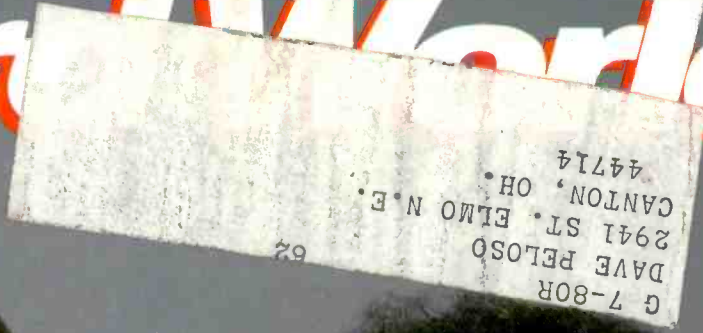


# Record World

JANUARY 12, 1980 \$2.25



Hits of the Week

**SINGLES**

**KOOL & THE GANG, "TOO HOT"** (prod. by Deodato) (writers: Brown-group) (Delightful/Gang, BMI) (3:48). While the title cut from their "Ladies Night" LP hits top 5, this second release from that album offers a midtempo pace with delightful keyboards & vocals. De-Lite 802 (Mercury).

**CHUCK MANGIONE, "GIVE IT ALL YOU GOT"** (prod. by Mangione) (writer: Mangione) (Gates, BMI) (3:55). From his upcoming "Fun And Games" LP is this melodic piece that will be used by ABC Sports in the 1980 Winter Olympics. A typically flawless Mangione work-out. A&M 2211.

**THE ALAN PARSONS PROJECT, "YOU WON'T BE THERE"** (prod. by Parsons) (writers: Woolfson-Parsons) (Woolfsongs/Careers/Irving, BMI) (3:26). Parsons follows his top 30 "Damned If I Do" with this sad love ballad which should make pop-A/C inroads. Arista 0491.

**LAUREN WOOD, "HOLLYWOOD"** (prod. by Jackson-Templeman) (writer: Wood) (Creeping Licking, BMI) (4:01). Wood exhibited surprising durability with her "Please Don't Leave" hit. This lilting successor should do even better with its bright, multi-format appeal. WB 49153.

**SLEEPERS**

**THE JAM, "THE ETON RIFLES"** (prod. by Coppersmith-Heaven) (writer: Weller) (Front Wheel, BMI) (3:58). This brash British trio has already topped the charts in their homeland and they aim for the same success here with this tumultuous rocker from the "Setting Sons" LP. Polydor 2051.

**MIKE PINERA, "GOODNIGHT MY LOVE"** (prod. by Pinera) (writer: Pinera) (Bayard, BMI) (3:40). Pinera took the Blues Image to #4 in '70 with his "Ride Captain, Ride." He's hitbound again as a solo act with this touching ballad that's as simple as it is effective. Spector 00003 (Capitol).

**GARY NUMAN, "CARS"** (prod. by Numan) (writer: Numan) (Geoff & Eddie/Blackwood, BMI) (3:57). Numan's electronic dance music has reached craze proportions in England with its hypnotic rhythms and futuristic sound. This single from his upcoming LP is a prime example. Atco 7211.

**PINK FLOYD, "ANOTHER BRICK IN THE WALL (Part II)"** (prod. by Ezrin-Gilmour-Waters) (writer: Waters) (Pink Floyd, BMI) (3:11). Pink Floyd seldom releases singles so this initial offering from their hit "The Wall" LP is likely to make an immediate impact on the radio & chart. Col 1-11187.

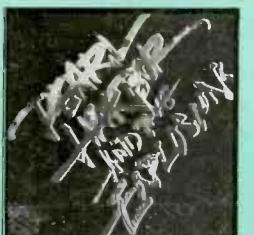
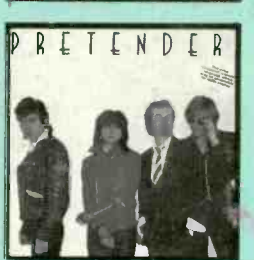
**ALBUMS**

**UTOPIA, "ADVENTURES IN UTOPIA."** Todd Rundgren's multi-media visions get the supreme workout on this new album, originally written as a video soundtrack. The four-man unit combines electronic experimentation with absolutely commercial rock sensibilities. Bearsville BRK 6991 (WB) (7.98).

**THE BABYS, "UNION JACK."** The group has changed personnel over the years but retained a dramatic and thundering rock sound throughout. Keyed by the single "Back On My Feet Again" this new album should find fast AOR attention. John Waite's vocals are the power point. Chrysalis CHR 1267 (8.98).

**"PRETENDERS."** Three of the cuts here have already gone to the top of the U.K. charts and this debut is equally on the mark for American listeners. "Brass in Pocket" is the stand-out, driven by Chrissie Hyde's chilling vocals. This is new English rock at its best. Sire SRK 6083 (WB) (7.98).

**"PEARL HARBOR AND THE EXPLOSIONS."** This L.A. collective got as much pre-release street talk as the Knack did although their rhythms are quirkier and more complex. Fronted by Pearl E. Gates, this could be one of the first big break-out LPs of 1980. Warner Brothers BSK 3404 (7.98).



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# Record World



JANUARY 12, 1980

## Church Group Sues FCC Over Deregulation

By BILL HOLLAND

■ WASHINGTON — Santa didn't treat the Federal Communications Commission too well this year—when the staff returned to their offices the day after Christmas, they found a lawsuit under the tree.

The suit, which was filed December 26 under the Freedom of Information Act by a New York church group, the United Church of Christ, comes in response to the group's continued attempts to receive copies of all documents relating to the FCC's recent conclusion to deregulate certain areas of broadcasting.

The FCC had followed up the initial request by providing the group with "hundreds of documents," according to a spokesman

(Continued on page 37)

## Late Buying Surge Boosts Holiday Sales; Dealers Cautious About Jan. Carryover

By DAVID MCGEE and JEFFREY PEISCH

■ NEW YORK — A late surge of Christmas buying boosted holiday sales up to last year's level, according to a *Record World* survey of key accounts across the country. In a departure from previous years, there was no regional pattern to consumer activity this year: for every key account reporting an increase, another reported a comparable decline; and neither snow nor rain nor transit strikes nor good weather seems to have had an undue effect on sales anywhere.

One of the most striking differences between this season and last was the sheer spread of recorded product being purchased. Previously, Christmas sales had

been dominated by one, two or perhaps three major releases. Other new releases, along with catalogue and budget product and classical product was mere icing on the cake. This year, in a number of stores, classical sales—thanks to a couple of strong albums featuring Luciano Pavarotti—were on a par with pop sales; catalogue product carried the day; and consumer acceptance of mid-line product was more than a pleasant surprise.

Which is not to disparage the major new releases of the last quarter. Fleetwood Mac, the Eagles, Michael Jackson, Pink Floyd, Stevie Wonder, Teddy Pendergrass, "The Rose" and "Star Trek" soundtracks and numerous others showed healthy gains over the period, but none dominated the marketplace to the exclusion of all else.

Two items in particular drew heavy praise. In the east and mid-west, primarily, several recently-released 12-inch "rap" records were potent sellers. CBS's new line of \$5.98 product was in many

cases the bolt-out-of-the-blue many retailers had hoped for going into the holidays. George Balicky of National Record Mart termed \$5.98 product the chain's "saviour." Television advertising, newspaper advertising and in-store promotions were all used to push the lower-priced line. "We moved an unbelievable amount of this product alone," Balicky said. National Record Mart's overall figures for the period were up over last year's, but that total includes new stores added during the year. Balicky estimated the total for a like number of stores "would probably be down slightly" compared to last year.

All in all, the Christmas selling season went about as dealers had expected given the depressed economy. Fourth quarter projections were toned down considerably from last year's more optimistic figures, and inventories were kept at more sensible levels. A majority of retailers refused to speculate on the possibility of a sales carryover into January, citing rising fuel costs, the gloomy state of the world in general and high inflation as negative factors influencing consumer buying decisions. On the positive side, they noted the promise of several companies to deliver new re-

(Continued on page 34)

## Music World Mourns Richard Rodgers

By MARC KIRKEBY

■ NEW YORK—The marquees of Broadway theatres went dark for one minute Saturday night in memory of Richard Rodgers, who died December 30 of heart failure after a long illness. He was 77.

A private funeral service was held at Temple Emanu-El here last Wednesday, and was attended by New York Mayor Edward Koch, actresses Helen Hayes and Lillian Gish, producer Dore Schary and former Mayor John Lindsay. According to the New York Times, Rabbi Ronald Sobel eulogized Rodgers as "a very gentle gentleman," one who "never allowed himself to be too busy for people, especially young people."

Tributes to Rodgers came from every corner of the entertainment world. According to the New York Daily News, Frank Sinatra called

(Continued on page 37)

## Labels Win 7-Year Tape Piracy Case

■ MILWAUKEE — A judgment in excess of \$4 million was rendered here December 21 against David Heilman and his corporation, Economic Consultants, Inc., d/b/a E-C Tape, by Judge Michael J. Barron of the Milwaukee Circuit Court. The judgment awarded in the class action, initiated by Mercury Records and eight other record companies, was the result of

more than seven years of litigation, climaxed by a two-week trial limited to the question of damages.

The case was started in December of 1972 as a result of E-C's illegal copying and marketing of over a thousand hit recordings. In 1974, the Wisconsin Supreme Court held that recording piracy was a form of unfair competition and misappropriation. The court directed that an injunction be issued prohibiting Heilman and his corporation from continuing their illegal enterprise. Heilman then tried to evade the court's injunction by moving parts of his business to Illinois, but he and the corporation were subsequently held in contempt of court for violation of the injunction.

Heilman was also held in contempt for violations of an injunction issued in a California action brought separately by A&M Records. That action resulted in 1975 in a \$136,000 judgment in favor of A&M.

In February of 1979, the Milwaukee court granted the remain-

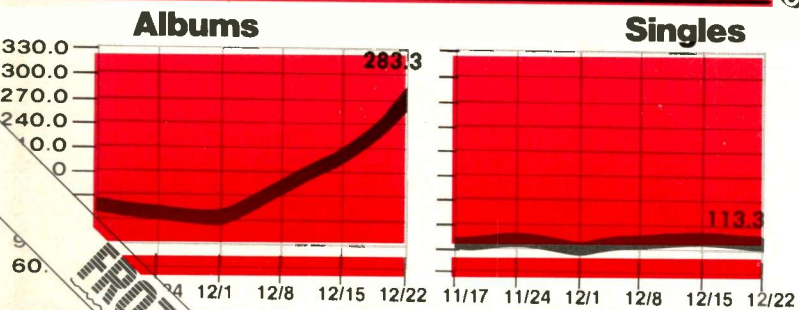
(Continued on page 37)

## RW Charts Frozen

■ Because this year's Christmas and New Year's holidays fell on Tuesdays, disrupting *Record World's* retail and rack reporting network, and because of the traditional holiday break in new additions by radio stations, nearly all of RW's charts and chart features have been "frozen" this week. We are reprinting those charts from our December 29 issue to help preserve continuity and to serve as a guide to sales and airplay activity over the holiday period. This week's Country and Gospel charts, however, are based on updated research.

Incomplete sales reports for both singles and albums have resulted in the RW Sales Index's also being frozen this week. All of these charts and features will return to a normal schedule next week.

## Record World Sales Index



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

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■ **Page 6.** With the signings of Willie Ammes (of TV's "Eight Is Enough") and singer-songwriter Bill Martin, Lorimar Productions has gone beyond its initial soundtrack presence in the record business. General manager Jay Levy detailed the company's record expansion plans in an interview with RW.



■ **Page 14.** While his partner, Mike Chapman, is busy in the studio, Nicky Chinn contents himself with songwriting and the business side of their ever-more-successful ventures. In a conversation with RW, Chinn talks about collaborative songwriting and about the evolution of his relationship with Chapman.

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## CBS Names Taylor Divisional Affairs VP/GM

■ **NEW YORK** — Bruce Lundvall, president, CBS Records Division, has announced the appointment of LeBaron Taylor to the newly created position of vice president, general manager, divisional affairs, CBS Records. He will report directly to Lundvall.

To assure CBS Records' continuing participation in the Black community, Taylor will maintain close ties with prominent political leaders. He will also act as legislative liaison with record industry trade organizations.

Taylor will also oversee CBS Records Group and Divisional policies regarding minority career development. In this capacity he will insure opportunities for pro-



LeBaron Taylor

motion of minority executives, and will be directly involved in designing special career development programs for mid and top-level black executives.

(Continued on page 33)

## RIAA Announces 1979 Gold, Platinum Totals

■ **NEW YORK**—The Recording Industry Association of America certified 54 platinum record awards for 12 singles and 42 long-playing albums and/or their counterparts on pre-recorded tapes in 1979, the association announced last week.

Also certified in the 12-month period were 172 gold record awards, including 60 singles and 112 albums/tapes.

No comparison with 1978 figures is possible since a new post-release qualification delay of 120 days was adopted for gold and platinum awards certifications on recordings released after July 1, 1979. Thus no product is certified that was released from Sept. 1 through Dec. 31, traditionally the industry's biggest selling period.

Under the former certification process, in 1978 RIAA certified 10 platinum and 61 gold singles, and 112 platinum and 193 gold albums.

Platinum record award certification, for which only recordings released after Jan. 1, 1976, are eligible, is a minimum sale of two million copies of a single or one million copies of an album/tape. Minimum sales of one million singles or 500,000 albums/tapes is required for gold record award certification.

Any company within the industry may apply for certification, whether or not it is a member of RIAA. All certifications require an audit of the record company's sales by an independent firm of certified public accountants to determine that the minimums have been achieved.

## Cambodian Benefits Slated for Coast

By SAM SUTHERLAND

■ **SAN FRANCISCO** — Musicians' fund raising efforts on behalf of the Cambodian people move to U. S. shores later this month with the first two of three projected benefit concerts to be held in California.

Sources at Bill Graham Presents, which is producing the series, confirmed last week that acts already committed for the January 11 and January 13 benefits include Hoyt Axton, Joan Baez, the Beach Boys, the Grateful Dead, Linda Ronstadt and Devadip Carlos Santana.

Although both shows will be sited in the Bay Area, the respective bills, choice of venue and ticket scale for each reflect two extremes in benefit promotions. For the January 11 show, a softer pop emphasis through its lineup of Ronstadt, Baez and Axton,

(Continued on page 40)

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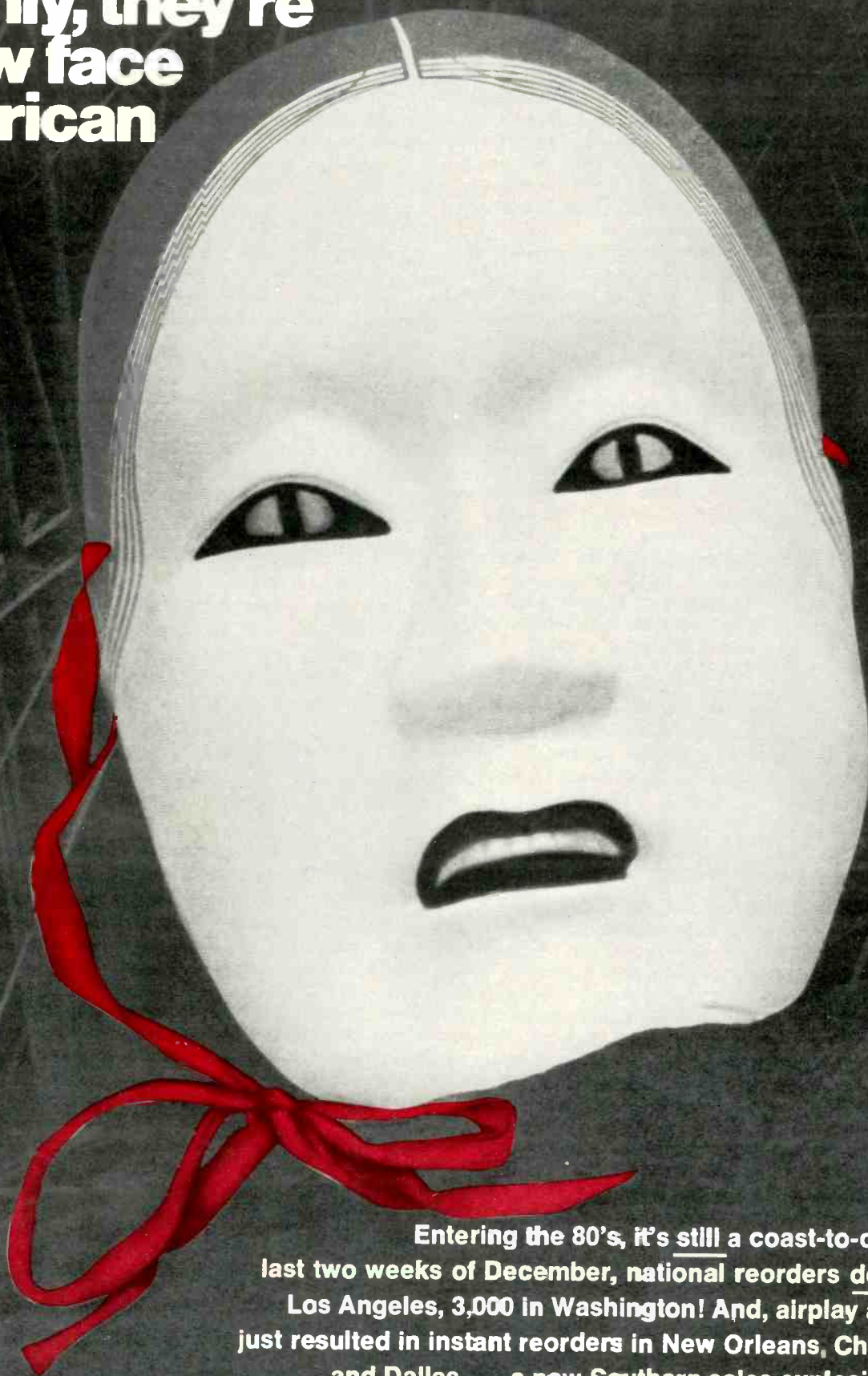
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# Lorimar Goes Beyond Soundtracks With Aames and Martin Signings

By SAM SUTHERLAND

■ LOS ANGELES—After bowing its CBS-distributed record label via rock and R&B-flavored soundtrack packages, Lorimar Productions is currently testing music business mainstream opportunities via its first two conventional musical acquisitions.

According to Lorimar's Jay Levy, general manager of the label, the first single by series television performer Willie Aames is only the first step toward consolidating Lorimar's entry into music. Apart from Aames, now being groomed as a singles contender in anticipation of an eventual album, Lorimar has also signed singer-songwriter Bill Martin, Levy's first signing since joining Lorimar.

With label offices sharing Lorimar's MGM Studios space in Culver City, Levy confirms that initial projects for CBS have drawn from the parent company's prior base in film and television, while asserting that its recording arm is being eyed as a conventional record company, not just a conduit for related soundtrack properties. In a recent interview with *Record World*, he outlined the impact of the Aames and Martin signings, as well as the creative strategy behind Lorimar's current and forthcoming soundtrack packages.

Thus, while Aames was brought to the label through his featured

role on a Lorimar video series, ABC-TV's "Eight is Enough," Levy says the young actor's new recording career is being launched as a major venture, not just a TV spin-off. Allowing for the usual conflicts between careers in those media, Levy himself admits, "Willie is somebody who, frankly, if you'd asked me if I wanted to make records with him, I would've thought twice."

If Levy had any initial questions, he now notes that Aames has succeeded in juggling the two facets of his career to lay the groundwork for a committed bid for pop notoriety. "Willie convinced me he's serious about making records, and disciplined about his music," says Levy, who notes that Aames began playing extensive concert dates this summer despite the lack of current product, backed by his band, Paradise.

"He writes his own material, but at this point in time, Willie knows it makes sense to go with the strongest material available, from the very best songwriters," Levy continues, alluding to the variety of established outside writers expected to be represented on Aames' first album. Similarly, Levy and Lorimar enlisted veteran producer Bones Howe to guide Aames' first recordings.

With Lorimar hoping to break Aames first via singles, a major media push began during the holidays, designed to tie Aames' first single to both his ongoing television role and his feature film debut in the movie "Scavenger Hunt." American Bandstand, Midnight Special and other syndicated and network video shows are already being lined up for Aames.

If Aames' recording career is being treated as a separate venture, his deal with Lorimar is an

outgrowth of the series' exposure. "Lorimar was always, conceptually, a diversified entertainment company," explains Levy. "We've done television and films, we handle our own film distribution, and we syndicate shows for outside producers as well as our own packages. So, it was natural for Lorimar to sign Willie even before a label had really been set up."

That recording contract wasn't just an extra clause or minor rider on Aames' existing Lorimar pacts, and plans for a record arm entered an active phase with Levy's arrival. Now that Aames' first single is out, Lorimar is grooming Bill Martin for an album debut sometime later this year.

Between working with his label's first two acts, and screening other unsigned artists for future signings, Levy is also currently involved in readying the soundtrack to "Cruising," director William Friedkin's already controversial thriller set in New York's gay subculture. Levy notes that just as Lorimar's first two soundtracks, "Americathon" and "The Fish That Saved Pittsburgh," both expanded beyond conventional scores to tap original pop, rock and black

(Continued on page 40)

## David Werchen Named Phonogram Vice Pres.

■ CHICAGO — Bob Sherwood, president of Phonogram, Inc./Mercury Records, has announced the appointment of David Werchen to the post of vice president, business affairs. Werchen was previously the director of law for the firm.

Werchen's new position brings expanded duties and overall responsibilities for the business affairs of Phonogram/Mercury. He reports directly to Sherwood.

Before joining Phonogram as director of law, Werchen was the associate council, business affairs for both the Polydor and Phonogram organizations. Prior to that he was an attorney with the New York law firm of Lynton, Klein, Opton and Saslow.

## Nominations Set For American Music Awards

■ LOS ANGELES — Nominees for the seventh annual American Music Awards, which will be presented during a special on ABC-TV, January 18, were announced recently. The nominations are in three categories, Pop/Rock, Country and Soul, with five awards in each category.

Nominated for favorite male vocalist are Billy Joel, Barry Mani-

(Continued on page 19)

## WEA Intl. Names Two Vice Presidents

■ NEW YORK—Nesuhi Ertegun, president of WEA International, has announced the promotion of Jim Caradine to vice president, operations and of Lee Mendell to vice president, business affairs. Caradine will headquarter in New York and Mendell will headquarter in Burbank.

Caradine has served as director of operations at WEA International for over two years. Before joining WEA International, he was director of international planning for WCI. Prior to his position at WCI, Caradine was international manager at Arthur Anderson & Company.

Mendell has held the position of director of business affairs at WEA International for the past two years. Before joining WEA International, he ran his own domestic and international consulting firm in the areas of recorded music and music publishing. Prior to the formation of his own company, Mendell held a variety of key executive positions at Liberty and Liberty/UA, including vice president of marketing and head of distribution.

## WEA Bows Discount Campaign

■ LOS ANGELES — WEA Corp. kicked off its winter restocking program Wednesday (2) with a discount on 167 top catalogue titles.

As unveiled by Vic Faraci, WEA executive vice president, the eight-week campaign will offer a seven percent discount on designated titles, with the program to be administered on a continuous basis through February 22.

Included are top-selling cata-

logue albums by Abba, AC/DC, The B-52s, George Benson, Jackson Browne, The Cars, The Doobie Brothers, The Eagles, Fleetwood Mac, Foghat, Foreigner, Emmylou Harris, Jimi Hendrix, Led Zeppelin, Steve Martin, Pat Metheny, Joni Mitchell, Van Morrison, The Muppets, Bonnie Raitt, Linda Ronstadt, Todd Rundgren, Rod Stewart, Talking Heads, Traffic, Yes, Neil Young and other WEA label acts.

### 'Cautious Optimism'

Faraci touted the push as rooted in "cautious optimism," and warned retailers that reduced inventory levels are below what sales. "If our customers' inventory levels are below what they should be during the first two critical months of 1980, sales that are lost may be irretrievable," Faraci stated. "We are not advocating overloading, or maintaining unrealistic inventory levels. That's why we are offering a continuous program over an extended period . . . so that our customers may order what they want when needed."

He also characterized the program as "designed to plug up all costly inventory holes and fill the pipeline with a cash flow during the critical months of January and February."

## Columbia Inks Ozark Mt. Daredevils



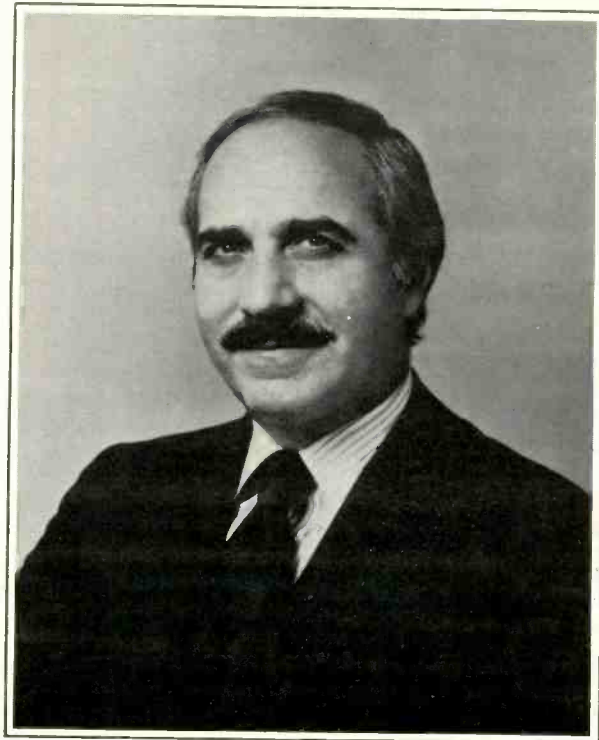
Columbia Records has signed the Ozark Mountain Daredevils. The group is currently in the studio with producer John Boylan recording its debut album for the label. Pictured at Columbia's Los Angeles offices are, from left: Mike Dilbeck, vice president, west coast a&r, Columbia; John Dillon, Larry Lee, Daredevils; John Boylan, producer; Bruce Lundvall, president, CBS Records Division; Steve Cash, Daredevils; Stan Plesser, Good Karma Management; Mike "Supe" Granda, Daredevils; and Paul Peterson, Good Karma Management.



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# Scott/Sunstorm Revamps ABC Complex

By SAM SUTHERLAND

■ LOS ANGELES—What do you do with a fully-equipped record company office building and studio complex when the company folds? In the case of the now defunct ABC Records facility on Beverly Boulevard, the answer has been its reorganization as an ambitious studio and production center headed by a team of former ABC staffers and christened Scott/Sunstorm Studios.

Although officially opened in October, the revamped ABC complex actually entered its projected combination of studio business and office leasing to music industry tenants during the past month. In the interim, existing office space was being renovated, along with some of the studio's technical gear, with Scott/Sunstorm principals mulling various managerial services to be offered new tenants.

## Team

The team behind ABC's rebirth as Scott/Sunstorm is built around director of studio operations Gene Mackie, financial director Ed Conway and Reggie Dozier, engineering manager, and for all three the new venture is a case of coming home. All three worked

at the label prior to its sale and eventual fold-in with MCA Records.

According to Mackie, though, the idea for the operation predates the MCA purchase, while Mackie and Conway were the principals in Sunstorm, then offering financial services, management and systems consulting and investment consulting to the entertainment industry.

"The fellow who really put the idea together was J. A. Maillian, now managing director of Scott/Sunstorm," explains Mackie. Maillian, chairman of the Coronet Companies, investment and real estate specialists, and head of Beverly Hills Management Consultants, had sought Sunstorm's help in screening a possible investment scheme.

"He asked us to come in and work on a proposal for some of his clients, who wanted to build a studio. He needed figures, and we provided him with them; when he saw the potential there, he became interested, and asked us whether we had any ideas beyond the studio," says Mackie. "That's where the idea of developing an office complex with certain centralized services, along the lines of attorneys' or doctors' buildings, came in."

The only problem was finding a facility. Mackie, Conway and Maillian had originally discussed the studio/office concept in August, 1979, long before the sale of ABC Records to MCA, Inc., and no suitable existing structure could be found.

Then rumors of an impending label sale surfaced, and, in January of 1979, Mackie and Conway made their initial offer via Don Beidemann, then VP of business affairs for ABC Records. "Our initial offer was tendered when ABC expected to move to a new site on Pico Boulevard," Mackie explained. "At that point, the label

wanted to take the mastering facility with it to Pico, but leave the studio behind."

Instead, the MCA purchase followed, ABC Records ceased to exist, and the ensuing logistical tangle necessitated three subsequent offers before a final deal could be reached with MCA.

## Renovation

The newly-formed Scott/Sunstorm management team actually took over the 8255 Beverly complex in September, and Mackie and Dozier began tackling a checklist of renovations needed in the building. "The studio itself was fully equipped," says Mackie, "but we felt a number of things were needed to really complete earlier renovations."

According to Dozier, key purchases included new outboard signal processing gear, amplifiers, additional monitors and revised room acoustic treatment in one of the three studios. The studios' long months without operation also dictated extensive maintenance to insure that all electronics were operating correctly.

While the facility already offers three full studios, a Neumann disc mastering system and production facilities for tape and cassette duplication, editing and album assembly, a major part of Scott/Sunstorm's master plan is its projected entry into video production. The goal will lead to the development of a new videotape recording center.

Meanwhile, the facility has begun admitting its first outside tenants. "The tenants we're bringing in are all in entertainment," says Mackie. "That's one of the requirements we've made. Thus far, they include two management companies, one theatrically

(Continued on page 40)

# Epic Ups Wingate

■ NEW YORK — Lennie Petze, vice president, national A&R, Epic Records has announced the appointment of Dick Wingate to director, talent acquisition, east coast, Epic Records. He will report directly to Petze.



Dick Wingate

In his new position, Wingate will be responsible for working closely with selected Epic artists and their managers and producers throughout all phases of recording. He will advise the vice president of Epic A&R as to the composition of the label's roster, and will coordinate with CBS Records' business affairs department concerning contractual negotiations with various Epic artists.

Wingate joined Epic Records in 1979 as assistant to the vice president, Epic A&R. Previously, he was with Columbia Records' east coast product management department, where his most recent position was associate director. He began his career as program director of WBRU-FM in Providence, R.I. and later joined WPLR in New Haven, Conn. He subsequently went to Janus Records in New York as director, east coast promotion and served as director, east coast operations prior to joining Columbia.

# Polydor Names Orr Natl. Sales Manager

■ NEW YORK — Tony Orr has been promoted to the position of national sales manager, Polydor Records, effective January 2, 1980, it was announced by Harry Anger, senior vice president, marketing, Polydor Records.



Tony Orr

In his new post, Orr will be working within the marketing area to strengthen the Polydor sales and merchandising team, reporting directly to Mario De Filippo, vice president, sales.

Orr has been with Polydor Records from July, 1977, in the capacity of regional marketing manager for the northeast. Prior to joining Polydor, Orr worked for six years at Columbia Records in various capacities. Before that, he was sales manager for Arc-Jay-Kay Distributing Co., based in Detroit.

# De-Lite Renegotiates Pact with Phonogram

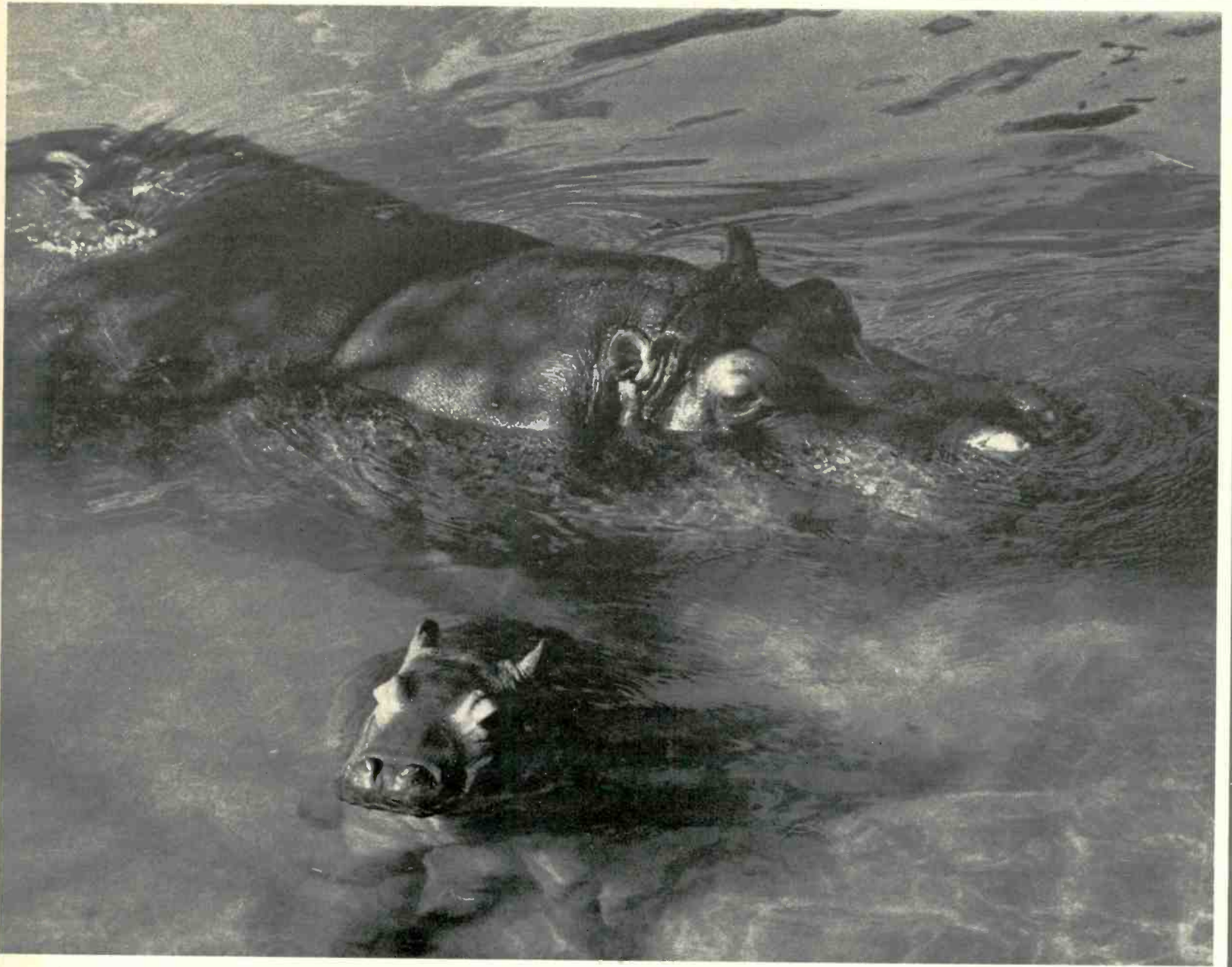
■ NEW YORK—De-Lite Records has announced that its distribution and marketing agreement with Phonogram/Mercury has been renegotiated amending the foreign licensing portion of their contract. Effective January 1, 1980, Phonogram/Mercury will retain the marketing and distribution of the De-Lite catalogue for the United States and Canada only and negotiation for all foreign licensees will be negotiated directly through De-Lite Records. Fred Fioto, director of international affairs at De-Lite Records indicated that De-Lite will be available to discuss the catalogue at Midem, January 18-25 in Cannes.

# UA Signs Gallagher



Jim Mazza, president of EMI-America/United Artists Records, has announced the signing of comic Gallagher to United Artists Records. Gallagher will have his debut LP released this month. Pictured (from left) are: (front row) Charlie Minor, vice president, promotion, EMI/UA; manager Ken Krage and Jim Mazza; (back) Mark Levinson, vice president, business affairs, EMI/UA; Gallagher (in the driver's seat), Don Grierson, vice president, A&R, EMI/UA; and Joe Petrone, vice president, marketing, EMI/UA.





