

Record World

NOVEMBER 24, 1979 \$2.25



Hits of the Week

SINGLES

CHIC, "MY FEET KEEP DANCING" (prod. by Rodgers-Edwards) (writers: Edwards-Rodgers) (Chic, BMI) (3:51). Here's a fine example of how Chic sets the standards for today's dance music. Keyboard splashes adorn the stylish vocals & pulsating rhythm track. Atlantic 3638.

ATLANTA RHYTHM SECTION, "BACK UP AGAINST THE WALL" (prod. by Buie) (writers: Buie-Cobb) (Low-Sal, BMI) (3:11). This first release from their new, live "Are You Ready!" LP is vintage ARS with Ronnie Hammond's vocals leading the way over pure southern boogie-belt rhythm. Polydor 2039.

SMIFF 'n' THE TEARS, "NEW LINES ON LOVE" (prod. by Salvoni) (writer: Roberts) (Complacent Tonz, ASCAP) (3:38). This British sextet made a big summer debut with their top 10 "Driver's Seat" and here they follow with another AOR-pop hit. Interesting synthesizer lines excel. Atlantic 3626.

CHER, "HOLDIN' OUT FOR LOVE" (prod. by Esty) (writers: Weil-Snow) (ATV/Mann & Weil/Braintree/Snow, BMI) (3:35). Cher quivers and cries a no-compromise message on this first single from her new "Prisoner" LP. The clean production & driving beat are aimed at top 40. Casablanca 2228.

SLEEPERS

IAN DURY & THE BLOCKHEADS, "REASONS TO BE CHEERFUL, PT. 3" (prod. by Jankel) (writers: Dury-Payne-Jankel) (Blackhill) (4:23). The reasons to love this charming, oddball cut are too numerous to mention. From #1 in England to cult favorite here, it's sure to be a hit. Stiff/Epic 9-50800.

THE INMATES, "DIRTY WATER" (prod. by Maile) (writer: Cobb) (Equinox, BMI) (3:00). Peter Gunn's lead guitar and vocals make this British quartet's punchy update of the Standell's '66 hit a remarkable one. A striking debut from their new "First Offence" LP. Polydor 2032.

DWIGHT TWILLEY, "SOMEBODY TO LOVE" (prod. by Twilley-Schaper) (writer: Twilley) (Skyhill, BMI) (3:37). Twilley sounds sharper than ever on this impassioned rocker. A hypnotic echo-chorus effectively frames the hook. From an upcoming LP, it's an AOR-pop cinch. Arista 0478.

TERI DeSARIO, "YES, I'M READY" (prod. by Casey) (writer: Mason) (Dandelion, BMI) (3:05). DeSario's sweet voice has the superstar stamp & here it's featured in duet with KC (of the Sunshine Band) on this remake of Barbara Mason's '65 top 5 hit. Casablanca 2227.

ALBUMS

AEROSMITH, "NIGHT IN THE RUTS." If hard driving raunch 'n' roll is your cup of tea, then this latest Aerosmith offering is for you. Relying once again on screaming guitar lines and unrelenting boogie beats, producer Gary Lyons pulls it together with a flair. Columbia FC 36050 (8.98).

DAN FOGELBERG, "PHOENIX." Fogelberg's sensitive lyrics and crying guitar style are the key to this new disc. Known as one of rock's sophisticates, his concepts are beautifully realized by a collection of particularly fine back-up musicians. There's something for everyone. Full Moon/Epic FE 35634 (8.98).

EMERSON, LAKE & PALMER, "IN CONCERT." Recorded live during their 1977 U.S.-Canadian tour, ELP here show off their rock/classical compositions with the added depth of full orchestra accompaniment. This is the perfect Christmas package for their legions of fans. Atlantic SD 19255 (7.98).

CLIFF RICHARD, "WE DON'T TALK ANYMORE." This most veteran of English rockers has a world-wide hit with the title tune of this new disc and the rest of the material here is simply sensational pop tunes right for every radio format. It's a welcome return to the U.S. market. EMI America SW-17018 (8.98).



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Record World



NOVEMBER 24, 1979

MCA Will Fold Infinity Label

■ NEW YORK—MCA Records will discontinue the Infinity label and "fold in" its staff and artist roster, executives at both labels said last week.

The year-old Infinity label, founded to strengthen MCA Inc.'s east coast presence, will be phased out gradually, the sources said. Its merger with MCA will result in the dismissal of staffers at both Infinity and MCA: while most of the Infinity staff will not be kept on, MCA president Bob Siner was said to be preparing to replace some MCA employees with people from Infinity.

A statement from MCA and a companion announcement from Infinity president Ron Alexenburg were being prepared late last week for release today (19).

U.K. Labels Continue Battle Against Imports

By VAL FALLOON

■ LONDON — The imports row has warmed up in recent weeks, with record companies saying they are serious about preventing the import of discs from non-EEC countries if the discs are already available here through the U.K. distributor.

Several cases have been brought to the High Court against wholesalers or retailers of illegal imports. The most recent was last Friday (9), an application by CBS U.K. for an injunction against Charmdale Record Distributors. The hearing was adjourned for

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Labels Take Closer Look at A/C Radio

By SAM SUTHERLAND

■ LOS ANGELES — With an increasing number of primary and secondary market radio stations giving adult/contemporary formats new clout, as well as new musical definition, the industry's promotion and marketing sectors are viewing the once staid programming arena as increasingly vital to both sales and airplay.

That's the consensus of label executives polled by RW to assess the impact of recent format defections from broadly targeted top 40 toward the narrower but increasingly profitable adult/contemporary spectrum (RW, November 10, 1979). While RW's survey shows labels reporting as varied a musical diet for the changing A/C audience as that noted by broadcasters, respondents were virtually unanimous in underscoring several key shifts in the adult radio marketplace.

To record and tape marketers, the most prominent change in the adult/contemporary sweepstakes is the enhanced ability to those outlets to launch multiple format,

mass appeal hits. And, in contrast to the traditional view of earlier adult/contemporary stations as servicing a relatively passive segment of the public, label sources now claim A/C listeners are active buyers.

As with station programmers, the prevailing view is that the nation's shifting demographic composition has reversed the youth emphasis that dominated both radio and records for much of the past two decades. With the "baby boom" behind that trend now entering older, adult sectors, and the median age thus rising beyond the traditional teen and young adult strongholds seen for rock and pop in the '60s and '70s, adult/contemporary stations are now aiming at a prime music audience.

Casablanca president Neil Bogart sees the trend as both promising and inevitable, and confirms that his own label's recent move to broaden its roster with more adult-oriented acts has been a response to the shifting record and radio markets. With Casablanca

packaging such adult/contemporary staples as the Captain and Tennille, Mac Davis, Cher and Tony Orlando, Bogart says, "We've taken adult/contemporary seriously, in a sense that you have to understand where radio's going in order to effectively support talent."

The field's changing musical styles mirror a changing pattern of behavior, he theorizes. "We're hipper than our parents were, more aware than they were . . . And the point is we are separated by rock 'n' roll experience. When disco started zooming and I saw the resistance first offered by radio, I knew certain stations would be the hero and champion that, while others would not. I knew music would begin changing again, and whenever that happens, radio grows stronger with the inclusion of adult/contemporary material, not harder rock.

"Radio grows weaker by emphasizing rock 'n' roll under those circumstances."

While Bogart echoes a number of sources in citing rock 'n' roll as a line of demarcation between adult/contemporary and mass appeal Top 40 stations, that boundary actually splits rock itself: nearly all respondents noted that today's A/C stations routinely program softer rock material, in contrast to the traditional pop focus once associated with the adult market.

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Are 10" LPs the New Wave in Vinyl?

By SAMUEL GRAHAM

■ LOS ANGELES—A recent flurry of 10-inch records, most notably those released by the A&M label, has prompted some speculation that this configuration may eventually become viable on an extensive commercial basis, much as the 12-inch single did. And while most of the 10-inchers issued thus far have been intended as limited editions or collectors items, supplementing regular releases by the same artists, at least one label (also A&M) is considering the 10-inch as a potential alternative to

the standard 12-inch LP.

A&M has recently issued 10-inch, 33 $\frac{1}{3}$ rpm albums by Squeeze (six songs), the Reds (four songs), the Police (two discs, containing all of the songs from the group's current "Regatta de Blanc" LP) and, through the A&M-distributed IRS label, the Cramps. In the past, the Dickies have also been presented on a 10-inch by the label, while Arista Records issued a limited edition 10-inch by the A's.

A&M's 10-inchers range in price from \$4.98 for the Reds and the Cramps to \$8.98 for the Police. Pressing for each has been intentionally limited to 50 thousand

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Curb Cleared In MGM Probe

By SAM SUTHERLAND

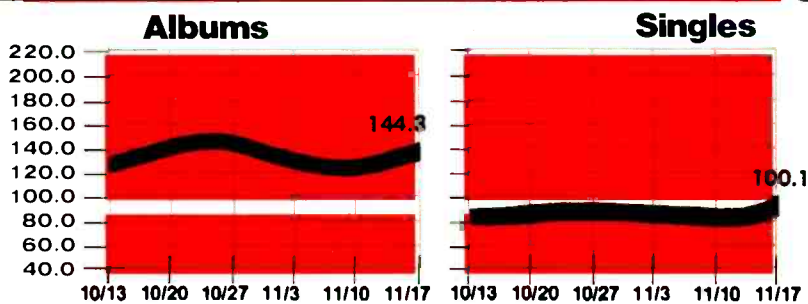
■ SACRAMENTO — A six-month investigation into Lieutenant Governor Mike Curb's record industry past has failed to turn up evidence linking the Curb Records chief to illicit record sales, according to Attorney General George Deukmejian.

Deukmejian's announcement, which came Friday (9), concluded months of speculation over possible ties between Curb and organized crime figures, originally purported to have purchased the illicit product from him while Curb was president of MGM Records.

Although the attorney general's office has thus shifted the spotlight from Curb, Deukmejian also reported that his investigators have uncovered "sufficient

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Record World Sales Index



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

Label Publicists Mull Industry Image

■ LOS ANGELES — An ad hoc RIAA committee representing the industry's label publicists took another tentative step toward developing a trade public relations effort Tuesday (13) with a closed meeting helmed by RIAA president Stan Gortikov.

Although Tuesday's session at the Century Plaza Hotel was the

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■ **Page 14.** Roddy Shashoua (left), seen receiving a key to the city from Miami Beach representative Andre Bialolenky, welcomed hundreds of American and foreign record people to the fifth Musexpo last week. RW provides photographic highlights.

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Powerhouse Picks

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

Michael Jackson (Epic) "Rock With You." Half chart jumps at several stations, along with a number of strong debuts and major adds, is an excellent indicator of pop strength. Action on the BOS chart is just as hot.

Kenny Rogers (UA) "Coward of The County." Enormous success already reported in several markets where the artist's latest has gone top ten. Primary and secondary stations are quickly adding the record with significant movement also taking place at the pop/adult and country level.

MCA, Butterfly Discuss New Deal

By SAMUEL GRAHAM

■ LOS ANGELES—A. J. Cervantes, president of Butterfly Records, confirmed last week that "informal conversations" are underway between his company and its parent distributor, MCA Records, that might result in Butterfly's "redefining" its status from that of a distributed label to something closer to a production deal.

At the same time, Cervantes denied recently-published allegations that Butterfly's thoroughly chronicled financial woes—which led to staff trimmings (RW 11/17/79), shorter product release schedules and other cutbacks—saw the label considering as drastic a measure as filing a Chapter XI bankruptcy petition.

On the latter point, Cervantes said, "We had some serious—but not critical—problems prior to our making our deal with MCA. If anything this serious was ever contemplated, it would have been then. Things are much better now. Our problems are basically the same as everyone else's in the industry," he added.

Butterfly has had problems being paid, Cervantes said, referring to a reported five month "lag" in MCA collections. It is for that reason, he indicated, that the "informal conversations" mentioned above have been inaugurated. "We've been thinking more in terms of a custom label than a straight distributed label," he noted.

In a custom label or production arrangement, the bulk of expenses is assumed by the parent company (in this case MCA), with the smaller company receiving a royalty rather than the full fee less marketing costs.

Valente Named RCA President

■ NEW YORK—The RCA Corporation last week named Maurice R. Valente, executive vice president of ITT, president and chief operating officer.

Valente, who is 50, will join RCA January 1. All RCA divisions, excluding the National Broadcasting Company and Hertz Rent A Car, will report to him. Those two divisions will continue to report to Edgar H. Griffiths, who has been RCA's president since 1976 and will continue as the corporation's chairman and chief executive officer.

At ITT, Valente supervised that company's consumer products and services group. His appointment was hailed by a number of financial analysts last week.

Record World

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JOE JACKSON

'Hero Sandwich' Offers Varied Menu

By JOSEPH IANELLO

■ NEW YORK — Ten years ago, "Sesame Street" debuted on American television with revolutionary approaches to children's programming and educational instructional methods in general. Bruce and Carole Hart, a husband and wife team who were members of "Sesame Street's" original writing staff, last week (10) debuted "Hot Hero Sandwich," a weekly series at noon on NBC-TV that may change the existing concept of Saturday morning television.

"Hot Hero Sandwich" is an hour-long potpourri of interviews with "Hot Heroes" of today. The first show included Bruce Jenner, Olivia Newton-John, Erik Estrada, and Donna Pescow; sketches performed by the "Hot Hero Sandwich" repertory company, a group of seven performers in their late teens and early twenties; animated sequences depicting the dreams of adolescents as told to Dr. Lee Salk; and music sequences done by a new group called "Hot Hero" with special guest stars like Sister Sledge, Joe Jackson, Little River Band, Eddie Money, the Persuasions, Rex Smith, and Stephen Stills.

"For years we had been going to the network saying we'd like to do a series that was something different from the typical Saturday morning programming, but we could never get them to agree to it," said Carole, who won an Emmy in 1974 for co-producing the Marlo Thomas special "Free To Be... You And Me." The typical Saturday morning programming that Carole and Bruce abhor along with so many others is the continual parade of anti-social and violent cartoon characters who are glorified for their foolish behavior and senseless actions.

Mixed Media

The Harts had just finished "Sooner Or Later," a March 25 movie musical made for television, about a teenage girl's emergence into womanhood, when NBC totally reversed their previous stance and offered them an opportunity to come up with something of their own. "We came up with an idea of building mixed-media entertainment around a kind of emotional core of interviews with a series of interesting people," Carole reflected. The show has developed into a fast-paced, high-energy program that entertains while encouraging viewers to confront personal feelings, ideas and values conflicts while offering possible resolutions. None of the humanistic interviews, sketches, animations, or musical interludes are longer than three minutes, but all are in some way related

to a central theme that ties together each show. And central to the success of these themes is the humor and music which are used to maintain interest while underscoring important points.

"The kind of humor you find on 'Saturday Night Live,' irreverent and hard-hitting, is the kind of humor young people relate to," Bruce commented. "We thought that if our humor was any less than that, if we didn't have them laughing at the funny parts and boogieing at the music parts, then they wouldn't sit around for the talk parts.

"One of the most important ingredients in the linkage of one concept to another within the total thematic framework of the show is the music, those little transitional pieces are quite instrumental in keeping the whole thing together," Bruce added. Recognizing from the beginning how important music would be to the show, the Harts set out to find a music director who had an extensive background ranging from pop to rock to classical. Felix Pappalardi, producer for the Youngbloods, Cream, Hot Tuna, and Mountain, fit the bill and the circumstances surrounding his hiring are as unique as the job he fills, as Carole recounts: "We

were breakfasting with a friend who's a psychic just about the time we were looking for a music director and she said, 'Carole, I see the name Felix behind your head'. Bruce and our film editor simultaneously said Pappalardi. We called him in Nantucket and he was working for us the next night."

The pop-rock guests perform songs from their catalogues that fit the themes of the show rather than promote their latest record. On the first show, Sister Sledge sang "We Are Family" to tie in with the idea of friendship which was dealt with in the last act of the program. In a future program, Joe Jackson will do his "Radio," a song about a young man being frustrated and wanting to get back at the people who held him down. "That's a thing that lots of young people feel so even though it's a great pop tune, it's expressing a fairly universal emotion," Bruce stated.

According to Pappalardi, all the music is prerecorded because the show uses a neon set which creates a loud hum when amplifiers are turned on. While the superstar guests appear mainly to elaborate on themes, the show's "Hero Band" writes some of the music and performs almost all of the interludes, transitions, bumpers, and its own songs. The band is comprised of Robert Brissette, lead vocalist and bass; Mark Cunningham, lead and rhythm guitar; Richard Annunziato, lead vocalist and guitars; and Michael Ratti, drums. "We're not using the band specifically to break them," said Bruce. "We were looking for a good young music act whose material would fit thematically while serving as audience identification models."

Even though Bruce readily admits that "Hot Hero" was custom-
(Continued on page 46)

Rocket Music Moves to L. A.

■ NEW YORK — Rocket Records will move its music publishing company, Rocket Music, to Los Angeles December 1, closing the New York office that was once the record company's headquarters. The move to consolidate Rocket's operations in Los Angeles has been planned for several months, according to Rocket president Barney Ales. Four publishing staffers are affected.

RSO Signs Mary Macgregor



Mary Macgregor has been signed to a long-term recording contract with RSO Records, it was announced by Al Coury, president of the label. Pictured following the signing are, from left: Al Coury and Mary Macgregor, producer David J. Holman and Rich Fitzgerald, RSO senior vice president of promotion/A&R.

Don Johnson Named Pickwick Label VP/GM

■ MINNEAPOLIS — Don Johnson has been named vice president and general manager of the Pickwick Records division of Pickwick International, following the resignation of Richard Bibby from that post.

With Bibby's departure slated to become official on December 31, Johnson is expected to assume leadership of the division on January 2, 1980.

Johnson, currently vice president, merchandise procurement, for the retail and wholesale giant, joined Pickwick in November, 1977. He previously held posts with the Handleman Company, Capitol Records and Ampex. Assuming his responsibilities over merchandise procurement, also effective January 2, is Fred Traub.

A&M Names Parkinson Finance Vice President

■ LOS ANGELES — Gil Friesen, president of A&M Records, has announced the appointment of Michael Parkinson to the position of vice president of finance for the label.



Michael Parkinson

Parkinson previously spent a year as vice president of finance and development at ABC Records.

Atlantic Cuts 10

■ NEW YORK — Atlantic Records, one of the last major labels to tighten its belt in 1979, dropped about 10 employees last week in what a label spokesman termed "a little bit of consolidation." He added that most of those employees would ultimately be replaced. Those fired were from the promotion, publicity and disco departments, and included executives and secretaries. Atlantic was also reported to be re-aligning its field staff.

Larry Depte Named Phila. Intl. Pres.

■ PHILADELPHIA — Philadelphia International has announced the appointment of Larry D. Depte to the position of president of the label. Depte was formerly vice president of finance.

William E. McEuen presents

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Chart Analysis

Streisand/Summer Single Is Number One; Kool Spearheads Black Crossover Surge

By JOSEPH IANELLO

■ The Barbra Streisand/Donna Summer (Columbia/Casablanca) single is this week's #1 record, the third song to go to the top in less than 10 weeks and the chart's seventh new headliner in a row. Its immediate impact grew

Singles

into a potent and lasting combination of seven- and 12-inch sales with across-the-board airplay.

Both women are enjoying top 10 album status with the #1 single included on, and stimulating sales for, each.

Styx (A&M) dropped to the #2 position but remains very close on the sales side. The rest of the top 10 features three bullets and three records holding steady. The Commodores (Motown) moved one slot to #3 bullet behind a strong radio play and their typical combo of black and pop sales. KC & The Sunshine Band

(TK) entered the select ten with a three place jump to #8 bullet with great sales reports. Closing out the action is Barry Manilow (Arista) at #10 bullet, a two place move, showing a fast rise fueled by great sales and radio reports.

The second ten has five bullets led by Rupert Holmes (Infinity), another record that has caught fire only a few weeks after its release with great radio jumps and heavy action at racks and retail. Holmes jumped four slots to #11 bullet in his fifth week on the chart. Following at #14 bullet is Supertramp (A&M), a record that does well where played while taking consistently healthy sales strides. J.D. Souther (Col) is close behind at #15 bullet, a jump of three slots, after enjoying another week of impressive sales action. Probably the biggest single in the teens and a record that has led a black crossover surge in recent weeks is Kool & the Gang (De-Lite) which jump-

ed ten places to #18 bullet. Seven adds helped to fill in the pop station list and top 10 ratings in several markets indicate big crossover sales. Cliff Richard (EMI-America) garnered an add at WABC accompanied by overall healthy moves at other stations and a big sales pick-up at racks for #19 bullet.

Two more black-crossing-to-pop records lead a quartet of bullets in the twenties: Stevie Wonder (Tamla) at #21 and Smokey Robinson (Tamla) at #22. Wonder's eight-place move was spearheaded by adds at WPEZ, KTSA, WMC-FM, and Z93, with strong pop sales. Robinson jumped nine behind a half dozen radio adds and a solid pop/black sales picture. Moving six slots to #24 was Captain & Tennille (Casablanca) with new stations including WABC, WCAO and KRBE. Six weeks after its entry on the chart, Little River Band (Capitol) made its way to #27 with adds at WXLO, CKLW, KRBE, and Q102.

