCHEMER DREAMER—Steve Walsh—Kirshner
THE STEVE HOWE ALBUM—Atlantic
BRUCE WOOLLEY & THE CAMERA CLUB—Col

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

THE PRETENDERS—Sire
ADVENTURES IN UTOPIA—Utopia—Bearsville
NO NUKES—Various Artists—Asylum
DAMN THE TORPEDOES—Tom Petty—Backstreet
THE SPECIALS—Chrysalis
THE FINE ART OF SURFACING—Boomtown Rats—Col
LONDON CALLING—Clash—Epic
BIG OCEANS—Interview—Virgin
I'M THE MAN—Joe Jackson—A&M
EAT TO THE BEAT—Blondie—Chrysalis

KSHE-FM/ST. LOUIS

ADDS:
CITY—McGuinn & Hillman—Capitol
JEFF CONAWAY—Col
LIVE AT LAST—Good Rats—Rat City
LOVE STINKS—J. Geils—EMI—America
STRAIGHT TO THE TOP (single)—Sammy Hagar—Capitol
THE PRETENDERS—Sire
THIS DAY & AGE—D.L. Byron—Arista
WHAT'S NEXT—Frank Marino & Mahogany Rush—Col
BRUCE WOOLLEY & THE CAMERA CLUB—Col

HEAVY ACTION (airplay, sales in descending order):

PERMANENT WAVE—Rush—Mercury
UNION JACKS—Babys—Chrysalis
THE FINE ART OF SURFACING—Boomtown Rats—Col
ADVENTURES IN UTOPIA—Utopia—Bearsville
THE WALL—Pink Floyd—Col
NO PLACE TO RUN—UFO—Chrysalis
THE BEAT—Col
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HEAD GAMES—Foreigner—Atlantic
TROUBLEMAKER—Ian McLagan—Mercury

KZEW-FM/DALLAS

ADDS:
HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
LONDON CALLING—Clash—Epic
LOVE STINKS—J. Geils—EMI—America
ON—Off Broadway—Atlantic
THE UNDERTONES—Sire
WHAT'S NEXT—Frank Marino & Mahogany Rush—Col

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

DEGUELLO—ZZ Top—WB
THE WALL—Pink Floyd—Col
HEAD GAMES—Foreigner—Atlantic
THE LONG RUN—Eagles—Asylum
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
DREAM POLICE—Cheap Trick—Epic
TUSK—Fleetwood Mac—WB

CORNERSTONE—Styx—A&M
REGGATTA DE BLANC—Police—A&M
DAMN THE TORPEDOES—Tom Petty—Backstreet

KFML-AM/DENVER

ADDS:
HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
LONDON CALLING—Clash—Epic
LOVE STINKS—J. Geils—EMI—America
MARCHIN—David Axelrod—MCA
ON—Off Broadway—Atlantic
THIS DAY & AGE—D.L. Byron—Arista
DAVID WOLFE—Arista
YOU SHOULD SEE THE REST OF THE BAND—David Bromberg—Fantasy

HEAVY ACTION (airplay in descending order):

SYLVAIN SYLVAIN—RCA
TUSK—Fleetwood Mac—WB
DOWN ON THE FARM—Little Feat—WB
RICHARD FAGAN—Mercury
REGGATTA DE BLANC—Police—A&M
LOVE STINKS—J. Geils—EMI—America
UNION JACKS—Babys—Chrysalis
THE WALL—Pink Floyd—Col
DAMN THE TORPEDOES—Tom Petty—Backstreet
DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium

KAWY-FM/WYOMING

ADDS:
CHRISTOPHER CROSS—WB
HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
LONDON CALLING—Clash—Epic
LOVE STINKS—J. Geils—EMI—America
MESSIN WITH THE BOYS—Cherie & Marie Currie—Capitol
ON—Off Broadway—Atlantic
SCHEMER DREAMER—Steve Walsh—Kirshner
SYLVAIN SYLVAIN—RCA
THE DUKES—WB

HEAVY ACTION (airplay in descending order):

DAMN THE TORPEDOES—Tom Petty—Backstreet
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
PHOENIX—Dan Fogelberg—Full Moon
THE WALL—Pink Floyd—Col
DOWN ON THE FARM—Little Feat—WB
THE OTHER ONE—Bob Welch—Capitol
DEGUELLO—ZZ Top—WB
AMERICAN GARAGE—Pat Metheny—ECM
HYDRA—Toto—Col
SHORT STORIES, TALL TALES—Horslips—Mercury

KOME-FM/SAN JOSE

ADDS:
CITY—McGuinn & Hillman—Capitol
LIVE AT LAST—Good Rats—Rat City
LONDON CALLING—Clash—Epic
LOVE STINKS—J. Geils—EMI—America
MESSIN WITH THE BOYS—Cherie & Marie Currie—Capitol
ON—Off Broadway—Atlantic
SCHEMER DREAMER—Steve Walsh—Kirshner
THE SPECIALS—Chrysalis

HEAVY ACTION (airplay in descending order):

NIGHT IN THE RUTS—Aerosmith—Col
DREAM POLICE—Cheap Trick—Epic
THE LONG RUN—Eagles—Asylum
TUSK—Fleetwood Mac—WB
HEAD GAMES—Foreigner—Atlantic
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
DAMN THE TORPEDOES—Tom Petty—Backstreet
THE WALL—Pink Floyd—Col
CORNERSTONE—Styx—A&M

KWST-FM/LOS ANGELES

ADDS:
LOVE STINKS—J. Geils—EMI—America
NO PLACE TO RUN—UFO—Chrysalis
SCHEMER DREAMER—Steve Walsh—Kirshner
SETTING SONS—Jam—Polydor
THE PRETENDERS—Sire
THE ROMANTICS—Nemperor

HEAVY ACTION (airplay, sales in descending order):

THE WALL—Pink Floyd—Col
TROUBLEMAKER—Ian McLagan—Mercury
DAMN THE TORPEDOES—Tom Petty—Backstreet
LOVE STINKS—J. Geils—EMI—America
ADVENTURES IN UTOPIA—Utopia—Bearsville
PERMANENT WAVES—Rush—Mercury
UNION JACKS—Babys—Chrysalis
FIRST OFFENCE—Inmates—Polydor
PHOENIX—Dan Fogelberg—Full Moon
HYDRA—Toto—Col

KMEL-FM/SAN FRANCISCO

ADDS:
ADVENTURES IN UTOPIA—Utopia—Bearsville
LOVE STINKS—J. Geils—EMI—America
NO BALLADS—Rockets—RSO

HEAVY ACTION (airplay, sales in descending order):

THE WALL—Pink Floyd—Col
DAMN THE TORPEDOES—Tom Petty—Backstreet
THE LONG RUN—Eagles—Asylum
CORNERSTONE—Styx—A&M
TUSK—Fleetwood Mac—WB
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
PHOENIX—Dan Fogelberg—Full Moon
HEAD GAMES—Foreigner—Atlantic
UNION JACKS—Babys—Chrysalis
HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum

KZAM-FM/SEATTLE

ADDS:
HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
LOVE STINKS—J. Geils—EMI—America
NO BALLADS—Rockets—RSO
NO PLACE TO RUN—UFO—Chrysalis
BRUCE WOOLLEY & THE CAMERA CLUB—Col

HEAVY ACTION (airplay in descending order):

LOVE STINKS—J. Geils—EMI—America
HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
I'M THE MAN—Joe Jackson—A&M
DREAM POLICE—Cheap Trick—Epic
DAMN THE TORPEDOES—Tom Petty—Backstreet
CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra
THE BEAT—Col
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
REGGATTA DE BLANC—Police—A&M
EAT TO THE BEAT—Blondie—Chrysalis

42 stations reporting this week. In addition to those printed are:
WPIX-FM ZETA 7-FM KSJO-FM
WAAF-FM Y95-FM KNAC-FM
WPLR-FM WKDF-FM KZOL-FM
WAQX-FM WQFM-FM KZEL-FM
WMMR-FM KBPI-FM
VKLS-FM KGB-FM

Radio Replay

By MARC KIRKEBY

■ AND ENCLOSE TWO BOXTOPS: The National Association of Broadcasters, which does not usually have a pair of tickets waiting for the sixth caller, is sponsoring a radio-promotion contest for general managers and program directors. The NAB wants your ideas, contests, campaigns for promoting the medium, and will compile the top 100 entries in a booklet for association members. You have until Thursday (31) to describe your promotion in 250 words or less and send it to the NAB Radio Department, 1771 N St. NW, Washington, DC 20036. The best entry from a station manager wins a trip for two to the NAB convention in Las Vegas; best entry from a program director wins a similar trip to the NAB radio programming conference in New Orleans. Best entry from a radio columnist wins a typewriter ribbon.

MOVES: **Charlie Kendall** returns to album-rock as PD of WMMR-FM/Philadelphia . . . **Robert Sherman** adds VP stripes to his GM post at WNBC/New York . . . Three NBC-FM GMs also named vice presidents, **Daniel Griffin** (WYNY/New York), **John Hayes Jr.** (KYUU/San Francisco) and **Richard Penn** (WKQX/Chicago) . . . **Don Brooks** leaves PD post at WWIN/Baltimore to become GM of WEBB there; WWIN air-staffer **Curtis Anderson** named new PD . . . **Reggie Johns** from CFTR/Toronto named PD of F105/Boston (WVBF-FM) . . . New lineup at KOFM/Oklahoma City: PD **Mike Miller** 6-9 a.m., MD **Chuck Morgan** 9-noon, **Jerry McCall** noon-3, **Pat Murphy** 3-6, **Ken Barlow** 6-10, **Lee Taylor** 10 p.m.-2 a.m., **Jeff Edwards** 2-6.

DUANE GLASSCOCK: Here's how WBCN-FM/Boston morning man Charles Laquidara describes him: "Forget him, he's awful. He's a disgusting person. I wish he's go back to the vomit from whence he came." The readers of the Boston Globe voted him the city's second most popular air personality last year (Laquidara was first). His 10 a.m.-2 p.m. Saturday afternoon WBCN time slot regularly pulls the station's highest ratings even when he's off the air for weeks at a stretch. He is a phenomenon, a cross between Archie Bunker and Ted Nugent, the man you love to hate. He is also a figment of Laquidara's imagination.

When Laquidara left 'BCN in 1976 after six years of hosting "The Big Mattress" weekday mornings, he vowed never to return. "I had a great last show, and when you have a great last show you never come back," he recalls. Like skateboards, Nixon and "Star Trek," however, he did come back, just for weekends, on the condition that he be allowed to use an assumed name and personality. Thus Duane Ingalls Glasscock, graduate of Nabisco Jr. College, appeared one Saturday afternoon, and like an Okie's mortgage, "settled down among us and never went away."

Duane "did all the things I couldn't do," Laquidara says, "be sexist, be sophomoric, be a jerk." When Laquidara returned to his morning show, Duane remained a Saturday staple, although with the understanding that he would only materialize around ratings time. With the help of tapes and specially-tuned microphones, Laquidara and Duane had conversations on the air; when Duane returned from a visit to a sex-change clinic one week, Laquidara fed his voice through a mellotron to make him sound like a woman.

For the first year, Laquidara says, 90 percent of his audience didn't know he and Duane were, ah, more than just good friends. But after Duane and some friends played two SRO nights at the Paradise, a nightclub in Boston, the Globe blew the whistle; even so, Laquidara estimates that half his listeners still aren't in on the joke.

Duane's antics have gotten more and more, well, antic. He was thrown out of a performance of "Quadrophenia" for yelling "Speak English" at the screen. He ran for mayor on a platform that urged the turning of discos into half-way houses for cocaine addicts. When he was allegedly threatened with dismissal for slumping ratings, he told his listeners to send bags of excrement to Arbitron's Beltsville, Md. data processing center—which some people apparently did.

Maintaining Duane on the air hasn't been without problems. "It's about the hardest thing I've ever had to do in radio," Laquidara says, "because he has to top himself every week. What do you do after you send bags of shit to Arbitron?" Duane will go on, however, "as long as it works."

Three RKO TV Licenses Revoked

(Continued from page 3)

may put into jeopardy corporate ownership of broadcasting organs.

The FCC accused RKO General of being "unqualified" to renew its license for WNAC-TV, a CBS affiliate in Boston. The commission also charged RKO, because of misconduct, as being unfit to retain its television licenses for WOR, channel 9 in New York, and KHJ in Los Angeles.

The RKO-owned WHBQ-TV in Memphis, an ABC affiliate is also under investigation by the FCC. Fourteen RKO-owned radio stations are being questioned. Those stations are: WOR-AM and WXLO-FM in New York; WRKO-AM and WROR-FM in Boston; WGMS-AM and WGMS-FM in Washington; WAXY-FM in Fort Lauderdale; WFYR-FM in Chicago, WHBQ-AM in Memphis; KFRC-AM in San Francisco, and KHJ-AM and KRTH-FM in L.A.

When asked how the FCC action would effect RKO radio stations, a spokesman, Jack Marshal, director for public relations and advertising for General Tire, said, "We won't know how it will effect radio until the decision is appealed and ruled upon."

According to an FCC statement,

"General Tire and RKO tried to pressure companies into placing advertising with RKO stations as a condition of doing business with General Tire." The specific stations were also accused of making illegal campaign contributions and of making improper payments to achieve business advantages abroad. In addition, the FCC statement continued, "RKO had filed misleading information, had intentionally concealed from the commission inaccuracies, and had tried to prevent the commission from gaining full knowledge of the illegal activities undertaken by General Tire at a time when the commission was considering the renewal of RKO's license."

RKO and General Tire came under fire in 1967 when the Justice Department filed a civil complaint involving a "trade relations program." The suit was settled in a consent decree. When the commission made its recent decision involving RKO, it took into consideration the fact that the same management, including chairman of the boards of both RKO and General Tire, Thomas F. O'Neil, had been in office throughout the period under observation.



us. We knew that the summation of all our efforts would be how the media treated that afternoon's rally. They could have crucified us by showing people smokin' joints or getting drunk but they didn't. We were so blown away that they treated us fairly that we all started jumping and screaming and hugging each other because we made it. And also that feeling I got when we were riding in a car to the rally. You can feel 200,000 people from a long way away and to sit on that stage and look back and back, we knew we were taking part in history.

Hall: There were so many high points that it's hard to pick one out but I guess the fifth night when I was singing "The Times They Are A-Changin'" with James and Carly and Graham. We got to the verse about "fathers throughout the land," and James and Carly sang that line together and I started to cry onstage and nearly lost it. It was partly because I was so tired and at the same time so excited and high and partly because as a new father, I was thinking about my baby girl and that song had new meaning to me all of the sudden. It was a song I used to sing with my parents when I was a kid and I remember listening to that verse and saying to them, 'I don't know about this, what do you mean.' Now here I am with a baby, standing here with all these people and all these great musicians and singing the same words but with a different slant to it.

RW: Did you have any trouble getting releases from record companies so all the individual artists could appear on the album?

Hall: No, we had no problem at all.

Nash: I've been in the music business for almost 20 years now and have had plenty of negotiations with record companies. Every single one of them have been sweethearts.

RW: How many record companies bid for the album?

Hall: We were talking to a number of companies and it came down to a choice of a couple and the deals were essentially the same but the decision to go with Elektra was based on a number of things, one being the obvious enthusiasm of Joe Smith for the project, and the other people at Elektra for the concert and it was their relationship with Jackson and Carly which was a known quantity.

Nash: Joe Smith put \$450 thousand in our bank account which we badly needed for the running of the concerts.

RW: At what point in time was this?

Nash: Just before the concerts in New York. He put \$450 thousand in our account which was three quarters of our advance. The advance for the record was \$750 thousand, and I thought that in today's age, for Joe Smith to invest half a million dollars of his company's money when no contracts had been signed and no releases for any artists had been signed . . . it was a fantastic thing to do. In fact, it's only because of Joe Smith that this record came out before Christmas.

RW: And what percentage of the profits does MUSE get?

Nash: We get roughly five times what the record company gets.

RW: You're all listed as producers of the album. Did you have any kind of a theme or concept in mind?

Hall: What we tried to do was to roughly program the album so that it would listen the same way the concerts went. The first was Bonnie, the Doobie Brothers, Jackson, Graham and me so you have that combination on the first two records and the last side is Crosby, Stills & Nash because they were the last act. We took a few liberties but basically we tried to flow through. We did move things around a little bit so that the sides would flow and people who like one particular style of music would have a side or two sides to listen to.

Nash: To a large degree, the artists themselves decided which cuts would go on the album. We asked each artist to listen to their set and select the two best things that would represent them on the record.

Hall: And 90 percent of the time, that was the material we used. We were trying to recreate, as much as possible in your living room, what went on during those five nights at the Garden.

RW: Why nothing from Peter Tosh?

Nash: What happened with Peter is—God bless him, he's a great artist—we had to hand carry the 24 tracks to Jamaica, try and find Peter or his manager, which we couldn't do, so we left the tapes there. All of the sudden the tapes ended back with MUSE with no mixes.

Hall: The only regret I have about the album is that Peter Tosh wasn't on it. It was impossible to resolve the whole mixing situation in time for Christmas release so we decided to do without it.

RW: There are three politically topical songs that were performed at the concert but are not on the album: Jesse Colin Young's "Chain Reaction," James Taylor's "Stand Up And Fight" and Graham's "Barrel Of Pain." Why were they left out even though they make powerful political statements?

Nash: We have a movie soundtrack album too. You see, I personally thought that "Barrel of Pain" in the movie, with all the visual

sights, would be more powerful than just the music itself on the album. What we didn't want to do on the MUSE album was just preach to people. We didn't want to use the music as a vehicle to talk and bore people to death. With "Power," "Takin' It To The Streets," "We Almost Lost Detroit," "Plutonium Is Forever," and some of the other stuff, we had enough topical singing on the album.

Hall: It wasn't necessarily the most anti-nuclear record, it was the best record. The talk is really in the booklet and we want the record to sell as a record.

RW: What's the minimum it would have to sell in order for MUSE to deem it a success?

Hall: I think I'll be happy with anything over platinum. I'd be kind of disappointed if it just went gold. I think it's an extraordinary record and I think you have to consider that the combination of the appeal of doing something for this cause with the fact that you've got a number of artists on this record who've had gold or platinum records on their own, and that you've got a medley of live Bruce Springsteen cuts which is one of the most bootlegged things what's never been released before. James Taylor has never done a live record and neither have the Doobie Brothers.

RW: Will the three of you be involved in the making of the film and when do you expect it to be released?

Nash: I want to see every frame that's been shot. You know there's really no difference between film and music in terms of how powerful the message is. Haskell Wexler who is director of photography, Barbra Kopple who is the director of the movie and Julie Schlossberg and Danny Goldberg, the movie is their trip. They'll get our opinions and then we'll form the movie from there. We will be directly involved I assure you. Each artist will have total approval of their stuff.

Hall: I think if we apply the same single-minded devotion to the film that we did to the record, we may be able to get it out this spring, at least that's our plan right now.

RW: What kind of budget are you working with for the movie?

Nash: It's hard to say at this point. I believe we've put \$600 thousand of our own money into that movie—MUSE's money. What we're looking for from the movie companies is an advance of somewhere in excess of a million and a half. We gambled with the movie because we don't want movie people saying what we could or could not put in it and the only way you do that is shoot it yourself and then sell the thing to them.

RW: How has this experience effected your career? Do you think you'll be pigeonholed as a crusader?

Hall: I think it's probably happening already. Since September, my record company has been asking me for another John Hall record and I haven't had the time to write songs and go to the studio and record them. I know Jackson's at the same point. He hasn't played a commercial concert in the last 22 months and nothing but benefits for the last two years.

Raitt: I expect that I'm already pigeonholed. I fully accept and welcome the association. This is taking 60 or 70 percent of my life at this point. I would like to lay back and have children but until we stop nuclear power, I'm not going to do it. The only thing I can foresee is that we probably will get busted. I wouldn't be surprised if somebody tried to discredit the movement by busting or figuring out some way to discredit the musicians that are involved. There's all kinds of undercover agents not working for the government, but that are extra-legal and are hired by oil companies to go around and listen. If they can murder Karen Silkwood, they can bust one of us. I would say that's the only thing that really worries me.

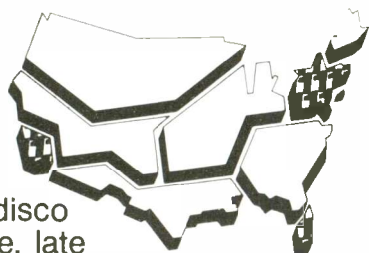
Nash: All my life I've been opening my mouth against injustices I see, about beautiful things I see and emotional things that happen to me. I'm an artist who reacts to his environment and the way things come out from me is myself. When I left the Hollies in 1968, we'd been on top for years and sold millions of records so I'm through with my star trip.

RW: Will MUSE be active in the future?

Raitt: Yeah. I wouldn't expect that in the next 25 years everyone's going to shut them down. Either there's going to be a catastrophic accident that's going to make all of us irrelevant or I can't see when there'll ever be a time when we can't use this organization and the spirit behind it to do some kind of environment-related work. I think that as long as there is nuclear power, there will be this organization.

Hall: The foundation will be active for several years. As far as the concerts go, there's a meeting by meeting decision that realistically speaking will probably go on for sometime. The transition to solar energy, in the broad sense of the word meaning everything that comes from the sun, that transition is going to enable us to shut down nuclear power and stop buying oil from the middle east.

1



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

Babys: aHB WFBR, a WICC, e WKBW, e WTIC-FM, a KFI, on KFRC, 31-28 Y100, a 14Q.

P. Benatar: 10-8 WIFI, 27-21 WKBW, on KFRC, on KEARTH, HB-25 PRO-FM.

T. DeSario: a34 WABC, 14-12 WAXY, 12-5 WBBF, 21-17 WCAO, 7-4 WFBR, 14-11 WFIL, 13-11 WICC, 16-9 WIFI, 22-18 WKBW, 29-25 WNBC, 12-5 WPGC, 21-16 WRKO, 4-3 WTIC-FM, 16-11 WXLO, 10-6 WYRE, d28 KFI, 15-10 KFRC, 15-14 KHJ, 11-9 KEARTH, 30-24 F105, 7-5 KC101, 14-8 PRO-FM, 4-3 Y100, 30-27 14Q.

N. Diamond: 24-21 WAXY, 20-15 WBBF, d25 WCAO, 20-20 WFBR, 25-20 WFIL, 20-16 WICC, d25 WPGC, 29-25 WRKO, d30 WTIC-FM, d29 WXLO, 25-19 WYRE, d29 KFI, d29 KFRC, 20-17 KEARTH, a F105, 20-16 KC101, 18-10 PRO-FM, 31-28 14Q.

Dirt Band: 30-28 WAXY, 19-14 WCAO, 14-9 WFBR, 28-25 WFIL, 24-15 WICC, 26-21 WIFI, 30-23 WKBW, 22-19 WRKO, 19-14 WTIC-FM, a WXLO, 29-25 WYRE, on KFI, on KFRC, 28-24 KEARTH, 29-27 F105, 26-22 KC101, on PRO-FM.

Fleetwood Mac: 20-15 WCAO, 4-5 WFBR, 23-16 WFIL, 4-4 WIFI, 5-5 WKBW, 25-23 WNBC, 5-3 WPGC, 9-8 WRKO, 23-20 WXLO, 5-5 KFI, 12-11 KFRC, 18-17 KHJ, 13-12 KEARTH, 23-19 F105, 8-6 PRO-FM, 17-15 Y100, 9-6 14Q.

D. Fogelberg: 14-14 WAXY, 25-24 WBBF, 15-9 WCAO, 16-3 WFBR, on WFIL, 15-9 WICC, 19-14 WIFI, 18-8 WKBW, 25-12 WPGC, d26 WRKO, 16-13 WTIC-FM, on WXLO, 20-14 WYRE, 19-16 KFI, 21-14 KFRC, a KHJ, 18-13 KEARTH, d29 F105, 10-8 KC101, HB-23 PRO-FM, a33 Y100, 24-19 14Q.

S. Forbert: d26 WAXY, 17-7 WBBF, 18-13 WCAO, 26-16 WFBR, 19-17 WFIL, 14-13 WICC, 5-5 WIFI, 17-14 WKBW, 20-17 WPGC, 24-23 WRKO, 9-6 WTIC-FM, 29-26 WXLO, 11-10 KFI, on KFRC, 27-25 KEARTH, 24-21 F105, 15-14 KC101, 6-7 PRO-FM, 24-19 Y100, 13-7 14Q.

A. Gibb: e WABC, d29 WAXY, a WBBF, 30-24 WCAO, HB-28 WFBR, d28 WFIL, d27 WICC, a WKBW, 27-24 WPGC, d27 WRKO, 32-28 WTIC-FM, d27 WXLO, 29-22 WYRE, 26-19 KFI, d30 KFRC, a F105, 28-23 KC101, HB-24 PRO-FM, 36-29 Y100, d33 14Q.

R. Holmes: d26 WCAO, HB-29 WFBR, on WFIL, aHB WPGC, on WRKO, a31 WTIC-FM, on WXLO, on KFRC, a KHJ, d29 KEARTH, on PRO-FM, a 14Q.

T. James: aHB WFBR, a WICC, e WKBW, a31 WTIC-FM, on PRO-FM, a 14Q.

Kool & The Gang: 25-16 WABC, a WAXY, a WCAO, aHB WFBR, a WYRE, on KFRC, 25-22 KHJ, d26 KEARTH, a PRO-FM.

K. Loggins: a24 WABC, 7-19 WAXY, 9-9 WBBF, 5-4 WCAO, 18-6 WFBR, 7-6 WFIL, 7-6 WICC, 1-1 WIFI, 3-3 WKBW, 21-19 WNBC, 9-7 WPGC, 23-20 WRKO, 12-11 WTIC-FM, 19-18 WXLO, 17-12 WYRE, 17-15 KFI, d24 KFRC, 6-9 KHJ, 8-8 KEARTH, 28-26 F105, 17-17 KC101, 17-23 Y100, 23-20 14Q.

C. Mangione: a WRKO, a WXLO.

B. Manilow: d28 WCAO, HB-23 WFBR, d27 WFIL, 19-16 WKBW, 30-26 WNBC, aHB WPGC, 18-14 WRKO, 28-24 WXLO, 8-8 KFI, 24-21 KHJ, d28 KEARTH, 25-21 14Q.

Molly Hatchet: d25 WIFI, e WKBW, on PRO-FM.

A. Murray: 26-23 WAXY, on WCAO, 23-22 WFBR, 27-21 WFIL, 26-22 WICC, 12-12 WKBW, 28-24 WNBC, d30 WPGC, 17-11 WRKO, 23-20 WTIC-FM, d30 WXLO, 30-27 WYRE, 29-25 KFI, 30-27 KEARTH, 31-22 F105, 23-19 KC101, 20-17 PRO-FM, d32 14Q.

T. Petty (Ref): e WICC, 29-18 WIFI, d28 WKBW, 24-19 KFRC, on KEARTH, a PRO-FM.

Pink Floyd: a WICC, a30 WIFI, 25-17 KFRC, d23 14Q.

B. Preston & Syreeta: d22 WCAO, 29-19 WFBR, on WIFI, a WKBW, 21-14 WPGC, on WXLO.

Prince: 7-8 WABC, 2-1 WCAO, 11-14 WFBR, 10-6 WPGC, 13-12 WRKO, 3-3 WXLO, 20-16 KFI, 9-8 KFRC, 14-13 KHJ, 10-10 KEARTH, 19-15 F105, 5-2 PRO-FM, 12-14 Y100, 27-22 14Q.

Queen: 46-31 WABC, 23-11 WAXY, 24-22 WBBF, 10-3 WCAO, 3-1 WFBR, 20-13 WFIL, 17-12 WICC, 17-13 WIFI, 15-10 WKBW, 1-1 WPGC, 8-5 WRKO, 27-23 WXLO, 15-12 KFI, 10-6 KFRC, 17-11 KHJ, 5-1 KEARTH, 7-3 F105, 11-10 KC101, 22-15 PRO-FM, 27-24 Y100, 7-10 14Q.

Ray, Goodman & Brown: d29 WCAO, aHB WFBR, d27 WPGC, LP cut WYRE.

L. Ronstadt: ae WABC, a WAXY, a WICC, a WPGC, a WRKO, a29 WTIC-FM, a WYRE, on KFI, on KFRC, on KEARTH, a 14Q.

Shalamar: 15-10 WABC, 19-10 WFBR, a30 WKBW, 28-23 WPGC, d28 WRKO, 24-22 WXLO, a30 WYRE, a KFI, a KFRC, d26 KHJ, 23-19 KEARTH, on F105, a27 KC101.

Spinners: 17-13 WABC, a WAXY, a WBBF, 16-18 WCAO, 28-15 WFBR, 17-12 WFIL, 29-25 WICC, 9-9 WKBW, 17-14 WNBC, 26-17 WRKO, 22-19 WTIC-FM, 12-8 WXLO, a WYRE, 21-18 KFI, 24-20 KEARTH, d33 F105, 12-9 KC101, 17-14 PRO-FM, a 14Q.

B. Streisand: on WCAO, a WFIL, d29 KC101.

J. Stewart: HB-30 WFBR, on WFIL, on WIFI, a KFI, 25-22 PRO-FM.

Styx: d25 WBBF, 22-20 WCAO, 25-21 WFBR, 12-10 WICC, 30-23 WIFI, 20-15 WKBW, 20-15 WTIC-FM, 24-21 KFI, 29-23 KFRC, 20-20 KHJ, 25-21 KEARTH, 33-31 F105, 16-9 PRO-FM, 29-25 Y100, 22-18 14Q.

D. Summer: 19-11 WABC, 2-8 WAXY, a WCAO, HB-17 WFBR, a22 WFIL, 30-21 WICC, a27 WIFI, 6-4 WNBC, 6-10 WPGC, 15-24 WRKO, 31-25 WTIC-FM, 8-4 WXLO, 19-13 WYRE, 9-1 KFI, 8-4 KFRC, 9-7 KHJ, 2-2 KEARTH, 14-6 F105, 24-18 KC101, 1-1 Y100, 4-3 14Q.

Tavares: 30-21 WRKO, LP cut WYRE, 24-21 PRO-FM.

Toto: 27-25 WAXY, on WCAO, HB-27 WFBR, a WFIL, 28-24 WICC, a29 WIFI, on WPGC, d29 WRKO, 28-23 WTIC-FM, 30-28 WXLO, a28 WYRE, a KFRC, d30 KEARTH, 27-24 KC101, on PRO-FM, 34-31 Y100, d31 14Q.