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# **Record World** | *In-depth coverage*



**The source for research, news and marketing information**

## 'Regionalism' Spurs Midwest Growth

By STEVEN BLAUNER

■ NEW YORK — With national tours becoming infrequent because of the cost of travel, the 80s may see the growth of regionalism out of necessity. What is happening in the Cincinnati area, thanks to Jerry Warner and Forum Productions, which he chairs, may offer some clues on how local talent and industry might develop.

Given a strained economy, it seems only natural that the midwest would want to become a producer as well as consumer of recorded product. Budget conscious labels might reduce the number of their acts touring the midwest, but a growing rock audience exists to be reached by radio and in small clubs and halls. An average week night finds Stryker's, a Cincinnati club, overflowing its several hundred seat capacity, patrons giving an area band the kind of enthusiastic reception one might expect for label-affiliated stars. The music also seems to have a distinct regional flavor, with southern rock overtones, rather than tedious heavy metal cloning, characterizing the sound. With a void created by label cutbacks, local production and promotion outfits are finding their efforts greatly appreciated.

### Forum Productions

During a get together thrown by Forum Productions at their studio in Crescent Springs, Kentucky (10 minutes from Cincinnati) one could sense the excitement of guests hailing from Pittsburgh, Indianapolis, Cleveland, Louisville, Lexington and West Virginia on what is happening in the midwest, and what some cooperation could accomplish. The message seems clear: the indigenous talent exists in the midwest, and ambitious companies and individuals are finding ways of plugging it back into the heartland.

In the late sixties/early seventies the midwest had been the home of many fine groups, such as the Raspberries and Blue Ash, and labels like King boasted ground-breaking records, including James Brown's early hits. The latter year flash of music capitals, New York, Los Angeles and Nashville tended to overwhelm midwestern effort—but late seventies and label streamlining sees the emergence of grass roots talent and development of the machinery to exploit it.

Warner's Forum Productions, in

handling both their own groups, such as High Wind, and outside projects, symbolizes much of midwest's revitalization and potential.

Forum owns and operates a fully equipped 24-track studio designed by John Storyk situated in Northern Kentucky. The studio possesses a low-key atmosphere that could not be found in New York and Los Angeles recording counterparts. The relative low cost of working in the studio is also an obvious attraction. Producer Mike Chapman recorded the number one hit "I Want To Kiss You All Over" with the local group Exile, here. Chapman returned to mix parts of Blondie's multi-platinum "Parallel Lines," and the off-the-beaten-track studio is solidly booked with local and outside acts, making this isolated setting a hot bed of musical activity.

Local outfits are also taking over much of the business of promoting records from labels that have cut back their operations in the midwest. Some ex-label employees, having maintained their contacts, are working for independent companies like Forum Promotions, handling the product of several record companies. The promoters not only help break records in what can at times be a difficult market, but also establish an identity for the midwest record industry apart from the major corporations.

It is easy to see that the midwest will contribute more and more to the music business in the 80s and that with growing consciousness of things happening in and from the area, these efforts and products will reflect strong regional pride interests and character.

## Kooper Bows HEN

■ LOS ANGELES—Al Kooper has announced the formation of Home Entertainment Network (HEN), a division of Select Video, a major video software distribution outlet.

The initial thrust of HEN will be the acquisition and distribution of existing video tape of top recording and concert artists. Kooper will serve as Executive director of HEN.

HEN, through its association with Select Video, has the immediate advantage of placing product into more than 3,000 retail outlets nationwide, specializing primarily in video hardware and software consumer sales.

Home Entertainment Network is located at 1680 North Vine Street, Suite 300, Hollywood, California 90028; telephone: (213) 469-6249.

## RCA To Record

### 'Oklahoma' Soundtrack

■ NEW YORK—RCA Red Seal will record the new Broadway production of the Richard Rodgers and Oscar Hammerstein II musical, "Oklahoma!" The announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire.

Presented by Zev Buffman and James M. Nederlander in association with Donald C. Carter, the new production stars Christine Andreas as Laurey, Laurence Guittard as Curly, Mary Wickes as Aunt Eller, Martin Vidnovic as Jud Fry, Harry Groener as Will Parker, Christine Ebersole as Ado Annie Carnes and Stephen Crain as Slim.

Shepard will produce the album for RCA with Jay David Saks, executive producer, Red Seal artist and repertoire, as associate producer.

## Music Plus Holds WEA/Marantz Drawing



The drawings for the WEA/Marantz Sweepstakes prizes were held by 39 participating dealers on November 26th throughout the country. One of the participating chains, Music Plus, held their drawing at their Hollywood store. Pictured from left: Alan Perper, WEA national advertising manager; Jody Raitel, WEA Los Angeles marketing coordinator; Alan Schwartz, Music Plus advertising & promotion director; Bob Moering, WEA national director of marketing services; Skid Weiss, WEA national director of public relations; John Parks, Music Plus Hollywood store manager; Lou Fogleman, president, Music Plus. The grand prize winner of the \$2,100 Marantz stereo music system through the Music Plus chain was John Walton of Rosemead.

## O'Jays Platinum

■ NEW YORK — "Identify Yourself," the latest album by Philadelphia International recording group The O'Jays, has been certified platinum by the RIAA.

## Retailer School Set By NARM

■ CHERRY HILL, N.J. — NARM's five day Retail Management Certification Program designed for record store personnel holds its initial session at the Atlanta Dunfey Hotel January 21-25. The faculty for the program will consist of Dr. Garland Wiggs, the course coordinator and instructor for the management / human resources sections, Van Webster of Hope Street Studio, and Robert Benton of Music Plus. The program's format will emphasize participative exercises where the student will apply concepts to their own real life experiences. It will enable them to learn from the experiences of their peers from different parts of the country and various types of organizations. As Dr. Wiggs commented, "The participants will find the program to be a fun but challenging learning experience."

Wiggs will teach the subject areas on the manager's responsibilities; personnel management; motivation; communication skills; interviewing and hiring; teaching, coaching and evaluation; time management; and sales theory and training.

Van Webster, widely acclaimed for his presentations at the 1979 NARM Regionals, will cover the merchandising / promotion sections of the course. There will be a mixture of lecture and hands-on projects for the program participants. Promotional materials will be supplied by various labels and will be utilized by the student in the actual construction of in-store display material.

Benton's presentation will strengthen the students' knowledge and awareness of how every phase of the retail operation affects the bottom line. There will be lecture material mixed with case studies. Benton will concentrate on financial management; inventory management; ordering and replenishment; and profit and loss concepts.

The 1980 Retail Management Certification Program schedule includes Chicago April 21-25; Los Angeles June 16-20; and Philadelphia August 11-15. For more information contact the NARM office, 1060 Kings Highway, Suite 200, Cherry Hill, New Jersey 08034. The telephone number is (609) 795-5555.

## OCMP Meet Set

■ LOS ANGELES—The Organization of Creative Music Publishers (OCMP) has scheduled a meeting to be held Monday, January 14, at 6:30 p.m. at the CBS Records lobby-level conference room, 1801 Century Park West. All industry personnel are invited to attend.

# Record World Single Picks

**DESMOND CHILD and ROUGE**—Capitol 4815



**TUMBLE IN THE NIGHT** (prod. by Landis) (writer: Child) (Desmobile/Managed, ASCAP) (2:39)

Desmond Child's songwriting skills are no secret and, combined with his superb vocal performance here, he's released perhaps his finest effort to date. Much of the credit must go to Rouge, the female trio and other half of the group, which has amazing versatility with their back-up vocals that work as another instrument.

**THE WHISPERS**—Solar 11894 (RCA)



**AND THE BEAT GOES ON** (prod. by Griffey-group) (writers: Sylvers-Shockley-Shelby) (Spectrum VII/Rosy, ASCAP) (3:25)

Walter and Wallace Scott look and sound alike as they head this songbird quintet that's unbeatable when it comes to crafty harmonies and agile vocal interplay. A big bass beat anchors the smooth, soft falsettos while some classy percussion adds a finishing touch. Great stuff with crossover potential.

**JOHN COUGAR**—Riva 203 (Mercury)



**SMALL PARADISE** (prod. by Ron & Howard Albert) (writer: Mellencamp) (G.H./H.G., ASCAP) (3:38)

Cougar's "I Need A Lover" went top 40 for him and was instantly covered by several other artists. This second release from his self-named LP has a deliberate, ballad pace with Cougar's raw vocal exuding tension and drama. The sharp hook delivered by a fine vocal performance should give this loads of AOR-pop airplay.

**DUNCAN BROWNE**—Sire 49157 (WB)



**AMERICAN HEARTBEAT** (prod. by Browne) (writer: Browne) (Hudson Bay, BMI) (3:39)

This is the first single from Browne's "Streets Of Fire" LP and it signals his arrival as a complete and talented singer/songwriter/guitarist. Keyboard and guitar lines merge with his seductive vocals into a thick, rich canvass of mystery and intrigue. It's a captivating record that's headed for AOR success.

## Pop

**BOULDER**—Elektra 46581

**JOIN ME IN L.A.** (prod. by Daly) (writer: Zevon) (Warner-Tamerlane/Darkroom, BMI) (3:13)

This initial single from the sextet's self-titled LP is a Warren Zevon-penned killer. A throbbing rhythm underlines Bob Harris' intense vocal screams and desperate guitar wails.

**THE FARAGHERS**—Polydor 2057

**MYSTIC EYES** (prod. Poncia) (writers: Tommy, Jimmy, Davey, & Mary Faragher) (Faraflap, BMI) (3:26)

This family band is an excellent pop unit that has a flair for catchy melodies and perky rhythms. Energetic vocals tie the package with the pretty top 40 bow.

**STARLAND VOCAL BAND**—

Windsong 11899 (RCA)

**LOVING YOU WITH MY EYES** (prod. by Beckett) (writers: Kunkel-Danoff) (Cherry Lane, ASCAP) (3:20)

Soothing four-part harmonies highlight this quartet's latest offering. The title-hook is primed for pop-adult and should put this talented group back on top.

**THE POP**—Arista 0486

**BEAT TEMPTATION** (prod. by Mankey) (writers: Prescott-Swanson) (Urban Blue) (3:46)

An irresistible robot beat and keyboard line join with quirky vocals making an outstanding "dance music" piece. Great for clubs and AOR.

**THEO VANESS**—Prelude 8006

**THANK GOD THERE'S MUSIC** (prod. by Michael-Lana-Sebastian) (writers: Michael-Lana-Sebastian) (Bang) (3:59)

Vaness is one of the major practitioners of the Euro-disco sound and this follow-up to his top 5 "Bad Bad Boy" (RW Discofile) is in the same dancing vein with attractive pop potential.

**THE DUNCAN SISTERS**—EarMarc 5503 (Casablanca)

**SADNESS IN MY EYES** (prod. by Guenther-Morrison) (writer: Morrison) (Parking, ASCAP) (3:44)

The ladies' sweet falsetto vocals defy the theme as they bounce along on the infectious dance beat. Widespread appeal for several tastes.

**JOHN WILLIAMS**—Arista 0480

**THE MARCH FROM THE MOTION PICTURE "1941" (The Wild Bill Kelso Theme)** (prod. by Williams) (writer: Williams) (Gold Horizon/Duchess, BMI) (2:57)

For movie buffs and classical music fans or those who adored John Belushi's crazy antics in the comedy spectacular.

**LENORE O'MALLEY**—Polydor 2055

**FIRST... BE A WOMAN** (prod. by Michael-Lana-Sebastian) (writers: Michael-Lana-Sebastian) (Seacoast, BMI) (3:46)

From her forthcoming LP comes this sparkling pop-dancer with a message as strong as the inviting beat. The classy horn break and smart production make this an enjoyable jaunt.

## B.O.S./Pop

**DYNASTY**—Solar 11896 (RCA)

**SATISFIED** (prod. by Sylvers) (writers: Sylvers-Griffey) (Spectrum VI/Rosy, ASCAP/Proud Tunes, BMI) (3:43)

Snappy percussion propels this lively dancer with multi-vocal overlays creating excitement. Loads of fun on this well executed dance-and-sing tune.

**GLORIA GAYNOR**—Polydor 2056

**MIDNIGHT ROCKER** (prod. by Fekaris) (writers: Fekaris-Perren) (Perren-Vibes, ASCAP) (3:42)

Swirling keyboards swell over the quick dance beat as an intro for Gaynor's luscious vocals. A magnetic sound that's sure to attract club & radio attention.

**STANLEY TURRENTINE**—Elektra 46576

**BETCHA** (prod. by Turrentine) (writers: McDonald-Schwartz) (Tee, BMI) (4:12)

Pure joy abounds on this title cut from Turrentine's latest LP. Stan's melodic lines glide effortlessly over an easy-flowing rhythm that heats into a real blowout for jazz and pop audiences.

**JAMES BROWN**—Polydor 2054

**REGRETS** (prod. by Shapiro) (writer: Wyrick) (Intersong, ASCAP) (4:08)

Brown hits emotional peaks on this standout ballad. His touching reminiscence is one of his finest efforts in recent memory and a BOS cinch hit that should grab pop reaction.

**BRUNI PAGAN**—Elektra 46563

**LATE FOR LOVE** (prod. by Rosenblatt-Harrison) (writers: Rosenblatt-Pagan-Dietrich) (Sound Palace, ASCAP) (3:31)

Following her "Fantasy" hit is this second single from the "Just Bruni" LP. Pagan gives an impressive vocal show here with plenty of range in the upper octaves and a punchy instrumental track.

**SOUTHROAD CONNECTION**—

United Artists 1333

**IN THE MORNING** (prod. by Job-Hawes) (writer: Smalls) (Shaduby, BMI) (3:58)

Dramatic, soulful vocals are centerstage on this string-laden ballad from their "Ain't No Time To Sit Down" LP. A powerful performance by the eight-man group which should take them into the limelight of BOS radio and clubs.

**IRMA THOMAS**—RCS 1006

**SAFE WITH ME** (prod. by Vetter-Fred) (writer: Anderson) (Big Heart, BMI/Harmony & Grits, ASCAP) (3:22)

Thomas' gorgeous vocals emblazon this uptempo ballad with passionate desire. Economical strings and piano accompaniment help make this a stunning cut for BOS with pop in the grooves.

**RONNIE LAWS**—United Artists 1334

**EVERY GENERATION** (prod. by Laws) (writer: Fizz/At Home, ASCAP) (3:45)

This title track from his upcoming LP showcases Laws' glossy keyboard work with sensuous horn and vocal parts giving a tasty pop flavor.

## Country/Pop

**WAYLON JENNINGS**—RCA 11898

**I AIN'T LIVING LONG LIKE THIS** (prod. by Albright) (writer: Crowell) (Visa, ASCAP) (3:34)

Waylon knows a hot song when he hears one and his cover of this Rodney Crowell tune really smokes. A dancer that's got potent crossover possibilities while it heads for the top of the country chart.

**MEL TILLIS**—Elektra 46583

**LYING TIME** (prod. by Bowen) (writer: Walker) (Sawgrass, BMI) (3:06)

A weeping steel guitar, keyboards and back-up chorus decorate Tillis' rich tenor on this ballad from his "Me And Pepper" LP. An automatic country hit and a strong A/C contender.

**THE STATLER BROTHERS**—

Mercury 57012

**(I'LL EVEN LOVE YOU) BETTER THAN I DID THEN** (prod. by Kennedy) (writers: Reid-Reid) (American Cowboy, BMI) (2:30)

Sugary vocals blend with candy-coated harmonies on this lovely ballad. The walking bass line and simple arrangement make this a delightful listening experience for country and pop-adult listening audiences.

**CONRAD PIERCE**—Phoenix 138

**IT'S HARD TO BE A COWBOY THESE DAYS** (prod. by Conrad) (writer: Pierce) (Chess, ASCAP) (2:14)

"Nashville's Singing Barber" gets some fancy guitar support on this quick but catchy tune which should garner some pop reaction. Pierce's down-home vocals are perfect for the bittersweet lyrics.

# Radio World

## Radio Replay

By MARC KIRKEBY

■ IS THIS ON? If you're wondering what happened to the smiling face atop this column, **Neil McIntyre** has moved on in this nomadic business, passing up a promising career in professional basketball to join MCA Records in national promotion. (Check your phone—that may be Neil holding on line two.) Although it will be hard to replace his experience, wit, and spelling, Neil has graciously offered to call me whenever I make a mistake. Vaya con dios, big fella.

RADIO REPLAY still wants to hear from you when you change jobs, when you're looking, or when you've simply got something on your mind. Pass the information along to me in *Record World's* New York office, to **Jack Forsythe** or **Louisa Westerlund** in Hollywood, or to **Marie Ratliff** or **Walter Campbell** in Nashville.

MOVES: WMAK-AM/Nashville, which made news last year with its early switch to disco, has changed format again, this time to adult contemporary, with a number of accompanying personnel changes. **Bill Seaver**, formerly general manager of WBSR/Pensacola, Fla., becomes VP and general manager for 'MAK and its sister station, WBYQ (92Q-FM). Seaver brings along WBSR's **Jim Wesley** as general sales manager. **Mark Damon**, who was PD at crosstown rival WLAC, is now operations manager for WMAK and 92Q, and PD for 92Q; **Chris Romer** becomes programming coordinator for WMAK. **Nick Bazoo**, from WNOE/New Orleans, has been named music director for both stations, and **Ron Lake**, former PD of WKQB/Nashville, joins WMAK in afternoon drive.

Speaking of Nashville, **Bill "Hossman" Allen** plans to return to WLAC Feb. 1. Elsewhere, **Alicia Torres** of KXTC-FM/Phoenix has been named program assistant to PD **Scott Burton**, and **Gary Fries** has been appointed VP/GM of KXTC and sister station KJJJ-AM, from KAAV-AM-KLPQ-FM/ Little Rock.

WEFM/Chicago is looking for a research director and or part-time vacation relief air talent, someone with research experience and five years in big-market radio; contact PD **Kevin Metheny** at WEFM.

**Lee Bayley**, who was operations manager for KIQQ-FM/ Los Angeles, has been named VP/GM of TM Programming, replacing **Tim Moore**, who will pursue station ownership and consulting . . . WNEW-AM/New York's **William B. Williams** turned up on two TV channels last Wednesday night: Williams appeared on NBC's 40th anniversary salute to **Frank Sinatra** (also a RADIO REPLAY fave), and on ABC's "20/20" segment concerning the return of big band sounds to radio . . . **Jon R. W. Wailin** joins KZLA-AM-FM/Los Angeles doing 10 a.m.-2 p.m., from WYBR/Rockford, Ill., where he was PD . . . WCBS-FM/New York honored air talent and former PD **Bill Brown** for 10 years with the station . . . **Mike Perkins** will be doing mornings at WYDD-FM/Pittsburgh.

SCRIBO ERGO SUM: In recent years programmers have left radio for jobs in the record business (Neil is only the latest), acting (**Jay Thomas**), and even cable television (**Bob Pittman**), not to mention all those who have left to become statistics. But **Steve Marshall**, a radio veteran best known as the program director of CBS's KNX-FM in Los Angeles, has apparently found a new niche, going from programming radio to dramatizing it as a story editor for "WKRP in Cincinnati." Marshall pioneered "the mellow sound" at KNX, winning consistently high ratings in perhaps the nation's most unstable radio market, but found that "in 12 years I had pretty much done everything I wanted to do in radio . . . I miss the people I worked with, but I don't miss the work that much."

Marshall had done some writing in college, and tried to find work as an actor following graduation; radio was at first simply a stopgap, a way to make a living while waiting for an acting break. When "WKRP" debuted on CBS-TV last year, Marshall began working on a script for the show, which he submitted "on spec" to MTM Productions. **Hugh Wilson**, executive producer for the series, called Marshall in to work on a rewrite as a free-lancer, which also served, without Marshall's knowledge, as his audition as a staff writer. He joined the show full-time in June.

(Continued on page 19)

## WGN Still Tops Chicago ARB; WMAL Leads Again in D.C.

By MARC KIRKEBY

■ NEW YORK — WGN again topped the Chicago radio market in Arbitron October-November survey statistics released last week, beating its closest competitor more than two points despite a slump from its summer '79 performance.

### Top 10

WGN's 10.5 share (Monday-Sunday, 6 a.m.-midnight, total persons) bested WLOO's 8.2 (up from 7.4) and WLS's 6.2 (down from 6.4). WGN's summer rating was 11.7. WLS again scored the highest cumulative audience for the Windy City, with a weekly average of 2.5 million listeners.

The rest of the Chicago top 10: WBBM-AM 6.1, up from 5.4; WLAK 5.6, up from 4.3; WLUP 4.9, down from 7.3 (a substantial drop for the station that made national news with its "Disco Demolition" at Comiskey Park last summer); WMAQ 4.5, up from 4.3; WIND 4.3, up from 4.0; WCLR 3.1, up from 2.9.

Other stations' results include WFYR's 2.9, down from 3.1; WEFM's 2.2, down from 2.5; WAIT's steady 2.2; WBBM-FM's

2.1, up from 1.8; WCFL's 0.5, down from 1.2; WDAI-FM's 1.7, down from 2.4 (another ill omen for disco radio); WGCI's 2.7, up from 2.4; WJEZ's 2.5, up from 1.7; WJJD's 1.3, up from 1.0; WJPC's 2.1, down from 2.2; WKQX's 2.7, up from 2.5; WMET's 2.2, up from 1.2; WVON's 2.8, up from 2.4, and WXRT's 1.8, up from 1.7.

In the nation's capital, adult contemporary WMAL-AM again took over the top position in that city's ARBs, climbing from its summer 9.3 to an 11.8 in the October / November survey, while contemporary WPGC dipped from 11.0 to 7.7.

The balance of Washington's ratings leaders: beautiful music WGAY, down from 7.9 to 7.2; black-oriented OK100 up from 6.0 to 6.9; A/C WASH up from 5.6 to 6.5; progressive black WHUR down from 5.9 to 4.9; AOR WRQX up from 2.1 to 4.9; DC 101 down from 5.3 to 3.2; WAVA steady at 2.8; WOL down from 3.3 to 2.2; WKYS up from 2.4 to 3.1; WTOP down from 4.2 to 3.9; and WRC up from 2.5 to 3.7.



"Can I at least keep the suit . . . ?"  
RECORD WORLD JANUARY 12, 1980

## UA Music Holds Natl. Meet



United Artists Music's national convention, held December 13-18 in Los Angeles, was highlighted by a staff review of the year's activities as Harold Seider, (sixth from left) president of the publishing firm, met with professional executives Peter Pasternak, Jimmy Gilmer, Suzanne Logan, Danny Strick, Danny Crystal, Barry Bergman, and Allan Tepper.

### Leo Cherne To Speak At NARM Convention

■ CHERRY HILL, N.J.—Responding to the economic situation which is seriously affecting every facet of American life, the National Association of Recording Merchandisers (NARM) will feature Leo Cherne, internationally known economist and political scientist, at its annual Convention, on March 25, at the MGM Grand Hotel in Las Vegas, Nevada. Cherne is an acclaimed international lecturer on economics; a lawyer; a foreign relations specialist; and a philanthropist and social activist who together with Dr. Albert Schweitzer and Dr. Tom Dooley organized MEDICO, a division of CARE.

Cherne's topic "On the Razor's Edge" will discuss the economic and political possibilities for the United States, the Soviet bloc and the Third World, projected against a backdrop of our dependence on imported oil.

Cherne's address will keynote the second general business session of Tuesday, March 25. The Convention opens officially on Sunday, March 23.

### Polydor Taps Brody

■ NEW YORK — Jeff Brody has been named northeast regional marketing manager, Polydor Records, it was announced by Harry Anger, senior vice president, marketing, Polydor Records.

Prior to his appointment, Brody was New York sales manager at Polygram Distribution, which he joined in October, 1977, as a key account salesman. Brody began his record business career in the order and billing department of Malverne Record Distributors in 1967 and eventually rose to the post of Long Island regional salesman when he left in 1973 to join ABC Records as a special account salesman. In his new post, Brody will report directly to Mario De Filippo, vice president, sales, Polydor Records.

### Capitol To Release 'Chicago Trial' LP

■ LOS ANGELES—On January 14, Capitol Records will release a special spoken word double album docu-drama titled "The Chicago Conspiracy Trial."

Produced for Capitol by Nikolas K. Venet, "The Chicago Conspiracy Trial" LP is a live recording of the stage production that has been running at Los Angeles' Odyssey Theatre for nearly a year.

The play and the album recreate the landmark 1969-70 trial by the U.S. Government of eight men charged with conspiring to incite street riots between Chicago Police, the Illinois National Guard and thousands of anti-Vietnam war demonstrators during the August 1968 Democratic National Convention in Chicago.

To record the play, producer Venet reconstructed the Odyssey Theatre's courtroom set in Capitol's large Studio A last October, and recorded two nights of actual performances with live audiences. While the stage production is narrated visually by use of informational slides projected for the audience, the LP features narration by John Stewart, who appears courtesy of RSO Records.

### WEA Intl. Names Cohen To Product Mgmt. Post

■ NEW YORK—Nesuhi Ertegun, president of WEA International, has announced the appointment of Jennifer Cohen to the newly created position of product manager.

In her new post, Cohen will assist in the development of international artists and will act as liaison between WEA International affiliates and the American labels which release product from abroad.

Cohen, a recent graduate of Radcliffe College, was brought to WEA for its management training program in 1978.

# New York, N.Y.

By DAVID MCGEE

■ THE THIRD ANNUAL NEW YORK, N.Y. YEAR-END AWARDS: As is the custom every year at this time, New York, N.Y. presents its own totally unique, totally mind-boggling, absolutely without redeeming social value year-end awards to those people and places who have made the year tolerable. Without further ado . . .

AMERICAN OF THE YEAR: To the man who has done more than any single person to extol the virtues of Old Glory; who has sent his own point-blank, no-nonsense message to the big mulla in Iran ("Take Your Crude and Shove It, Baby"); who has proffered his own unique, mind-boggling theory on the fake death of **Elvis Presley** ("The King Is Free????"); and who, on December 27, in a master stroke, announced his latest "last record" on LeCam (which will be featured prominently next week) entitled "Thank You, Mr. Khomeini." "All of the sneak attacks, Pearl Harbors, Bull Runs, Valley Forges, Bunker Hills, Alamos, World Wars—nothing has brought Americans together like he has." So says **Major Bill Smith**, a real American.

SIMPLE DECLARATIVE SENTENCE OF THE YEAR: What it is.

MAN OF THE YEAR: A neck-and-neck race between **Sammy Vargas** of MCA and **Bill Blankenship** of For the Record in Baltimore was tilted in favor of Vargas by his sponsorship of a late-year feast from RESTAURANT OF THE DECADE Sylvia's Restaurant. Thus the funnyman from MCA nets Man of the Year honors in the closest balloting in history and for the third consecutive time, although he did have to return his first Man of the Year sweater after he was found in violation of the rules. The big question now is why A&M's **Michael Leon** (why doesn't he have a new picture taken?) had the nerve to boast of being a top candidate for this honor? What's he done for humanity lately?

DELICATESSEN OF THE DECADE: Peter's Deli, located across the street from Record World on the Broadway side, captures this award in a breeze. Peter and his trusted crew—most notably **Chef Le Johnny**—have day in and day out provided New Yorkers in general and RW staffers in particular with the finest in international cuisine expertly prepared, handsomely served. What would a day be like without this probing question from Chef Le Johnny: "Want a pickle with that?"

D. W. COOPER AWARD FOR FEATS OF AERIAL DERRING-DO: To the fellow who sat next to RW's **Sophia Midas** on a flight emanating from New York. In short order, this fellow—name still unknown—engaged the comely lass in spirited conversation and won her confidence, if not her heart, to the point where, when she felt nature calling, she asked this . . . this *stranger* to guard her purse! Upon returning to her seat, Midas was shocked and dismayed (perhaps thrilled and delighted, too) to discover the protector of her valuables and the valuables (credit cards, money, keys, various unmentionables) absent—leading to the inescapable conclusion that the brazen fellow had hit the silk at 30,000 feet, never to be heard from again!

THE BORN TOO LATE AWARD: to **Steven "Highpockets" Blauner**, who asked, "What does that mean, 'hit the silk'?"

BEAU BRUMMEL AWARD for the Best Dressed Flashmaker: **David Herscher**, previous winner of the Beau Brummel Award, made a late-season run at the honor this year after being recalled from the team's Macon farm club. He even added a plaster cast to his attire, but alas, the effort was futile. Herscher was edged out in the balloting by RW staff weirdo, **Jeffrey "Rags" Peisch**. In one of his two appearances on the field last season, Peisch stunned friend and foe alike by peeling off his sweat pants to reveal a wrinkled pair of white gym shorts with an equally-wrinkled, taupe-colored pair of boxer shorts peering out from underneath the white. His was perhaps the most audacious debut in Flashmaker history. The man is an athletic supporter.

FLASHMAKERS ROOKIE OF THE YEAR: This most coveted of year-end awards had many worthy candidates. **Miami Steve Van Zandt** started strong for the Flashmakers and was carrying a .500 batting average through the early part of the season before being summoned into the studio by **Bruce Springsteen** and therefore forced to hang it up before playing in the required number of games to be eligible for Rookie honors (how many teams have lost players to Bruce Springsteen?). Good things always happened to the team when **Richard Munk** was in the lineup. Who can forget his throw on a line from centerfield to nail WNEW's **Tom Morrera** at the plate and conclude a 9-2 RW win? Michael Leon has probably been telling people that he is going to be Rookie of the Year, but he didn't play in enough

(Continued on page 30)

## AGAC Announces ASKAPROLine-Up

■ NEW YORK—Sheila Davis, director of special projects of the American Guild of Authors and Composers (AGAC), has announced the January lineup of guest speakers for the guild's Thursday noontime rap sessions for songwriters.

Music industry professionals who will be fielding questions from lyricists and composers will be: January 3, Wanda Ramos, "Radio Doctor" from the Market Research firm of Burkhart & Abrams; January 10, Warren Baker—Music Publisher from Funky Acres Publishing Company; January 17, Bob Currie—A&R director from Screen Gems; January 14, Janet Rosenblatt—co-owner of R&T Recording Studios; and January 31, Lorraine Rebidas—associate director east coast creative services, MCA Music.

The ASKAPRO seminars held at AGAC, 40 West 57th Street, Suite 410, are open to all songwriters. Only a phone call (757-8833) is required to reserve a space.

## Nicky Chinn Explores the Formula

By SAMUEL GRAHAM

■ LOS ANGELES — While most successful songwriters bristle at the merest suggestion that their work adheres to a particular formula, the writing/production team of Mike Chapman and Nicky Chinn point with considerable pride to the formula that has helped them reach the pinnacle of their profession. "We go for the hit," Chinn said recently. "It's our job to serve the act, and they don't care about cover songs or album tracks. They want hits."

And hits they've gotten, especially in the last two or so years. As writers, the Chinnichap partnership has been responsible for Exile's "Kiss You All Over"—one of 1978's biggest single successes — and, more recently, Suzi Quatro/Chris Norman's "Stumblin' In," Tanya Tucker's "Lay Back in the Arms of Someone" and several others. Chinnichap's production aspect has been thriving as well; Mike Chapman's recent works have included Blondie's "Parallel Lines" and "Eat

to the Beat," the Knack's "Get the Knack" (and its number one single, "My Sharona"), and albums by Pat Benatar, Tucker, Quatro and others.

Chinn and Chapman began their collaborations early in the '70s, producing and writing English hits for the likes of Quatro, Sweet, Mud and Smokie. Their roles have become more separate in subsequent years, Chinn explained. "Other than argue," he said, "the only thing Mike and I do together now is write."

Chinn's gradual assumption of a more behind-the-scenes involvement in Chinnichap—effected, in part, because "I've always had a fairly natural talent for the business side of things"—has had no traumatic consequences for him. "I was aware that my role wasn't as glamorous," he admitted, "but it never bothered me. The most important thing to me is the respect of the people I want it (respect) from—like Al Coury, Mo Ostin or whoever, rather than some band's lead singer."

Chinn and Chapman's writing collaborations, he added, are just that: cooperative efforts. "There has never been a song that was written by one of us but had both of our names on it.

"Mike is the ideas man, the melody man," Chinn continued, "and we usually write the lyrics together. We both feel that neither of us is the complete writer, and we also enjoy working together—it's never been a slog."

The Chinnichap song catalogue (administered here by Arista Music) "was built on us as songwriters for years," Chinn said, "but we're serious about the publishing business beyond our own writing." And although "we've

had no big singles by other writers yet," Chinn allowed, "we never discourage an act from writing its own material. If they bring us the hit, terrific—let 'em have it. It doesn't matter if it's us or them doing the writing; the bottom line is the charts. We're not stupid or greedy enough to walk away from the hits."

In a typical Chinnichap production/writing arrangement, "we tend to tailor our writing to a particular artist," Chinn said. "We rarely just write a song and see who it's good for." That kind of specialization, by its very nature, limits potential covers of Chinnichap songs, but "I don't think about covers," he added. "As I said, we go for the hit."

Nevertheless, Chinn confessed, "Mike and I wouldn't mind writing a couple of standards. It's about the only thing that's eluded us—and it's also what will put us into the history books." Nor is Chinn daunted by the fact that the Chinnichap style—described as "teen music," "modern music" or simply "music for the kids"—would seem to preclude the writing of standards. "The Beatles were modern teenage music, and they wrote standards in that idiom. There's no reason why we shouldn't write a standard in our idiom."

Chinnichap's operation is now primarily based in Los Angeles, a situation that Chinn feels has helped effect the team's triumphs in this country. "We still don't know why some of the big, big European hits never made it here," he said, "but our mere presence here now is a help. American record companies need ballbusting—when you call from London it just doesn't have the same impact."

## The Coast

BY SAMUEL GRAHAM & SAM SUTHERLAND

■ BEST OF THE REST—By now, everybody's doubtless had their fill of year-end wrapups, especially with the added topic of an entire decade to work columnists and critics into a list-making lather. COAST will spare its readers our own post-mortem on the '70s, but a few honorable mentions are in order.

First, in a year when holiday gift-giving was inevitably undercut by tight budgets, the greeting card took on new visibility: without six bottles of hootch or a satin disco jacket to bolster lame sentiments, labels, managers and agents apparently tried harder this year. Some used cheesecake, others surrealism, but our favorites had to be **Virgin Records'** multi-purpose card (which covered not only the holiday itself, but other vital events such as the death of one's moose, pure falsehood and delinquent accounts) and the **Hong Kong Cafe's** fortune cookie greeting (which included the astute observation, "When in Chinatown, if not in Hong Kong you in Wong place," alluding to chief competitor **Madame Esther Wong**).

Next, some honor is due those hapless folks faced with actually having to compile all those lists. Summaries of 1979's pop history by the Los Angeles Times and the New York Times both keyed their perspective to the resurgence of new rock styles, but special mention should go to the latter's **John Rockwell** for broadening his view beyond that obvious main theme in order to look at disco, black music and avant garde alliances between jazz and new wave artists.

**APOCRYPHA**—The turn of the decade has also spawned its own humorous sub-genre, the baseless rumor. Apart from recent trade "predictions" made in a film business daily paper by one of its less popular columnists, the urge to send up the future has apparently spread to an unspecified number of publicists and writers.

One nameless—and unsolicited—contributor filed no less than nine items, ranging from the true poop on the **Beatles** reunion (there isn't one, but the boat people are signing with Dark Horse), the **Pope** (good taste forbids further explication) and our favorite, an alleged crack by **Dan Hicks**, former **Hot Licks** mentor. Because Hicks wasn't a **Styx** fan, he'd decided against checking out their Forum date. Our correspondent's analysis? "Hicks Nix Styx Tix."

**GOOD ROCKIN' TONIGHT** — It was billed as "the show they couldn't stop," and those of us who were there agree that it's a lucky thing they couldn't. That's right, we're talkin' "Mambo Beat '80," the all-everything New Year's Eve hoedown held at the fabulous Trouper's

(Continued on page 30)

## ASCAP Gets Oscar



The Los Angeles offices of ASCAP recently received an Academy Award from Patty Washington, the widow of lyricist Ned Washington, who, at one time, was a vice president of ASCAP. Washington presented ASCAP with the Oscar her husband won for the lyric to "High Noon." Shown in front of the permanent display of the Oscar at the ASCAP offices are (from left) Todd Brabec, western regional director for business affairs; George Duhing, ASCAP board of directors; Mrs. Patty Washington; Arthur Hamilton, ASCAP board of directors; Sammy Fain, ASCAP board of directors; and Michael Gorfaine, ASCAP western regional director for repertory.