The action picks up in the thirties where eight records earned bullets. Crystal Gale (Col) leads the parade as she contin-

ues to explore the pop audience with adds at CKLW, Q102, WFBR, KXOK, and 92X, for #30. At #31, a ten place jump, is Jefferson Starship (Grunt) with six adds; Michael Jackson (Epic) is at #32 and one of this week's Powerhouse Picks with a #8 bullet on the BOS side, eight adds, and huge sales moving it 18 points; five adds and an upswing in sales gave Foreigner (Atlantic) a ten place push to #33; and Dr. Hook (Capitol) used adds at WRKO, WXLO, KFI, and WHBQ to leap nine places to #37.

Kenny Loggins (Col) leads four bullets in the forties with an eight place leap to #40, fueled by adds at seven stations. Following at #46 is this week's other Powerhouse Pick, Kenny Rogers (United Artists). Rogers 13 place move was highlighted by eight big adds including a top five ranking in Baltimore and top 10 in Washington, D.C. Isaac Hayes (Polydor) used a #9 bullet on the BOS chart, good pop responses, and four important adds, to jump nine places to #48. A dozen adds gave Tom Petty & The Heartbreakers (Backstreet) (Continued on page 54)

Eagles LP Holds Down Top Spot Again, But Donna Summer, At #2, Closes Gap

By SAMUEL GRAHAM

■ The Eagles (Asylum) hold down the #1 position on this week's Album Chart, their fifth consecutive at the top, but a serious challenger is taking shape in the form of Donna Summer (Casablanca), who exploded into the

Albums

top five at #2 bullet. Summer's greatest hits package shows a potent combination of racks (a top five rack item throughout the country) and retail; and with the #1 "No More Tears" duet with Barbra Streisand selling well in both 12-inch and seven-inch configurations, the potential for the album is at this point nearly unlimited—especially with the Christmas season now on the horizon.

Summer-Streisand Stay Hot

The principal difference between Summer and #7 bullet Barbra Streisand (Col) seems to be that whereas Summer's album track "On the Radio" is also getting extensive airplay, Streisand

is relying primarily on "No More Tears." Otherwise, Streisand is showing quite similar movement to Summer, albeit not as explosive at racks. These are unquestionably two of the hottest albums available now.

Black Crossover Action

Elsewhere in the top fifteen, Barry Manilow (Arista) is at #8 bullet, with retail strong where reported but with racks well out in front; Michael Jackson (Epic) regains a bullet at #10, with enormous one-stops, good racks and retail and the help of the new single, "Rock With Me;" the Bee Gees (RSO), whose "Greatest Hits" also promises to be a huge Christmas item, are at #12 bullet (racks are out in front here as well; the album still needs to fill in at retail); Stevie Wonder (Tamla) is at #14 bullet with a considerable increase in the number of reports on the product this week, as both rack and retail; and Kool and the Gang (De-Lite) continues as a notable crossover record, moving to #15 bullet with racks now a factor as retail and one-stops.

Rick James (Motown), at #31

bullet, shows substantial break-out action, particularly in the New York area, as well as top ten reports out of Philly, Colorado and Phoenix, while Tom Petty (Backstreet/MCA) continues to look very strong, jumping to #32

bullet and picking up momentum steadily. Reports on Petty include top fives out of the northwest.

Three of the hottest black albums are also in the thirties: (Continued on page 54)

Regional Breakouts

Singles

East:

Smokey Robinson (Tamla)
Michael Jackson (Epic)
Foreigner (Atlantic)
Dr. Hook (Capitol)
Pablo Cruise (A&M)
Kenny Rogers (UA)

South:

Jefferson Starship (Grunt)
Dr. Hook (Capitol)
Kenny Rogers (UA)
Tom Petty (Backstreet/MCA)
Sugarhill Gang (Sugarhill)

Midwest:

Jefferson Starship (Grunt)
Pablo Cruise (A&M)
Kenny Loggins (Columbia)
Kenny Rogers (UA)
Buggles (Island)

West:

Jefferson Starship (Grunt)
Rita Coolidge (A&M)
Buggles (Island)
ABBA (Atlantic)

Albums

East:

Rod Stewart (Warner Bros.)
Jefferson Starship (Grunt)
Prince (Warner Bros.)
Steve Forbert (Nemperor)
Phyllis Hyman (Arista)
John Denver (RCA)

South:

Rod Stewart (Warner Bros.)
Jefferson Starship (Grunt)
Prince (Warner Bros.)
Peaches & Herb (Polydor/MVP)

Midwest:

Rod Stewart (Warner Bros.)
Jefferson Starship (Grunt)
Prince (Warner Bros.)
Steve Forbert (Nemperor)
George Duke (Epic)

West:

Rod Stewart (Warner Bros.)
Jefferson Starship (Grunt)
Prince (Warner Bros.)
Steve Forbert (Nemperor)
Waylon Jennings (RCA)

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An A&R Overview from Columbia's Mickey Eichner

By JEFFREY PEISCH

■ NEW YORK—In a recent interview with *Record World*, Columbia Records VP, east coast A&R, Mickey Eichner discussed current and upcoming projects on the label. Eichner's tone was one of pragmatic optimism. Like all labels, Columbia was shocked by the sales slump. That shock now seems to have turned into the realization that pragmatism will be the rule, and not the exception, of the future.

Columbia's A&R staff is excited about several recent and imminent releases. In the first quarter of next year, the label expects new releases from Billy Joel and Bruce Springsteen. Although Eichner has heard selected Springsteen songs, he is reluctant to comment on them. "It's difficult to talk about Bruce's songs until he's done," he said. "What I heard three or four weeks ago could be completely different by the time the album is released." Eichner did add, though, with a fan's enthusiasm, that the songs were "absolutely mindblowing."

Also scheduled for release early next year are new albums by Pink Floyd, Cheryl Lynn and Rex Smith.

Recent releases by the Beat, the Sinceros, the Boomtown Rats and Aerosmith are receiving a lot of attention by the complete Columbia staff. The Beat's debut, self-titled LP was produced by Columbia executive producer Bruce Botnick. Executive producer Joe Wissert, like Botnick based on the west coast, produced the Sinceros LP.

"I'm very proud of the talent and creativity of our A&R staff," said Eichner, in talking about the LPs. "I'm strongly into the idea of what A&R really is: artist and repertoire. And the producer fits right in too. You can have the world's greatest artists but if they don't have good material and a good producer there's going to be a tremendous void. This—finding a producer and good songs—is as much a part of A&R as finding talent.

"And if artists do write their own songs, they may come in with 50 or 100 songs. It is the responsibility of the A&R person, and the producer, to help select material and decide which are the best eight or ten songs to record. It could make a difference in the career of the artist."

Eichner cited the success of Billy Joel as an example of the importance of a good "marriage" between artist and producer. "Billy had made several albums prior to his huge success, and they were successful, but not nearly as explosive as 'The Stranger' and '52nd Street.' And the difference was producer Phil

Ramone. This is a classic case of how A&R should work: finding the band is only the first step in the responsibility of an A&R man."

Producers

Several of Columbia's A&R personnel work as producers. Aside from Botnick and Wissert, executive producers Burt de Coteaux and Jack Gold also spend a lot of time in the studio. "The most important thing is to find a producer, either in-house or outside, that can work with an artist," said Eichner. "If one of our staff producers fits the artist well, fine; if not, we'll go outside.

Although each of the people on Columbia's A&R staff has developed his own area of expertise, Eichner emphasized that it's important for all A&R people to be generalists. Eichner himself is well-known for his love of R&B (mostly because of his nine years spent at the black-oriented Jubilee Records), but it is less known that he is the man responsible for bringing Aerosmith and the

Boomtown Rats to Columbia.

"My position is one of dealing in an overview," said Eichner. "I should be able to deal with all kinds of music. There are of course some areas of music that we spend more time with and it comes a little easier. Our staff has great expertise in all areas of music, and it wouldn't be fair to pigeonhole them into certain areas. Paul Atkinson (director of contemporary music, east coast), brought the Sinceros to the label, but he also works with Pink Floyd and Jane Olivor. George Butler (VP, jazz and progressive music) works with a wide variety of music, from the Manhattans to Lonnie Liston Smith."

Although economic factors have forced many labels to cut back on new signings, Eichner insists that because "we've always been very selective in our signing, we can't get any pickier. I think that maybe people are going to be more business-oriented, more serious, but I've always operated this way. That's the way it should be."

Odyssey Reorganization Plan Offered

By SAM SUTHERLAND

■ LOS ANGELES — Eucalyptus chief Paul Pennington was expected to present a detailed reorganization plan for the financially-strapped Odyssey Records retail chain in bankruptcy court in San Francisco Friday (16).

At press time, Odyssey was reportedly recalling inventory from its 40-odd stores to a central warehouse in anticipation of the next phase in court proceedings that will determine the fate of the nine-state chain, based in Capitola, Ca.

Pennington's initial proposal for reorganization came as Odyssey founder and chief executive Richard Bullock filed his own petition for reorganization under Chapter XI of the Bankruptcy Act.

The November 6 voluntary filing listed an estimated 1800 creditors.

Those actions have coincided with an ongoing series of meetings between both retailers and label and distribution creditors. Pennington's bid to assume control of the chain led to a court request for submission of a detailed outline of his reorganization strategy, with the Eucalyptus chief holding a meeting in San Francisco last Tuesday (13) to discuss key problems and proposals with creditors.

By week's end, Pennington remained the sole contender for a chain-wide reorganization, with informed sources indicating that other retailers bidding on Odyssey's outlets have broached only single-store proposals.

Gold for Glen



Capital recording artist Glen Campbell, whose latest LP, "Highwayman," shipped in America last month, continues to reap international sales awards. The most recent was a gold LP for "Glen Campbell's 20 Golden Hits," which had been created by Capitol International for the Southeast Asian market to meet the demand there for Campbell's music. Pictured presenting Campbell (left) with the gold LP award are Don Zimmermann (center), president, Capitol/EMI America/United Artists Records Group, and Bruce Portmann (right) promotion manager, International, Capitol/EMIA/UA Records Group.

CBS Subsidiary Bows in Kenya

■ NEW YORK — Allen Davis, president, CBS Records International, has announced the opening of a new subsidiary in Nairobi, Kenya in partnership with High Fidelity Productions Limited of Nairobi. CBS Records Kenya will report to Peter Bond, vice president, CBS Records International. Bond is based in London and is responsible for all CRI recording activity in Africa. It was also announced that Simeon Ndesandjo of High Fidelity Productions will serve as chairman of the Board of the new company.

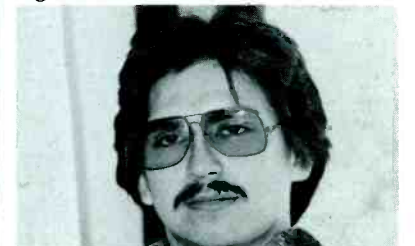


Pictured at the official opening festivities at the Masai Lodge in Nairobi, attended by over 125 people including representatives from TV, radio, advertising and the press are, from left: John Dolan, vice president, CBS Records International (New York), Simeon Ndesandjo, chairman of the board, CBS Records Kenya, and Peter Bond, vice president, CBS Records International (London).

CBS Records Kenya will concentrate primarily on developing local talent for distribution in Africa and other areas of the world. While emphasis will be placed in domestic production and distribution, CBS Records Kenya will also handle worldwide CBS recorded product in that country. The formation of CBS Records Kenya is the most recent advancement in the company's business exploration and development efforts, headed up by John Dolan, vice president, CBS Records International.

MCA Ups Martinez

■ LOS ANGELES—Jorge Martinez has been promoted to director of advertising and merchandising for MCA Records, according to Stan Layton, vice president of marketing for the label.



Jorge Martinez

Prior to Martinez' appointment, he was a product manager for MCA. He first joined the label more than a year ago, involved in marketing research as assistant to the national director of marketing.

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LAX Signs BS&T



Blood, Sweat & Tears have reformed with lead singer David Clayton-Thomas. The band has signed to the newly-formed LAX Records which will be distributed by MCA Records. According to a LAX spokesman a BS&T album will be out early next year. Pictured from left at the signing at MCA Records are: Fred Heller, Thomas' co-manager; Steve Gold, co-chairman, LAX Records; Bob Siner, president, MCA Records; David Clayton-Thomas, and Bernie Soloman, Thomas' co-manager.

Traugher Is Motown's Associate Talent Dir.

■ LOS ANGELES — Schuyler Traugher, has been appointed to the position of associate director of talent for Motown Records, it has been announced by Don Ellis, executive vice president/creative for Motown and its affiliated labels.

Prior to joining Motown, Traugher spent three years with CBS Records where he served in various positions in the promotion department before being relocated to the west coast to become west coast product manager.

E/A Names Reinberg Business Affairs VP

■ LOS ANGELES—Debbie Reinberg has been named to the newly-created post of vice president/business affairs for Elektra/Asylum Records, according to Joe Smith, E/A chairman.



Debbie Reinberg

In her new post, Reinberg will be responsible for negotiating with artists, administering contracts, coordinating with all departments of the company on legal matters and with outside legal representation.

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Concert Promoters Form Southeast Asian Assoc.

■ LOS ANGELES—The Southeast Asian Concert Investors Association (SEACIA) has been formed by 10 international concert promoters, and for the first time in the entertainment industry's history, there will be an association available to book talent on an exclusive package situation for the Southeast Asian territory.

The areas that will be part of the tour possibility are the Philippines, Guam, Hong Kong, Bangkok, Singapore, Malaysia, Indonesia and Taiwan. Henry Miller, president of General Artists Corporation, located in Beverly Hills, is the American representative for SEACIA and also represents buyers in Japan, Australia, New Zealand, Honolulu and Mexico.

The officers of the association are president Jose (Ching) Imperial Jr., of Manila, and vice president Rigo Jesu of Hong Kong. Ching will be handling the Philippine and Guam territories with Fred Cascante and Jesu will be involved in promoting in Hong Kong. Other men and their territories are: Soronchai Smitasiri and Itphivat Briraleus represent Bangkok, Phillip Seow and Jimmy Low will handle Singapore, Malaysia, Indonesia and Taiwan will be taken care of by Jimmy Shin.

The new organization will be presenting all kinds of bookings, which include such facilities as hotels, concert halls, ballrooms and stadiums. They will be completely responsible for all of the publicity and promotion on the individual dates on an artist's tour. Anyone interested in information on SEACIA's new program may contact Henry Miller at 213-278-9454.

Solar Taps York

■ LOS ANGELES — Dick Griffey, president of Solar Records, has announced the appointment of Janet York to the post of national secondary promotion director.

Prior to joining Solar, York most recently served in a similar capacity at Mushroom Records.

The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ FULL TILT—She might not say as much, but **Cindy Bullens** is carrying around some responsibility these days. Here she is, a straightforward, unadorned rock and roller, hoping to get her big break with Casablanca—a label that has made its name so far, of course, with disco, **Donna Summer** and **Kiss**. Not exactly obvious company for Bullens—after all, she neither paints her face nor tallies her beats-per-minute—but she relishes the opportunity to be the first artist to establish Casablanca as a viable home for "legitimate" rockers.

"I wanted to be there," Cindy says. "For one thing, I'd been keeping track of the various companies, especially which ones were taking the recession in the business well. And it just felt right—there's a lot a lot of experience there, and a lot of young blood, too. They've got as much energy as I do!"

Bullens started with United Artists, releasing her first album for them a year or so ago; she had already finished the new one ("Steal The Night"), more or less on speculation; by the time she hooked up with Casablanca. The first record was produced by **Lance Quinn** and **Tony Bongiovi (Talking Heads, Gloria Gaynor)**; Cindy and guitarist **Mark Doyle** took charge of this one.

"Self-production was never a goal of mine," she says, "and I'm not especially an advocate of it. But I've worked with Mark for a long time—I felt he knew me, knew the music, and had a lot of talent. It worked out well, I think."

She's right. "Steal the Night" is a solid album, rocking but not mindless, melodic but not lightweight. Cindy herself offers the best description of the music: "We went for a band sound. We wanted a basic rock 'n' roll, hot record, with hand claps, tambourine, heavy drums, all of that—and a sense of humor and energy. Everybody was really supportive of everybody else. I especially wanted to have fun, and for the most part we did." Does that mean she'll keep this team together next time around? "I hope so. It can only get better."

Bullens listens to a lot of new music—"it's part of my job," she figures, "and I enjoy it"—and isn't afraid of admitting that she's influenced by what she hears. "I buy new albums," she says—"Police, **Elvis Costello**, **Bram Tchaikovsky**, **Tom Petty**. I need to draw off what's happening; I think your mind needs that kind of input. Plus," she laughs, "I like to steal things and mold them into my own style."

"Mostly," she repeats, "it has to be fun. The days when I'm most serious tend to be the days when I'm least happy. Right now I'm really looking forward to working, getting out on the road, which should happen pretty soon. I love performing—I think it's what I do best."

BITS AND PIECES—**Scott Mathews**, one-half of the **Durocs**, got a big thrill not long ago: he sat in with the **Beach Boys** on two tracks of the Boys' new album. Mathews played drums, replacing the enigmatic **Dennis Wilson**; and since Dennis was also conspicuously absent from some of the band's recent tour, you've gotta wonder just what's going on here . . . Here is a truly strange pairing: **John Jorgenson**, lead guitarist for new wavers **Neo Paris and the Futures**, recently sat in with **Benny Goodman** when the latter played a gig at the University of Redlands. Not only that, he played bassoon for the occasion. Jorgenson presented the King of Swing with a demo of Futures material; it is unknown at this point whether Benny will be handling reed arrangements for their debut album, or whether he'll be putting a power pop version of "Stompin' at the Savoy" into his own set . . . A lot of folks give us a lot of grief about **Art Fein's** fairly frequent appearances in this space; we haven't heard from them in a while, so we figured we'd toss in another of Art's oh-so-clever little quips. Fein, currently traveling in England, reports that he stopped for a beer in Bath—"now I want to have a bath in beer," he says . . . Incidentally, drummer **Mike Gallo**, ex-20/20, managed to be hit by a car within one hour of his own arrival in the U.K. (cars drive on the left there, you know, which might have been Mike's problem), and he's now in London's Charing Cross Hospital recovering. It can't be too bad, though; he got a visit from Epic's **Sue Sawyer**, who's also traveling over there, and that certainly must have helped.

HANSEN BURNER—Seattle guitarist **Randy Hansen** may finally be living down the snickers that initially greeted his live tribute to the late **Jimi Hendrix**, until now Hansen's trump card as a performer.

We're told Bay Area manager/producer **David Rubinson** is huddling with Hansen for a possible management deal, after being pleased with Hansen's contributions to the "Apocalypse Now" soundtrack, which called for some fiery guitar patterned after Hendrix (arguably
(Continued on page 59)

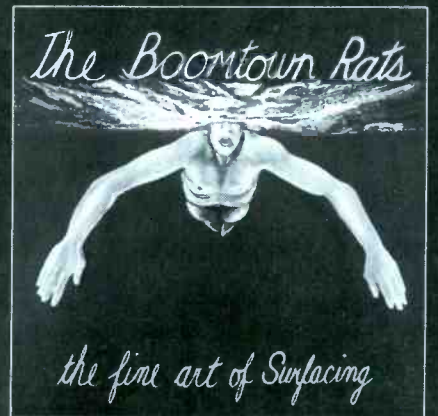
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The Boomtown Rats sold over two million world-wide of the most talked about single of the year, "I Don't Like Mondays." One million in England alone. No. 1 for five weeks. Top-5 in every major market in Europe. Sold half a million of the last album with significant U.S. sales.

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"The Fine Art of Surfacing." JC 36248
The new album featuring the
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At Musexpo '79 ...



Pictured at the recent Musexpo '79 held in Miami Beach are, top row from left: members of the A&R artist development and creative services workshop, MCA VP of creative services George Osaki, CBS Records VP of packaging John Berg, Millennium national sales marketing director Bobby Ragona, Musexpo founder and president Roddy Shashoua, Capitol VP of A&R Ruppert Perry, Telstar Video & Film Inc. president Alex Grob and CBS VP of advertising and creative services Arnold Levine; Blood, Sweat & Tears' lead singer David Clayton Thomas shown on the stage of the Konover Hotel Theater; panelists of the radio programming and record industry seminar: Sonderling Broadcasting Corp. national program director Mac Allen, Dwight

Douglas of Burkhart/Abrams/Michael/Douglas, E. B. Tanner VP and general manager of the I.D. Library division Keith Lee, National Association of Broadcasters VP/radio Wayne Cornils, Musexpo seminar coordinator Andy Hussakowsky, and Bob Cole, VP CBS-FM owned stations. Pictured bottom row from left are: Roddy Shashoua with Jay McCartney of WQAM-AM, Miami; panelists of the record promotion seminar Terry Woodford, Jerry Goldstein, Bob Montgomery, Billy Terrell, Vince Montana and Bobby Eli; Australian singing group The Four Kinsmen during an Australian Trade Commission-sponsored showcase at the meet.