2



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

P. Benatar: a WBBQ, a WCGQ, a WLCY, e WRJZ, a KX-104, 30-25 KXX-106, e BJ-105, 26-18 Q105, a30 Z93, e 94Q.

T. DeSario: 17-13 WAKY, d23 WANS-FM, 16-15 WAYS, 5-2 WBBQ, 1-2 WBSR, 6-2 WCGQ, 13-12 WCIR, 21-16 WERC, 5-4 WGSV, 29-11 WHBQ, 10-6 WHHY, 15-12 WISE, 21-11 WLAC, 2-3 WLCY, 24-15 WNOX, 23-19 WMC, 11-9 WQXI, 12-5 WRFC, 10-6 WRJZ, 6-3 WSGA, 17-12 KX-104, 29-25 BJ-105, 18-13 V100, 3-1 Q105, 18-10 Z93, 14-7 92Q.

N. Diamond: 26-25 WAKY, e WANS-FM, 7-5 WAYS, 18-13 WBBQ, 16-9 WBSR, 27-24 WCGQ, 24-23 WCIR, 22-20 WERC, 26-23 WGSV, d29 WHBQ, 29-23 WHHY, 25-21 WISE, 24-19

WIVY, 16-12 WKIX, 29-25 WLAC, 27-27 WLCY, 24-23 WMC, 13-8 WQXI, 29-25 WRFC, 21-15 WRJZ, 24-18 WSGA, 27-25 KX-104, 32-29 BJ-105, e V100, e Q105, d29 Z93, d29 92Q.

Dirt Band: 19-17 WAKY, 33-28 WANS-FM, 2-6 WAUG, 27-25 WAYS, 1-4 WBBQ, 14-7 WCGQ, 25-25 WCIR, 11-10 WERC, 4-3 WGSV, e WHBQ, 9-5 WHHY, 18-16 WISE, 32-29 WIVY, 20-18 WKIX, e WLAC, a WLCY, 8-4 WQXI, 22-17 WRFC, 7-5 WRJZ, 16-14 WSGA, 25-22 KX-104, 5-4 KXX-106, d37 BJ-105, a V100, e Q105, 10-7 Z93, 29-25 92Q, 8-5 94Q.

Fleetwood Mac: 9-3 WAYS, 4-3 WBBQ, d19 WLAC, 21-18 WMC, 3-2 WQXI, 7-5 WSGA, 3-3 KX-104, 3-3 KXX-106, e V100, 8-7 Q105, 3-6 Z93, 8-5 92Q, 2-2 94Q.

D. Fogelberg: 15-5 WAKY, 24-14 WANS-FM, 14-5 WAUG, 14-7 WAYS, 13-7 WBBQ, 4-1 WBSR, 12-3 WCGQ, d28 WCIR, 5-2 WERC, 14-8 WGSV, 13-10 WHBQ, 15-10 WHHY, 13-7 WISE, 18-13 WIVY, 10-5 WKIX, d16 WLAC, 19-16 WLCY, 19-12 WNOX, 17-9 WMC, 27-15 WQXI, 4-2 WRFC, 5-2 WRJZ, 20-16 WSGA, 6-2 KX-104, 12-5 KXX-106, 40-33 BJ-105, 26-18 V100, 17-11 Q105, 1-1 Z93, 3-1 92Q, 1-1 94Q.

S. Forbert: 8-8 WAKY, 19-15 WANS-FM, 7-3 WAUG, 20-13 WAYS, 15-12 WBBQ, 5-4 WBSR, 16-10 WCGQ, 29-24 WCIR, 17-15 WERC, 8-7 WGSV, 26-16 WHBQ, 6-4 WHHY, 22-18 WIVY, 24-15 WKIX, 27-24 WLAC, 25-23 WLCY, 14-10 WNOX, 25-24 WMC, 17-13 WQXI, 23-18 WRFC, 18-12 WRJZ, 13-12 WSGA, 12-10 KX-104, 21-16 KXX-106, d38 BJ-105, 25-17 V100, 15-12 Q105, 9-8 Z93, 26-16 92Q, 15-8 94Q.

A. Gibb: a31 WAKY, d36 WANS-FM, d20 WAYS, e WBBQ, 28-21 WBSR, a WCGQ, e WCIR, d24 WERC, d28 WGSV, e WHBQ, d27 WHHY, d27 WISE, a40 WIVY, e WKIX, e WLAC, d28 WLCY, a WNOX, d25 WMC, d30 WQXI, e WRFC, e WRJZ, 26-24 WSGA, d29 KX-104, d37 KXX-106, a36 BJ-105, a V100, d26 Q105, 29-22 Z93, d27 92Q.

Ray, Goodman & Brown: d35 WAYS, a WBBQ, d31 WBSR, a WGSV, a WKIX, a WQXI, a WRFC, a31 WSGA, a KX-104, 30-27 Z93.

R. Holmes: a32 WAKY, a WANS-FM, d27 WAUG, a WAYS, e WBBQ, 17-8 WBSR, d29 WCGQ, e WCIR, d26 WERC, 25-21 WGSV, e WHBQ, a WHHY, a WISE, 37-33 WIVY, e WKIX, a WLCY, a WNOX, a WQXI, a WRFC, 24-17 WRJZ, 27-25 WSGA, d28 KX-104, 37-30 BJ-105, d30 Q105, a Z93, d28 92Q, 23-18 94Q.

T. James: e WANS-FM, e WAUG, 28-24 WBBQ, e WCIR, e WHHY, a WRFC, e WRJZ, a32 WSGA, d29 KXX-106, 26-23 94Q.

Kool & The Gang: a WANS-FM, a WAYS, a WBBQ, d25 WBSR, a WCIR, a WERC, a WGSV, e WHBQ, a WISE, a WKIX, a WLAC, a WMC, a WQXI, d29 WRFC, a WRJZ, 32-29 WSGA, d30 KX-104, a40 BJ-105, d28 Z93, a 92Q.

A. Murray: 14-11 WAKY, d33 WANS-FM, 29-23 WAYS, 27-25 WBBQ, 21-16 WBSR, 30-26 WCGQ, 30-21 WCIR, 20-17 WERC, 24-20 WGSV, 30-23 WHBQ, 24-20 WHHY, 36-33 WISE, e WIVY, d21 WKIX, 30-28 WLAC, a WLCY, 26-19 WNOX, d22 WMC, d20 WQXI, 30-28 WRFC, 22-18 WRJZ, 25-20 WSGA, 29-21 KX-104, a KXX-106, e BJ-105, e V100, 23-20 92Q.

T. Petty (Ref): e WANS-FM, e WCIR, d36 WISE, d38 WIVY, a WLCY, a30 WSGA, e V100, d28 Q105, 27-21 Z93, a 92Q, 29-20 94Q.

Queen: a28 WAKY, 15-9 WANS-FM, 16-13 WAUG, 19-8 WAYS, 9-5 WBBQ, 9-7 WBSR, 21-13 WCGQ, 17-15 WCIR, 18-11 WERC, 18-9 WGSV, 24-14 WHBQ, 13-9 WHHY, 26-24 WISE, 36-36 WIVY, 22-16 WKIX, 19-18 WLAC, 21-19 WLCY, a6 WNOX, 14-8 WMC, 4-1 WQXI, 16-8 WRFC, 13-7 WRJZ, 12-7 WSGA, 8-6 KX-104, 11-7 KXX-106, 31-28 BJ-105, 21-15 V100, 11-9 Q105, 6-2 Z93, 17-15 92Q, 10-4 94Q.

L. Ronstadt: a WANS-FM, a WAUG, a WBBQ, a WCGQ, a WCIR, a WERC, a WISE, a WHHY, e WLCY, a WRFC, a WRJZ, a KX-104, a KXX-106, a 92Q, a28 94Q.

Spinners: 25-23 WAKY, 31-26 WANS-FM, 22-17 WAYS, 24-19 WBBQ, 23-19 WBSR, 23-19 WCGQ, 18-11 WCIR, 13-7 WERC, 17-14 WGSV, 16-11 WHBQ, 21-16 WHHY, 21-18 WISE, 23-13 WKIX, d26 WLAC, 29-25 WLCY, 27-21 WNOX, 20-15 WMC, 17-10 WRFC, 29-20 WRJZ, 11-4 WSGA, 21-20 KX-104, 15-12 KXX-106, 23-17 Q105, 28-23 Z93, 25-21 92Q.

Hottest:

Rock

The Babys, Pat Benatar, Pink Floyd, Tom Petty, Linda Ronstadt

Disco

Shalamar

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.

Good manners, great music



"I Thank You" WBS 49163

The very welcome hit single
from their very hot Warner Bros. album

ZZ TOP

DEGÜELLO HS 3361

Produced by Bill Ham



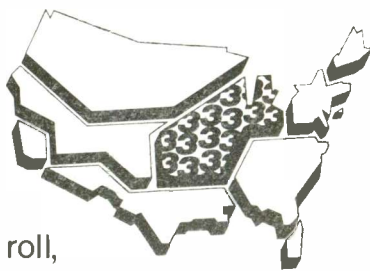
Radio Marketplace

Styx: a28 WAKY, 23-20 WANS-FM, 11-7 WAUG, d31 WAYS, 25-23 WBBQ, 10-10 WBSR, 20-17 WCGQ, d30 WCIR, 8-8 WERC, 12-7 WHHY, 6-6 WISE, 13-10 WIVY, e WKIX, 26-23 WLAC, 30-24 WLCY, 18-14 WNOX, 23-18 WQXI, 19-15 WRFC, 25-23 WRJZ, 21-21 WSGA, 15-15 KX-104, 19-13 KXX-106, 23-20 BJ-105, d29 V100, 22-20 Q105, 25-20 Z93.

Toto: 26-18 WAKY, 22-19 WANS-FM, 17-14 WAUG, 32-29 WAYS, d29 WBBQ, 12-12 WBSR, 29-21 WCGQ, e WCIR, 19-14 WERC, 21-15 WGSV, e WHBQ, 16-13 WHHY, e WISE, 20-16 WIVY, a WKIX, d29 WLAC, d29 WLCY, d26 WNOX, d23 WQXI, d30 WRFC, 29-26 WSGA, 22-11 KX-104, 13-6 KXX-106, 38-31 BJ-105, d25 V100, e Q105, d26 Z93, 22-12 92X, 19-10 94Q.

D. Warwick: 10-7 WAKY, 35-32 WANS-FM, 11-9 WAYS, 17-11 WBBQ, 14-9 WERC, 12-10 WGSV, 12-12 WHBQ, 1-3 WHHY, 16-13 WISE, 9-6 WLAC, 10-6 WLCY, 19-17 WMC, 8-8 WSGA, 9-9 KX-104, 27-24 BJ-105, 16-11 V100, 7-6 Q105, 21-19 92Q.

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



Babys: a WPEZ, 33-30 KSLQ, 8-2 KWK, a 92X, a 96KX.

P. Benatar: 27-26 WGCL, 26 19 WOKY, d30 WPEZ, 32-24 KBEQ, 8-4 KSLQ, 1-3 KWK, on 92X.

T. DeSario: 8-5 CKLW, 13-9 WFFM, 26-25 WGCL, a24 WLS, 2-1 WNDE, 5-3 WOKY, 20-12 WPEZ, 3-1 WZUU, 13-9 WZZP, 7-6 KBEQ, 21-19 KXOK, 8-6 92X.

N. Diamond: 18-14 WFFM, d30 WGCL, 16-8 WNDE, d33 WOKY, 17-7 WZUU, 26-17 WZZP, 36-31 KBEQ, 31-21 KSLQ, 23-22 KXOK, d30 96KX.

Dirt Band: 17-15 CKLW, 33-23 WFFM, 25-24 WGCL, 4-3 WNDE, 23-20 WOKY, d26 WPEZ, 15-14 WZUU, d30 WZZP, 23-19 KBEQ, 27-25 KXOK, a26 Q102, 23-18 92X, 30-25 96KX.

D. Fogelberg: 28-13 CKLW, 16-12 WFFM, 17-11 WGCL, d40 WLS, 14-7 WNDE, 31-25 WOKY, 22-16 WPEZ, 22-12 WZUU, 20-18 WZZP, 17-9 KBEQ, 23-11 KSLQ, a23 KWK, 10-7 KXOK, 13-9 Q102.

S. Forbert: 11-10 WFFM, a20 WGCL, 20-11 WNDE, 25-21 WOKY, 9-6 WPEZ, d25 WZUU, 24-16 KBEQ, a18 KSLQ, 28-17 Q102, 12-8 92X.

A. Gibb: d27 CKLW, d38 WFFM, 23-21 WGCL, a21 WNDE, d29 WOKY, on WZZP, on KBEQ, a35 KSLQ, 30-22 Q102, 24-19 92X.

R. Holmes: 30-28 CKLW, 26-16 WFFM, a WOKY, 28-22 WPEZ, a WZUU, a WZZP, on KBEQ, a34 KSLQ, d24 96KX.

T. James: 38-34 WFFM, a WOKY, 29-25 WPEZ, d24 WZUU, a WZZP, 29-26 96KX.

A. Murray: 23-18 CKLW, 33-31 WFFM, 28-27 WGCL, 8-4 WNDE, 34-28 WOKY, 16-5 WZUU, 28-24 WZZP, 31-29 KBEQ, 25-15 KSLQ, 22-20 KXOK, 19-18 96KX.

Queen: 5-3 CKLW, d39 WFFM, 22-14 WGCL, 40-29 WLS, 17-12 WOKY, 15-14 WPEZ, 23-21 WZUU, 14-7 KBEQ, 14-5 KSLQ, 29-18 Q102, 27-14 92X, 15-12 96KX.

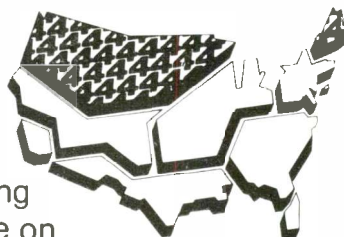
L. Ronstadt: a WOKY, a WZUU, a KBEQ, a29 KSLQ, a24 KWK, a30 Q102, a 96KX.

Spinners: 16-7 CKLW, 4-3 WFFM, 24-22 WGCL, 19-13 WNDE,

d32 WOKY, 24-18 WPEZ, a WZUU, 29-23 WZZP, d36 KBEQ, 37-28 KSLQ, a27 Q102, a23 92X, 5-2 96KX.

Toto: a CKLW, 25-18 WFFM, d29 WPEZ, 24-22 WZUU, on WZZP, 35-28 KBEQ, 19-16 KSLQ, a22 92X.

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



T. DeSario: 14-7 WEAQ, 22-18 WGUY, 8-4 WJBQ, 25-20 WOW, 13-10 KCPX, 28-19 KDWB, 11-6 KGW, 10-8 KKLS, 25-20 KKO, 2-1 KLEO, 11-7 KMJK, 5-2 KSTP.

Dirt Band: e WGUY, 22-18 WJBQ, 27-27 WOW, 1-2 WSPT, 27-24 KCPX, d26 KGW, 22-16 KKLS, 8-5 KKO, 19-19 KLEO, 28-26 KMJK, 26-21 KSTP.

Fleetwood Mac: 5-4 KCPX, 14-7 KGW, 5-1 KJR, 6-4 KSTP.

D. Fogelberg: 23-15 WEAQ, 11-6 WGUY, 12-6 WJBQ, 7-3 WOW, 15-9 WSPT, 10-2 KCPX, a9 KDWB, 25-15 KGW, 12-7 KJR, d25 KKLS, 13-10 KKO, 20-9 KLEO, 21-19 KMJK, 17-12 KSTP.

S. Forbert: e WEAQ, 20-16 WGUY, 10-10 WJBQ, 20-18 WOW, 16-11 WSPT, 15-14 KCPX, 11-7 KDWB, 18-14 KGW, 3-2 KJR, 16-10 KKLS, 14-12 KKO, 9-6 KLEO, 14-12 KMJK, 24-20 KSTP.

R. Holmes: d20 WJBQ, d30 WOW, d26 WSPT, a KCPX, a KGW, a KJR, a KKLS, d25 KKO, d27 KLEO, d27 KMJK, e KSTP.

T. James: d27 KCPX, a30 KDWB, a KKLS, e KLEO, e KSTP.

B. Manilow: a WJBQ, e WGUY, e WOW, a KCPX, a KING, 18-14 KSTP.

A. Murray: 19-16 WEAQ, 17-11 WJBQ, 30-26 WOW, 23-21 WSPT, 16-12 KCPX, d23 KJR, a KKLS, e KKO, 24-18 KLEO, 14-10 KSTP.

Queen: e WEAQ, 12-8 WGUY, 16-14 WJBQ, 17-12 WOW, 11-3 WSPT, 20-13 KCPX, d19 KGW, 9-4 KJR, 26-20 KKLS, 16-13 KKO, 16-10 KMJK, d30 KSTP.

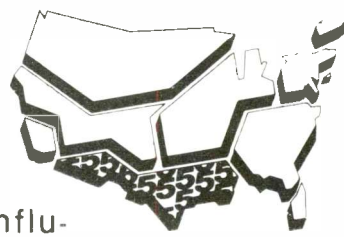
L. Ronstadt: a WOW, d29 WSPT, a KGW, a KJR, a KLEO, a KMJK.

Spinners: 1E-12 WEAQ, 21-17 WJBQ, a WOW, 9-7 KCPX, e KKLS, a KKO, d28 KLEO, 25-23 KMJK, d29 KSTP.

Toto: 24-19 WEAQ, d30 WGUY, 15-12 WJBQ, a WOW, 30-25 KCPX, 7-3 KDWB, 29-24 KGW, 23-18 KJR, e KKLS, e KKO, 28-24 KLEO, 23-18 KMJK, 30-27 KSTP.

D. Warwick: 25-21 WEAQ, 23-19 WGUY, 14-13 WOW, 12-9 KCPX, a25 KDWB, d21 KGW, 25-18 KKLS, 18-15 KKO, 22-20 KMJK, 4-8 KSTP.

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



Babys: d40 WNOE, d38 WTI, d38 KILT, d32 KNOE-FM, a KROY-FM, d30 KTS, a KUHL.

P. Benatar: 32-26 WNOE, 23-20 WTI, a KRBE, d30 B100, a28 Magic 91.

T. DeSario: 21-9 WNOE, 11-4 WTI, 7-3 KFMK, 10-9 KILT, 10-6 KRBE, 25-20 KROY-FM, 9-1 KTS, 8-3 KUHL, 13-10 B100, 14-10 Magic 91.

N. Diamond: a33 WNOE, 36-25 WTI, 23-18 KFMK, 28-28 KILT, 21-15 KNOE-FM, 17-16 KRBE, a KTS, on KUHL, 15-11 Magic 91.

Dirt Band: 29-24 WNOE, 25-22 WTI, 29-26 KFMK, 30-32 KILT, 20-17 KNOE-FM, a KRBE, d28 KROY-FM, 23-13 KUHL, 25-22 Magic 91.

D. Fogelberg: 24-16 WNOE, 13-8 WTI, 12-8 KFMK, 25-18 KILT, 11-7 KNOE-FM, a22 KRBE, 28-27 KROY-FM, 17-10 KUHL, 23-16 B100, 23-17 Magic 91.

S. Forbert: 18-12 WNOE, 15-13 WTI, 11-12 KILT, 18-15 KROY-FM, 26-25 B100, 18-15 Magic 91.

A. Gibb: a31 WNOE, a14 WTI, a KILT, on KRBE, d25 KROY-FM, d21 KTS, on KUHL, a18 Magic 91.

R. Holmes: d34 WNOE, d35 WTI, 39-36 KILT, a KNOE-FM, a KROY-FM, a KTS, on KUHL, d29 B100.

B. Midler: a WNOE, d37 WTI, d30 KNOE-FM, a KTS.

A. Murray: 27-22 WNOE, 34-31 WTI, 15-12 KFMK, 33-30 KILT, 23-21 KRBE, on KROY-FM, 22-19 KTS, 28-18 KUHL, 26-21 Magic 91.

T. Petty: a40 WTI, 38-37 KILT, a KRBE, a KTS, a KUHL, 30-27 B100, a27 Magic 91.

Queen: 26-10 WNOE, 2-1 WTI, 10-6 KFMK, 5-3 KILT, 8-2 KNOE-FM, 12-3 KRBE, 15-6 KROY-FM, 25-24 KTS, 16-7 KUHL, 18-6 B100, 19-16 Magic 91.

L. Ronstadt: a31 KNOE-FM, a KRBE, a KROY-FM, a KUHL.

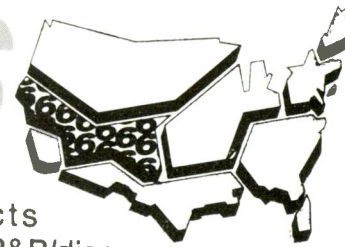
Spinners: 28-20 WNOE, 31-27 WTI, 21-17 KFMK, 24-23 KILT, 27-24 KNOE-FM, d20 KRBE, d29 KROY-FM, 28-18 KTS, on KUHL, a24 Magic 91.

D. Summer: d32 WNOE, 40-26 WTI, 35-29 KILT, 18-17 KRBE, 6-7 KTS, 13-9 KUHL, 27-24 B100, 9-8 Magic 91.

Toto: d37 WNOE, 37-33 WTI, d30 KFMK, 21-19 KILT, 17-11 KNOE-FM, 28-18 KRBE, a KROY-FM, d28 KUHL, a25 Magic 91.

D. Warwick: 16-14 WNOE, 20-16 WTI, 5-7 KFMK, 9-8 KILT, a7 KRBE, 27-24 KROY-FM, 11-5 B100, 7-5 Magic 91.

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



T. DeSario: 20-18 KLIF, 18-8 KOFM, 21-15 KOPA, 21-20 KVIL.

N. Diamond: 7-4 KIMN, d28 KLIF, d30 KOFM, 22-17 KOPA, 19-17 KVIL.

Dirt Band: 27-24 KIMN, d27 KLIF, 25-20 KOFM, d25 KVIL. **Fleetwood Mac:** 3-2 KIMN, 11-4 KLIF, 3-8 KOPA, 20-19 KVIL, 5-5 Z97.

D. Fogelberg: 4-3 KIMN, 30-23 KLIF, 27-17 KOFM, 19-6 KOPA, 22-18 KVIL.

S. Forbert: 13-6 KIMN, 22-19 KLIF, 30-26 KOFM, 5-7 KOPA, d23 KVIL.

B. Manilow: 28-25 KIMN, d29 KLIF, e KOFM, 29-27 KVIL.

A. Murray: 26-23 KIMN, 27-21 KLIF, e KOFM, 29-23 KOPA, 27-24 KVIL.

Queen: 18-13 KIMN, 23-15 KLIF, 23-13 KOFM, 16-12 KOPA.

L. Ronstadt: a KLIF, a KOFM, a KOPA, e KUPD.

Spinners: d30 KIMN, e KLIF, e KOFM, e KOPA.

Toto: e KIMN, e KLIF, e KOFM, a KOPA.

D. Warwick: 21-18 KIMN, 18-13 KLIF, 28-24 KOFM, 15-11 KOPA, 17-15 KVIL.

B

Kool & The Gang
Ray, Goodman & Brown

None

Adult

Rupert Holmes,
Barry Manilow

LP Cuts

Michael Jackson "Off The Wall"
WSGA, WRKO, WXLO, KEARTH,
KFI, KFRC, KX104, Q105, Y100.

1979's Leaders in Total Singles Chart Positions

GROUP OR DISTRIBUTION

1. WEA (1177)
2. CBS (991)
3. Polygram (891)
4. Capitol-EMI (598)
5. RCA (506)
6. MCA (295)
7. Arista (251)
8. Motown (158)
9. TK (105)
10. Chrysalis (96)

INDIVIDUAL LABELS

1. Columbia (548)
2. Warner Bros. (354)
3. Capitol (328)
4. Casablanca (298)
5. A&M (287)
6. Arista (251)
7. Polydor (234)
8. Atlantic (230)
9. RSO (221)
10. Epic (213)
11. EMI-A/UA (189)
12. Elektra/Asylum (180)
13. MCA (174)
14. Motown (158)
15. RCA (100)
16. Chrysalis (96)
17. Infinity (86)
18. Phila. Intl. (56)
18. Planet (56)
20. Ariola (55)

1979's Leaders in Total Album Chart Positions

GROUP OR DISTRIBUTION

1. WEA (1249)
2. CBS (1025)
3. Polygram (847)
4. RCA (530)
5. Capitol-EMI (395)
6. Arista (294)
7. MCA (292)
8. Motown (179)
9. Chrysalis (109)
10. TK (59)

INDIVIDUAL LABELS

1. Columbia (539)
2. Warner Bros. (524)
3. A&M (308)
4. Arista (286)
5. Epic (270)
6. Casablanca (267)
7. Capitol (237)
8. Atlantic (229)
9. Elektra/Asylum (216)
10. MCA (210)
11. RSO (203)
12. Polydor (193)
13. Motown (179)
14. EMI-A/UA (132)
15. RCA (117)
16. Chrysalis (109)
17. Phila. Intl. (82)
18. Mercury (68)
19. Infinity (56)
20. Swan Song (53)

The Coast

(Continued from page 17)

Las Vegas (February 7-20), a guest shot on an upcoming **Mac Davis** TV special and a bit as a presenter at the Grammys on February 27. A few folks are, shall we say, dismayed that Murray received no nominations herself, even after an outstanding year that included several #1 country hits . . . Capitol's **Max Webster** band will be touring the U.K. from March 1-11; they'll be back in the States to share a bill with **Rush** in Chicago on April 3-4-5 . . . Publicist **Cynthia Bowman**, who handles the **Jefferson Starship**, is now accepting — let's be truthful about this: she is in fact looking for—other clients as well. She's been working with the Starship for four years now, and calls her own operation Status Quotes, which sounds OK to us. Reach her at (213) 820-0075 . . . This bulletin from the Just What We Needed Dept.: "Author and spiritual advisor" **Larry Geller** has a new book about the late king of R&R called "The Truth About **Elvis**," written in collaboration with **Jess Stearn**. Geller is scheduled to appear on "A.M. Los Angeles" on January 30 to discuss the book, which will be available in April. We're told that the book is the real thing, not just another attempt to ride on the gravy train; that remains to be seen . . . Best wishes to Polygram Distributing VP **Emiel Petrone**, who is recuperating from lower back surgery at Cedars Sinai in L.A.

IN THE STUDIO—**Kim Carnes** is recording her second EMI America album at Studio Sound Recorders with producer **George Tobin** . . . Activity at International Automated Media in Irvine includes **Brooklyn Dreams**, mixing on a new **Beach Boys** single, **Mickey Rooney, Jr.** and —get this—mastering of a new **Ventures** greatest hits package for Europe.

BLUES INFUSION—West coast blues fans may already be familiar with several strong blues albums produced in recent years by promotion man **Bruce Bromberg**, but as released on his own Joliet label, two of those, by **Philip Walker** and **Lonesome Sundown**, have remained underexposed charmers. It's heartening to report that another blues faithful—**Bruce Iglauer**, founder of the Chicago-based Alligator label, and himself the producer behind a number of the most satisfying blues albums in recent memory for that label—is now actively committed to changing that.

Realizing Bromberg's full-time chores as Tomato Music's principal

western rep, Iglauer has now arranged to re-release both Walker's "Someday You'll Have These Blues" and Lonesome Sundown's "Been Gone Too Long" on Alligator.

PABLO'S FIRST DIGITAL DATE—Latest label to unveil plans for digitally-recorded product is the prestigious Pablo label, headed by veteran producer **Norman Granz**. According to a spokesperson for Group IV Recording Studios, which has just finalized an exclusive pact with Granz that will see all future Pablo projects produced at the facility, the label's initial digital master features **Ella Fitzgerald** and **Count Basie**. The album is slated for February release, with a second digital album, featuring Basie, to follow in March. Currently cutting there for future Pablo releases are **Sarah Vaughn** and **Milt Jackson**, although it's unknown if these dates are also utilizing digital recording.

Col, WEA: Top '79 Chart Performers

(Continued from page 3)

ond position. Aside from the Warner gains, the largest increase in singles shares were made by Arista, which climbed from 199 a year ago to 251 in 1979, and Polydor, which jumped from 103 to 234.

Margin

In albums, however, Columbia's margin over second-place Warner Bros. shrank from nearly 200 to only 15 points, 539 to 524. Other companies making significant album-share increases were Epic, which climbed from 228 to 270, and Polydor again, which increased from 104 to 193.

There was little change from 1978 to 1979 in relative group shares of the Singles and Albums

charts, the greatest difference being the result of the RCA-A&M distribution agreement of year ago. Most of the 10 largest companies improved somewhat on their 1978 performances, reflecting the declining impact during the year of smaller independent labels. Arista and Chrysalis made significant gains among the larger independents.

Chrysalis, Infinity (now merged with MCA) and the Elektra-Asylum-distributed Planet Records were the only new entries in the top 20 individual labels for singles; Infinity, Phonogram/Mercury and Swan Song were the only companies new to the top 20 labels for albums.

WONDERLAND

M-1479F

The third single from an album that contains two #1 singles.

The third single from an album that earned its creators "Best Soul Group of the Year" in the American Music Awards.

The third single from an album that has earned two Grammy Nominations ("Best POP Vocal Performance by a Group, single" & "Best R&B Vocal Performance by a group, album").