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## Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ **HAPPY NEW YEAR!** We're in a lighthearted mood this week, first of all because of RW's hiatus, but even more so because of the way the charts are looking. Three current club hits are bulleting up the pop chart—an indication, we hope, of a thawing out and warming up toward disco by pop radio stations. The charmed cuts are: **Isaac Hayes'** "Don't Let Go," the **Spinners'** revival of "Workin' My Way Back to You," produced by **Michael Zager**; and **Shalamar's** "The Second Time Around," which crowns a sudden hot streak for the label (more on that below). We've been through a period of some instability, but one fact remains as true as ever: clubs and club DJs discover hits. Club goers are an involved, often passionately committed, audience that deserves as much recognition and support as possible from radio and record labels.

**TWO STANDOUT ALBUMS:** Almost all of **Cheryl Lynn's** second, "In Love" (Columbia), has a dance rhythm undertow which yields several possible disco cuts. **Barry Blue's** production is glossy and hectic (as was his work with Heatwave) and, with a voice like Lynn's, he doesn't have to spare one bit of power. She sings in big, lusty, joyful shouts that create instant peaks on "Keep It Hot" (5:24), which changes tempo in an unexpected jazz flute break and "Feel It" (5:04), a churning, slightly overrushed but very charged-up cut. Slowed down a bit, it's a perfect invitation to "shake your body and feelit-feelit-feelit." Lynn's startling range is all the more impressive considering her total command: she modulates skillfully on the midtempo "Love Bomb" (4:08), amid explosions and a scatter of synthesizer bits; and in "Hide It Away" (4:33) it's a joy to hear her burst into a high wail. We hope a disco disc will follow soon, although it's tough to choose only two cuts. Be that as it may, "In Love" is one of the indispensable mid-winter releases. Cheryl Lynn is way past the adjective "promising;" she has delivered.

Also offering a number of inviting cuts is the self-titled debut album of **Kocky**, a west coast group on Windsong. Their music is a merger of fluid rhythm and pop harmonies along the lines of One Way. A disco disc has already been released, containing a version of "Remone" that's slightly longer (5:56) than the album cut. Glowing with lush harmony, "Remone" 's loose, almost improvisational feel is shared by "Just Keep On Dancin'" (4:17) and "So Glad I Found You" (4:27), both sporting clean, stylish playing. Finally: "Hold On to That Groove" (5:42), a slightly harder dance cut. There's not a great deal of orchestral dressing up here; little is needed with such smooth rhythm and vocal scoring. The result is a very tasteful, unpressured bunch of songs.

**DISCO DISCS:** New releases are headed by welcome new efforts

from familiar names. Dynasty enjoyed regional chart success with their last, "I Don't Wanna Be a Freak"; two more cuts from their latest album, "Your Piece of the Rock," are now back-to-back on Solar disco disc, and they sound like the biggest hits yet. "Satisfied" and "It's Still a Thrill" (no times listed) are R&B songs at heart, punched up for disco with unobtrusive percussion and breaks that never get in the way of melody or message. Both score lots of points on excellent vocal scoring, with mixed voices trading lines and answers back and forth: "How does it feel?/I'm satisfied." Just right for the current taste. (Note: the **Whispers'** "And the Beat Goes On" is also now available on Solar disco disc. The cut hit hard and fast over the holidays and is one of the very strongest of the current up-and-comers. At this point, it seems that Solar's production principals can do no wrong.) **Debbie Jacobs** is also back with new material: "High On Your Love" (5:27) is again produced by **Paul Sabu**, appearing on MCA disco disc. The song is a come-and-get-it call, arranged in Sabu's standard style, with jabbing clavinet and strings, as punchy and bright as ever. DJ Rusty Garner mixed; he makes a guitar (or synthesizer...?) jump out of the music almost tangibly. Added attraction on the flip is a remixed version of "Hot Hot (Give it All You Got)" from last summer's "Undercover Lover" album, which gives Jacob's vocal more presence and is much better paced, in general.

From recent industry activity, it's fairly easy to foresee a resurgence of the independent label and the import disc as important sources for disco, given the more cautious release policies of American major labels. Two independent releases are catching our ears this week. New York's Reflection label attracted sporadic interest in their first release, **Jeree Palmer's** "Late Night Surrender;" and of their current series of disco discs, our favorite is "What You Won't Do For Love," by **Denie Corbett** (7:36/5:10). It's not the Bobby Caldwell hit, but a different song entirely that gets a really springy treatment. A clatter of percussion accompanies Corbett's calls and shouts, and good synthesizer, guitar and string works fills out the arrangement. This well-developed production puts everything in the right place (except for a spoken break that reverberates uneasily with the feel of "Rapper's Delight")—it could possibly duplicate the indie-label success of Tasha Thomas' "Shoot Me." Brooklyn's BC label bows **Sweet Touch** this week, a studio group led vocally by **Jocelyn Shaw**. (Shaw is also lead singer on Inner Life's hit, "I'm Caught Up.") Their disco disc debut is called "Live it Up" (6:23), and, like many small-label productions, the cut's best point is a raw, stomping rhythm track with lots of spontaneous energy. Boston DJ **Joe Iantosca** contributes a jumpy, colorful mix that gives a big kick to the syndrum break.

**FUSION:** Three DOR entries, proven as album cuts in the rock clubs, are now available, remixed, on disco disc. **Talking Heads'** "I Zimbra" (3:55) has been reedited by producer **Brian Eno** to provide a very mixable percussion intro and a swirling phased coda. On the two-cut flip: the incisive "Life During Wartime," another long-lived dance rock fave from the "Fear of Music" album, on Sire. **David Bowie's** "John I'm Only Dancing" has reappeared on RCA disco disc, this version recorded in 1975, at the sessions that produced the hit "Fame." Not surprisingly, Bowie's interpretation of disco is rather jarring and the mix a bit flat, but it could be workable, according to your crowd. On the flip: "Golden Years," in the album version. Off the wall entirely: **Marianne Faithfull's** acid "Broken English" (5:59), a real mindbender on Antilles disco disc, through Island. Very simple,

(Continued on page 17)

# Discotheque Hit Parade

(Listings are in alphabetical order, by title)

## BENTLEY'S/NEW YORK

DJ: BILL CARROLL

AND THE BEAT GOES ON/OUT OF THE BOX/  
CAN YOU DO THE BOOGIE—Whispers—Solar  
DEPUTY OF LOVE—Don Armando's Second  
Avenue Rhumba Band—ZE/Buddah  
DON'T STOP THE FEELING—Roy Ayers—Polydor  
FAN THE FIRE—Eugene Record—WB  
HAVEN'T YOU HEARD—Patrice Rushen—Elektra  
I'VE FOUND LOVE—Deniece Williams—ARC/  
Columbia  
JUST A TOUCH OF LOVE—Slave—Cotillion  
JUST FOR FUN/VERTIGO/RELIGHT MY FIRE—  
Dan Hartman—Blue Sky  
KEEP IT HOT—Cheryl Lynn—Columbia (LP cut)  
LOVE INJECTION—Trussel—Elektra  
LOVE YOU MADLY/TONIGHT I'M ALRIGHT/  
I SHOULD LOVED YA—Narada Michael  
Walden—Atlantic  
RUNNING FROM THE LAW/LOWDOWN  
DANCING/WEAR IT OUT—Stargard—WB  
SEXY DANCER/I WANNA BE YOUR LOVER—  
Prince—WB  
SMACK DAB IN THE MIDDLE—Janice McClain  
—WB/RFC  
WHEN I FIND YOU LOVE—Jean Carn—  
Phila. Int. (LP)

## MUSIC HALL/SAN FRANCISCO

DJ: LESTER TEMPLE

ABOVE AND BEYOND—Edgar Winter—Blue Sky  
AND THE BEAT GOES ON—Whispers—Solar  
BROKEN ENGLISH/WHY D'YA DO IT—  
Marianne Faithfull—Antilles  
CAN'T STOP DANCING—Sylvester—Fantasy  
(EVERYBODY'S) DANCING ALL OVER THE  
WORLD—Busta Jones—Spring  
GOOD TO ME—THP—Atlantic (LP)  
HAVEN'T YOU HEARD—Patrice Rushen—Elektra  
I SHOULD LOVED YA—Narada Michael  
Walden—Atlantic  
LOVE INJECTION—Trussel—Elektra  
LOVE MACHINE—Tempest Trio—Marlin  
ONLY LOVE CAN MAKE IT RIGHT/LIVING  
TOGETHER—Jet Brown—Polydor  
SMACK DAB IN THE MIDDLE—Janice McClain  
—WB/RFC  
STRAIGHT FROM THE HEART—Loose Change—  
Casablanca  
VERTIGO/RELIGHT MY FIRE—Dan Hartman—  
Blue Sky  
YOU KNOW HOW TO LOVE ME—Phyllis  
Hyman—Arista

## HIPPOTAMUS/BALTIMORE

DJ: NECI WILLIAMS

AND THE BEAT GOES ON—Whispers—Solar  
BIG FUN—Shalamar—Solar (LP)  
DON'T CRY FOR ME ARGENTINA—Festival—  
RSO  
FAN THE FIRE—Eugene Record—WB  
HAVEN'T YOU HEARD—Patrice Rushen—Elektra  
JET BROWN—Jet Brown—Polydor (LP)  
SING, SING, SING/IN THE MOOD—Charlie  
Calello Orchestra—Midsong  
SMACK DAB IN THE MIDDLE—Janice McClain  
—WB/RFC  
THE DANCE OF LIFE—Narada Michael Walden  
—Atlantic (LP)  
TIGER TIGER—Gregg Diamond Bionic Boogie—  
Polydor  
TWILIGHT ZONE—Manhattan Transfer—Atlantic  
VERTIGO/RELIGHT MY FIRE—Dan Hartman—  
Blue Sky  
WHEN I FIND YOU LOVE—Jean Carn—  
Phila. Int. (LP)  
YOU GOT ME DANCING IN MY SLEEP—  
Frisky—Vanguard  
YOU KNOW HOW TO LOVE ME—Phyllis  
Hyman—Arista

## JOCKEY CLUB/PHOENIX

DJ: MEL FREEMAN

AND THE BEAT GOES ON—Whispers—Solar  
CAN'T STOP DANCING—Sylvester—Fantasy  
DANCE YOURSELF DIZZY—Liquid Gold—  
Parachute  
GOT TO LOVE SOMEBODY—Sister Sledge—  
Cotillion  
I CAN'T HELP MYSELF (SUGAR PIE, HONEY  
BUNCH)—Bonnie Pointer—Motown  
I WANNA BE YOUR LOVER/SEXY DANCER—  
Prince—WB  
MANDOLAY—La Flavour—Sweet City  
ON THE RADIO—Donna Summer—  
Casablanca  
SECOND TIME AROUND—Shalamar—Solar  
SMACK DAB IN THE MIDDLE—Janice McClain—  
WB/RFC  
THE VISITORS—Gino Soccio—WB/RFC  
VERTIGO/RELIGHT MY FIRE—Dan Hartman—  
Blue Sky  
WEAR IT OUT—Stargard—WB  
WILLIE AND THE HAND JIVE—Rinder and  
Lewis—AVI  
YES I WILL—C.O.D.—Casablanca



# Record World Disco File Top 50

DECEMBER 29, 1979

DEC. 29	DEC. 22		WKS. ON CHART
1	1	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"★) JZ 36302 (CBS)	7
2	3	THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"/LP cut) YD 11733/BXL1 3479 (RCA)	10
3	5	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/MCA (12"★) 5103	6
4	4	WEAR IT OUT STARGARD/Warner Bros. (12"★) BSK 3386	13
5	7	I WANNA BE YOUR LOVER PRINCE/Warner Bros. (12"★) BSK 3366	8
6	2	NO MORE TEARS (ENOUGH IS ENOUGH) DONNA SUMMER/ BARBRA STREISAND/Casablanca/Columbia (12") NBD 20199	10
7	10	CAN'T STOP DANCING SYLVESTER/Fantasy (12"★) F 79010	7
8	8	BODY LANGUAGE/WORKIN' MY WAY BACK TO YOU/ FORGIVE ME, GIRL SPINNERS/Atlantic (12"★) SD 19256	9
9	11	SMACK DAB IN THE MIDDLE JANICE McCLAIN/Warner Bros./RFC (12") DRCS 8893	6
10	6	DEPUTY OF LOVE DON ARMANDO'S SECOND AVENUE RHUMBA BAND/ZE/Buddah (12") ZEA 12003 (Arista)	12
11	12	ON THE RADIO DONNA SUMMER/Casablanca (LP cut) NBLP 2 7189	5
12	15	I'M CAUGHT UP INNER LIFE/Prelude (12") PRLD 519	9
13	9	DON'T LET GO ISAAC HAYES/Polydor (12"★) PD 1 6224	12
14	13	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425	15
15	14	ROCK IT DEBORAH WASHINGTON/Ariola (12"★) SW 50066	8
16	23	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12") AL 9509	7
17	17	(EVERYBODY'S) DANCING ALL OVER THE WORLD BUSTA JONES/Spring (12") 4366 (Polydor)	6
18	28	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12"★) 6E 243	3
19	19	STRAIGHT FROM THE HEART/ALL NIGHT MAN LOOSE CHANGE/Casablanca (12"★) NBLP 7189	5
20	21	BODYSHINE/SLAP SLAP LICKEDY LAP INSTANT FUNK Salsoul (12"★) SA 8529 (RCA)	5
21	25	MUSIC ONE WAY FEATURING AL HUDSON/MCA (12"★) 3178	5
22	27	EVITA FESTIVAL/RSO RS 1 3061 (entire LP)	4
23	31	LOVE INJECTION TRUSSEL/Elektra (12") AS 11435	3
24	18	NIGHT DANCER JEANNE SHY/RSO (12") RSS 308	10
25	22	I WANNA ROCK YOU/BABY BLUE GIORGIO MORODER/ Casablanca (12"★) NBLP 7169	15
26	16	LOVE MESSAGE/GLIDE/NUMBER ONE MUSIQUE/Prelude (12"★) PRL 12172	10
27	33	DANCE YOURSELF DIZZY LIQUID GOLD/Parachute (12") RRD 20527 (Casablanca)	5
28	34	DISCO POWER/HOT LOVER U.N./Prelude (12"★) PRL 12168	4
29	30	ROCK WITH YOU/DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic (12"★) FE 35745	19
30	42	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929 R1	2
31	29	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill (12") 542	11
32	20	HARMONY/OOH LA LA SUZI LANE/Elektra (12"★) 6E 207	19
33	38	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW SCOTT ALLEN/TK (12") TKD 426	4
34	35	LOVE RUSH ANN-MARGRET/Ocean/Ariola (12") OR 8911	5
35	26	LADIES' NIGHT KOOL & THE GANG/De-Lite (12"★) DSR 9513 (Mercury)	17
36	45	WILLIE AND THE HAND JIVE/LOVE POTION #9 RINDER AND LEWIS/AVI (12"★) 6073	2
37	40	TAKE ALL OF ME BARBARA LAW/Pavillion (12") 4Z8 6401 (CBS)	4
38	43	ROCK AROUND THE CLOCK/MOSKOW DISKOW TELEX/ Sire (12") DSRS 8896 (WB)	2
39	49	READY FOR THE 80'S VILLAGE PEOPLE/Casablanca (12"★) NBLP 2 7183	2
40	—	THANK GOD THERE'S MUSIC/I CAN'T DANCE WITHOUT YOU THEO VANESS/Prelude (12"★) PRL 12173	1
41	32	ROLLER SKATIN' MATE PEACHES AND HERB/Polydor/MVP (12"★) PD 1 6239	6
42	24	SADNESS IN MY EYES/BOYS WILL BE BOYS DUNCAN SISTERS/Earmarc (12"★) EMLP 4001 (Casablanca)	14
43	39	YOU CAN GET OVER STEPHANIE MILLS/20th Century Fox (12") TCD 99 (RCA)	8
44	36	PUT YOURSELF IN MY PLACE/I DON'T NEED NO MUSIC T.J.M./Casablanca (12"★) NBLP 7172	—
45	—	WE'RE GONNA ROCK SABU/Ocean (12"★) SW 49902	—
46	44	HOW HIGH SALSOUAL ORCHESTRA FEATURING COG... Salsoul (12") SG 30... (Polydor)	11
47	48	GOOD TO ME THP/Atlantic SD 19257 (entire LP)	3
48	—	MANDOLAY LA FLAVOUR/Sweet City (12"★) ... (Polydor)	1
49	—	LOVE GUN RICK JAMES/Gordy (12"★) ... (Motown)	1
50	41	DANCE TO THE MUSIC SLY STONE ... (12"★) JE 35974	8

(★ non-commercial 12", • discontinued)

## Disco File (Continued from page 16)

danceable rhythm; but will the message work? Note also the reggae-ish, profane "Why D'ya Do It," on the flip.

NOTES: Ready for immediate release: the disco disc version of **Sister Sledge's** "Got to Love Somebody," on Cotillion; a pair of ten-minute edits from **Festival's** "Evita" adaptation, prepared by producer **Boris Midney** and New York DJ **Sharon White**. Our favorite non-disco album of the moment, and essential listening for everyone: **Millie Jackson's** "Live and Uncensored," a Spring double album. Her most notorious raps are all here, greatly altered with spontaneous adlibs renewing the surprise and pleasure: Jackson offers in-depth discussion of daytime television fiction ("All the Way Lover"/"The Soaps"); she also has the only word on whether or not to give it up "A Moment's Pleasure" and, ultimately, proves her ability to move as well as titillate, with an unexpected, powerful show of emotion ("Be a Sweetheart"/"Didn't I Blow Your Mind"). And: all our love to a good friend, **Neci Williams**, who took the plunge with **Olin Crowder**, just before Christmas, in Baltimore.

## Polydor Fetes Isaac Hayes



Polydor recording artist Isaac Hayes, whose new album and single are titled "Don't Let Go," was recently feted in Detroit by Polydor Records to mark the fact that "Don't Let Go" received its initial boost from the Detroit market on both a radio and merchandising level. Pictured celebrating Isaac's success are (from left): Barry Ginsburg, midwest regional promotion, Polydor Records; Isaac Hayes; Olga Chokreff, midwest regional promotion manager, Polydor; and Ken Bell, midwest regional promotion, special market, Polydor Records.

# WB Music Moves Its Print to NY

By PAT BAIRD

■ NEW YORK — The business, and the art, of printing the works of contemporary songwriters was once the mainstay of the music publishing business. Over the past decade or so, however, that aspect of the increasingly complicated music publishing industry has been maintained by only a handful of major publishers. (There are still a number of companies that deal primarily or exclusively with the printing of educational material for the teaching of music for academic orchestras and bands.)

Ed Silvers, chairman of Warner Brothers Music, is particularly proud that as a "full-service publisher" Warner Bros. not only still includes print as a large part of the company's operation but that the company has, over the past seven years, increased its print division revenues from "\$700 or \$800 thousand a year to about \$10 million." Additionally, as a primarily west coast based company, Silvers has determined to make New York City the center of the print division and plans now to expand professional activities here as well.

During a recent stop in N.Y., Silvers was asked about the continuing shrinkage in the number of print publication companies.

"I think that's happened from attrition," he said, "due to the fact that the economy was off slightly and the print business, for most publishers, is only marginally profitable. It is not profitable at all until you've reached a certain size, a certain gross, that puts your overhead into line. It costs a small company as much to run a warehouse operation as it costs a large company, proportionately. In times when there isn't an automatic growth cycle, those companies get killed and there will be less yet to come. I learned the hard way. I made a ton of mistakes but I had, fortunately, a very good mechanical and performance income to make up for all the mistakes I made in print."

Since the rock explosion of the '60s, and the simultaneous proliferation of rock cover bands, the demand for first class matching album folios has been high. The production of such material is expensive and Silvers now finds it necessary to own and maintain printing as well as warehouse facilities.

"It's not a business I'm thrilled about," he said, "but I'm doing so much printing now, I may be forced to get into the printing business. We have some printing facilities but not the big web

presses needed to do the first line books. That's something I'm considering now. If you think the printing publications business is marginal, the printing business itself is extremely marginal. Your equipment is completely antiquated in three years.

"We have plans of becoming a giant print company. We are already very, very large, but I think we could double or triple. I'd like to get them (sheet music and folios) out more promptly and I'd like also to have quality control. If it were in the framework of our production department that they could just walk across the way to the printing press and see stuff coming off the presses, we wouldn't have to send things back and forth between New York and Los Angeles with corrections."

The production of sheet music and folios, from the often intricate musical arrangements to the cover art work, is a demanding job. As artists and songwriters grow in sophistication, the quality of their print representation becomes more and more important.

"We have a very expensive warehouse," Silvers stated, "and a very well run one at that. We also do very expensive publications. We found that the quality is really appreciated by the buyers and they're willing to pay for it. They're willing to buy in greater numbers. We do first class books and the art work is incredibly good. We have a house art department and we do as much as we can in-house. We've won most of the graphic awards that have been given in the industry over the past six years. It certainly attracts the artists to us. Every major artist, I think, is terribly concerned about the way they look in print. There's something about a book that's different from a record. We're the standard for the industry in quality."

Silvers feels that his association with Warner Bros. Music has given him the opportunity to work in every area of music publishing.

"Most publishers are not full-line publishers," he explained. "By full-line publishers I mean owning their own foreign companies, having their own professional staffs and producers and artists and having a print operation. Most publishers farm out a lot of rights. They make foreign deals where they really don't control foreign companies so they never get foreign expertise. They also license their print rights to companies like us because they know they can't afford to start their own print

companies from scratch. It would eat up every bit of profit they'd gain from mechanical performances.

"One of the reasons I was interested in Warner Bros. when they wanted to buy my companies is that I would have the opportunity to run a full-line publishing company. You can't get the knowledge until you're really there. You can't get the knowledge from books because none of the books describe the publishing business as it really is."

Silvers is concerned that, while the company's print operation is headquartered in New York and there is a fully staffed professional department here, Warner Bros. Music still has a west coast image.

"We are doing more in New York in terms of a major executive being here," he said. "I spent six months last year living in N.Y. and it worked very, very well."

"When we re-arranged the company and I became chairman and Mel Bly became president, part of the commitment from Mel was that he would spend a great deal of time in N.Y. Mel will spend certainly four months a year in N.Y. operating out of this office supervising print, picking up new acts and new writers. There's a lot happening in New York and, from our point of view, nobody in the music publishing business is dominating N.Y. in any extent at all, not even the totally New York based companies. Our whole print business is here in New York and we are going to intensify and may add more creative personnel."

## On the Air



Arista Records president Clive Davis appeared in a thirty-second television commercial, stressing the lasting value of recorded music as holiday gifts, and featuring seven current Arista hit LPs. The spot, which aired in New York and Los Angeles in December, on such programs as "Saturday Night Live" and "The Tonight Show," was written by Arista's creative services department and filmed at Sam Goody's Sixth Avenue store.

## Grammys Set for Radio Broadcast

■ LOS ANGELES — The National Academy of Recording Arts and Sciences has announced that the 22nd Annual Grammy Awards will receive national coverage via a syndicated radio network through an exclusive production agreement with Los Angeles-based TM Productions. Distribution of the programming is being handled by Dallas-based TM Productions. Radio stations from coast-to-coast will broadcast a package of various Grammy-oriented programs.

Produced in cooperation with the Recording Academy, the special series of radio programs will feature as in-person guests many of the nominated recording stars and presenters who will participate in the CBS televised program. The radio programming includes a three hour special that previews the contemporary nominated music and artists to air the weekend prior to the CBS televised Grammy Award presentations; 90-second programs spotlighting Grammy nominees, to air daily beginning 1 1/2 weeks prior to the presentation; exclusive live on-the-scene celebrity interviews and reports from the Shrine Auditorium the day of the awards ceremony; and culminates with a planned live stereo radio simulcast of the CBS televised awards presentation on February 27 from the Shrine Auditorium in Los Angeles. Kenny Rogers will host the Grammy Awards program.

Gary Standard is executive producer, with Gary Kleinman serving as producer, and production assisted by Barry Koff and Susanella Rodgers.

## Club Review

# The Slits Open at Hurrah

■ NEW YORK — With a New Year's Eve date at Hurrah, the Slits confirmed their reputation as one of the most important groups to emerge from England since the watershed year of 1976 that produced the Clash and Sex Pistols.

Like ex-Pistol John Lydon's Public Image Limited, the Slits are as important for what they represent as for the sound they produce. The Slits is an all female group that does not conform to any traditional rock stereotypes/male fantasies. They are neither a Phil Spector "girl group" nor heavy metal male clones. They do make a bold feminist statement.

Seeing the Slits is a little like participating in a primitive, ethnic ritual. The music and performance are refreshingly crude, devoid of the slickness and vague xerox flavor that characterizes so many pop groups today. The Slits' music is a Sushi bar oasis in a McDonald's wasteland.

The individual contributions of the group members are of a similar undiluted nature. Singer Ari, bassist Tessa and guitarist Viv Albertine with dread lock anti-coiffures, are less coquette than the Wild Man of Borneo. These women are not the typical inhabitants of male daydreams and their unrestrained approach is one of the most invigorating statements pop culture has made

in: sometime. They move and rocket around the stage driven by their own crazed muses rather than in homage to a thousand faceless pop stars.

The three Slits were joined by drummer Bruce Smith, on loan from the Pop Group, and Penny Tobin, who played congas, keyboards and saxophone. These musicians added a certain stability to the mix, giving some of the Slits' songs a sharp, almost singalong quality. Guitarist Keith Levene from Public Image joined for the evening's final two selections and left one hungry for that group's first American appearance.

Hitting high spots with "Typical Girls," from their American album, "Cut" and a driving "Heard It Through The Grapevine," the Slits poured on a heavy rhythm melange of reggae, rock, funk and disco. Lead singer Ari, who speaks with an English regional / class accent thick enough to resemble Jamaican patois, commented before a song: "What's all this about disco being dead? The disco that's dead is the stuff that's always been dead, and the disco that's alive is . . . music for the troops!"

The Slits are raw enough to be both powerful and unique—a white group that can effectively play funk, disco and reggae and generate maximum heat.

Steven Blauner

## Radio Replay

(Continued from page 12)

Marshall's audition scripts became a "WKRP" episode which aired in early December. In it, traffic manager Bailey Quarters (Jan Smithers) tries to break into the news department, a plot line that appealed to Wilson because he felt Smithers' character needed expansion.

Marshall made his "WKRP" acting debut in the Christmas episode, playing the "Hitchcock"-sized part of a delivery man and speaking two lines. (The RADIO REPLAY drama desk called his performance "moving.")

Steve Marshall is the only member of the show's six-person writing team with radio experience. "I sort of keep them honest," he says. Nonetheless, the show doesn't attempt to go too far inside radio. "The radio station is the backdrop. In the course of the show, we see what people do at a radio station, but that's not the show." And, as the radio pros who are the series' most loyal audience know, "We take certain liberties for dramatic reasons. There are no headphones, no muting on the mike switch." The November episode that had WKRP's staffers sweating over the arrival of a rating book was "the most radio-conscious show we've done," Marshall says.

How has he adjusted to his new working life? "The pace is so much greater in television. In radio, you're trying to maintain the quality of your product; in television it's really a different product every week. We start a new show Monday morning, and it has to be finished Friday night, no matter what."

And as for regrets: "My feeling when I left radio was that my occupation is now television writer. If this ends, I'll look for another writing job."

## Cover Story:

# Styx: Rocking into the '80s

■ Without a doubt, one of 1979's biggest success stories belonged to the hard-rocking quintet Styx, whose latest A&M album, "Cornerstone," maintained its position as RW's #3 album for a remarkable nine consecutive weeks—not to mention a couple of additional weeks in the top five, including the LP's current #4 status. But despite this impressive performance, the midwest-based band still labors in relative anonymity. Ask anyone except the loyal multitudes who have also made Styx a top concert attraction just who these guys are, and chances are that your inquiry will be met with little more than a blank stare.

For the record, so to speak, Styx is twin brothers John and Chuck Panozzo (drums and bass, respectively), Dennis DeYoung (keyboards), Tommy Shaw (guitar) and James "JY" Young (guitar). "Cornerstone" is their ninth album; by some accounts, the group's sales in the decade just ended amounted to more than 12 million albums. There have been singles as well: "Lady," the one that went from local hit status in Chicago to eventual national prominence; "Come Sail Away," another top 10 entry; "Blue Collar Man"; and, of course, the current smash, "Babe," a number one single in 1979. This band has come a long way in the two short years following its first appearance as a concert headliner, at Montreal's Forum in 1977.

The nucleus of Styx came together as early as 1973, when the Panozzos and DeYoung first pooled their resources in Chicago. Young and fellow guitarist John Curulewski (later replaced

by Shaw) had come aboard by 1968, and the five of them played a host of local dates as the Tradewinds. The switch to Styx, James Young has recalled, came simply because "it turned out to be the only name we tried that none of us hated."

The group's first four albums were released via the Wooden Nickel label; their first A&M album, "Equinox," came in 1975, followed in order by "Crystal Ball," "The Grand Illusion," "Pieces of Eight" and now "Cornerstone." Through it all, they have developed into a potent concert attraction; even in these lean times, they sell out giant venues with ease. As DeYoung told Circus magazine not long ago, Styx "can draw 22,000 people in a totally depressed market, sell out Madison Square Garden, and be the closest thing to Beatlemania in Philadelphia that you'll see in your life." Nice work if you can get it, he might have added.

## Royal Marketing Bows

■ BLUE SPRINGS, MO. — Sam Mehaffie has announced the formation of Royal Marketing Service and its subsidiary Tel-Marketing Service. Royal Marketing Service is a national sales representation firm, with Tel-Marketing Service as a main division specializing in phone representation to the Christian bookstores and distributors.

Mahaffie most recently worked with the Avant Sales Corp. and prior to that was vice president of sales for the Benson Company. Royal Marketing Service address is 1309 South 23rd St., Blue Springs, Mo. 64015.

## American Music Awards (Continued from page 6)

low and Kenny Rogers; for favorite female vocalist: Olivia Newton-John, Barbra Streisand and Donna Summer; for favorite duo, group or chorus: the Bee Gees, Cheap Trick and Supertramp; for favorite single: "Bad Girls" (Donna Summer), "Da Ya Think I'm Sexy" (Rod Stewart) and "My Sharona" (the Knack); for favorite album: "Bad Girls" (Donna Summer), "In Through The Out Door" (Led Zeppelin) and "Spirits Having Flown" (the Bee Gees).

### Country

Nominated for favorite male vocalist are: Waylon Jennings, Willie Nelson and Kenny Rogers; for favorite female vocalist: Crystal Gayle, Barbara Mandrell and Dolly Parton; for favorite duo, group or chorus: the Oak Ridge Boys, Kenny Rogers & Dottie West and the Statler Brothers; for favorite single: "Amanda" (Way-

lon Jennings), "Every Which Way But Loose" (Eddie Rabbitt) and "Sleepin' Single In A Double Bed" (Barbara Mandrell); for favorite album: "The Gambler" (Kenny Rogers), "Greatest Hits" (Waylon Jennings) and "When I Dream" (Crystal Gayle).

Nominated for favorite male vocalist are: Michael Jackson, Rick James and Teddy Pendergrass; for favorite female vocalist: Gloria Gaynor, Stephanie Mills and Donna Summer; for favorite duo, group or chorus: Chic, the Commodores and Earth, Wind & Fire; for favorite single: "Don't Stop Till You Get Enough" (Michael Jackson), "Ladies' Night" (Kool & The Gang) and "Reunited" (Peaches & Herb); for favorite album: "Midnight Magic" (the Commodores), "Off The Wall" (Michael Jackson) and "Teddy" (Teddy Pendergrass).