Inner City Sets 10 'Legacy' LPs

■ NEW YORK—Inner City has announced the release of ten records in its new "Jazz Legacy" series. The LPs are being released as individual albums at \$7.98 each, as well as in a deluxe boxed set retailing for \$75.00. The music, obtained from Vogue Productions of France, is a cross-section of the extraordinary recording activity that took place in the "City of Light" during the post-war years of the early fifties.

Among the artists whose work is represented in this collection are: Dizzy Gillespie, Clifford Brown, Django Reinhardt, Buck Clayton, Mary Lou Williams, Roy Eldridge, Zoot Sims, Milt Jackson, Sidney Bechet, J.J. Johnson and Milt Hodges.

From the original "bop" sessions by Dizzy, to the trumpet pyrotechnics of the genius Clifford, on through to the work of gypsy guitarist Django (accompanied in rare performances by the Duke Ellington Orchestra), these LPs abound with treasures.

The composition of these historic LPs has been a four month undertaking.

Reflection Label Bows

■ NEW YORK—Jack Levy has announced the formation of Reflection Records in New York. The new label will have independent distribution and marketing.

The first artist signed to Reflection Records is Jeree Palmer, a former member of the New Christie Minstrels. She was first discovered by producer Thom Bell, who brought her to Buddy Allen Management (manager of the Spinners and Ronnie Dyson). Her first single on Reflection is entitled "Late Night Surrender." Her album will be released by the end of this year.

Levy expects Reflection to introduce at least three new artists in its first year of operation and release four to six albums a year. Prior to starting Reflection Records, Jack Levy was administrative vice president of Tomato Records.

Polydor Taps Begor

■ NEW YORK—Steve Begor has been named midwest regional marketing manager for Polydor Records, according to Mario De Filippo, vice president, sales, Polydor Records.

Shorewood Appoints Two VPs

■ NEW YORK—Jim Palmer and Marc Shore have been named vice presidents of west coast sales and special projects, respectively, according to an announcement by Floyd S. Glinert, executive vice president of Shorewood Packaging Corporation.

Palmer, a veteran of the packaging and graphics industries, joins Shorewood following seven years as western sales manager for AGI.

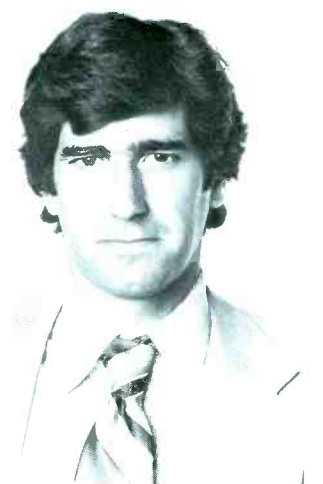
In his new position, Shore will coordinate the development of special marketing projects for the entertainment and consumer packaging industries. He will report to Glinert at Shorewood's New York executive offices.

Duties

Palmer will be responsible for all west coast sales within the record and commercial division, reporting to Shorewood sales VP Ken Rosenblum.



Jim Palmer



Marc Shore

LOBO

contains: "Where Were You When I Was Falling In Love" and "A Day In The Life Of A Love"

MCA-3194



Featuring the hit single

"WHERE WERE YOU
WHEN I WAS FALLING IN LOVE" MCA-41065

and his new single,

"HOLDIN' ON
FOR DEAR LOVE" MCA-41152

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Record World Single Picks

FANDANGO—RCA 11761



BLAME IT ON THE NIGHT
(prod. by Schatz-Newmark) (writers: LaRue-Blakemore) (Life and Times, BMI) (3:39)

This seven member, New Jersey-based band is a well-seasoned rock outfit and with this single from an upcoming LP, they've released possibly their strongest pop tune to date. Joe Lyn Turner's raging guitar and stellar lead vocals drive over a breakaway rhythm. The bombastic production is crisp and clean with lots of excitement coming through. An immediate AOR-pop add.

SHOES—Elektra 46571



TOMORROW NIGHT
(prod. by Stone-group) (writers: Klebe-Murphy) (Shoetunes, BMI) (2:58)

With the first chord of the second single from the LP "Present Tense," the Shoes place themselves among the very finest pop groups, past and present. The Shoes recall the melody and taste of the Beatles' golden era, but also treat pop as if it was a new and exciting discovery. Should be a hit on every radio and turntable from this young Illinois-bred quartet.

MARIANNE FAITHFULL—Island 49121 (WB)



BROKEN ENGLISH (prod. by Mundy) (writers: Faithfull-Reynolds-Mavety-York-Stannard) (Airstream) (3:00)

Faithfull's lovely but rather troubled image in the '60s became even more pronounced when she disappeared from the scene in the '70s. Her reemergence as an important artist is celebrated with this engaging title cut from her new LP. There's an appealing urgency in her voice that goes well with the electronic dance beat.

BROCK WALSH—Arista 0467



SAVE ME (prod. by Maslin) (writer: Walsh) (Nohem) (3:39)

Walsh is from the southern California soft-rock school and this is his first single from the soon-to-be-released, self-titled LP. Backed by Andrew Gold's guitar and Billy Payne on keyboards, Walsh exhibits a fine soft tenor with plenty of savvy as a songwriter & session work with the Eagles crew. Great for top 40 with strong A/C potential from a new artist to keep an eye on.

Pop

REO SPEEDWAGON—Epic 9-50790

ONLY THE STRONG SURVIVE (prod. by Cronin-Richrath) (writer: Richrath) (Buddy, BMI) (3:51)

This second single from the "Nine Lives" LP rips and roars with typical REO flash. It's bound to widen their audience as the group polishes its pop sound.

BOB JAMES & EARL KLUGH—Columbia/Tappan Zee 1-11154

KARI (prod. by James) (writer: Klugh) (United Artists/Earl Klugh, ASCAP) (3:43)

It's seldom that two masters of their respective instruments can merge to create a single magical sound. Here, James & Klugh play a fairytale dance that's a pleasure for any format.

JOHN TOWNLEY—Harvest 4807 (Capitol)

DREAM (prod. by Townley-Rainbow) (writer: Townley) (Flying Duck, ASCAP) (3:28)

The multi-talented Townley is a one-man show on this first release from his new self-named LP. His light tenor works well with the easy pop melody.

JEAN-LUC PONTY—Atlantic 3639
SUNSET DRIVE (prod. by Ponty) (writer: Ponty) (YNOP, BMI) (3:40)

Ponty should get plenty of AOR attention with this fusion offering from his new "A Taste For Passion" LP. The rhythm rocks while Ponty and guitarist Jamie Glaser cavort creatively.

LIZZY MERCIER DESCLOUX—ZE/Buddah 002 (Arista)

FIRE (prod. by Estaban) (writers: Brown-Crane) (E-Sounds, BMI) (4:11)

This diminutive French songstress resurrects Arthur Brown's hit with an effervescent dance beat. The energy abounds with sound effects & Lizzy's vocals adding interest. For clubs and AOR.

JOYCE COBB—Cream 7939

DIG THE GOLD (prod. by Black) (writers: Cobb-Lewis) (Birdees/Fallin' Arches, ASCAP) (3:29)

Percussion and syndrums introduce this catchy blend of latin & black rhythms, produced with a pop-dance gloss. The vocals are restrained, but the overall effect is contagious.

LIVE WIRE—A&M 2201

HIT & RUN DRIVER (prod. by Johns) (writer: Edwards) (Jack/Irving, BMI) (3:30)

From London comes this quartet that sounds alot like Dire Straits. A snakey guitar, choppy rhythm, and cool, detached lead vocal tell the story for AOR-pop.

BLUE OYSTER CULT—Columbia 1-11145

YOU'RE NOT THE ONE (I WAS LOOKING FOR) (prod. by Werman) (writers: Bouchard-Bouchard) (B. O' Cult, ASCAP) (3:14)

Blue Oyster Cult continues to release solid pop-rockers as evidenced by this latest from the "Mirrors" LP. The sharp & precise rhythm drives a great hook.

THE FARAGHERS—Polydor 2038

SAY WHEN (prod. by Poncia) (writers: Faragher Bros.-Poncia) (Faraflop/Mod Vincent, BMI) (3:23)

This first release from their new "The Faraghers" LP finds the family sextet jelling with a sterling pop-rocker. The stinging lead guitar, driving rhythm & multi-vocal delivered hook are primed for top 40.

B.O.S./Pop

FUNKADELIC—Warner Brothers 49117

UNCLE JAM WANTS YOU (Part II) (writers: Clinton-Shider-Worrell-Collins) (Rubber Band, BMI) (4:15)

"(not just) Knee Deep" went to the top of the BOS chart and this second single from the LP by the same name will undoubtedly do the same. Patriotic funk featuring former Spinners' lead vocalist Phillippe Wynne.

WAR—MCA 41158

DON'T TAKE IT AWAY (prod. by Goldstein) (writers: group) (Far Out, ASCAP) (3:59)

The War collective issues their second single from the "Music Band 2" LP and it's a smooth funky opus with strong pop appeal. The back-up vocal chorus is especially effective.

THE GAP BAND—Mercury 76021

STEPPIN' (prod. by Simmons) (writers: Wilson-Simmons-Wilson) (Total Experience, BMI) (3:45)

This is the first single from a forthcoming LP by the funky Tulsa outfit. The rhythm cooks under some smooth keyboard lines with spirited vocal chops jumpin' out.

NANCY WILSON—Capitol 4801

SUNSHINE (prod. by Farrow) (writers: Johns-Farrow) (Funky Caroline/Careers, BMI) (4:38)

Wilson's voice has been one of the finest in the jazz-pop idiom for years and here her scating and singing is in rare form. A dazzling effort for several formats.

SLY & THE FAMILY STONE—

Warner Brothers 49132
THE SAME THING (MAKES YOU LAUGH, MAKES YOU CRY) (prod. by Davis) (writer: Stewart) (Ham-Stew, BMI) (2:40)

Sly was one of the funk crossover leaders in the sixties and he's in the thick of its pop revitalization today with this second release from his "Back On the Right Track" LP.

NARDA MICHAEL WALDEN—Atlantic 3631

I SHOULDA LOVED YA (prod. by Walden) (writers: Walden-Stevens-Willis) (Walden/Gratitude Sky, ASCAP/Irving, BMI) (3:55)

From the upcoming "The Dance Of Life" LP is this funky-pop release with a blockbuster dance beat. The big sound is produced by Walden and ace studio pro Bob Clearmountain.

THE O'JAYS—Phila. Intl. 9-3727 (CBS)

FOREVER MINE (prod. by Gamble-Huff) (writers: Gamble-Huff) (Mighty Three, BMI) (3:44)

This is a classic Spinners' ballad: soft, soulful and drenched in late night romance. The keyboards and multi-vocal overlays are gorgeous.

NORMA JEAN—Bearsville 49119 (WB)

HIGH SOCIETY (prod. by Rodgers-Edwards) (writers: Edwards-Rodgers) (Chic, BMI) (3:41)

Norma Jean's proud and spunky vocals deliver a big hook on this classy dance tune. The Chic production/writing team adds its hit flair.

Country/Pop

JOHNNY RODRIGUEZ—Epic 9-50808

WHAT'LL I TELL VIRGINIA (prod. by Sherrill) (writer: McDill) (Hall-Clement, BMI) (3:10)

Sounding much like Jimmy Buffett here, Rodriguez takes a care-free, south-of-the-boarder approach in an effort to win a share of the pop audience. Very catchy.

FREDDY WELLER—Columbia 1-11149

GO FOR THE NIGHT (prod. by Cason) (writers: Cason-Weller) (Buzz Cason, ASCAP/Young World, BMI) (2:34)

Weller's quiet tenor tells a story on the verses then explodes into an urgent hook for the chorus. A strong outing that deserves pop attention.

DOTTIE WEST—United Artists 1324

YOU PICK ME UP (And Put Me Down) (prod. by Maher-Goodrum) (writers: Goodrum-Maher) (Chappell & Co./Sailmaker/Welbeck/Blue Quill, ASCAP) (2:42)

West should make a big impact on the pop/adult charts with this lilting, initial single from her new "Precious Love" LP. The happy keyboard gives emphasis to the "up" theme.

Aerosmith. Right where it hurts.



**"Night in the Ruts." Their new album.
On Columbia Records and Tapes.**

The beginning of Aerosmith's three-month tour:

- | | |
|----------------------|------------------------|
| 12/5 Binghamton, NY | 12/18 Atlanta, GA |
| 12/6 Portland, ME | 12/19 Birmingham, AL |
| 12/8 Hampton, VA | 12/21 Cincinnati, OH |
| 12/9 Pittsburgh, PA | 12/22 Louisville, KY |
| 12/12 Knoxville, TN | 12/26 Chicago, IL |
| 12/13 Augusta, GA | 12/27 Indianapolis, IN |
| 12/15 Greensboro, NC | 12/29 Nashville, TN |
| 12/16 Charlotte, NC | 12/30 Memphis, TN |
| | ... More To Come |

Radio World

Radio Replay

By NEIL McINTYRE



■ Before the results are in on the fall ARB, a number of stations are changing their formats or rumored to be considering new programming. The most talked about format is adult contemporary, with a number of radio people pointing to the the population balance in the '80s and the customers the ad agencies want—mid-30s in age and up. As some disco radio formats are being re-worked or dropped completely there is an encouragement to music producers to make records for this age group and for the A/C type of formats since they are on the increase.

MOVES: At WBAB-FM/Long Island three on-air people have left. Included are **Alan Duke**, **Michael Devlin** and **Bernie Bernard**, the station's MD. The replacements have been named: **Mark Coppola** from WMAD/Madison, **Frank Ellsworth** from KAMP/El Centro, and **Derek Meade** from KNAC/Long Beach. The station has hired **Joel Salkowitz** from WTIC/Hartford as production director... **Bryan McIntyre** is the new GM at WYDD/Pittsburgh from 92X/Columbus... **Wink Martindale** and **Geoff Edwards** leave KMPC/Los Angeles.

Barry Grant new PD at WMAD/Madison from WYDD/Pittsburgh... **Joe Urbiel** leaves WWWW (W-4)/Detroit as PD... **Tony Mitchell Stone** leaves KYYX/Seattle as PD... **Johnny Holliday**, famous man about town in Washington, D.C., has finally gotten a regular job in broadcasting after what seems like years of doing play-by-play sports and free lance commercials. Holliday is the official sportscaster at WMAL... **Michael Packer** is the new PD at KXRX/San Jose from KABC/Los Angeles. Send your moves, changes and station pictures to RW east c/o Neil (Land) McIntyre.

YOU CAN QUOTE ME: It's a rare occurrence for a writer when the subject allows the reporter to quote him or her. Some of the quotes that are printed seem to have a great amount of similarity, and from time to time need a special explanation. Maybe some of these will come in handy when switching to your next job. If you're stuck for a quote, you can use one of these. The PD said: "I've always wanted to work in this part of the country, with a company as great as this." Translated, this means: "I've never worked in this area before because they didn't pay a decent salary, and I thought I would hate the weather. When you're out of work for as long as I've been, you'll take anything, even with this company."

The PD said: "I believe that the station's format is very similar to the one that I programmed. It will be easy for me to adjust, and this staff really wants to win." Translated, this means: "I'm dumping" (Continued on page 59)

Hall & Oates at the Roxy



As part of their "X-Static Tour '79," Daryl Hall and John Oates played four nights at the Roxy in Los Angeles. Among the audience were RCA executives and such luminaries as Neil Young, Joni Mitchell, Stephen Bishop, Donna Summer and Jack Nicholson. Pictured above at the Roxy are Chuck Thagard, RCA's division vice president, national field promotion; Randy Hoffman, vice president, artist development, Champion Entertainment, Hall and Oates' management firm; Daryl Hall; Barbara Carr, vice president, creative services & publicity, Champion Entertainment; Jeb Brien, director, AOR promotion, Champion Entertainment; John Oates; Arnie Orleans, RCA's division vice president, sales and distribution; Bob Fead, division president, RCA Records—U.S.A.; Bud Dain, RCA's division vice president, pop A&R—west coast; Tommy Mottola, manager & president, Champion Entertainment.

Mail Delay Upsets New York ARB

By MARC KIRKEBY

■ NEW YORK—Arbitron will not decide until early December on how to compensate for the late arrival of ARB diaries at some New York-area households during the current survey.

According to Connie Anthes of Arbitron, 73 households in nine New York-area counties did not receive their diaries in time to start the third week of the October-November survey just concluded. All of those households were in the Expanded Sample Frame category, made up of homes with unlisted telephone numbers. The 73 represent two percent of the homes surveyed.

Arbitron's problems resulted from a work slowdown by New York postal employees which followed the announcement of the consolidation of two post offices here.

"There's a high probability that the impact of the situation won't cause any problems," Anthes said. There is a "very remote" possibility, she continued, that Arbitron will decide, after reviewing the diaries, not to issue a New York survey for October/November. More likely, she said, the

rating company will put out a report based on three weeks rather than the usual four, or simply issue a normal book.

Arbitron asked those diary-keepers whose diaries arrived late to record their radio listening on pieces of paper and transfer the information to the diaries when they arrived. The company plans to inform its New York subscribers of the survey problem.

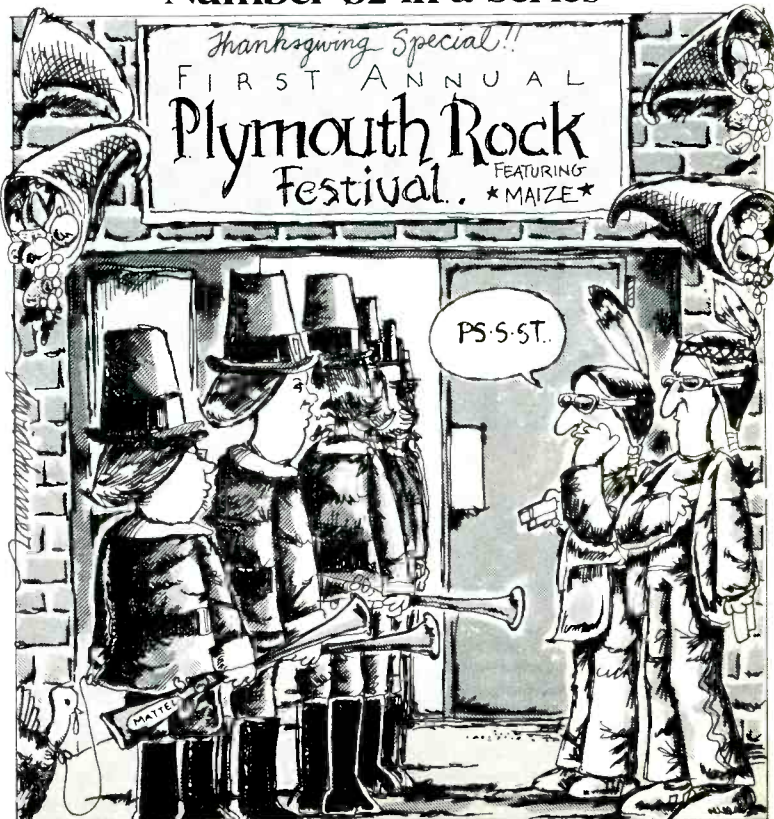
Bob Sherwood Lauds RKO Entire-LP Ban

■ NEW YORK—Bob Sherwood, president of Phonogram Inc./Mercury Records, sent an "open letter" to RKO Radio executives and program directors last week, commending them for the company's decision to cease airing entire albums.

The letter, addressed to Dwight Case, RKO Radio president, and Dave Sholin, national music coordinator for the chain, calls the RKO policy change "the first meaningful support for the record industry as it faces perhaps its most serious problem."

(Continued on page 59)

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By DAVID McGEE

■ If 1979 has been notable for anything, it has been for the number of newly-recorded artists whose debuts give ample indication of the increasingly-healthy state of rock music. It also appears that a few of these artists—**Ellen Shipley** and **Carolyn Mas** quickly come to mind owing to their obvious ability as writers as well as singers and entertainers—will make, in addition to hit records, significant contributions to rock music before their time is up.

There is another band out there—unrecorded, self-managed and virtually unknown outside of its home base of Austin, Texas—that appears to have all the ingredients of a major act. **Double Trouble** is the band, and it's fronted by a fellow named **Steve Vaughan**, whose brother **Jimmy** is the guitarist for the **Fabulous Thunderbirds**, a Takoma recording group whose first album is one of the year's better releases. Guitarist Vaughan and his sturdy rhythm section (bass and drums—no rhythm guitar) play country blues and straight-ahead rhythm-and-blues with so much taste, style and sensitivity as to make the current fave-rave practitioner of the art, **George Thorogood**, look like a lounge act by comparison. Without question, Steve Vaughan himself is one of the finest white blues guitarists anywhere, and his ability is all the more astounding in light of the extra duties thrust upon him by the inherent limitations of Double Trouble's instrumental lineup. Yet he performs his unenviable task with real flair, as if he might be the bastard son of **Guitar Slim**. In a low-key way he's also an expert showman, although his show is more attitude than action—an attitude that is expressed in the casual but commanding way the guitar is slung over his shoulder (the same way fast guns in western movies have a distinctive way of wearing their six-shooters) and in his stern visage and seemingly effortless execution of difficult passages.