The third single from the Commodores' multi-platinum "*Midnight Magic*" album which includes the number #1 hits "**Sail On**" and "**Still!**"

On Motown Records



Record World Disco File Top 50

FEBRUARY 2, 1980

FEB. 2	JAN. 26		WKS. ON CHART			
1	1	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"*) JZ 36302 (CBS)	11	25	25	BODYSHINE/SLAP SLAP LICKEDY LAP INSTANT FUNK/ Salsoul (12"*) SA 8529 (RCA) 9
2	5	AND THE BEAT GOES ON WHISPERS/Solar (12") YD 11895 (RCA)	3	26	34	TAKE ALL OF ME BARBARA LAW/Pavillion (12") 4Z8 6401 (CBS) 8
3	3	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/MCA (12"*) 5103	10	27	24	MUSIC ONE WAY FEATURING AL HUDSON/MCA (12"*) 3178 9
4	4	I WANNA BE YOUR LOVER/SEXY DANCER PRINCE/Warner Bros. (12"*) BSK 3366	12	28	16	ON THE RADIO DONNA SUMMER/Casablanca (LP cut) NBLP 2 7189 9
5	9	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929R1	6	29	32	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW SCOTT ALLEN/TK (12") TKD 426 8
6	7	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12"*) 6E 243	7	30	38	KIND OF LIFE (KIND OF LOVE) NORTH END/West End WES 22125 2
7	2	THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"/LP cut) YD 11733/BXL1 3479 (RCA)	14	31	26	ROCK WITH YOU/DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic (12"*) FE, 35745 23
8	13	EVITA FESTIVAL/RSO RS 1 3061 (entire LP)	8	32	31	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425 19
9	6	CAN'T STOP DANCING SYLVESTER/Fantasy (12"*) F 79010	11	33	30	MONEY FLYING LIZARDS/Virgin (12") DK 4809 (Atlantic) 7
10	8	SMACK DAB IN THE MIDDLE JANICE McCLAIN/Warner Bros./RFC (12") DRCS 8893	10	34	28	READY FOR THE 80'S VILLAGE PEOPLE/Casablanca (12"*) NBLP 2 7183 6
11	10	WORKIN' MY WAY BACK TO YOU/FORGIVE ME GIRL/BODY LANGUAGE SPINNERS/Atlantic (12"*) SD 19256	13	35	21	WEAR IT OUT STARGARD/Warner Bros. (12"*) BSK 3386 17
12	11	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12") AL 9509	11	36	27	STRAIGHT FROM THE HEART/ALL NIGHT MAN LOOSE CHANGE/Casablanca (12"*) NBLP 7189 9
13	14	LOVE INJECTION TRUSSEL/Elektra (12") AS 11435	7	37	37	ROCK AROUND THE CLOCK/MOSKOW DISKOW TELEX/Sire (12") DSRS 8896 (WB) 6
14	17	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12") L33 1857	3	38	—	KEEP IT HOT CHERYL LYNN/Columbia (LP cut) JC 36145 1
15	15	THANK GOD THERE'S MUSIC/I CAN'T DANCE WITHOUT YOU THEO VANESS/Prelude (12"*) PRL 12173	5	39	29	GOOD TO ME THP/Atlantic SD 19257 (entire LP) 6
16	18	I SHOULDA LOVED YA NARADA MICHAEL WALDEN/Atlantic SD 19252 (LP cut)	3	40	41	HOW'S YOUR LOVE LIFE, BABY JACKIE MOORE/Columbia (12") 43 11136 3
17	19	JUST A TOUCH OF LOVE SLAVE/Cotillion (12"*) SD 5217 (Atlantic)	3	41	42	BLOW MY MIND CELI BEE/APA (12"*) 77005 (TK) 3
18	20	WE'RE GONNA ROCK SABU/Ocean (12"*) SW 49902	5	42	43	DANCE, FREAK AND BOOGIE/LOVE IS IN YOU NIGHTLIFE UNLIMITED/Casablanca (12") NBD 20204 3
19	12	I'M CAUGHT UP INNER LIFE/Prelude (12") PRLD 519	13	43	49	I WANT YOU FOR MYSELF GEORGE DUKE/Epic (12"*) JE 36263 2
20	23	MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555	5	44	46	FLY TOO HIGH JANIS IAN/Columbia (12") 43 11123 3
21	45	FUNKYTOWN LIPPS INC./Casablanca (12"*) NBLP 7197	2	45	—	QUEEN OF FOOLS JESSICA WILLIAMS/Polydor PD 1 6248 (entire LP) 1
22	36	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion (12"*) 45007 (Atlantic)	2	46	—	THE VISITORS GINO SOCCIO/Warner Bros./RFC (12") DRCS 8894 1
23	22	(EVERYBODY'S) DANCING ALL OVER THE WORLD BUSTA JONES/Spring (12") 4366 (Polydor)	10	47	47	DANCE YOURSELF DIZZY LIQUID GOLD/Parachute RRD 20527 (Casablanca) 9
24	33	WILLIE AND THE HAND JIVE/LOVE POTION #9 RINDER AND LEWIS/AVI (12"*) 6073	6	48	—	BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/Brunswick (12") 211 1
				49	50	RUNNING FROM PARADISE/PORTABLE RADIO DARYL HALL AND JOHN OATES/RCA (12"*) AFL1 3494 2
				50	35	DON'T LET GO ISAAC HAYES/Polydor (12"*) PD 1 6224 16

(* non-commercial 12", * discontinued)

Disco File (Continued from page 18)

splicing together "Buenos Aires" and "Don't Cry For Me Argentina" on the first side and creating a much better flow on the second, lifting out the pause that breaks "Rainbow High" on the album version. "All Night Thing," by the **Invisible Man's Band**, has been reissued on Mango disco disc and was just off the chart this week, due in large part, no doubt, to an excellent 6:20 edit by New York DJ **Jonathan Fearing**. Slightly faster, with more of an intro and greatly tightened up; sounds like a strong street seller. **Instant Funk's** "Bodyshine" has reappeared on Salsoul disco disc, now 8:26, in a new mix by New York's **Tee Scott**; several new edits are especially effective at the close of the cut. ("Work it, work it," they screamed . . .) Soon to come, an instrumental version of **Dan Hartman's** chartbusting "Vertigo/Relight My Fire" on a Blue Sky commercial disco disc. "Vertigo" is much lengthened, and Hartman's vocals absent, with a final length of more than eleven minutes. Hartman's new version of "Free Ride" will be the "A" side.

Smokey Aids Chicago Poor



Motown recording artist Smokey Robinson recently headlined a benefit to raise money for the poor in Chicago. Also performing were Cameo and Tyrone Davis. While in town, Smokey stopped by radio station WVON to visit with friends. Pictured from left: Larry Lavin, Motown; Smokey; Earnest L. James, WVON; Marsha Price, WVON.

Retail Report Record World



FEBRUARY 2, 1980

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

SALESMAKER OF THE WEEK



PERMANENT WAVES

RUSH
Mercury

TOP SALES

- PERMANENT WAVES—Rush—Mercury
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- PRETENDERS—Sire
- WHISPERS—Solar

HANDLEMAN/NATIONAL

- BEST OF THE STATLER BROS. RIDES AGAIN VOL. II—Mercury
- DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
- MAKE YOUR MOVE—Captain & Tennille—Casablanca
- MASTERJAM—Rufus & Chaka—MCA
- PARTNERS IN CRIME—Rupert Holmes—Infinity
- SEPTEMBER MORN—Neil Diamond—Col
- THE WALL—Pink Floyd—Col
- WHERE THERE'S SMOKE—Smokey Robinson—Tamla

KORVETTES/NATIONAL

- ABBA'S GREATEST HITS, VOL. 2—Atlantic
- BONNIE POINTER—Motown
- GLORYHOLLASTOOPID—Parliament—Casablanca
- JACKRABBIT SLIM—Steve Forbert—Nemperor
- NO PLACE TO RUN—UFO—Chrysalis
- THE ROSE—Atlantic (Soundtrack)
- THIS DAY & AGE—D.L. Byron—Arista
- UNION JACK—Babys—Chrysalis
- WHERE THERE'S SMOKE—Smokey Robinson—Tamla
- YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

RECORD BAR/NATIONAL

- BROKEN ENGLISH—Marianne Faithful—Island
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- IN THE SKY—Peter Green—Sail
- PEARL HARBOR & THE EXPLOSIONS—WB
- PERMANENT WAVES—Rush—Mercury
- PRETENDERS—Sire
- SCHEMER DREAMER—Steve Walsh—Kirshner
- SYLVAIN SYLVAIN—RCA
- TURLEY RICHARDS—Atlantic
- WHISPERS—Solar

SOUND UNLIMITED/NATIONAL

- ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
- HIROSHIMA—Arista
- LONDON CALLING—Clash—Epic
- MUSIC BAND 2—War—MCA
- NO NUKES—Various Artists—Asylum
- NO PLACE TO RUN—UFO—Chrysalis
- PIZZAZZ—Patrice Rushen—Elektra
- PRETENDERS—Sire
- ROMANTICS—Nemperor
- WHISPERS—Solar

WAREHOUSE/NATIONAL

- EVITA—MCA (Original Cast)
- FEEL THE NIGHT—Lee Ritenour—Elektra
- HARDER... FASTER—April Wine—Capitol
- HYDRA—Toto—Col
- JACKRABBIT SLIM—Steve Forbert—Nemperor
- PERMANENT WAVES—Rush—Mercury
- PLEASURE PRINCIPLE—Gary Numan—Atco
- RAY, GOODMAN & BROWN—Polydor
- SPECIALS—Chrysalis
- TROUBLEMAKER—Ian McLagan—Mercury

ALEXANDER'S/NEW YORK

- BIG FUN—Shalamar—Solar
- DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
- GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
- LADIES' NIGHT—Kool & the Gang—Delite
- LIVE & UNCENSORED—Millie Jackson—Epic
- OFF THE WALL—Michael Jackson—Epic
- ON THE RADIO, VOLUME 2—Donna Summer—Casablanca
- PRINCE—WB
- WHISPERS—Solar
- YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

CRAZY EDDIE/NEW YORK

- ADVENTURES IN UTOPIA—Utopia—Bearsville
- BAD BOY—Robert Gordon—RCA
- BROKEN ENGLISH—Marianne Faithful—Island
- CHASER—John Lee & Gerry Brown—Col
- DEVOTION—LTD—A&M
- FIRST OFFENCE—Inmates—Polydor
- NO STRANGER TO LOVE—Roy Ayers—Polydor
- PERMANENT WAVES—Rush—Mercury
- PLEASURE PRINCIPLE—Gary Numan—Atco
- ROMANTICS—Nemperor

KING KAROL/NEW YORK

- HIGH ON YOUR LOVE—Debbie Jacobs—MCA
- MAKE YOUR MOVE—Captain & Tennille—Casablanca
- NIGHT IN THE RUTS—Aerosmith—Col
- PHOENIX—Dan Fogelberg—Epic/Full Moon
- RAY, GOODMAN & BROWN—Polydor
- SEPTEMBER MORN—Neil Diamond—Col
- SOMETIMES YOU WIN—Dr. Hook—Capitol
- SYLVAIN SYLVAIN—RCA
- WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol
- WHISPERS—Solar

SAM GOODY/EAST COAST

- BROKEN ENGLISH—Marianne Faithful—Island
- DON'T LET GO—Isaac Hayes—Polydor
- IDENTIFY YOURSELF—O'Jays—Phila. Intl.
- JUST A TOUCH OF LOVE—Slave—Cotillion
- LIVE & UNCENSORED—Millie Jackson—Spring
- PERMANENT WAVES—Rush—Mercury
- PIZZAZZ—Patrice Rushen—Elektra
- ROCKIN' INTO THE NIGHT—38 Special—A&M
- WHISPERS—Solar
- YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

STRAWBERRIES/BOSTON

- AURA—David Wolf—Buddah
- DON ARMANDO'S SECOND AVENUE RHUMBA BAND—ZE
- DON'T LET GO—Isaac Hayes—Polydor
- DRUMS & WIRES—XTC—Virgin Intl.

FOXY II—Dash

- HIGH ON YOUR LOVE—Debbie Jacobs—MCA
- PIZZAZZ—Patrice Rushen—Elektra
- RAY, GOODMAN & BROWN—Polydor
- ROLLER BOOGIE—Casablanca (Soundtrack)
- YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

FOR THE RECORD/BALTIMORE

- BRASS CONSTRUCTION 5—UA
- GET UP—Vernon Burch—Chocolate City
- INNER LIFE—Prelude
- JUST A TOUCH OF LOVE—Slave—Cotillion
- MAGIC LADY—Sergio Mendes & Brasil 88—Elektra
- NEVER BUY TEXAS FROM A COWBOY—Brides of Funkenstein—Atlantic
- ON THE RADIO, VOL. 2—Donna Summer—Casablanca
- PERMANENT WAVES—Rush—Mercury
- WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol
- WHISPERS—Solar

KEMP MILL/WASH., D.C.

- LIVE & UNCENSORED—Millie Jackson—Spring
- NO BALLADS—Rockets—RSO
- NO STRANGER TO LOVE—Roy Ayers—Polydor
- ONLY MAKE BELIEVE—Bell & James—A&M
- PERMANENT WAVES—Rush—Mercury
- PRETENDERS—Sire
- PRIME TIME—Grey & Hanks—RCA
- RAY, GOODMAN & BROWN—Polydor
- ROCKIN' INTO THE NIGHT—38 Special—A&M
- SYLVAIN SYLVAIN—RCA

RECORD REVOLUTION/PA.-DEL.

- ADVENTURES IN UTOPIA—Utopia—Bearsville
- LONDON CALLING—Clash—Epic
- NO PLACE TO RUN—UFO—Chrysalis
- PERMANENT WAVES—Rush—Mercury
- PLEASURE PRINCIPLE—Gary Numan—Atco
- PRETENDERS—Sire
- RICHARD FAGAN—Mercury
- SYLVAIN SYLVAIN—RCA
- THE STEVE HOWE ALBUM—Atlantic
- UNION JACK—Babys—Chrysalis

NATL. RECORD MART/MIDWEST

- ADVENTURES IN UTOPIA—Utopia—Bearsville
- BIG FUN—Shalamar—Solar
- GAMMA 1—Elektra
- HIROSHIMA—Arista
- PERMANENT WAVES—Rush—Mercury
- PRETENDERS—Sire
- RAY, GOODMAN & BROWN—Polydor
- ROMANTICS—Nemperor
- UNION JACK—Babys—Chrysalis
- WHISPERS—Solar

RECORD REVOLUTION/CLEVELAND

- ADVENTURES IN UTOPIA—Utopia—Bearsville
- BAD BOY—Robert Gordon—RCA
- GREAT ENCOUNTERS—Dexter Gordon—Col
- IN THE TRADITION—Arthur Blythe—Col
- LONDON CALLING—Clash—Epic
- PERMANENT WAVES—Rush—Mercury
- PLEASURE PRINCIPLE—Gary Numan—Atco

PRETENDERS—Sire

- SPECIALS—Chrysalis
- THE STEVE HOWE ALBUM—Atlantic

RAINBOW/CHICAGO

- B-52S—WB
- BILLY PRESTON—Motown
- HIROSHIMA—Arista
- JOHN COUGAR—Riva
- KEEP THE FIRE—Kenny Loggins—Col
- MAKE YOUR MOVE—Captain & Tennille—Casablanca
- NO NUKES—Various Artists—Asylum
- NO PLACE TO RUN—UFO—Chrysalis
- ON—Off Broadway usa—Atlantic
- PHOENIX—Dan Fogelberg—Epic/Full Moon

RADIO DOCTORS/MILWAUKEE

- BIG FUN—Shalamar—Solar
- COUNTRY COLLECTION—Anne Murray—Capitol
- I WISH I WAS EIGHTEEN AGAIN—George Burns—Mercury
- LONDON CALLING—Clash—Epic
- NEVER BUY TEXAS FROM A COWBOY—Brides of Funkenstein—Atlantic
- NO BALLADS—Rockets—RSO
- ON—Off Broadway usa—Atlantic
- PERMANENT WAVES—Rush—Mercury
- PLEASURE PRINCIPLE—Gary Numan—Atlantic
- THE STEVE HOWE ALBUM—Atlantic

LIEBERMAN/MINNEAPOLIS

- ADVENTURES IN UTOPIA—Utopia—Bearsville
- KENNY—Kenny Rogers—UA
- LOVE STINKS—J. Geils Band—EMI America
- NO PLACE TO RUN—UFO—Chrysalis
- ON—Off Broadway usa—Atlantic
- PERMANENT WAVES—Rush—Mercury
- PLEASURE PRINCIPLE—Gary Numan—Atco
- PRETENDERS—Sire
- ROMANTICS—Nemperor
- UNION JACK—Babys—Chrysalis

EAST-WEST RECORDS/CENTRAL FLORIDA

- FABULOUS THUNDERBIRDS—Takoma
- GAP BAND II—Mercury
- JACKRABBIT SLIM—Steve Forbert—Nemperor
- LIVE & UNCENSORED—Millie Jackson—Spring
- MASTERJAM—Rufus & Chaka—MCA
- NEVER BUY TEXAS FROM A COWBOY—Brides of Funkenstein—Atlantic
- PERMANENT WAVES—Rush—Mercury
- SYLVAIN SYLVAIN—RCA
- THE STEVE HOWE ALBUM—Atlantic
- UNDERTONES—Sire

POPLAR TUNES/MEMPHIS

- BONNIE POINTER—Motown
- NO PLACE TO RUN—UFO—Chrysalis
- PERMANENT WAVES—Rush—Mercury
- PIZZAZZ—Patrice Rushen—Elektra
- RAY, GOODMAN & BROWN—Polydor
- ROMANTICS—Nemperor
- THIS DAY & AGE—D. L. Byron—Arista
- TROUBLEMAKER—Ian McLagan—Mercury
- UNION JACK—Babys—Chrysalis
- WHISPERS—Solar

DISC/TEXAS

- ABBEY ROAD—Beatles—mobile Fidelity
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- AMERICAN GARAGE—Pat Metheny—ECM

BROKEN ENGLISH—Marianne Faithful—Island

- CHRISTOPHER CROSS—WB
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- PEARL HARBOR & THE EXPLOSIONS—WB
- PERMANENT WAVES—Rush—Mercury
- PRETENDERS—Sire
- SPECIALS—Chrysalis

INDEPENDENT RECORDS/COLORADO

- ADVENTURES IN UTOPIA—Utopia—Bearsville
- BROKEN ENGLISH—Marianne Faithful—Island
- EMOTION—Merry Clayton—MCA
- IN LOVE—Cheryl Lynn—Col
- NEVER BUY TEXAS FROM A COWBOY—Brides of Funkenstein—Atlantic
- NO PLACE TO RUN—UFO—Chrysalis
- PRETENDERS—Sire
- ROMANTICS—Nemperor
- SHOTGUN IV—MCA
- SYLVAIN SYLVAIN—RCA

SOUND WAREHOUSE/COLORADO

- ADVENTURES IN UTOPIA—Utopia—Bearsville
- BIG FUN—Shalamar—Solar
- ELECTRIC HORSEMAN—Col (Soundtrack)
- IDENTIFY YOURSELF—O'Jays—Phila. Intl.
- NEVER BUY TEXAS FROM A COWBOY—Brides of Funkenstein—Atlantic
- NO BALLADS—Rockets—RSO
- PERMANENT WAVES—Rush—Mercury
- SHOTGUN IV—MCA
- THE ROSE—Atlantic (Soundtrack)
- WHISPERS—Solar

CIRCLES/ARIZONA

- AIRPLAY—RCA
- BAD BOY—Robert Gordon—RCA
- CHRISTINA—ZE
- I WISH I WAS EIGHTEEN AGAIN—George Burns—Mercury
- JUST FOR YOU—Chuck Cissel—Arista
- LYDIA LUNCH—ZE
- MARtha HIGH—Salsoul
- PERMANENT WAVES—Rush—Mercury
- PRIME TIME—Grey & Hanks—RCA
- THIS DAY & AGE—D.L. Byron—Arista

MUSIC PLUS/LOS ANGELES

- HARDER... FASTER—April Wine—Capitol
- NO BALLADS—Rockets—RSO
- NO STRANGER TO LOVE—Roy Ayers—Polydor
- ON THE RADIO, VOLUME 2—Donna Summer—Casablanca
- ONE ON ONE—Bob James & Earl Klugh—Col/Tappan Zee
- PARTNERS IN CRIME—Rupert Holmes—Infinity
- PERMANENT WAVES—Rush—Mercury
- PLEASURE PRINCIPLE—Gary Numan—Atco
- ROGER WHITTAKER—RCA
- UNDERTONES—Sire

EVERYBODY'S RECORDS/NORTHWEST

- ADVENTURES IN UTOPIA—Utopia—Bearsville
- BAD BOY—Robert Gordon—RCA
- CHRISTOPHER CROSS—WB
- LADIES' NIGHT—Kool & the Gang—Delite
- NO BALLADS—Rockets—RSO
- NO PLACE TO RUN—UFO—Chrysalis
- PEARL HARBOR & THE EXPLOSIONS—WB
- PERMANENT WAVES—Rush—Mercury
- SEPTEMBER MORN—Neil Diamond—Col
- THE ROSE—Atlantic (Soundtrack)



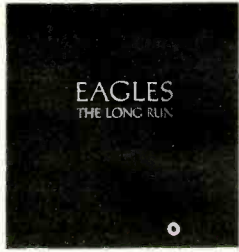
Record World Albums

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

FEBRUARY 2, 1980

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

FEB. 2	JAN. 26		WKS. ON CHART	
1	1	THE LONG RUN EAGLES Asylum 5E 508 (12th Week)	15	H
2	5	THE WALL PINK FLOYD/Columbia PC2 36183	6	L
3	3	KENNY KENNY ROGERS /United Artists LWAK 979	17	H
4	7	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	21	H
5	2	ON THE RADIO—GREATEST HITS VOLUMES I & II DONNA SUMMER/Casablanca NBLP 2 7191	12	L
6	4	CORNERSTONE STYX/A&M SP 3711	15	H
7	11	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	11	H
8	8	IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song SS 16002 (Atl)	20	H
9	14	PHOENIX DAN FOGELBERG/Full Moon/Epic FE 35634	7	H
10	9	MIDNIGHT MAGIC COMMODORES/Motown M8 926M1	23	H
11	6	BEE GEES GREATEST /RSO RS 2 4200	10	L
12	17	FREEDOM AT POINT ZERO JEFFERSON STARSHIP/Grunt BZL1 3452 (RCA)	9	H
13	13	WET BARBRA STREISAND/Columbia FC 36258	12	H
14	23	SEPTEMBER MORN NEIL DIAMOND/Columbia FC 36121	3	H
15	10	TUSK FLEETWOOD MAC/Warner Bros. 2HS 3350	13	X
16	21	GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008	5	K
17	12	HEAD GAMES FOREIGNER/Atlantic SD 29999	17	H
18	16	JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER/Tamla T13 371C2 (Motown)	10	L
19	31	THE ROSE (ORIGINAL SOUNDTRACK) Atlantic SD 16010	4	H
20	18	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	56	G
21	15	ROD STEWART GREATEST HITS /Warner Bros. HS 3373	9	H
22	19	RISE HERB ALPERT/A&M SP 4790	15	G
23	20	ONE VOICE BARRY MANILOW/Arista AL 9505	14	H
24	27	PRINCE /Warner Bros. BSK 3366	9	G
25	28	MASTERJAM RUFUS & CHAKA/MCA 5103	10	H
26	25	LIVE RUST NEIL YOUNG & CRAZY HORSE/Reprise 2RX 2296 (WB)	7	L
27	26	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708	43	H
28	29	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)	13	G
29	30	KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172	13	G
30	35	NO NUKES/THE MUSE CONCERTS FOR A NON-NUCLEAR FUTURE VARIOUS ARTISTS/Asylum ML 801	5	X
31	22	ELO'S GREATEST HITS /Jet FZ 36310 (CBS)	7	H
32	32	LIVE! COAST TO COAST TEDDY PENDERGRASS/Phila. Intl. KZ2 36294 (CBS)	6	L
33	52	THE WHISPERS /Solar BXL1 3521 (RCA)	3	H
34	37	DEGUELLO ZZ TOP/Warner Bros. HS 3361	8	H
35	38	EAT TO THE BEAT BLONDIE/Chrysalis CHE 1225	15	H
36	36	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110	17	G
37	24	NIGHT IN THE RUTS AEROSMITH/Columbia FC 36050	8	H
38	34	CANDY-O CARS/Elektra 5E 507	30	H
39	33	GET THE KNACK THE KNACK/Capitol SO 11948	29	H
40	44	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	11	G
41	46	JACKRABBIT SLIM STEVE FORBERT/Nemperor JZ 36191 (CBS)	9	G
42	42	LADIES NIGHT KOOL & THE GANG/De-Lite DSR 9513 (Mercury)	18	G
43	45	GREATEST HITS VOL. 2 ABBA/Atlantic SD 16009	4	H
44	49	GLORYHALLASTOOPID (PIN THE TAIL ON THE FUNKY) PARLIAMENT/Casablanca NBLP 7195	5	H
45	43	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	37	G
46	57	STAR TREK—THE MOTION PICTURE (ORIGINAL SOUNDTRACK) Columbia JS 36334	3	H
47	41	DOWN ON THE FARM LITTLE FEAT/Warner Bros. HS 3345	7	H
48	40	DREAM POLICE CHEAP TRICK/Epic FE 35773	16	H
49	54	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista AL 9509	7	H
50	68	BIG FUN SHALAMAR/Solar BXL1 3479 (RCA)	3	H



51	56	WE'RE THE BEST OF FRIENDS NATALIE COLE & PEABO BRYSON/Capitol SW 12019	5	H
52	39	COMEDY IS NOT PRETTY STEVE MARTIN/Warner Bros. HS 3392	16	H
53	58	PIZZAZZ PATRICE RUSHEN/Elektra 6E 243	7	G
54	47	EVOLUTION JOURNEY Columbia FC 35797	42	H
55	63	BEST OF FRIENDS TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223	5	G
56	59	THE CARS Elektra 6E 135	77	G

CHARTMAKER OF THE WEEK

57	—	PERMANENT WAVE RUSH Mercury SRM 1 4001	1	H
----	---	---	---	---



58	62	ANGEL OF THE NIGHT ANGELA BOFILL/Arista/GRP GRP 5501	10	G
59	60	FIRST UNDER THE WJRE LITTLE RIVER BAND/Capitol SOO 11954	24	H
60	65	HYDRA TOTO/Columbia FC 36229	10	H
61	67	JUST A TOUCH OF LOVE SLAVE/Cotillion SD 5217 (Atl)	5	G
62	74	NO PLACE TO RUN UFO/Chrysalis CHR 1239	3	G
63	72	NO STRANGER TO LOVE ROY AYERS/Polydor PD 1 6246	2	G
64	78	UNION JACKS THE BABYS/Chrysalis CHR 1267	3	G
65	82	GAP BAND II /Mercury SRM 1 3804	3	G
66	98	ADVENTURES IN UTOPIA UTOPIA/Bearsville BRK 6991 (WB)	2	G
67	46	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	13	G
68	55	IDENTIFY YOURSELF O'JAYS/Phila. Intl. FZ 36027 (CBS)	20	H
69	75	MAKE YOUR MOVE CAPTAIN & TENNILLE/Casablanca NBLP 7188	4	H
70	73	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	5	G
71	64	INJOY BAR-KAYS/Mercury SRM 1 3781	11	G
72	80	BRASS CONSTRUCTION 5 /United Artists LT 977	3	G
73	69	DON'T LET GO ISAAC HAYES/Polydor PD 1 6224	15	G
74	91	RAY, GOODMAN & BROWN /Polydor PD 1 6240	2	G
75	87	HIROSHIMA /Arista AB 4252	2	G
76	51	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001	18	H
77	53	DYNASTY KISS /Casablanca NBLP 7152	32	H
78	84	ONE ON ONE BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241	11	H
79	66	LIVE AND SLEAZY VILLAGE PEOPLE/Casablanca NBLP 2 7183	12	L
80	88	BONNIE POINTER /Motown M7 929R1	3	G
81	61	BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150	36	L
82	81	CHEAP TRICK AT BUDOKAN /Epic FE 35795	48	H
83	71	AMERICAN GARAGE PAT METHENY/ECM 1 1155 (WB)	7	H
84	76	GREASE (ORIGINAL SOUNDTRACK) /RSO RS 2 4002	77	K
85	85	DISCOVERY ELO/Jet FZ 35769 (CBS)	31	H
86	115	PRETENDERS /Sire SRK 6083 (WB)	1	G
87	93	HARDER . . . FASTER APRIL WINE/Capitol ST 12013	9	G
88	70	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic JE 35751	37	G
89	77	MASTER OF THE GAME GEORGE DUKE/Epic JE 36263	8	G
90	96	GREATEST HITS BARRY MANILOW/Arista A2L 8601	38	K
91	102	THE DANCE OF LIFE NARADA MICHAEL WALDEN/Atlantic SD 19259	1	G
92	114	LIVE AND UNCENSORED MILLIE JACKSON/ Spring SP 2 6725 (Polydor)	1	K
93	79	FIRST OFFENCE INMATES/Polydor PD 1 6241	5	G
94	97	ROUGH RIDERS LAKESIDE/Solar BXL1 3490 (RCA)	2	G
95	99	PARTNERS IN CRIME RUPERT HOLMES/MCA/Infinity INF 9020	7	G
96	90	HIGHWAY TO HELL AC/DC/Atlantic SD 19244	22	G
97	105	MARATHON SANTANA/Columbia FC 36154	11	H
98	108	DIONNE DIONNE WARWICK/Arista AB 4230	26	G
99	100	REGGATTA DE BLANC THE POLICE/A&M SP 4792	12	G
100	103	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	8	H

Record World
PRESENTS A SPECIAL ISSUE



Music Publishing

A PROUD TRADITION



For the fourth consecutive year, Record World will examine the trends and trendsetters in the world of music publishing in a special section. Included will be detailed coverage of the domestic and international publishing scene, a look at key issues facing the industry, and highlights of the past year in this field. Don't miss it.