# Record World Singles 101-150

DECEMBER 29, 1979

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

# Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

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

RECORD WORLD JANUARY 12, 1980

# Record World Singles



DECEMBER 29, 1979

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

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



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

## CHARTMAKER OF THE WEEK

83	—	<b>VOLCANO</b> JIMMY BUFFETT MCA 41161	1
84	—	<b>FLIRTIN' WITH DISASTER</b> MOLLY HATCHET/Epic 9 50822	1
85	—	<b>THE SECOND TIME AROUND</b> SHALAMAR/Solar 11709 (RCA)	1
86	—	<b>HOLDIN' ON FOR DEAR LOVE</b> LOBO/MCA/Curb 41152	1
87	91	<b>TAKIN' IT BACK</b> BREATHLESS/EMI-America 8020	3
88	96	<b>GOODNIGHT MY LOVE</b> MIKE PINERA/Spector 0003	2
89	—	<b>TRUST ME</b> CINDY BULLENS/Casablanca 2217	1
90	—	<b>I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS/Mercury 57011	1
91	—	<b>SPARKLE</b> CAMEO/ Chocolate City 3202 (Casablanca)	1
92	—	<b>PEANUT BUTTER TWENNYXINE FEATURING LENNY WHITE</b> / Elektra 46552	1
93	55	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON/ Epic 9 50747	1
94	—	<b>WONDERFUL CHRISTMASTIME</b> PAUL McCARTNEY/ Columbia 1 11144	1
95	—	<b>YOU KNOW HOW TO LOVE ME</b> PHYLLIS HYMAN/ Arista 0464	1
96	81	<b>BACK UP AGAINST THE WALL</b> ATLANTA RHYTHM & BLUES POLYGRAM 2039	4
97	—	<b>ROCKIN' INTO THE NIGHT</b> 38 SPECIAL/Atlantic 3629	1
98	78	<b>GLIDE</b> PLEASURE/Fantasy 874	4
99	70	<b>MISTRUSTED LOVE</b> MISTRESS/RSO	5
100	92	<b>STRANGER</b> LTD/A&M 2192	4



PRODUCERS & PUBLISHERS ON PAGE 20

# Record World Album Airplay

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

DECEMBER 29, 1979

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## FLASHMAKER OF THE YEAR



**BREAKFAST IN AMERICA**  
SUPERTRAMP  
A&M

### TOP FM PICKS OF '79

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

### WNEW-FM/NEW YORK

**RICHARD NEER/MARYANNE McINTYRE**

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

### WPIX-FM/NEW YORK

**DAN NEER**

**ARMED FORCES**—Elvis Costello—Col  
**FEAR OF MUSIC**—Talking Heads—Sire  
**REGGATA DE BLANC**—Police—A&M  
**ASH**—Epic  
**NINE**—Elektra

### WECN-FM/NEW YORK

**TONY BERARDINO/GRAM**

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

### WLIR-FM/LONG ISLAND

**DENIS McNAMARA/LARRY KLEINMAN**

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

### WBAB-FM/LONG ISLAND

**MARTY CURLEY**

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

### WCOZ-FM/BOSTON

**BOB SLAVIN**

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

### WAAF-FM/WORCESTER

**DAVE LEE AUSTIN/PAUL LEMIEUX**

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

### WPLR-FM/NEW HAVEN

**ED MICHAELSON**

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

### WBLM-FM/MAINE

**JOSE DIAZ**

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

### WQBK-FM/ALBANY

**JOHN COOPER/DAN BOYLE**

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

### WCMF-FM/ROCHESTER

**BILL MARTIN/TED EDWARDS**

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

### WAQX-FM/SYRACUSE

**ED LEVINE**

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

### WOUR-FM/UTICA

**TOM STARR/ROBIN SHERWIN**

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

### WMJQ-FM/ROCHESTER

**BERNIE KIMBEL**

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

### WMMR-FM/PHILADELPHIA

**JEFF POLLACK**

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

### WYDD-FM/PITTSBURGH

**JIM KINNEY**

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

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

**DAVID EINSTEIN**

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

### WQDR-FM/RALEIGH

**RON PHILLIPS**

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

### ZETA 7-FM/ORLANDO

**DAVID SOUSA/BILL MIMS**

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

### WSHE-FM/FT. LAUDERDALE

**MICHELE ROBINSON**

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

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## WMMS-FM/CLEVELAND

JOHN GORMAN/KID LEO

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

## WABX-FM/DETROIT

JOHN DUNCAN/ERIC GOLDBERG

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

## WWW-FM/DETROIT

MARK McEWEN

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

## Y95-FM/ROCKFORD

LES COOK

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

## KSHE-FM/ST. LOUIS

SHELLEY GRAFMAN

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

## WKDF-FM/NASHVILLE

JOHN BRYANT

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

## WQFM-FM/MILWAUKEE

PAUL KELLEY

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

## KQRS-FM/MINNEAPOLIS

TAC HAMMER/MARI SOLLUM

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

## KZEW-FM/DALLAS

DORIS MILLER

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

## KLOL-FM/HOUSTON

PAUL RIANN

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

## KFML-FM/DENVER

IRA GORDON

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

## KBPI-FM/DENVER

PHIL STRIDER

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

## KAWY-FM/WYOMING

CRAIG MARTIN/JOHN LOGAN

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

## KOME-FM/SAN JOSE

DANA JANG

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

## KSJO-FM/SAN JOSE

PAUL "LOBSTER" WELLS

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

## KWST-FM/LOS ANGELES

STEVE DOWNES/TED HABECK

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

## KNAC-FM/LONG BEACH

DENISE WESTWOOD/PAUL FUHR

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

## KMEL-FM/SAN FRANCISCO

BOBBY COLE/PAUL VINCENT

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

## KZOK-FM/SEATTLE

ARMAND CHIANTI/BRAD HOFFMAN

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

## KZEL-FM/EUGENE

PEYTON MAY/JIM SVARICK

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

Tracy Mitchell, Program Director **KJR** Seattle, Wash. □ John Sherman, Asst. Program Mgr. **KJRB** Spokane, Wash. □ Robin Forest, Promotion Director **KINK** Portland, Ore. □ Dave Thompson, Program Director and Music Director **KDWB** Minneapolis, Minn. □ Les Garland, Program Director **KFRC** San Francisco, Ca. □ Jon Sinton, Program Director **KDKB** Phoenix, Ariz. □ Jim Ray, Program Director **KWFM** Tucson, Ariz. □ Ernesto Gladden, Program Director **KPRI** San Diego, Ca. □ Gary Waldron, Program Director **KCPX** Salt Lake City, Utah □ Jim Zeluski, Program Director **KRST** Albuquerque, N.M. □ Tim Spencer, Program Director **KTXQ** Dallas, Texas □ Bill Young, Program Director **KILT** Houston, Texas □ Kim Stephens, Promotion Director **WTIX** New Orleans, La. □ Randy Rice, Operations Manager **WJBO/WFMF-FM** Baton Rouge, La. □ Bobby Kline, Program Director **KBEQ** Kansas City, Mo. □ Joel Denver, Program Director **KSLQ** St. Louis, Mo. □ Frank Cody, Program Director **KBPI** Denver, Colo. □ John Gehron, Program Director **WLS** Chicago, Il. □ Vickie Tietz, Promotion Director **WOKY** Milwaukee, Wis. □ Bill Gable, Program Director **CKLW** Detroit, Mich. □ Dave Nichols, Program Director **WHBQ** Memphis, Tn. □ Jim Morrison, Program Director **WQXI** Atlanta, Ga. □ Reggie Blackwell, Program Director **WAIY** Jacksonville, Fla. □ Sandy Smith, Programming Assistant (for Jay Michaels, Program Director) **WSGN** Birmingham, Ala. □ Dave Wright, Program Director **WBJW** Orlando, Fla. □ Allan Sneed, Program Director **WKDF-FM** Nashville, Tn. □ Ray Quinn, Program Director **WFIL-AM** Philadelphia, Penn. □ Scott Slade, Program Director **WAYS** Charlotte, N.C. □ Bob Bolton, Operations Manager **WKIX** Raleigh, N.C. □ Scott Shanon, Program Manager **WPGC-FM** Washington, D.C. □ Scott Muni, Program Director **WNEW-FM** New York City □ Harry Nelson, Program Director **WRKO-AM** Boston, Mass./Manchester, N.H. □ Todd Chase, Station Manager **JB105-FM** Providence, R.I. □ Arnold Chase, Program Director **WTIC** Hartford, Conn. □ Ron Tyler, Program Director **KATT** Oklahoma City, Ok. □ Roger Ashby, Programming Department **CHUM** Toronto, Ontario, Canada □ Bobby Christian, Program Director **WXXK** Pittsburgh, Penn. □ Tom Teuber, Program Director **WLQV** Columbus, Ohio □ Nell Wynne, Promotion Director **WMYK-FM** Norfolk, Va. □ Tom MacMurray, Program Director **WFBQ-FM** Indianapolis □ Dan Garfinkle, Program Director **WMMS** Cleveland, Ohio □ Cory James, Promotions Director **WSHE** Miami, Fla.

"I am convinced that, after this promotion, movie previews on a station-to-audience one-to-one basis are the best promotional value."

*Ernesto Gladden, Program Director, KPRI, San Diego*

"Lotsa' yuks — sensational."

*Dave Thompson, Program Director and Music Director, KDWB, Minneapolis/St. Paul*

"Both the promotion and the movie were great fun and served a very special purpose."

*Randy Rice, Operations Manager, WFMF/WJBO, Baton Rouge*

"We knew Steve Martin was popular with our audience but the excitement from the promotion was beyond our expectations."

*John Gehron, Program Director, WLS, Chicago*

"KFRC was deluged with over ten thousand entries in the first mail-in type contest done on KFRC in almost two years. On a scale of one to ten, we rate the promotion an eleven."

*Les Garland, Program Director, KFRC, San Francisco*

"There's one word to describe THE JERK promotion — smash. Audience response to THE JERK promotion on WRKO, Boston, was incredible."

*Harry Nelson, Program Director, WRKO-AM, Boston*

"Most well coordinated contest we've done. Aspen Film Society and Universal went all out. Our audience reaction was fantastic. Absolutely the ultimate contest."

*Scott Muni, Program Director, WNEW-FM, New York*

"The most successful movie promotion we've done. 100% turnout of all tickets given away. The response to Martin was stronger than ever. No hassles, no loose ends, everything promised was delivered — 100% plus."

*Arnold Chase, Program Director, WTIC-FM, Hartford, Conn.*

"What can I say — it was a wild and crazy promotion."

*Vickie Tietz, Promotion Director, WOKY, Milwaukee*

**THE  
Aspen Film  
and Universal  
thank all  
radio stations  
who participated  
in the  
movie promotion  
ever.**

**More than  
2 million watts  
of promo power.**



# he m Society sal Pictures ll of the tations ticipated greatest romotion



"Merchandising items added an extra dimension to the promotion of THE JERK screening. And the responses at the screening were completely positive."

*Alan Sneed, Program Director, WKDF-FM, Nashville*

"A remarkable promotion and a remarkable response from my listeners... but they're all JERKS anyway."

*Tim Spencer, Program Director, KTXQ, Dallas*

"Great listener response."

*Bill Young, Program Director, KILT, Houston*

"Oklahoma City went bananas for THE JERK."

*Ron Tyler, Program Director, KATT, Oklahoma City*

"Steve Martin not only delivered for KRST but also delivered for Albuquerque Toys For Tots as well. The phone response to the promotion was excellent and we collected over 350 toys."

*Jim Zeluski, Program Director, KRST, Albuquerque, N.M.*

"In Kansas City we packed the house. We're waiting for Steve's next film."

*Bobby Kline, Program Director, KBEQ, Kansas City*

"We had a great response to THE JERK promotion."

*Kim Stephens, Promotion Director, WTIX, New Orleans*

"One of the smoothest running promotions we have done in some time. The movie was wonderfully received and wonderfully done."

*Cory James, Promotions Director, WSHE, Miami*

"It was a huge success. We were extremely impressed and would like to do it again."

*Sandy Smith, Programming Assistant (for Jay Michaels, Program Director) WSGN, Birmingham*

"Very attractive promotion across the board."

*Dave Nichols, Program Director, WHBQ, Memphis*

"Tremendous listener response. Very well marketed and put together."

*Reggie Blackwell, Program Director, WAIV, Jacksonville*

"Instant interest followed by immediate requests for a third preview — even after doing two shows."

*Jim Morrison, Program Director, WQXI-FM, Atlanta*

"It was an entertaining promotion that was enjoyed by participants. The exact type of promotion we enjoy."

*Bob Bolton, Operations Manager, WKIX, Raleigh*

"Tremendous response to the promotion and the tickets went extremely fast."

*Dave Wright, Program Director, WBJW, Orlando*

"The promotion was extremely successful. The theatre was packed, and everyone, young and old, loved it."

*Joel Denver, Program Director, KSLQ, St. Louis*

"Universal's THE JERK was the most professionally organized promotion this year. It generated excitement for KBPI, Steve, and THE JERK."

*Frank Cody, Program Director, KBPI, Denver*

"On air promotion was extremely funny. A very successful promotion and very well accepted."

*Tracy Mitchell, Program Director, KJR, Seattle*

"An excellent promotion. We were thrilled to be involved."

*John Sherman, Assistant Manager and Program Director, KJRB, Spokane*

"It was a great promotion for us. It worked very well — enjoyable for all."

*Robin Forrest, Promotion Director, KINK, Portland*

"One of the most successful promotions we've run. Good image value for the station."

*Bill Gable, Program Director, CKLW, Detroit*

"Steve Martin lives up to his reputation as one of the funniest comedians. Our phones didn't stop ringing during the on-air promotion."

*Roger Ashby, Programming Department, CHUM, Toronto*

"One of the best promotions we've ever done. The market interest in Steve Martin, with 18-34 demographics, is heavier than with nearly any other living star. Funniest movie I've seen since 'Blazing Saddles'."

*Jon Sinton, Program Director, KDKB, Phoenix*

"After many years of promoting films, I must say that Universal's 'THE JERK' promotion was one of the best film promotions we have ever run. Our audience went crazy. We were delighted not only by the reaction to the film but by our listener participation."

*Dan Martin, Program Director, WTRY-AM, Albany, New York*

# The A/C Report

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

## Most Adds

**KISS ME IN THE RAIN**—Barbra Streisand—Col (6)  
**LONGER**—Dan Fogelberg—Full Moon (6)  
**DAYDREAM BELIEVER**—Anne Murray—Capitol (5)

## WHDH/BOSTON

**I DON'T WANT TO TALK ABOUT IT**—Rod Stewart—WB  
**SEPTEMBER MORN**—Neil Diamond—Col

## WNEW/NEW YORK

**KISS ME IN THE RAIN**—Barbra Streisand—Col  
**LOVE BOAT THEME**—Jack Jones—MGM

## WMAL/WASHINGTON, D.C.

**DAYDREAM BELIEVER**—Anne Murray—Capitol  
**LONGER**—Dan Fogelberg—Full Moon  
**LOVE BOAT THEME**—Jack Jones—MGM  
**THEME FROM STAR TREK**—Maynard Ferguson—Col  
**WHEN I WANTED YOU**—Barry Manilow—Arista

## WKBC-FM/WINSTON-SALEM

**DAYDREAM BELIEVER**—Anne Murray—Capitol  
**KISS ME IN THE RAIN**—Barbra Streisand—Col  
**SEPTEMBER MORN**—Neil Diamond—Col  
**WITH YOU I'M BORN AGAIN**—Billy Preston & Syreeta—Motown  
**WONDERLAND**—Commodores—Motown

## WSB/ATLANTA

**LONGER**—Dan Fogelberg—Full Moon  
**ROMEO'S TUNE**—Steve Forbert—Nemperor  
**WITH YOU I'M BORN AGAIN**—Billy Preston and Syreeta—Motown

## WIOD/MIAMI

**DAYDREAM BELIEVER**—Anne Murray—Capitol  
**WHEN I WANTED YOU**—Barry Manilow—Arista

## WJBO/NEW ORLEANS

**LET ME GO LOVE**—Nicolette Larson—WB  
**LOVE BOAT THEME**—Jack Jones—MGM

## WLW/CINCINNATI

**AN AMERICAN DREAM**—Dirt Band—UA  
**KISS ME IN THE RAIN**—Barbra Streisand—Col  
**WORKING MY WAY BACK TO YOU**—Spinners—Atl

## WTMJ/MILWAUKEE

**I WISH I WAS 18 AGAIN**—George Burns—Mercury  
**LET ME GO LOVE**—Nicolette Larson—WB  
**99**—Toto—Col  
**YOU MIGHT NEED SOMEBODY**—Turley Richards—Atl

## WCCO-FM/MINNEAPOLIS

**DAYDREAM BELIEVER**—Anne Murray—Capitol  
**LET ME GO LOVE**—Nicolette Larson—WB  
**99**—Toto—Col  
**THE ROSE**—Bette Midler—Atl  
**SEPTEMBER MORN**—Neil Diamond—Col

## KMOX-FM/ST. LOUIS

**I DON'T WANT TO TALK ABOUT IT**—Rod Stewart—WB  
**KISS ME IN THE RAIN**—Barbra Streisand—Col  
**LET ME GO LOVE**—Nicolette Larson—WB  
**99**—Toto—Col  
**SEPTEMBER MORN**—Neil Diamond—Col

## KULF/HOUSTON

**DAYDREAM BELIEVER**—Anne Murray—Capitol  
**LONGER**—Dan Fogelberg—Full Moon  
**ROTATION**—Herb Alpert—A&M  
**WHEN I WANTED YOU**—Barry Manilow—Arista  
**WORKING MY WAY BACK TO YOU**—Spinners—Atl

## KOY/PHOENIX

**CHIQUITITA**—Abba—Atl  
**KISS ME IN THE RAIN**—Barbra Streisand—Col  
**LONGER**—Dan Fogelberg—Full Moon  
**RAVEL'S BOLERO**—Henry Mancini—WB

Also reporting this week: WBAL, WFTL, KMBZ. 16 stations reporting.

# Retail Rap

By SOPHIA MIDAS

■ According to a *Record World* survey, this year's Christmas sales managed to hold up to last year's sales, if not in volume, certainly in dollars. Because the current superstar product did not incite the buying public as much as it had done in previous years, many retailers point to the particularly successful movement of catalogue items as being the redeeming factor in this year's Christmas sales. CBS's \$5.98 series exploded at retail chains throughout the country and caused one merchandiser to call this series "the god-send" of his chain. Among some of the catalogue items which were reported as being very active were: The **Beatles**, The **Rolling Stones**, **Billy Joel**, The **Gateful Dead**, **Kansas**, **Dan Fogelberg**, **Weather Report** and the **Doobie Brothers**.

King Karol's **Ben Karol** was extremely enthusiastic about the catalogue activity in his stores and commented "There's no question about it; catalogue product surged this Christmas. We were in good shape because we have always maintained a full-inventory stance. Unfortunately, I think a lot of our competitors may have gotten hurt this Christmas; when things slow up, most outlets concentrate on chart items, and stay away from the catalogues. The important records just weren't that important this year."

CBS's \$5.98 series was unanimously touted by retailers. The Fathers & Sons outlet became involved with a cooperative campaign with CBS for this series with radio and print spots. Citing the success of this campaign, **Don Simpson** said, "These records ended up saving our stores; the prices were right, and thereby enabled customers to buy a companion piece for \$7.98 or \$8.98. A great deal of jazz in this series did well also; in fact, almost better than when it did when it was first released." **Chris Lyon** of the Rainbow chain added, "The reaction to the CBS series was so strong that I'm waiting to see if WEA introduces a similar line." Everybody's **Tom Keenan** said, "The CBS series sold three times as much as it has in the past." Summing up the reaction to CBS's \$5.98 series, Korvettes' **David Rothfield** commented, "The series does not represent a lot of profit, but it's good unit sales. It also indicates a responsiveness on the part of the consumer to what seems to be a good buy in view of the trend in prices."

**SHOPLIFTING**—Retailers were particularly wary of shoplifters this Christmas, and according to one survey, 45 percent of all shoplifting occurs during the holiday season. Record Bar spokesmen reported that their most vulnerable items are 45s and tapes. According to **Rob Edgar**, Record Bar's merchandise manager, "A shoplifter can grab 10 45s and they can take up very little space. But in dollars, the loss is much greater with tapes."

**IN-STORE ACTION** — There's no such thing as a fan too young, as seen by this admirer (at left) of Island recording artist **Bob Marley**. The reggae artist recently appeared at Atlanta's Turtles Records and Tapes prior to a concert in support of his latest release "Survival."



**PIONEERING PRINT ADS** — In a highly unusual advertising campaign, the Rose Records/Sounds Good Outlet collaborated with Laury's Discount Records in a print ad in the Chicago Tribune without label support. "We received some very nice response from labels regarding the ad," said Rose's **Jim Rose**.

Promotions-**Ed Berson** has officially assumed the position of vice president of purchasing for Record Bar. **Harry Spero**, formerly of Mid-song International Records, and always a devotee of the art of the binocular (sorry, Harry) is presently the director of advertising and marketing for Crazy Eddies.

**STORE OPENINGS**—National Record Mart recently opened a 6000 square foot store in Columbus, Ohio. As the 60th store of the chain, the outlet is the largest National Record Mart. The New England-based Strawberries chain opened up its 12th store, located in Burlington, Mass. Record & Tape Collector opened the doors to its 6th store in St. Louis.

# Retail Report Record World

DECEMBER 29, 1979

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

## SALESMAKER OF THE WEEK



THE WALL  
PINK FLOYD  
Col

### TOP SALES

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

### HANDLEMAN/NATIONAL

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

### KORVETTES/NATIONAL

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

### PICKWICK/NATIONAL

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

### SOUND UNLIMITED/NATIONAL

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

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

### ALEXANDER'S/NEW YORK

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

### DISC-O-MAT/NEW YORK

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

### RECORD WORLD-TSS STORES/NORTHEAST

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

### CUTLER'S/NEW HAVEN

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

### RECORD & TAPE COLLECTOR/BALTIMORE

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

WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol  
 WHISPERS—Solar  
**WAXIE MAXIE/WASH., D.C.**

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

**GARY'S/RICHMOND**  
 CORNERSTONE—Styx—A&M  
 DOWN ON THE FARM—Little Feat—WB  
 FREEDOM AT POINT ZERO—Jefferson Starship—Grunt  
 GREATEST—Bee Gees—RSO  
 IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song  
 KENNY—Kenny Rogers—UA  
 MASTERJAM—Rufus & Chaka—MCA  
 NIGHT IN THE RUTS—Aerosmith—Col  
 PART OF THE GAME—Pablo Cruise—A&M

**RADIO 437/PHILADELPHIA**  
 BONNIE POINTER—Motown  
 CHRISTMAS TOGETHER—John Denver & the Muppets—RCA  
 DGN'T THROW STONES—Sports—Arista

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

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

MAGIC LADY—Sergio Mendes & Brasil 88—Elektra  
 RAY, GOODMAN & BROWN—Polydor  
 SIT DOWN & TALK TO ME—Lou Rawls—Phila. Intl.  
 TERI DESARIO—Casablanca  
 WHISPERS—Solar

### RECORD REVOLUTION/PA.-DEL.

GLORYHOLLASTOOPID—Parliament—Casablanca  
**GOLD & PLATINUM**—Lynryd Skynyrd Band—MCA  
 KEEP THE FIRE—Kenny Loggins—Col  
 LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMot  
 PASSION DANCE—McCoy Tyner—Milestone

SABOTAGE—John Cale—Spy  
 THE WALL—Pink Floyd—Col  
 TROUBLEMAKER—Ian McLagan—Mercury  
 WHISPERS—Solar  
 WORLD WITHIN—Stix Hooper—MCA

### NATL. RECORD MART/MIDWEST

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

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

### RECORD RENDEZVOUS/CLEVELAND

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

### RECORD REVOLUTION/CLEVELAND

DRUMS & WIRES—XTC—Virgin  
 FREEDOM AT POINT ZERO—Jefferson Starship—Grunt  
 GIANTS—MCA  
 LIVE RUST—Neil Young & Crazy Horse—Reprise  
 NIGHT IN THE RUTS—Aerosmith—Col  
 NO NUKES—Various Artists—Asylum  
 PRESSURE—MCA  
 SOMETHING MORE—Eddie Kendricks—Arista  
 THE ROSE—Atlantic (Soundtrack)  
 THE WALL—Pink Floyd—Col  
**ROSE RECORDS/CHICAGO**  
 ABBA'S GREATEST HITS, VOL. 2—Atlantic

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

### 1812 OVERTURE/MILWAUKEE

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

### GREAT AMERICAN/MINNEAPOLIS

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

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

### INDEPENDENT RECORDS/COLORADO

BONNIE POINTER—Motown  
 BRASS CONSTRUCTION 5—UA  
 DANCE OF LIFE—Narada Michael Walden—Atlantic  
 GLORYHOLLASTOOPID—Parliament—Casablanca  
**GOLD & PLATINUM**—Lynryd Skynyrd Band—MCA  
 HIROSHIMA—Arista  
 I WANT YOU—Wilson Pickett—EMI America  
 PAAHLINO DE COSTA—Pablo  
 PRODUCT—Brand X—Passport  
 THE WALL—Pink Floyd—Col

### CIRCLES/ARIZONA

BONNIE POINTER—Motown  
 DAN ROGERS—Intl. Artists  
 IT'S ALL ABOUT LOVE—Jorges Santana—Tomato  
 LIVE FROM TOKYO—Flying Burrito Brothers—Regency  
 NEXT IN LINE—Controllers—Juano  
 1941—Arista (Soundtrack)  
 NO STRANGER TO LOVE—Roy Ayers—Polydor  
 PERFECT RELEASE—Annette Peacock—Tomato  
 SOMETHING MORE—Eddie Kendricks—Arista  
 WHISPERS—Solar

### LICORICE PIZZA/LOS ANGELES

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

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

### EVERYBODY'S RECORDS/ST

CORNERSTONE—Styx—A&M  
**GOLD & PLATINUM**—Lynryd Skynyrd Band—MCA  
 JACKRABBIT SLIM—Steve Forbert—Nemperor  
 KENNY—Kenny Rogers—UA  
 NIGHT IN THE RUTS—Aerosmith—Col  
 NO STRANGER TO LOVE—Roy Ayers—Polydor  
 REGGATA DE BLANC—Police—A&M  
 RESTLESS NIGHTS—Karla Bonoff—Col  
 THE ROSE—Atlantic (Soundtrack)  
 THE WALL—Pink Floyd—Col

# Record World Albums

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

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

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



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

CHARTMAKER OF THE WEEK

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

ALBUM CROSS REFERENCE ON PAGE 29

# Albums 151-200

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- 151 SOMETIMES YOU WIN DR. HOOK/  
Capitol SW 12018
- 152 A CURIOUS FEELING TONY BANKS/  
Charisma CA 1 2207 (Polydor)
- 153 THE GRAND ILLUSION STYX/A&M  
SP 4637
- 154 TEAR ME APART TANYA TUCKER/  
MCA 5106
- 155 BROWNE SUGAR TOM BROWNE/  
Arista/GRP GRP 5003
- 156 RUMOURS FLEETWOOD MAC/  
Warner Bros. BSK 3010
- 157 SECRET OMEN CAMEO/Chocolate  
City CCLP 2008 (Casablanca)
- 158 LED ZEPPELIN IV/Atlantic SD 19129
- 159 THE DANCE OF LIFE NARADA  
MICHAEL WALDEN/Atlantic SD  
19259
- 160 O SOLE MIO LUCIANO PAVAROTTI/  
London OS 26560
- 161 MAGIC LADY SERGIO MENDES  
BRASIL '88/Elektra 6E 214
- 162 LIVE AND UNCENSORED MILLIE  
JACKSON/Spring SP 2 6725  
(Polydor)
- 163 CLASSICS KENNY ROGERS & DOTTIE  
WEST/United Artists UA LA 946 H
- 164 GIANTS/MCA 3188
- 165 PASSION DANCE McCOY TYNER/  
Milestone M. 9091 (Fantasy)
- 166 TROUBLEMAKER IAN McLAGEN/  
Mercury SRM 1 3786
- 167 IN THE SKIES PETER GREEN/Sail  
0110 (Rounder)
- 168 FOREVER REX SMITH/Columbia JC  
36275
- 169 BEST OF THE STATLER BROTHERS/  
Mercury SRM 1 1037
- 170 BEST OF THE DOOBIES DOOBIE  
BROTHERS/Warner Bros. BSK  
3112
- 171 NEW YORK, LONDON, PARIS,  
MUNICH M/Sire SRK 6084 (WB)
- 172 HOW CRUEL JOAN ARMATRADING/  
A&M SP 3302
- 173 DRUMS AND WIRES XTC/Virgin VA  
13134 (AtI)
- 174 DON ARMANDO'S 2ND AVENUE  
RHUMBA BAND/ZE/Buddah  
ZEA 33005 (Arista)
- 175 HERE AT LAST... LIVE BEE GEES/  
RSO RS 2 3901
- 176 SOMETHING MORE EDDIE  
KENDRICKS/Arista AB 4250
- 177 STAR TREK—THE MOTION PICTURE  
(ORIGINAL SOUNDTRACK)/  
Columbia JS 36334
- 178 THE OAK RIDGE BOYS HAVE  
ARRIVED/MCA AY 1135
- 179 I WANT YOU WILSON PICKETT/  
EMI-America SW 17019
- 180 DANCIN' AND LOVIN' SPINNERS/  
Atlantic SD 19256
- 181 STEAL THE NIGHT CINDY BULLENS/  
Casablanca NBLP 7185
- 182 I FEEL GOOD, I FEEL FINE BOBBY  
BLAND/MCA 3157
- 183 PARTY BOYS FOXY/Dash  
30015 (TK)
- 184 EXTENSIONS MANHATTAN  
TRANSFER/Atlantic SD 19258
- 185 BEE GEES GOLD/RSO RS 1 3006
- 186 CARRY ON FLORA PURIM/Warner  
Bros. BSK 3344
- 187 MOTHER'S FINEST LIVE/Epic JE  
35976
- 188 BAT OUT OF HELL MEATLOAF/Epic/  
Cleve. Intl. PE 34974
- 189 STRATEGY ARCHIE BELL & THE  
DRELLS/Phila. Intl. JZ 36096 (CBS)
- 190 HOT TRACKS JOHN HAMMOND &  
THE NIGHTHAWKS/Vanguard  
VSD 79424
- 191 SIT DOWN AND TALK TO ME LOU  
RAWLS/Phila. Intl. JZ 36304  
(CBS)
- 192 THE B-52'S/Warner Bros. BSK 3355
- 193 RAIN FIRE DAVID OLIVER/Mercury  
SRM 1 3784
- 194 SABOTAGE/LIVE JOHN CALE/Spy/  
IRS SP 004 (A&M)
- 195 STARGAZER PETER BROWN/Drive  
108 (TK)
- 196 MOONLIGHT MADNESS TERI  
DeSARIO/Casablanca NBLP 7178
- 197 RSO CHART BUSTERS VARIOUS  
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- 198 ROCKIN' INTO THE NIGHT  
38 Special/A&M SP 4782
- 199 SHORT STORIES/TALL TALES  
HORSLIPS/Mercury SRM 1 3809
- 200 AIN'T IT SO RAY CHARLES/  
Atlantic SD 19251

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

## Album Cross Reference

ABBA	74	KENNY LOGGINS	32
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# Record World Albums 101-150

DECEMBER 29, 1979

- |            |            |   |
|------------|------------|---|
| DEC.<br>29 | DEC.<br>22 |   |
| 101        | 102        | COME INTO OUR WORLD EMOTIONS/ARC/Columbia JC 36149                    |
| 102        | 111        | WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America<br>SW 17018           |
| 103        | 113        | LIVE FROM NEW YORK GILDA RADNER/Warner Bros. HS 3320                  |
| 104        | 117        | GAP BAND II/Mercury SRM 1 3804  |
| 105        | 106        | DIONNE DIONNE WARWICK/Arista AB 4230                                  |
| 106        | 116        | BIG FUN SHALAMAR/Solar BXL1 3479 (RCA)                                |
| 107        | 101        | STRIKES BLACKFOOT/Atco SD 38 112                                      |
| 108        | 121        | CARPENTER'S CHRISTMAS PORTRAIT/A&M SP 4726                            |
| 109        | 99         | RESTLESS NIGHTS KARLA BONOFF/Columbia JC 35799                        |
| 110        | 125        | BONNIE POINTER/Motown M7 929R1  |
| 111        | 126        | BRASS CONSTRUCTION 5/United Artists LT 977                            |
| 112        | 122        | HIROSHIMA/Arista AB 4252  |
| 113        | 94         | BOOGIE MOTEL FOGHAT/Bearsville BHS 6990 (WB)                          |
| 114        | 76         | IN THE EYE OF THE STORM OUTLAWS/Arista AL 9507                        |
| 115        | 90         | STREET BEAT TOM SCOTT/Columbia JC 36137                               |
| 116        | 85         | VAN HALEN/Warner Bros. BSK 3075                                       |
| 117        | 132        | CHIC'S GREATEST HITS/Atlantic SD 16011                                |
| 118        | 129        | NO STRANGER TO LOVE ROY AYERS/Polydor PD 1 6246                       |
| 119        | 104        | THE OTHER ONE BOB WELCH/Capitol SW 12017                              |
| 120        | 105        | YOU'RE ONLY LONELY J. D. SOUTHER/Columbia JC 36093                    |
| 121        | 103        | CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982                  |
| 122        | 124        | STARDUST WILLIE NELSON/Columbia KC 35305                              |
| 123        | 135        | CHRISTMAS CARD STATLER BROTHERS/Mercury SRM 1 5012                    |
| 124        | 81         | SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120                         |
| 125        | 110        | I AM EARTH, WIND & FIRE/ARC/Columbia FC 35730                         |
| 126        | 119        | THE FINE ART OF SURFACING BOOMTOWN RATS/Columbia<br>JC 36248          |
| 127        | —          | THE WHISPERS/Solar BXL1 3521 (RCA)                                    |
| 128        | 120        | BRENDA RUSSELL/Horizon SP 739 (A&M)                                   |
| 129        | 130        | WHEN I FIND YOU LOVE JEAN CARN/Phila. Intl. JZ 36196<br>(CBS)         |
| 130        | 131        | STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250                         |
| 131        | 114        | REALITY... WHAT A CONCEPT ROBIN WILLIAMS/<br>Casablanca NBLP 7162     |
| 132        | 136        | BEST OF EDDIE RABBITT/Elektra 6E 235                                  |
| 133        | 115        | ROUGH RIDERS LAKESIDE/Solar BXL1 3490 (RCA)                           |
| 134        | 127        | VOLCANO JIMMY BUFFETT/MCA 5102  |
| 135        | 109        | ARE YOU READY! ATLANTA RHYTHM SECTION/Polydor/BGO<br>PD 2 6236        |
| 136        | 112        | EVE ALAN PARSONS PROJECT/Arista AL 9504                               |
| 137        | 138        | STORMWATCH JETHRO TULL/Chrysalis CHR 1238                             |
| 138        | 141        | THEIR GREATEST HITS 1971-1975 EAGLES/Asylum 7E 1052                   |
| 139        | —          | RAY, GOODMAN & BROWN/Polydor PD 1 6240                                |
| 140        | 146        | DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/<br>TK 611               |
| 141        | 143        | AND 125TH STREET, NYC DONALD BYRD/Elektra 6E 247                      |
| 142        | 142        | A NIGHT AT STUDIO 54 VARIOUS ARTISTS/Casablanca NBLP<br>2 7161        |
| 143        | 147        | SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS<br>RSO RS 2 3901    |
| 144        | 140        | IN CONCERT EMERSON, LAKE & PALMER/Atlantic<br>SD 19256                |
| 145        | 145        | EVERYTHING YOU'VE HEARD IS TRUE TOM JACOBSON/Warner Bros.<br>BSK 3304 |
| 146        | 148        | BARBRA STREISAND'S GREATEST HITS, VOL. 1/Columbia FC<br>35679         |
| 147        | 150        | THE HAWK DAVE VALENTIN/Arista AB 4230                                 |
| 148        | 139        | 8:30 WEATHER REPORT/ARC/Columbia JC 36030                             |
| 149        | —          | PRESSURE/MCA 3195   |
| 150        | 149        | HEADBOYS/RSO RS 1 3006  |

## Fine Wine



Canadian rock 'n' roll band April Wine has been touring as special guest first with Styx and now with Foreigner to support AW's second Capitol LP, "Harder . . . Faster." One of the band's recent dates with Styx took place at the Forum near Los Angeles, and top Capitol execs congratulated the band on its U.S. success backstage after the show. Pictured in the front row are (from left): Dennis White, vice president, marketing; AW members Steve Lang and Brian Greenway; Bruce Ravid, manager, talent acquisition; Rupert Perry, vice president, A&R; and Terry Flood, the group's manager. Pictured in the back row are AW members Gary Moffet and Myles Goodwyn; Dan Davis, vice president, creative services; and AW member Jerry Mercer.

## The Coast (Continued from page 14)

Hall (renamed Club Alibi for the occasion) in fabulous Hollywood, California. Highlights? Too many to mention 'em all, pal, but we particularly liked "Merlis: a tribute to Bobby Goldsboro" (Bobby himself would have shed a tear when a certain bewigged, turquoise-suited geek we all know and love performed a simply heartrending version of the classic "Honey"); a psychedelic freak-out courtesy of the Kandy-Striped Myndzz (as host **Gene "Chuck Steak" Sculatti** said, "I don't know what these guys are on, but they're out there"); a "Like Wow" performance by wild man **Tony Conn**, who showed an impressive ability to lie on his back and kick his legs madly into the air, a peculiar talent indeed; an a cappella recital (so bad it was good, and we ought to know) by **Vito and the Mooks**; and on and on. There was even the real thing, as **Roy "Good Rockin' Tonight" Brown** simply tore the place apart with some smokin' rhythm and blues. We still don't know quite what to make of "the Lebanese Disease" (billed as "two swinging honeys from the zedzaz capital of the universe"), but we know a good time when we had one, and kudos are due to everyone involved for making this one hot show.

I LEFT MY DIGITAL ENCODER IN SAN FRANCISCO—The Bay Area reportedly got its first 32-track digital recording session in mid-December at the newly-renovated Different Fur Studio headed by **Pat Gleeson**.

The dates, featuring **Huey Lewis** and the **American Express**, were the first held in the facility's new Super Fur studio, designed by **John Storyk**, and saw the act tracking on both digital and analog systems simultaneously. The digital format used was 3M's provided by **Carson Taylor** of Audio Video Rents, while the analog equipment is a fully-automated 48-track system.

ROLL OVER AND POGO—Flipper's, the roller disco club opened by **Denny Cordell** here last year, has made its rock 'n' roll roots more prominent via the institution of a weekly new wave night. The series kicked off last Wednesday (2) with sets by **Jack Lee** and his new band, the **Kingbees**, but Cordell got several earlier read-outs of skaters' rock proclivities through his rock 'n' roll Thursday shows.

AND SO ON—When a press release with the heading "Mutants Up For Grammy" showed up here last week, we wondered if maybe Quasimodo had gone disco, but it turns out that this is genuine: San Francisco's new wavers by that name have apparently been put forward as a possible Grammy nominee for their single "Insect Lounge," available on 415 Records. They may not make it to the finals, but we wish them luck all the same . . . Look for the **Boomtown Rats** to be on "American Bandstand" on January 19 . . . Local rockers the **Whizz Kids** announced that they're thinking of holding a benefit for Sheik Al-Fassi, the crazy man whose multi-million dollar Sunset Blvd. mansion burned to the ground last week . . . Why did tennis star **Vitas Gerulaitis** play so hard during the recent Davis Cup matches in San Francisco, even though the U.S. had already wrapped up the cup? "Mainly because there's a concert tonight," he said, referring to **Fleetwood Mac's** gig at the Cow Palace. "I didn't want to be out there six hours, breaking my back for nothing" . . . Congrats to **Gus Skinas**, vice president and chief maintenance engineer at New York's Secret Sound Studio, and his wife **Connie** on the December 8 birth of their son, Thomas John.