There is a fourth member of Double Trouble, and it is this person—without diminishing Vaughan's considerable accomplishments—who makes the band several cuts above the average blues-boogie outfit. Her name is **Miss Lou Ann Barton**. She's 25 years old, born and raised in Fort Worth, Texas, a professional singer for eight years and a member of Double Trouble for two of those years (she was also with the Fabulous Thunderbirds briefly). She is truly formidable; no less an authority than **Doc Pomus** swears by Barton's voice. In fact, it was at Pomus's urging that this columnist ventured down to the Lone Star Cafe last Tuesday and Wednesday nights to check out three of the band's four sets. And left the Lone Star feeling that Barton has it in her to be one of the finest singers this country has ever produced.

Barton says her primary influences have been artists such as **Little Richard** (Wednesday's late show included a rousing medley of Mr. Penniman's tunes), **Irma Thomas**, **Koko Taylor**, **Arlene Smith**—to name but four of nearly a dozen or so singers she mentioned—and her confident assays of such material as "Shake a Hand" and "You'll Lose a Good Thing" proved her point. To this columnist, however, Barton resembles no one so much as **Patsy Cline**, to whom she can sometimes bear an uncanny vocal resemblance. Like Cline's, Barton's country twang is given a cutting edge by its touch of blue. And also like Cline, Barton phrases in an earthy, world-weary, and nigh on to arrogant manner that is in fact only a facade protecting the hurt underneath. Each new song reveals a bit more of the hurt until, at the end, the singer is figuratively naked, with every nerve exposed. As she sings, her lithe body sways to the music, her eyes close and she seems completely oblivious to the surroundings. Suddenly, she opens her eyes, leans into the microphone, and glares at the audience, nailing those poor folks to the wall with an evil eye the likes of which few people in these parts have ever seen. It's all too much.

Dated? In a very real sense, Double Trouble is. There once was a time when an enterprising record company would take a group like this one into a studio, cut the record the group wanted to cut, release it, and sit back while it sold a million copies. Times and tastes have changed, of course. Nowadays, Double Trouble is a big gamble; but perhaps Thorogood's success is a signal that a sizeable audience awaits this authentic American music. One thing is certain: Double Trouble is potent stuff, powerful in the extreme, and maybe that will sell the group—that plus the musicians' uncompromising integrity.

On the other hand, maybe nothing at all will happen, and the band will go on beating around the south. Nevertheless, for the few who were fortunate enough to witness those shows last week, there is comfort in knowing that at a time when so much of what we hear sounds truly manufactured and without soul, there is a band out

(Continued on page 51)

Tucker Show To Benefit Olympics



At a recent press conference held in Lake Placid, N.Y., the Marshall Tucker Band announced that they will be playing a concert for the benefit of the U.S. Olympic Committee. Shown at the new Olympic Center (from left) are: Shelly Schultz, head of east coast concerts division, ICM; Rev. Bernard Fell, president, Lake Placid Olympic Organizing Committee; Doug Gray, Marshall Tucker lead vocalist; and Joe McConnell, the group's manager.

Cover Story:

Dr. Hook Heats Up

■ LOS ANGELES — "Sometimes You Win..." is the title of Dr. Hook's week-old 12-inch flat vinyl wager in the international record sweepstakes, and early tallies show the gamble's already starting to pay off.

The advance single, "Better Love Next Time," charged out of the gate a month and a half ago—it's run all the way to 37 with a bullet this week—and the race isn't over yet. Early odds-makers give it a good shot at becoming the band's third straight American gold single.

That would make it six in all since the band—Ray Sawyer, Dennis Locorriere, Bill Francis, Rik Elswit, Jance Garfat, John Wolters and Bob "Willard" Henke—first saddled up at the beginning of the seventies. And that's just in this country.

Overseas, the seven globetrotting musical comedians have piled up more than forty gold and platinum discs in that time. Their frequent tours outside America—they went to England and Europe last month for the 10th time—make it hard for them to walk down the streets of big foreign cities without being recognized.

In fact, up until last year, the observation was that Dr. Hook was more popular outside the American circuit than inside. So when the band's last LP entry, "Pleasure And Pain," was unleashed in this country at the end of '78 the guys decided to try keeping their usual 300 days a year road schedule a little closer to home. That gamble really paid off.

Gold Album

"Pleasure And Pain" sired twin RIAA gold singles—"Sharing The Night Together" and "When You're In Love With A Beautiful Woman"—and attained a gold patina itself before being turned out to pasture. After eight attempts, Dr. Hook's first gold album now graces the stable walls back home in Nashville.

So even though this band of gypsies went broke five years ago, they're back now with a far stronger winning streak than the first one, which saw them score RIAA gold ribbons for "Sylvia's Mother," "Cover of the Rolling Stone" and "Only Sixteen." In Dr. Hook's case, winning is much more than a sometimes proposition these days.

Bernadette Peters to MCA



Bernadette Peters was toasted recently to inaugurate her association as a singer with MCA Records. Her debut album, as a solo artist, will be released on the label after the first of the year. Pictured, from left, are: producer Brooks Arthur, Agency For The Performing Arts vice president Burt Taylor; Denny Rosencrantz, vice president of A&R for MCA Records; Peters; and Bob Siner, president of MCA Records.

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**Worldwide Release
Summer 1980**

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By **BRIAN CHIN**

■ **YES, I THINK I'M DISCO:** With this column, Disco File completes its first five years of existence and, as always, it seems, discotheque music and the business that's grown around the dance floor are at a critical point. A separate article in last week's magazine aired some views on the state of the business, and we'd like to offer a few more, directly addressed to various interested parties. To the news media: Disco did not happen as a result of "Saturday Night Fever," and it's not fading now, not at its heart. It's been a measurable presence ever since record sales stimulated solely by club play forced cuts like "Soul Makossa" and "Smarty Pants" onto New York's WABC in 1973. Most everyone watching knew it was going to be big by the next year, when the disco clubs discovered and broke eventual number ones like "Rock the Boat" and "Rock Your Baby." Whether exposure through broadcast and print media continues at the present level or not, the core discotheque audience will continue to exist and make itself felt. For them, disco is always in a boom because it's such an important and valuable part of life. To disco radio: Get smart. Disco is not a magic cure-all for low ratings. As a very prescient television commercial is reminding us, research is the real key factor in a successful business. Do your homework and find out how much disco and what style, what specific records, are suitable for your market. Too much of anything, right? To rock and top 40 radio: What's wrong with playing a hit? It's been proven that it is possible to prevent disco from overrunning the airwaves, by the near-stifling of disco-to-pop radio crossovers. Still, a few do seem to get through, and their recent pileup at the top of the singles chart (Herb Alpert's "Rise," Donna Summer's "Dim All the Lights," M's "Pop Muzik" and Michael Jackson's "Don't Stop") surely indicates interest and enthusiasm on the part of listeners. Relax, folks. Disco isn't out to blow you up. To record companies: The disco market is a tough one to crack with conventional marketing strategies, because no amount of promotion will make an unsuitable record work on the dance floor. It would surely be well-placed effort to work on top 40 programmers who have far greater discretion over their playlists, to develop a proven disco hit into a pop crossover. Pricing the 12-inch disco disc out of the reach of the average buyer was surely a turn-off of its own making. But when the product is compelling and real to the listeners (cases in point: the phenomenal "Rapper's Delight," now being called the most successful 12-inch single ever, and "France Joli," a seller in the face of top 40 freeze out), it does sell. Someone has to exercise judgment and quality control somewhere along the line to bring out only worthwhile and marketable records that will impress people enough on the dance floor to make them want to bring them home. To producers, writers

and artists: Thanks for giving us so many good times. Now we need you to take more chances and be more creative than ever. Good or excellent music is fine and dandy (huh?) but the times call for nothing less than exceptional. Go get it! To discotheque disc jockeys: You're more important to us than ever. The real power of the DJ lies not in a chart report number, but in the taste, talent and sense that goes into an evening of playing. It's my firm belief (and everyone's, surely) that the creative, uncompromising and progressive DJ will yet preserve the magical appeal of the discotheque. With genuine excitement happening at the source, the greater market will find its equilibrium. The word from the dance floor is that we're resisting the resistance and the beat goes on.

A fairly slow week of releases is nevertheless headed by four thoroughly enjoyable albums, with multi-cut potential, given the right disco-disc remixes.

Gary's Gang, whose single, "Do Ya Wanna Go Dancing," mentioned here a couple of weeks ago, is beginning to break nationally, have brought out their second album on Columbia/Sam, "Gangbusters." More by far than "Keep on Dancin'," they prove themselves a "real" band, with very, very sharp playing and arrangements. Also, the addition of a female chorus is a great advantage to the group sound. Of interest: "Spirits," (5:30), which is a cross of Earth, Wind and Fire and Boz Scaggs influences that slips into a series of solos for the last half. Light percussion and octave-apart singing keep the feel mellow and subtle. Another new version of "Rock Around the Clock" is here (4:10), done at a loping, electro-mechanical tempo with lots of guitar and percussion. And: "Dance With Me" (5:15), a sweet, sixties-flavored cut that's closest to the doo-woppish, falsetto-laces style of "Lovedance" and "Keep on Dancin'." Filling out with the Stylistics-sounding ballad, "Round and Round and Round," "Gangbusters" should do much to establish the artist identity of Gary's Gang.

Sergio Mendes Brasil '88, back on the disco chart with "I'll Tell You," follow the hit with the album "Magic Lady" (Elektra). The cuts are nearly all smooth, uptempo R&B-pop, with slight Latin syncopation and all very tuneful and accessible. "Let it Go," at 6:19 the only disco-length cut, is mid-tempo, with an unobtrusive synthesizer arrangement weaving in and out of the unison "ahh, ahh, ohh" chorus. Could work as is, but it misses noticeably the definition that Tee Scott's remix gave "I'll Tell You." Also serious remix contenders: "Lonely Woman" (3:22), which breaks often into the most beautiful choral chords, and "Yes, I Love You" (3:49), very uptempo, in the style of the old New York hustle records.

Two albums by solo male artists are particular pleasures this week. **Dan Hartman**, whose astonishing duet with **Loleatta Holloway**, "Relight My Fire," has turned up in club top tens nationwide, has a like-titled album out this week on Blue Sky. The second side, especially, offers much in the way of future single breakouts: most notably, Hartman's twice-a-hit (for the Edgar Winter Group and Tavares), "Free Ride," gets a definitive revitalization. The basic piano track is overlaid with dense synthesizer and syndrum lines, and the constant bubbling gives Hartman's music an entirely new texture for the cut. His phased scat vocal is another high impact effect. The remainder of the side is a medley, "Just for Fun" (5:40) and "I Love Making Music," (3:53), the first in the multi-keyboard style of "Instant Replay," the second adding horns for a slight funk flavor. Throughout the album, Hartman sounds hot and excited, and the mood can't help but catch on. And

(Continued on page 26)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

THE PLUM/WASHINGTON, D.C.

DJ: **BOB ANDERSON**
ANOTHER CHA-CHA—Santa Esmeralda—Casablanca
BODY LANGUAGE—Spinners—Atlantic
BUSSLE—Opus Seven—Source
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah
E=MC2—Giorgio Moroder—Casablanca
GET IT UP—Ronnie Milsap—RCA
HARMONY—Suzi Lane—Elektra
I DON'T WANNA BE A FREAK—Dynasty—Solar
LADIES' NIGHT—Kool and the Gang—De-Lite
LATE NIGHT SURRENDER—Jeree Palmer—Reflection
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Casablanca/Columbia
RED HOT—Mary Wilson—Motown
SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc
SECOND TIME AROUND—Shalamar—Solar
WEAR IT OUT—Stargard—WB

THE COPA/FT. LAUDERDALE

DJ: **BILL KELLY**
CANT STOP DANCING—Sylvester—Fantasy
DANCE YOURSELF DIZZY—Liquid Gold—Parachute
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah
GO DANCE—Billy Moore—Emergency
HOW HIGH—Salsoul Orch. Ftg. Cognac—Salsoul
I'M CAUGHT UP—Inner Life—Prelude
LOVE MESSAGE—Musique—Prelude
NIGHT DANCER—Jeanne Shy—RSO
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Casablanca/Columbia
PARTY DOWN—Unyque—DJM
RAPPER'S DELIGHT—Sugarhill Gang—Sugarhill
SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
WHEN YOU TOUCH ME—Taana Gardner—West End
YOU CAN GET OVER—Stephanie Mills—20th Century Fox

EMBER'S RAFTER ROOM/ PORTLAND

DJ: **GEORGE ADAMS**
BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy
BODY LANGUAGE—Spinners—Atlantic
DON'T DROP MY LOVE—Anita Ward—TK
DON'T LET GO—Isaac Hayes—Polydor
HARMONY—Suzi Lane—Elektra
HOLLYWOOD/DANCE LITTLE BOY BLUE—Freddie James—WB
I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK
I WANNA BE YOUR LOVER—Prince—WB
LADIES' NIGHT—Kool and the Gang—De-Lite
NOBODY KNOWS—Ashford and Simpson—WB
PARTY DOWN—Unyque—DJM
REVENGE—Revanche—Atlantic
ROLLER SKATIN' MATE—Peaches and Herb—Po'yodor/MVP
STRAIGHT FROM THE HEART—Loose Change—Casablanca
TAKE A CHANCE—Queen Samantha—TK

FUN HOUSE/NEW YORK

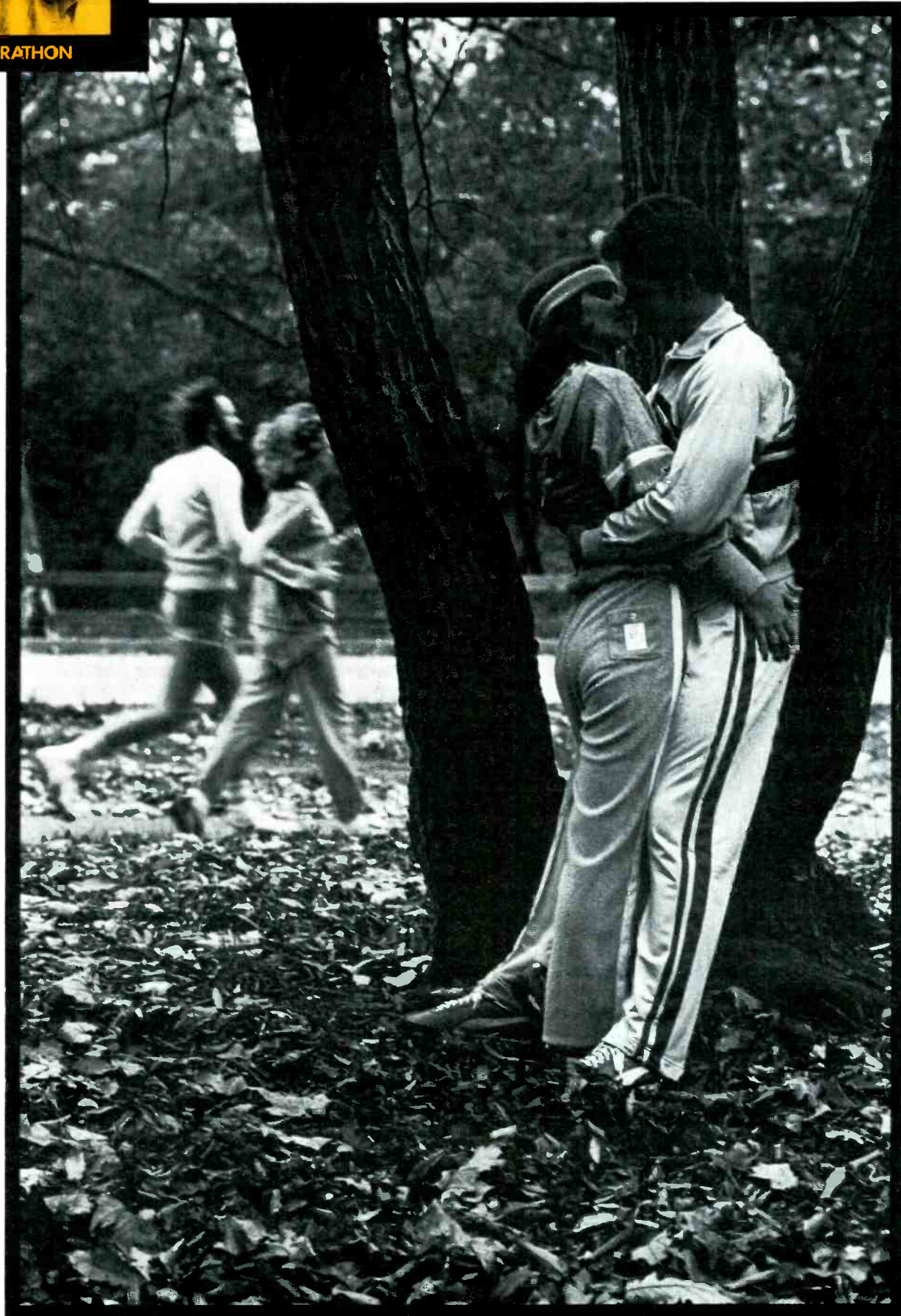
DJ: **JONATHAN FEARING**
DANCE TO THE MUSIC—Sly Stone—Epic
DANGER—Gregg Diamond Starcruiser—TK
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah
DISCO POWER/HOT LOVER—U.N.—Prelude
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic
HARMONY—Suzi Lane—Elektra
HOLLYWOOD/CRAZY DISCO MUSIC—Freddie James—WB
I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allan—TK
LADIES' NIGHT—Kool and the Gang—De-Lite
LOVE MESSAGE/GLIDE—Musique—Prelude
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Casablanca/Columbia
PARTY DOWN—Unyque—DJM
RAPPER'S DELIGHT—Sugarhill Gang—Sugarhill
ROCK IT—Deborah Washington—Ariola
WEAR IT OUT—Stargard—WB



"You Know That I Love You." 1-11144

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 11/17 Warfield Theatre, San Francisco, CA
 11/21 Masonic Theatre, Detroit, MI
 11/22 Uptown Theatre, Chicago, IL
 11/24 Calderone, Hempstead, NY

11/25 Palladium, NY, NY
 11/27 Constitution Hall, Washington, DC
 11/28 Capitol Theatre, Passaic, NJ
 11/29 Music Hall, Boston, MA
 11/30 Tower Theatre, Philadelphia, PA
 12/2 Fox Theatre, Atlanta, GA

Record World Disco File Top 50

NOVEMBER 24, 1979

NOV. 24	NOV. 17		WKS. ON CHART
1	1	NO MORE TEARS (ENOUGH IS ENOUGH) DONNA SUMMER/ BARBRA STREISAND/Casablanca/Columbia NBD 20199	5
2	5	DEPUTY OF LOVE DON ARMANDO'S SECOND AVENUE RHUMBA BAND/ZE/Buddah (12") ZEA 12003 (Arista)	7
3	2	HARMONY/OOH LA LA SUZI LANE/Elektra (12"★) 6E 207	14
4	6	WEAR IT OUT STARGARD/Warner Bros. (12"*) BSK 3386	8
5	3	LADIES' NIGHT KOOL & THE GANG/De-Lite (12"★) DSR 9513 (Mercury)	12
6	4	FEVER FEVER/Fantasy F 9580 (entire LP)	11
7	8	DON'T LET GO ISAAC HAYES/Polydor (12"★) PD 1 6224	7
8	7	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic (12"★) FE 35745	14
9	11	HOLLYWOOD/DANCE LITTLE BOY BLUE FREDDIE JAMES/ Warner Bros. (12"★) BSK 3356	9
10	9	I WANNA ROCK YOU/BABY BLUE GIORGIO MORODER/ Casablanca (12"★) NBLP 7169	10
11	12	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425	10
12	15	BODY LANGUAGE/WORKIN' MY WAY BACK TO YOU/ FORGIVE ME, GIRL SPINNERS/Atlantic (12"★/LP cut) SD 19256	4
13	14	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill (12") 542	6
14	20	THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"/LP cut) YD 11733/BXL1 3479 (RCA)	5
15	13	BOYS WILL BE BOYS/SADNESS IN MY EYES DUNCAN SISTERS/Earmarc (12"★) EMLP 4001 (Casablanca)	9
16	17	LOVE MESSAGE/GLIDE/NUMBER ONE MUSIQUE/Prelude (12"★) PRL 12172	5
17	18	PARTY DOWN/KEEP ON MAKING ME HIGH UNYQUE/ DJM (12") 26 (Mercury)	5
18	30	ROCK IT DEBORAH WASHINGTON/Ariola (12"★) SW 50066	3
19	16	FROM BEGINNING TO END DESTINATION/Butterfly (12"★) FLY 3103 (entire LP) (MCA)	14
20	10	POP MUZIK M/Sire (12") DSRE 8887 (WB)	13
21	31	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"★) JZ 36302 (CBS)	2
22	26	I WANNA BE YOUR LOVER PRINCE/Warner Bros. (12"★) BSK 3366	3
23	25	NIGHT DANCER JEANNE SHY/RSO (12") RSS 308	5
24	23	THIS IS HOT PAMALA STANLEY/EMI-America (12") 7800	6
25	22	HOW HIGH SALSOU ORCHESTRA FEATURING COGNAC/ Salsoul (12") SG 305 (RCA)	6
26	32	I'M CAUGHT UP INNER LIFE/Prelude (12") PRLD 519	4
27	28	YOU CAN GET OVER STEPHANIE MILLS/20th Century Fox (12") TCD 99 (RCA)	3
28	34	VICTIM OF LOVE/JOHNNY B. GOODE ELTON JOHN/ MCA (12"★) 5104	2
29	38	CAN'T STOP DANCING SYLVESTER/Fantasy (12"★) F 79010	2
30	27	PUT YOURSELF IN MY PLACE/I DON'T NEED NO MUSIC T.J.M./Casablanca (12"★) NBLP 7172	5
31	21	ANOTHER CHA-CHA SANTA ESMERALDA/Casablanca (LP cut) NBLP 7175	10
32	19	LOVE INSURANCE/YOU GOT THE LOVE FRONT PAGE/ Panorama (12") YD 11677 (RCA)	14
33	—	SMACK DAB IN THE MIDDLE McCLAIN/Warner Bros./RFC (12") DRCS 8893	1
34	40	DON'T DROP MY LOVE ANITA WARD/TK (12") TKD 420	3
35	29	LET ME KNOW (I HAVE A RIGHT) GLORIA GAYNOR/ Polydor (12"★) PD 1 6231	6
36	36	SWEET TALK ROBIN BECK/Mercury (12") MES 40007	7
37	24	WHEN YOU TOUCH ME TAANA GARDNER/West End (12") WES 22122	12
38	42	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12") AL 9509	2
39	—	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/ MCA (12"★) 5103	1
40	41	DO YOU LIKE THE WAY THAT IT FEELS/LOVE MACHINE TEMPEST TRIO/Marlin (12"★) 2232	2
41	39	GO DANCE BILLY MOORE/Emergency (12") EMDS 6503	4
42	44	DANCE TO THE MUSIC SLY STONE/Epic (12"★) JE 35974	3
43	—	(EVERYBODY'S) DANCING ALL OVER THE WORLD BUSTA JONES/Spring (12") 4366 (Polydor)	1
44	37	I DON'T WANNA BE A FREAK DYNASTY/Solar (12") YD 11693 (RCA)	6
45	—	ROLLER SKATIN' MATE PEACHES AND HERB/Polydor/MVP (12"★) PD 1 6239	1
46	43	ONE WAY TICKET ERUPTION/Ariola (12") AR 9020	6
47	45	(NOT JUST) KNEE DEEP FUNKADELIC/Warner Bros. (12"★) BSK 3371	5
48	35	COME TO ME/DON'T STOP DANCING/PLAYBOY FRANCE JOLI/Prelude (12"★) PRL 12170	17
49	33	SISTER POWER/GIMME BACK MY LOVE AFFAIR SISTER POWER/Ocean/Ariola (12"★/12") OR 7512/2	14
50	47	MR. BIG SHOT/I CLOSE MY EYES SIMON ORCHESTRA/ Polydor (12"★) NBD 20186	8

(★ non-commercial 12", * discontinued)

Disco File (Continued from page 24)

for giving us the "Vertigo/Relight" medley, Hartman can't be praised enough.