ISSUE DATE: FEB 23
AD DEADLINE: FEB 12



For further information contact our marketing specialists:

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

Record World Albums 101-150

Albums 151-200

FEBRUARY 2, 1980

FEB. 2	JAN. 26	
101	94	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188
102	113	SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
103	86	PIECES OF EIGHT STYX/A&M SP 4724
104	120	PEARL HARBOR AND THE EXPLOSIONS/Warner Bros. BSK 3404
105	50	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/RCA AFL1 3451
106	117	STARDUST WILLIE NELSON/Columbia KC 35305
107	137	THE ROMANTICS/Nemperor NJZ 36273 (CBS)
108	118	DANCIN' AND LOVIN' SPINNERS/Atlantic SD 19256
109	116	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982
110	109	VAN HALEN/Warner Bros. BSK 3075
111	111	I AM EARTH, WIND & FIRE/ARC/Columbia FC 35730
112	92	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493
113	107	STREET LIFE CRUSADERS/MCA 3094
114	—	NO BALLADS ROCKETS/RSO RS 1 3071
115	125	TROUBLEMAKER IAN McLAGEN/Mercury SRM 1 3786
116	126	THE SPECIALS/Chrysalis CHR 1265
117	83	THE MUSIC BAND 2 WAR/MCA 3193
118	121	THEIR GREATEST HITS 1971-1975 EAGLES/Asylum 7E 1052
119	95	JOE'S GARAGE ACTS II & III FRANK ZAPPA/SRZ 2 1502 (Mercury)
120	123	PRESSURE/MCA 3195
121	127	I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude PRL 12175
122	122	ROYAL RAPPIN'S MILLIE JACKSON & ISAAC HAYES/Polydor/Spring PD 1 6229
123	131	A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253
124	134	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)
125	89	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041
126	128	IN LOVE CHERYL LYNN/Columbia JC 36145
127	129	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 611
128	—	THE PLEASURE PRINCIPLE GARY NUMAN/Atco SD 38 120
129	135	BARBRA STREISAND'S GREATEST HITS, VOL. 2/Columbia FC 35679
130	133	THE FINE ART OF SURFACING BOOMTOWN RATS/Columbia JC 36248
131	—	ON OFF BROADWAY usa/Atlantic SD 19263
132	—	SYLVAIN SYLVAIN/RCA AFL1 3475
133	—	NEVER BUY TEXAS FROM A COWBOY BRIDES OF FUNKENSTEIN/Atlantic SD 19261
134	138	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010
135	145	ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M SP 4782
136	—	THE ELECTRIC HORSEMAN (ORIGINAL SOUNDTRACK)/Columbia JS 36327
137	140	THE GRAND ILLUSION STYX/A&M SP 4637
138	—	MAGIC LADY SERGIO MENDES BRASIL '88/Elektra 6E 214
139	—	LONDON CALLING THE CLASH/Epic E2 36328
140	130	VOLCANO JIMMY BUFFETT/MCA 5102
141	146	THE B-52'S/Warner Bros. BSK 3355
142	142	FOREVER REX SMITH/Columbia JC 36275
143	—	BROKEN ENGLISH MARIANNE FAITHFULL/Island ILPS 9570 (WB)
144	104	STRIKES BLACKFOOT/Atco SD 38 112
145	—	BAD BOY ROBERT GORDON/RCA AFL1 3523
146	150	YELLOW MAGIC ORCHESTRA/Horizon SP 736 (A&M)
147	—	THIS DAY AND AGE D.L. BYRON/Arista AB 4258
148	148	SOMETIMES YOU WIN DR. HOOK/Capitol SW 12018
149	101	I'M THE MAN JOE JACKSON/A&M SP 4794
150	—	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135

FEBRUARY 2, 1980

151	SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)
152	LED ZEPPELIN IV/Atlantic SD 19129
153	SWITCH II/Gordy G7 988R1 (Matown)
154	DRUMS AND WIRES XTC/Virgin VA 13134 (Atl)
155	RATHER BE ROCKIN' TANTRUM/Ovation OV 1747
156	THE STEVE HOWE ALBUM/Atlantic SD 19243
157	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
158	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H
159	PASSION DANCE McCOY TYNER/Milestone M 9091 (Fantasy)
160	THE UNDERTONES/Sire SRK 6081 (WB)
161	EVITA FESTIVAL/RSO RS 1 3061
162	THE BEST OF THE STATLER BROS. RIDES AGAIN, VOL. II/Mercury SRM 1 5024
163	PRIME TIME GREY & HANKS/RCA AFL1 3477
164	GIANTS/MCA 3188
165	O SOLO MIO LUCIANO PAVAROTTI/London OS 26560
166	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037
167	ONE WAY FEATURING AL JUDSON/MCA 3178
168	I WANT YOU WILSON PICKETT/EMI-America SW 17019
169	ON THE RADIO—GREATEST HITS, VOL. II DONNA SUMMER/Casablanca NBLP 7202
170	THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005
171	SABOTAGE/LIVE JOHN CALE/Spy/IRS SP 004 (A&M)
172	BAT OUT OF HELL MEATLOAF/Epic/Cleve. Intl. PE 34974
173	AN AMERICAN DREAM DIRT BAND/United Artists UA LA 974 H
174	EXTENSIONS MANHATTAN TRANSFER/Atlantic SD 19258
175	THE BLACK HOLE (ORIGINAL SOUNDTRACK)/Vista V 5008 (Disney)
176	IN THE SKIES PETER GREEN/Sail 0110 (Rounder)
177	MOONLIGHT MADNESS TERI DeSARIO/Casablanca NBLP 717B
178	GAMMA I/Elektra 6E 219
179	STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. JZ 36096 (CBS)
180	JUST FOR YOU CHUCK CISEL/Arista AB 4257
181	ONLY MAKE BELIEVE BELL & JAMES/A&M SP 4784
182	HERE AT LAST... LIVE BEE GEES/RSO RS 2 3901
183	"10" (ORIGINAL SOUNDTRACK)/Warner Bros. BSK 3399
184	DON ARMANDO'S 2ND AVENUE RHUMBA BAND ZE/Buddah ZEA 33005 (Arista)
185	SUNDAY MORNING SUITE FRANK MILLS/Polydor PD 1 6225
186	TEAR ME APART TANYA TUCKER/MCA 5106
187	THE WHOLE WIDE WORLD WRECKLESS ERIC/Sliff USE 1
188	CHRISTOPHER CROSS/Warner Bros. BSK 3383
189	MOTHER'S FINEST LIVE/Epic JE 35976
190	STEAL THE NIGHT CINDY BULLENS/Casablanca NBLP 7185
191	CARRY ON FLORA PURIM/Warner Bros. BSK 3344
192	AIN'T IT SO RAY CHARLES/Atlantic SD 19251
193	QUADROPHENIA (ORIGINAL SOUNDTRACK) THE WHO AND VARIOUS ARTISTS/Polydor PD 2 6235
194	GREAT ENCOUNTERS DEXTER GORDON/Columbia JC 35978
195	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025
196	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA 3202
197	STARGAZER PETER BROWN/Drive 108 (TK)
198	MESSIN' WITH THE BOYS CHERIE & MARIE CURRIE/Capitol ST 12022
199	RSO CHART BUSTERS VARIOUS ARTISTS/RSO RS 1 3066
200	NEW YORK, LONDON, PARIS, MUNICH M/Sire SRK 6084 (WB)

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

Album Cross Reference

ABBA	43	LYNYRD SKYNYRD	16
AC/DC	96	IAN McLAGEN	115
AEROSMITH	37	BARRY MANILOW	23, 90
HERB ALPERT	22	PAT METHENY	83
APRIL WINE	87	STEVE MARTIN	52
ROY AYERS	63	SERGIO MENDES	138
B-52'S	141	MOLLY HATCHET	36
BABYS	64	ANNE MURRAY	100
BAR-KAYS	11	MUSE	30
BEE GEES	11, 125	WILLIE NELSON	101, 106
PAT BENATAR	40	GARY NUMAN	128
BLACKFOOT	144	OAK RIDGE BOYS	150
BLONDIE	35	OFF BROADWAY	131
ANGELA BOFILL	143	O'JAYS	68
BOOMTOWN RATS	130	ORIGINAL SOUNDTRACK:	
BRASS CONSTRUCTION	77	ELECTRIC HORSEMAN	136
BRIDES OF FUNKENSTEIN	133	GREASE	84
JIMMY BUFFETT	140	MUPPET MOVIE	76
D. L. BYRON	147	ROSE	19
CAPTAIN & TENNILLE	69	STAR TREK	46
CARS	38, 56	PARLIAMENT	44
CHEAP TRICK	48, 82	TEDDY PENDERGRASS	32
CLASH	139	TOM PETTY	7
NATALIE COLE & PEABO BRYSON	10	PINK FLOYD	2, 124
COMMODORES	113	BONNIE POINTER	80
CRUSADERS	113	POLICE	99
CHARLIE DANIELS' BAND	88	JEAN-LUC PONTY	123
JOHN DENVER	105	PRESSURE	120
NEIL DIAMOND	14	PRETENDERS	86
GEORGE DUKE	89	PRINCE	24
EAGLES	1, 118	LOU RAWLS	102
EARTH, WIND & FIRE	111	RAY GOODMAN & BROWN	78
ELO	31, 85	SMOKEY ROBINSON	114
MARIANNE FAITHFULL	143	ROCKETS	114
FLEETWOOD MAC	15, 134	KENNY ROGERS	3, 20, 70
STEVE FORBERT	41	ROMANTICS	107
DAN FOGELBERG	9	RUFUS & CHAKA	25
FOREIGNER	17	PATRICE RUSHEN	53
GAP BAND	65	RUSH	57
CRYSTAL GAYLE	67, 109	SANTANA	97
ROBERT GORDON	145	SHALAMAR	50
PEARL HARBOR	104	SLAVE	61
ISAAC HAYES	73	REX SMITH	142
HIROSHIMA	75	38 SPECIAL	135
RUPERT HOLMES	95	SPECIALS	116
DR. HOOK	148	SPINNERS	108
PHYLLIS HYMAN	93	ROD STEWART	21
INMATES	121	BARBRA STREISAND	13, 129
INNER LIFE	129	STYX	6, 103, 137
JOE JACKSON	149	DONNA SUMMER	5, 81
MICHAEL JACKSON	4	SUPERTRAMP	27
MILLIE JACKSON & ISAAC HAYES	122	SYLVAIN SYLVAIN	132
MILLIE JACKSON	92	TOTO	60
BOB JAMES & EARL KLUGH	78	UTOPIA	62
JEFFERSON STARSHIP	12	UTOPIA	66
WAYLON JENNINGS	45, 112	VAN HALEN	110
JOURNEY	54	VILLAGE PEOPLE	79
KC	127	NARADA MICHAEL WALDEN	91
KISS	77	WAR	117
KNACK	39	DIONNE WARWICK	98
KOOL & THE GANG	42	WHISPERS	33
LAKESIDE	94	LENNY WHITE	55
LED ZEPPELIN	8	STEVIE WONDER	18
LITTLE FEAT	47	YELLOW MAGIC ORCH.	146
KENNY LOGGINS	29	NEIL YOUNG	26
LITTLE RIVER BAND	59	FRANK ZAPPA	119
CHERYL LYNN	126	ZZ TOP	34

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ EAST COAST: The forthcoming Broadway musical, "Reggae A Musical Discovery," will have its premiere at the Biltmore Theatre on March 20. The date coincides with the release of the cast album. **Michael Kamen**, the show's musical director, is producing the LP for 20th Century Records. **Michael Butler** and **Eric Nezhad** are the producers and **Glenda Dickerson** is the director.

The **Blackbyrds** have signed a long-term exclusive contract with Fantasy. The band is no longer affiliated with Donald Byrd and Blackbyrd Productions and have retained rights to their name. In early February they will start work on their first album under the new agreement which is to be produced in association with Deodato.

Roy Ayers and his band have just returned from Nigeria where they performed with famed Nigerian musician, **Fela Anikulapo-Kuti**, on a month-long 13 engagement tour. The tour, which was sponsored by Phonodisk Nigeria, Ltd. and the Daily Times of Nigeria attracted standing room only crowds at every stop and was given considerable coverage by the media as one of the major cultural events of the year. Plans are being made to bring the tour to the U.S. and the West Indies some time this year. Fela also has spoken of plans to bring in **Bob Marley** and for the trio to do a tour of Africa and the world.

Highlife, the band which played to a cheering packed house at Seventh Avenue South a few weeks ago, will be performing at the 21 Club, 24 W. 57 St. on Feb. 2nd at 10 p.m. They will be the first artists to appear at this new cabaret which prides itself on having the most comfortable environment for listening to music. Make an effort to catch them.

Polydor has just repackaged four albums from its Verve catalogue of previously issued LPs from **Ben Webster**, **Lester Young**, **Ella Fitzgerald** and **Gerry Mulligan**.

The town is still buzzing about **Gatsby Melodi's** outstanding performance last week at the Grand Finale. The up and coming star, who was joined by **Theresa Meritt**, attracted one of the largest crowds ever for that popular night spot. Watch for future engagements from Melodi early in February.

WEST COAST: "Don't Be A Fool: Stand Up and Be Counted" is just one theme developed to alert RW readers of the tantamount importance of the 1980 census. Minorities in particular need to pay close attention to this big event. It is simply this: if you're not counted, you can't possibly share in the wealth of America. So speak up, speak out and make this census count. If this isn't clear, think of it this way: It is your allowance until 1990, so don't be short-changed . . . **Chaka Khan**, **Al Jarreau**, **Randy Crawford** and **Lou Gossett Jr.** are guests to be included in the Brotherhood Crusade's tribute to the black child on February 2nd at the Shrine Auditorium.

According to **Gregg Howard**, general manager of KGFJ, the station is looking good in the January media trend. The station advanced a

two share, making it the 17th in the market and displacing KDAY as Los Angeles' top black radio station . . . I heard it through the grapevine that Casablanca's **Donna Summer** is now a born again Christian. Donna may begin adding God to her songs very soon . . . **Kool and the Gang** have their first platinum LP on their hands, "Ladies Night." With the rising cost of precious metals, this can't be a bad feeling . . . Congratulations go to L.A. **Larry Herbert** on his new position at KHJ 93 . . . Fantasy artists **Pleasure** are heading back to the studio with producer **Phil Kaffel** to start the next LP . . . The **Commodores** are going TV happy; the sextet recently finished their fifth TV appearance in a month, this one on "Dinah!" . . . **The Main Ingredient** is back together and will record on RCA. Expect a release in the early spring. Capitol's **Natalie Cole** has been invited along with several other

(Continued on page 41)

Black Oriented Album Chart

- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- PRINCE**
Warner Bros. BSK 3366
- THE WHISPERS**
Solar BXL1 3521 (RCA)
- MASTERJAM**
RUFUS & CHAKA KHAN/MCA 5103
- GLORYHALLASTOPID**
PARLIAMENT/Casablanca NBLP 7195
- LIVE! COAST TO COAST**
TEDDY PENDERGRASS/Phila. Intl. KZ2 36294 (CBS)
- JUST A TOUCH OF LOVE**
SLAVE/Cotillion SD 5217 (Atl)
- WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- YOU KNOW HOW TO LOVE ME**
PHYLLIS HYMAN/Arista AL 9509
- MIDNIGHT MAGIC**
COMMODORES/Motown M8 926M1
- BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
- LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- ON THE RADIO—GREATEST HITS VOLUMES 1 & II**
DONNA SUMMER/Casablanca NBLP 2 7191
- BEST OF FRIENDS**
TWENNYINE FEATURING LENNY WHITE/Elektra 6E 223
- WE'RE THE BEST OF FRIENDS**
NATALIE COLE/PEABO BRYSON/Capitol SW 12019
- JOURNEY THROUGH THE SECRET LIFE OF PLANTS**
STEVIE WONDER/Tamla T13 371C2 (Motown)
- THE GAP BAND II**
Mercury SRM 1 3804
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- INJOY**
BAR-KAYS/Mercury SRM 1 3781
- RAY, GOODMAN & BROWN**
Polydor PD 1 6240
- BRASS CONSTRUCTION 5**
United Artists LT 977
- IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic SD 19259
- NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- SIT DOWN AND TALK TO ME**
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- LIVE & UNCENSORED**
MILLIE JACKSON/Spring SP 2 6725 (Polydor)
- THE MUSIC BAND 2**
WAR/MCA 3193
- RISE**
HERB ALPERT/A&M SP 4790
- HIROSHIMA**
Arista AB 4252
- ROUGH RIDERS**
LAKESIDE/Solar BXL1 3490 (RCA)
- DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
- ONE WRY FEATURING AL HUDSON**
MCA 3178
- DANC'N' AND LOVIN'**
SPINNERS/Atlantic SD 19256
- ROYAL RAPPIN'S**
MILLIE JACKSON & ISAAC HAYES/Polydor/Spring PD 1 6229
- WHEN I FIND YOU LOVE**
JEAN CARN/Phila. Intl. JZ 36196 (CBS)
- MAG'C LADY**
SERGIO MENDES BRASIL '88/Elektra 6E 214
- MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
- FIRE IT UP**
RICK JAMES/Gordy G8 990M1 (Motown)
- BONNIE POINTER**
Motown M7 929R1
- ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241
- IN LOVE**
CHERYL LYNN/Columbia JC 36145
- YELLOW MAGIC ORCHESTRA**
Horizon SP 736 (A&M)
- SWITCH II**
Gordy G7 988R1 (Motown)
- FUTURE NOW**
PLEASURE/Fantasy F 9578
- SECRET OMEN**
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- NEVER BUY TEXAS FROM A COWBOY**
BRIDES OF FUNKENSTEIN/Atlantic SD 19261
- JUS' FOR YOU**
CHUCK CISSEL/Arista AB 4257
- I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR)**
INNER LIFE/Prelude PRL 12175
- COME INTO OUR WORLD**
THE EMOTIONS/ARC/Columbia JC 36149

PICKS OF THE WEEK

GOOD AND PLENTY

JON FADDIS—Buddah BDS 5727



An absolutely beautiful album for Faddis, one of today's premier young trumpeters. He penned six of the eight tunes and Leon Pendarvis has written some tasteful arrangements. This album is a natural for jazz/fusion stations and A/C stations should take note. "Everything Must Change" is a standout.

EVERY GENERATION

RONNIE LAWS—United Artists LT-1001



This is easily the best Laws LP to date. It features a winning package of moderate and up tempo tunes that are sure to win him favor with fusion and R&B stations. Backed by an all-star line-up of talent, Laws scores especially high with the title cut and "Thought & Memories."

RIPE !!!

AVA CHERRY—RSO R5-1-3072



This debut shows plenty of potential for newcomer Cherry. Producers Bobby Eli, Curtis Mayfield and Gil Askey have created a cool disco sound which she floats effortlessly over. On "Love If Good News" a ballad right out of the sixties, she uses a raw vocal style that should prove very appealing.

HIGH ON YOUR LOVE

DEBBIE JACOBS—MCA 3202



Jacobs returns on her second album with some more of the catchy dance sounds that highlighted her debut. Producer/composer Paul Sabu has created a package of hot numbers, three of which show much potential for club play. Keep your ears tuned to "Make It Love."

Black Oriented Singles

FEBRUARY 2, 1980

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

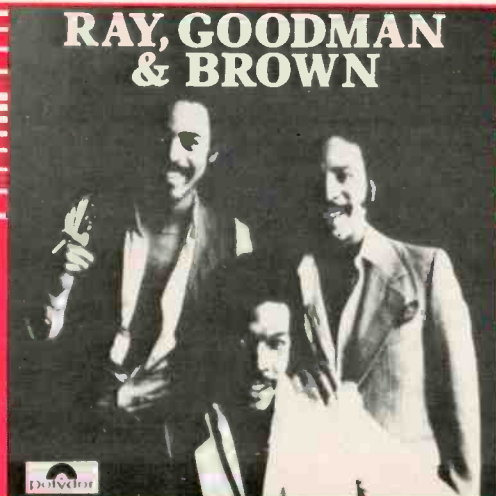
FEB. 2	JAN. 26		WKS. ON CHART
1	2	THE SECOND TIME AROUND SHALAMAR Solar 11709 (RCA)	15
2	1	ROCK WITH YOU/WORKING DAY AND NIGHT MICHAEL JACKSON/Epic 9 50797	13
3	3	PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552	11
4	4	FOREVER MINE O'JAYS/Phila. Intl. 9 3727 (CBS)	8
5	5	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	17
6	7	JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl)	11
7	6	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/MCA 41131	15
8	10	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551	10
9	12	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	8
10	8	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463	14
11	13	I SHOULDA LOVED YA NARADA MICHAEL WALDEN/ Atlantic 3631	7
12	11	SPARKLE CAMEO/Chocolate City 3202 (Casablanca)	12
13	9	MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	14
14	14	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	15
15	15	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	21
16	21	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion 45007 (Atl)	4
17	30	TOO HOT KOOL & THE GANG /De-Lite 802 (Mercury)	4
18	17	GIMME SOME TIME NATALIE COLE & PEABO BRYSON/ Capitol 4804	10
19	22	HIGH SOCIETY NORMA JEAN/Bearsville 49119 (WB)	6
20	16	LADIES' NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	21
21	18	SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)	11
22	27	WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503	6
23	29	BAD TIMES TAVARES/Capitol 4811	4
24	28	I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004	6
25	41	AND THE BEAT GOES ON WHISPERS/Solar 11894 (RCA)	3
26	26	STEPPING GAP BAND/Mercury 76021	7
27	25	I WANT YOU FOR MYSELF GEORGE DUKE/Epic 9 50792	10
28	19	STILL COMMODORES /Motown 1474	17
29	31	SHOUT AND SCREAM TEDDY PENDERGRASS/Phila. Intl. 9 3733 (CBS)	5
30	34	SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3738 (CBS)	5
31	20	STRANGER LTD/A&M 2192	15
32	35	DON'T TAKE IT AWAY WAR/MCA 41158	5
33	32	WHAT'S YOUR NAME LEON WARE/Fabulous 748 (TK)	8
34	37	WONDERLAND COMMODORES/Motown 1479	5
35	54	YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	2
36	45	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	3



37	42	PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA)	4
38	39	MY LOVE DON'T COME EASY JEAN CARN/Phila. Intl. 9 3732 (CBS)	6
39	40	DON'T STOP THE FEELING ROY AYERS/Polydor 2037	7
40	44	BRAZOS RIVER BREAKDOWN STIX HOOPER/MCA 41165	4
41	43	CISSELIN' HOT CHUCK CISSEL/Arista 0471	6
42	53	THIS IS IT KENNY LOGGINS/Columbia 1 11109	2
43	47	CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA)	4
44	48	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	3
45	49	I'VE GOT FAITH IN YOU CHERYL LYNN/Columbia 1 11174	3
46	46	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown 1478	4
47	51	GET UP VERNON BURCH/Chocolate City 3203 (Casablanca)	4
48	66	THEME FROM THE BLACK HOLE PARLIAMENT/Casablanca 2235	2
49	63	EVERY GENERATION RONNIE LAWS/United Artists 1334	2
50	55	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra 46567	5
51	52	I'M IN LOVE WITH YOU REN WOODS/ARC/Columbia 1 11146	4
52	57	I DON'T EVER (WANNA LOVE NOBODY BUT YOU) CREME DE COCOA/Venture 118	3
53	59	ON THE RADIO DONNA SUMMER/Casablanca 2236	3
54	60	FUNK YOU UP SEQUENCE/Sugarhill 543	2
55	62	BODYSHINE INSTANT FUNK/Salsoul 2112 (RCA)	2
56	56	STAR EARTH, WIND & FIRE /ARC/Columbia 1 11165	3
57	58	MAGIC CARPET RIDE DIVA GRAY AND OYSTER/Columbia 43 11113	2
58	68	BOUNCE, SKATE, ROLL, PT. I VAUGHAN MASON AND CREW/Brunswick 55548	2
59	50	ONLY MAKE BELIEVE BELL & JAMES/A&M 2204	6
60	61	SMACK DAB IN THE MIDDLE JANICE McCLAIN/Warner/RFC 49103	3
61	67	LOVE INJECTION TRUSSEL/Elektra 45660	2
62	69	MUSIC ONE WAY FEATURING AL HUDSON/MCA 41170	2
63	70	IT'S NOT MY TIME L.V. JOHNSON/ICA 026	2

CHARTMAKER OF THE WEEK

64	—	COMPUTER GAMES YELLOW MAGIC ORCHESTRA Horizon 127 (A&M)	1
65	—	RIGHT PLACE BRASS CONSTRUCTION/United Artists 1332	1
66	—	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	1
67	—	YOU'RE MY SWEETNESS BILLY PAUL/Phila. Intl. 9 3736 (CBS)	1
68	36	ROTATION HERB ALPERT/A&M 2202	8
69	23	GLIDE PLEASURE /Fantasy 874	14
70	24	DON'T LET GO ISAAC HAYES/Polydor 2011	17
71	33	I JUST WANNA WANNA LINDA CLIFFORD/RSO/Curtom 1012	12
72	38	IT'S MY HOUSE DIANA ROSS/Motown 1471	10
73	64	UNCLE JAM (PART I) FUNKADELIC/Warner Bros. 49117	3
74	65	DISCOED TO DEATH LATIMORE/Glades 1756 (TK)	4
75	71	I CALL YOUR NAME SWITCH/Gordy 7175 (Motown)	16



RAY, GOODMAN & BROWN.

3 SPECIAL MEN AND A "SPECIAL LADY."

"Ray, Goodman & Brown"
featuring "Special Lady."
On Polydor Records and Tapes.



Robert L. Rogel Joins Radio Label

■ FT. LAUDERDALE — Radio Records president Ed McGlynn has announced the appointment of Robert L. Rogel to the position of vice president of business affairs for the label. Rogel will be working out of Radio Records home office in Ft. Lauderdale, Fla.

Rogel will deal largely with artist and contract negotiations, as well as coordination of company legal matters.

Prior to joining the company, Rogel served as vice president for McGee Enterprises, a management/production company in Miami.

Feyline

(Continued from page 10)

can make much money there. Our costs here are much lower; at the Rainbow, with a two-show sell-out at a high ticket price—say, \$8.50 to \$10—an act can make \$10 thousand." In addition, said Morris, "I think we can sell about 20 percent more tickets here for an act than at any nearby university."

Feyline VP John Rubey—who noted that the Rainbow's reduced costs are due to the permanent lights and sound, simpler loading and unloading procedures, reduced security needs, word-of-mouth advertising by satisfied patrons and so on—added that the Rainbow "has developed a new demographic market, too. Studies we've made have shown that 25-34 year olds who stopped going to shows at McNichols Arena (Denver's largest indoor facility) are coming back to a place like the Rainbow."

First Product

Fey added that the first Feyline Records product under the firm's production deal with CBS—a deal in which Feyline would ordinarily choose the talent and assume production costs, while CBS handles manufacturing, marketing and distribution—is due in March or April and will consist of an album by the Campaign.

Black Music Report

(Continued from page 39)

Celebrities to meet with **President** and **Mrs. Carter** to discuss raising funds for Indonesian relief along with **Peter, Paul and Mary**, **Jane Fonda** and **Barbra Streisand** . . . What's all this fuss about **TAR**, **MCA** and **START**? Well, it seems that a clarification is in order regarding an item reported in last week's **BMR**. **Tom Ray**, president of **TAR**, has recently formed **START**, an independent record promotion firm headed by national promotion directors, **Mel Turoff** and **Lindy Goetz**. The company was created to handle only black crossover product headed for pop radio formats. Some readers were confused, associating **TAR** and **START**, with **MCA**'s black promotion division headed by executive director **Jan Barnes**. According to Ray, "I work for **MCA** and **Barnes** in an independent promotion capacity. **START** has nothing to do with **MCA** at all." . . . Over at **RSO**, the news is out that **Jimmy Ruffin**, brother to **David Ruffin**, is cutting an LP produced by **Robin Gibb** of the **Bee Gees**.

Rossington-Collins Set New Orleans Debut

■ DENVER — The Rossington-Collins Band, formed last year by the surviving members of Lynyrd Skynyrd, will make their concert debut next month during a Super Dome promotion now being prepared by Feyline Productions here.

Pyle Absent

"Mardi Gras at The Super Dome" is set for the New Orleans stadium on February 18, with the scheduled artists to include Willie Nelson, Jimmy Buffett, Crystal Gayle and the Dirt Band.

The Rossington-Collins Band will reportedly make their concert debut on that show without Artemus Pyle, originally slated to tour as well as record with the band, but said to be dropping out of the concert lineup due to continued convalescence from the fatal air accident that decimated the ranks of the original Lynyrd Skynyrd band.

According to Feyline principal Barry Fey, the promotion will also feature the Krew of Carnival Parade, comprising the top floats entered in this year's Mardi Gras.

WEA Video Policy

(Continued from page 8)

discounts, the policy also imposes restrictions on late accounts. Current accounts will be offered two opportunities each year for stock balancing, the months of June and January, with customers permitted to balance up to 15 percent of their purchases over the previous 180 days. Those requests must be accompanied by an order of equal and greater dollar value.

Tardy accounts, however, will not be issued the necessary stock balancing return authorization, and past due invoices will additionally be assessed a late charge of two percent per month.

As for the **CES** special program, accounts must place a minimum opening order of at least \$3,000, which includes three units of each of the 21 titles included.

LTD Gets Gold



A&M's LTD was recently presented with a gold record for their "Devotion" album at a party immediately following their concert at the L.A. Forum. Pictured from left (back row): Ron Woodmansee, Tentmakers; Carle Vickers, LTD; John McGhee, LTD; Henry Davis, LTD; Lorenzo Carnegie, LTD; Jake Riley, LTD; Larry Green, A&M, assistant national promotion director. Left to right (front row): "Onion" Miller, LTD; Billy Osborne, LTD; Bob Gaiters, A&M national R&B promotion director; Jerry Moss, A&M chairman; Jeffrey Osborne, LTD; Gil Friesen, A&M president; Jimmy Davis, LTD; and Ron Nadel, Mgmt. Tentmakers.

RIAA, FBI '79 Seizures

(Continued from page 6)

Larry Crow was convicted in the Clay County (Fla.) Circuit Court of possessing stolen goods with intent to sell them. The stolen property in question consisted of the intangible royalty rights of several recording artists.

In New York and California, substantially strengthened anti-piracy statutes went into effect in 1979. In New York, manufacture of pirate recordings is now a felony punishable by imprisonment for at least one and up to three years and/or a fine of up to \$5,000.

In California, anti-bootlegging provisions similar to those in New York were enacted. The manufacture and sale of recordings made from live or broadcast performances without the artist's consent is also now prohibited.

Included in the \$50 million-plus in confiscated equipment and software were an estimated \$10 to \$15 million in tape dupli-

cating equipment and 8,000 counterfeit 8-tracks in the raid on J&J Sales in Fort Worth, owned by Jerry May, in November; \$10 million worth of bootleg records and manufacturing paraphernalia in 12 tons of material seized in a Los Angeles commercial storage unit rented by Andrea Waters, in June; \$5 million in "massive amounts" of finished illegal counterfeit product, components and equipment in August, Los Angeles-area raids on KRT Manufacturing, Abdalion Printing & Box Co., Tami Graphics and 21st Century Graphics; \$3 million in duplicating equipment and 3,500 pirate 8-tracks in a four-location December raid in DeKalb County, Georgia, and more than \$800,000 worth of prerecorded 8-tracks and cassettes seized in the April Operation Turntable four-state raid of nine locations in North and South Carolina, Florida and Maine.