## New York, N.Y. (Continued from page 13)

games either—and in one practice game missed a turn at bat because he didn't know who was in the lineup! Get a new picture taken, Leon!

The most consistent rookie was clearly RCA's **Mike Shalett**. In the season before his arrival, RW was 6-14; with him in the lineup, the team posted an 18-6 record and acquitted itself admirably—all things considered—in the Commercial League. In league action (no statistics are kept for non-league games), Shalett came to bat 12 times, had nine hits and drove in an astonishing nine runs—certainly the most productive season ever for a Flashmaker. Thus, Shalett follows in the footsteps of previous Rookies of the Year **Stan Mieses** and **Ed Levine** and gets nothing but ink. For runnerup Munk there is, as **Albie Hecht** will attest, a Reggie bar. Now will you stop pestering me, Shalett?

FASHION EXPERT OF THE YEAR: **John Kostick** of Golden Lion Entertainment, a veteran Flashmaker who last year suggested the team forsake its feared black and silver jerseys for green and yellow Shirt-Jacs. This year Kostick will be playing deep centerfield—so deep, in fact, that he will be a mere dot on the horizon.

HALL OF FAME: For the first time in history, two people have been voted into the Flashmakers Hall of Fame. The first is none other than RW senior VP and managing editor **Mike Sigman**, who, like last year's inductee **Ira Mayer**, made one fleeting appearance in the lineup during the early days of the franchise. Probably because the team was playing against some of his friends, Sigman was persuaded to come out as a spectator. But when an RW player failed to show up (a frequent occurrence in those halcyon days) he was badgered—for the first and last time—into catching. For two innings he donned the tools of ignorance and did his duty without complaint. When the tardy player finally arrived, Sigman made a royal exit, muttering to no one in particular, "I hate softball." He has not been seen on a diamond since.

The second inductee is the first opponent to be elected to the Hall of Fame, and you gotta believe he is special. In one of the team's golden moments—in fact, only a week after Sigman made his ill-fated appearance in the lineup—then-famed producer, now Millennium Records president **Jimmy Lenner** came to bat for the opposition. His first time up, Lenner, swinging from the portside, drove the ball to right field. The late **Howard Newman** ran in, stopped suddenly, gasped "Uh-oh" and promptly retreated. And kept on retreating. By the time the ball reached the infield, Lenner could have circled the bases three times easy. On his next trip to the plate, Lenner stared incredulously as RW employed the famed **Lou Boudreau** shift against him, moving the centerfielder to deep right, moving the left fielder over to center, and moving the shortstop behind second base—daring him to take one and hit to left! He couldn't do it! A blast to right was nothing but a long sky-out. Again and again he skied out to deep right, and RW went on to a rousing victory. After having had three years to think it over, Lenner, in 1979, gave up the ghost. Near the end of the season, the Coach received two boxes in the mail, one long and thin, the other short and squat. Inside the former was two cracked bats—presumably the same two cracked bats for which **Carl Skiba** was traded to the Elm Street Owls; inside the latter was a pair of battered soccer shoes, several musty pairs of sweat socks and half a dozen baseballs with laces askew—a symbolic white flag if ever there was one. For showing uncommon good sense and retiring at his peak, when we could remember him as he was, Lenner becomes a member in good standing in the Hall of Fame.

MOST DEPRESSING EVENT OF THE DECADE was the slow but steady transformation of **Tom Keenan** of Everybody's Records in Portland, Oregon (and neighboring cities) from genial good guy of the record biz—a backslapper in the truest sense of the word—into the **Ayatollah Khomeini** of retailers. This was probably to be expected, since Keenan must work in tandem with the odoriferous **Michael Reff**, poison pen artist supreme and the **Richard Speck** of retailers.

STAND-IN RECEPTIONIST OF THE YEAR: This was the toughest of all, since RW is known for its colorful, zany substitute receptionists. But the narrow victor this year is **Lillian Schneiderman**, who was heard to tell ace receptionist **Dee Grasso**: "I can see two girls together. But two guys? I mean, whatta they got to offer?" Coming in a close second was last year's winner, **Bobbi Howe**, who made her bid by asking of a caller: "Oh . . . oh . . . oh gosh! Could you just call back later so I don't have to make out a message slip?" Truth is stranger than fiction.

Finally, an award as RECEPTIONIST OF THE YEAR goes to our own harried Dee Grasso, whose day can be summed up in her own words: "Noooooo!! Puleeease don't slobber on me!! Dooooon't!! YOU'RE DEESGUSTING!! LET GO OF ME!! I'm talking to you and you're not hearing a word I say!! YOU ANIMAL!!" And so on and so forth.

# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE and LAURA PALMER

■ **EAST COAST:** The Black Music Association is inviting its members to come up with a new design for a logo to be used for the 1980 Black Music Month Celebration. The deadline for submitting entries is Friday, January 18, 1980. The winner will be notified by February 1. The chosen entry will be used with all promotion, advertising and publicity materials in connection with the June celebration. Entries should be mailed to BMA at 1500 Locust St., Suite 1905, Philadelphia, PA 19102.

The **Crusaders** kicked off the new year with a five-city tour of Japan that began Jan. 5 in Tokyo. The group's "Street Life" album is approaching platinum, while its saxophonist, **Wilton Felder**, is wrapping up his second solo album, "Inherit The Wind."

Congratulations to **Reggie Lucas** and his wife, Kay, on the birth of their first baby girl, Lisa, who made her way into the world on New Year's Day.

**Patti Labelle** is in New Orleans where she and producer **Allan Toussaint** are working on a new LP for release in early spring.

Congratulations to **Ashford and Simpson** for getting gold certification for "Stay Free," their third gold LP on Warner Bros.

**Sharyn Brown-Powell**, who did a superb job as manager of R&B for A&M Records, can now be reached at (213) 299-5506.

Be sure to catch **Highlife**, "a universal folk experience," when they come to Seventh Avenue South in Greenwich Village this Tuesday and Wednesday, Jan. 8 and 9. **Darryl Dobson**, **Rael Wesely Grant**, **Delmar Brown** and **Kenwood Dennard** create some exciting blends of various forms of black music that will grab you.

The National Association of Broadcasters has announced that its minority investment fund will be in full operation this year. Total pledges and contributions to the fund have reached \$10 million toward the \$15 million goal. The fund will be used to help minorities who have purchased broadcast properties with financial assistance for on-going operation. The fund will also provide management assistance and legal advice.

**WEST COAST:** For the record, let me make this perfectly clear . . . this is a new decade, and with it brings new trends, trails and tribulations . . . but most of all, this reporter, casually referred to as 'LP', wishes all of you a very prosperous and healthy new year. Now for the news . . . After turning in his sable brushes, acrylic paints and stretched canvas, **Lenny White's** artistry has tapped new dimensions, as evidenced by his unique drumming technique. With his third LP for E/A records, "Best Of Friends," White translates his talents with a "pro-pop progressive" sound, backed by his new band **Twennynine**. "The drums are really a chameleon-like instrument," Lenny says, "and

I love to be able to play authentic rock, jazz, funk, R&B—you name it. With my own band, I'm blending all those elements into one flowing style." Currently hitting hard with his new single, "Peanut Butter," White should team up with "Masterjammers" **Rufus and Chaka** for a peanut butter and jam tour.

As budgets increased and talents expanded, California-bred **Patrice Rushen** has found her notch on the pop charts, or "Haven't You Heard?" Recently the petite songstress, composer and pianist visited the RW offices to discuss the new direction in her music. Rushen realizes that all the session work she's put in over the last five years has paid off, leaving her with a first-hand knowledge of the business. She said, "My main concern when I started dealing with the big

(Continued on page 32)

## Black Oriented Album Chart

DECEMBER 29, 1979

- OFF THE WALL**  
MICHAEL JACKSON/Epic FE 35745
- MASTERJAM**  
RUFUS & CHAKA/MCA 5103
- PRINCE**  
Warner Bros. BSK 3366
- MIDNIGHT MAGIC**  
COMMODORES/Motown M8 926M1
- JOURNEY THROUGH THE SECRET OF PLANTS**  
STEVIE WONDER/Tamla T13 371C2 (Motown)
- INJOY**  
BAR-KAYS/Mercury SRM 1 3781
- YOU KNOW HOW TO LOVE ME**  
PHYLLIS HYMAN/Arista AL 9509
- WHERE THERE'S SMOKE**  
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- LADIES' NIGHT**  
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- IDENTIFY YOURSELF**  
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- ON THE RADIO-GREATEST HITS VOLUMES I & II**  
DONNA SUMMER/Casablanca NBLP 2 7191
- LIVE! COAST TO COAST**  
TEDDY PENDERGRASS/Phila. Intl. KZZ 36294 (CBS)
- GLORYHOLLASTOOPID**  
PARLIAMENT/Casablanca NBLP 7195
- ANGEL OF THE NIGHT**  
ANGELA BOFILL/Arista/GRP GRP 5501
- BEST OF FRIENDS**  
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
- PIZZAZZ**  
PATRICE RUSHEN/Elektra 6E 243
- LET A TOUCH**  
COTILLION SD 5217 (Atl)
- THE BEST OF FRIENDS**  
JULE CRABO BRYSON/Capitol
- RENT-A-DOLL**  
RUFUS & CHAKA/MCA 5103 (Motown)
- DON'T SAY A WORD**  
ISAAC HAYES/Arista AL 9509 (A&M)
- BIG FUN**  
SHALAMAR/Capitol SD 5217 (RCA)
- THE MUSIC MAN**  
WAR/MCA 3193
- THE GAP BAND II**  
Mercury SRM 1 3804
- FUTURE NOW**  
PLEASURE/Fantasy F 9578
- RISE**  
HERB ALPERT/A&M SP 4790
- BRASS CONSTRUCTION 5**  
United Artists LT 977
- ROYAL RAPPIN'S**  
MILLIE JACKSON & ISAAC HAYES/  
Polydor/Spring PD 1 6229
- WHEN I FIND YOU LOVE**  
JEAN CARN/Phila. Intl. JZ 36196 (CBS)
- ROUGH RIDERS**  
LAKESIDE/Solar BXL1 3490 (RCA)
- MASTER OF THE GAME**  
GEORGE DUKE/Epic JE 36263
- UNCLE JAM WANTS YOU**  
FUNKADELIC/Warner Bros. BSK 3371
- SWITCH II**  
Gordy G7 988R1 (Motown)
- STAY FREE**  
ASHFORD & SIMPSON/Warner Bros.  
HS 3357
- NO STRANGER TO LOVE**  
ROY AYERS/Polydor PD 1 6246
- DIONNE**  
DIONNE WARWICK/Arista AB 4230
- COME INTO OUR WORLD**  
THE EMOTIONS/ARC/Columbia JC 36149
- BRENDA RUSSELL**  
Horizon SP 739 (A&M)
- DEVOTION**  
LTD/A&M SP 4771
- DO YOU WANNA GO PARTY**  
KC & THE SUNSHINE BAND/TK 6 11
- LIVING PROOF**  
SYLVESTER/Fantasy F 79010
- THE WHISPERS**  
Solar BXL1 3521 (RCA)
- CHIC'S GREATEST HITS**  
Atlantic SD 16011
- LIVE & UNCENSORED**  
MILLIE JACKSON/Spring SP 1298 (Polydor)
- SIT DOWN AND TALK TO ME**  
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- BONNIE POINTER**  
Motown M7 929R1
- RAY, GOODMAN & BROWN**  
Polydor PD 1 6240
- ONE WAY FEATURING AL HUDSON**  
MCA 3178
- I WANT YOU**  
WILSON PICKETT/EMI-America SW 17019
- HIROSHIMA**  
Arista AB 4252
- THE DANCE OF LIFE**  
NARADA MICHAEL WALDEN/Atlantic SD 19259

## PICKS OF THE WEEK

### GENETIC WALK

AHMAD JAMAL—20th Century-Fox T-600



A sensitive pianist who always gives his best, Jamal's newest release has him working with a variety of material, musicians, arrangers and producers. The LP is a refreshing blend of genuine talent, creative insight and contemporary styles. All stations should give this one a serious shot for its sheer appealing beauty.

### THE WORLD BELONGS TO ME

DAVID SIMMONS—Fantasy WMOT F-9588



Simmons is a commanding vocalist whose talents are made the most of here. The Ingram family (Butch, Timmy, William John, James and Barbara) provides the perfect musical support for a package that contains winning ballads, moderate and uptempo tunes. There are loads of potential hit singles here. Keep an ear tuned to "Children" and the title track.

### PRIME TIME

GREY & HANKS—RCA AFL1-3477



Nine uptempo original tunes are featured on this duo's latest release. Backed by some of the finest studio talent to be found in Philly and L.A., this material is well produced and offers a few potential BOS candidates. Watch for future action with "Single Girls" and "I'm Calling On You."

### ONLY LOVE

SPYDER TURNER—Warner Bros.



This debut is produced by Turner and that tireless talent, Norman Whitfield. The tunes are mostly uptempo and have a slight Southern flavor backed by some very slick production work. The standout is the LP's only ballad, "Sunshine." Also showing potential single power is "God Bless (The Lady On The Radio)."

# Black Oriented Singles

DECEMBER 29, 1979

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

DEC. 29 DEC. 22

WKS. ON CHART

1	1	<b>I WANNA BE YOUR LOVER</b> PRINCE Warner Bros. 49059 (2nd Week)	14
2	3	<b>ROCK WITH YOU/WORKING DAY AND NIGHT</b> MICHAEL JACKSON/Epic 9 50797	10
3	2	<b>DO YOU LOVE WHAT YOU FEEL</b> RUFUS AND CHAKA KHAN/ MCA 41131	12
4	4	<b>MOVE YOUR BOOGIE BODY</b> BAR-KAYS/Mercury 76015	11
5	5	<b>RAPPER'S DELIGHT</b> SUGARHILL GANG/Sugarhill 542	12
6	9	<b>PEANUT BUTTER</b> TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552	8
7	6	<b>LADIES' NIGHT</b> KOOL & THE GANG/De-Lite 801 (Mercury)	17
8	8	<b>CRUISIN'</b> SMOKEY ROBINSON/Tamla 54306 (Motown)	18
9	7	<b>SEND ONE YOUR LOVE</b> STEVIE WONDER/Tamla 54303 (Motown)	8
10	11	<b>YOU KNOW HOW TO LOVE ME</b> PHYLLIS HYMAN/Arista 0463	11
11	14	<b>FOREVER MINE</b> THE O'JAYS/Phila. Intl. 9 3727 (CBS)	5
12	15	<b>THE SECOND TIME AROUND</b> SHALAMAR/Solar 11709 (RCA)	12
13	18	<b>SPARKLE CAMEO</b> /Chocolate City 3202 (Casablanca)	9
14	19	<b>JUST A TOUCH OF LOVE</b> SLAVE/Cotillion 45005 (Atl)	8
15	20	<b>HAVEN'T YOU HEARD</b> PATRICE RUSHEN/Elektra 46551	7
16	10	<b>STILL</b> COMMODORES/Motown 1474	14
17	12	<b>STRANGER</b> LTD/A&M 2192	12
18	13	<b>GLIDE</b> PLEASURE/Fantasy 874	11
19	16	<b>DON'T LET GO</b> ISAAC HAYES/Polydor 2011	14
20	17	<b>LOVE GUN</b> RICK JAMES/Gordy 7176 (Motown)	10
21	25	<b>GIMME SOME TIME</b> NATALIE COLE & PEABO BRYSON/ Capitol 4804	7
22	23	<b>I JUST WANNA WANNA</b> LINDA CLIFFORD/RSO/Curtom 1012	9
23	21	<b>I CALL YOUR NAME</b> SWITCH/Gordy 7175 (Motown)	13
24	24	<b>NOBODY KNOWS</b> ASHFORD & SIMPSON/Warner Bros. 49099	8
25	32	<b>SPECIAL LADY</b> RAY, GOODMAN & BROWN/ Polydor 2033	5
26	22	<b>I JUST CAN'T CONTROL MYSELF</b> NATURE'S DIVINE/MCA/ Infinity 50,027	16
27	26	<b>PLEASE DON'T GO</b> KC & THE SUNSHINE BAND/TK 1035	18
28	30	<b>IT'S MY HOUSE</b> DIANA ROSS/Motown 1471	7
29	33	<b>I WANT YOU FOR MYSELF</b> GEORGE DUKE/Epic 9 50792	7
30	38	<b>I SHOULDA LOVED YA</b> NARADA MICHAEL WALDEN/ Atlantic 3631	4
31	31	<b>WHAT'S THE NAME OF YOUR LOVE</b> THE EMOTIONS/ ARC/Columbia 1 11134	7
32	34	<b>I WANT YOU</b> WILSON PICKETT/EMI-America 8027	6
33	36	<b>STEPPING</b> GAP BAND/Mercury 76021	4
34	27	<b>NO MORE TEARS (ENOUGH IS ENOUGH)</b> BARBRA STREISAND/DONNA SUMMER/ Columbia 1 11125/ Casablanca NBD 20199	10
35	28	<b>(not just) KNEE DEEP-PART I</b> FUNKADELIC/ Warner Bros. 49040	19
36	44	<b>WHAT'S YOUR NAME</b> LEON WARE/Fabulous 748 (TK)	5
37	41	<b>PULL MY STRINGS</b> LAKESIDE/Solar 11746 (RCA)	7
38	42	<b>ROTATION</b> HERB ALPERT/A&M 2202	5



39	37	<b>BE WITH ME</b> TYRONE DAVIS/Columbia 1 11128	7
40	43	<b>SO DELICIOUS</b> POCKETS/ARC/Columbia 1 11121	6
41	51	<b>WHAT I WOULDN'T DO (FOR THE LOVE OF YOU)</b> ANGELA BOFILL/Arista/GRP 2503	3
42	45	<b>SWEETEST PAIN</b> DEXTER WANSEL/Phila. Intl. 9 3724 (CBS)	9
43	50	<b>YOU'RE SO GOOD TO ME</b> CURTIS MAYFIELD/RSO/ Curtom 941	3
44	53	<b>I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR)</b> INNER LIFE/Prelude 8004	3
45	61	<b>SHOUT AND SCREAM</b> TEDDY PENDERGRASS/Phila. Intl. 9 3733 (CBS)	2
46	59	<b>HIGH SOCIETY</b> NORMA JEAN/Bearsville 49119 (WB)	3
47	52	<b>LET'S DANCE</b> 9TH CREATION/Hilltrak 7901	6
48	62	<b>DON'T TAKE IT AWAY</b> WAR/MCA 41158	2
49	57	<b>DON'T STOP THE FEELING</b> ROY AYERS/Polydor 2037	4
50	55	<b>I'VE BEEN PUSHED ASIDE</b> McFADDEN & WHITEHEAD/ Phila. Intl. 3725 (CBS)	3
51	56	<b>MY LOVE DON'T COME EASY</b> JEAN CARN/Phila. Intl. 9 3732 (CBS)	3
52	65	<b>SIT DOWN AND TALK TO ME</b> LOU RAWLS/Phila. Intl. 9 3738 (CBS)	2
53	58	<b>DO YOU WANNA MAKE LOVE</b> MILLIE JACKSON & ISAAC HAYES/Spring 2036 (Polydor)	3
54	64	<b>ONLY MAKE BELIEVE</b> BELL & JAMES/A&M 2204	3
55	63	<b>CISSELIN' HOT</b> CHUCK CISSEL/Arista 0471	3
56	68	<b>STRAIGHT TO THE HEART</b> LOOSE CHANGE/Casablanca 2219	2
57	60	<b>CAN'T STOP DANCING</b> SYLVESTER/Fantasy 879	3

## CHARTMAKER OF THE WEEK

58	—	<b>TOO HOT</b> KOOL & THE GANG De-Lite 802 (Mercury)	1
59	—	<b>BAD TIMES</b> TAVARES/Capitol 4811	1
60	66	<b>WONDERLAND</b> COMMODORES/Motown 1479	2
61	—	<b>I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)</b> BONNIE POINTER/Motown 1478	1
62	—	<b>I'M IN LOVE WITH YOU</b> REN WOODS/ARC/ Columbia 1 11146	1
63	—	<b>GOT TO LOVE SOMEBODY</b> SISTER SLEDGE/ Cotillion 45007 (Atl)	1
64	—	<b>GET UP</b> VERNON BURCH/Chocolate City 3203 (Casablanca)	1
65	67	<b>MY FEET KEEP DANCING</b> CHIC/Atlantic 3638	2
66	—	<b>PRAYIN'</b> HAROLD MELVIN & THE BLUE NOTES/ Source 41146 (MCA)	1
67	—	<b>BRAZOS RIVER BREAKDOWN</b> STIX HOOPER/MCA 41165	1
68	70	<b>I GET EXCITED</b> DAVID RUFFIN/Warner Bros. 49123	1
69	69	<b>I NEED LOVE</b> SHADOW/Elektra 46540	1
70	—	<b>CATCHIN' UP ON LOVE</b> KINSMAN DAZZ/20th Centur Fox 2435	1
71	71	<b>I'LL TELL YOU</b> SERGIO MENDES BRASIL '88/Elekt	2
72	—	<b>DISCOED TO DEATH</b> LATIMORE/Glades 1756	1
73	35	<b>WITCH DOCTOR</b> INSTANT FUNK/Salsoul 77	6
74	39	<b>DEJA VU</b> DIONNE WARWICK/Arista 045	8
75	47	<b>I WANT YOU HERE WITH ME</b> THE O'JAYS Intl. 3726 (CBS)	7



## Black Music Report (Continued from page 31)

boys in the industry was my career, not just records. But they all had preconceived notions of what I was able to do, and what I was going to do with my music. The first label that signed me, Fantasy, saw me in a certain light. I was a participant in the Monterey Jazz Festival in 1972, and was with the California High School All-Stars. The theme of the concert was jazz, so of course we all played jazz, and that concept limited me while at Fantasy. When I signed with Elektra/Asylum, they hadn't been involved in black music at all, so I was the first. They had the money, and were willing to experiment, and consequently have provided me with the stepping stone enabling me to perfect my craft, while at the same time developing some business sense." According to Patrice, the key to the business is not to lose

sight of one's original interest. "Before all the record companies and all of that, you sang, you wrote and you played because you loved it, and couldn't help from doing it. With a strong commitment, versatility, clarity of thought and projection of those thoughts, the door is wide open." Welcome to 1980... The credibility of black radio stations around the country was given a boost by Herb Alpert, who touted and thanked them for leading the way for his first #1 record in ten years, "Rise." The co-founder and vice chairman of A&M Records said black stations ignited the excitement that led to its eventual wide acceptance on pop stations. Alpert's comments will be aired on Mike Douglas' show, January 28.



# Record World Jazz

By ROBERT PALMER

Like the original A&M Horizon label, Artists House Records is a class act. The man behind both was John Snyder, a producer whose musical tastes take in a broad gamut of jazz and who believes in the very best production and packaging. The difference is that while Horizon was part of a major record label, Artists House is a struggling independent with a very unusual approach to the business side of making records, an approach very favorable to the artist. It's a brave and intriguing undertaking, and one wondered whether it would last past the company's exceptional first release, which included albums by **Ornette Coleman**, **Paul Desmond**, **Thad Jones** and **Mel Lewis**, **Charlie Haden** and **Hampton Hawes**, and **Jim Hall** and **Red Mitchell**. Well, it has. Artists House has released five new records, and again the production, packaging, graphics, and enclosed booklets (with transcriptions of compositions and solos, discographies of the artists, notes, etc.) are first-rate. So is the music.

In fact, "Soapsuds, Soapsuds," a duet album featuring **Ornette Coleman** on tenor saxophone (and, briefly, trumpet) and **Charlie Haden** on bass, is one of the great albums in Coleman's outstanding career. It's only the second time he's recorded on tenor, and while on his "Ornette on Tenor" LP he sounded bristling and aggressive, here he's Ornette the melodist, improvising long, song-like lines with a measured, melancholy dignity. Coleman is also featured (back on alto) on "Tales of Captain Black," the debut recording by guitarist **James Blood Ulmer**. As the first guitarist to really absorb Coleman's harmolodic system, Ulmer is a unique player, and his combination of advanced jazz ideas with a funky bottom has been the talk of both jazz and rock circles in New York this year. The album is an exciting debut, with the phenomenal **Jaamaladeen Tacuma** particularly impressive on electric bass. In sharp contrast to Ulmer's amplified futurism, trumpeter **Waymon Reed's** "46th and 8th," with **Jimmy Forrest** on tenor sax and **Tommy Flanagan** on piano, is straight ahead and in the groove. **David Liebman's** "Pendulum" captures some of the saxophonist's best blowing on records (with backing from **Randy Brecker**, **Richard Beirach**, **Frank Tusa**, and **Al Foster**) and was recorded live at the Village Vanguard. "From California With Love" is a reflective solo piano album from **Andrew Hill**. These exceptional LPs (and the five released earlier) can be ordered by mail or by telephone (Mastercharge and Visa accepted) at \$7.00 each postpaid, from Artists House, 40 West 37th Street, New York, N.Y. 10018; telephone: 212-594-9435.

Delmark Records (4243 North Lincoln, Chicago, Illinois 60618) has released a first album by the superb modern blues vocalist, guitarist and songwriter **Jimmy Johnson**, "Johnson's Whacks." Johnson, brother of soul singer Syl Johnson, was one of the outstanding performers on last year's "Living Chicago Blues" anthologies from the Alligator label. Delmark has also released "Kidney Stew is Fine," an award-winning French album by **Eddie "Cleanhead" Vinson** with a remarkable cast that includes **T-Bone Walker**, **Jay McShann**, and **Hal Singer**. It won the Grand Prix of the Hot Club of France and the Grand Prix of the International Jazz Club when it was released in Europe . . . The Italian Black Saint label, distributed in the U.S. by Rounder Records (186 Willow Avenue, Somerville, Massachusetts 02144), has three new releases out. "Peace and Blessings" is the first album in some time by tenor saxophonist **Kalaparusha Maurice McIntyre**, whose two albums on Delmark were highlights of that label's AACM jazz series. "No Time Left" finds young tenor **Chico Freeman** fronting an excellent quartet, with the brilliant **Jay Hoggard** on vibes, **Rick Rozie** on bass, and the Art Ensemble of Chicago's **Famoudou Don Moye** on drums. "Troubles" is by soprano saxophonist **Steve Lacy** and his quintet, a group that's grown into something very special and has been together now for around a decade.

Fantasy's Galaxy label has released **Art Pepper's** "Straight Life," another amazing album from the gifted alto saxophonist, with a dream section of **Tommy Flanagan**, **Red Mitchell** and **Billy Higgins**, and "Live Under the Sky: Galaxy All-Stars in Tokyo," featuring **Red Garland**, **Hank Jones**, **Roy Haynes** and guest artists **Ron Carter**, **Tony Williams**, **Richard Davis** and **Sadao Watanabe** . . . Anyone interested in the African roots of Afro-American stringed instrument music should listen to the new Folkways release "Gambian Griot Kora Duets," featuring **Alhaji Bai Konte** and his son **Dembo Konte** on the 21-stringed kora harp-lute. It's an album of shimmering, gauzy textures and driving ostinato rhythms . . . Inner City has released a new album by vocalist/pianist **Judy Roberts**, "The Judy Roberts Band," and has reservised its 1977 hit "The Jeff Lorber Fusion."

## CBS Names Taylor Div. Affairs VP

(Continued from page 4)

Additionally, Taylor will act as an adviser and consultant to the Columbia and Epic/Portrait/Associated labels in regard to marketing and A&R decisions concerning black and black-oriented artists.

At the same time, Lundvall announced that the black music marketing department has been reorganized so that the executives and their staffs will continue to exercise their responsibilities for CBS Records' artist roster within the Columbia and Epic/Portrait/Associated Labels' marketing staffs. These staff members formerly reported to LeBaron Taylor.

Win Wilford, vice president, publicity, Marcia Spellman, tour publicist, east coast, and Gene Shelton, general publicist, west coast have joined the E/P/A publicity department, directed by Susan Blond, vice president, press and public information, E/P/A. Pat Thomas, associate director, publicity, west coast, and Beverly Paige, general publicist, east coast have joined Columbia Records' publicity staff, under the direction of Hope Antman, vice president, press and public information, Columbia Records.

Paris Eley, vice president, black music promotion, CBS Records, and his staff will report directly to Paul Smith, senior vice president and general manager, marketing, CBS Records. Vernon Slaughter, vice president, jazz/progressive marketing, CBS Records, and his department will also report to Smith. Janice Gilbert, manager, administration, will also work in the CBS Records core marketing area.

Sandra Trim-DaCosta, director, artist development, Columbia Records, is now under the direction

of Arma Andon, vice president, artist development, Columbia Records, while Myrna Williams has joined the E/P/A west coast artist development staff as associate director, directed by Al DeMarino, vice president, artist development, E/P/A.

Taylor has served as vice president, black music marketing, CBS Records since 1974. He began his career over twenty years ago at Wayne State University (Detroit, Michigan) on the engineering staff of University Computation Laboratory, as well as working as broadcast engineer, on-air personality and program director at WCHB in Detroit. He subsequently joined WDAS in Philadelphia, rising to the position of vice president and station manager, he then moved to Atlantic Records in New York, holding the position of director of A&R for all black-oriented product until joining CBS Records.

Taylor is currently on the board of the Congressional Black Caucus Foundation, the Black United Fund, and the Black Music Association, where he is also recording division vice president.

## Tepper To UA Music

NEW YORK — Harold Seider, president of United Artists Music, has announced the appointment of Alan J. Tepper as a professional manager. Tepper will operate from the United Artists Music offices in New York and will report to Barry Bergman, vice president and creative affairs director of the publishing company.

Tepper was most recently director of creative operations for the Infinity Music Publishing Group.

## The Jazz LP Chart

DECEMBER 29, 1979

- |  |   |
|--|---|
| <p>1. <b>ONE ON ONE</b><br/>BOB JAMES &amp; EARL KLUGH/Columbia/<br/>Tappan Zee FC 36241</p> <p>2. <b>ANGEL OF THE NIGHT</b><br/>ANGELA BOFILL/Arista/GRP GRP 5501</p> <p>3. <b>AMERICAN GARAGE</b><br/>PAT METHENY/ECM 1 1155 (WB)</p> <p>4. <b>PIZZAZZ</b><br/>PATRICE RUSHEN/Elektra 6E 243</p> <p>5. <b>STREET LIFE</b><br/>CRUSADERS/MCA 3094</p> <p>6. <b>MASTER OF THE GAME</b><br/>GEORGE DUKE/Epic JE 36263</p> <p>7. <b>A TASTE FOR PASSION</b><br/>JEAN-LUC PONTY/Atlantic SD 19253</p> <p>8. <b>RISE</b><br/>HERB ALPERT/A&amp;M 4790</p> <p>9. <b>THE HAWK</b><br/>DAVE VALENTIN/Arista/GRP GRP 5006</p> <p>10. <b>8:30</b><br/>WEATHER REPORT/ARC/Columbia PC2<br/>36030</p> <p>11. <b>WATER SIGN</b><br/>JEFF LORBER FUSION/Arista AB 4234</p> <p>12. <b>STREET BEAT</b><br/>TOM SCOTT/Columbia JC 36137</p> <p>13. <b>BEST OF FRIENDS</b><br/>TWENNYNINE FEATURING LENNY<br/>WHITE/Elektra 6E 223</p> <p>14. <b>AND 125TH STREET, NYC</b><br/>DONALD BYRD/Elektra 6E 247</p> <p>15. <b>BROWNE SUGAR</b><br/>TOM BROWNE/Arista/GRP GRP 5003</p> | <p>16. <b>THE BEST OF HERBIE HANCOCK</b><br/>Columbia JC 36309</p> <p>17. <b>PASSION DANCE</b><br/>MCCOY TYNER/Milestone M 9091<br/>(Fantasy)</p> <p>18. <b>PRESSURE</b><br/>MCA 3195</p> <p>19. <b>NO STRANGER TO LOVE</b><br/>ROY AYERS/Polydor PD 1 6246</p> <p>20. <b>DAYS LIKE THESE</b><br/>JAY HOGGARD/Arista/GRP GRP 5004</p> <p>21. <b>CIRCLE IN THE ROUND</b><br/>MILES DAVIS/Columbia KC2 36278</p> <p>22. <b>MOSAIC-BEST OF JOHN KLEMMER<br/>VOLUME I</b><br/>MCA 2 8014</p> <p>23. <b>MORNING DANCE</b><br/>SPYRO GYRA/MCA/Infinity INF 900</p> <p>24. <b>HIROSHIMA</b><br/>Arista AB 4252</p> <p>25. <b>DON'T ASK</b><br/>SONNY ROLLINS/Milestone<br/>(Fantasy)</p> <p>26. <b>YOU KNOW HOW TO</b><br/>PHYLLIS HYMAN/<br/>Arista AB 4252</p> <p>27. <b>THE WORLD W</b><br/>STIX HOOPER/<br/>Arista AB 4252</p> <p>28. <b>THE DANCE</b><br/>NARADA<br/>SD 19253</p> <p>29. <b>LUCK</b><br/>BO<br/>Arista AB 4252</p> <p>30. <b>THE</b><br/>Arista AB 4252</p> |
|--|---|

# Late Buying Surge Boosts Holiday Sales (Continued from page 3)

leases by major artists later in the month. The feeling persists that if a major artist releases a good album, fans will part with their money.

The following is a representative sample of the accounts contacted for this survey and a breakdown of each one's holiday season.

**King Karol (New York City):** Ben Karol said the entire year was the best in the chain's history—up 40 percent over last year—and the Christmas season was no different from any other. "For the holidays we were up about 30 percent over last year," Karol said. "I'm embarrassed, because everywhere I go I hear the opposite. We happen to be in New York City, which has made a remarkable turnaround. Tourists are pouring in here, we're located in the heart of the city, and when these people start looking for records I guess we benefit from our location."

**Korvettes — Dave Rothfeld, VP, divisional merchandise manager,** reported a strong finish to an initially slow sales period and, consequently, an increase over last year. Rothfeld was quick to praise catalogue and, particularly, the \$5.98 line, which he called "a good move" for CBS. "It's not a lot of profit, but it's good unit sales. And it also indicates a responsiveness on the part of the consumer to what seems to be a good buy in view of the trend in prices."

**Kemp Hill (Washington, D.C.)—**"People were buying and not shopping this year," according to Darryl Sherman, president. "The store would have 30 people in line waiting to pay for a record and only 10 shopping in the store. Customers were more prudent as to what they wanted to buy; they were less experimental. The people who were aggressive were the ones that did well; those that sat back and waited for business to come in didn't do well. There were fewer disposable dollars and if you weren't fighting for them then the blue jeans place got them instead."

**Waxie Maxie (Washington, D.C.)—**According to Mark Silverman, the chain's 25 percent increase over last Christmas was consistent with business throughout the year. A significant factor in the good holiday business was Christmas day falling on a Tuesday and giving the store an extra selling day—Monday—that was lost last year. Ken Dobin added that this was the strongest catalogue Christmas in the organization's history. "During the year catalogue has been a major issue and it really showed its strength over the last few weeks,"

said Dobin. "We had a monstrous pickup in sales of catalogue cassettes; a few unexpected items—especially 'rap' records—brought people in in big numbers; and there was a nice shot of fresh, new product just before Christmas. I'm optimistic about January. So far we haven't had word of any major releases until late in the month, but I'm looking for the items that broke during the holidays to continue selling in January."

**Fathers & Sons (Midwest) —**Although holiday sales were off a few percentage points from last year, the entire period was an improvement over previous months' sales. "Actually we were expecting it to be bad," stated Don Simpson, purchasing director. "So since we were geared for low volume, it seemed like business was pretty good. The \$5.98 records were great for companion sales items. People bought a \$7.98 or an \$8.98 LP and then could buy a second album, all for under \$10."

"This year," added Simpson, "I'm hoping for some consistency that was missing most of last year. I'm hoping a regular flow of product will keep enthusiasm up through the months. A lot will depend on what happens with the economy."