Eugene Record, the now-solo lead singer of the Chi-Lites, hands us a really nice surprise this week, in "Welcome to My Fantasy" (WB), a collection of mostly upbeat R&B disco, carefully produced, yet unpretentious and straightforward. The lead cut, "Where Are You" (7:35), is a highlight that we somehow missed as a disco disc a few weeks ago; at any rate, it's a fine song and a sophisticated production that really digs in at the concluding choral tag. By all means, search out the twelve-inch. In addition, the album features four other interesting cuts: "Fan the Fire" (6:58), a sweet, slightly moody orchestral production with propelling handclaps and a very neat segue that leaves us in the middle of the breakdown; "Welcome to My Fantasy" (6:00), sung in falsetto and buzzing with guitar lines by the end—also including a very, very smooth transition to the break. "Pain For Pleasure" (3:39) and "Your Love (Ain't Nothing Like it)" (4:52) have a funkier style and, altogether make for an album with something for everybody. Undoubtedly, the hottest record since the Chi-Lites' 1972 crossover, "Stoned Out of My Mind."

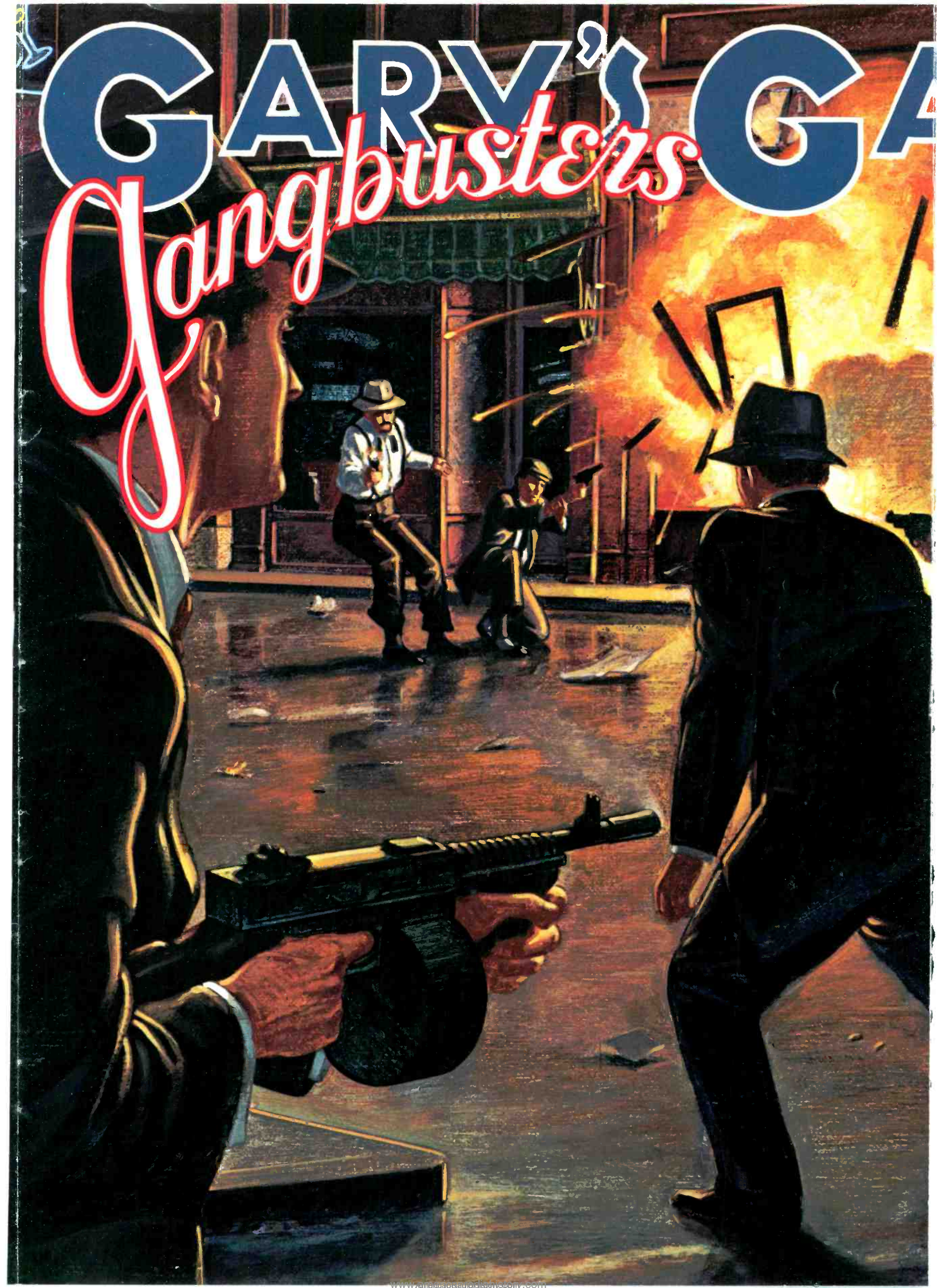
OTHER NEW MUSIC: A project from Nashville's Dillard and Boyce team, called "Frisky" (Vanguard), of which the prime cut is "Dancing in My Sleep" (6:59), a cross between "Feed the Flame" and "Come

on, Dance, Dance," with their characteristic skittish string charts and hot, shouting chorus. This is one of those surprises that really comes alive on the dance floor. In new disco discs: **Herb Alpert's** "Rotation," (AM), broken out of the "Rise" album, now timing 6:48, with exceptional clarity and dynamic range. Again, it's a slow tempo cut, syncopated heavily with percussion and sequenced synthesizer, and lengthened with a stop-and-go break. **Joe Bataan**, who launched the Salsoul label in 1975 with his version of Gil Scott-Heron's "The Bottle," is back on that label with another street sound, "Rap-O Clap-O," which is, guess what, another "rap" record. This one borrows a bit from "Got To Be Real" rhythmically, and its outstanding features are: an important choral hook that breaks up the talking, a good, smooth rhythm track and relatively short length: 4:22, which is, well, a delight.

EVENTS: **Grace Jones** delivered a son on the evening of Monday, November 12. She and the boy are in good condition in a New York hospital. Also: frequent Patrick Adams collaborator **Ken Morris** and his wife **Judy** gave birth to a son, **Wes**, in early November. Soon to be delivered: a new album by **Theo Vaness**, on Prelude, which was previewed last Tuesday at New York's Xenon. The music sounded every bit as passionate and articulate as this year's very popular "Bad Bad Boy" and the mysterious silence preceding Vaness' live performance can be chalked up to inexperience and an evil eye.

GARY'S GANG

Gangbusters



Copy Writes

by PAI BAIRD

■ MUSEXPO NOTES: This year's Musexpo (Nov. 4-8) drew hundreds of record and publishing execs and just as many opinions on the meet's merits and demerits. The one area of unanimous disclaim, however, was the dearth of major American record companies. While European, Scandinavian, and Latin American industryites were able to catch a moment or two with representatives of Bearsville, Millennium, RFC, Stiff, DeLite, T.K. and one or two others, the majors (if they were there at all) were helmed by execs of their Latin American companies.

According to **Roddy Shashoua**, Musexpo president, the marketplace has always been intended for the independent companies seeking deals in other territories and not for the larger corporations who can afford worldwide office space. Many at the Konover found that intention noble but pointed out that the Musexpo directory listed the names of many high executives who were nowhere to be found in Miami.

Over and above all the bickering, however, a substantial number of sub-publishing and licensing deals were reported to be started or consummated that week.

EDITORIAL: AS **Buddy McCluskey** of RCA, Argentina pointed out at the publishing seminar, a great number of world wide hits were original South American copyrights and English speaking producers should consider seeking material from publishers in that part of the world. Unfortunately, in his years in the business, only four had chosen to contact him.

With the business of music getting smaller and smaller while, at the same time, incorporating ever more styles into the category of "commercial music," the need for the opportunity to hear and acquire the music of many nations is obvious. Midem, in its longer history, has developed that intention into a fine art. The U.S., still the biggest record market in the world, needs the same kind of yearly gathering. Given more support by the American music community, Musexpo could become that source.

ODDS & ENDS: Comment of the week, by **Billy Terrell** at the producers' workshop: "The difference between an independent producer and a staff producer is that the independent hitch hikes to Musexpo and stays at the Montmartre." NON EVENT OF THE WEEK: While most of the folks at the Konover were busy chatting up records, a South American movie company was busy filming at various locations around the hotel. A pool side shot took two days to get down and a number of Musexpo-ites were enlisted as extras. Fee: \$20 a day and all the hot dogs you could eat. **Gene Friedman** of Manhattan Advertising took full advantage of the food allotment.

MORE ODDS THAN ENDS: The amount of available disco product at the meet was easily half of what it was at Midem. A number of rock records were the talk of the hotel and the Irish group **The Sweat** emerged as one of the heavy topics of discussion. The group is out of **Mervyn Solomon's** Emerald Records, the label that gave you **Van Morrison (Them)** and **The Boomtown Rats** in the past years . . . Columbia Pictures Publications, based in neighboring Hialeah, will release a folio of **Stevie Wonder's** "The Secret Life of Plants" on or about Dec. 1. The folio will have an embossed cover, with an eight-page art section, and will include all 20 Wonder compositions. The company is also gearing up for the release of matching folios to **Tom Petty & The Heartbreakers'** "Damn the Torpedos" and **Cheap Trick's** "Dream Police." Columbia also recently picked up the print rights to the extensive Peer International pop catalogue . . . Han-O-Disc, and reputed "father of the picture disc" **Mark Hanau**, had one of the liveliest displays at Musexpo. Seems Hanau has developed a number of new disc configurations including the liquid disc (colored fluids injected into the vinyl), the crystal disc (where liquid crystals in the vinyl changes color with heat), the glitter disc, the defracta-disc, the holo-disc (where a hologram replaces the label) and, the weirdest of all, the "live" record (where seedlings actually grow inside your records). Hanau reported that practically every record company exec who saw the display was interested in ordering. Now all they need is an American pressing operation willing to purchase the patent rights. By the way, they claim that the quality of all their records is equal to the quality of black vinyl.

Ovation Taps Giuliano, Korman

■ CHICAGO — Ovation Records president Dick Schory has announced the appointment of two new individuals to the label's pop promotion department.

Frank Giuliano has been appointed pop promotion director.

The position of national secondary pop promotion coordinator has been filled by Lauren Korman.

Joan Armatrading

FOUR NEW SONGS SO GOOD THEY COULDN'T WAIT FOR AN ALBUM.



Rosie
How Cruel
He Wants Her
I Really Must Be Going

When Joan finished recording these songs, we had to get them out . . .

So here they are . . . Four new songs on a specially-priced 12-inch record called

HOW CRUEL SP 3302

HOW CRUEL . . . A pleasure from JOAN ARMATRADING. ON A&M RECORDS & TAPES

Produced by Henry Lewy and Joan Armatrading.

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Record World Singles



NOVEMBER 24, 1979

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

NOV. 24
NOV. 17

WKS. ON
CHART

1	3	NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/ DONNA SUMMER Columbia 1 11125/ Casablanca NBD 20199	6
2	1	BABE STYX/A&M 2188	8
3	4	STILL COMMODORES/Motown 1474	9
4	2	HEARTACHE TONIGHT EAGLES/Asylum 46545	8
5	5	POP MUZIK M/Sire 49033 (WB)	16
6	6	DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201	14
7	7	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	12
8	11	PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	14
9	8	TUSK FLEETWOOD MAC/Warner Bros. 49077	8
10	12	SHIPS BARRY MANILOW/Arista 0464	7
11	15	ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES/ Infinity 50,035	5
12	9	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742	15
13	10	RISE HERB ALPERT/A&M 2151	18
14	19	TAKE THE LONG WAY HOME SUPERTRAMP/A&M 2193	6
15	18	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079	12
16	17	BROKEN HEARTED ME ANNE MURRAY/Capitol 4773	10
17	13	GOOD GIRLS DON'T KNACK/Capitol 4771	13
18	28	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	8
19	25	WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America 8025	6
20	16	LOVIN', TOUCHIN', SQUEEZIN' JOURNEY/Columbia 3 11036	20
21	29	SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)	4
22	31	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	7
23	24	DREAMING BLONDIE/Chrysalis 2379	9
24	30	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215	6
25	14	SAD EYES ROBERT JOHN/EMI-America 8015	27
26	27	IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45905 (Elektra-Asylum)	12
27	33	COOL CHANGE LITTLE RIVER BAND/Capitol 4789	6
28	26	PLEASE DON'T LEAVE LAUREN WOOD/Warner Bros. 49043	10
29	20	SAIL ON COMMODORES/Motown 1466	16
30	35	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	9
31	41	JANE JEFFERSON STARSHIP/Grunt 11750 (RCA)	4
32	50	ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797	4
33	43	HEAD GAMES FOREIGNER/Atlantic 3633	3
34	36	DREAM POLICE CHEAP TRICK/Epic 9 50774	8
35	39	DAMNED IF I DO ALAN PARSONS PROJECT/Arista 0454	9
36	40	I NEED A LOVER JOHN COUGAR/Riva 202 (Mercury)	11
37	46	BETTER LOVE NEXT TIME DR. HOOK/Capitol 4785	6
38	42	I WANT YOU TONIGHT PABLO CRUISE/A&M 2195	7
39	23	THIS NIGHT WON'T LAST FOREVER MICHAEL JOHNSON/ EMI-America 8019	17
40	48	THIS IS IT KENNY LOGGINS/Columbia 1 11109	7
41	21	MY SHARONA THE KNACK/Capitol 4731	23
42	22	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	23
43	32	DIRTY WHITE BOY FOREIGNER/Atlantic 3618	12
44	44	CONFUSION ELO/Jet 9 5064 (CBS)	7
45	34	DON'T BRING ME DOWN ELO/Jet 9 5060 (CBS)	17
46	59	COWARD OF THE COUNTY KENNY ROGERS/ United Artists 1327	2
47	38	FINS JIMMY BUFFETT/MCA 41109	12
48	57	DON'T LET GO ISAAC HAYES/Polydor 2011	5
49	62	DON'T DO ME LIKE THAT TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41138	2
50	55	LOVE PAINS YVONNE ELLIMAN/RSO 1007	7

51	52	GET IT UP RONNIE MILSAP/RCA 11695	6
52	37	LONESOME LOSER LITTLE RIVER BAND/Capitol 4748	20
53	54	PRETTY GIRLS MELISSA MANCHESTER/Arista 0456	7
54	63	THIRD TIME LUCKY (FIRST TIME I WAS A FOOL) FOGHAT/ Bearsville 49125 (WB)	3
55	47	COME TO ME FRANCE JOLI/Prelude 8001	13
56	45	SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)	16
57	60	HIGHWAY TO HELL AC/DC/Atlantic 3617	7
58	65	SINCE YOU'VE BEEN GONE RAINBOW/Polydor 2014	5
59	64	IF YOU WANT IT NITEFLYTE/Ariola 7747	5
60	58	IT'S ALL I CAN DO THE CARS/Elektra 46546	7
61	72	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	5
62	69	WAIT FOR ME DARYL HALL & JOHN OATES/RCA 11747	4
63	68	NO CHANCE MOON MARTIN/Capitol 4794	4
64	49	RAINBOW CONNECTION KERMIT (JIM HENSON)/ Atlantic 3610	10
65	75	TRAIN, TRAIN BLACKFOOT/Atco 7207	4
66	67	PETER PIPER FRANK MILLS/Polydor 2002	3
67	51	CRUEL TO BE KIND NICK LOWE/Columbia 3 11018	19
68	74	I STILL HAVE DREAMS RICHIE FURAY/Asylum 46534	6
69	70	LAY IT ON THE LINE TRIUMPH/RCA 11690	4
70	82	SAVANNAH NIGHTS TOM JOHNSTON/Warner Bros. 49096	3
71	79	VIDEO KILLED THE RADIO STAR THE BUGGLES/Island 49114 (WB)	2
72	78	I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/ A&M 2199	3
73	77	I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/ Infinity 50,027	6
74	81	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	4
75	83	READY FOR THE 80'S VILLAGE PEOPLE/Casablanca 2220	3
76	84	CHIQUITITA ABBA/Atlantic 3629	3
77	86	DEJA VU DIONNE WARWICK/Arista 0459	2
78	87	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	2
79	80	WHAT CAN I DO WITH THIS BROKEN HEART ENGLAND DAN & JOHN FORD COLEY/Big Tree 17000 (Atl)	5
80	66	SLIP AWAY IAN LLOYD/Scotti Brothers 505 (Atl)	6
81	89	MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	3
82	53	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430	17
83	56	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 9 50700	23

CHARTMAKER OF THE WEEK

84	—	SHE'S IN LOVE WITH YOU SUZI QUATRO RSO 1014	1
85	71	WHO LISTENS TO THE RADIO THE SPORTS/Arista 0468	8
86	61	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459	22
87	90	WHAT'S A MATTER BABY ELLEN FOLEY/Epic/Cleve. Intl. 9 50770	3
88	91	I DO BELIEVE IN YOU PAGES/Epic 9 50769	3
89	92	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KAHN/MCA 41131	2
90	76	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986	22
91	95	I DO THE ROCK TIM CURRY/A&M 2166	3
92	93	MELODY DAVID JOHANSEN/Blue Sky 9 2781 (CBS)	3
93	94	CRUEL SHOES STEVE MARTIN/Warner Bros. 49122	2
94	97	SHE'S GOT A WHOLE NUMBER KEITH HERMAN/Radio 418	2
95	98	DANNY'S ALL-STAR JOINT RICKIE LEE JONES/Warner Bros. 49100	2
96	99	MESSAGE IN A BOTTLE POLICE/A&M 2190	2
97	73	STREET LIFE CRUSADERS/MCA 41054	15
98	85	VICTIM OF LOVE ELTON JOHN/MCA 41126	9
99	100	TOO LATE SHOES/Elektra 46557	2
100	—	I CALL YOUR NAME SWITCH /Gordy 7175 (Motown)	1



Record World Album Airplay

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

NOVEMBER 24, 1979

FLASHMAKER



FREEDOM AT POINT ZERO
JEFFERSON STARSHIP
Grunt

MOST ADDED

- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt (34)
- A NIGHT IN THE RUTS**—Aerosmith—Col (31)
- THE OTHER ONE**—Bob Welch—Capitol (28)
- DEGUELLO**—Z.Z. Top—WB (23)
- AMERICAN GARAGE**—Pat Metheny—ECM (9)
- BROKEN ENGLISH**—Marianne Faithfull—Island (9)
- PHOENIX**—Dan Fogelberg—Full Moon (9)
- IN CONCERT**—Emerson, Lake & Palmer—Atlantic (7)
- WE DON'T TALK ANYMORE**—Cliff Richard—EMI-America (6)