The Jazz LP Chart

FEBRUARY 2, 1980

1. **ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
2. **ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/
Tappan Zee FC 36241
3. **PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
4. **AMERICAN GARAGE**
PAT METHENY/ECM 1 1155 (WB)
5. **NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
6. **RISE**
HERB ALPERT/A&M SP 4790
7. **BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY
WHITE/Elektra-6E 223
8. **STREET LIFE**
CRUSADERS/MCA 3094
9. **MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
10. **STREET BEAT**
TOM SCOTT/Columbia JC 36137
11. **A TASTE FOR PASSION**
JEAN-LUC PONTY/Atlantic SD 19253
12. **HIROSHIMA**
Arista AB 4252
13. **THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic
SD 19259
14. **WATER S'GN**
JEFF LORBER FUSION/Arista AB 4234
15. **PASSION DANCE**
McCOY TYNER/Milestone M 9091
16. **THE HAWK**
DAVE VALENTIN/Arista/GRP/GRP 5006
17. **PRESSURE**
MCA 3195
18. **8:30**
WEATHER REPORT/ARC/Columbia PC2
36030
19. **GREAT ENCOUNTERS**
DEXTER GORDON/Columbia JC 35978
20. **MORNING DANCE**
SPYRO GYRA/MCA/Infinity INF 9004
21. **NATIVE SON**
MCA/Infinity INF 9022
22. **DAYS LIKE THESE**
JAY HOGGARD/Arista/GRP/GRP 5004
23. **GIANTS**
MCA 3188
24. **DON'T ASK**
SONNY ROLLINS/Milestone M 9090
(Fantasy)
25. **B'OWNE SUGAR**
TOM BROWNE/Arista/GRP/GRP 5003
26. **AND 125TH STREET, NYC**
DONALD BYRD/Elektra 6E 247
27. **CIRCLE IN THE ROUND**
MILES DAVIS/Columbia KC2 36278
28. **GENETIC WALK**
AHMAD JAMAL/20th Century Fox T600
(RCA)
29. **THE BEST OF HERBIE HANCOCK**
Columbia JC 36309
30. **THE WORLD WITHIN**
STIX HOOPER/MCA 3180

WB Names Devine Product Manager

■ LOS ANGELES — Tim Devine has been named to the position of product manager at Warner Bros. Records, it was announced by Clyde Bakkemo, vice president of product management for the company.

Prior to his appointment, Devine was employed as a Warner Communications trainee and most recently as an associate product manager at Warner Bros. He had been music director at Berkeley radio station, KALX; worked in A&M Records' college department as well as for Atlantic Records in the publicity area. He has been with Warner Bros. Records for the past eighteen months.

Mobile Fidelity Ups Michael Dion

■ LOS ANGELES — Gary Giorgi, senior vice president, Mobile Fidelity Sound Lab, has announced the appointment of Michael Dion to the position of national sales manager for the firm.

Dion joined Mobile Fidelity in July of 1979 as western regional sales manager. Previously he held a number of positions with ABC Records, including director of field operations, and also worked with both Springboard and Phonodisc Records.

In his new positions, Dion will be responsible for all of Mobile Fidelity's domestic sales and marketing activities.

Contours To Rocket

■ LOS ANGELES — The Contours have been signed to Rocket Records, according to Barney Ales, president of the label. The vocal group will be marketed and distributed through MCA.

"I'm A Winner," The Contours' first single on Rocket, is being released in early February.

In the September 1979 issue of Record World, The RCA Mexican subsidiary company used the word "SUPERDISCOS" in a particular style of lettering. This particular lettering style was created for and is the exclusive property of DC Comics Inc., owner of the Superman trademark and copyright properties, and the RCA subsidiary company has agreed to discontinue all use thereof.

Summer, Jackson Top Music Awards



The winners of the American Music Awards were announced at a live telecast on ABC-TV, Friday, January 18. Casablanca Records artist Donna Summer won three awards: favorite female vocalist in the pop and soul categories; and "Bad Girls" was named pop single of the year. Summer is pictured in the top left picture. (Top right) Andy Gibb, flanked by Ann Wilson and Nancy Wilson of Heart, receives two awards for the RSO recording artists Bee Gees. The band was voted favorite pop group and "Spirits Having Flown" was voted favorite pop album. In the bottom left picture, Barry Manilow presents Benny Goodman with the Distinguished Merit Award. Epic records artist Michael Jackson was voted favorite male soul vocalist and his "Don't Stop Til You Get Enough" and "Off The Wall" were named favorite soul single and album, respectively. The winners of the American Music Awards are voted by a national sampling of 30,000 record buyers.

American Music Awards (Continued from page 3)

Friday (18) on ABC-TV.

Summer walked away with two awards in the pop/rock category; favorite female vocalist and favorite single for her "Bad Girls;" and favorite female vocalist in the soul category. Jackson, the only other triple winner, garnered his awards in the soul category for favorite male vocalist, favorite single, "Don't Stop 'Til You Get Enough," and favorite album, "Off The Wall." The Bee Gees were named favorite group in the pop/rock category where their "Spirits Having Flown" was voted favorite album. Rogers' "The Gambler" earned the favorite album award in the country category where he was also voted favorite male vocalist.

Other winners included Barry Manilow, favorite pop/rock male vocalist; Crystal Gayle, favorite country female vocalist; the Statler Brothers, favorite country group, "Sleeping Single In A Double Bed" by Barbara Mandrell, favorite country single; and the Commodores, favorite soul group.

A Distinguished Merit Award was presented to Benny Good-

man in recognition of his outstanding contributions to musical entertainment. Previous winners of this special award have been Bing Crosby, Berry Gordy, Jr., Irving Berlin, Johnny Cash, Ella Fitzgerald, and Perry Como.

To determine the public's selection of the winners, the producers of the American Music Awards, through the Herbert Altman Communications Research, Inc. firm, sent ballots to a national sampling of 30,000 record buyers. The sampling took into account geographic location, age, sex, and ethnic origin of those polled. Names of the nominees appearing on the ballots were compiled from the year-end sales charts of the major music industry publications. Results of the voting, tabulated by the Peat, Marwick and Mitchell accounting firm, were kept secret until envelopes were opened at the presentation ceremonies.

Hosting the event were Elton John, Natalie Cole and Toni Tennille. Performers included the Captain & Tennille, Cheap Trick, Natalie Cole & Peabo Bryson, Rupert Holmes, Kool & the

Gang, Charlie Pride, Dottie West, and Elton John.

The show was produced by Dick Clark Teleshows, Inc., with Al Schwartz producing and Bob Bowker directing. Creative consultant was Larry Klein; musical director, George Wyle; and executive producer, Dick Clark.

MCA To Release 'Xanadu' Soundtrack

■ LOS ANGELES—MCA Records will release the soundtrack album for the Universal Pictures film "Xanadu," starring MCA recording artist Olivia Newton-John, according to Bob Siner, president of the label. In making the announcement, Siner said that the score, being released by MCA in both the United States and Canada, will consist of songs written by both Electric Light Orchestra leader Jeff Lynne and record producer John Farrar which will be performed by both Newton-John and the Electric Light Orchestra on the soundtrack.

The musical fantasy, a Lawrence Gordon Production, stars Newton-John and Gene Kelly.

Classical Retail Report

FEBRUARY 2, 1980

CLASSIC OF THE WEEK



O SOLE MIO
LUCIANO PAVAROTTI
London

BEST SELLERS OF THE WEEK*

LUCIANO PAVAROTTI: O SOLE MIO—London
BERG: LULU—Stratas, Mazura, Boulez—DG
MAHLER: SYMPHONY NO. 4—Mathis, Karajan—DG
MASSENET: DON QUICHOTTE—Crespin, Ghiaurov, Macquier, Kord—London
MASSENET: WERTHER—Troyanos, Kraus, Plasson—Angel
MOZART: DON GIOVANNI—Moser, Te Kanawa, Raimondi, Maazel—Columbia
PUCCHINI: LA BOHEME—Ricciarelli, Carreras, Davis—Phillips
STRAUSS: FOUR LAST SONGS, OTHER LIEDER—Te Kanawa, Davis—Columbia
TCHAIKOVSKY: 1812 OVERTURE—Telarc
ZEMLINSKY: STRING QUARTET NO. 2—La Salle Quartet—DG

SAM GOODY/EAST COAST

GALWAY PLAYS TELEMANN—RCA
MAHLER: SYMPHONY NO. 4—DG
MAHLER: SYMPHONY NO. 4—Hendricks, Mehta—London Digital
MASSENET: WERTHER—Angel
MOZART: PIANO CONCERTOS—Brandel, Marriner—Phillips
MOZART: DON GIOVANNI—Price, M., Weikl, Solti—London
PAVAROTTI: O SOLE MIO—London
PUCCHINI: LA BOHEME—Phillips
STRAUSS FOUR LAST SONGS—Columbia
TCHAIKOVSKY: VIOLIN CONCERTO—Perlman, Ormandy—Angel

KING KAROL/NEW YORK

MASSENET: WERTHER—Angel
MOZART: BEETHOVEN QUARTETS, VOL. 1—Budapest String Quartet—Columbia
MUSGRAVE: MARY, QUEEN OF SCOTS—Putnam, Marks—Vox/Turnabout
PAILLARD: KANON—Paillard—RCA
PAVAROTTI: O SOLE MIO—London
PUCCHINI: LA BOHEME—Phillips
RECORD OF SINGING—EMI (Import)
SULLIVAN: ZOO—London
TCHAIKOVSKY: 1812 OVERTURE—Telarc
ZEMLINSKY: STRING QUARTET NO. 2—DG

RECORD & TAPE COLLECTORS, LTD./WASHINGTON, D.C.

BEETHOVEN: PIANO CONCERTO NO. 5—Pollini, Boehm—DG
MAHLER: SYMPHONY NO. 4—DG
MASSENET: WERTHER—Angel
MENDELSSOHN: SYMPHONIES NOS. 3, 4, 5—Sawallisch—Philips Festivo
MUSSORGSKY: PICTURES AT AN EXHIBITION—Maazel—Telarc
PAVAROTTI: O SOLE MIO—London
SCHUMANN: LIEDER, VOL. 3—Fischer-Dieskau, Eschenbach—DG
LA STRAVAGANZA—Philips Festivo
STRAUSS: FOUR LAST SONGS—Columbia
ZEMLINSKY: STRING QUARTET NO. 2—DG

ROSE DISCOUNT/CHICAGO

BERG: LULU—DG
BRAHMS: COMPLETE SYMPHONIES—Solti—London
DEBUSSY: PELLEAS ET MELISANDE—Von Stade, Stillwell, Karajan—Angel
MASSENET: WERTHER—Angel
MOZART: DON GIOVANNI—Price, M., Weikl, Solti—London
MOZART: DON GIOVANNI—Columbia
MUSGRAVE: MARY, QUEEN OF SCOTS—Putnam, Marks—Vox/Turnabout
PAVAROTTI: O SOLE MIO—London
TANEYEV: ORESTIEIA—DG
TOMITA: BOLERO—RCA

SOUND WAREHOUSE/DALLAS

BEETHOVEN: SONATAS—Davidovitch—Phillips
BERG: LULU—DG
HOLST: SUITES—Fennell—Telarc
JANACEK: THE MAKROPOLOUS AFFAIR—Soederstroem, Mackerras—London
MAHLER: SYMPHONY NO. 7—Supraphon
MASSENET: DON QUICHOTTE—London
SAINT-SAENS: SAMSON ET DALILA—Obraztsova, Domingo, Barenboim—DG
SCHUBERT: IMPROMPTUS—Serkin—Columbia
TCHAIKOVSKY: 1812 OVERTURE—Telarc
TCHAIKOVSKY: SYMPHONY NO. 4—Maazel—Telarc

TOWER RECORDS/SEATTLE

BEETHOVEN: FIDELIO—Rysanek, Fischer-Dieskau, Fricsay—DG Privilege
BRAHMS: SYMPHONY NO. 2—Karajan—DG
CHOPIN: NOCTURNES—Ohlsson—Angel
CHOPIN: SONATA NO. 3, POLONAISES—Gilels—DG
GO FOR BAROQUE—RCA
MAHLER: SYMPHONY NO. 4—DG
MOZART: PIANO CONCERTOS—Brandel, Marriner—Phillips
MOZART: DON GIOVANNI (HIGHLIGHTS)—Columbia
PAVAROTTI: O SOLE MIO—London
RAVEL: BOLERO—Bernstein—Columbia

* Best Sellers are determined from the retail lists of the stores listed above, plus those of the following: Korvettes/East Coast, Record World/TSS/Northeast, Cutler's/New Haven, Discount/Washington, D.C., Record & Tape Collectors/Baltimore, Specs/Miami, Harmony House/Detroit, Laury's/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Jeff's Classical/Tucson, Tower Records/Los Angeles, Tower Records/San Francisco and Discount Records/San Francisco.

Instrumental Art from DG and Philips

By SPEIGHT JENKINS

NEW YORK — Three albums in the current shipment from Classics International should be highlighted in retail shelves across the country. Perhaps the most spectacular is the new Chopin recording with Emil Gilels. No one knows at this writing how long the freeze on Soviet artists coming to the United States will remain in effect; so far five or six have been denied visas to this country by the Soviet Union. If such a lamentable condition continues, recordings of such a giant as Gilels will be all that more valuable. His Chopin has color, depth, clarity, and a masculine power that is superbly combined with enormous sensitivity. He plays on this recording the familiar Third Sonata and three of the best known Polonaises. As with all great art and artists, however, the music has a very fresh sound. His pedalling is unique to him and there is a passion in this

playing not always present in his live work.

Passion and strength are two adjectives that could be applied to a Philips recording in the same release. It is the next step in the Beethoven cycle of Violin Sonatas by Arthur Grumiaux and Claudio Arrau. What a strong combination they make in their playing of Opus 30, Nos. 2 and 3! Their ensemble is superb, they have great vitality and the balance of piano and violin is as close to 50-50 it can ever be. Comparing, particularly the eighth sonata to other recordings of the work proves that the team of Arrau and Grumiaux have as much if not more zest and passion in their interpretation than does any other on records. Grumiaux, so long associated with a silken tone and salon music, has a powerful, though not biting, sound that wraps itself around

(Continued on page 50)

Classical Retail Tips

New releases seem to be coming out slower this year than before, but those that still await the Angel release discussed in this column should not give up hope; it is on its way. London's January release, though slightly delayed, should be arriving just after these words appear. This month it is headed by two operas of great interest to the aficionado. Indeed, if opera lovers can make *The Makropoulos Case* and *Don Quichotte* strong best sellers, they should do even better with the two new ones. The first has the name of Dame Joan Sutherland associated, and is a Puccini opera not overrecorded: *Suor Angelica*. The tale of the self-sacrifice and destruction of a woman was tailor made for Puccini, and he lavished some of his most emotionally intense music on poor Angelica. Dame Joan has not often ventured into verismo, and it will be interesting to hear how she copes with the passion of Angelica. Richard Bonyngue is her conductor, and in the critical role of her aristocratic, evil aunt London has none other than Christa Ludwig, whose presence alone would be enough to make me want to buy the record.

The second is the representation of a live performance, though recorded under studio conditions. It is *Die Aegyptische Helena*, surely the goofiest of Hofmanns-

thal's librettos for Strauss but one which was enormously successful in performance for both Maria Jeritz and, in the '50s, Leonie Rysanek. In this recording Gwyneth Jones enacts the role she sang last season at Carnegie Hall and in Detroit, while the Detroit Symphony is conducted by its maestro, Antal Dorati. The tenor Matti Kastu takes on the enormously difficult and taxing role of Menelaus, while Birgit Finnila sings a character with one of the greatest titles in all of operas, "The Sea Conch," or as it is often called "The Great Sea Shell."

In another new release Elisabeth Soederstroem, fresh from retail and critical success in *The Makropoulos Case*, and from critical acclaim for her four volume series of Rachmaninoff Songs with Vladimir Ashkenazy at the piano, offers more Russian songs: Mussorgsky's well-known "Nursery Songs," Prokofiev's "Ugly Duckling" and Gerganinov's "The Lane," all with Ashkenazy at the piano.

And the Russian-Icelandic pianist will be heard in yet another capacity this month: leading the Philharmonic in Tchaikovsky's Fourth Symphony. His prior recordings have shown a grasp of orchestral color and a feel for Russian music. This should be another test on his new burgeoning career.

Polygram Will Bow Japanese Label; Chappell Gets Pink Floyd Catalogue

By VAL FALLOON & JIM SAMPSON

■ CANNES—Announcements by the Polygram Group dominated the first few days of this year's MIDEM. News that the takeover of the Decca music interests had been finalized filtered through from London on Friday (18), though details of areas affected will not be released until the company's shareholders' meeting in February. Within a few hours came the announcement by Heinz T. Voigt that Pink Floyd had been signed to the publishing division internationally for a multi-million dollar figure.

And the formation in Japan of the joint venture Polystar label was confirmed the same day. This is the first such Polygram deal in Japan, and the first internationally-backed joint venture label in the country.

The Polystar label was suggested late last year and the deal was signed in December. It is being set up in conjunction with Young Japan, the multi-million dollar publishing, management and production company headed by Ken Hosokawa and Akio Onodera. President of the label will be J. Dieter Bliersbach (Polygram's head of Far East Operations) with Onodera as representative director and vice president. Polystar has already announced its first distribution deal of an international label — Casablanca product will be released in Japan through the new company from April 1 this year. But primarily, said Onodera, domestic artists will be recording for local release. Those already signed include Alice—one of Japan's top rock bands for the past three years with sales of over \$10 million in that territory—the Cools and a new

band, Mr. Slim Company. Alice, produced since its inception eight years ago by Young Japan, formerly recorded for Toshiba-EMI, and the Cools were with Trio. Casablanca will continue to be distributed through Victor until the end of March, and the deal with Polystar is for at least three years. Top acts on that label in Japan are Donna Summer, Kiss, Village People and the Captain and Tennille.

High Chart Rate For Young Japan

Young Japan claims a high success rate for its operation. Said Akio Onodera, "We have hits every week—approximately eight of our singles are in the top 100, and we produce around a hundred singles a year and 50 LPs. About 40 percent of our product charts. In June we had 18 singles in the Original Confidence Top 100." Alice and Satoshi Kishida—another Young Japan artist—had the Number 1 and 2 LPs at the time of writing. The average weekly Japanese charts show a presence of around 35 percent foreign artists.

Though initially handling local artists (apart from the Casablanca roster) Onodera expects that other labels — particularly American and British—will be sought for distribution in Japan through Polystar. Young Japan has offices in L.A. and London as well as in all major Japanese cities.

Polystar will also be producing videograms when the time is right. Said Onodera, "Video is in its infancy in Japan. Product is mainly educational, and the number of video users is very low, because of the high equipment cost. But it is growing."

Business in general has not been depressing as elsewhere in the world, he claimed. "Japan had similar problems last year, but we were not in as much trouble and I think recovery will be quicker."

First local product on Polystar will be released in March.

Heinz T. Voigt's Polygram publishing division announced the landing of the entire Pink Floyd catalogue on a worldwide basis. Two Chappell men, Irwin Robinson in New York and Nick Firth in London, played key roles in setting up the agreement.

Although drafted last November and effective retroactively to that point, the deal was not completed until shortly before MIDEM because one Pink Floyd signatory had been on an extended fishing holiday. Conditions thus were set before release of "The Wall," which has proven to be one of the group's biggest sellers ever.

Also drifting through the Palais des Festivals were reports of a possible realignment of Polygram operations in certain countries such as Brazil, where the company has one company handling all group record operations. A source at Phonogram confirmed that there have been discussions along this line, but that no decision would be announced for several weeks.

Four U.K. Labels Bow at MIDEM

■ CANNES — Four new British-based labels and a new publishing company were launched at MIDEM, the first a surprise announcement by long-time WEA U.K. A&R director Dave Dee.

Double D Label

Dee, who will be replaced as head of A&R by publicity director Moira Bellas, resigned from WEA last Friday (18). His new label, Double D, will be distributed by Ariola and is a joint venture between Peter and Trudi Meisel of Hansa Productions, Ariola and Dee himself, making it the third U.K. talent source for the Germany company since Ariola U.K. was set up. Though Dee has yet to announce signings, he has opened offices in London and says his first release will be a U.K. pop act. Though at MIDEM with the Meisels, Dee said that his split after eight

Intl. Contestants Set For Tokyo Music Fest

■ CANNES — Ten international contestants have been announced as the Ninth Tokyo Music Festival prepared for its March 30 finale. The winner of the Manila Song Festival and four domestic entries will also appear in the live telecast of the finals, which will be seen by 20 million Japanese viewers.

Several well known names are on the list of international finalists. Gloria Gaynor, the Stylistics, Dionne Warwick and Karla Bonhoff represent the United States, singing music written or arranged by Freddie Perren, Thom Bell and Linda Creed, and Barry Manilow, among others. Claudja Barry and Patsy Gallant have been selected to represent Canada, and Amii Stewart will sing for West Germany.

Tokyo Music Festival organizers said that nearly \$30,000 in prizes will be on the line this year. Sponsored by the Tokyo Broadcasting System (TBS), the festival has become a major promotion vehicle for both authors and artists and will be the 10th Tokyo Music Festival and also the 30th anniversary of TBS. Entries for 1981 will be accepted starting in November, 1980. For complete entry information, international authors and producers should contact: Tokyo Music Festival Foundation, c/o Tokyo Broadcasting System, 5-3-6 Akasaka, Minato-Ku, Tokyo 107, Japan.



Pictured (from left) are: Mauri Lathower, VP, Casablanca International (U.S.); Ken Hosokawa, president, Young (Japan); Akio Onodera, VP, Polygram & Young (Japan) and Bob Austin, publisher, Record World.

years with WEA was "amicable" and that he was signing acts for the company up until the last day.

Jack Stewart-Grayson, formerly U.S. A&R head of Arista U.K., has set up the Pagan label with Jack Kreisberg in New York, another former Arista staffer. Pagan will be taking on three more London personnel, and has signed five new artists. Stewart-Grayson was in MIDEM to set up label deals for individual territories and arrange sub-publishing for his acts, all of whom write. He expects his initial U.K. releases to be distributed through independents before he signs a licensing deal. The artists are N.Y.-based Amy Bolton, (released elsewhere through MCA), Department F, Mike Sevage, Jim Diamond (ex-Bandit) and
(Continued on page 45)

Movies, Smaller Deals Dominate MIDEM

(Continued from page 3)

musical style on offer, whereas previous events were dominated by disco or new wave. Several movies were screened, two of them premieres.

New York publicist Morty Wax, at MIDEM for the fourth time, was not surprised by the lack of chaos at this year's meeting. "MIDEM is a 'now' kind of thing," he says. "It reflects the current market, the reality of the economy. There's realism in the air." Wax believes that the major record companies have lost momentum going into the eighties. But the smaller companies are highly active, thus the increase in the number of smaller deals. Wax admits he was wrong in his prediction that foreign language product would break soon in the U.S., but he still has faith in the potential of this music, sure that the language of the vocal will soon become of less importance in the U.S. market.

Though MIDEM traditionally screens a number of music-oriented movies, this year saw two world premieres. Rushes of the Village People's debut movie, "Can't Stop The Music," were due to be screened on the final day of the event, with the artists making a surprise appearance along with Allan Carr, the film's producer. The other was the world premiere of the Curtis Clark U.K. production "Blue Suede Shoes," about fifties rock and the boom that followed Bill Haley's U.K. appearances. RCA's "The Wanderers" was shown, and Bette Midler's film debut "The Rose." Although officially Euro-premiered at Cannes, Frank Zappa's "Baby Snakes" was screened earlier this month in London, Munich and other cities. Zappa and his manager Bennet Glotzer are in Europe seeking independent distribution of the film, which has not been finally edited. A surprise late entry in the MIDEM Film Festival was "Inferno" featuring music by Keith Emerson. His former colleagues in ELP, Greg Lake and Carl Palmer, are both signed to Ariola, leading to speculation that Emerson, too, may sign with that label.

A major new European movie, scheduled for completion in 1982, was formally unveiled in Cannes, though the project had been hinted at late last year. It is the result of the successful U.K.-produced Maiden Records LP "The Enchanted Orchestra." The disc, narrated by David Niven, was picked up by Holland's Ring Workshop and director Theo de Vos saw the movie potential of the story. A financial consortium of Swiss and

Dutch bankers and businessman is to raise upwards of \$25 million — the estimated below the line cost, much of which will be absorbed by the extensive and complex animation sequences which take up half the running time.

This ambitious project has been considerably expanded from the original concept, which was basically a children's story by Barn O'Keefe, maiden director. It is part educational, and the LP comes with a 20-page illustrated book including sections of scores of the classical works performed. The story has been upgraded to widen its appeal, and the action has been transferred to the thirties. Additional music has been written by Max Early and is published by Valentine Music. At the end of the movie, all the individual instruments' themes come together as the Magic Symphony. Associate producer will be Christopher Sutton, with Barry O'Keefe and Michael Armstrong as producers. Armstrong will also direct and has written the screenplay. Gus Ramsden is director of animation and special effects. David Niven will star in the movie as well, and a search is being made for a boy to star as Peter, the main character of the story.

The general level of business was not as low as many pessimists had predicted. Ken Weiss, publisher of Stephen Stills, got the impression that people at this year's MIDEM were "walking on

eggshells," hesitant about both hardcore new wave and disco music, but looking for something in between.

But Sylvia Curd, international A&R director of Arcade in London, said, "There's more business being done here than ever before."

Few specific agreements were reported, which is unusual, but within the next few weeks the results are expected to show that MIDEM is as important as ever to the international marketplace.

Entertainment Disappoints

The number of distractions was minimal. The opening Gala featured Eddy Grant, who subsequently reported contracts for himself and his Ice label with various European countries. The new wave show at the Palm Beach Casino showcased Marquis de Sade from France and U.K. acts the Inmates and the Sinceros. Considerable disappointment met the French chanson evening; many artists appeared with playback accompaniment. The traditional jazz gala on the final evening was scheduled to feature Stan Getz. For the first time in several years, WEA did not sponsor a concert in the penultimate evening with one of its major new artists — and there was no sign of the promised country gala. And though the French Variety Club tried to obtain a star for its charity concert, no top name artists volunteered and the gala was cancelled.

Four U.K. Labels Bow at MIDEM

(Continued from page 44)

new group C.M.B.

John Brewer, managing director of the Anastasia Group of companies, announced the formation of a label—as yet unnamed—to run alongside the existing publishing and management areas of the company. Brewer, like many at this year's MIDEM, feels that the U.K. independents' boom of last year will continue. Recently, Brewer signed an administration deal with Tony Roberts for the Belfern Music catalogue (which includes titles by Gerry Rafferty). Roberts publishes Mick Taylor, (ex-Rolling Stones) and there is a possibility that Taylor will record for the new label. Both Taylor and Alvin Lee have been represented by Anastasia management for some time.

The Dublin, Eire-based label Spider Records will be launched in London early this year, said its directors Dave Pennefather and Tommy Hayden. They claim

that since so many good Irish bands are leaving the country in the wake of the Boomtown Rats, the most sensible move would be to launch the Spider label internationally to give Irish bands home-based backing in world markets. Spider was set up in Dublin six months ago, and will be distributed in the U.K. by Spartan.

New Heath Levy Co.

Heath Levy Music, the successful independent now in its fourth year, announced the formation of a new company with Andrew Heath Music (brother of Geoffrey Heath, the Heath Levy co-director). The new company, whose name has to be decided, will run in separate premises from Heath Levy Music, which is expected to start a disc venture this year, through the dormant Edge Productions. First signing is Irish band the Lookalikes, who are also signed to Heath Levy for publishing.

Lawyers Warn of Home Taping Threat

By JIM SAMPSON

■ CANNES—Piracy, bootlegs and unauthorized covers were supposed to be the subject of the fifth annual MIDEM Lawyers conference. But home taping emerged as the prime topic of discussion, leading to a heated discussion between conference chairman Frederic Chartier and representatives of the French blank tape manufacturers association.

Piracy Crackdown

Eighteen months ago, when the Paris-based International Association of Entertainment Lawyers set this year's MIDEM topic, piracy had reached critical levels in several minor markets and was threatening to increase its penetration of major industrial countries as well. Although some countries such as Switzerland still need clear anti-piracy legislation, most countries now have a legal basis for the prosecution of recording piracy. More importantly, many criminal prosecutors and law enforcement agencies have been convinced of the urgency of anti-piracy action. In England, the BPI has pushed successfully for secret raids on suspected pirates, thus keeping the problem within reasonable limits. The American FBI and German BKA have shown increased interest, and spear-headed crackdowns on key pirates.

Home Taping Problem

"Piracy has been kept quite under control," comments English lawyer Robert Allan, "But home taping is quite out of control." Home taping is not a new problem; rather the financial implications and legal consequences provoked discussion. In some countries, home taping is expressly legal.

Legal Repercussions

Al Schlesinger and Michael Suckin devoted their time to the MCA/Disney vs Sony case, the pioneering price of American legal action in which the ability to copy copyright material off the air was challenged. The decision against the cinematographic copyright holders in this federal case will have direct implications for the record and tape industry, according to Al Schlesinger. "The only difference is that a lot of the judge's opinion was based on the lack of proveable harm. Since there was no harm, there couldn't be damages. The record industry can show harm, so there is that important distinction. But in my opinion, the court put the stamp of legality on home copying, including audio as well."

Schlesinger called for a unified

(Continued on page 46)

MIDEM Lawyers

(Continued from page 45)
front by the music industry against copyright infringement, noting the contradictory actions of one of the Sony case plaintiffs in licensing its feature films to video cassette distributors. "The record industry is committing suicide," asserts Schlesinger. "They're short sighted by making their video software available." The Hollywood attorney recommends a commitment to the video disc systems, which cannot easily be duplicated at home and which should be even more attractive to consumers.

Whether audio or video, the dimensions of home taping were dramatically demonstrated by Dr. Norbert Thurow, executive director of the German IFPI group. An IFPI-commissioned survey in 1978 uncovered 1940 audio cassette machines in 2000 sampled German households. Pre-recorded tape sales in West Germany last year totalled approx. 35 million units, compared to nearly 120 million blank cassettes sold in the same year. 83 percent of all home recording involved the copying of pre-recorded music.

Thurow mentioned German efforts to lobby for a new law providing a royalty license on blank tapes as a means of compensating authors, artists, publishers and record companies for income lost through home taping. Such a surcharge, under consideration in several countries, was strongly opposed by two representatives of SIERE, the French blank tape manufacturers association. Home taping supplements and aids the growth of the recorded music market, they claimed, adding that non-commercial home dubbing is a legitimate, and legal, consumer convenience. Further, with record and pre-recorded tape prices so high, home taping is the only way some people can afford musical entertainment.

Challenge Posed

Music industry lawyer Frederic Chartier challenged the legal and moral basis for the tape manufacturers' argument. However morally questionable home taping might be, there is no doubt that it is supported by an industrial lobby at least as powerful as the music industry.

Frank Banyai Named UA Music Int'l. VP

■ NEW YORK—Frank P. Banyai has been promoted to the newly created position of vice president, international at United Artists Music. He formerly served as assistant to the president.