**Record Bar (national, primarily in the south) —**Barrie Bergman said the nation's second largest retail chain came in a couple of percentage points below projections for the month of December on a store-average basis. "The hits did not sell the way hits have sold on other years," Bergman explained, "and that's where we didn't get our projections."

At this point, Record Bar projects a flat January against last year's total, and Bergman saw no reason to alter the figures. "For the first time in the history of our company, we really don't know

what we're doing from a projection point of view. We figure at some point this year the economy is going to turn, but damn if we know when that is. We're pretty thankful, really. We've maintained a nice level of profitability through all this stuff."

**Camelot/Stark Record & Tape Service (national, primarily in the midwest)—**Another account benefiting from a late surge of buying. Joe Bressi said when all the figures are in the chain expects to wind up between five and ten percent ahead of last year, thanks to the wide spread of product being bought. "Frankly," Bressi said, "we didn't expect to top last year given all the problems the industry's had this year. We went in with less inventory, and felt that was the right thing to do given the depressed economy. The economy is going to be a big factor this year, and I don't think anyone knows what to expect."

**Lieberman Enterprises (Minneapolis)—**"The cold, hard figures aren't in yet," said Brett Lehman, "but overall I've found from talking to stores that we were up over last year during the Christmas season. Generally there was a nice spread of product selling, which was good to see. We were moving everything from Kenny Rogers to Frank Zappa."

**Everybody's Records (Oregon and Washington)—**Business was down compared to 1977 and 1978 by approximately five percent in both dollars and units. Nevertheless, Tom Keenan, president, was hardly discouraged. "When you base so many things for the future on what's happened in the past, and for the first time in nine years there's no increase, you have a tendency to say things weren't good. But it was a good Christmas and a good year altogether."

**Record and Tape Collector (Baltimore) —**Units and dollars were up slightly from last year, which was above expectations,

said Wayne Steinberg. "It's a rather hectic time for everyone," he opined, "not just for our business but for the whole world. The problems with Iran and Russia affect us all; you can't help thinking about them. So people are a little leary, scared to go out and have a good time. Records are a good time. You don't buy records when you're depressed—you buy them when you're happy. People are under a little cloud and it's causing them not to spend their money joyously; they're spending it cautiously, if at all. It's a happy time of year, but there's enough bad going on to take the edge off being happy."

**For the Record (Baltimore)—**For the comparable amount of stores (one new store was added this year), For the Record matched its 1978 holiday totals. "We were prepared for the worst," said Bill Blankenship, "because that's the way the year's gone. At least we didn't get caught short, though, and that's important."

**Cutler's (New Haven, Connecticut)—**A five to 10 percent increase over last year was "very satisfying" to Jason Cutler, who said business "took a nosedive last year."

"The increase wasn't enough to make up for inflation and price increases," he continued, "but everything was okay anyway. I'm satisfied. Things were much better than I thought they'd be."

**Rainbow (Chicago) —**Business at the Rainbow chain was in line with that at so many other accounts: slow start, late surge, generally satisfying results. Chris Lyon, head buyer and co-owner, said dollars were down about 10 percent and units about 25 percent from last year, but was encouraged by the success of catalogue product and CBS's \$5.98 series.

**Record Rendezvous (Cleveland)** Although sales were off from last year, business was nevertheless "better than it's been," according to assistant manager Jim Jones. December will wind up as the store's best month of the year.

**Rose Records (Chicago) —**The transit strike pretty much knocked out two critical shopping days for Rose's downtown locations, but the chain still managed a two or three percent increase over last year. "We generally feel something right after Thanksgiving," Jim Rose said in reflecting over the holiday season, "and this year we could tell by the figures that momentum was building as it had in previous years. I don't know what January holds for us. But I'm looking for a strong month if only because we were snowed in at this time last year and it really knocked out business."

## Columbia Signs Joe Perry



Columbia Records has signed Joe Perry, former lead guitarist and founding member of Aerosmith, to a solo recording contract. Perry is currently in the studio with producer Jack Douglas laying down tracks for his upcoming solo debut. Pictured in Columbia's New York offices are, from left: Elissa Perry; Paul Atkinson, director, contemporary music, Columbia east coast A&R; Bruce Lundvall, president, CBS Records Division; Arma Andon, VP, artist development, Columbia; Joe Perry, Ed Hynes, VP, national promotion, Columbia; Mickey Eichner, VP, east coast A&R, Columbia; and Bob Casper, attorney.

## Classical Retail Report

JANUARY 12, 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, Mazurd, Boulez—DG  
**DEBUSSY: PELLEAS ET MELISANDE**—Von Stade, Stillwell, Karajan—Angel  
**JANACEK: MAKROPOLOUS AFFAIR**—Soederstroem, Mackerras—London  
**MASSENET: DON QUICHOTTE**—Crespin, Ghiaurov, Bacquier, Kord—London  
**MOZART: DON GIOVANNI**—Te Kanawa, Raimondi, Maazel—Columbia  
**LUCIANO PAVAROTTI: O HOLY NIGHT**—London  
**STRAUSS: FOUR LAST SONGS, OTHER SONGS**—Te Kanawa, Davis—Columbia

### SAM GOODY/EAST COAST

**AFTER THE BALL**—Morris, Bolcom—Nonesuch  
**BERG: LULU**—DG  
**DEBUSSY: PELLEAS ET MELISANDE**—Angel  
**MASSENET: DON QUICHOTTE**—London  
**MASSENET: WERTHER**—Troyanos, Kraus, Plasson—Angel  
**MOZART: DON GIOVANNI**—Columbia  
**MOZART: DON GIOVANNI**—Price, M., Weikl, Solti—London  
**MUSGRAVE: MARY, QUEEN OF SCOTS**—Putnam—Vox/Turnabout  
**FREDERICA VON STADE SINGS ITALIAN OPERA ARIAS**—Columbia  
**VERDI: DON CARLO**—Freni, Carreras, Ghiaurov, Karajan—Angel

### KING KAROL/NEW YORK

**BERG: LULU**—DG  
**DEBUSSY: PELLEAS ET MELISANDE**—Angel  
**GALWAY PLAYS TELEMANN**—RCA  
**HUMPERDINCK: HANSEL UND GRETEL**—Cotrubas, Von Stade, Pritchard—Columbia  
**MASSENET: WERTHER**—Troyanos, Kraus, Plasson—Angel  
**MOZART: DON GIOVANNI**—Columbia  
**MUSGRAVE: MARY, QUEEN OF SCOTS**—Putnam—Vox/Turnabout  
**PAVAROTTI: O HOLY NIGHT**—London  
**PAVAROTTI: O SOLE MIO**—London  
**BARRY TUCKWELL PLAYS JEROME KERN**—Angel

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

**BERG: LULU**—DG  
**BRAHMS: COMPLETE SYMPHONIES**—Solti—London  
**BRUCKNER: SYMPHONY NO. 7**—Haitink—Philips  
**CHOPIN: NOCTURNES**—Arrau—Philips  
**JANACEK: MAKROPOLOUS AFFAIR**—London  
**MUSGRAVE: MARY, QUEEN OF SCOTS**—Putnam—Vox/Turnabout  
**STRAUSS: FOUR LAST SONGS**—Columbia  
**TCHAIKOVSKY: SWAN LAKE**—Ozawa—DG  
**VIVALDI: CHORAL MUSIC, VOLS. 1, 2**—Philips  
**VIVALDI: CHORAL MUSIC, VOLS. 3, 4**—Philips

### ROSE DISCOUNT/CHICAGO

**BERG: LULU**—DG  
**BRAHMS: COMPLETE SYMPHONIES**—Solti—London  
**DEBUSSY: PELLEAS ET MELISANDE**—Angel  
**VLADIMIR HOROWITZ, CONCERTS 1978-79**—RCA  
**JANACEK: MAKROPOLOUS AFFAIR**—London  
**MASSENET: DON QUICHOTTE**—London  
**MOZART: DON GIOVANNI**—Columbia  
**PAVAROTTI: O HOLY NIGHT**—London  
**PAVAROTTI: O SOLE MIO**—London  
**SYLVIA SASS DRAMATIC COLORATURA**—London

### STREETSIDE/ST. LOUIS

**BEETHOVEN: FIDELIO**—Rysanek, Fischer-Dieskau, Fricsay—DG Privilege  
**BERG: LULU**—DG  
**BIZET: CARMEN SUITE**—Slatkin—Telarc  
**DEBUSSY: PELLEAS ET MELISANDE**—Angel  
**YOURI EGOROV PLAYS FANTASIES AT CARNEGIE HALL**—Peters International  
**MOZART: DON GIOVANNI**—Fricsay—DG Privilege  
**LUCIANO PAVAROTTI: THE GREAT PAVAROTTI**—London  
**PAVAROTTI: O SOLE MIO**—London  
**RAVEL: BOLERO**—Mehta—London  
**TANEYEV: ORESTEIA**—DG

### TOWER RECORDS/LOS ANGELES

**BERG: LULU**—DG  
**BRUCKNER: SYMPHONY NO. 7**—Haitink—Philips  
**JANACEK: MAKROPOLOUS AFFAIR**—London  
**MASSENET: WERTHER**—Troyanos, Kraus, Plasson—Angel  
**PAVAROTTI: O HOLY NIGHT**—London  
**RAVEL: BOLERO**—Monteux—Philips Festivo  
**STRAUSS: FOUR LAST SONGS**—Columbia  
**STRAVINSKY: RITE OF SPRING**—Muti—Angel  
**VERDI: DON CARLO**—Freni, Carreras, Ghiaurov, Karajan—Angel

\* Best sellers are determined from the retail lists of the stores listed above and from those of the following: Korvettes/East Coast, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape Collectors/Baltimore, Discount Records/Washington, D.C., Specs/Miami, Music Peddlers/Detroit, Laury's/Chicago, Radio Doctors/Milwaukee, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/San Francisco, Discount Records/San Francisco and Tower Records/Seattle.

## Two Myths from London

By SPEIGHT JENKINS

■ NEW YORK — Don Quixote meeting a 337-year-old femme fatale sounds right, but it wasn't invented by Cervantes or any of the others who tried their hand at writing about the Spanish knight. The parallel is purely by chance and comes from the issuing by London Records of two fascinating opera albums, both rare and both excellent: Leos Janacek's *Makropoulos Affair* and Massenet's *Don Quichotte*.

The *Makropoulos Affair* or *Case* is not unknown in the United States. The City Opera had a fine production of the work about ten years ago with Maralin Niscka in the title role. Then the power of the music of Janacek's eighth opera (1923-25) made a profound effect, and the opera stayed in repertory for some years. The saga of a woman now 337 years old whose elixir of youth is about to run out, the opera traces her path to the decision that death is better than drinking more elixir and keeping going for another 300 years. In the tradition of Janacek, there are few arias and much sense of Czech conversation. But the opera mounts to a shattering final scene that pulls together all the strands in the grandest musical manner.

Charles Mackerras, from first to last note, draws highly colored, exquisitely shaded sound from the Vienna Philharmonic, and Elisabeth Soederstroem is absolutely smashing in the title role.

Her voice in perfect control, she communicates the building of tensions in the cynical Elena, glories in the passionate lyrical line of her outbursts and makes the final scene an extraordinary immolation. Everyone else in the cast, notably Peter Dvorsky as Albert and Zdenek Svehla as Janek, is excellent, but the recording is unforgettable because of Miss Soederstroem's towering performance and Mackerras' committed orchestral leadership.

The musical inspiration of *Don Quichotte* is not as consistently high as in *Makropoulos*, but it has more than a few moments of grandeur and in its recording, London has put together three superb principals and a fine conductor. Kazimierz has a real feel for Massenet; the music has variety and mood, with a lot of subtlety and inner drive. He can't save the prosaic moments, but he causes emphasis to fall where the composer was at his best. This is a work of the composer's old age, acclaimed at its Monte Carlo premiere in 1910, just two years before Massenet's death. And it, like *Makropoulos*, has a strong name role in the *Quichotte*, in which Nicolai Ghiaurov could hardly be bettered. Even the sad but true fact that this paragon of basses is showing some signs of vocal age aids in his creation of the old knight. And the role, which was created by Chaliapin

(Continued on page 40)

## Classical Retail Tips

■ The first shot out of the 1980 gun is Angel Records, whose January shipment should reach stores this week. Highlighting the selections is a Verdi Requiem, conducted by Riccardo Muti. Now the music director-elect of the Philadelphia Orchestra, Muti has in the past conducted a lot of Verdi for Angel and has led many operas in his capacity as music director of the Maggio Musicale in Florence.

This Requiem has a combination of voices that should sell many albums. Renata Scotta, who sang the Requiem in a highly acclaimed performance here in New York in November with the Los Angeles Philharmonic under Carlo Maria Giulini, sings the soprano part, and Agnes Baltsa undertakes the mezzo role. Miss Baltsa's debut at the Metropolitan

last month as Octavian in *Der Rosenkavalier* gave evidence of the security of her voice and her excellent vocal production. She is more famous on the Continent as a singer of Italian roles than German, and this Requiem should reveal why. Veriano Luchetti, the Italian tenor who has often sung the Requiem in New York and elsewhere, joins Evgeny Nesterenko, the Soviet bass, in the male roles. On this recording Muti is conducting the Philharmonia Orchestra.

Another possible winner is the complete Beethoven symphonies led by Eugen Jochum. The Ninth has an unusual group of soloists headed by Kiri Te Kanawa and those still with Christmas money might be interested in yet another complete version of Beethoven.

# Germany

By JIM SAMPSON

■ MUNICH—In a setback for German record companies, Germany's high court has referred to the European Community court jurisdiction over the legality of both EEC and third country imports into West Germany. The decision to waive jurisdiction on EEC imports had been expected, but German lawyers had hoped that the high court would let stand lower court rulings barring import of recorded product into Germany from nations such as the United States, Canada and New Zealand which are not part of the European Economic Community. Copies of the court's decision, which was announced just before Christmas, have not yet circulated widely, but it is believed that German record companies will continue to fight third nation imports in court, based on the lower court judgements. A final verdict from the European Court is not expected before late 1981.

TEUTONIC TELEX: Phonogram gave **Dire Straits** a platinum Christmas present when the "Communique" album passes the 500,000 mark on Dec. 14; this gives the group twin platinum awards for their first two releases last year in Germany . . . Also from Phonogram in time for the holidays, gold for pan flutist **Gheorghe Zamfir**, who just completed a tour through central Europe . . . The last-gold-award award of 1979 goes to **Fleetwood Mac**, whose double album "Tusk" received what has to be the year's costliest advertising launch from WEA Germany and Intersong publishing . . . EMI's domestic superstar **Howard Carpendale** also earned a gold disc for his new TV-merchandised set but with over 450,000 sold by the end of '79, Carpendale should become Germany's first platinum baby of the eighties . . . **Rolf Baierle** of Roba Music has nabbed world rights to the top Dutch composition team Janschens en Janschens, signing on the dotted line with **Hans van Hemert** and **Piet Souer** . . . DG/Polydor managing director **Oskar Drechsler** and DG national production chief **Werner Klose** were received by **Pope John Paul II** in Rome, to present the Pontiff with the first copy of the DG documentation of the Pope's Poland journey; DG's album is authorized by the Vatican, whereas Crystal's recording, licensed through Infinity in the U.S., is sanctioned by the Polish Church but not by Rome, leading to unfortunate legal hassles . . . please note that the Teutonic Telex may now be reached by telex (!): 5-216622 in Germany.

## 'Breakfast' of Champions



A&M Records Canada ran an in-house merchandising contest for the Pindoff Record Sales reps who service Eaton's and Simpson's, Canada's largest department stores, for the best in-store merchandising featuring Supertramp product and P.O.P. materials. The winners were Tony Ballard and Brian Mertens who won custom-made embroidered silk "Breakfast In Canada" jackets. Pictured from left are: Gord Edwards (Music World), Roy Rosenberg (Ontario regional manager, A&M), Tony Ballard (Pindoff), John Hewson (Pindoff), Larry Latofsky (Music World), Brian Mertens (Pindoff), and Joe Toews (A&M sales).

## Frankfurters



During their recent European promotion tour, Chicago band members dropped by CBS Germany's Frankfurt headquarters. Seen from left are Ulrich Jabczynski, CBS promotion manager; Robert Lamm of Chicago; Peter Cetera of Chicago; Jorgen Larsen, managing director; Donnie Dacus of Chicago, and Gerd Gebhardt, international A&R manager.

# Japan

(This column appears courtesy of Original Confidence magazine)

■ A tie-up of Polygram and Young Japan Inc. has resulted in the establishment of a new record company called Polystar.

A press conference was held at the Tokyo American Club to officially announce the event on Dec. 10. According to the announcement, they will kick off Polystar in Jan. '80. Polystar's capital is estimated to be ten million yen, of which Polygram's share is 51 percent and Young Japan's is 49 percent.

The aim of Polygram is to make inroads into the Japanese market. And the aim of Young Japan is to make inroads into the overseas market. These two aims matched beautifully and thus, Polystar was born.

The executives are as follows: **J. D. Bliersbach**, president of Polygram Far East, as president; **Akio Onodera**, vice president of Young Japan Inc. & president of Thunder Music Inc., as vice president; the other executives are **Ken Hosokawa**, president of Young Japan Inc.; **Hideo Murakami**, director of Phonodisc K.K., and Hiroyuki Takashima, a general manager of Intersong K.K.

Bliersbach was quoted as saying, "We establish a new record company in order to enlarge Polygram's share in the Japanese market. Polygram's other two affiliates in Japan are Nippon Phonogram and Polydor, in a positive sense, they are rival companies of Polystar. We feel that competition is healthy, and that it stimulates good results."

The **Alice**, one of the most popular Japanese groups, belongs to Young Japan. Concern for the Alice has been rising since the director of the Alice, **Masatoshi Hashiba**, has been informally designated as the head of the productions department at Polystar. There is speculation that the Alice might transfer from Toshiba EMI to Polystar after their contract with Toshiba EMI expires.

Their first records are scheduled to be released in Feb. or March of '80. Polystar has acquired the rights to the Casablanca label but won't be able to release any records under this name until April '80. It will, meanwhile, first release only one Japanese single and one LP record until that time. Records will be manufactured by Phonodisc. The distributor is yet to be decided, but there is a strong possibility that Nippon Phonogram would be the one. Sales target for the first year is expected to be between two billion and three billion yen.

The long and much awaited **Paul McCartney & Wings** visit to Japan has been decided at last. On Dec. 11 UDO formally announced the schedule at the Akasaka Tokyo Hotel, Tokyo. The performances are scheduled to be held at Nippon Budokan Hall from Jan. 21-24, 31, Feb. 1 and 2 in Tokyo, Jan. 25 and 26 in Nagoya, and 28 and 29 in Osaka.

In spite of the announcement, all questions from the press were concentrated to the one question, "Are they really coming this time?" Their visit has been in the works a couple of times but has always come to nothing. In Nov. of '75 their visit almost came true. But Paul was involved in some drug case and he was fined £100.

# Labels Win Tape Piracy Case

(Continued from page 3)

ing class members summary judgment on the issue of liability, finding that Heilman had pirated the recordings belonging to the various members of the class and was liable to the class in damages. The court then set the December date for a hearing to determine the amount of those damages.

Among the witnesses who testified at the trial on behalf of the record companies was Barbara A. Ringer, the Register of Copyrights. Ringer provided the court with background on the evils of recording piracy. She stated during her testimony that "piracy is fundamentally anticompetitive" and that it "interferes with normal business activity. Ringer also noted that this country is "behind the rest of the world in the protection of sound recordings," and stated that there is not a civilized country that fails to protect sound recordings as an art form.

Also testifying on behalf of the plaintiffs was William A. Krasilovsky, a noted New York entertainment lawyer. Krasilovsky detailed the harm that piracy does, not only to the record companies, but also to the rest of the people in the music business. Krasilovsky testified that the pirates make none of the regular payments that are required of the record companies, nor do the pirates have any initial investment other than the purchase of a single copy of a commercial recording. Krasilovsky also noted that it was the profits from the popular recordings stolen by Heilman that financed the production of classical and jazz recordings by the various record companies.

Other witnesses during the trial testified to various transactions, financial and otherwise, of Heilman and E-C Tape. One customer took the stand to state that he had received tapes from Heilman as late as 1977, almost three years after the injunction had been issued prohibiting the sale of such

tapes. Other witnesses, including several banks, gave evidence showing that checks which were made out to E-C tape ended up in accounts owned by Heilman or his relatives. The records of these banks also revealed that substantial deposits were made subsequent to the date of the court's injunction in 1974.

Heilman had, in fact, conceded earlier that he had made sales of E-C product subsequent to the date of the court's injunction. In a stipulation filed with the Federal District Court in Chicago, Heilman admitted that he had made such sales at least as late as January of 1976. In February of 1979, Heilman was convicted of copyright infringement in the Chicago court.

At the close of testimony on the 21st, Judge Barron dictated his decision from the bench. He calculated that the record companies were entitled to about \$3,550,000 in compensation from Economic Consultants which was the company's gross minus certain expenses. Judge Barron also ordered that Heilman be held personally liable for \$2,470,000 and that he pay an additional \$500,000 in punitive damages. The judge also directed entry of a permanent injunction prohibiting Heilman and his corporation from any further acts of piracy.

## Church Group Sues FCC Over Deregulation

(Continued from page 3)

in the general counsel's office.

However, the United Church of Christ was unsatisfied with the extent of the documentation, and has pressed for more detailed information.

"They want access to all the documents," the spokesman said. "Staff drafts of reports, inter-office memos, and things of that nature, which we generally maintain are excluded under the (Freedom of Information) Act's Exemption 5."

# Japan's Top 10

## Singles

1. **IHOJOJIN**  
SAKI KUBOTA—CBS/Sony
2. **SACHIKO**  
HIROFUMI BANBA—CBS/Sony
3. **OMAETO FUTARI**  
HIROSHI ITSUKI—Tokuma
4. **DAITOKAI**  
CRYSTAL KING—Canyon
5. **OYAJI NO UMI**  
KENKICHI MURAKI—Nippon Phonogram
6. **YOSEBA IINONI**  
TOSHI ITOH TO HAPPY & BLUE—Canyon
7. **OMOIDEZAKE**  
SACHIKO KOBAYASHI—Warner Pioneer
8. **OYAJI NO ICHIBAN NAGAI HI**  
MASASHI SADA—Toshiba EMI
9. **ANNA**  
KAI BAND—Free Flight
10. **C CHYOO KOTOBANI GOYOOJIN**  
SOUTHERN ALL STARS—Victor

## Albums

1. **YUMEGATARI**  
SAKI KUBOTA—CBS/Sony
2. **KISHOTENKETSU**  
CHIHARU MATSUYAMA—Canyon
3. **OKAERINASAI**  
MIYUKI NAKAJIMA—Canyon
4. **GREATEST HITS VOL. 2**  
ABBA—Disco
5. **KAGIRINAKI CHOSEN**  
ALICE—Toshiba EMI
6. **ZUISOKIYOKU**  
MASASHI SADA—Free Flight
7. **KANASHIIHODO OTENKI**  
YUMI MATSUTOOYA—Toshiba EMI
8. **COMMUNICATION**  
MASAHIRO KUWANA—RVC
9. **THE LONG RUN**  
EAGLES—Warner Pioneer
10. **DOMESTIC MAYO LINE**  
MAYO SHOONO—Nippon Columbia

# Holmes at the Roxy



MCA recording artist Rupert Holmes was the center of attention when he performed at the Roxy recently. During the engagement, he was honored with a gold record for his single "Escape (The Pina Colada Song)," from the MCA album "Partners In Crime." Pina coladas were served to everyone in the audience. Pictured from left are: Bob Schneiders, Los Angeles branch manager for MCA Distributing Corp.; John Burns, director of national sales for MCA Distributing; Neil Hartley, vice president of national accounts; Frank Gravis, bass player of the Rupert Holmes Band; Holmes; Larry King, vice president of promotion for MCA Records; and Vaughn Thomas, director of national sales.

# Music World Mourns Richard Rodgers

(Continued from page 3)

Rodgers "responsible for a good part of my career because of the good songs he wrote—and I've had the good fortune to sing—these past 40 years." Leonard Bernstein was quoted by the News as saying, "I speak for all writers of songs when I say we have lost a beloved colleague and master."

He is survived by his wife, Dorothy, and by two daughters.

In his career, Rodgers composed music for 42 Broadway shows, wrote for the movies and television, and penned more than 1500 songs. His best known musicals were those written with Oscar Hammerstein 2d, including "The Sound of Music," "South Pacific," "Oklahoma" and "The King and I." Hammerstein was the last person to be honored by the darkening of Broadway theater marquees.

## Awards

Two of those musicals, "Oklahoma!" and "South Pacific," won Pulitzer Prizes. Rodgers also won seven Tony awards, and a Donaldson Award for "Carousel." His song "It Might As Well Be Spring," from the movie "State Fair," won the Oscar for Best Song in 1946. He was presented the Lawrence Langner Award for a "lifetime of distinguished achievement in the American theater" at last year's Tony ceremonies, and was honored by President Carter at a White House reception.

As the Times pointed out last week, Rodgers' career of more than 60 years divides into three segments, the first, beginning in 1918, with Lorenz Hart, the second, from 1942 to 1960, with Hammerstein, and the third, from Hammerstein's death to the present.

Among his best-known songs

were "Some Enchanted Evening," "Bewitched, Bothered and Bewildered," "The Lady Is a Tramp," "Getting to Know You," "My Favorite Things," "With a Song in My Heart," and "Oh, What a Beautiful Morning."

Rodgers was born here on June 28, 1902. He acquired his love of music from his parents, wrote his first song at 14, and his first musical while a student at Columbia at 17. His first hit show, "The Garrick Gaieties," came in 1925. With Hart, he wrote shows ranging from "The Girl Friend" and "Peggy-Ann" in the twenties, to "Babes in Arms" and "The Boys from Syracuse" in the thirties to the remarkable "Pal Joey" in 1940.

"Oklahoma!" was his first collaboration with Hammerstein, and aside from making Broadway history the musical went on to become the best-selling record "album" of its era. It is currently being revived yet again on Broadway.

After Hammerstein's death in 1960, Rodgers tried writing his own lyrics ("No Strings") before returning to working with other lyricists, including Stephen Sondheim ("Do I Hear a Waltz?"), Martin Charnin ("Two By Two") and Sheldon Harnick ("Rex").

Rodgers was a member of ASCAP, which paid tribute to him in a Times advertisement last week. In 1967, ASCAP honored him at a luncheon at the Alvin Theater, on his 65th birthday, and Mayor Lindsay presented him the Handel Medallion, the city's highest cultural award.

He also served as president and producing director of the Music Theater of Lincoln Center, as a director of the American Theater Wing, the Juilliard School and the Kennedy Center.

## Record World en Argentina

By AUGUSTO CONTE

■BUENOS AIRES—Existe preocupación en la industria con motivo de la reducción del arancel de importación en los discos fonográficos del 40 al 18 por ciento, hasta el 30 de setiembre de 1980.

La decisión oficial expresa que es necesario prorrogar niveles arancelarios que posibiliten el incremento de la oferta. Es opinión generalizada, que una medida como la dispuesta implica confundir a la música con su envase o soporte.

Cuando se bajan los recargos abuaneros de discos, se está disponiendo un ingreso masivo de música foránea a bajo precio que desplazará del mercado a lo poco que ya queda de música nacional, por consiguiente los productores extranjeros tendrán a corto plazo un nuevo mercado. No se trata de un riesgo futuro o previsible, es un hecho actual.

De marzo a setiembre de 1979 por iguales motivos y con idéntico criterio se estableció un re-

cargo del 28 por ciento y la avalancha de música extranjera nos abrumó. ¡Que no es perar ahora con un recargo del 18 por ciento; son empresas comerciales que dentro de sus objetivos está el de producir ganancias. Con el esquema vigente ya hay quienes han transformado sus estructuras y se han convertido ellas también en compañías importadoras. Esto implica en alguna medida, abandonar la producción local y asistir a la caída vertiginosa de la música nacional. No habrá quien perpetúe y difunda masivamente la música argentina. Con estos recargos aduaneros inferiores al 40 por ciento es imposible hoy mantener una infraestructura industrial como la fonográfica, indispensable para el mantenimiento, fomento y desarrollo de la actividad musical. Sa debe defender lo que pertenece al país, no por una razón comercial sino por un dechecho cultural.

## Latin American Album Picks

### ENTRE TU Y YO

SERGIO FACHELI—Pronto PTS 1066



En producción de Jaime Torregrossa y Rafael Pérez Botija y con excelentes arreglos orquestales de gentile muy talentosa, Sergio Facheli es uno de los cantantes de España con más probabilidades, si bien manejado internacionalmente. Brillante en "Quiereme tal como soy" (R. Pérez Botija), "Contigo, sin tí" (Pérez Botija), "Mañana por la mañana" (Pérez Botija) y "Me vuelves loco" (P. Egea-S. Facheli).

■ Produced by Jaime Torregrossa and Rafael Pérez Botija, Sergio Facheli is one of the singers from Spain and could make it to the top if properly promoted. Superb sound, arrangements and orchestrations. "Quiereme tal como soy," "Cuando Pienso en tí" (P. Egea-Facheli) and "Contigo, sin tí."



### AMANDOTE

JOHANNA ROSALY—Velvet PRS 8030

En producción de Marcelo Rey y con arreglos de Zito Zelante, Johanna Rosaly se luce en un repertorio romántico y ligero que signiácaré grandes ventas donde promocionado. "Yo soy un barco" (T. Sotto), "Amandote" (L. Fierro), "Sed" (Sheldon-Mannix) y "Nuestra plaza" (A. Abramson).

■ Produced by Marcelo Rey and with arrangements by Zito Zelante, Johanna Rosaly could easily make it big where promoted with this excellent package of ballads and mellow tunes. Some of the up-tempo tunes are superb. "Primera actriz" (Ch. Novarro), "Reconsiliación" (Fierro) and "Me lo dijo una gaviota" (Melo).

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## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Ofrecerá la BMI un "Symposium sobre Derechos Autorales" en Puerto Rico a principios de Enero, con la asistencia de la clase autoral, radial y discográfica. La buena y enérgica amiga Elizabeth Granville me invita a formar parte del panel de este evento, a lo cual acepto muy gustosamente. Omar Machant, Gerente de la Sucursal de Peer Southern Organization, con base en Miami, Fla., acaba de recibir una muy interesante distinción. La Academia Nacional de Artes y Ciencias Televisivos (N.A.T.A.S.) acaba de brindarle el trofeo EMMY, concedido a las mejores actuaciones y programas de televisión en el 1979, por sus presentaciones en el Estado de la Florida. En la categoría de Programas Especiales, el premio recayó en "El Amor," programa en el cual funge como Maestro de Ceremonias el popular productor cubano, y que es lazado al aire por WLTV TV-Channel 23 de Miami. El elenco en este show fué integrado por Julio Iglesias, Luisa María Güell, Celia Cruz, Guillermo Alvarez Guedes, Celi Bee, Isabelle y Braulio, en ocasión de las festividades del "Día de los Enamorados," el pasado 14 de Febrero, Vayan mis más movidas felicitaciones al amigo Marchant y al Canal 23 de Miami, en la personalidad del talentoso chileno Joaquín Blayas, Director de la empresa televisiva, del grupo Spanish International Network, y lanzado por satélite a Estados Unidos, a través de todas las televisoras afiliadas al consorcio.



Granville y Marchant

Fruko y sus Tesos como la Orquesta Tropical, a Rodolfo como Cantante solista y al Compositor colombiano Isaac Villanueva, que tantos



Rodolfo

éxitos ha creado. ¡Felicidades a todo! Muy comercial y con gran sabor a pueblo el larga duración de CBS-Indica, presentando a Gilberto Hernández en "Los Grandes éxitos," entre los cuales destacan "La Historia de mi vida," (Cavagnaro) "Sabes de que tengo ganas" (S. Velásquez), "Camas Separadas" (Castilho-Andriano-Fundora) y "Llamarada" (J. Villamil). Excelente el larga duración del nuevo grupo mexicana Tabasco. Entre los temas se lucen ampliamente en "Renacer" (Serrano-Oliva-Murciano), "Para tí, para mí" (Manzanero), "Es amor" (Manzanero) y "El mar" (C. Murguía).