WNEW-FM/NEW YORK

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - AMERICAN GARAGE**—Pat Metheny—ECM
 - BROKEN ENGLISH**—Marianne Faithfull—Island
 - DEGUELLO**—Z.Z. Top—WB
 - DRUMS AND WIRES**—XTC—Virgin
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - HOW CRUEL**—Joan Armatrading—A&M
 - I CAN SEE YOUR HOUSE FROM HERE**—Camel—Arista
 - THE OTHER ONE**—Bob Welch—Capitol
 - THINGS AREN'T RIGHT**—Wazmo Nariz—IRS

HEAVY ACTION (airplay in descending order):

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

WPIX-FM/NEW YORK

- ADDS:**
- DRUMS AND WIRES**—XTC—Virgin
 - HOW CRUEL**—Joan Armatrading—A&M
 - IN CONCERT**—Emerson, Lake & Palmer—Atlantic
 - JORMA**—Jorma Koukonen—RCA
 - THE WHOLE WIDE WORLD**—Wreckless Eric—Stiff

HEAVY ACTION (airplay in descending order):

- THE FINE ART OF SURFACING**—Boomtown Rats—Col
- DAMN THE TORPEDES**—Tom Petty—Backstreet
- SURVIVAL**—Bob Marley—Island
- DON'T THROW STONES**—Sports—Arista
- BACK OF MY HAND (ep)**—Jags—Island (import)
- REGGATTA DE BLANC**—Police—A&M
- I'M THE MAN**—Joe Jackson—A&M
- GANGSTERS (single)**—Specials—Chrysalis
- X-STATIC**—Hall & Oates—RCA
- THE RAVEN**—Stranglers—UA (import)

WBCN-FM/BOSTON

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - BACK ON THE RIGHT TRACK**—Sly & The Family Stone—WB
 - DEGUELLO**—Z.Z. Top—WB
 - FIRST OFFENCE**—Inmates—Polydor
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - HYDRA**—Toto—Col
 - IN THE EYE OF THE STORM**—Outlaws—Arista
 - KEEP THE FIRE**—Kenny Loggins—Col
 - MY VERY SPECIAL GUESTS**—George Jones—Epic
 - THE OTHER ONE**—Bob Welch—Capitol

HEAVY ACTION (airplay in descending order):

- TUSK**—Fleetwood Mac—WB
- REGGATTA DE BLANC**—Police—A&M
- DAMN THE TORPEDES**—Tom Petty—Backstreet
- EAT TO THE BEAT**—Blondie—Chrysalis
- DREAM POLICE**—Cheap Trick—Epic
- THE LONG RUN**—Eagles—Asylum
- A NIGHT IN THE RUTS**—Aerosmith—Col
- FEAR OF MUSIC**—Talking Heads—Sire
- THE SECRET LIFE OF PLANTS**—Stevie Wonder—Tamla
- THE HEADBOYS**—RSO

WLIR-FM/LONG ISLAND

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - AT THE CHELSEA NIGHTCLUB**—Members—Virgin Intl.
 - BROKEN ENGLISH**—Marianne Faithfull—Island
 - DEGUELLO**—Z.Z. Top—WB
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - HOW CRUEL**—Joan Armatrading—A&M
 - I CAN SEE YOUR HOUSE FROM HERE**—Camel—Arista
 - IN CONCERT**—Emerson, Lake & Palmer—Atlantic
 - THE CHINESE METHOD**—Roy Sundholm—Polydor
 - THE OTHER ONE**—Bob Welch—Capitol

HEAVY ACTION (airplay in descending order):

- IN CONCERT**—Emerson, Lake & Palmer—Atlantic
- REGGATTA DE BLANC**—Police—A&M
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- THE SOUND OF SUNBATHING**—Sinceros—Col
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt

- DAMN THE TORPEDES**—Tom Petty—Backstreet
- FIRST OFFENCE**—Inmates—Polydor
- GUITARS & WOMEN**—Rick Derringer—Blue Sky
- THE LONG RUN**—Eagles—Asylum
- JACKRABBIT SLIM**—Steve Forbert—Nemperor

WAAF-FM/WORCESTER

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - JACKRABBIT SLIM**—Steve Forbert—Nemperor
 - MONEY (single)**—Flying Lizards—Virgin
 - THE OTHER ONE**—Bob Welch—Capitol

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

- EAT TO THE BEAT**—Blondie—Chrysalis
- THE FINE ART OF SURFACING**—Boomtown Rats—Col
- REGGATTA DE BLANC**—Police—A&M
- STORMWATCH**—Jethro Tull—Chrysalis
- DREAM POLICE**—Cheap Trick—Epic
- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- HEAD GAMES**—Foreigner—Atlantic
- I'M THE MAN**—Joe Jackson—A&M
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song

WQBK-FM/ALBANY

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - BROKEN ENGLISH**—Marianne Faithfull—Island
 - COMING UP FOR AIR**—Penetration—Virgin Intl.
 - DEGUELLO**—Z.Z. Top—WB
 - DRUMS AND WIRES**—XTC—Virgin
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - THE OTHER ONE**—Bob Welch—Capitol
 - THE WHOLE WIDE WORLD**—Wreckless Eric—Stiff
 - WE DON'T TALK ANYMORE**—Cliff Richard—EMI-America

HEAVY ACTION (airplay in descending order):

- IN CONCERT**—Emerson, Lake & Palmer—Atlantic
- DAMN THE TORPEDES**—Tom Petty—Backstreet
- REGGATTA DE BLANC**—Police—A&M
- THE LONG RUN**—Eagles—Asylum
- HEAD GAMES**—Foreigner—Atlantic
- THE RECORDS**—Virgin
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- TUSK**—Fleetwood Mac—WB
- I'M THE MAN**—Joe Jackson—A&M
- LOVE GOES ON**—Alda Reserve—Sire

WMJQ-FM/ROCHESTER

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - DEGUELLO**—Z.Z. Top—WB
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - GUITARS & WOMEN**—Rick Derringer—Blue Sky
 - I CAN SEE YOUR HOUSE FROM HERE**—Camel—Arista
 - ROCKIN INTO THE NIGHT**—38 Special—A&M
 - THE OTHER ONE**—Bob Welch—Capitol

HEAVY ACTION (airplay in descending order):

- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- EAT TO THE BEAT**—Blondie—Chrysalis
- GAMMA**—Elektra
- ANYTIME DELIGHT**—Blend—MCA
- THE LONG RUN**—Eagles—Asylum
- CORNERSTONE**—Styx—A&M
- NINE LIVES**—REO Speedwagon—Epic
- FIGHT DIRTY**—Charlie—Arista
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic

WIOQ-FM/PHILADELPHIA

- ADDS:**
- AMERICAN GARAGE**—Pat Metheny—ECM
 - DEGUELLO**—Z.Z. Top—WB
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - INTO THE SKIES**—Peter Green—Sail
 - I STILL HAVE DREAMS**—Richie Furay—Asylum
 - IN CONCERT**—Emerson, Lake & Palmer—Atlantic
 - LIVE FROM NEW YORK**—Gilda Radner—WB
 - NO STRINGS ATTACHED**—Gene Cotton—Ariola
 - THE OTHER ONE**—Bob Welch—Capitol

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

- THE LONG RUN**—Eagles—Asylum
- HEAD GAMES**—Foreigner—Atlantic
- CORNERSTONE**—Styx—A&M
- SLOW TRAIN COMING**—Bob Dylan—Col
- FEAR OF MUSIC**—Talking Heads—Sire
- THE GLOW**—Bonnie Raitt—WB
- EVE**—Alan Parsons Project—Arista
- DAMN THE TORPEDES**—Tom Petty—Backstreet
- TUSK**—Fleetwood Mac—WB
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- BLUES BOY**—Geoff Muldaur—Flying Fish
 - DEGUELLO**—Z.Z. Top—WB
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - PHOENIX**—Dan Fogelberg—Full Moon
 - THE OTHER ONE**—Bob Welch—Capitol
 - ZOOM**—Root Boy Slim—IRS

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDES**—Tom Petty—Backstreet
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- THE GLOW**—Bonnie Raitt—WB
- REGGATTA DE BLANC**—Police—A&M
- 8:30**—Weather Report—ARC/Col
- YOU'RE ONLY LONELY**—J. D. Souther—Col
- ALCHEMY**—Richard Lloyd—Elektra
- FIRST OFFENCE**—Inmates—Polydor
- 20/20**—Portrait
- STREETS OF FIRE**—Duncan Browne—Sire

WKLS-FM/ATLANTA

- ADDS:**
- ANYTIME DELIGHT**—Blend—MCA
 - DEGUELLO**—Z.Z. Top—WB
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt

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

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

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - AMERICAN GARAGE**—Pat Metheny—ECM
 - BACK ON THE STREETS**—Gary Moore—Jet
 - BROKEN ENGLISH**—Marianne Faithfull—Island
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - 154**—Wire—WB
 - PHOENIX**—Dan Fogelberg—Full Moon
 - SINGLES GOING STEADY**—Buzzcocks—IRS
 - THE FINE ART OF SURFACING**—Boomtown Rats—Col
 - WE DON'T TALK ANYMORE**—Cliff Richard—EMI-America

HEAVY ACTION (airplay in descending order):

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

WMMS-FM/CLEVELAND

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - A TASTE FOR PASSION**—Jean-Luc Ponty—Atlantic
 - BREAKING DOWN THE WALLS (single)**—Jane Aire—Virgin (import)
 - BRING ON THE 80's (single)**—Donny Iris—Midwest
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - IN CONCERT**—Emerson, Lake & Palmer—Atlantic
 - JACKRABBIT SLIM**—Steve Forbert—Nemperor
 - JUST ANOTHER LOVE (single)**—Chris Michaels Band—Syntaur
 - THE OTHER ONE**—Bob Welch—Capitol

HEAVY ACTION (airplay, sales in descending order):

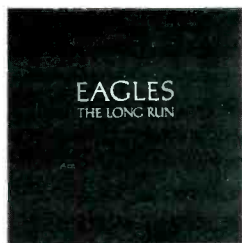
- THE LONG RUN**—Eagles—Asylum
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- CORNERSTONE**—Styx—A&M
- TUSK**—Fleetwood Mac—WB
- HEAD GAMES**—Foreigner—Atlantic
- DAMN THE TORPEDES**—Tom Petty—Backstreet
- EVE**—Alan Parsons Project—Arista
- RUST NEVER SLEEPS**—Neil Young—Reprise
- DREAM POLICE**—Cheap Trick—Epic
- KEEP THE FIRE**—Kenny Loggins—Col

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

Record World Album Airplay



NOVEMBER 24, 1979
TOP AIRPLAY



THE LONG RUN
EAGLES
Asylum

MOST AIRPLAY

- THE LONG RUN**—Eagles—Asylum (35)
- DAMN THE TORPEDOES**—Tom Petty—Backstreet (30)
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song (30)
- TUSK**—Fleetwood Mac—WB (30)
- HEAD GAMES**—Foreigner—Atlantic (24)
- CORNERSTONE**—Styx—A&M (23)
- DREAM POLICE**—Cheap Trick—Epic (22)
- REGGATTA DE BLANC**—Police—A&M (18)
- EAT TO THE BEAT**—Blondie—Chrysalis (17)
- I'M THE MAN**—Joe Jackson—A&M (15)

WABX-FM/DETROIT

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - THE FINE ART OF SURFACING**—Boomtown Rats—Col
 - THE GLOW**—Bonnie Raitt—WB
 - THE OTHER ONE**—Bob Welch—Capitol
- HEAVY ACTION (airplay, sales in descending order):**
- THE LONG RUN**—Eagles—Asylum
 - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - CORNERSTONE**—Styx—A&M
 - HEAD GAMES**—Foreigner—Atlantic
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - BOOGIE MOTEL**—Foghat—Bearsville
 - DREAM POLICE**—Cheap Trick—Epic
 - FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
 - I'M THE MAN**—Joe Jackson—A&M
 - HARDER . . . FASTER**—April Wine—Capitol

WXRT-FM/CHICAGO

- ADDS:**
- ANYTIME DELIGHT**—Blend—MCA
 - DEGUELLO**—Z.Z. Top—WB
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - 154**—Wire—WB
 - THINK PINK**—Fabulous Poodles—Epic
 - WALKING ON SUNSHINE**—Eddy Grant—Epic
 - ZOOM**—Root Boy Slim—IRS
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - I'M THE MAN**—Joe Jackson—A&M

- REGGATTA DE BLANC**—Police—A&M
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- ARMED FORCES**—Elvis Costello—Col
- GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic
- BIG OCEANS**—Interview—Virgin
- AMERICAN GARAGE**—Pat Metheny—ECM
- THE FINE ART OF SURFACING**—Boomtown Rats—Col
- LABOUR OF LUST**—Nick Lowe—Col

KSHE-FM/ST. LOUIS

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - IN CONCERT**—Emerson, Lake & Palmer—Atlantic
 - PHOENIX**—Dan Fogelberg—Full Moon
 - THE OTHER ONE**—Bob Welch—Capitol

- HEAVY ACTION (airplay, sales in descending order):**
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - STORMWATCH**—Jethro Tull—Chrysalis
 - HEAD GAMES**—Foreigner—Atlantic
 - THE LONG RUN**—Eagles—Asylum
 - CORNERSTONE**—Styx—A&M
 - EAT TO THE BEAT**—Blondie—Chrysalis
 - GAMMA**—Elektra
 - HYDRA**—Toto—Col
 - DEGUELLO**—Z.Z. Top—WB
 - DREAM POLICE**—Cheap Trick—Epic

WKDF-FM/NASHVILLE

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - THE OTHER ONE**—Bob Welch—Capitol

- HEAVY ACTION (airplay, sales, phones in descending order):**
- THE LONG RUN**—Eagles—Asylum
 - CORNERSTONE**—Styx—A&M
 - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - TUSK**—Fleetwood Mac—WB
 - HEAD GAMES**—Foreigner—Atlantic
 - STORMWATCH**—Jethro Tull—Chrysalis
 - DEGUELLO**—Z.Z. Top—WB
 - FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
 - EVOLUTION**—Journey—Col
 - RESTLESS NIGHTS**—Karla Bonoff—Col

WQFM-FM/MILWAUKEE

- ADDS:**
- A DIFFERENT KIND OF CRAZY**—Head East—A&M
 - FIRST OFFENCE**—Inmates—Polydor
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - HYDRA**—Toto—Col
 - STEAL THE NIGHT**—Cindy Bullens—Casablanca
 - THE FINE ART OF SURFACING**—Boomtown Rats—Col

- HEAVY ACTION (airplay in descending order):**
- THE LONG RUN**—Eagles—Asylum
 - TUSK**—Fleetwood Mac—WB
 - DREAM POLICE**—Cheap Trick—Epic
 - HEAD GAMES**—Foreigner—Atlantic
 - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - CORNERSTONE**—Styx—A&M
 - EAT TO THE BEAT**—Blondie—Chrysalis

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- IN THE EYE OF THE STORM**—Outlaws—Arista
- SLOW TRAIN COMING**—Bob Dylan—Col

KZEW-FM/DALLAS

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - PHOENIX**—Dan Fogelberg—Full Moon
 - TEENARAMA** (single)—Records—Virgin
 - THE OTHER ONE**—Bob Welch—Capitol

- HEAVY ACTION (airplay, sales, phones in descending order):**
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - HEAD GAMES**—Foreigner—Atlantic
 - TUSK**—Fleetwood Mac—WB
 - THE LONG RUN**—Eagles—Asylum
 - DEGUELLO**—Z.Z. Top—WB
 - DREAM POLICE**—Cheap Trick—Epic
 - CANDY-O**—Cars—Elektra
 - HYDRA**—Toto—Col
 - CORNERSTONE**—Styx—A&M
 - SECRETS**—Robert Palmer—Island

KLOL-FM/HOUSTON

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - THE GLOW**—Bonnie Raitt—WB

- HEAVY ACTION (airplay in descending order):**

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

KBPI-FM/DENVER

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - AMERICAN GARAGE**—Pat Metheny—ECM
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - THE OTHER ONE**—Bob Welch—Capitol

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

- THE LONG RUN**—Eagles—Asylum
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- EAT TO THE BEAT**—Blondie—Chrysalis
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- TUSK**—Fleetwood Mac—WB
- DREAM POLICE**—Cheap Trick—Epic
- OASIS**—Jimmy Messina—Col
- CORNERSTONE**—Styx—A&M
- RESTLESS NIGHTS**—Karla Bonoff—Col
- KEEP THE FIRE**—Kenny Loggins—Col

KZAP-FM/SACRAMENTO

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - INFINITE RIDER ON THE BIG DOGMA**—Michael Nesmith—Pacific Arts

- ROCKIN INTO THE NIGHT**—38 Special—A&M
- THINK PINK**—Fabulous Poodles—Epic

- HEAVY ACTION (airplay in descending order):**

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

KSJO-FM/SAN JOSE

- ADDS:**
- A CURIOUS FEELING**—Tony Banks—Charisma
 - A DIFFERENT KIND OF TENSION**—Buzcocks—UA (import)
 - A NIGHT IN THE RUTS**—Aerosmith—Col
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - INGA**—RCA
 - LOVE GOES ON**—Alda Reserve—Sire
 - PHOENIX**—Dan Fogelberg—Full Moon
 - THE OTHER ONE**—Bob Welch—Capitol
 - UNDER THE INFLUENCE**—Zones—Arista (import)

- HEAVY ACTION (airplay in descending order):**

- CORNERSTONE**—Styx—A&M
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- DREAM POLICE**—Cheap Trick—Epic
- EAT TO THE BEAT**—Blondie—Chrysalis
- HEAD GAMES**—Foreigner—Atlantic
- I'M THE MAN**—Joe Jackson—A&M
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- MARATHON**—Santana—Col
- REGGATTA DE BLANC**—Police—A&M
- THE LONG RUN**—Eagles—Asylum

KWST-FM/LOS ANGELES

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - IN CONCERT**—Emerson, Lake & Palmer—Atlantic
 - PHOENIX**—Dan Fogelberg—Full Moon
 - THE OTHER ONE**—Bob Welch—Capitol

- HEAVY ACTION (airplay, sales in descending order):**

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- HEAD GAMES**—Foreigner—Atlantic
- DREAM POLICE**—Cheap Trick—Epic
- THE LONG RUN**—Eagles—Asylum
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- TUSK**—Fleetwood Mac—WB
- REGGATTA DE BLANC**—Police—A&M
- MARATHON**—Santana—Col
- X-STATIC**—Hall & Oates—RCA
- THE HEADBOYS**—RSO

KMEL-FM/SAN FRANCISCO

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col

- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- THE OTHER ONE**—Bob Welch—Capitol

- HEAVY ACTION (airplay, sales in descending order):**

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

KZEL-FM/EUGENE

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - BROKEN ENGLISH**—Marianne Faithfull—Island
 - DEGUELLO**—Z.Z. Top—WB
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - HOW CRUEL**—Joan Armatrading—A&M
 - IN CONCERT**—Emerson, Lake & Palmer—Atlantic
 - L.A. IN**—Rhino
 - LIVE FROM NEW YORK**—Gilda Radner—WB
 - MONEY** (single)—Flying Lizards—Virgin
 - THE OTHER ONE**—Bob Welch—Capitol

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

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- IN THE EYE OF THE STORM**—Outlaws—Arista
- ARE YOU READY**—ARS—Polydor
- REGGATTA DE BLANC**—Police—A&M
- STREETS OF FIRE**—Duncan Browne—Sire
- EAT TO THE BEAT**—Blondie—Chrysalis
- TUSK**—Fleetwood Mac—WB
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- THE LONG RUN**—Eagles—Asylum
- THE HEADBOYS**—RSO

KZOK-FM/SEATTLE

- ADDS:**
- A NIGHT IN THE RUTS**—Aerosmith—Col
 - DEGUELLO**—Z.Z. Top—WB
 - PHOENIX**—Dan Fogelberg—Full Moon
 - THINK PINK**—Fabulous Poodles—Epic