Banyai will continue to be based at the publishing firm's Los Angeles headquarters and will report directly to Harold Seider.

NARM's Year of Progress (Continued from page 3)

able. Last year's record 22 meetings saw attendance shoot up a full 10 percent over 1978's, with more than 3000 people on hand. Cohen cited as reasons for the meetings' success the presence of local merchandisers, manufacturers, radio and newspaper representatives. "We have finally managed to present regional meetings that address the unique needs of each marketplace that we serve," he added.

Beyond the meetings, NARM regionalized the entire regular membership and then assigned each staff member a group of companies centrally located to particular geographic territories in the United States, thus allowing NARM to better assess the impact of programs and to determine the issues in each area. "I sense that in addition to providing much-needed information," Cohen told *Record World*, "this program has boosted staff morale tremendously, especially with staff members participating actively in the regional meetings they were responsible for.

"If hard-pressed," he added, "I'd have to say that implementation of this regionalization concept has the most important future implications of any program introduced in this, or any other, association year."

In line with this program, NARM has established a complete mailing list of more than 7000 addresses, or more than twice the number of a year ago. Dues have also been restructured in the hope that NARM can reach a wider audience.

A key development was the precedent-setting Toronto regional and executive director Mickey Granberg's trip to England to promote NARM. Said Cohen: "It appears that we can now firmly set sail in our pursuit of international membership development. Both visits, to

Canada and to England, suggest that NARM and the potential assimilation of its program package will be well-received by merchandisers in both countries."

To keep members abreast of NARM activities, the Sounding Board newsletter was redesigned in both content and philosophy. It now reaches over 3000 people on a monthly basis. In 1979 NARM also offered the first informational brochure in its history. The 20-page publication details the entire membership package of programs and is credited by Cohen with having been a key aid in securing new members; he claims 21 companies have joined via the application form inserted in the brochure.

"The single most important program in NARM's history" is how Cohen described the "Give a Gift of Music" campaign which will be introduced at the 1980 convention. An entire day will be devoted to explaining the ramifications of the campaign, and two audio/visual presentations will educate the audience in the practical application of both the campaign and the professionally - designed logo / slogan.

This week, NARM, through Behme Associates, will officially make a presentation to the National Classification Board (NCB) relative to reducing the freight classification and resulting rates on the shipping of tape carousel containers. "If we are successful in this endeavor, and all indications appear that we will be, we will save those members of the industry who are responsible for paying the freight on this type of tape container approximately \$250,000 annually," Cohen said.

In addition to these savings, NARM's industry-wide bank card program, introduced last

year, will collectively save participating companies an estimated \$250,000 within the first year of the program. Thus far, over 120 requests to participate have been received from members. Cohen feels that if "certain larger industry members" can negotiate individual contracts with Commerce Bank of New Jersey, under NARM's direction, "it is conceivable that during the first twelve months of the program approximately \$25 to \$40 million of credit slips will be processed through our program, an unbelievable and staggering number that favorably affects the industry's bottom line profit picture."

Promotional albums sold at retail was a widely-debated issue last year, as it is now; NARM has entered the fray by developing a promotional white label shopping report to allow members to formally lodge complaints against merchandisers (and the labels involved) who sell promotional LPs at retail. The information will then be conveyed to RIAA and to the manufacturers whose promotional product has been spotted for sale.

January 21 saw the introduction of the first five-day course in retail management training. 28 students participated in the course, which took place in Atlanta, Georgia. Following the convention, Cohen revealed, "we will evaluate the possibility of tailoring this program to the needs of any individual company that desires the service of a five-day school for its employees." He also mentioned that the two-year-old internship program gave six students hands-on experience in retailing last year. The 1980 internship brochure will be mailed to members this month.

The NARM scholarship continues to be one of the organization's most popular contributions to the industry. This year the scholarship committee received over 150 applications for the 18 scholarships that will be awarded at the 1980 convention. NARM president Barrie Bergman has selected the committee for this year, and it will meet under the guidance of chairman John Cohen on March 22. Since its inception, over \$500,000 in scholarships have been awarded to recipients.

Cohen also noted that the 1979 edition of the Recording Industry Index, currently being researched by Jeff Ray, will contain 50 percent more article titles than 1978's, and will include articles printed in a number of video industry-related publications.

Polydor Sets 'American Gigolo' S'track



Polydor Records will release the soundtrack album to Paul Schrader's "American Gigolo" to coincide with the film's opening on February 1 at 600 theatres across the country. The album, composed by Giorgio Moroder, includes Blondie singing the movie's theme song, "Call Me," and Polydor recording artist Cheryl Barnes performing "Love and Passion." "Night Drive" and "The Apartment" will make up the initial single to be released from the album. Pictured from left are: Clem Burke, Frank Infante, Jimmy Destri, Chris Stein and Deborah Harry from the group Blondie; Richard Gere, the film's star; and Paul Schrader, the director.

Japan

(This column appears courtesy of Original Confidence magazine)

■ A rush of concerts by foreign artists is on the rise this year. **Kansas**, **Foreigner**, **Camel** and **Eric Carmen** are all coming this month. In Feb. **Fleetwood Mac**, the **Police**, **J. D. Souther** and the **Knack** are scheduled to perform here. Then in March we have **ABBA**, **Japan**, **Toto**, **Karla Bonoff** and hosts of others as well. And at the end of March, it's time again for the Tokyo Music Festival.

Compared to the number of concerts held by foreign artists, Japan hosts only a very limited number of music programs which play foreign records. Because of this, it is seldom possible for a foreign record to become a hit simply from the radio. Taking these circumstances into play, there were several questions to consider. How will the foreign music scene in Japan go this year? Who or which group would really meet the expectations of the Japanese fans? What are some of the problems we are confronting now in the music industry?

Kiyoshi Mitani, the director of JOLF, voiced his opinion concerning the above questions. "A group like **Bay City Rollers** would be very well received here. Being popular and being an idol among the high school girls are the two most important factors to consider for foreign artists. With this in mind, basically, a bubble gum type song is sure to become a hit. The **Knack** and the **Cars** are two groups, I expect, who'd gain much popularity this year!

"The proportion of JOLF radio programs which play foreign records to Japanese records is 1 to 10. To make a foreign record hit from our programs is almost hopeless. From now on we should have more programs which play both foreign and Japanese records. Let the fans of Japanese records listen to foreign records to win their approval. This way we can have more listeners supporting foreign records and not just a limited group. When this happens, we'll be able to come up with a great (foreign record) hit for the very first time. The main point is to play the record over and over again. A good example of this is **Billy Joel's** 'The Stranger', used as a CM song on TV, was a large success. Songs which have been used as CMs were all made into great successes here.

"The rest of the task which lies ahead of us is to select good songs since the time allotted to us is very limited."

And finally, he ended it up by saying, "People involved in the foreign music business should think of how to increase the proportion of listeners of foreign music. And my advice to all artists who plan to come to Japan is to play as well as they can. This will certainly lead to record sales and future concerts here."

A new wave Japanese band called the **Plastics** will release their debut album, "Welcome Plastics," on Jan. 21st from Victor Records. A five-man band, composed of an illustrator, a fashion stylist, a graphic designer, a lyricist and a musician, they personally designed their own album jacket. They flatter themselves by saying that they are friends of **Devo** and the **Talking Heads**. And sure enough, the influence of those two groups seem great.

France

By GILLES PETARD

■ Pathé-Marconi underwent a major reshuffle of its structure with the nomination of **Alain Gérondeau** to the post of president. Gérondeau reports to **François Minchin**, EMI's regional director for Latin Europe. Pathé also absorbed Sonopresse and moved its offices to a new building located at 36 Rue Pierret, 92200 Neuilly. The personnel was cut in half, from 1222 (Feb., 1979) to 622 (April, 1980).

"L'écume des jours," a novel by **Boris Vian**, has been put to music by the group the **Memorians** and is being released by Phonogram. **Mort Shuman** wrote the music for the **Michael Lang** movie, "Tous Vedettes," a musical, featuring **Leslie Caron** . . . **Jacques Higelin** passed the 200,000 sales mark with his double album "Champagne pour tout le monde" and "Caviar pour les autres," two obviously related LPs sold separately. Three concerts by the artist at Baltard near Paris were sellouts.

Marc Exiga, formerly with RCA, has moved to WEA as head of the international productions . . . **Jacques Chabiron** became international manager at MCA, while **Jacque Perryman** takes care of the Arista catalogue at Eurodisc . . . **Gilbert Bécaud** has a strong new single, "Mai 68" . . . **Alain Barrière**, newly signed by Phonogram, starts off with an album entitled "Sérénade et Tragédie" . . . **Bernard Lavilliers'** new album, "O Gringo," was recorded in New York, Kingston, Rio de Janeiro and Paris. Lavilliers and his group will be the feature at the Palais des Sports Feb. 11-18.

England's Top 25

Singles

- 1 BRASS IN POCKET PRETENDERS/Real
- 2 WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown
- 3 PLEASE DON'T GO KC & THE SUNSHINE BAND/TK
- 4 MY GIRL MADNESS/Stiff
- 5 I'M IN THE MOOD FOR DANCING NOLANS/Epic
- 6 TEARS OF A CLOWN-RANKING FULL STOP BEAT/2 Tone
- 7 ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/Harvest
- 8 GREEN ONIONS BOOKER T & THE MG'S/Atlantic
- 9 I HAVE A DREAM ABBA/Epic
- 10 I ONLY WANT TO BE WITH YOU TOURISTS/Logo
- 11 BETTER LOVE NEXT TIME DR. HOOK/Capitol
- 12 LONDON CALLING CLASH/CBS
- 13 BABE STYX/A&M
- 14 IT'S DIFFERENT FOR GIRLS JOE JACKSON/A&M
- 15 I WANNA HOLD YOUR HAND DOLLAR/Carrere
- 16 IS IT LOVE YOU'RE AFTER ROSE ROYCE/Whitfield
- 17 DAY TRIP TO BANGOR (DIDN'T WE HAVE A LOVELY TIME) FIDDLERS DREAM/Dingle's
- 18 RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill
- 19 I HEAR YOU NOW JON & VANGELIS/Polydor
- 20 SPACER SHEILA & B. DEVOTION/Carrere
- 21 YOUNG BLOOD UFO/Chrysalis
- 22 SPIRITS HAVING FLOWN BEE GEES/RSO
- 23 WORKING FOR THE YANKEE DOLLAR (EP) SKIDS/Virgin
- 24 JAZZ CARNIVAL AZYMUTH/Milestone
- 25 ONE STEP BEYOND MADNESS/Stiff

Albums

- 1 PRETENDERS PRETENDERS/Real
- 2 REGGATTA DE BLANC POLICE/A&M
- 3 ONE STEP BEYOND MADNESS/Stiff
- 4 GREATEST HITS VOL. II ABBA/Epic
- 5 THE WALL PINK FLOYD/Harvest
- 6 20 HOTTEST HITS HOT CHOCOLATE/RAK
- 7 GREATEST HITS ROD STEWART/Riva
- 8 SEMI-DETACHED SUBURBAN—20 GREAT HITS OF THE 60S MANFRED MANN/EMI
- 9 GREATEST HITS BEE GEES/RSO
- 10 EAT TO THE BEAT BLONDIE/Chrysalis
- 11 VIDEO STARS VARIOUS/K-Tel
- 12 NO PLACE TO RUN UFO/Chrysalis
- 13 OUTLANDOS D'AMOUR POLICE/A&M
- 14 OFF THE WALL MICHAEL JACKSON/Epic
- 15 LONDON CALLING CLASH/CBS
- 16 SPECIALS SPECIALS/2 Tone
- 17 GREATEST HITS ELECTRIC LIGHT ORCHESTRA/Jet
- 18 20 GOLDEN GREATS DIANA ROSS/Motown
- 19 FAWLTLY TOWERS (SOUNDTRACK)/BBC
- 20 SOMETIMES YOU WIN DR. HOOK/Capitol
- 21 PARALLEL LINES BLONDIE/Chrysalis
- 22 TUSK/FLEETWOOD MAC/Reprise
- 23 DISCOVERY ELECTRIC LIGHT ORCHESTRA/Jet
- 24 SETTING SONS JAM/Polydor
- 25 PEACE IN THE VALLEY VARIOUS/Ronco

(Courtesy: Record Business)

Record World en Brasil

By OLAVO A. BIANCO

■ Noticias de Rio informan que **Chico Buarque** renovó contrato con Polygram, a pesar de los rumores que el cantante firmaría con Ariola. Su último LP "Opera Do Malandro" se encuentra actualmente gozando de buenas cifras de venta así como una gran difusión radial . . . La Cadena Bandeirantes de Televisión acaba de empezar otra telenovela titulada "El Todo Poderoso" . . . La Cadena Globo de Televisión, que actualmente cuenta con instalaciones en un área de Río llamada Jardim Botánico, acaba de adquirir un gran área en Barra Da Tijuca donde construirán instalaciones tan importantes que hasta le llaman la "Hollywood Brasileña" . . . El cantante **Sidney Magal** renovó contrato con Polygram . . . Debido a la gran inflación económica existente en el país, algunas compañías han recibido la orden de "economía total," hasta el punto de terminar los "expenses accounts" tales como gastos de hotel, cenas, etc., contribuyendo todo esto a la presente recesión de ventas, que ya es general. Todo esto, sumado al gran aumento de la gasolina en un 60%, contribuirá enormemente en cuanto a las influencias en ventas de discos y cassettes. Y, casi seguro, el nuevo paso a tomar las compañías de discos será la disminución de personal . . . Ya es oficial el aumento en el nuevo precio del disco, debido al gran aumento en el combustible. El nuevo precio tendrá como efecto una gran recesión en las ventas al contado . . . Los promotores de espectáculos en Río en planes para producir el show "Evita."

El proceso legal por parte del autor argentino **Fausto Miguel Frontera** contra **Roberto Carlos** por el cual el autor argentino alega que la canción "Amigo" es una copia de su canción "Cortando Caminos," continúa vigente en las Cortes Argentinas.

Ahora bien, hay dos factores en contra: el primero, un proceso legal contra un artista brasileño viviendo en Brazil y en relación a una obra con "copyright" brasileño tiene que ser realizado en Brazil; y segundo, algunos maestros brasileños al estudiar la similitud de las dos obras, no solo la niegan sino que la canción "Cortando Caminos" tuvo sus líricos hechos de modo que se parecieran a los de "Amigo." Como si esto fuera poco, hasta encontraron en la canción de Frontera similitud con la canción italiana "Mattinata" de **Leon Cavallo**.

Ya es definitivo la venta de Discos RGE al Grupo Sigla (Sistema Globo de Gravacoes Audio-Visuais Ltda.). El grupo Sigla tiene en estos momentos una de las grabaciones más exitosas en el mercado con la artista **Rita Lee** . . . Salió al mercado el nuevo LP de **Maria Bethania** (Polygram) y considero que va a tener el mismo éxito del anterior que sobrepasó las ventas en más de 700,000 copias. El nuevo disco ya comienza a tener una gran difusión radial . . . La firma Arola después de firma a **José Víctor Rosa** (ex CBS), acaba de firmar a **Adail Lessa** (ex EMI Odeon), y según parece piensa firmar a otro alto ejecutivo de EMI Odeon.

El hotel en donde se hospedará **Frank Sinatra** está cerca de un Fuerte Militar, y todas las mañanas se escucha perfectamente desde el Hotel el "Toque de Alborada" que llega a despertar a algunos huéspedes. Es posible que algunos turistas aprecien esto, pero estoy seguro que otros no. En relación a las presentaciones en el hotel, ya todas las localidades han sido vendidas al precio de \$20,000 cruzeiros (aproximadamente \$450 Dólares) incluyendo la cena. Hasta ahora no tenemos informaciones acerca de los ingresos al Estadio de Maracanã donde Sinatra hará solo una presentación.

Radio Action

Most Added Latin Record

(Tema más programado)

"Quererte a tí"

(Camilo Blanes)

Angela Carrasco

(Ariola-Pronto)

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ Celebrará la BMI (Broadcast Music Inc.) el día 7 de Febrero el "Día de la Música Latina BMI" en la Suite Hospitalidad del Tropical Gardens del Hotel Caribe Hilton de San Juan, Puerto Rico. Un segmento especial de esta celebración lo constuirá un panel de discusión sobre "Nuevos mercados para obras de artistas latinos," en el cual participarán varios panelistas entre los cuales menciona BMI en su "release de prensa" a: **Tomás Fundora** (Record World), **Sergio Ballesteros** (Caytronics), **Bobby Capó** (artista-compositor de obras), **Pepe Luis Soto** (artista-compositor-productor) y un experto en copyright. Tendrán oportunidad los compositores latinos radicados en Puerto Rico de conocer en detalle las posibilidades de lucro al conceder licencias sobre los títulos de sus composiciones a los representantes de BMI . . . Anunció **Roddy Shashoua** que Musexpo '80 se celebrará este año en el Hotel Americana de Bal Harbour, Miami Beach, del 26 al 30 de Septiembre, debido al gran aumento en la aceptación del evento, que este año podrá acomodar en el Americana a nuevos participantes, ya que las facilidades cuentan con 700 cuartos y amplias áreas para la celebración de los eventos y seminarios. Este es el cuarto año consecutivo en el cual Musexpo se celebrará en la bella playa miamense . . . También cautivó al público de Colombia el grupo escandinavo **ABBA**, representado en ese territorio por Sonolux.



ABBA

Los temas "Chiquitita" y "Tengo un sueño" han resultado éxitos interesantes en ese área. También de Sonolux, **Helenita Vargas** se encuentra de gira por Norteamérica, actuando en diversos establecimientos nocturnos acompañada por su Director Artístico Carlos Montoya. Antes de partir de Colombia, Helenita recibió 6 Discos de Oro por las ventas impresionantes de sus 15 larga duración en el sello. Posteriormente viajará a México, regresando a Colombia a mediados de Abril . . . El cantante y compositor colombiano **Oscar Javier Ferreira** fué el ganador del Festival de Villavicencio en Colombia con el tema "A mi llanura." Participará Oscar Javier en el próximo Festival de Viña del Mar, con la canción "La Ciudad está triste."



Helenita Vargas

Lanzó RCA México la grabación de **Claudio del Villar**, recientemente firmado a la etiqueta, con los temas "Amor Maldito" (Cuco Lozano) y "Y que . . ." (Juan Pablo Cabrera-Tomás Fundora) extraídos de un elepé producido en Miami, en los estudios de Climax Recording, con arreglos de **J. Marquez** . . . Lanzará Kubaney un nuevo long playing de **Los Virtuosos** a principios de Marzo, del cual se acaba de lanzar un sencillo de 12 pulgadas con un "potpourri de salsa," dirigido al mercado de músicaailable latina . . . Muy bueno el "Disco Tango" que lanzó EMI en Argentina con la **Orquesta Disco Latino**. Por un lado presentan "Taquito Militar" (M. Mores) y por el otro un medley de tangos inolvidables como "El Choclo,"



Claudio Del Villar

(Villoldo-Catán-Discepolo) y "A media Luz." (Donato-Lenzi) Los Arreglos son de **Aquiles Roggero** . . . Muy interesante la producción de **Irvin García** y el **Grupo Tanamá** que el sello Top Ten Hits de Puerto Rico acaba de lanzar al mercado . . . CBS acaba de lanzar en Colombia el nuevo larga duración de **Claudia** con "Ternura," (R. Rosero) "Tepestades," (J. Villamil) "Este inmenso amor," (V. Manuel García) y "Que ni me entere," (Manzanero) entre otras. Los arreglos han sido de **Quique Fernández**, **Daniel Moncada**, **Raúl Rosero** y **Alberto Nieto**.

René Anselmo, President de SIN (National Spanish Television Network) envió una carta al **Presidente Carter**, reclamando la activación

(Continued on page 49)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Orlando, Fla.

By WFIV (LIONEL AGUILAR)

1. **VIVIR SIN TI**
ESTELA NUNEZ
2. **HAN BAJADO LAS HORAS**
EMMANUEL
3. **QUIEN SERA**
CAMILO SESTO
4. **DULCEMENTE AMARGO**
JOSE LUIS
5. **NOCTURNAL**
ARIAS
6. **TENDRAS UN ALTAR**
ELIO ROCA
7. **LUCAS**
CHARITYN
8. **ME DEJO**
OSCAR D'LEON
9. **CUANDO LOS ANOS PASEN**
MARCO ANTONIO MUNIZ
10. **QUIEN LO DIRIA**
WILLIE ROSARIO

Boston

By WJNR (SAL LOPEZ)

1. **LO PASADO, PASADO**
JOSE JOSE—Pronto
2. **SIN PODERTE HABLAR**
WILLIE COLON—Fania
3. **QUERERTE A TI**
ANGELA CARRASCO—Pronto
4. **LA BODA DE ELLA**
BOBBY VALENTIN—Bronco
5. **COMO DIOS MANDA**
ANTONIO MARTEL—Microfon
6. **MAS FEO QUE YO**
EL GRAN COMBO—Combo
7. **CHIQUITITA**
ABBA—Atlantic
LEONARDO PANIAGUA—Discolor
8. **AUNQUE TE CASES DE BLANCO**
TOMMY OLIVENCIA—TH
9. **POR AMORES COMO TU**
MOISES CANELLO—RCA
10. **CUANDO HAY AMOR**
RENE—Noel

San Jose

By KNTA (WILFRED IRIZARRY)

1. **SERA VARON, SERA MUJER**
LOS ANGELES NEGROS—Latin Int.
2. **QUERERTE A TI**
ANGELA CARRASCO—Pronto
3. **SI DIOS FUERA NEGRO**
TIERRA NEGRA—SB
4. **CARLOS MI AMOR**
MARILYN PUPO—Orfeon
5. **MOZAICO CUBANO**
ANEXO 3—Alhambra
6. **AMARRADO**
ALVARO DAVILA—Profono
7. **MI PRIMER AMOR**
JOSE AUGUSTO—Odeon
8. **SI NO AMANTES, TOMPOCO AMIGOS**
MASSIAS—Mercurio
9. **MI BAJO Y YO**
OSCAR D'LEON—T.H.
10. **EL RECADO**
RIGO TOVAR—Melody

Miami

By FM 92 (BETTY PINO)

1. **DESAHOGO**
ROBERTO CARLOS
2. **SI ME DEJAS AHORA**
JOSE JOSE
3. **CHIQUILLO DE BUEN ANDAR**
BERTHA MARIA
4. **UNTIPO COMO YO**
SERGIO ESQUIVEL
5. **TE AMARE DE MIL MANERAS**
BETTY MISSIEGO
6. **TU YA SABES COMO**
OSCAR DE FONTANA
7. **SE ME HA CANSADO EL ALMA**
JOSE VELEZ
8. **PINTAME CON BESOS**
ALBERT HAMMOND
9. **AL FINAL**
EMMANUEL
10. **CLODOMIRO**
CHIRINO

Ventas (Sales)

Westminster, Colo.

1. **ELLA**
JUAN GABRIEL—Arcano
2. **YA ME VOY**
CHELO—Musart
3. **TRISTE IMAGINAR**
LOS BUKIS—Profono
4. **AL FINAL**
RITMO 7—Fama
5. **PIDELE A DIOS**
MARCO ANTONIO MUNIZ—Arcano
6. **QUE TE PARECE**
DAVID SALAZAR—El Adobe
7. **EL RECADO**
RIGO TOVAR—Melody
8. **30 ANOS**
NAPOLEON—Raff
9. **TENDRAS UN ALTAR**
ELIO ROCA—Mercurio
10. **LINDA SUSANA**
CAROLINA GALLEGOS—Aguila

Chicago

1. **QUERERTE A TI**
ANGELA CARRASCO—Pronto
2. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN—Musart
3. **LA MUSIQUERA**
LOS HURACANES DEL NORTE—Fama
4. **CHIQUITITA**
ABBA—Atlantic
DORIS CABALLERO—Pega
5. **QUIEN SERA**
CAMILO SESTO—Pronto
6. **SERA VARON, SERA MUJER**
LOS ANGELES NEGROS—Latin Int.
7. **AYUDAME A OLVIDAR**
EMILIANO ZAPATA—Mexicana
8. **EL RECADO**
RIGO TOVAR—Melody
9. **MAMA SOLITA**
PEDRITO FERNANDEZ—CBS
10. **MI AMOR AL DESNUDO**
JOSE AUGUSTO—Odeon

El Paso

1. **CULPABLE**
JIMMY EDWARD—Texas Best
2. **30 ANOS**
NAPOLEON—Raff
3. **QUERERTE A TI**
ANGELA CARRASCO—Pronto
4. **ELLA**
JUAN GABRIEL—Pronto
5. **FUE UN PLACER CONCERTERTE**
ROCIO DURCAL—Pronto
6. **CREI**
DAVID SALAZAR—El Adobe
7. **SI ME DEJAS AHORA**
JOSE JOSE—Pronto
8. **AL FINAL**
RITMO 7—Fama
9. **EL ZAPATO AGUJERADO**
LOS POLIFACETICOS—Odeon
10. **JURO QUE NUNCA VOLVERE**
LUPITA D' ALESSIO—Orfeon

Rio De Janeiro

1. **MY SHARONA**
THE KNACK—Capitol
2. **LEMBRANCAS**
KATIA—CBS
3. **STILL**
COMMODORES
4. **GOOD TIMES**
CHIC—WEA
5. **RISE**
HERB ALPERT—Odeon
6. **PARA NAO DIZER QUE NAO FALEI**
DAS FLORES
GERALDO VANDRE—RGE/Fermata
7. **GET UP**
BRASS CONSTRUCTION—Capitol
8. **PEGA EU**
BEZERRA DA SILVA—CID
9. **MELO DAS MENINAS**
DEBBIE JACOBS—Polygram
10. **ONLY**
MANCHESTER—RCA

Nuestro Rincon (Continued from page 48)

de un plan de amnistia general de la Casa Blanca, para asegurar una exacta cifra de la Casa Blanca, para asegurar una exacta cifra de la cantidad de latinos radicados en Estados Unidos, en ocasi3n del Censo del 1980. Anselmo menciona en dicha carta lo siguiente: "A pesar de todas las seguridades brindadas por el Bureau del Censo de Estados Unidos, los trabajadores indocumentados que est1n vivienodo en Estados, se abstienen de dar un paso al frente y poder ser contados. Estos individuos est1n aqu1 y es importante que sean contados. En el pasado el gobierno propuso un plan de amnistia, el cual pudieran ahora poner en practica y ofrecer una amnistia a todos aquellos que participen en el Censo del 1980." La empresa SIN ha creado una camp1a televisiva titulado "Destino 80," en la cual se promociona la absoluta cooperaci3n con el Censo 1980. Es hora ya de que se termine con tanta ret3rica y especulaci3n en relaci3n con los trabajadores indocumentados en Estados Unidos. Felicitamos al amigo Anselmo, as1 como a todo el conglomerado televisivo latino de Estados Unidos, bajo su 3gida, por esta labor a favor de que al fin podamos tener una cifra exacta, de toda la poblaci3n latina que vive, sufre y disfruta de su vida en este pais de norte . . . Y ahora . . . ;Hasta la pr3xima!

BMI (Broadcast Music Inc.) will celebrate the "BMI Latin Music Day" on February 7th at the Hospitality Suite in the Tropical Gardens at San Juan's Caribe Hilton. A special feature will be a panel discussion about "New Markets for the Works of Latin Artists." The panel members include this columnist, Sergio Ballesteros (Caytronics), Bobby Cap3 (artist-songwriter), Pepe Luis Soto (artist-writer-producer), and a copyright expert. All Latin composers will have the opportunity to learn about the services BMI provides to composers and writers . . . Roddy Shashoua has announced that the 6th Annual International Record and Music Industry Market (Musexpo '80) will take place this year at the Americana Bal Harbour Hotel September 26-30 . . . ABBA,

the Scandinavian group, had also a terrific success in Colombia, represented by Sonolux in the area. The tunes "Chiquitita" and "Tengo un Sueño" have become heavy sellers in the area. Also from the Sonolux label, Helenita Vargas is on a tour in North America accompanied by her artistic director Carlos Montoya. Before leaving Colombia, Helenita received six gold records for top sales on her 15th LP released by Sonolux. After her North American tour, she will travel to M3xico and will be back in Colombia in mid-April . . . Oscar Javier Ferreira, Colombian singer and composer, was winner at the Villavicencio Festival in Colombia with the tune "A mi llanura." He will participate at the next Viña del Mar Festival with the tune "La Ciudad Est1 Triste."

RCA M3xico just released a single by Claudio del Villar with the tunes "Amor Maldito" (Cuco Lozano) b/w "Y Qu3 . . ." (Cabrera-Fundora). These tunes are contained in an LP produced in Miami at Climax Recording Studios with arrangements by Juan R. M1rquez . . . Kubaney will release a new LP by Los Virtuosos in early March; a 12" version has already been released containing a "salsa medley" . . . EMI released in Argentina a single entitled "Disco Tango" by Orchestra Disco Latino, with the tunes "Taquito Militar" (M. Mores) b/w a "tango medley" with "El Choclo" (Villoldo-Catan-Discepolo) and "A Media Luz" (Donato-Lenzi). The arrangements are by Aquiles Roggero . . . Top Ten Hits in Puerto Rico has just released an interesting recording by Grupo Tanam1, produced by Irvin Garc1a . . . CBS released in Colombia a new LP by Claudia. Among the tunes are: "Ternura" (R. Rosero), "Tempestades" (J. Villamil), "Este Inmenso Amor" (V. Manuel Garc1a) and "Que Ni Me Entere" (Manzanero). The arrangements are by Quique Fernandez, Daniel Moncada, Raul Rosero and Alberto Nieto.

Rene Anselmo, president of SIN (National Spanish Television Net-
(Continued on page 50)

Singles Chart Has an A/C Look

(Continued from page 3)

the top in just six weeks. In fact, one must refer all the way back to the 11/10/79 chart to find a legitimate rock record at number one, that being the Eagles' (Asylum) "Heartache Tonight."

Whether the trend of adult/contemporary-type songs will continue to dominate single sales remains to be seen. It should be recalled that as recently as last summer when the Knack (Capitol) was number one for five straight weeks, much of the industry began anticipating the chart dominance of new-wave and power-pop artists. Similarly, the January-April pop charts were consistently led by such crossover notables as the Bee Gees (RSO), Chic (Atlantic), Rod Stewart (WB) and Amii Stewart (Ariola) — lending credence to the opinion that disco music would continue to top the charts. In both examples cited, this has not been the case.