Isaac Villanueva

Como cada año, mis oficinas reciben una cantidad adicional de correos. Al abrir ceda una de las postales navidenas, voy reconociendo nombres de grandes amigos y de otros que si bien no conozco personalmente, desean todo género de venturas a este humilde redactor. Me quedo muy corto al darle las gracias a todos y hago votos porque la felicidad brille en la vida, de cada uno de mis lectores. A los que me han enviado sus misivas festivas, les recíproco del modo más cordial, agradecido y efusivo. Vayan mis felicitaciones a: Mary y Carlos Díaz Granados, que me dicen: "Estimado Fundy: Aunque un poco alejado del ingrato negocio de discos, siempre me recuerdo de los buenos amigos." Carlos Díaz Granados es el único ser en este mundo que me llama Fundy y me suena hermoso viniendo del gran amigo, Luis Calvo Gana y Marcial Elgueta Silva de Hispavox, S.A., Omar Marchant de Peer Southern, Arthur "Arturito" Capper, Discos Orbe, Ltda., de Colombia, César Ortiz de Caytronics Corp., N.Y., Fonobosa de Colombia, Discorona, Venezuela, Eusebio Cabot de CBS Discos, Miami, (Continued on page 39)

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Tucson

By KXEW (RAUL AGUIRRE)

1. **QUERERTE A TI**  
ANGELA CARRASCO
2. **SIN TU AMOR**  
BROWN EXPRESS
3. **TE PERDI**  
MAZZ
4. **PULPABLE**  
JIMMY EDWARD
5. **NO TENGO LA CULPA**  
ROBERTO PULIDO
6. **QUE ME PERDONE TU SENORA**  
MANOELLA TORRES
7. **SIN PODERTE HABLAR**  
WILLIE COLON
8. **LA BAMBA**  
ANTONIO RODRIGUEZ
9. **EL ASESINO**  
LOS POTROS
10. **NO ME OLVIDES**  
LOBOS DEL NORTE

### Tampa

By WYOU (WOODY GARCIA)

1. **QUERERTE A TI**  
ANGELA CARRASCO
2. **CUANDO MALDECIMOS TENER UN  
CORAZON**  
CHARYTIN
3. **EL AMOR DE MI VIDA**  
CAMILO SESTO
4. **MI MANERA DE AMAR**  
NELSON NED
5. **POR COBARDIA**  
LILA DENEKEN
6. **VETE A LLORAR AL RIO**  
TANIA
7. **LA BIKINA**  
CHIRINO
8. **HASTA QUE AMANEZCA**  
JOAN SEBASTIAN
9. **QUE VOY A HACER SIN TI**  
DAVID DALI
10. **EL GARRAFON**  
CHUCHO AVELLANET

### San Francisco

By KBRG (OSCAR MUNOZ)

1. **QUERERTE A TI**  
ANGELA CARRASCO
2. **CARLOS, MI AMOR**  
MARILYN PUPO
3. **SI NO AMANTES, TAMPOCO AMIGOS**  
MASSIAS
4. **MI BAJO Y YO**  
OSCAR D'LEON
5. **APRENDI A LLORAR**  
VERONICA CASTRO
6. **DULCEMENTE AMARGO**  
JOSE LUIS
7. **EL LADRON**  
LOS 8 DE COLUMBIA
8. **FIESTA DISCO CUMBIA**  
CONJUNTO 2-2 DE COLOMBIA
9. **MI PRIMER AMOR**  
JOSE AGUSTO
10. **SI DIOS FUERA NEGRO**  
TIERRA NEGRA

### Los Angeles

By KWKW (HERNAN QUEZADA)

1. **YA ME VOY**  
CHELO—Musart
2. **SI NO AMENTES, TAMPOCO AMIGOS**  
MASSIAS—Phillips
3. **QUIEN**  
LOS STRWKS—Melody
4. **QUIEN SERA**  
CAMILO SESTO—Pronto
5. **ATREVETE A NEGAR**  
MANOLO MUNOZ—Gas
6. **MI LINDA ESPOSA**  
REGULO ALCOCCER—Yuriko
7. **AL FINAL**  
EMMANUEL—Arcano
8. **CARINO**  
RIGO TOVAR—Profono
9. **VETE**  
SALVADOR—Arriba
10. **QUE TE HAGA BUEN PROVECHO**  
LOS POTROS—Peerless

## Ventas (Sales)

### Hartford

1. **A LAS BUENAS SI**  
CELIA CRUZ—Vaya
2. **JULIANA**  
DANIEL SANTOS/JOHNNY PACHECO  
—Fania
3. **NACIO JESUS**  
LEONARDO PANIAGUA—Discolor
4. **LA PARRANDA FANIA**  
HECTOR LAVOE/DANIEL SANTOS  
—Fania
5. **BEBO HOY, BEBO MANANA**  
CONJUNTO QUISQUEYA—Liznel
6. **LA PICUA**  
MARVIN SANTIAGO—T.H.
7. **AMANECETE**  
GRAN TRIO—Algar
8. **LA FICHA MARCADA**  
SUPER TRIO—Algar
9. **LAS AMISTADES**  
ORQUESTA LA MASACRE—New  
Generation
10. **SIN PODERTE HABLAR**  
WILLIE COLON—Fania

### New York

1. **PREGUNTALE**  
JULIO IGLESIAS—Alhambra
2. **EL DIFUNTO**  
JOHNNY VENTURA—Combo
3. **MI BAJO Y YO**  
OSCAR D'LEON—T.H.
4. **LOS CELOS DE MI COMPAY**  
EL GRAN COMBO—Combo
5. **SI LA TIERRA TIEMBLA**  
HECTOR CASANOVA/JOHNNY PACHECO  
—Fania
6. **NOVENO MANDAMIENTO**  
NELSON NED—WS Latino
7. **CORAZON DE ACERO**  
LOS VIRTUOSOS—Discolor
8. **YO TE AMO**  
FELITO FELIX—Mega
9. **LA LECHE**  
LOS HIJOS DEL REY—Karen
10. **UN SER QUE ME PERSIGUE**  
CONJUNTO QUISQUEYA—Liznel

### Rio De Janeiro

By ASSOCIACAO BRASILEIRA

1. **STILL**  
COMMODORES
2. **LEMBRANCAS**  
KATIA—CBS
3. **HOORAY! HOORAY! IT'S A HOLI-  
HOLIDAY**  
BONEY M—RCA
4. **CUMPARSITA DANCE**  
JINNY—RGE/Fermata
5. **I'LL NEVER LOVE THIS WAY AGAIN**  
DIONNE WARWICK—Odeon
6. **HONESTY**  
BILLY JOEL—CBS
7. **GOOD TIMES**  
CHIC—WEA
8. **ESPERANDO VOCE**  
ELIZANGELA—RCA
9. **PEQUENINA**  
PERLA—RCA
10. **SULTANS OF SWING**  
DIRE STRAITS—Polygram

### Puerto Rico

1. **SI DIOS FUERA NEGRO**  
TIERRA NEGRA—Borinquen
2. **PALOMITA BLANCA**  
MIMI—DC
3. **EL VIOLOCELLO**  
TUNA SAN JUAN—Denicom
4. **EL DIFUNTO**  
JOHNNY VENTURA—Combo
5. **BRAVO DE VERDAD**  
OSCAR D'LEON—T.H.
6. **LOS CELOS DE MI COMPAY**  
EL GRAN COMBO—Combo
7. **EL MANGONEO**  
MARVIN SANTIAGO—T.H.
8. **TEMA NOVELA 'MARTHA LLORENS'**  
RAFAEL JOSE—Borinquen
9. **POR AMORES COMO TU**  
ESTELA NUNEZ—Pronto
10. **LA LECHE**  
LOS HIJOS DEL REY—Karen

## Nuestro Rincon (Continued from page 38)

Fla., Ricardo Fabregues de A&Ihambra Records Puerto Rico, Gloria Alvarez Cortés de Discorona, Venezuela, Agustín e Isabel Rey de Sears, Panamá, Hermanos Rigual de Editorial Fresa Mexicana, México, Celia Cruz y Pedro Knight, Carmen Mirabal de Puerto Rico, Helcio A. Carmo de RCA, Brasil, Sonia Figari Letelier de Utz Corp., Santiago, Chile, Juan y Marina Zamudio, Colombia, Discos Fuentes, Colombia, Bob Austin y Sid Parnes, Record World., N.Y., Omar Jundí y Henrique Gastaldello, RCA Publishing, Brasil, Nestor Norberto Selasco de Sicomericana y Music Hall, Argentina (bellas palabras que te agradezco y reciproco Nestor) José Carlos Silvestre de Camel Records y Tropisong, Brasil, Rolando González de Miami Records, Miami, Fla., Mateo San Martín de Kubaney, Miami, Fla., Daniel Magal de Argentina, Belinda, Marisa y Mario Ruiz, de WQBA Radio, Miami, Fla., Omar Aguilera y Walter Martinez de WRYM Radio, Connecticut, Gilberto Esquivel de Radio KVIM, Coachella, Calif., Gilberto de León, KMPG, Hollister, Calif., Albertín Ríos, Radio Panamericana, Lima, Perú, René Boeta y Gilberto Romo de KIFN Radio, Phoenix, Arizona, KEYH Radio, Houston, Texas., Alberto Vera de KBNO de Denver, Colorado, Circuito Radial Titania (Rodolfo Bazo O.) de San José, C.R., Alfredo Moreno, La Banda, de San José, C.R., Javier de la Cerca y amigos de KVAR Radio, San Antonio, Texas., V. Friedman de Chappel Music Co., New York, Provi García de Peer Southern, Alberto de Infopesa, Perú., Sunshine Records Distributors, Miami, Fla., Edmundo A. Jiménez, Radio Kuka, San Antonio, Texas., Jorge Beillar de Ritmo Records, Miami, Fla., Abie Vazquez Infanzón, Columbia, S.C., Rinel Sousa de Caytronics, Corp., Fritz Heinschell de CBS International, Coral Gables, Fla., Anamia de Mexico, Mercy Lopez de RCA Regional, Miami, Fla., Prosound Inc., Hialeah Gardens, Fla., Jorge David Bustamante y J. Pagé de Velvet, Venezuela, Oscar Gutiérrez de Sonido y Discos Inc., Miami, Fla., Myrta Silva de Puerto Rico, Carla, Lyndomar Castilho, Brasil, Orfeón Records, Los Angeles, Calif., Fernando Lecuona, Mary Ann y Jose M. Vias Jr., de

RCA Regional, Miami, Fla., Hans P. Geuger de EMI, Brasil, Iris Fernandez Colon, de Mayaguez, P.R., (TH y Criollo) Alhambra Records., Miami, Fla., Joe Cayre de Caytronics, N.Y., Magaly Rubiera de Editorial America, Miami, Fla., Charlie Lopez de Peer Southern, N.Y., Sr. y Sra. Enrique Lebendiger, Fermata, Brasil, Joe Cain de Mericana Records., N.Y., Luiz Roberto F. Boaventura de Brasil, Debora Frenkel de Fermata Int., Melodies, L.A., Elizabeth Granville, BMI, N.Y., Antonio D'Almeida Santos de Meridional, Brasil, Fred Weinberg, N.Y., Amayra Gonzalez, Presidenta Fan Club de Luis Fierro, Miami, Fla., José Garcia de Musica Latina, Los Angeles, Calif., John Sollas de FM92, Miami, Florida, Claudio del Villar, Damian, Fabian Ross, Sandro, Jean Paul Nieppo y Dionne Warwick . . . Y ahora . . . ; Hasta la próxima . . . y grandes felicidades a todos!

BMI will offer a symposium in Puerto Rico in early January regarding authors' rights and problems faced by Latin composers, with the attendance of composers, authors and radio and record industries personalities. **Elizabeth Granville** from BMI, extended her invitation to attend in order to participate as a member of the panel, which I gladly accepted . . . **Omar Marchant**, manager for Peer International in Miami, Fla., has just been awarded with an Emmy by NATAS (National Academy of Television Arts & Sciences) under the category of Special Programs as a producer and master of ceremonies of the TV program "El Amor" aired by local network Channel 23 and by satellite to all affiliated stations. The show included international performers such as: **Julio Iglesias**, **Celia Cruz**, **Celi Bee**, **Guillermo Alvarez Guedes**, **Isabelle**, **Luisa Maria Guel** and **Braulio**. The show was aired last February 14th on occasion of St. Valentine's Day. My congratulations to Marchant, to Channel 23 in Miami and its director, **Joaquin Blayas**, and to SIN Group (Spanish International Network).

*(Continued on page 40)*

## Midnight Magic



Dick Clark's "Rockin' New Year's Eve" special aired on December 31st, featuring hosts John Schneider (of "The Dukes of Hazzard") and Erin Moran (of "Happy Days"), both pictured center. Helping to welcome in the 1980s were Casablanca Record and Film-Works recording artist the Village People, along with Chic, and the Oak Ridge Boys. The members of each group are pictured on the stage at the stroke of midnight.

## Scott/Sunstorm (Continued from page 8)

based, the other music-oriented. We're also talking with a professional audio hardware marketing firm." Other prospective tenants Mackie says they're courting could include production companies, booking agents and music publishers, with the eventual complement of tenants to shape just what services will be offered. Right now, centralized recep-

tion and telephone systems are being eyed, and Mackie expects to make the building's two conference rooms available to tenants as well. Judging from their first tenant, though, they may be able to include nostalgia as an unexpected cachet: that tenant is former ABC vice president Herb Belkin, now heading TNI management here.

## Cambodian Benefits Set (Continued from page 4)

coupled with limited seating, have dictated a steeper price range.

Tickets for the two shows at the 2,200 seat Warfield Theatre here will thus be scaled at \$15, \$25, and \$100.

Two days later, an all-star rock bill will carry the mission before an arena-sized audience, as the Beach Boys, Baez, the Grateful Dead and Devadip Carlos Santana appear at the 14,000-plus capacity Oakland Coliseum.

That show will command \$7.50 as an advance ticket price for the festival seating affair, with door sales priced at \$9.

Like the four concerts staged at London's Hammersmith Odeon during the final week of 1979, the upcoming Bay Area concerts and a projected third show sometime in February will donate proceeds to relief for the people of Kampuchea, formerly Cambodia. As with the Odeon dates, the issue appears to be promoting an emphasis on some interaction between acts and the prospect of "special guests."

Thus, according to Graham's office, guitarist Santana will be unable to assemble his entire band, but will appear in a solo spot with guest accompanists. Both Santana and Baez are also mulling possible guest spots with the Dead for the January 13

show at the Coliseum.

Jan Rasmussen of the BGP office also confirmed that a third show is planned, with a probable show date sometime next month, but no firm bill or venue has yet been set.

## Myths from London

(Continued from page 35)

and then sung soon after by one of the masters of style, Vanni Marcoux, demands the kind of aristocratic phrasing and supersmooth legato of which Ghiaurov is a past master. Just to hear his serenade in Act I or his death scene is more than worth the record's price. Dulcinea and Sancho Panza are sung by the two most important French artists of the last two decades, Régine Crespin and Gabriel Bacquer. Miss Crespin has wonderful moments singing the courtesan who first makes fun of Quichotte, then loves him and treats him with infinite care. The purity and sweetness of her voice—a sensual clarity unique in music—sounds truly here, and she is never less than intense. Bacquier, too, though not as strong vocally as once was the case, makes his denunciation of those who laugh at this master wonderful to hear. And his blend of voice is perfect with Ghiaurov's.

## Lorimar Goes Beyond Soundtracks

(Continued from page 6)

product for movie and record, "Cruising" will mirror an aggressive emphasis on the film's music.

What may surprise some, though, is its choice of style. With producer/composer Jack Nitzsche at the helm, the material recorded thus far taps new wave and avant-garde electronic veins. Says Levy, "To have had disco music would've made it a party movie, and it's definitely not a party movie. It would've been incongruous. I think Friedkin, in deciding to use another kind of music, has made a brilliant move."

Such musical moves aren't new in that director's career, Levy adds, citing Friedkin's choice of Mike Oldfield's "Tubular Bells" as a key motif in "The Exorcist," and the original score by Tangerine Dream for "Sorcerer."

The "Cruising" soundtrack will take the original music aspect of Lorimar's earlier rock soundtrack considerably further. Nitzsche has reportedly enlisted "a whole new series of bands," along with sev-

eral established artists. With music yet to be edited for the final version of the film, Levy says determination of the LP's tracks is still to be made; among those who've recorded for the project are the Cripples, the Germs, Rough Trade, Carol Pope and Cheryl Smith, all newcomers, along with Mink DeVille's Willy DeVille and Scandinavian fusion guitarist Terje Rypdal, who has recorded for ECM.

Levy himself was part of the "consortium" involved in finding musicians for the soundtrack, which is expected to be completed later this month and ship prior to the film's February 15 opening.

Meanwhile, other future film-related album projects will include music from Lorimar's "Second Hand Hearts," composed for the film by Willis Alan Ramsay and performed by Charly McClain, Moe Bandy, Johnny Paycheck and other contemporary country artists.

## Nuestro Rincon (Continued from page 39)

Discos Fuentes in Colombia has just awarded several of its artists with gold records for top sales. Javier Garcia and Conrado Dominguez from Discos Fuentes extended the awards to Fruko y sus Tesos (Tropical Orchestra), Rodolfo (Singer) and Colombian composer Isaac Villanueva. My congratulations . . . CBS-Indica (Costa Rica) released an LP by Gilberto Hernandez entitled "Los Grandes Exitos." Among the tunes included are: "La Historia de mi Vida" (Cavagnaro), "Sabes de que tengo ganas" (S. Velasquez), "Camas Separadas" (Castilho-Adriano-Fundora) and "Llamarada" (J. Villamil) . . . An excellent LP by Mexican group Tabasco has just been released by RCA México.

## Latin American Album Picks

(Continued from page 38)



### AL OTRO LADO DEL SOL

ALBERT HAMMOND—Epic LNS 17276

Albert Hammond reúne interpretaciones disco, rock y baladas rítmicas en un paquete muy comercial y contagioso. Arreglos de T. Bastow y Alhby Galuten. "Sol solo tú" (Hammond-Golde-Snow-Gómez), "Es fácil amar" (Hammond-Sayer-Gómez) y otros.

■ Albert Hammond offers a disco, rock and ballad package that could achieve good sales where promoted. Very commercial and contagious. Arrangements by T. Bastow and Alhby Galuten. "Píntame con besos" (Hammond-Golde-Gómez), "Niño de Palo," (Hammond-Gómez), others.



### LA RESPONSABILIDAD

FAUSTO REY Y LARRY HARLOW—Fania JM 00551

Fausto Rey de República Dominicana luce sus habilidades en salsa, apartada de su línea normal de baladistas y prueba una excelente combinación con su productor Larry Harlow. Bailable y ameno sonido. "Barra limpia" (C. Alonso), "La Responsabilidad" (F. Rey), "Encadenada" (A. Carlos-Jacafi) y "Siempre tú" (M. Troncoso).

■ Fausto Rey and producer Larry Harlow make quite a good combination. Although far away from his usual performances, Fausto seems to adapt very easily to the up tempo salsa music. "Atienda lo suyo" (Baret-Parade), "Barra Limpia," "El Puerquito en la luca" (D.R.) and "Tu va Dei" (R. Diaz).



# Record World Gospel

## Gospel Time

By MARGIE BARNETT

■ **Lorne Matthews, Roy Tremble and George Amon Webster**, formerly of the **Cathedral Quartet**, have formed their own group called the **Brothers**, based in Akron, Ohio. The Cathedral Quartet has replaced the departing members but their names were not available at press time.

Distribution by Dave's sales reps met at the Valley Hilton Hotel in Sherman Oaks, Ca. for a sales meeting Dec. 13-17 introducing new product and sales and merchandising sessions. Among the record company personnel attending were **Doug Corbin** and **Charlie Shaw** of MCA/Songbird, **Bill Hearn** of Sparrow, **Dr. Jesse Peterson** and **Don Klein** of Tempo, **Ron Camplin** of the Benson Company, **Hal Spencer** of Manna Music, **Terry Sheppard** of Maranatha! Music, **Rex White** of White Management and **Bob Cole** of Bread 'N Honey . . . Tempo Music Publications has arranged over 60 premieres for the **Otis Skillings** musical "The Day That Never Ends" in various areas of the country  
(Continued on page 42)

## Contemporary & Inspirational Gospel

JANUARY 12, 1980

JAN. 12	DEC. 22		
1	2	<b>YOU GAVE ME LOVE</b> B. J. THOMAS/Myrrh MSB 6633 (Word)	21 19 <b>HEED THE CALL</b> THE IMPERIALS/DaySpring DST 4011 (Word)
2	1	<b>NEVER THE SAME</b> EVIE TORNUQUIST/Word WSB 8806	22 23 <b>PRaise STRINGS III</b> Maranatha MM0054 (Word)
3	3	<b>I'LL BE THINKING OF YOU</b> ANDRAE CROUCH/Light LS 5763 (Word)	23 32 <b>NATHANIEL THE GRUBLET</b> CANDLE/Birdwing BWR 2018 (Sparrow)
4	4	<b>GOT TO TELL SOMEBODY</b> DON FRANCISCO/NewPax NP 33071 (Word)	24 35 <b>THE MESSIAH</b> LONDON PHILHARMONIC ORCHESTRA & CHOIR/ Birdwing BWR 2011 (Sparrow)
5	5	<b>TOWARD ETERNITY</b> MATTHEW WARD/Sparrow SPR 1014	25 38 <b>STANDIN' IN THE LIGHT</b> DENNY CORRELL/Mananatha MM0058 (Word)
6	21	<b>COME ON, RING THOSE BELLS</b> EVIE TORNUQUIST/Word WSA 8770	26 20 <b>MIRROR</b> EVIE TORNUQUIST/Word WSB 8735
7	7	<b>MUSIC MACHINE</b> CANDLE/Birdwing BWR 2004	27 — <b>GIFT OF PRAISE</b> MARANATHA SINGERS/ Maranatha MM0046 (Word)
8	9	<b>SLOW TRAIN COMING</b> BOB DYLAN/Columbia FC 36120 (CBS)	28 — <b>THE MISFIT</b> ERICK NELSON & MICHELE PILLAR/A&S MM0057 (Word)
9	8	<b>DALLAS HOLM AND PRAISE LIVE</b> Greentree R 3441 (Great Circle)	29 — <b>GENTLE MOMENTS</b> EVIE TORNUQUIST/Word WST 8714
10	10	<b>PRAISE III</b> MARANATHA SINGERS/ Maranatha MM0048 (Word)	30 — <b>HIDE AWAY</b> BRUSH ARBOR/Myrrh MSB 6624 (Word)
11	12	<b>MY FATHER'S EYES</b> AMY GRANT/Myrrh MSB 6625 (Word)	31 — <b>IN THE AIR</b> ISAAC AIR FREIGHT/A&S MM0060 (Word)
12	14	<b>SIR OLIVER'S SONG</b> CANDLE/Birdwing BWR 2017 (Sparrow)	32 22 <b>HOME WHERE I BELONG</b> B. J. THOMAS/Myrrh MSB 6574 (Word)
14	16	<b>NO COMPROMISE</b> KEITH GREEN/Sparrow SPR 1024	33 37 <b>THE MASTER AND THE MUSICIAN</b> PHIL KAEGGY/New Song NS 006 (Word)
15	13	<b>FORGIVEN</b> DON FRANCISCO/NewPax NP 33042 (Word)	34 31 <b>A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS</b> EVIE TORNUQUIST/Word WST 8769
16	11	<b>ALL THAT MATTERS</b> DALLAS HOLM & PRAISE/ Greentree R 3558 (Great Circle)	35 39 <b>EVERYBODY NEEDS A LITTLE HELP</b> DAVID MEECE/Myrrh MSB 6619 (Word)
17	17	<b>MARANATHA MARATHON</b> HONEYTREE/Myrrh 6629 (Word)	36 18 <b>TAKE IT EASY</b> CHUCK GIRARD/Good News GNR 8108 (Word)
18	6	<b>WE ARE PERSUADED</b> BILL GAITHER TRIO/Word WSB 8829	37 24 <b>THE LORD'S SUPPER</b> JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
13	15	<b>BULLFROGS AND BUTTERFLIES</b> CANDLE/Birdwing BWR 2010 (Sparrow)	38 27 <b>RAINBOW'S END</b> RESURRECTION BAND/Star Song SSR 0015 (Tempo)
19	30	<b>ON THIS CHRISTMAS NIGHT</b> VARIOUS/MCA/Songbird 3184	39 29 <b>AMY GRANT</b> Myrrh MSB 6586 (Word)
20	26	<b>HAPPY MAN</b> B. J. THOMAS/Myrrh MSB 6593 (Word)	40 36 <b>ORDINARY MAN</b> DOGWOOD/Myrrh MSB 6616 (Word)

## Christian Concert Promo Seminar Slated

■ **TULSA**—Rodney Snell of Sonshine Concerts has announced the first annual Christian Concert Promotion Seminar and Showcase to be held here March 20-22 at the Oral Roberts University Mabee Center. Snell, sponsor of the seminar, says it is an "intensive program designed to make any Christian concert more professionally produced while increasing its total impact."

The major sessions will be held in the afternoons focusing on the subjects of tickets, including the dynamics of printing, distribution, accounting, price evaluation, use of tickets for advertising and promotion, and love offerings; creative promotion; and record company, management, booking agent and artist involvement in the concert, including what each is responsible for, fees and promoters' responsibilities. Several smaller sessions will meet in the mornings covering the how-to's of press releases; posters; newspaper ad layouts; promoting church involvement through youth ministries, literature and other Christian organizations; technical production in light, sound and staging; making arrangements for the artist's arrival, departure and backstage privacy; stage help and the use of radio advertising, co-sponsoring, interviews and ticket, album and T-shirt giveaways.

The evenings have been designated as preview sessions where top Christian artists such as the Archers, David Meece, Reba, the

Sweet Comfort Band and others will perform, giving sponsors an opportunity to preview and meet both the artist and manager for booking concerts for the upcoming season.

The seminar is designed around the interaction between musicians, management, agents, sponsors, promoters, media and record companies. To date, 35 professionals have been confirmed as instructors and panelists. Many have previously done similar work in secular concerts as well as having current involvement in Christian music. Confirmed participants include David Benware, Benware & Assoc.; Don Butler, GMA; Dan Collins, Sparrow; Doug Corbin, MCA/Songbird; Dick Curd, Joy Prod.; Rick Griffin, illustrator; Linda Hill, L'Bri Management; Ray Johnson, promoter; Bob MacKenzie, Paragon Asso.; Ed Messick, Benson Company; Dan Raines, Pat Boone Productions; Terry Sheppard, Maranatha! Music; Bill Murray, Great Circle Talent; and Wes Yoder, Dharma Artist Agency. These and other panelists and instructors will also discuss where Christian music is to  
(Continued on page 42)

## Gospel Radio Seminar Set

■ **DALLAS**—The executive planning committee for the upcoming eighth annual National Gospel Radio Seminar met here recently to begin chartering the general direction for the 1980 seminar scheduled here, prior to the Christian Booksellers Association Convention, July 18-20 at the Dunfey Dallas Hotel.

The seminar, sponsored by the Gospel Music Association, has been expanded to three full days, and the agenda will be planned by the broadcast members of the executive planning committee. Committee members include chairman Jim Black, SESAC; Matt Steinhauer, Benson Company; Brad Siemens, Paragon; Dave Benware & Asso.; Craig Hodgson, Christian Broadcasting Network; Mike Sears, WAEC Atlanta; Bill Walters and Larry Alford of KKYZ Houston; James Ederer, KJQE Shreveport; Fred Brakeman, KWSO Wasco; Dave Wortman, On The Air Promotions; Jack Bailey, Bailey Media, and Norma Boyd, Linda Miller & Asso.

## Benson Clinic Planned

■ **NASHVILLE** — The Benson Company has announced its annual Music Clinic to be held here Feb. 5-7 at the Opryland Hotel, with host Jim Van Hook, senior vice president, Benson Publishing. The clinic will include reading sessions, workshops, mini-concerts, devotionals, an array of choral music, the premiere of the new youth musical "Believer" (written by Dallas Holm and arranged by Paul Johnson), and a showcase of several Benson recording artists.

The registration fee is \$45, which includes a number of music packets, admission to all events and four meals. For further information contact Robin Mew or Don Kunselman at the Benson Music Clinic, 365 Great Circle Road, Nashville, Tenn. 37228, (615) 259-9111.

# Talent Set for Dove Awards Show

■ NASHVILLE—Larry Sparks, conductor for the Continental Orchestra, will conduct the entire musical program for the Gospel Music Association's (GMA) 11th Annual Dove Awards Show March 26. Arranger, writer and producer Paul Johnson is arranging the show's musical score, which includes the ten gospel songs nominated for "Song of the Year." Music will be provided by the group Truth and the Nashville Youth Symphony.

Johnson and his wife, artist Kathie Lee, will be one of three

couples co-hosting the awards presentation. The Dove Awards banquet and show will be held at the Opryland Hotel here.

## Savoy Signs Two

■ ELIZABETH, N.J. — Fred Mendelsohn, president of Savoy Records, has announced the signing of the Voice Supreme and Mattie Johnson & Star of Faith. Robert Fryson, songwriter for the Voices Supreme and writer of James Cleveland's newest record "God Is," has signed with Savogs

# Soul & Spiritual Gospel

JANUARY 12, 1980

JAN. DEC.  
12 22

- 1 1 LOVE ALIVE II  
WALTER HAWKINS & THE  
LOVE CENTER CHOIR/Light  
LS 5735 (Word)
- 2 5 IN GOD'S OWN TIME, MY  
TIME WILL COME  
JAMES CLEVELAND & THE  
TRIBORO MASS CHOIR/Savoy  
SL 14525 (Arista)
- 3 3 IT'S A NEW DAY  
JAMES CLEVELAND & THE  
SOUTHERN CALIFORNIA  
COMMUNITY CHOIR/Savoy  
SGL 7035 (Arista)
- 4 2 CHANGING TIMES  
MIGHTY CLOUDS OF JOY/City  
Lights/Epic JE 35971 (CBS)
- 5 8 LEGENDARY GENTLEMEN  
JACKSON SOUTHERNAIRES/  
Malaco 4362 (TK)
- 6 10 AIN'T NO STOPPING US NOW  
(WE'RE ON THE MOVE)  
WILLIE NEAL JOHNSON & THE  
GOSPEL KEYNOTES/  
Nashboro 27217
- 7 6 THE FOUNTAIN OF LIFE JOY  
CHOIR  
GOSPEL ROOTS/5034 (TK)
- 8 7 BECAUSE HE LIVES  
INTERNATIONAL MASS CHOIR/  
Tomato IOM 2 9005G
- 9 4 I DON'T FEEL NOWAYS TIRED  
JAMES CLEVELAND & THE  
SALEM INSPIRATIONAL  
CHOIR/Savoy DBL 7024  
(Arista)
- 10 17 I'LL BE THINKING OF YOU  
ANDRAE CROUCH/Light LS  
5763 (Word)
- 11 11 EVERYTHING WILL BE  
ALRIGHT  
REV. CLAY EVANS/Jewel 0146
- 12 12 GIVE ME SOMETHING TO  
HOLD ONTO  
MYRNA SUMMERS/Savoy SL  
14520 (Arista)
- 13 9 TRY JESUS  
TROY RAMEY & THE SOUL  
SEARCHERS/Nashboro 7213
- 14 14 YOU LIGHT UP MY LIFE  
ISAAC DOUGLAS/Creed 3090  
(Nashboro)
- 15 16 HOMECOMING  
PILGRIM JUBILEE SINGERS/  
Nashboro 27212
- 16 22 TOGETHER 34 YEARS  
ANGELIC GOSPEL SINGERS/  
Nashboro 7207
- 17 31 FIRST CLASS GOSPEL  
THE WILLIAMS BROTHERS/  
Tomato TOM 7036G
- 18 13 COME LET'S REASON  
TOGETHER  
FLORIDA MASS CHOIR/Savoy  
SGL 7034 (Arista)
- 19 15 MORE THAN ALIVE  
SLIM & THE SUPREME ANGELS/  
Nashboro 7209
- 20 19 GOSPEL FIRE  
GOSPEL KEYNOTES/Nashboro  
7202

- 21 21 TO ALL GENERATIONS  
MILTON BRUNSON & THE  
THOMPSON COMMUNITY  
CHOIR/Creed 3091 (Nashboro)
- 22 27 THE GOSPEL KEYNOTES  
SALUTE PAUL BEASLEY  
Nashboro 7210
- 23 38 CAN'T NOBODY DO ME LIKE  
JESUS  
REV. WILLINGHAM & THE 21ST  
CENTURY SINGERS/Nashboro  
7208
- 24 30 I'VE BEEN TOUCHED  
JOHNSON ENSEMBLE/Tomato  
TOM 7027G
- 25 25 LIVE IN CONCERT  
THE DIXIE HUMMINGBIRDS/  
Gospel Roots 5041 (TK)
- 26 24 THE PROMISE  
JAMES CLEVELAND & THE  
PHILADELPHIA MASS CHOIR/  
Savoy SL 14526 (Arista)
- 27 20 HEAVEN IS MY GOAL  
CHARLES HAYES AND THE  
COSMOPOLITAN CHURCH OF  
PRAYER CHOIR/Savoy SGL  
7026 (Arista)
- 28 — THERE IS HOPE FOR THIS  
WORLD  
BOBBY JONES AND NEW LIFE/  
Creed 3095 (Nashboro)
- 29 18 THINK OF HIS GOODNESS  
TO YOU  
JAMES CLEVELAND & THE  
CLEVELAND SINGERS/Savoy  
SGL 14438 (Arista)
- 30 32 SUNSHINE  
TOMMY ELLISON & THE FIVE  
SINGING STARS/Nashboro  
7214
- 31 28 AMAZING GRACE  
ARETHA FRANKLIN/Atlantic SD  
2906
- 32 23 DR. JESUS  
THE SWANEE QUINTET/Creed  
3088 (Nashboro)
- 33 26 SWEET SPIRIT  
SAVANNAH COMMUNITY  
CHOIR/Creed 3093 (Nashboro)
- 34 35 GOD'S GOT EVERYTHING  
YOU NEED  
MILDRED CLARK & THE  
MELODY-AIRES/Savoy SL  
14529 (Arista)
- 35 36 LEARNING TO LEAN  
REV. ORIS MAYS/Creed 3094  
(Nashboro)
- 36 33 WHAT A WONDERFUL  
SAVIOR I'VE FOUND  
DONALD VAILS & THE VOICES  
OF DELIVERANCE/Savoy SGL  
7025 (Arista)
- 37 39 I'VE GOT A HOME  
THE SENSATIONAL WILLIAMS  
BROTHERS/Savoy 14493  
(Arista)
- 38 37 LIVE IN LONDON  
ANDRAE CROUCH & THE  
DISCIPLES/Light LSX 5717  
(Word)
- 39 34 PUSH FOR EXCELLENCE  
VARIOUS ARTISTS/Myrrh MSB  
6617 (Word)
- 40 29 FOR THE WRONG I'VE DONE  
WILLIE BANKS & THE  
MESSENGERS/HSE 1521

# Gospel Album Picks



## HEAVEN

GENOBIA JETER—Savoy SL 14547 (Arista)

Jeter's debut album is an excellent package in all respects displaying a vocal ability that will place her in a rival position with some of the top female vocalists in the soul gospel field. "Give Me Something That's Really Real," "Call On Jesus" and the title cut are prime.



## YOU BRING THE SUN OUT

JESSY DIXON—Light LS 5747 (Word)

Dixon's smooth and moving vocal treatment here offers a special sophistication to this album with the title cut showing great crossover possibilities. Other top cuts include "Christ Has Made The Difference," "Nobody But You" and "More Than Anything."



## HEAVENLY LOVE

THE BOONES—Lamb & Lion LL 1044 (Word)

The girls harmonize on some of the better contemporary songs written. The clean pop adult sound stands out on the title cut, "Praise The Lord," and "Because I Love Him."

## Christian Concert Seminar

(Continued from page 41)

day and the direction it is taking for the future.

Total cost for the seminar is \$175 which includes meals, ground transportation, seminar lectures and a tour of the Oral

Roberts University Campus. For further information, contact Sonshine Concerts, 7010 South Yale, Suite 106, Tulsa, Okla. 74177 or call (918) 492-2591.

## Gospel Time

(Continued from page 41)

during the first four months of this year. A few selected premieres were held in Nov. and Dec. . . . The standard gospel song "One Day At A Time" by Marijohn Wilkin and Kris Kristofferson hit number one on the London pop chart with Lena Martel's (Pye) version. Wilkin hosted a reception in her Nashville home to celebrate . . . New Life Records has released a new musical by Chuck Bolte and the Jeremiah People called "Home Again—Portrait Of A Family."

## Special Event



After WNEW-FM's Christmas party held at the Capitol Theater, December 15th, A&M recording artists .38 Special, members of the WNEW-FM staff, and A&M Records staff gathered for a photo. Pictured (from left) are: (back row) Rick Stone, A&M Records New York promotion director; Rich Gallo, A&M Records New York marketing coordinator; Richard Neer (WNEW-FM); Joe Raskoff (.38 Special's business manager); Michael Leon, A&M Records vice president, east coast operations; and Larry Junstrom (.38 Special); (middle row) Pete Larkin (WNEW-FM); John Scher (promoter); Gail Davis, A&M Records associate director, artists development; Donnie Van Zant (.38 Special); Scott Muni (program director, WNEW-FM, as Santa); Martin Kirkup, A&M Records vice president, artists development; Jeff Carlisi (.38 Special); Don Barnes (.38 Special); (bottom row) Steve Brookins (.38 Special) and background singers Nancy Henderson and Carol Bristow.

# Record World Country

## Sunbird Taps Sirls

■ NASHVILLE — Mike Sirls has been appointed to the staff of Sunbird Records. Formerly executive assistant to the national country promotion director at Warner Bros. Records, Sirls will assist Sunbird national promotion director Beau James.

## Landis Debuts Club

■ LOS ANGELES—Chuck Landis, co-owner of the Roxy and veteran Southern Californian impresario, has announced that he has neared completion of the Country Club, a country/pop music nitery in the San Fernando Valley.

Landis anticipates opening the club in early 1980. Landis will be handling the booking of the facility with Todd Landis, formerly of the Roxy, who will supervise the club's day-to-day operations as general manager.

The Country Club, which has been constructed at a cost of over three million dollars, has a seating capacity of 1000 and is equipped for television live location work and motion picture filming.

## Hailey Named Halsey Co. VP

■ TULSA—Jim Halsey, president of the Jim Halsey Company, Inc., has announced the appointment of Charles Hailey as a vice president of the company. Hailey will head the theme park and convention section of the company and has also been appointed to the firm's board of directors.



Charles Hailey

Hailey has been with the Halsey Company since 1975 and has functioned as operations manager since 1978. Prior to joining Halsey, he was associated with Splendor Productions in Orlando, Fla.

## Label Execs Express Cautious Optimism For Country Music's Prospects in 1980

By WALTER CAMPBELL

■ NASHVILLE — Like the latter part of 1979, the new year will be characterized by caution and conservatism but continuing optimism for country music's progress in the marketplace. That is the prevailing mood of a sampling of label executives' views on country product in 1980.

Although country has held its own in 1979's economic crunch on the record industry, it is governed by the same forces, and nobody seems to be in the mood for any unnecessary chances. The number of records planned for release in 1980, however, is much the same as '79.

"I think the year is going to be one of travelling very carefully with what you do and how many records you put out," said Jerry Bradley, division vice president for RCA Records in Nashville. "We're still very much in business, but I think we're going to be observant of what the marketplace is and what's happening. We're just going to be very cautious with what we do."

A similar outlook is offered by Rick Blackburn, vice president of marketing at CBS Records in Nashville, who cites economic factors and a resulting emphasis on quality as opposed to quantity. "I think the industry has felt the pinch in '79 of home duplicating, and it looks like that will continue in '80," he said. "That's a major problem that nobody seems to have an answer to at this point. The other thing is the retail community and the economy. It's going to be a year of conservatism all the way around. I think you'll find record companies to be select in their rosters; everybody is going to take fewer chances."