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

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

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

- WBAB-FM WYDD-FM KFML-AM
- WCOZ-FM WQDR-FM KAWY-FM
- WBLM-FM Y95-FM KOME-FM
- WAQX-FM KQRS-FM KNAC-FM
- WOUR-FM

Record World Singles 101-150

NOVEMBER 24, 1979

NOV. NOV.
24 17

101	101	(RINGING OUT) THE GIRL IN ME MAXINE NIGHTINGALE/Windsong 11729 (RCA) (Raydiola, ASCAP)
102	111	LOVE GUN RICK JAMES/Gordy 7176 (Motown) (Jobete/Stone City, ASCAP)
103	108	YOU KNOW THAT I LOVE YOU SANTANA/Columbia 1 11144 (Light, BMI/Urmila, ASCAP)
104	107	EGO TRIPPING OUT MARVIN GAYE/Tamla 54305 (Motown) (Bugpie/Jobete, ASCAP)
105	105	WHEN I THINK OF YOU LEIF GARRETT/Scotti Brothers 502 (Atl) (Shephard's Fold/Saber Tooth, BMI)
106	—	ONLY THE STRONG SURVIVE REO SPEEDWAGON/Epic 9 50790 (Buddy, BMI)
107	110	MY FLAME BOBBY CALDWELL/Clouds 18 (TK) (Sherlyn/Lindseyanne, BMI)
108	—	MISTRUSTED LOVE MISTRESS/RSO 1009 (Mistress, BMI)
109	104	DO IT IN A HEARTBEAT CARLENE CARTER/Warner Bros. 49083 (Rare Blue/Plangent Visions, ASCAP/Unichappell, BMI)
110	114	GLIDE PLEASURE/Fantasy 874 (Three Hundred Sixty, ASCAP)
111	129	YOU GONNA GET WHAT'S COMING BONNIE RAITT/Warner Bros. 49116 (Ackee, ASCAP)
112	142	TAKIN IT BACK BREATHLESS/EMI-America 9170 (G. Jonah Koslem/Bema, ASCAP)
113	134	YOU GET ME HOT JIMMY "BO" HORNE/Sunshine Sound 1014 (TK) (Sherlyn/Harrick, BMI)
114	115	JEALOUS ROBERT PALMER/Island 49094 (WB) (Ackee, ASCAP)
115	116	END OF THE WORLD EUCLID BEACH BAND/Epic/Cleve. Intl. 9 50782 (Comex, BMI)
116	117	WHEN YOU WALK IN THE ROOM KARLA BONOFF/Columbia 1 11130 (Unart, BMI)
117	118	KING TIM III FATBACK/Spring 199 (Polydor) (Clita, BMI)
118	—	IT'S ALL OVER NOW MOLLY HATCHET/Epic 9 50809 (KAGS, BMI)
119	121	MANDOLAY LE FLAVOUR/Sweet City 7376 (Bema, ASCAP)
120	106	MY FORBIDDEN LOVER CHIC/Atlantic 3620 (Chic, BMI)
121	123	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077 (Pi-Gem, BMI)
122	—	LET ME SLEEP ALONE CUGINI/Scotti Bros. 503 (Atl) (Saber Tooth, BMI)
123	125	I WISH THAT I WAS MAKING LOVE (TO YOU TONIGHT) ALESSI BROTHERS/A&M 2179 (World Song/Hot Cider/ Jerry Corbetta, ASCAP)
124	127	OH JOHNNY ALAN O'DAY/Pacific 100 (Atl) (WB, ASCAP)
125	128	DRAW THE LINE OAK/Mercury 76014 (Critique, BMI)
126	130	STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket 41133 (MCA) (Unart, BMI)
127	—	MAKE BELIEVE IT'S YOUR FIRST TIME BOBBY VINTON/Tapestry 002 (Music City, ASCAP)
128	109	IF I EVER LOSE YOU ROCKIE ROBBINS/A&M 2180 (Almo/Rockie, ASCAP)
129	113	LIFE DURING WARTIME TALKING HEADS/Sire 49075 (WB) (Index/Bleu Disque, ASCAP)
130	120	FOREVER ORLEANS/Infinity 50,036 (Lucid, BMI/Orleansong, ASCAP)
131	102	YOU'RE LOVE'S SO GOOD TO ME BROOKLYN DREAMS/Casablanca 2209 (Starrin/Earborne/Sweet Summer Night, BMI)
132	—	STRANGER LTD/A&M 2192 (Almo/McRouscod, ASCAP/Irving/McDorsboy, BMI)
133	136	REASONS TO BE CHEERFUL, PT. 3 IAN DURY/Stiff/Epic 9 50800 (Blackhill)
134	—	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463 (Frozen Butterfly, BMI)
135	122	ANOTHER NIGHT WILSON BROS./Atco 7505 (Intersong, ASCAP)
136	138	NEW AND DIFFERENT WAY JIMMY MESSINA/Columbia 1 11094 (Jasperillo, ASCAP)
137	119	TELL ME ANOTHER ONE KID BROTHER/MCA/Montage 4111 (Home Fire/Little Sue, BMI)
138	112	EAST SIDE KIDS YIPES/Millennium 11780 (RCA) (Big Teeth, BMI)
139	126	CONCENTRATE ON YOU STANLEY TURRENTINE/Elektra 46533 (Jobete, ASCAP)
140	144	FLY TOO HIGH JANIS IAN/Columbia 1 11111 (Mine, ASCAP/Revelations A.G./Rick's, BMI)
141	133	YOU'RE SOMETHING SPECIAL FIVE SPECIAL/Elektra 46531 (At Home/Baby Dump, ASCAP)
142	146	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)
143	147	CRAWLING FROM THE WRECKAGE DAVE EDMUNDS/Swan Song 71002 (Atl) (Ellis Clan, PRS)
144	148	SHOOTING STAR DOLLAR/Carrere 7208 (Atl) (World Song/Facehaze, ASCAP)
145	149	THE DAY THE EARTH CAUGHT FIRE CITY BOY/Atlantic 3612 (City Boy/Zamba, BMI)
146	139	COME GO WITH ME TEDDY PENDERGRASS/Phila. Intl. 9 3117 (CBS) (Mighty Three, BMI)
147	140	YOU AND ME MADLEEN KANE/Warner Bros. 49069 (Bona/Firehold, ASCAP)
148	124	EMPTINESS SAD CAFE/A&M 2181 (Man-Ken, BMI)
149	—	MELLOW, MELLOW, RIGHT ON LOWRELL/AVI 300 (Ensign, BMI/Menlo, ASCAP)
150	131	BALTIMORE NILS LOFGREN/A&M 2182 (Hightree, BMI)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

BABE Group (Stygian/Almo, ASCAP)	2	LADIES' NIGHT E. Deodato (Delightful/Gang, BMI)	18
BETTER LOVE NEXT TIME Haffkin (House of Gold, BMI)	37	LAY IT ON THE LINE Levine & Group (Triumph, CAPAC)	69
BORN TO BE ALIVE Jean Vanloo (Radmus/Seldagamous, ASCAP)	90	LONESOME LOSER Group & J. Boylan (Screen Gems-EMI, BMI)	52
BROKEN HEARTED ME Norman (Chappell/Sailmaker, ASCAP)	16	LOVE PAINS S. Barri (World Song/Golden Clover, ASCAP)	50
CHIQUITITA B. Ulvaeus & B. Andersson (UNICEF, ASCAP)	76	LOVIN' TOUCHIN' SQUEEZIN' Baker (Weed High Nightmare, BMI)	20
COME TO ME T. Green (Cicada, PRO/Trumar, BMI)	55	MELODY Ronson-Johansen (Buster Poindexter, BMI)	92
CONFUSION J. Lynne (Unart/Jet, BMI)	44	MESSAGE IN A BOTTLE N. Gray-Group (Virgin, ASCAP)	96
COOL CHANGE Boylan & Group (Screen Gems-EMI, BMI)	27	MOVE YOUR BOOGIE BODY Jones (Bar-Kays/Warner Tamerlane, BMI)	81
COWARD OF THE COUNTY Butler (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	46	MY SHARONA Mike Chapman (Eighties/Small Hill, ASCAP)	41
CRUEL TO BE KIND N. Lowe (Anglo-Rock/Albion, BMI)	67	NO CHANCE Leon (Rocksam, BMI)	63
CRUEL SHOES McEwen (Colorado, ASCAP)	93	NO MORE TEARS (ENOUGH IS ENOUGH) G. Klein (Olga/Felora, BMI)	1
CRUISIN' S. Robinson (Bertram, ASCAP)	22	PETER PIPER F. Mills (Peter Piper/Unichappell, BMI)	66
DAMNED IF I DO A. Parsons (Woolf-songs/Careers, BMI)	35	PLEASE DON'T GO Casey/Finch (Sherlyn/Harrick, BMI)	8
DANNY'S ALL-STAR JOINT L. Waronker-R. Titelman (Easy Money, ASCAP)	95	PLEASE DON'T LEAVE M. J. Jackson & T. Templeman (Creeping Licking, BMI)	28
DEJA VU B. Manilow (Ikeco/Angela, BMI)	77	POP MUZIK Midascare (Robin Scott, ASCAP)	5
DIM ALL THE LIGHTS Moroder-Bellotte (Sweet Summer Night, BMI)	6	PRETTY GIRLS Buckingham (Neva Bianca, ASCAP)	53
DIRTY WHITE BOY R. T. Baker-M. Jones I. McDonald (Somerset/Evansongs, ASCAP)	43	RAINBOW CONNECTION P. Williams (Welback, ASCAP)	64
DON'T BRING ME DOWN J. Lynne (Unart/Jet, BMI)	45	RAPPER'S DELIGHT S. Robinson (Sugar-hill, BMI)	61
DON'T DO ME LIKE THAT Petty-Iovine (Skyhill, BMI)	49	READY FOR THE 80'S J. Morali (Can't Stop, BMI)	75
DON'T LET GO I. Hayes (Screen Gems-EMI, BMI)	48	RISE Albert-Badazz (Almo/Badazz, ASCAP)	13
DON'T STOP 'TIL YOU GET ENOUGH Jones (Miran, BMI)	12	ROCK WITH YOU Jones (Almo/Rondor, ASCAP)	32
DO THAT TO ME ONE MORE TIME D. Dragon (Moonlight & Magnolias, BMI)	24	SAD EYES G. Tobin (Careers, BMI)	25
DO YOU LOVE WHAT YOU FEEL Jones (Overdue, ASCAP)	89	SAIL ON J. A. Carmichael (Jobete/Commodores, ASCAP)	29
DREAM POLICE T. Werman (Screen Gems-EMI/Adult, BMI)	34	SAVANNAH NIGHTS T. Templeman (Windecor, BMI)	70
DREAMING M. Chapman (Rare Blue/Monster Island, ASCAP)	23	SEND ONE YOUR LOVE S. Wonder (Jobete/Black Bull, ASCAP)	21
ESCAPE (THE PINA COLADA SONG) Holmes-Boyer (WB/Holmesline, ASCAP)	11	SHE'S GOT A WHOLE NUMBER R. W. Walker (Twin Bull/Renmal, ASCAP)	94
FINS Putnam (Coral Reefer, BMI)	47	SHE'S IN LOVE WITH YOU Chapman (Chinnichap/Careers, BMI)	84
GET IT UP R. Millsap & T. Collins (Chess/United Artists, ASCAP)	51	SHIPS Manilow-Dante (Ian Hunter/April, ASCAP)	10
GOOD GIRLS DON'T M. Chapman (Eighties, ASCAP)	17	SINCE YOU'VE BEEN GONE Glover (Island, BMI)	58
HALF THE WAY Reynolds (Chriswood, BMI/Murfeezongs, ASCAP)	30	SLIP AWAY B. Fairbairn (Lido, BMI)	80
HEAD GAMES R. T. Baker (Somerset Songs/Evansongs, ASCAP)	33	SO GOOD, SO RIGHT R. Fisher (Rutland Roads, ASCAP)	56
HEARTACHE TONIGHT Symczyk (Cass Country/Red Cloud/Gear/Ice Age, ASCAP)	4	STILL Carmichael & Group (Jobete/Commodores Entertainment, ASCAP)	3
HEAVEN MUST HAVE SENT YOU Bowen (Stone Agate, BMI)	86	STREET LIFE Group (Four Knights/Irving, BMI)	97
HIGHWAY TO HELL Lange (E. B. Marks, BMI)	57	TAKE THE LONG WAY HOME P. Henderson & Group (Almo/Delicate, ASCAP)	14
I CALL YOUR NAME DeBarge (Jobete, ASCAP)	100	THE DEVIL WENT DOWN TO GEORGIA J. Boylan (Hat Band)	83
I DO BELIEVE IN YOU Colomby (Almo/Pa-Giz, ASCAP)	88	THIRD TIME LUCKY Outeda & Group (Riff Bros., ASCAP)	54
I DO THE ROCK D. Wagner & M. Kanen (Arriviste, Ink./Mother Fortune, BMI)	91	THIS IS IT T. Dowd (Milk Money, ASCAP/Snug, BMI)	40
I'D RATHER LEAVE WHILE I'M IN LOVE Anderle & Jones (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)	72	THIS NIGHT WON'T LAST FOREVER Maher-Gibson (Captain Crystal, BMI)	39
IF YOU REMEMBER ME R. Perry (Chappell/Red Bullet, ASCAP/Unichappell/Begonia, BMI)	36	TOO LATE M. Stone-Group (Shoetunes, BMI)	99
IF YOU WANT IT S. Torano & B. Mraz (Face, BMI)	59	TRAIN, TRAIN Nalli-Weck (Bobnal, BMI)	65
I JUST CAN'T CONTROL MYSELF Stokes (Willow Girl, BMI)	73	TUSK Group (Fleetwood Mac, BMI)	9
I KNOW A HEARTACHE WHEN I SEE ONE R. Fraboni (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)	82	VICTIM OF LOVE P. Bellotte (British Rocket, ASCAP)	98
I'LL NEVER LOVE THIS WAY AGAIN B. Manilow (Irving, BMI)	42	VIDEO KILLED THE RADIO STAR Group (Ackee, ASCAP/Carbert, BMI)	71
I NEED A LOVER J. Punter (H.G. Music, ASCAP)	36	WAIT FOR ME Foster (Hot-Cha/Six Continents, BMI)	62
I STILL HAVE DREAMS Garay (Batroc/Song Mountain, ASCAP)	68	WE DON'T TALK ANYMORE B. Welch (ATV, BMI)	19
IT'S ALL I CAN DO R. T. Baker (Lido, BMI)	60	WHAT CAN I DO WITH THIS BROKEN HEART Lehnig (Cold Zinc, BMI/First Concourse/Silver Nightingale, ASCAP)	79
I WANNA BE YOUR LOVER Prince (Ecnirp, BMI)	74	WHAT'S A MATTER BABY Hunter-Ronson (Times Square/Eden, BMI)	87
I WANT YOU TONIGHT Schnee (Irving/Pablo Cruise, BMI)	38	WHO LISTENS TO THE RADIO P. Solley (Aust T'weed, EMU)	85
JANE R. Neison (Pods/Lunatunes/Little Dragon, BMI)	31	YES I'M READY Casey (Dadelia, BMI)	78
		YOU DECORATED MY LIFE L. Butler (Music City, ASCAP)	7
		YOU'RE ONLY LONELY J. D. Souther (Ice Age, ASCAP)	15

CBS, TK Make U.K. Cuts

■ LONDON — The U.K. office of TK Records has been closed down as part of the worldwide "rationalization" program which has also resulted in U.S. cutbacks. In London, Phil Holmes and his assistant have been made redundant, although CBS, which markets the label here, will continue to distribute TK product.

Meanwhile, CBS has been doing a little trimming of its own, closing down its three main regional sales offices. Staffers in those offices now report directly to London, and no redundancies have been made in the sales force.

MCA Promotes Shapiro

■ LOS ANGELES — Steve Shapiro has been promoted to west coast product manager for MCA Records, according to Stan Layton, vice president of marketing for the label.



Steve Shapiro

In his new position, Shapiro will be totally involved with all marketing aspects of MCA product, and coordinating all label activities, in his region. He will also serve as liaison between MCA Distributing Corp. and the label in their respective markets.

Prior to Shapiro's appointment, he was product manager for MCA, based in Los Angeles. He has been associated with MCA for more than a year and a half, first joining as a sales representative with MCA Distributing.

Bob James: All Over N.Y.

■ NEW YORK—Bob James, whose myriad musical endeavors as a pianist, arranger, composer, record producer, and record company president with his Tappan Zee Records, all of which are based in New York, will perform a week of concerts in three diverse musical settings beginning Tuesday, December 18th and extending through Saturday, December 22nd. The theme of these performances will be a dedication to the city and will include jazz versions of various songs associated with New York played by some of the leading names of New York's jazz recording scene. The billing for the event is "Follow Bob James! All Around The Town."

On Tuesday and Wednesday, December 18th and 19th, James will headline at The Bottom Line with his quartet consisting of guitarist Hiram Bullock, bassist Gary King, James on keyboards and Idris Muhammad on drums plus as special guests Tappan Zee artist Mark Colby on tenor saxophone and Wilbert Longmire on guitar. The two performances at Bottom Line will begin at 8:30 and 11:30 p.m.

Joining James in a presentation of acoustic pianos at 8 p.m. on Friday, December 21st at Town Hall will be fellow pianists Richard Tee and JoAnne Brackeen. Bass and drums accompaniment will be provided for each of the three artists who will play both solo spots as well as in tandem.

To complete "All Around the Town," James will lead his thirteen piece band at 8 p.m. on Saturday, December 22nd at Carnegie Hall. Among the celebrated sidemen in the band are guitarist Earl Klugh (co-featured with James on the current best selling "One on One" album), trumpeter Tom Browne as well as Hiram Bullock, Gary King and Idris Muhammad, in addition to James on keyboards.

Record World Imports

By JEFFREY PEISCH

■ THIS WEEK'S ALBUM OF THE YEAR: In the world according to the **Gang of Four** people are so defined by their jobs that they can't even relax at home. In this world, leisure time, like work time, is programmed and ordered to the point where people have little choice in the direction of their lives. Free sex is not the answer because it leads to false dependencies and feigned intimacies. Advertising appeals to a near-illiterate common denominator; we act, therefore, as near-illiterates. In the world according to the Gang of Four, western, capitalist structures (like Britain's and the U.S.'s), through various forms of media (TV, papers and even art), regulate our lives so much that we are losing our free will and the desire (let alone the option) to think creatively.

Sounds pretty bad, huh? Don't worry. This very same Gang of Four is also one of the best (most interesting and exciting) rock bands to emerge from England (or anywhere) in ages. If the four members of the band start a socialist commune tomorrow and are never heard from again, their place in the annals of rock would be assured.

The Gang of Four's music is rock at its best—pure, savage and uncompromising. Like other post-punk bands (**Public Image Limited**, **Contortions**), the G. of 4 experiment with dissonant funk. Guitarist **Andy Gill's** chording is very danceable, yet he doesn't play in recognizable keys. The rhythm section of **David Allen** (bass) and **Hugo Burnham** (drums) is very funky, often playing straight disco beats.

Unlike virtually every rock band though, the Gang of Four has chosen not to sing about fairy tale romances and such things. As they say in "Love Like Anthrax": "You occasionally wonder why these groups do sing about (love) all the time . . ." The Gang of Four concern themselves with the very core of the human condition: their songs question the values that our culture is based on. They refuse to turn their rock into pop. During their recent visit to this country, singer **John King** said in a discussion: "We sing about things people don't want to hear—the way things really are."

NEW UBU: The new **Pere Ubu** album "New Picnic Time" (Chrysalis) is a gem. It's grating, challenging, bothersome, funny and full of emotion. This last trait—the emotion—is perhaps Pere Ubu's most important quality. Pere Ubu experiments on the outer fringes of rock: their music's structure is implied more often than stated; whining and yelling passes for singing; synthesizers make dissonant noise; traces of rhythm and melody are few and far between. But the music oozes with passion. And it's this that makes Pere Ubu's music rock, and places it with the best rock, however structured or unstructured. Experimental or art rock bands often become so involved in their complexities and gadgetry that they lose sight of the youthful abandon that should be at the heart of any rock band's world view. Pere Ubu never forgets this. They play complicated and weird music, but it's also ragged, sloppy and hilarious. They are a great garage art-band.

ONE GOOD TURN DESERVES TWO MORE: As the British press ridicules American audiences for the popularity of the watered-down new wave of the **Knack**, they don't have a leg to stand on in defense of the hysterical popularity of the watered-down electro-pop of **Gary Numan** and **Tubeway Army**. That Numan is reaping the benefits from

(Continued on page 50)

Village People Celebrate Completion of Film



Casablanca recording group, Village People, and its managers Jacques Morali and Henri Belolo hosted a party to honor film producer Allen Carr and the completion of the motion picture abt the group, 'Can't Stop The Music.' In left photo (from left) are: Morali, Carr, Joyce Bogart, Casablanca's Neil Bogart and Belolo. In right photo are: the film's director, Nancy Walker, the Village People's Felipe Rose and David Craig.