Significantly, many of the artists included in the current 11 week string are not thought of as strictly A/C musicians. The new Styx single, "Why Me," is more typical of the group's up-tempo style than their recent number one, "Babe," while Donna Summer is, of course, more renowned for her disco-to-pop crossover successes. The point is further enhanced by Michael Jackson's "Rock With You," which comes on the heels of his number one disco and pop chart smash, "Don't Stop 'Til You Get Enough."

An examination of various current pop radio playlists reveals that the current trend of singles sales dominance by adult/contemporary songs has also begun to dominate the pop airwaves. Record company promotion staffers have felt a noticeable resist-

ASCAP/PBS

(Continued from page 4)

Congress to rescind the ruling now on the books, giving public broadcasters and ASCAP the opportunity to arrive at a voluntary agreement. The report was sent to the chairmen of the Senate and House Judiciary Subcommittees.

BMI/CBS Suit

(Continued from page 4)

In his opinion, Judge Lasker noted the rampant increase in inflation during the 10-year period and the larger amounts paid to BMI by the other two television networks.

Judge Lasker conditioned his ruling on BMI submitting "appropriate documentary evidence of its ability to make repayment" if the litigation is "ultimately decided against it."

ance to their new disco product as music directors nationwide have begun softening their stations' sounds. As a result, the musical content of top 40 and A/C stations are becoming more and more alike.

Of the 13 records currently bulleting in the top 20 of the RW Singles Chart, 11 are A/C smashes, and only two, Tom Petty and Prince, have shown little or no A/C action. With both Queen and Kenny Loggins' latest hits receiving a fair amount of A/C airplay, A/C stations may also be "hardening" their sounds.

Heading towards the top of the chart with bullets and chart moves of at least five positions are five additional A/C staples: #14 Steve Forbert (Nemperor), #17 Dan Fogelberg (Full Moon/Epic), #23 Anne Murray (Capitol), #24 Neil Diamond (Columbia) and #25 Dirt Band (UA).

Planet Taps Barackman

■ LOS ANGELES—Richard Perry, president of Planet Records, has appointed Michael Barackman to the position of director of A&R.

Instrumental Art From DG, Philips

(Continued from page 43)

Beethoven's music, and Arrau is at his Beethoven best.

And finally there is an even more unusual recording by the Quartet that consistently gives me more pleasure than any other: the Amadeus. They have recorded the Opus 71 and 74 quartets of Haydn. Others may give a harder-edge tone, but the Amadeus makes everything it touches passionate and exquisitely lovely. They always maintain their individuality and yet their ensemble is tighter than tight.

One last observation: last week in this space the Second String Quartet of Alexander Zemlinsky was discussed in the most favorable possible manner. Withal, I did not expect to see the piece anything near a best seller. Happily, however, the retailers in some of the major stores around the country really study the new releases and then must have begun pushing the record as soon as it appeared. By their own testimony, they also used—and even to a New Yorker this was surprising—Andrew Porter's highly favorable review *The New Yorker* which appeared two weeks ago. Their recommendation, Porter's review and curiosity on the part of the public have all together made an exceptional record an instant seller. A tribute to everyone concerned.

Latin American Album Picks

UN TIPO COMO YO

SERGIO ESQUIVEL—Atlas 5073

Con arreglos de Roberto Prais, Memo Mendez Guiú y Fito Rey, el cantautor mexicano Sergio Esquivel interpreta sus temas, encabezados por "Un tipo como yo" de impacto en muchas áreas. Grabación muy comercial y contagiosa con buen record de ventas. "Amo la vida," "Un beso Adios y nada más," "Volveré" y "Quien entiende a esa mujer" entre otras.



■ With arrangements by Roberto Prais, Memo Mendez Guiú and Fito Rey, singer/composer Sergio Esquivel offers a very commercial package of modern ballads. "Un tipo como yo" is selling big in several areas. "Tú no sabes nada del amor," "Pruebe Ud.," "Compañera," others.

MURMULLOS

MARCO ANTONIO MUNIZ—Arcano DKL1 3467

El muy popular baladista mexicano Marco Antonio Muñoz vuelve a la carga con esta nueva producción en la cual se destacan "Me Gustan tus manos" (A. García Tenorio), "Amantes de medio tiempo" (Coki Navarro), "Murmulllos" (A. Pérez) y "La vida va pasando" (M. Troncoso).



■ Popular Mexican balladist Marco Antonio Muñoz is back with this superb production in which "Me gustan tus manos" looks like a heavy winner. Also good are "Yo canto" (Cocciante-Luberti-Cocciante), "Llegaste tú . . ." (Fuentes-R. Cárdenas) and "Murmulllos."

XIMENA

CBS 14-1300

Con arreglos de Quique Fernández, Remo, Alberto Nieto y Daniel Moncada, Ximena de Colombia luce su talento y grandes posibilidades en "Te amo y que" (L. Riveiros-J. Valencia), "Solo tú y yo" (A. de Cambell) y otros temas de corte rítmico como "El caimán" y "La Pollera colorá."



■ Ximena from Colombia is at her best in this new package of romantic ballads, some perennial ballads and up-tempo standards such as "La vida en rosa" (D.A.R.), "El caimán," "La herencia del abuelo" (R. Acosta) y "No me importa" (E. Cuevas).

SUPER EXITOS DE JUAN GABRIEL

ROCIO DURCAL—Pronto PTS 1068

La española Rocio Durcal vuelve con temas en extremo populares del mexicano Juan Gabriel. Gran combinación que significa fuertes ventas. "Se me olvidó otra vez," "te voy a olvidar," "Me gusta estar contigo" yo "Pensando en ti."



■ Spanish singer Rocio Durcal and Mexican composer Juan Gabriel make quite a combination that mean heavy sales. This new package will also go to the top. "Lágrimas y lluvia," "Tu abandono," "Te voy a olvidar," "Ya no vuelvo a molestarte," more.

Nuestro Rincon (Continued from page 49)

work), sent a letter to **President Carter** in which he urged the revival of a White House amnesty plan to ensure accurate population demographics during the course of the 1980 census. Anselmo said: "Despite all assurances of confidentiality expressed by the Census Bureau, undocumented workers living in the United States refuse to step forward and be counted. These people are here, and it is important that they be counted. In the past, the government proposed an amnesty plan; they could now act upon that plan and offer amnesty to those who participate in the 1980 census." SIN has created a television campaign, "Destino 80," promoting cooperation with the 1980 census and election processes. I congratulate Anselmo and all SIN's affiliated stations for this new task in favor of the Latin population in the States.

John McAuliffe Named Chappell Finance VP

■ NEW YORK — John McAuliffe has been named vice president-finance of Chappell Music and Intersong Music. The announcement was made by Irwin Z. Robinson, president of Chappell and Intersong.

In his new position, McAuliffe's responsibilities will continue in a supervisory capacity in the areas of budgeting and budget control, personnel and salary administration, deal analysis, data processing and long-term corporate planning.

New Video Shop Open for Music

■ LOS ANGELES — Raw productions, a new video production company, has been established to specifically work within the video music field. Owners Dennis Wood and Terry Rangno, both from a music background, have been developing the company over a lengthy period of time.

Previously with the "We Five" recording group, they jointly and individually have also produced and engineered a variety of album projects.

Recently acquiring an MCI 24-track console and three Philips LDK 10 video cameras to add to their existing audio/video inventory, Raw Productions also offers a remote mobile unit.

Raw Productions is located at 3021 Airport Avenue, Santa Monica 90405.

Falcon Joins ESP

■ NEW YORK — Bud Prager has announced the appointment of Jessica Falcon to the position of publicist for E.S.P. Management. In her new position Falcon will be responsible for overseeing all press and promotional activities for E.S.P. managed artists.



Jessica Falcon

Falcon's most recent experience was manager of tour publicity for Epic/Portrait and Associated labels.

ERH Thrives with Range of Service

By JOSEPH IANELLO

■ While the "cautious optimism" tag used by most major record companies to describe their strategy for the '80s translates negatively into the results of a '79 slump, ERH Productions has experienced and is expecting nothing but growth and prosperity in the coming years. ERH Productions is Manhattan's oldest independent record production and manufacturing company and 1979 was its biggest year ever.

"The total dollar volume of our business was up about 30 percent last year," said Bob Shavelson, ERH vice president of sales. "Our total account number just about doubled." ERH specializes in working with independent labels, and the combination of new bands playing new rock and the reluctance of the majors to invest in untested product has made their position as a total service, one-stop production company an especially timely and very popular one.

ERH prides itself in being the industry's only source of total production. Its facilities include all or any part of record packaging and pressing, record services, and tape duplicating. Formed over seven years ago as an offshoot of president Lee Halpern's Globe Albums, an album jacket manufacturing firm, ERH has evolved into a 25-member production coordination and consulting company. Among its clients are the ABC-FM Radio Network, Stiff Records, Sesame Street Records, Columbia Artists Management, ZE Records and the Entertainment Company.

According to Shavelson, a former music director at WLIR, ERH's optimistic outlook is based on the current state of the music business dictating record company policies which are conducive to the upsurge of independents. "It appears that the majors cannot

afford to sell 20 or 20 thousand albums and retain a profit margin," he commented. "And, when an independent label sells ten thousand records, their profit margin is higher than if they were distributed by a major label and sold 50 to 75 thousand albums. It's the difference between getting a few dollars and a few cents a record."

ERH offers the independent label full-service consultation and the coordination of their record productions from recording to getting the finished product in the distribution network. "There's a myriad of places to go and people to call and jostle in order to get the product to the right places at the right time. We take all that time and all those problems and all that efficiency cost out."

"It's more than a matter of putting a few bucks into the artist's pocket. There's creative control that's maintained here. Artists are paying for record company services that they aren't getting. The A&R departments aren't willing to stick their necks out for new creativity. The independents can afford to go in that direction and that's really why we feel we're here. We want to make sure that the new music keeps coming in a financially feasible way. Unfortunately that isn't working at the major labels because they're bottom line oriented," added Shavelson.

Presently, ERH has between 400 and 450 label accounts at any given time. They're not always active, though, depending on each label's release schedule. One area of growth has been in seven-inch records with picture sleeves, both for music and commercial ventures. "I think it's a lot more financially feasible for the smaller guys to start with a seven-inch and use it as a testing period," said Beverly Padratzick,

ERH national sales manager. "If an artist can go out and make a single happen—even in a small way—at a club or radio level, it gives you a good indication of whether or not to invest the money in an album. We're getting a lot more calls for picture sleeves on the seven-inch and I don't think there's any statistics that will show you that packaging sells a record but it does help some if you're new."

The creativity being used by many of the new rock groups has also kept ERH busy as calls from independents and major labels for specialty promotional items like 10-inch samplers, colored vinyl, and atypical packaging have increased. "With the prices the way they are, it's logical to put out your new 'baby' bands on a 10-inch record with four cuts on it and test the waters," said Padratzick. "Pressing a 10-inch is just about the same expense as a 12-inch record because it's a specialty item and there's so little difference in what goes in them." This trend toward the specialty record makes ERH particularly valuable to the majors who regularly get calls from their promotion or publicity departments for a couple thousand EPs but are unable to interrupt the production schedule.

"If someone's promotion department needs to get something done in a hurry and can't afford to take the time or isn't able to get it through the bureaucratic tape, we'll get the call," said Shavelson. "RCA needed something for Christy McNichol and we got the records out in two days whereas they couldn't do it for two weeks. It's a matter of time, cost and quality. Most of the majors deal in the commercially acceptable range. We don't deal with plants that use large percentages of vinyl so we can afford to exercise strict quality control."

With plans for a completely computerized operation in a year and expansion into management, promotion and video tape duplication, ERH sees a bright future for itself and the music industry in general. "The whole thing is cyclical," says Shavelson. "With the return to basics and the resurgence of independents like it was in the '50s, our type of company has become and will continue to be of the utmost importance."

Munao, Summer Move

■ LOS ANGELES — Susan Munao Management Co., Inc. and Summer Nights have relocated their headquarters to 1224 North Vine St., Los Angeles, Ca. 90038. Telephone is (213) 467-2227.

Hiroshima at the Roxy



Arista recording group Hiroshima, whose self-titled debut album is currently rising on the charts, appeared recently at the Roxy in Los Angeles. Among the visitors at the Roxy were fellow Arista artists Ray Parker, Jr. of Raydio (their soon-to-be-released LP is "Two Places At The Same Time") and Chuck Cissel ("Just For You"). Shown backstage on opening night are (from left): Johnny Mori, Hiroshima; Cathy Chin, asst. PD, KRLA Radio; Ray Parker, Jr.; June Kuramoto, Hiroshima; Chuck Cissel; Teri Kusumoto, Hiroshima; Larkin Arnold, senior vice president, Arista Records; Jess Acuna, Hiroshima.

New York, N.Y.

(Continued from page 15)

makers Hall of Fame, sent a letter in which he wrote, in part: "I have received countless awards during my career but I can't remember ever being as overwhelmed as I was on reading of my induction to the Record World Hall of Fame. I laughed. I cried. I let out gas. Having success is one thing. But receiving recognition such as this . . . I can't find the words." Thank God for small favors.

Then there are those who like to spoil everyone else's good time, which brings us to **Michael Leon**. Although he claims he never spoke of himself as a candidate for Man of the Year or Rookie of the Year, a petition signed by 21 A&M staffers arrived in this office recently demanding Leon by awarded Head Shot of the Year Award. Why? Because he's used the same crummy picture for four years? This is clearly an act of coercion on the part of A&M's east coast head honcho (the tipoff came when **Kathy Schenker** listed her title as "Photo editor and assistant to **Ansel Adams**") to horn in on the awards column. RW senior editor **Howard Levitt**, who remembers Leon from their days playing touch football at Boston University ("Good pair of hands, no one home upstairs") surveyed the petition and declared flatly that all of the signatures thereon are "obvious forgeries." Thus, Leon wins the award he most deserves: Head Case of the Year.

MEMO TO IKE: The **Roy Rogers** book is much appreciated. Did you enjoy my **Billy Sims** poster? It's a great one, isn't it?

JOCKEY SHORTS: **Mike Porco** rumored to be selling Folk City and retiring . . . **Michael Murphey** is said to be outstanding in his role in the film "Hard Country," currently being shot in Los Angeles. **Katy Moffat** and **Tanya Tucker** are also featured in the film . . . the **Police** will appear in a documentary film for CBS entitled "Roadies" which will air on the Saturday morning children's show "30 Minutes" on March 8 . . . Great Gildersleeves, the Bowery club that is becoming increasingly popular with industry folk because, according to a source, "the owners go out of their way for record companies," played host last Friday to an unannounced set by **Hall and Oates** . . . Promedia-motion, a subsidiary of Aria Productions, Inc. specializing in record promotion, has relocated to 1904 Glenwood Road, Brooklyn, New York 11230. The new phone numbers are 212-434-8881 and 212-434-6301 . . . **David Finnerty** will release a single on **Mike Lembo's** Deli-Platters label shortly, with picture sleeve art done by **Spencer Drate** . . . **Ellen Shipley** will begin recording her second album in February . . . at Blue Rock Studios: **Brian Eno** and **Robert Fripp** doing tracks for EG Records; the **dB's** featuring **Chris Stamey** and **Peter Holsapple** cutting an album for **Alan Betrock's** Shake Records.

ASCAP Announces Hubbell Recipients

■ NEW YORK—Eleven U.S. colleges and universities have been selected to receive a total of \$11,000 in this year's ASCAP-Raymond Hubbell Musical Scholarships, according to ASCAP president Stanley Adams. The institutions that will each receive \$1,000 to assist young composers, performers and future music teachers are: Dartmouth College in Hanover, New Hampshire; University of South Florida in Tampa; University of Pennsylvania in Philadelphia; Pomona College in Claremont, California; University of Oklahoma in Norman; University of Massachusetts in Amherst; Hunter College in New York City; Grambling State University in Grambling, Louisiana; Duke University in Durham, North Carolina; Baylor University in Waco, Texas; and the University of Idaho in Moscow.

The Raymond Hubbell Scholarships, which draw their income from the estates of Mr. and Mrs. Raymond Hubbell, were established in 1973. Mr. Hubbell, who died in Miami in 1954, was a founding member of ASCAP in 1914.

E/A Names Farr Systems Director

■ LOS ANGELES—Julie Farr has been named director of systems for Elektra/Asylum Records, according to Mary Waller, E/A director of accounting. Based in the label's Los Angeles headquarters, she will report directly to Waller.

Polydor Taps Wassyn

■ NEW YORK—Peter Wassyn has been named New York local promotion manager, Polydor Records, it was announced by Jim Collins, vice president, promotion, Polydor Records.

■ The new criteria for ASCAP's country music awards were reported incorrectly in last week's issue of RW. The correct criteria are as follows: Those writers, publishers, artists and producers whose song has appeared on any one of the *Record World*, *Billboard* or *Cashbox* country singles charts for ten consecutive weeks and has reached the #50 position on any two such charts will receive an award.

BMI Honors John Williams



BMI hosted a special reception on January 22 in honor of its affiliate-composer John Williams, newly-named conductor of the Boston Pops Orchestra. Held at New York's Russian Tea Room Cafe, the event followed Williams' initial concert with the Pops at Carnegie Hall. BMI executives presented Commendations of Excellence to Williams and to the Pops, Thomas W. Morris, general manager, Boston Symphony Orchestra, Inc., accepting. Pictured from left: James G. Roy, BMI assistant vice president, concert music administration; Morris; Williams; Stanley Catron, BMI assistant vice president, writer relations.

Nashville Report

By RED O'DONNELL

■ Some of the big talk, along with the roar of some major league Harley Davidsons heading into some offices on Music Row centers around **Ray Stevens'** recording of "Shriners Convention," his first single on RCA. The weird side of the multi-talented Stevens is featured on the record which is being compared to his 1974 runaway hit, "The Streak." He got the idea for the song after watching the boys in the red Fez's celebrating at an Atlanta convention last summer.

MORE ELVIC: **Barbara Mandrell** and **Larry Gatlin** will be among the guests on "Elvis Remembered: Nashville To Hollywood," an hour-long NBC-TV special to air Feb. 8. Meanwhile **Chip Young** and **Felton Jarvis** are working on some RCA Elvis masters with the idea of adding vocals of other artists to create duets. (Several radio stations tried this out a couple of years ago with **Linda Ronstadt's** and **Elvis'** versions of "Love Me Tender.") So far, **Jerry Reed** is the only artist confirmed to have contributed to the project, still in the speculative stages.

IN THE STUDIO: **Bobby Goldsboro** with **Larry Butler**, Grammy producer of the year nominee, at Jack Clement Studios; **Helen Reddy** with **Ron Haffkine** at the Sound Lab; **Mickey Gilley** with **Jim Ed Norman** at Audio Media; **Sonny Throckmorton** also with Jim Ed at Audio Media; **Moses Dillard** and **Jesse Boyce** at Pete's Place; and last but not least (as of Jan. 20) Pittsburgh Steeler **Terry Bradshaw** with producer **Jerry Crutchfield** doing a gospel album for the Benson company. Though Bradshaw recently signed with BMI as a songwriter, Crutchfield said none of his tunes would be cut this time around. How about **Lynn Swann**, **John Stallworth** or **Mean Joe Green's**?

FEATURED speaker at the Southeast Radio Conference, to be held in Music City Feb. 1 and 2 at the Hyatt Regency Hotel, will be **Clive Davis**, according to an enthusiastic RW source. Speaking of legends in the music biz, newly created music legend **George Burns** turned 84 Jan. 20.

THE GRAND OLE OPRY's old Ryman Auditorium is being used again for something more than a stop for the tour buses as the former site of the Opry. **Bill Anderson**, recently at a loss for adequate space to run through the sound, lighting and staging for his show before hitting the road for a tour, used the Ryman for a rehearsal hall. It just so happened that it was the 21st anniversary of his first appearance on the Opry.

Production is scheduled to begin in February for a two-hour television special entitled "**Hank Williams: The Man And His Music**" by Jim Owens Productions and Multi Media Program Productions. **Charley Pride**, meanwhile, is on the verge of releasing an album of Hank's songs, entitled "There's A Little Hank In Me."

This is the third and last time I'm going to say that "The Dukes Of Hazzard" episode in which **Loretta Lynn** makes her acting debut is going to be aired. CBS insists it goes Feb. 8. (The show has been rescheduled twice since last fall for additional work on some scenes.)

PROCLAMATIONS: Loretta's younger sister, **Crystal Gayle** was recently named ambassador of good will for Louisiana by Lt. Gov. **James Fitzmorris**. A big Mardi Gras show Feb. 18 in New Orleans' Superdome stars **Crystal** and **Willie Nelson**. In another tribute, the Virginia State Senate and House of Representatives passed a joint resolution a couple of weeks ago honoring their favorite native son, **Roy Clark**. Gov. **John Dalton** also proclaimed it Roy Clark Day throughout the commonwealth.

Songwriting Symposium Scheduled by NSAI

■ NASHVILLE—The second annual Nashville Songwriters Association, International "Songwriting A To Z" symposium has been scheduled for Saturday, March 1, at the Hyatt Regency Hotel here.

The gathering will feature panel discussions with music industry leaders involved in songwriting and music publishing. A songwriter showcase will precede the event, Friday evening, Feb. 29, at the Tennessee Theatre.

All members of NSAI are invited to attend. The registration fee is \$90, and Wayland Holyfield is chairman of the symposium. Further information may be obtained from the NSAI, 25 Music Circle West, Nashville, Tenn. 37203; telephone: (615) 254-8903.

Statlers' 'Best' LP Begins 5th Chart Year

■ The Statler Brothers' "The Best Of The Statler Brothers, Volume 1" (Mercury) enters its 208th week on the *Record World* Country Album Chart this week, becoming the first country album to remain on the chart for four years. The LP, which was certified gold in July, 1977 and reached platinum status in June, 1978, is currently at number 15 on the Country Album Chart and number 166 on the pop Album Chart.

The Statlers' second greatest hits package has just been released, "The Best of the Statler Brothers Rides Again, Vol. II," and was the Chartmaker on the Country Album Chart last week, entering at 32 with a bullet, and is now at 17 with a bullet. The Statler Brothers have an additional LP on the chart, "The Originals" at number 33.

Vic McAlpin Dies

■ NASHVILLE — Songwriter Vernice J. "Vic" McAlpin, 61, died Saturday, Jan. 19 at St. Thomas Hospital here of chronic congestive heart failure. Born in Defeated Creek, Tenn. and raised in Nashville, McAlpin was one of modern country music's first successful songwriters.

He wrote over 750 songs, at least 40 of which reached the top ten of the country charts and around a dozen hitting number one. He wrote songs with Fred Rose, Hank Williams, Marty Robbins, Johnny Cash, Roy Drusky and many others. Some of his noted works include "God Walks These Hills," "What Locks The Door," "What Is Life Without Love," "Jackson Ain't A Very Big Town" and "Standing At The End Of The World."

McAlpin recently co-wrote, with Tom C. Armstrong and Beverly Beard, a non-fiction book, "From Defeated Creek To Music City, USA — A Nashville Songwriter's History," to be released by Crown Publishers this year. He was active in the development of organizations such as the Nashville Songwriters Association, International and the CMA, where he served on the first board of directors.

He is survived by his wife, Mrs. Marian Turner McAlpin, a son, three daughters, his parents, and three sisters.

Music Publishers Forum Sets Jan. Meeting

■ NASHVILLE—A meeting of the Nashville Music Publishers Forum has been scheduled for 6 p.m., Jan. 31 in the BMI building here. Synchronization rights will be the main subject of the meeting.

Marion B. Mingle, synchronization consultant for the Harry Fox Agency, will be the guest speaker.

Indies Hold Their Own in the Country Market

By WALTER CAMPBELL

■ NASHVILLE — Following the numerous mergers and distribution agreements in the past few years among major record labels and in the midst of a faltering economy, independently distributed record labels remain alive and in some cases thriving in the country market.

A total of 21 percent of the Country Singles Chart this week is made up of records released by independent labels, and nine of these records have bullets. Their presence is hardly a domination of the chart, but the independents are still in the competition despite some of the odds against them.

Currently leading the way among these labels is Ovation Records, with five singles on the chart including the Kendalls, currently at number 10 after peaking at six last week. Right behind them is Jeanne Pruett, making a significant comeback on IBC Records with "Back To Back," now at 11 with a bullet.

Other independent labels showing up with singles on the chart this week include Orlando, Republic, Jeremiah, Copper Mountain, Frontline, Dimension, Sunset, Hitbound, Sunbird, Prairie Dust, Armada, MDJ, Monument and Oak. With smaller staffs and budgets along with the obvious lack of a single distribution network, the people at these labels readily concede the disadvantages of their position, but they also cite benefits in being smaller and independent.

"We aren't working as much product at one time," noted Skip Stevens, who with Mike Radford makes up the national country promotion staff at Ovation, "so we can concentrate our efforts more. The most we have worked at one time is five records. We use independent promotion and

marketing people sometimes to help us out, but for the most part, our promotion is done right out of here. It's hard to work, say, 15 records and give the attention they deserve to each one."

IBC Records promotion head Bobby Fisher stresses the advantage of personalized service. "You lose the personal touch when you're a great big company. We've stayed small and charted everything we've released so far," he said. "Radio stations sometimes say let's help the un-

(Continued on page 55)

MCA Label Hot on Country Singles Chart

■ MCA Records is hot on the Country Singles Chart this week with the number one record and six records with bullets.

At number one for the second week is "Leaving Louisiana In The Broad Daylight" by the Oak Ridge Boys. "Love Me Over Again" by Don Williams is bulleted at number three; "Baby You're Something" by John Conlee is at six with a bullet, followed by Barbara Mandrell at seven with a bullet with "Years."

MCA also has the Chartmaker this week at 45 with a bullet with "I'd Love To Lay You Down" by Conway Twitty, who hit number one with his last single, "Happy Birthday Darlin'," now at 80.

In addition, "Chain Gang Of Love" by Roy Clark is at 26 with a bullet; "Tony's Tank Up Drive In Cafe" by Hank Thompson enters the chart at 70 with a bullet; and Bill Anderson's "More Than A Bedroom Thing" is at number 77.

PICKS OF THE WEEK

SINGLE

CRYSTAL GAYLE, "IT'S LIKE WE NEVER SAID GOODBYE" (prod.: Allen Reynolds) (writers: R. Greenaway/G. Stephens) (Cookaway/Dejamus, ASCAP) (3:32). Crystal's latest single should be yet another on her long list of number one hits as she continues strong in the pop market as well. Her vocals carry the rousing chorus with ease, and the verses are sweet and clear. Columbia 1-11198.

SLEEPER

BOBBY WRIGHT, "I WISH YOU COULD HAVE TURNED MY HEAD (And Left My Heart Alone)" (prod.: Don Gant) (writer: S. Throckmorton) (Tree, BMI) (3:01). Wright does a mournful Sonny Throckmorton tune here with a strong, solid style. Electric guitars backed by a powerful rhythm track add extra emphasis to the lyrics. United Artists X 1337-Y.

ALBUM

BILLIE JO SPEARS, "STANDING TALL." One of country music's more consistent and enduring talents, Spears includes strong upbeat tunes here as well as several love ballads. "Any Old Wind That Blows," "Free To Be Lonely Again" and the title cut are among the standouts. United Artists LT-1018.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Jerry Lee Lewis — "When Two Worlds Collide"
Dottie West — "A Lesson In Leavin'"
Ray Stevens — "Shriner's Convention"
Big Al Downing — "The Story Behind The Story"



Danny Davis

Lacy J. Dalton follows up a successful first release with the standard "Tennessee Waltz," already added at KIKK, WCXI, WESC, KTTS, WIRK, KPMS, KEEN, WKDA, KKYX, KWMT, WTSO, KRMD, KSSS, KFDI, KHEY, WBAM, KGA, KVOO, WJEZ, WGTO, KWJJ, KEBC, WXCL, KERE, KBUC, WPNX, WIRE, WSLR, WTMT, WWVA.

"My Home's In Alabama," done fittingly by Alabama, is getting airplay at KCKN, WITL, KYNN, KRAK, WTMT, WFAI, WESC, WSDS, KGA, WWVA, KSOP, WPNX, WUNI, WIVK, WWOK, WBAM, KSO, KVOO, WGTO, KRMD, KEBC, WDEN, WXCL, KFDI, KSSS, KHEY.

Mickey Newbury pays tribute to "America The Beautiful," spinning at KEBC, WSDS, WESC, KVOO, WPNX, KERE, WHK, WNYN, KEEN, WTOP. Troy Seals getting action on "One Night Honeymoon" at KSSS, KBUC, KRMD, WSDS, KERE, WTMT, WUNI, WBAM.



Ray Stevens

Willie Nelson is going the duo route again; this time he pairs with instrumentalist Danny Davis on his classic "Night Life." First week adds reported at KRMD, WSUN, WESC, WIRK, WFAI, WQIK, KKYX, WQQT, KERE, KSOP, WPNX, WWOK, WBAM, KBUC, KVOO, KRAM, KSSS, WTMT, WSLR, KJJJ.

In the gospel vein, Johnny Cash's "Wings In The Morning" on Cachet airing at WIRE, WFAI, KSOP, KVOO, WPNX.

"The Shriner's Convention," Ray Stevens' first release on RCA, is a first-week add at WHK, WYDE, KVOO, WSLR, WPLO, WIVK, WPNX, WBAM, KERE, KBUC, KFDI, WDEN, KRMD. Newcomer Ivory Jack drawing numerous reports out of the box on "Made In The USA." Adds listed at KSO, KFDI, WPNX, WWVA, KGA, WKKN, KYNN, KDJW, KVOO, KRMD.

Jerry Lee Lewis' remake of the Roger Miller classic "When Two Worlds Collide" starting at KIKK, KNIX, WCXI, KEEN, WMNI, KCKC, KPMS, KVOO, WWVA, WTMT, WIRE, WPNX, WTOP, KHEY, WBAM, KFDI, WXCL, KRMD, KWJJ, WGTO. Nick Noble getting action on "Big Man's Cafe" at KGA, WPNX, WBAM, KFDI, KSSS, WXCL, KRMD, WGTO, KSOP, KSO.

Super Strong: Conway Twitty, Bellamy Brothers, Moe Bandy, Rosanne Cash.