Warner Bros. vice president of

country music Andy Wickham does not foresee an easy year but says he remains optimistic. "We have streamlined our operation, but we're very confident for the coming year. You have to eliminate impossibilities and bet on probabilities. One possibly beneficial side effect of the economic situation is that it puts the A&R man back in the driver's seat where he belongs," he said noting the growth of Nashville's independent producers.

"There's not much doubt that everybody is going to be more conservative," said Frank Leffel, director of country promotion for Phonogram/Mercury. "I think its going to be a harder year for the guy on the street to get a label deal, for instance. Companies that have artists they do think they can build are going to go ahead and stay with them, and they're going to look long and hard before signing a new act. Overall, I still think we'll have a good year."

"I think at least the people in country music have every reason in the world to be optimistic," noted Jim Foglesong, president of MCA's Nashville division. "Our sales have held up extremely well. Single sales are down, and it's possible we would be selling more albums at another time, but I must say our

(Continued on page 45)

## Halsey Inks Dean

■ TULSA — John Hitt, senior vice president of the Jim Halsey Company, has announced the signing of Jimmy Dean for exclusive worldwide management and booking representation in all fields, to include film, television and personal appearances.

## Newton in Nashville



Wayne Newton (center) has been at Woodland Sound Studios in Nashville cutting a new single for his record label, Aries II. Taking a break between sessions with Newton are Ray Harris (left), president of AVI and new owner of Woodland, and Tom Collins (right), Newton's producer.

## PICKS OF THE WEEK

**SINGLE** WILLIE NELSON, "MY HEROES HAVE ALWAYS BEEN COWBOYS" (prod.: Willie Nelson & Sydney Pollack) (writer: S. Vaughn) (Jack & Bill, BMI) (3:02). From the "Electric Horseman" soundtrack, Willie puts his distinctive touch on a pensive ballad. Strings, a few horns and keyboards add a little extra sparkle. Columbia 1-11186.

**SLEEPER** STREETS, "LOVE IN THE MEANTIME" (prod.: Robert John Jones) (writers: J. Taylor/R.J. Jones) (First Lady Songs/Blue Lake, BMI) (2:35). This newly-formed trio tries out a solid country tune with a smooth, effective hook. Vocals and production are also strong on this impressive debut single. Epic 9-50827.

**ALBUM** THE STATLER BROTHERS, "THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II." The Statler Brothers' second greatest hits package is easily as strong as the first one, with the inclusion of chart topping cuts like "Do You Know You Are My Sunshine" and "Who Am I To Say." Many other highlights are included from one of country's longest running successes. Mercury SRM 1-5024.



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

- Johnny Duncan — "Play Another Slow Song"  
Stephanie Winslow — "Crying"  
Willie Nelson — "My Heroes Have Always Been Cowboys"  
Ronnie Milsap — "Why Don't You Spend The Night"  
Earl Scruggs Revue — "Blue Moon Of Kentucky"



Johnny Duncan gets off to a fast start with "Play Another Slow Song" at KRMD, KSOP, KHEY, KGA, KMPS, KD JW, WMC, KYNN, KRAK, KCUB, KCKC, WPNX, KVOO, WTOD, WTSO, WBAM, KERE, WWVA, KKYX.

Freddy Fender

Freddy Fender has action on "My Special Prayer" at WTMT, WIRK, WSLC, WPNX, KSOP, WBAM, KVOO, KRMD, KFDI, WFAI, KERE, WHOO. The Earl Scruggs Revue shows up with a remake of the Bill Monroe classic, "Blue Moon Of Kentucky," at KRMD, KRAK, KIKK, WPNX, KVOO, WTOD, WBAM, KERE.

Stephanie Winslow puts an updated arrangement on the Roy Orbison hit "Crying" and it's already added at KVOO, WTOD, WKKN, WHK, KERE, KRMD, KWMT, WPNX, KSO, KWKH, WBAM, KERE, KGA, KKYX. Jerri Kelly gets reports on "For A Slow Dance With You" at KYNN, KSOP, KFDI, WSLC. Sheila Andrews is added in



Hoyt Axton

Ashville, Tulsa, Denver, and San Bernardino with "What I Had With You."

Hoyt Axton getting played at WQQT, WQIK, WWOK, WPNX, KVOO, WTOD, KGA, WHOO, KWJJ, WTMT, KKYX. Pia Zadora's "Baby It's You" showing at WFAI, KFDI, KSOP, KVOO, WTOD, KERE, KGA. From the just released "Electric Horseman" movie, Willie Nelson's "My Heroes Have Always Been Cowboys" added at WYDE, WHN, WWOK, KGA, KERE, WBAM, WTSO, KWKH, KSO, WPNX, WTOD, WWVA, KKYX, KEEN, KVOO.

Billy Ed Wheeler continues to add stations on "Ring The Bells Of Freedom" — it's new at WPLO, WMZQ (#34), WWNC (#36), KWJJ, WONE (#32), KSOP, KRAK.

Super Strong: Waylon Jennings, T. G. Sheppard, Don Williams, Razzy Bailey, Anne Murray, Gene Watson, Tom T. Hall, George Burns, Pam Rose.

Charlie McClain has a strong start on "Men" at KGA, WBAM, KERE, WPNX, WTOD, KVOO, KWJJ, KEEN.

## SURE SHOTS

- Willie Nelson — "My Heroes Have Always Been Cowboys"  
Ronnie Milsap — "Why Don't You Spend The Night"  
Charlie McClain — "Men"

## LEFT FIELDERS

- Mickey Newbury — "America The Beautiful"  
Mary Lou Turner — "I Wanna Love You Tonight"

## AREA ACTION

- Lulu Roman — "How Would I Know (KVOO, WSLC)  
Bill Wence — "Break Away" (KVOO, KERE, KWKH)

# Country Radio Seminar Agenda Outlined

■ NASHVILLE — The 11th annual Country Radio Seminar is in the process of confirming panelists, presentations and entertainment programs for its workshop to be held March 14-15 at the Hyatt Regency Hotel here.

As one of the largest radio-only happenings of the year, this year's gathering is expected to draw representatives of over 150 radio stations in the U.S. and Canada, according to seminar officials. Confirmed agenda panelists to date include Arbitron advisory board members Jim Phillips of KHEY, El Paso, Tex., and Don Nelson of WIRE, Indianapolis, Ind., who will address the question, "How do you talk to Arbitron?"

Randy Michaels of WKRC, Cincinnati; Pat Marton of WSPT, Stevens Point, Wisc.; Steve Dickert of WKDA, Nashville; and Dale Weber of WDGY, Minneapolis, will discuss "How to find and develop program talent." Also included in the program is a discussion of how to motivate sales personnel by Jason Jennings, a sales motivational speaker, and how to manage management by James Farr, president of Farr Associates, behavioral science consultants.

For the first time in the seminar's history, the Mutual Radio Network will present a live demonstration of its satellite com-

munications system along with an audio-visual presentation. Morris Massey will also address social changes via an updated VTR presentation.

As a special program to be held the evening of March 14, a mini premier of "Coal Miner's Daughter," a major motion picture based on the life of Loretta Lynn, will be presented for seminar registrants.

Meanwhile, seminar organizers stress the need for country radio broadcasters' involvement prior to the seminar with airchecks and promotional aids, including video tape spots and slides, printed matter, and any other station promotional material.

Aircheck tapes should be submitted by Jan. 31 to Pete Porter, WJJD Radio, 180 North Michigan Ave., Chicago, Ill. 60601. Video tape spots and slides should be sent by Jan. 31 to Chris Collier, KYTE Radio, 2040 Southwest First Ave., Portland, Ore. 97201. Printed matter and other station promotional material should be sent by Feb. 29 to Frank Mull, Mull-Ti-Hit Promotions, 50 Music Square West, Nashville, Tenn. 37203.

Registration materials are now in the mail, and advance registration is due Feb. 15. Proceeds from the annual seminar go toward college scholarships in the field of telecommunications.

# Nashville Report

By RED O'DONNELL

■ So what else is new? Dr. James Schaefer of the University of Minnesota has concluded from careful research that country music drives people to drink and act in a manner not totally rational. On that note (along with the possibility that the doctor may have a case of interchangeable causes and effects) we slide into the '80s, a decade that promises to be equally profound.

The Ryman Auditorium, previous site of the Grand Ole Opry, is in the verge of being declared a national historic landmark. Meanwhile, official figures aren't compiled, but it looks like Grand Ole Opry attendance for 1979 will be down from 1978 count. Approximately 5 or 6 percent is the prediction. Losses at ticket booths were during the early scare about a gasoline shortage—and at matinees. Weekend crowds may have shown slight gains, however.

Ken Kragen keeps client Kenny Rogers busy with network television bookings. Rogers is scheduled to guest Saturday on CBS' first Lynda Carter (Wonder Woman) special. He hosts NBC's Jan. 21 Tonight Show and CBS' Feb. 27 Grammy Awards live telecast.

"Hee Haw" and Opry regular Grandpa Jones, who last month for second time underwent heart surgery doing "fantastic," he reports. Grandpa figures he should be able to resume performing in late March or early April.

The King lives on: The estate of Elvis Presley has increased in value by more than \$2 million in the 11-month period ending last June, according to an accounting in Probate Court in Memphis. Most of the new income (about \$1.2 million) came from copyright royalties with another \$433,000 coming from artists royalties. The rest came from movie royalties and "fan donations" (\$13,905) and interest (\$139,111).

Waylon Jennings, Johnny Cash, June Carter Cash, and friends are giving a concert Jan. 31 in the Grand Ole Opry House to benefit the 100 Club which helps families of firefighters and police officers killed in the line of duty.

(Continued on page 45)

## Dillon at KSON



RCA recording artist Dean Dillon took time out during a recent tour of the western U.S. to meet the staff of KSON radio in San Diego. Pictured from left: Rod Hunter, program director; Carson Schreiber, western regional promotion, RCA Records; Dillon; and Ron West, music director.

## Execs Express Optimism for '80

(Continued from page 43)

hit acts are selling a lot of albums. The growth potential of the type of music we're cutting is unlimited, not only in this country but internationally."

Also among the more optimistic is Jerry Seabolt, head of United Artists' Nashville operations. "The business has held up for us, number one; and number two, the mechanics of running it was applied with expertise," he said. "Country divisions have always had to watch nickels and dimes. They've always had to be very careful in everything they did to show a maximum return for a minimum investment; so we've suffered less than most."

### New Talent

However bright the predictions are, however, prospects for new talent in the current market is one concern which surfaces in assessing the present situation. "Country is not in any better shape than anybody else," contends E/A Nashville vice president Jimmy Bowen. "I don't think country sales have been affected as much as some other kinds of music, but I don't think country is in that much better shape. The thing that bothers me the most about country right now is that we didn't develop that many new artists in 1979. If we don't start to develop more new country artists, bringing them all the way home, then we've got problems."

"It's probably going to be tough to break a new act, but we're still going to sign some new acts," said Bradley. "I think your successful artist will still run one album every nine months. If they've been selling a million, maybe they won't sell but six or seven hundred thousand; or maybe they'll sell a million and a half. That's the part I don't know. New artists will probably be hurt, but there's always going to be a new artist, whether he's on RCA, MCA,

Columbia, Capitol; it doesn't make any difference; so you have to keep trying."

Foglesong concurs and adds, "It is vital to any record company and to our industry to continually develop new talent. From a record company standpoint, you can't just have big deals with big artists. From a business standpoint, you've got to be bringing in new artists all the time. You don't know what the longevity of artists are, and trends change."

The going may be tough for an artist trying to break out, but the effects of a tight market may not necessarily be entirely bad once he or she hits a certain level. "The mere fact that an artist is a new artist with our label and has made the cut, as it were," notes Seabolt, "means that we have a tremendous amount of faith in them and obviously are going to protect that investment with concentrations as far as promotion, A&R, advertising and support is concerned. At the same time, we're going to continue to do it the way we've always done it, and that's with a very conservative approach."

Caution is not restricted to new artists, though. As in the past six months, the strategies with some of country's hottest artists has also shifted, according to Bradley who cites Waylon Jennings as an example. "Waylon in the past has shipped gold," he explained. "His latest album we did not ship gold. We laid back and watched it, and now it's on the verge of gold status if not there already. So it still sold half a million, but we didn't say, 'hey, we're going to ship it gold.' We let the marketplace tell us what it looked like it would bear. We watched for reorder patterns rather than say, 'OK, here it comes,' and dump it out there."

# Country Single Picks

## COUNTRY SONG OF THE WEEK

WAYLON JENNINGS—RCA PB-11898

I AIN'T LIVING LONG LIKE THIS (prod.: Richie Albright) (writer: R. Crowell) (Visa, ASCAP) (3:34)

Waylon offers a strong version of a quick-moving tune by Rodney Crowell, also previously cut by Emmylou Harris. "The World's Gone Crazy (Cotillion)" on the flip side offers yet another perspective.

RONNIE MILSAP—RCA PB-11909

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

Recently hitting the pop charts with one single and the country charts with another, Milsap could possibly score on both fronts again with this one. The rousing chorus of this love song is especially strong.

CHARLY McCLAIN—Epic 9-50825

MEN (prod.: Larry Rogers) (writers: R. Scaife/J. Hayes) (Algee/Partner, BMI) (2:27)

Jazzing things up a little, McClain picks a catchy song about men and their difficulties. Percussion, vocalists, brass and slick guitar licks complement the artist's smooth, sweet vocals.

THE STATLER BROTHERS—Mercury 57012

(I'LL EVEN LOVE YOU) BETTER THAN I DID THEN (prod.: Jerry Kennedy) (writers: D. Reid/H. Reid) (American Cowboy, BMI) (2:30)

Clever lyrics and a pleasant easy-going melody work again for the Statler's distinctive harmonies. Should easily climb the charts.

MICKEY NEWBURY—Hickory K-1673

AMERICA THE BEAUTIFUL (prod.: Ronnie Gant) (arr. M. Newbury) (Milene, ASCAP) (3:38)

Newbury's "American Trilogy" made a strong showing several years back, and this single captures the same spirit. The familiar hymn is given a quiet, sensitive treatment.

MARY LOU TURNER—Churchill 7751

I WANNA LOVE YOU TONIGHT (prod.: Brien Fisher) (writer: B. Troy) (Churchill/Plum Creek/Mikinnikott, BMI) (3:02)

Mary Lou Turner's latest solo effort is an easy-moving tune with a touch of the blues done in a style that incorporates a lot of country and a little gospel sound. Production and performance are both high quality on this strong single.

STEVE GILLETTE (with Jennifer Warnes)—Regency 45002

LOST THE GOOD THING (prod.: Graham Nash & Larry Baunach) (writers: S. Gillette/D. McKeehnie) (Bandana, ASCAP) (2:38)

Gillette and Warnes trade verse lines and join in harmony on the chorus of this quiet song of lost love. The sound is sweet and simple for a pleasing effect.

BUTCH HORNSBY—RCS 1007

DON'T TAKE IT OUT ON THE DOG (prod.: John Fred) (writer: Hornsby) (RCS/Impulsive, ASCAP) (2:42)

With a sound similar to David Allan Coe, Hornsby does a straight country song here with a slightly unusual chorus, as the title indicates. A piano and jangly guitar complement the lyrics.

MEL TILLIS—Elektra 46583

LYING TIME AGAIN (prod.: Jimmy Bowen) (writer: C. Walker) (Sawgrass, BMI) (3:06)

Tillis does an easy-moving, melancholy song here, singing smooth and strong. "Fooled Around And Fell In Love" on the flip side is also appealing.

MEL STREET—Sunbird 103

TONIGHT LET'S SLEEP ON IT BABY (prod.: Nelson Larkin & Jim Prater) (writer: not listed) (Levisa/Blackwood, BMI) (2:34)

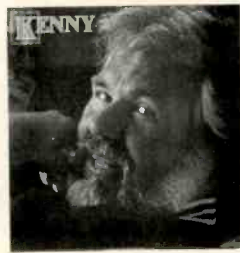
Straight country fiddles and a steel guitar back up Street's distinctive vocals on this George Jones style tune. Another strong single from the artist's catalogue.

# Record World Country Albums

JANUARY 12, 1980

WEEK, ARTIST, Label, Number, (Distributing Label)

JAN. 12	DEC. 29		WKS. ON CHART
1	1	<b>KENNY</b> KENNY ROGERS United Artists LWAK 979 (12th Week)	15
2	2	<b>THE GAMBLER</b> KENNY ROGERS/United Artists LA 834 H	56
3	3	<b>A CHRISTMAS TOGETHER</b> JOHN DENVER & THE MUPPETS/ RCA AFL1 3451	4
4	5	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	103
5	4	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	36
6	6	<b>MISS THE MISSISSIPPI</b> CRYSTAL GAYLE/Columbia JC 36203	15
7	10	<b>PRETTY PAPER</b> WILLIE NELSON/Columbia JC 36189	7
8	8	<b>WILLIE NELSON SINGS KRISTOFFERSON</b> /Columbia JC 36188	8
9	7	<b>WHAT GOES AROUND COMES AROUND</b> WAYLON JENNINGS/RCA AHL1 3493	8
10	9	<b>I'LL ALWAYS LOVE YOU</b> ANNE MURRAY/Capitol SOO 12012	10
11	11	<b>STRAIGHT AHEAD</b> LARRY GATLIN/Columbia JC 36250	13
12	14	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	87
13	13	<b>CHRISTMAS CARD</b> STATLER BROTHERS/Mercury SRM 1 5012	12
14	15	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/United Artists LOO 982	10
15	12	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235	9
16	17	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743	99
17	16	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/ Epic KE 35751	35
18	18	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037	205
19	19	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	39
20	20	<b>PORTRAIT</b> DON WILLIAMS/MCA 3192	8
21	21	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 34326	58
22	23	<b>THE OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135	40
23	22	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096	33
24	24	<b>ONE FOR THE ROAD</b> WILLIE NELSON & LEON RUSSELL/ Columbia KC 2 36064	29
25	25	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol SW 11849	47
26	29	<b>WHISKEY BENT AND HELL BOUND</b> HANK WILLIAMS, JR./ Elektra/Curb 6E 237	8
27	27	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/MCA DO 2993	117
28	31	<b>JUST GOOD OL' BOYS</b> MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	13
29	26	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H	80
30	28	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119	48
31	30	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318	35
32	32	<b>LARRY GATLIN'S GREATEST HITS</b> /Monument MG 7628	60
33	33	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra/Curb 6E 194	33



34	34	<b>THE ORIGINALS</b> THE STATLER BROTHERS/Mercury SRM 1 5016	38
35	42	<b>LOVELINE</b> EDDIE RABBITT/Elektra 6E 181	32
36	36	<b>JUST FOR THE RECORD</b> BARBARA MANDRELL/MCA 3165	17
37	37	<b>MOODS</b> BARBARA MANDRELL/MCA AY 1088	64
38	38	<b>FOREVER</b> JOHN CONLEE/MCA 3174	16
39	40	<b>EVERYBODY'S GOT A FAMILY</b> JOHNNY PAYCHECK/ Epic JE 36200	5
40	41	<b>3/4 LONELY</b> T. G. SHEPPARD/Warner/Curb BSK 3353	22
41	39	<b>MY VERY SPECIAL GUESTS</b> GEORGE JONES/Epic JE 35544	8
42	47	<b>THE LEGEND AND THE LEGACY, VOL. I</b> ERNEST TUBB/ Cachet CL 3001	23
43	35	<b>HEART OF THE MATTER</b> THE KENDALLS/Ovation OV 1746	4
44	53	<b>DIAMOND DUET</b> CONWAY TWITTY & LORETTA LYNN/ MCA 3190	8
45	45	<b>JUST MARGO</b> MARGO SMITH/Warner Bros. BSK 3388	4
46	43	<b>TEAR ME APART</b> TANYA TUCKER/MCA 5106	7
47	52	<b>A BELIEVER SINGS THE TRUTH</b> JOHNNY CASH/Cachet CL 3 9001	4
48	44	<b>COMPASS POINT</b> DAVID ALLAN COE/Columbia JC 36277	5
49	50	<b>ME AND PEPPER</b> MEL TILLIS/Elektra 6E 236	8
50	46	<b>SPECIAL DELIVERY</b> DOTTIE WEST/United Artists LT 1000	4
51	60	<b>SHOULD I COME HOME</b> GENE WATSON/Capitol ST 11947	13
52	57	<b>IMAGES</b> RONNIE MILSAP/RCA AHL1 3346	30
53	54	<b>TOO OLD TO CHANGE</b> JERRY JEFF WALKER/Elektra 6E 239	2
54	56	<b>JERRY CLOWER'S GREATEST HITS</b> /MCA 3092	16
55	55	<b>STRAIGHT FROM TEXAS</b> JOHNNY DUNCAN/Columbia JC 36260	4
56	51	<b>VOLCANO</b> JIMMY BUFFETT/MCA 5102	17
57	49	<b>THE VERY BEST OF LORETTA AND CONWAY</b> LORETTA LYNN & CONWAY TWITTY/MCA 3164	23
58	63	<b>RIGHT OR WRONG</b> ROSANNE CASH/Columbia JC 36155	15
59	68	<b>GOLDEN TEARS/STAY WITH ME</b> DAVE & SUGAR/RCA AHL1 3360	18
60	69	<b>YOU'RE MY JAMAICA</b> CHARLEY PRIDE/RCA AHL1 3441	21
61	70	<b>A RUSTY OLD HALO</b> HOYT AXTON/Jeremiah JH 5000	24
62	48	<b>ONE OF A KIND</b> MOE BANDY/Columbia JC 36228	8
63	64	<b>JUST FOR YOU</b> DONNA FARGO/Warner Bros. BSK 3377	9
64	65	<b>OUR MEMORIES OF ELVIS, VOL. II</b> ELVIS PRESLEY/RCA AQL1 3448	21
65	61	<b>ROSE COLORED GLASSES</b> JOHN CONLEE/MCA AY 1105	60
66	66	<b>THE BILLIE JO SINGLES ALBUM</b> BILLIE JO SPEARS/ United Artists LT 983	2
67	59	<b>NOBODY BUT YOU</b> CHARLIE RICH/United Artists LT 998	4
68	62	<b>MICKEY GILLEY</b> /Epic JE 36201	4
69	74	<b>SIMPLE LITTLE WORDS</b> CRISTY LANE/United Artists LA 978 H	5
70	67	<b>BANDED TOGETHER</b> VARIOUS ARTISTS/Epic JE 36177	10
71	58	<b>EXPRESSIONS</b> DON WILLIAMS/MCA AY 1069	69
72	71	<b>SHOT THROUGH THE HEART</b> JENNIFER WARNES/Arista AB 4217	19
73	73	<b>DON'T LET ME CROSS OVER</b> JIM REEVES/RCA AHL1 3454	15
74	72	<b>HIGHWAYMAN</b> GLEN CAMPBELL/Capitol SOO 12008	10
75	75	<b>OL' T'S IN TOWN</b> TOM T. HALL/RCA AHL1 3495	7

## Nashville Report (Continued from page 44)

Meanwhile, "Warmed: The Outlaws!" the first Nashville country album to be certified platinum, has now gone double platinum, according to the folks at RCA. The LP helped pave the way for further successes in country, notably by Waylon and Willie Nelson.

George Hamilton IV for most part of early 1980 is going to be performing out of this country. George IV's tour plans includes concerts this month in New Zealand; February in Australia and New Zealand; March in Germany, Switzerland and France; April in Holland and France. (April in Paris?) "And don't forget," reminds George IV, "I'll be performing July and August in Nova Scotia."

Dolly P.'s first recorded quote of new year: "People—and reporters—ask how I can take some of the jokes about my figure, my hairdo my whatever. Honestly it doesn't bother me when comedians and talk show hosts come up with those ribald remarks. I take it as a com-

pliment that I'm big enough to be mentioned."

The Dukes of Hazzard episode, in which Loretta Lynn guest stars, originally set for Friday (11), has been rescheduled for Jan. 25 (CBS). Word is that the network decided to reshoot some scenes.

Month's clever title for a song: "What's A Nice Girl Like You (Doin' in Love Like This?)" (Kenny Walker of Acuff Rose Publications wrote it) . . . Modest singer-writer Bill Wence discussing his Rustic recording of "Break Away": "I predict it'll break into the 'almost best sellers.'"

Hank Williams Jr. talking: "1979 was a very successful year for me. Of course one of the main reasons (the highlight) was arrival of our daughter Hillary June."

Jeannie C. Riley takes off Feb. 13 for 30-concert tour of Australia to return stateside March 13.

# Record World Country Singles



JANUARY 12, 1980

TITLE, ARTIST, Label, Number

JAN. 12	DEC. 29		WKS. ON CHART
1	1	<b>COWARD OF THE COUNTY</b> KENNY ROGERS United Artists 1327 (2nd Week)	8
2	4	<b>HELP ME MAKE IT THROUGH THE NIGHT</b> WILLIE NELSON/ Columbia 1 11126	9
3	3	<b>POUR ME ANOTHER TEQUILA</b> EDDIE RABBITT/Elektra 46558	10
4	2	<b>MISSIN' YOU</b> CHARLEY PRIDE/RCA 11751	10
5	10	<b>HOLDING THE BAG</b> MOE & JOE/Columbia 1 11147	8
6	9	<b>YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL</b> CONWAY TWITTY & LORETTA LYNN/MCA 41141	9
7	7	<b>OH, HOW I MISS YOU TONIGHT</b> JIM REEVES/RCA 11737	10
8	5	<b>HAPPY BIRTHDAY DARLING</b> CONWAY TWITTY/MCA 41135	11
9	13	<b>YOU'D MAKE AN ANGEL WANT TO CHEAT</b> THE KENDALLS/ Ovation 1136	8
10	16	<b>LEAVING LOUISIANA IN THE BROAD DAYLIGHT</b> OAK RIDGE BOYS/MCA 41154	6
11	12	<b>YOU PICK ME UP (AND PUT ME DOWN)</b> DOTTIE WEST/ United Artists 1324	12
12	17	<b>LAY BACK IN THE ARMS OF SOMEONE</b> RANDY BARLOW/ Republic 049	10
13	14	<b>YOUR LYING BLUE EYES</b> JOHN ANDERSON/Warner Bros. 49089	11
14	19	<b>I WISH I WAS CRAZY AGAIN</b> JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742	8
15	15	<b>SHARING</b> KENNY DALE/Capitol 4788	10
16	24	<b>I'LL BE COMING BACK FOR MORE</b> T. G. SHEPPARD/ Warner/Curb 49110	6
17	27	<b>LOVE ME OVER AGAIN</b> DON WILLIAMS/MCA 41155	5
18	21	<b>BLUE HEARTACHE</b> GAIL DAVIES/Warner Bros. 49108	8
19	20	<b>RAINY DAYS AND STORMY NIGHTS</b> BILLIE JO SPEARS/ United Artists 1326	9
20	23	<b>A LITTLE GETTING USED TO</b> MICKEY GILLEY/Epic 9 50801	8
21	25	<b>TILL I STOP SHAKING</b> BILLY "CRASH" CRADDOCK/Capitol 4792	9
22	26	<b>BUT LOVE ME</b> JANIE FRICKE/Columbia 1 11139	9
23	30	<b>BACK TO BACK</b> JEANNE PRUETT/IBC 0005	7
24	28	<b>YOU'RE GONNA LOVE YOURSELF IN THE MORNING</b> CHARLIE RICH/United Artists 1325	7
25	29	<b>YOUR OLD COLD SHOULDER</b> CRYSTAL GAYLE/United Artists 1329	5
26	31	<b>WHAT'LL I TELL VIRGINIA</b> JOHNNY RODRIGUEZ/ Epic 9 50808	7
27	34	<b>BABY, YOU'RE SOMETHING</b> JOHN CONLEE/MCA 41163	4
28	32	<b>SUGAR FOOT RAG</b> JERRY REED/RCA 11764	6
29	35	<b>YEARS</b> BARBARA MANDRELL/MCA 41162	4
30	22	<b>I DON'T WANT TO LOSE YOU</b> CON HUNLEY/Warner Bros. 49090	10
31	36	<b>THE SHUFFLE SONG</b> MARGO SMITH/Warner Bros. 49109	5
32	37	<b>THIS MUST BE MY SHIP</b> CAROL CHASE/Casabl'ncsa West 4501	8
33	39	<b>COME TO MY LOVE</b> CRISTY LANE/United Artists 1328	4
34	46	<b>I CAN'T GET ENOUGH OF YOU</b> RAZZY BAILEY/RCA 11885	3
35	40	<b>IF I EVER HAD TO SAY GOODBYE TO YOU</b> EDDY ARNOLD/ RCA 11752	8
36	41	<b>GO FOR THE NIGHT</b> FREDDY WELLER/Columbia 1 11149	7
37	6	<b>TELL ME WHAT IT'S LIKE</b> BRENDA LEE/MCA 41130	12
38	59	<b>DAYDREAM BELIEVER</b> ANNE MURRAY/Capitol 4813	2
39	50	<b>OUT OF YOUR MIND</b> JOE SUN/Ovation 1137	5
40	42	<b>FADIN' RENEGADE</b> TOMMY OVERSTREET/Elektra 46564	8
41	62	<b>NOTHING SURE LOOKED GOOD ON YOU</b> GENE WATSON/ Capitol 4814	2
42	47	<b>DRINKIN' AND DRIVIN'</b> JOHNNY PAYCHECK/Epic 9 50818	3
43	43	<b>MISTY MORNING RAIN</b> RAY PRICE/Monument 290	7
44	49	<b>LET JESSE ROB THE TRAIN</b> BUCK OWENS/Warner Bros. 49118	4
45	51	<b>CHAIN GANG OF LOVE</b> ROY CLARK/MCA 41153	4



**CHARTMAKER OF THE WEEK**

46 — **I AIN'T LIVING LONG LIKE THIS**  
WAYLON JENNINGS  
RCA 11898



47	53	<b>YOU'RE AMAZING</b> DAVID ROGERS/Republic 048	4
48	56	<b>I LOVE THAT WOMAN</b> LEON EVERETTE/Orlando 105	5
49	79	<b>THE OLD SIDE OF TOWN/JESUS ON THE RADIO</b> TOM T. HALL/RCA 11888	2
50	57	<b>JUST WHAT THE DOCTOR ORDERED</b> BECKY HOBBS/ Mercury 57010	5
51	52	<b>I MUST BE CRAZY</b> SUSIE ALLANSON/Elektra/Curb 46565	6
52	54	<b>MORE THAN A BEDROOM THING</b> BILL ANDERSON/MCA 41150	5
53	60	<b>I'D RATHER LEAVE WHILE I'M IN LOVE</b> RITA COOLIDGE/ A&M 2199	3
54	8	<b>NOTHING AS ORIGINAL AS YOU</b> STATLER BROTHERS/ Mercury 57007	11
55	11	<b>I HATE THE WAY I LOVE IT</b> JOHNNY RODRIGUEZ & CHARLY McCLAIN/Epic 9 50791	12
56	67	<b>THE MIDNIGHT CHOIR</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 7 1191	2
57	64	<b>LOVE HAS TAKEN ITS TIME</b> ZELLA LEHR/RCA 11754	4
58	69	<b>NEVER SEEN A MOUNTAIN SO HIGH</b> RONNIE McDOWELL/ Epic 9 50753	2
59	66	<b>I'M INTO THE BOTTLE</b> DEAN DILLON/RCA 11881	4
60	61	<b>YOU'RE ONLY LONELY</b> J. D. SOUTHER/Columbia 1 11079	6
61	63	<b>SWEET MOTHER TEXAS</b> EDDY RAVEN/Dimension 003	5
62	18	<b>I'VE GOT A PICTURE OF US IN MY MIND</b> LORETTA LYNN/ MCA 41129	13
63	38	<b>I CHEATED ME RIGHT OUT OF YOU</b> MOE BANDY/ Columbia 1 11090	14
64	83	<b>I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS/ Mercury 57011	2
65	65	<b>YOU'VE STILL GOT ME</b> JERRY WALLACE/Door Knob 9 116	6
66	76	<b>I'D DO ANYTHING FOR YOU</b> JACKY WARD/Mercury 57013	2
67	84	<b>NUMBERS</b> BOBBY BARE/Columbia 1 11170	2
68	68	<b>YOU MAKE IT SO EASY</b> BOBBY G. RICE/Sunset 102	6
69	89	<b>IT'S NOT SUPPOSED TO BE THAT WAY</b> PAM ROSE/ Epic 9 50819	2
70	70	<b>A MESSAGE TO KHOMEINI</b> ROGER HALLMARK & THE THRESHER BROTHERS/Vulcan 10004 (NSD)	3
71	48	<b>WE LOVE EACH OTHER</b> R.C. BANNON & LOUISE MANDRELL/ Epic 9 50789	8
72	33	<b>MY WORLD BEGINS AND ENDS WITH YOU</b> DAVE & SUGAR/ RCA 11749	12
73	91	<b>(I STILL LONG TO HOLD YOU) NOW AND THEN</b> REBA McENTIRE/Mercury 57014	2
74	93	<b>SILENCE ON THE LINE</b> HENSON CARGILL/Copper Mountain 201	3
75	44	<b>WHISKEY BENT AND HELL BOUND</b> HANK WILLIAMS, JR./ Elektra/Curb 46535	14
76	58	<b>SMOOTH SAILIN'</b> JIM WEATHERLY/Elektra 46547	10
77	77	<b>IT TAKES ONE TO KNOW ONE</b> BOBBY HOOD/Chute 0009	5
78	88	<b>HOLD ON TIGHT</b> PORTER WAGONER/RCA 11771	2
79	55	<b>ALWAYS ON MY MIND</b> JOHN WESLEY RYLES/MCA 41124	13
80	45	<b>BROKEN HEARTED ME</b> ANNE MURRAY/Capitol 4773	15
81	71	<b>WHEN I'M GONE</b> DOTTSY/RCA 11743	9
82	86	<b>LET'S GO THROUGH THE MOTIONS</b> THE CATES/Ovation 1134	3
83	80	<b>SOMETIMES LOVE MUNDO</b> EARWOOD/GMC 108	6
84	74	<b>IT STARTED WITH A SMILE</b> HELEN CORNELIUS/RCA 11753	7
85	73	<b>PREACHER BERRY</b> DONNA FARGO/Warner Bros. 49093	8
86	75	<b>AIN'T NO WAY TO MAKE A BAD LOVE GROW</b> JOHNNY RUSSELL/Mercury 57008	8
87	78	<b>FORGET ME NOT</b> STEVE WARINER/RCA 11658	9
88	—	<b>YOURS FOR THE TAKING</b> JACK GREENE/Frontline 704	1
89	72	<b>COME WITH ME</b> WAYLON JENNINGS/RCA 11723	16
90	92	<b>PALIMONY</b> LEON RAUSCH/Derrick 128	3
91	81	<b>A RUSTY OLD HALO</b> HOYT AXTON/Jeremiah 1001	14
92	82	<b>UNTIL TONIGHT</b> JUICE NEWTON/Capitol 4793	9
93	95	<b>LILY DAN RILEY</b> /Armada 103	3
94	90	<b>I'M JUST YOUR YESTERDAY</b> DANDY/Warner/Curb 49111	4
95	—	<b>MY SPECIAL PRAYER</b> FREDDY FENDER/Starlite 9 4906	1
96	—	<b>TONIGHT I'M FEELIN' YOU</b> JACK GRAYSON/Hitbound 4501	1
97	—	<b>MR. &amp; MRS. UNTRUE</b> PRICE MITCHELL & RENE SLOANE/ Sunset 101	1
98	94	<b>NEVER GONNA BE A COUNTRY STAR</b> KENNY SERRATT/ MDJ 1001	3
99	—	<b>PLEASE PLAY MORE KENNY ROGERS</b> STEVEN LEE COOK/ Grinder's Switch 1979	1
100	—	<b>RING THE BELLS OF FREEDOM</b> BILLY ED WHEELER/Radio Cinema 002	1

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