SURE SHOTS

Crystal Gayle — "It's Like We Never Said Goodbye"

Dottie West — "A Lesson In Leavin'"

LEFT FIELDERS

Big Al Downing — "The Story Behind The Story"

Bill Straw — "Turnin' Back the Clock"

AREA ACTION

Kenny Price — "Well Rounded Traveling Man" (WUNI, KFDI)

Steve Gillette — "Lost the Good Thing" (KLLL, WWVA, KLLL)

Country Single Picks

COUNTRY SONG OF THE WEEK

CHARLEY PRIDE—RCA PB-11912

HONKY TONK BLUES (prod.: Jerry Bradley & Charley Pride) (writer: H. Williams) (Fred Rose, BMI) (1:57)

From his forthcoming album, "There's A Little Bit Of Hank In Me," Pride easily does this tune justice as he sings country blues with ease. The artist stays in the spirit of the song without straying from his own distinctive style.

DOTTIE WEST—United Artists X1339-Y

A LESSON IN LEAVIN' (prod.: Brent Maher & Randy Goodrum) (writers: R. Goodrum/B. Maher) (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP) (3:00)

A bright, catchy rhythm easily holds the listener's attention as West sings strong and clear on this tune. A new approach which could go to the top.

HANK WILLIAMS, JR.—Elektra/Curb 46593

WOMEN I'VE NEVER HAD (prod.: Jimmy Bowen) (writer: H. Williams, Jr.) (Bocephus, BMI) (2:48)

Williams jazzes up a straightforward country tune a little with support from horns and clarinets along with guitars and a piano to add a Dixieland touch. Another strong contender.

REX ALLEN, JR.—Warner Bros. 49168

YIPPY CRY YI (prod.: Rex Allen, Jr. & Norro Wilson) (writers: H.H. Lindsey/J.P. Allen) (Joe Allen, BMI) (3:12)

As the title shows, there's a play on words in the chorus of this mournful cowboy tune. The sound is kept simple but sweet and smooth as Allen's vocal's come across with ease and expression.

RAY STEVENS—RCA PB-11911

SHRINER'S CONVENTION (prod.: Ray Stevens) (writer: R. Stevens) (Ray Stevens, BMI) (4:10)

Stevens's much-heralded first single on RCA is another zany tribute, this time to one of Middle America's enduring institutions. An enjoyable change of pace for any format.

BELLAMY BROTHERS—Warner/Curb 49160

SUGAR DADDY (prod.: Michael Lloyd) (writer: D. Bellamy) (Famous/Bellamy Brothers, ASCAP) (3:28)

The Bellamys keep it quiet and soothing here with mellow vocals backed by easy moving electric and steel guitars. It's right for country with possibilities for A/C play as well.

JERRY LEE LEWIS—Elektra 46591

WHEN TWO WORLDS COLLIDE (prod.: Eddie Kilroy) (writers: R. Miller/B. Anderson) (Tree, BMI) (2:27)

Supported by his own elaborate dance across the piano keyboard, the Killer lays back into a blues-tinged country song here, written by Roger Miller and Bill Anderson. He gets rockin' on the flip side with the rousing "Good News Travels Fast."

BIG AL DOWNING—Warner Bros. 49161

THE STORY BEHIND THE STORY (prod.: Tony Bongiovi, Lance Quinn & Harold Wheeler) (writer: A. Downing) (Al Gallico/Metaphor, BMI) (3:27)
Downing tells a tragic tale of love and misunderstanding here. The theme is solid country with a slightly soulful sound to make it all the more interesting.

RED STEAGALL—Elektra 46590

3 CHORD COUNTRY SONG (prod.: Brien Fisher) (writers: R. Steagall/D. Steagall) (Texas Red Songs, BMI) (2:27)

Keep it country on the juke box is the message here without any ill will to anyone else as Steagall sings it straight and simple. A stone country chart climber.

DENNIS SMITH—Adonda 79021

CALIFORNIA CALLING (prod.: Harrison Tyner & Don Fowler) (writers: D. Willis/B. Wence) (Cristy Lane, ASCAP) (2:35)

The lure of fame and fortune is the subject of this tune that glides along at a brisk pace. It could be the one for Smith.

Record World Country Albums



FEBRUARY 2, 1980

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

FEB. 2	JAN. 26	TITLE	ARTIST	Label, Number	(Distributing Label)	WKS. ON CHART
1	1	KENNY	KENNY ROGERS	United Artists LWAK 979		18
2	2	THE GAMBLER	KENNY ROGERS/United Artists	LA 834 H		59
3	3	GREATEST HITS	WAYLON JENNINGS/RCA	AHL1 3378		39
4	4	TEN YEARS OF GOLD	KENNY ROGERS/United Artists	LA 835 H		106
5	5	MISS THE MISSISSIPPI	CRYSTAL GAYLE/Columbia	JC 36203		18
6	6	WHAT GOES AROUND COMES AROUND	WAYLON JENNINGS/RCA	AHL1 3493		11
7	7	WILLIE NELSON SINGS KRISTOFFERSON	/Columbia	JC 36188		11
8	8	I'LL ALWAYS LOVE YOU	ANNE MURRAY/Capitol	SOO 12012		13
9	10	CLASSIC CRYSTAL	CRYSTAL GAYLE/United Artists	LOO 982		13
10	11	STRAIGHT AHEAD	LARRY GATLIN/Columbia	JC 36250		16
11	9	STARDUST	WILLIE NELSON/Columbia	KC 35305		90
12	13	CLASSICS	KENNY ROGERS & DOTTIE WEST/United Artists	LA 946 H		42
13	15	BEST OF EDDIE RABBITT	/Elektra	6E 235		12
14	14	MILLION MILE REFLECTIONS	CHARLIE DANIELS BAND/ Epic	KE 35751		38
15	12	BEST OF THE STATLER BROTHERS	/Mercury	SRM 1 1037		208
16	16	LET'S KEEP IT THAT WAY	ANNE MURRAY/Capitol	ST 11743		102
17	32	THE BEST OF THE STATLER BROS. RIDES AGAIN VOL. II	/Mercury	SRM 1 5024		2
18	17	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia	KC 34326		61
19	19	WHEN I DREAM	CRYSTAL GAYLE/United Artist	LA 858 H		83
20	21	THE OAK RIDGE BOYS HAVE ARRIVED	/MCA	AY 1135		43
21	20	ONE FOR THE ROAD	WILLIE NELSON & LEON RUSSELL/ Columbia	KC 2 36064		32
22	23	NEW KIND OF FEELING	ANNE MURRAY/Capitol	SW 11849		50
23	40	ELECTRIC HORSEMAN FEATURING WILLIE NELSON	/Columbia	JS 36327		3
24	28	PORTRAIT	DON WILLIAMS/MCA	3192		11
25	25	WHISKEY BENT AND HELL BOUND	HANK WILLIAMS, JR./ Elektra/Curb	6E 237		11
26	22	THE BEST OF DON WILLIAMS, VOL. II	/MCA	3096		36
27	29	JUST GOOD OL' BOYS	MOE BANDY & JOE STAMPLEY/ Columbia	JC 36202		16
28	27	Y'ALL COME BACK SALOON	OAK RIDGE BOYS/MCA	DO 2993		120
29	31	BEST OF BARBARA MANDRELL	/MCA	AY 1119		51
30	34	BLUE KENTUCKY GIRL	EMMYLOU HARRIS/Warner Bros. BSK 3318			38
31	36	FAMILY TRADITION	HANK WILLIAMS, JR./Elektra/Curb	6E 194		36
32	37	MOODS	BARBARA MANDELL/MCA	AY 1088		67
33	30	THE ORIGINALS	THE STATLERS BROTHERS/Mercury	SRM 1 5016		41
34	38	JUST FOR THE RECORD	BARBARA MANDRELL/MCA	3165		20
35	35	LOVELINE	EDDIE RABBITT/Elektra	6E 181		35



WKS. ON
CHART

36	33	EVERYBODY'S GOT A FAMILY	JOHNNY PAYCHECK/Epic	JE 36200	8
37	39	EXPRESSIONS	DON WILLIAMS/MCA	AY 1069	72
38	41	3/4 LONELY	T. G. SHEPPARD/Warner/Curb	BSK 3353	25
39	42	MY VERY SPECIAL GUESTS	GEORGE JONES/Epic	JE 35544	11
40	44	TEAR ME APART	TANYA TUCKER/MCA	5106	10
41	45	HEART OF THE MATTER	THE KENDALLS/Ovation	OV 1746	7

CHARTMAKER OF THE WEEK

42 — I DON'T WANT TO LOSE YOU

CON HUNLEY

Warner Bros. BSK 3378



43	52	FOREVER	JOHN CONLEE/MCA	3174	19
44	43	ME AND PEPPER	MEL TILLIS/Elektra	6E 236	11
45	54	DIAMOND DUET	CONWAY TWITTY & LORETTA LYNN/ MCA	3190	11
46	—	I WISH I WAS EIGHTEEN AGAIN	GEORGE BURNS/Mercury	SRM 1 5025	1
47	47	IMAGES	RONNIE MILSAP/RCA	AHL1 3346	33
48	57	A BELIEVER SINGS THE TRUTH	JOHNNY CASH/Cachet	CL 3 9001	7
49	59	DON'T LET ME CROSS OVER	JIM REEVES/RCA	AHL1 3454	18
50	46	SHOULD I COME HOME	GENE WATSON/Capitol	ST 11947	16
51	50	TOO OLD TO CHANGE	JERRY JEFF WALKER/Elektra	6E 239	5
52	53	COMPASS POINT	DAVID ALLAN COE/Columbia	JC 36277	8
53	60	JERRY CLOWER'S GREATEST HITS	/MCA	3092	19
54	48	LARRY GATLIN'S GREATEST HITS	/Monument	MG 7628	63
55	—	THE GAME	GAIL DAVIES/Warner Bros.	BSK 3395	1
56	65	JUST MARGO	MARGO SMITH/Warner Bros.	BSK 3388	7
57	64	RIGHT OR WRONG	ROSANNE CASH/Columbia	JC 36155	18
58	51	SPECIAL DELIVERY	DOTTIE WEST/United Artists	LT 1000	7
59	61	MICKY GILLEY	/Epic	JE 36201	7
60	67	ONE OF A KIND	MOE BANDY/Columbia	JC 36228	11
61	62	STRAIGHT FROM TEXAS	JOHNNY DUNCAN/Columbia	JC 36260	7
62	68	THE LEGEND AND THE LEGACY, VOL. I	ERNEST TUBB/ Cachet	CL 3001	26
63	70	GOLDEN TEARS/STAY WITH ME	DAVE & SUGAR/RCA	AHL1 3360	21
64	71	BANDED TOGETHER	VARIOUS ARTISTS/Epic	JE 36177	13
65	49	YOU'RE MY JAMAICA	CHARLEY PRIDE/RCA	AHL1 3441	24
66	58	A RUSTY OLD HALO	HOYT AXTON/Jeremiah	JH 5000	27
67	18	PRETTY PAPER	WILLIE NELSON/Columbia	JC 36189	10
68	56	VOLCANO	JIMMY BUFFETT/MCA	5102	20
69	69	SHOT THROUGH THE HEART	JENNIFER WARNES/Arista	AB 4217	22
70	55	THE VERY BEST OF LORETTA AND CONWAY	LORETTA LYNN & CONWAY TWITTY/MCA	3164	26
71	63	JUST FOR YOU	DONNA FARGO/Warner Bros.	BSK 3377	12
72	66	NOBODY BUT YOU	CHARLIE RICH/United Artists	LT 998	7
73	72	SIMPLE LITTLE WORDS	CRISTY LANE/United Artists	LA 978 H	8
74	73	THE BILLIE JO SINGLES ALBUM	BILLIE JO SPEARS/ United Artists	LT 983	5
75	74	OUR MEMORIES OF ELVIS, VOL. II	ELVIS PRESLEY/RCA	AQL1 3448	24

Indies Hold Their Own (Continued from page 53)

derdogs; let's give them a chance. And it always comes back to the product, if it's in the grooves. A buyer doesn't care what label a record is on if he or she likes it."

Elroy Kahanek, working for Jeremiah Records, says having control is one major advantage. "We control the releases, promotion, sales, marketing, merchandising—even inventory and manufacturing," he explained. "It's a

lot of work and it's tough, but if you do it right, you're okay. I think where most small record companies and independent record companies go wrong is when they release too much product. A new label may spring up and all of a sudden have five or six acts. They all may be on the charts, but they don't really go anywhere."

Jeremiah, which has gone to

11 and 13 with two single releases by Hoyt Axton, currently has a staff of four.

The conditions are better than ever right now for independents in the country market, says Terry Fletcher at Dimension Records, which currently has an Eddy Raven single at 55 after hitting 51 last week. "People at radio stations are looking for independents," he explained. "They're

more receptive now to a small label than I can ever remember, and they're looking to help you. There's got to be something to save the music industry as far as being able to supply new talent, and independents have always been the lifeblood of the business — independent producers, labels, distributors. If that is ever cut off, everybody's going to be in serious trouble."



Record World Country Singles

FEBRUARY 2, 1980

TITLE, ARTIST, Label, Number

FEB. 2 JAN. 26

WKS. ON CHART

1	1	LEAVING LOUISIANA IN THE BROAD DAYLIGHT OAK RIDGE BOYS MCA 41154 (2nd Week)		9
2	4	I'LL BE COMING BACK FOR MORE T. G. SHEPPARD/ Warner/Curb 49110		9
3	5	LOVE ME OVER AGAIN DON WILLIAMS/MCA 41155		8
4	2	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327		11
5	3	HOLDING THE BAG MOE & JOE/Columbia 1 11147		11
6	11	BABY, YOU'RE SOMETHING JOHN CONLEE/MCA 41163		7
7	13	YEARS BARBARA MANDRELL/MCA 41162		7
8	10	BLUE HEARTACHE GAIL DAVIES/Warner Bros. 49108		11
9	12	YOUR OLD COLD SHOULDER CRYSTAL GAYLE/United Artists 1329		8
10	6	YOU'D MAKE AN ANGEL WANT TO CHEAT THE KENDALLS/ Ovation 1136		11
11	14	BACK TO BACK JEANNE PRUETT/IBC 0005		10
12	7	HELP ME MAKE IT THROUGH THE NIGHT WILLIE NELSON/ Columbia 1 11126		12
13	16	SUGAR FOOT RAG JERRY REED/RCA 11764		9
14	18	WHAT'LL I TELL VIRGINIA JOHNNY RODRIGUEZ/Epic 9 50808		10
15	20	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813		5
16	23	I AIN'T LIVING LONG LIKE THIS WAYLON JENNINGS/ RCA 11898		4
17	17	YOU'RE GONNA LOVE YOURSELF IN THE MORNING CHARLIE RICH/United Artists 1325		10
18	21	I CAN'T GET ENOUGH OF YOU RAZZY BAILEY/RCA 11885		6
19	22	SHUFFLE SONG MARGO SMITH/Warner Bros. 49109		8
20	24	COME TO MY LOVE CRISTY LANE/United Artists 1328		7
21	25	NOTHING SURE LOOKED GOOD ON YOU GENE WATSON/ Capitol 4814		5
22	29	MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186		3
23	27	THE OLD SIDE OF TOWN/JESUS ON THE RADIO TOM T. HALL/RCA 11888		5
24	28	WHY DON'T YOU SPEND THE NIGHT RONNIE MILSAP/ RCA 11909		3
25	30	DRINKIN' AND DRIVIN' JOHNNY PAYCHECK/Epic 9 50818		6
26	31	CHAIN GANG OF LOVE ROY CLARK/MCA 41153		7
27	33	LYING TIME AGAIN/FOOLED AROUND AND FELL IN LOVE MEL TILLIS/Elektra 46583		3
28	32	LET JESSE ROB THE TRAIN BUCK OWENS/Warner Bros. 49118		7
29	36	(I'LL EVEN LOVE YOU) BETTER THAN I DID THEN STATLER BROTHERS/Mercury 57012		3
30	35	NEVER SEEN A MOUNTAIN SO HIGH RONNIE McDOWELL/ Epic 9 50753		5
31	8	YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL CONWAY TWITTY & LORETTA LYNN/MCA 41141		12
32	39	MEN CHARLY McCLAIN/Epic 9 50825		3
33	38	I LOVE THAT WOMAN LEON EVERETTE/Orlando 105		8
34	44	PLAY ANOTHER SLOW SONG JOHNNY DUNCAN/Columbia 1 11185		3
35	40	NUMBERS BOBBY BARE/Columbia 1 11170		5
36	43	I'D DO ANYTHING FOR YOU JACKY WARD/Mercury 57013		5
37	37	YOU'RE AMAZING DAVID ROGERS/Republic 048		7
38	42	LOVE HAS TAKEN ITS TIME ZELLA LEHR/RCA 11754		7
39	41	I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/ A&M 2199		6
40	45	CRYING STEPHANIE WINSLOW/Warner Bros./Curb 49146		3
41	46	WILD BULL RIDER HOYT AXTON/Jeremiah 1003		3
42	9	POUR ME ANOTHER TEQUILA EDDIE RABBITT/Elektra 46558		13
43	48	I'M INTO THE BOTTLE DEAN DILLON/RCA 11881		7
44	50	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011		5

CHARTMAKER OF THE WEEK

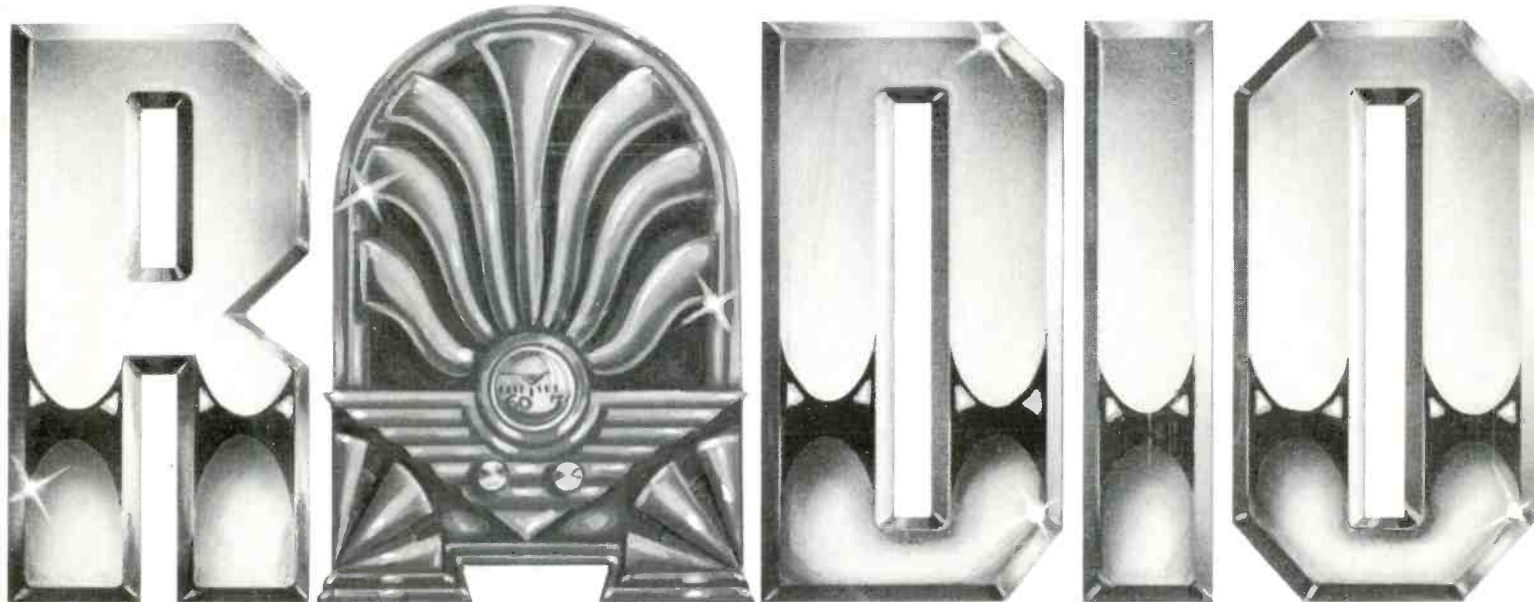
45 — **I'D LOVE TO LAY YOU DOWN**
CONWAY TWITTY
MCA 41174



46	54	SILENCE ON THE LINE HENSON CARGILL/Copper Mountain 201		6
47	47	THE MIDNIGHT CHOIR LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11161		5
48	15	A LITTLE GETTING USED TO MICKEY GILLEY/Epic 9 50801		11
49	19	OH, HOW I MISS YOU TONIGHT JIM REEVES/RCA 11737		13
50	34	OUT OF YOUR MIND JOE SUN/Ovation 1137		8
51	58	(I STILL LONG TO HOLD YOU) NOW AND THEN REBA McENTIRE/Mercury 57014		5
52	57	IT'S NOT SUPPOSED TO BE THAT WAY PAM ROSE/Epic 9 50819		5
53	—	SUGAR DADDY BELLAMY BROTHERS/Warner/Curb 49160		1
54	61	YOURS FOR THE TAKING JACK GREENE/Frontline 704		4
55	51	SWEET MOTHER TEXAS EDDY RAVEN/Dimension 003		8
56	—	ONE OF A KIND MOE BANDY/Columbia 1 11184		1
57	26	MISSIN' YOU CHARLEY PRIDE/RCA 11751		13
58	52	YOUR LYING BLUE EYES JOHN ANDERSON/Warner Bros. 49089		14
59	53	I WISH I WAS CRAZY AGAIN JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742		11
60	49	LAY BACK IN THE ARMS OF SOMEONE RANDY BARLOW/ Republic 049		13
61	68	BLUE MOON OF KENTUCKY EARL SCRUGGS REVUE/ Columbia 1 11176		3
62	—	COULDN'T DO NOTHIN' RIGHT ROSANNE CASH/Columbia 1 11188		1
63	63	HOLD ON TIGHT PORTER WAGONER/RCA 11771		5
64	55	GO FOR THE NIGHT FREDDY WELLER/Columbia 1 11149		10
65	56	TILL I STOP SHAKING BILLY "CRASH" CRADDOCK/Capitol 4792		12
66	71	LOVE IN THE MEANTIME STREETS/Epic 9 50827		2
67	58	BUT LOVE ME JANIE FRICKE/Columbia 1 11139		12
68	78	MR. & MRS. UNTRUE PRICE MITCHELL & RENE SLOANE/ Sunset 101		4
69	70	BABY IT'S YOU PIA ZADORA/Warner Bros./Curb 49148		3
70	—	TONY'S TANK UP, DRIVE IN CAFE HANK THOMPSON/ MCA 41176		1
71	73	WHAT I HAD WITH YOU SHEILA ANDREWS/Ovation 1138		3
72	72	TONIGHT I'M FEELIN' YOU JACK GRAYSON/Hitbound 4501		4
73	—	TONIGHT LET'S SLEEP ON IT BABY MEL STREET/Sunbird 103		1
74	—	SUNSHINE JUICE NEWTON/Capitol 4818		1
75	97	WE USED TO KISS EACH OTHER ON THE LIPS/I LIKE BEING LONELY ANN J. MORTON/Prairie Dust 7633		2
76	62	IF I EVER HAD TO SAY GOODBYE TO YOU EDDY ARNOLD/ RCA 11752		11
77	65	MORE THAN A BEDROOM THING BILL ANDERSON/MCA 41150		8
78	64	JUST WHAT THE DOCTOR ORDERED BECKY HOBBS/ Mercury 57010		8
79	60	THIS MUST BE MY SHIP CAROL CHASE/Casablanca West 4501		11
80	66	HAPPY BIRTHDAY DARLIN CONWAY TWITTY/MCA 41135		14
81	67	I MUST BE CRAZY SUSIE ALLANSON/Elektra/Curb 46565		9
82	69	FADIN' RENEGADE TOMMY OVERSTREET/Elektra 46564		11
83	—	TENNESSEE WALTZ LACY J. DALTON/Columbia 1 11190		1
84	81	LET'S GO THROUGH THE MOTIONS THE CATES/Ovation 1134		6
85	—	THE FIRE OF TWO OLD FLAMES ROY HEAD/Elektra 46582		1
86	74	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079		9
87	75	YOU PICK ME UP (AND PUT ME DOWN) DOTTIE V'EST/ United Artists 1324		15
88	87	LILY DAN RILEY /Armada 103		6
89	—	NIGHT LIFE DANNY DAVIS & WILLIE NELSON/RCA 11893		1
90	—	MY HOME'S IN ALABAMA ALABAMA/MDJ 1002		1
91	89	MY SPECIAL PRAYER FREDDY FENDER/Starlite 9 4906		4
92	76	SHARING KENNY DALE/Capitol 4788		13
93	80	MISTY MORNING RAIN RAY PRICE/Monument 290		10
94	94	DO YOU REMEMBER ROLL OVER BEETHOVEN SONNY CURTIS/Elektra 46568		3
95	77	RAINY DAYS AND STORMY NIGHTS BILLIE JO SPEARS/ United Artists 1326		12
96	96	DEAR MR. PRESIDENT MAX D. BARNES/Ovation 1139		3
97	—	NAG, NAG, NAG BOBBY BRADDOCK/Elektra 46585		1
98	—	DRIFTIN' AWAY MIKI MORI/Oak 1010		1
99	99	BEHIND YOUR EYES CHARLIE DANIELS BAND/Epic 9 50806		2
100	79	I DON'T WANT TO LOSE YOU CON HUNLEY/Warner Bros. 49090		13

T H E E L E V E N T H A N N U A L

C O U N T R Y



S E M I N A R

**HYATT REGENCY
NASHVILLE, TENNESSEE
FRIDAY & SATURDAY
MARCH 14TH & 15TH**

**DON'T WAIT
ANOTHER MOMENT**

ADVANCE REGISTRATION \$99.00
AFTER FEBRUARY \$130.00

Your registration includes all meetings,
11th annual banquet and show plus
luncheon on Friday and Saturday.

CALL (615) 329-4487 IF YOU HAVE NOT
RECEIVED YOUR REGISTRATION.

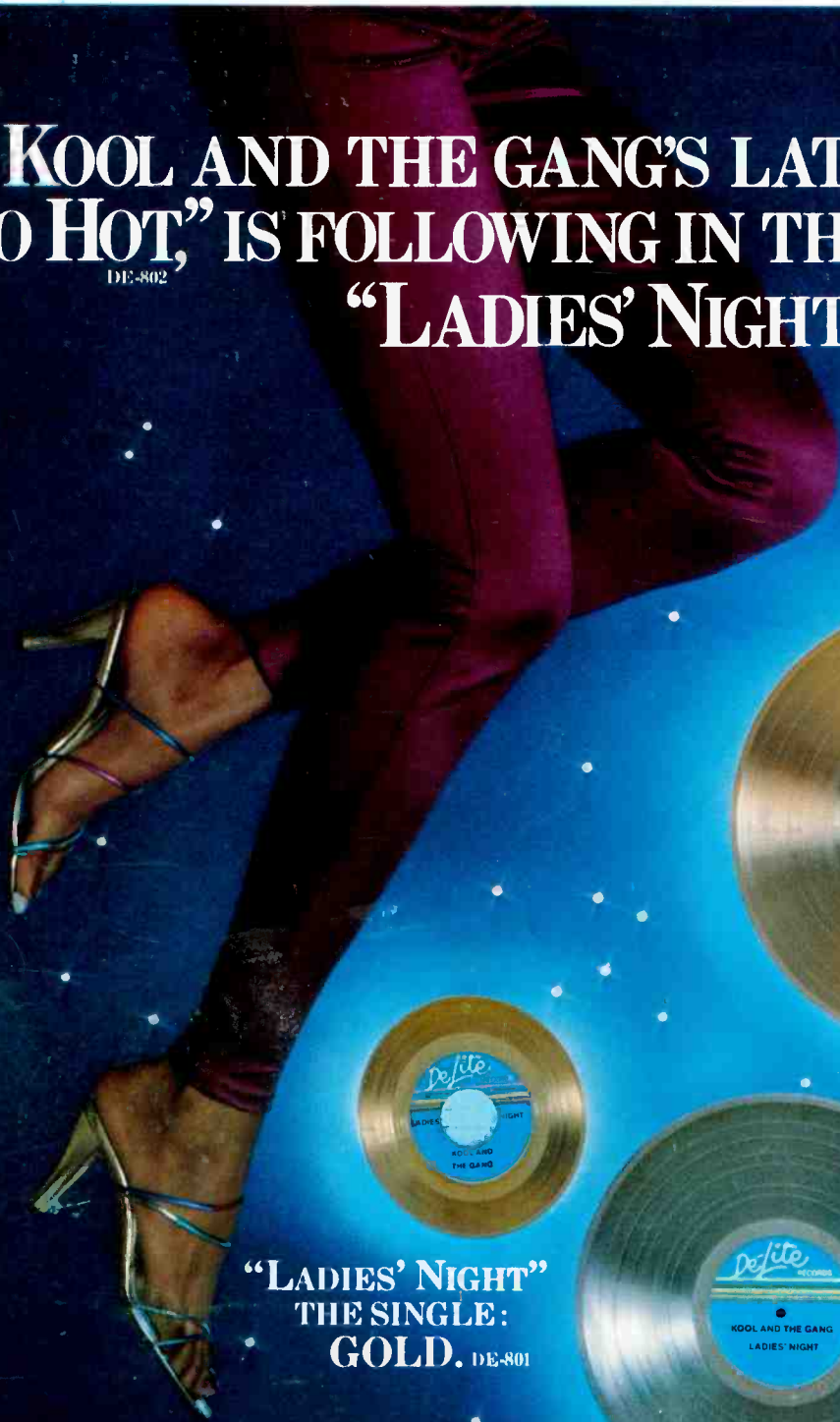


F E A T U R I N G

- Paul Harvey of the ABC Radio Network
- Mutual network and a working satellite earth station
- Red Barber, pioneer network sportscaster
- The entire Arbitron Advisory Board
- A brand new Morris Massey video presentation
- Special private screening of Universal Pictures "Coal Miner's Daughter"
- Dr. James N. Farr, discussing behavioral science
- Annual new faces banquet and show
- and much more

**KOOL AND THE GANG'S LATEST SINGLE,
 "TOO HOT," IS FOLLOWING IN THE FOOTSTEPS OF
 "LADIES' NIGHT."**

DE-802



**"LADIES' NIGHT"
 THE SINGLE:
 GOLD.** DE-801



**"LADIES' NIGHT"
 THE ALBUM:
 GOLD.**



**"LADIES' NIGHT"
 THE ALBUM:
 PLATINUM.**



**KOOL AND THE GANG'S GOT
 ALL THE ELEMENTS TOGETHER.**

Produced by Eumir Deodato
 In Association With Kool & The Gang
 DSR-9513

DeLuxe
 RECORDS

MARKETED BY PHONOGRAM/
 MERCURY RECORDS
 A POLYGRAM COMPANY



Write or call your local Polygram Distribution sales office for specialties and other promotional items.