PUBLIC NOTICE

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

Record World Albums 101-150

NOVEMBER 24, 1979

NOV. 24	NOV. 17	
101	94	SWITCH II/Gordy G7 988R1 (Motown)
102	104	LUCKY SEVEN BOB JAMES/Columbia/Tappan Zee JC 36056
103	148	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/RCA AFL1 3451
104	100	8:30 WEATHER REPORT/ARC/Columbia PC2 36030
105	115	SURVIVAL BOB MARLEY & THE WAILERS/Island ILPS 9542 (WB)
106	116	IN THE BEGINNING NATURE'S DIVINE/Infinity INF 9013
107	96	I HAVE A RIGHT GLORIA GAYNOR/Polydor PD 1 6231
108	108	ONE WAY FEATURING AL HUDSON/MCA 3178
109	130	MASTER OF THE GAME GEORGE DUKE/Epic JE 36263
110	102	FEAR OF MUSIC TALKING HEADS/Sire SRK 6076 (WB)
111	122	THE WORLD WITHIN STIX HOOPER/MCA 3180
112	110	DISCO NIGHTS G.Q./Arista AB 4225
113	117	YOU'RE ONLY LONELY J.D. SOUTHER/Columbia JC 36093
114	124	ARE YOU READY! ATLANTA RHYTHM SECTION/Polydor/BGO PD 2 6236
115	127	PIZZAZZ PATRICE RUSHEN/Elektra 6E 243
116	134	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3499
117	119	BACK TO THE EGG WINGS/Columbia FC 36057
118	139	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista AL 9509
119	131	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982
120	121	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002
121	123	EVERYTHING YOU'VE HEARD IS TRUE TOM JOHNSTON/Warner Bros. BSK 3304
122	—	STREET BEAT TOM SCOTT/Columbia JC 36137
123	133	A DIFFERENT KIND OF CRAZY HEAD EAST/A&M SP 4795
124	135	MELISSA MANCHESTER/Arista AL 9506
125	125	FEARLESS TIM CURRY/A&M SP 4773
126	128	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 611
127	137	PARTNERS IN CRIME RUPERT HOLMES/Infinity INF 9020
128	95	UNLEASHED IN THE EAST JUDAS PRIEST/Columbia JC 36179
129	129	AIRPLAY POINT BLANK/MCA 3160
130	106	THE BOSS DIANA ROSS/Motown M8 923M1
131	99	JOE'S GARAGE ACT I FRANK ZAPPA/Zappa SRZ 1 1603 (Mercury)
132	—	DEGUELLO ZZ TOP/Warner Bros. HS 3361
133	—	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188
134	136	SO SOON WE CHANGE DAVID RUFFIN/Warner Bros. BSK 3306
135	—	AMERICAN GARAGE PAT METHENY GROUP/ECM 1 1155 (WB)
136	—	THE FINE ART OF SURFACING BOOMTOWN RATS/Columbia JC 36248
137	—	HERE'S MY LOVE LINDA CLIFFORD/RSO/Curtom RS 1 3067
138	101	QUADROPHENIA (ORIGINAL SOUNDTRACK) THE WHO AND VARIOUS ARTISTS/Polydor PD 2 6235
139	—	FIRST OFFENCE INMATES/Polydor PD 1 6241
140	—	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H
141	141	BROWNE SUGAR TOM BROWNE/Arista/GRP GRP 5003
142	113	RISQUE CHIC/Atlantic SD 16003
143	147	STARDUST WILLIE NELSON/Columbia KC 35305
144	—	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H
145	—	BEST OF EDDIE RABBITT/Elektra 6E 235
146	—	WHEN I FIND YOU LOVE JEAN CARN/Phila. Intl. JZ 36196 (CBS)
147	—	GREATEST HITS BARRY MANILOW/Arista A2L 8601
148	149	PRODUCT BRAND X/Passport PB 9840 (JEM)
149	150	MOLLY HATCHET/Epic JE 35347
150	—	WITCH DOCTOR INSTANT FUNK/Salsoul SA 8529 (RCA)

Albums 151-200

NOVEMBER 24, 1979

151	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250
152	LIVE FROM NEW YORK GILDA RADNER/Warner Bros. HS 3320
153	FLOW SNAIL/Cream CRE 1012
154	LIVING PROOF SYLVESTER/Fantasy F79010
155	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135
156	JUST A TOUCH OF LOVE SLAVE/Corillon SD 5217 (Arl)
157	THEIR GREATEST HITS 1971-1975 EAGLES/Asylum 7E 1052
158	ANOTHER CHA-CHA SANTA ESMEERALDA/Casablanca NBLP 7175
159	AND 125TH STREET, NYC DONALD BYRD/Elektra 6E 247
160	HEADBOYS/RSO RS 1 3068
161	STRATEGY ARCHIE BELL AND THE DRELLS/Phila. Intl. JZ 36096 (CBS)
162	CHICK COREA/HERBIE HANCOCK/Polydor PD 2 6238
163	SOMETIMES YOU WIN DR. HOOK/Capitol SW 12018
164	BURN MELBA MOORE/Epic JE 36128
165	POP GOES THE CAPTAIN CAPTAIN SKY/AVI 6077
166	DON'T THROW STONES THE SPORTS/Arista AB 4249
167	BAT OUT OF HELL MEATLOAF/Epic/Cleve. Intl. PE 34974
168	SHOT THROUGH THE HEART JENNIFER WARNES/Arista AB 4217
169	GAMMA I/Elektra 6E 219
170	MAKE YOUR MOVE CAPTAIN & TENNILLE/Casablanca NBLP 7188
171	EVITA (ORIGINAL BROADWAY CAST)/MCA 2 11007
172	JOHN COUGAR/Riva RVL 7401 (Mercury)
173	OOH LA LA SUZI LANE/Elektra 6E 207
174	SINGLES GOING STEADY BUZZCOCKS/IRS SP 001 (A&M)
175	WALKING ON SUNSHINE EDDY GRANT/Epic JE 36244
176	LA DIVA ARETHA FRANKLIN/Atlantic SD 19248
177	MOTHER'S FINEST LIVE/Epic JE 35976
178	AIN'T IT SO RAY CHARLES/Atlantic SD 19251
179	FUTURE STREET PAGES/Epic JE 36209
180	A SONG FOR THE CHILDREN LONNIE LISTON SMITH/Columbia JC 36141
181	BEST OF FRIENDS TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
182	UNFORGETTABLE LEROY HUTSON/RSO RS 1 3062
183	LAUREN WOOD/Warner Bros. BSK 3278
184	LED ZEPPELIN IV/Atlantic SD 19129
185	THE B-52's/Warner Bros. BSK 3355
186	CARRY ON FLORA PURIM/Warner Bros. BSK 3344
187	A CURIOUS FEELING TONY BANKS/Charisma CA 1 2207 (Polydor)
188	THE GOOD LIFE BOBBI HUMPHREY/Epic JE 35607
189	DIALOGUE MICHAEL JOHNSON/EMI-America SW 17010
190	THE BEAT/Columbia JC 36195
191	RAIN FIRE DAVID OLIVER/Mercury SRM 1 3784
192	HOW HIGH SALSOU ORCHESTRA/Salsoul SA 8528 (RCA)
193	THE CHANGING OF THE GARD STARGARD/Warner Bros. BSK 3386
194	BACK ON THE RIGHT TRACK SLY & THE FAMILY STONE/Warner Bros. BSK 3303
195	I FEEL GOOD, I FEEL FINE BOBBY BLAND/MCA 3157
196	I CAN SEE YOUR HOUSE FROM HERE CAMEL/Arista AB 4254
197	JORMA JORMA KAUKONEN/RCA AFL1 3446
198	20/20/Portrait JR 36205
199	GUITARS AND WOMEN RICK DERRINGER/Blue Sky JZ 36092 (CBS)
200	IN THE SKIES PETER GREEN/Sail 0110 (Rounder)

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

Album Cross Reference

ABBA	93	KOOL & THE GANG	15
AC/DC	22	LAKESIDE	79
HERB ALPERT	9	NICOLETTE LARSON	74
APRIL WINE	114	LED ZEPPELIN	138
ASHFORD & SIMPSON	90	LITTLE RIVER BAND	70
BAR-KAYS	36	KENNY LOGGINS	28
BEE GEES	12, 88	JEFF LORBER	91
PAT BENATAR	78	LTD	100
BLACKFOOT	88	MELISSA MANCHESTER	124
BLONDIE	19, 97	BARRY MANILOW	8, 147
ANGELA BOFILL	68	BOB MARLEY	105
BOOMTOWN RATS	136	STEVE MARTIN	25
KARLA BONOFF	39	CURTIS MAYFIELD	95
BRAND X	148	PAT METHENY	135
TOM BROWNE	141	STEPHANIE MILLS	83
JIMMY BUFFETT	58	MOLLY HATCHET	23, 149
CAMEO	76	ANNE MURRAY	66
JEAN CARN	146	NATURE'S DIVINE	106
CARS	21, 40	WILLIE NELSON	143, 133
CHEAP TRICK	17, 64	O'JAYS	26
CHIC	142	ORIGINAL SOUNDTRACK:	
LINDA CLIFFORD	137	GREASE	120
COMMODORES	107	MUPPET MOVIE	35
PABLO CRUISE	57	QUADROPHENIA	138
CRUSADERS	60	OUTLAWS	69
TIM CURRY	125	ALAN PARSONS	44
CHARLIE DANIELS BAND	53	PEACHES & HERB	96
JOHN DENVER	103	TEDDY PENDERGRASS	99
GEORGE DUKE	109	TOM PETTY	32
BOB DYLAN	20	PLEASURE	65
EAGLES	1	POINT BLANK	129
EARTH, WIND & FIRE	5	POLICE	46
ELO	6	JEAN-LUC PONTY	75
FATBACK	50	PRINCE	86
FLEETWOOD MAC	4	EDDIE RABBITT	145
FOGHAT	47	KENNY ROGERS & DOTTIE WEST	144
STEVE FORBERT	94	BONNIE RAITT	49
FOREIGNER	11	SMOKEY ROBINSON	37
FUNKADELIC	34	KENNY ROGERS	13, 30, 140
CRYSTAL GAYLE	62, 119	DIANA ROSS	130
GLORIA GAYNOR	107	DAVID RUFFIN	134
G.Q.	112	RUFUS & CHAKA	33
HALL & OATES	61	PATRICE RUSHEN	115
ISAAC HAYES	42	BRENDA RUSSELL	72
HEAD EAST	123	SANTANA	43
RUPERT HOLMES	127	TOM SCOTT	122
STIX HOOPER	111	SHOES	89
AL HUDSON	108	REX SMITH	92
PHYLLIS HYMAN	118	J.D. SOUTHER	113
INMATES	139	SPYRO GYRA	67
INSTANT FUNK	150	BARBRA STREISAND	7
JOE JACKSON	41	BOB STEWART	56
MICHAEL JACKSON	10	STUDIO 54	73
MILLIE JACKSON & ISAAC HAYES	77	STYX	3, 87
BOB JAMES	102	DONNA SUMMER	2, 27
BOB JAMES & EARL KLUGH	38	SUPERTRAMP	16
RICK JAMES	31	SWITCH	101
JEFFERSON STARSHIP	82	TALKING HEADS	110
WAYLON JENNINGS	55, 116	TOTO	52
JETHRO TULL	48	VAN HALEN	63
ELTON JOHN	71	VILLAGE PEOPLE	45
TOM JOHNSTON	121	DIONNE WARWICK	29
FRANCE JOLI	98	WEATHER REPORT	104
JOURNEY	24	ROBIN WILLIAMS	84
JUDAS PRIEST	128	WINGS	117
KC	126	STEVIE WONDER	14
KISS	59	NEIL YOUNG	85
KNACK	18	FRANK ZAPPA	131
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Retail Report

Record World



NOVEMBER 24, 1979
SALESMAKER OF THE WEEK

JOURNEY THROUGH THE SECRET LIFE OF PLANTS
STEVIE WONDER
Tamla

TOP SALES

JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
MASTERJAM—Rufus & Chaka—MCA

CAMELOT/NATIONAL

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
GREATEST HITS VOL. 1—Rod Stewart—WB
HARDER . . . FASTER—April Wine—Capitol
I'LL ALWAYS LOVE YOU—Anne Murray—Capitol
ON THE RADIO—Donna Summer—Casablanca
ONE VOICE—Barry Manilow—Arista
THE LONG RUN—Eagles—Asylum
TUSK—Fleetwood Mac—WB
WET—Barbra Streisand—Col
WILLIE NELSON SINGS KRISTOFFERSON—Col

HANDLEMAN/NATIONAL

CORNERSTONE—Styx—A&M
GREATEST—Bee Gees—RSO
I'LL ALWAYS LOVE YOU—Anne Murray—Capitol
INJOY—Bar-Kays—Mercury
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MELISSA MANCHESTER—Arista
ON THE RADIO—Donna Summer—Casablanca
ONE VOICE—Barry Manilow—Arista
RISE—Herb Alpert—A&M
TWICE THE FIRE—Peaches & Herb—Polydor

KORVETTES/NATIONAL

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
FIRE IT UP—Rick James—Gordy
HIGHWAY TO HELL—AC/DC—Atlantic
I'M THE MAN—Joe Jackson—A&M
IN THE EYE OF THE STORM—Outlaws—Arista
JACKRABBIT SLIM—Steve Forbert—Nemperor
LIVE & SLEAZY—Village People—Casablanca
MAKE YOUR MOVE—Captain & Tennille—Casablanca
MUPPET MOVIE—Atlantic (Soundtrack)
WHERE THERE'S SMOKE—Smokey Robinson—Tamla

MUSICLAND/NATIONAL

BEST OF EDDIE RABBITT—Elektra
FIRE IT UP—Rick James—Gordy
GREATEST—Bee Gees—RSO
GREATEST HITS VOL. 1—Rod Stewart—WB
INJOY—Bar-Kays—Mercury
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
ON THE RADIO—Donna Summer—Casablanca
ONE ON ONE—Bob James & Earl Klugh—Col/Tappan Zee
PART OF THE GAME—Pablo Cruise—A&M
WET—Barbra Streisand—Col

RECORD BAR/NATIONAL

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
DEGUELLO—Z.Z. Top—WB
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt

HERE'S MY LOVE—Linda Clifford—RSO
I'LL ALWAYS LOVE YOU—Anne Murray—Capitol
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
PRINCE—WB
SOMETIMES YOU WIN—Dr. Hook—Capitol
WHAT GOES AROUND COMES AROUND—Waylon Jennings—RCA
WITCH DOCTOR—Instant Funk—Salsoul

SOUND UNLIMITED/NATIONAL

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GREATEST—Bee Gees—RSO
HYDRA—Toto—Col
IN THE EYE OF THE STORM—Outlaws—Arista
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MASTERJAM—Rufus & Chaka—MCA
NIGHT AFTER NIGHT—U.K.—Polydor
ON THE RADIO—Donna Summer—Casablanca
PRESENT TENSE—Shoes—Elektra

WHEREHOUSE/NATIONAL

FIRE IT UP—Rick James—Gordy
GREATEST HITS VOL. 1—Rod Stewart—WB
I'M THE MAN—Joe Jackson—A&M
JACKRABBIT SLIM—Steve Forbert—Nemperor
OOH LA LA—Suzi Lane—Elektra
ONE ON ONE—Bob James & Earl Klugh—Col/Tappan Zee
PART OF THE GAME—Pablo Cruise—A&M
PARTNERS IN CRIME—Rupert Holmes—Infinity
PRINCE—WB
STRAIGHT AHEAD—Larry Gatlin—Col

KING KAROL/NEW YORK

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
INJOY—Bar-Kays—Mercury
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
LIVE & SLEAZY—Village People—Casablanca
LIVING PROOF—Sylvester—Fantasy
MARATHON—Santana—Col
MASTERJAM—Rufus & Chaka—MCA
PARADISE BIRD—Amii Stewart—Ariola
PART OF THE GAME—Pablo Cruise—A&M

SAM GOODY/EAST COAST

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
DANCIN' & LOVIN'—Spinners—Atlantic
EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
I'M THE MAN—Joe Jackson—A&M
JACKRABBIT SLIM—Steve Forbert—Nemperor
JOHN COUGAR—Riva
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
PARTNERS IN CRIME—Rupert Holmes—Infinity
REGGATA DE BLANC—Police—A&M

STRAWBERRIES/BOSTON

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
EVE—Alan Parsons Project—Arista
FIRST OFFENCE—Inmates—Polydor
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
INSIDE IS LOVE—Leon Ware—Fabulous
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
JUST A TOUCH OF LOVE—Slave—Cotillion

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

ROYAL RAPPIN'S—Isaac Hayes & Millie Jackson—Polydor
STEAL THE NIGHT—Cindy Bullens—Casablanca

CUTLER'S/NEW HAVEN

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
EAT TO THE BEAT—Blondie—Chrysalis
IDENTIFY YOURSELF—O'Jays—Phila. Intl.
JACKRABBIT SLIM—Steve Forbert—Nemperor
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MASTERJAM—Rufus & Chaka—MCA
THE LONG RUN—Eagles—Asylum
TUSK—Fleetwood Mac—WB
TWICE THE FIRE—Peaches & Herb—Polydor
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

FOR THE RECORD/BALTIMORE

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
HERE'S MY LOVE—Linda Clifford—RSO
INJOY—Bar-Kays—Mercury
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MASTER OF THE GAME—George Duke—Epic
MASTERJAM—Rufus & Chaka—MCA
ONE ON ONE—Bob James & Earl Klugh—Col/Tappan Zee
PRINCE—WB
WHEN I FIND YOU LOVE—Jean Carn—Phila. Intl.
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

KEMP MILL/WASH., D.C.

CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
FUTURE NOW—Pleasure—Fantasy
HERE'S MY LOVE—Linda Clifford—RSO
HYDRA—Toto—Col
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MASTERJAM—Rufus & Chaka—MCA
PRINCE—WB
WHERE THERE'S SMOKE—Smokey Robinson—Tamla
WITCH DOCTOR—Instant Funk—Salsoul

WAXIE MAXIE/WASH., D.C.

AIN'T IT SO—Ray Charles—Atlantic
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GREATEST—Bee Gees—RSO
HARDER . . . FASTER—April Wine—Capitol
INJOY—Bar-Kays—Mercury
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
JUST A TOUCH OF LOVE—Slave—Cotillion
MASTERJAM—Rufus & Chaka—MCA
WHEN I FIND YOU LOVE—Jean Carn—Phila. Intl.
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

RADIO 437/PHILADELPHIA

A CURIOUS FEELING—Tony Banks—Charisma
AMERICAN GARAGE—Pat Metheny—ECM
DRUMS & WIRES—XTC—Virgin
FIRST OFFENCE—Inmates—Polydor
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
JORMA—Jorma Kaukonen—RCA
MAGIC LADY—Sergio Mendes & Brasil '88—Elektra
PARADISE BIRD—Amii Stewart—Ariola
STREET BEAT—Tom Scott—Col
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

FATHERS & SONS/MIDWEST

AIRPLAY—Point Blank—MCA
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet

DEGUELLO—Z.Z. Top—WB
FIRST OFFENCE—Inmates—Polydor
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
JACKRABBIT SLIM—Steve Forbert—Nemperor
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
PART OF THE GAME—Pablo Cruise—A&M
TEAR ME APART—Tanya Tucker—MCA
WHAT GOES AROUND COMES AROUND—Waylon Jennings—RCA

RECORD REVOLUTION/CLEVELAND

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FINE ART OF SURFACING—Boomtown Rats—Col
HERE'S MY LOVE—Linda Clifford—RSO
I CAN SEE YOUR HOUSE FROM HERE—Camel—Arista
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MASTER OF THE GAME—George Duke—Epic
PART OF THE GAME—Pablo Cruise—A&M
PASSION DANCE—McCoy Tyner—Milestone
REGGATA DE BLANC—Police—A&M
TIME IS THE KEY—Gong—Arista

ROSE RECORDS/CHICAGO

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MASTERJAM—Rufus & Chaka—MCA
OOH LA LA—Suzi Lane—Elektra
PART OF THE GAME—Pablo Cruise—A&M
PARTNERS IN CRIME—Rupert Holmes—Infinity
PRINCE—WB
REGGATA DE BLANC—Police—A&M

RADIO DOCTORS/MILWAUKEE

AMERICAN GARAGE—Pat Metheny—ECM
DEGUELLO—Z.Z. Top—WB
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HERE'S MY LOVE—Linda Clifford—RSO
IN THE BEGINNING—Nature's Divine—Infinity
JUST A TOUCH OF LOVE—Slave—Cotillion
LIVE FROM NEW YORK—Gilda Radner—WB
MASTERJAM—Rufus & Chaka—MCA
PRINCE—WB
SOMETIMES YOU WIN—Dr. Hook—Capitol

LIEBERMAN/MINNEAPOLIS

AMERICAN GARAGE—Pat Metheny—ECM
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
DIFFERENT KIND OF CRAZY—Head East—A&M
FINE ART OF SURFACING—Boomtown Rats—Col
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GREATEST HITS VOL. 1—Rod Stewart—WB
HYDRA—Toto—Col
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MASTERJAM—Rufus & Chaka—MCA
THINK PINK—Fabulous Poodles—Epic

SPEC'S MUSIC/FLORIDA

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
DIALOGUE—Michael Johnson—EMI America

GREATEST—Bee Gees—RSO
HYDRA—Toto—Col
I'LL ALWAYS LOVE YOU—Anne Murray—Capitol
INJOY—Bar-Kays—Mercury
LADIES' NIGHT—Kool & the Gang—Delite
MASTERJAM—Rufus & Chaka—MCA
PART OF THE GAME—Pablo Cruise—A&M
WILLIE NELSON SINGS KRISTOFFERSON—Col

TAPE CITY/NEW ORLEANS

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
EAT TO THE BEAT—Blondie—Chrysalis
EVE—Alan Parsons Project—Arista
FIRE IT UP—Rick James—Gordy
GREATEST—Bee Gees—RSO
IDENTIFY YOURSELF—O'Jays—Phila. Intl.
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
PRINCE—WB
STORM WATCH—Jethro Tull—Chrysalis
TWICE THE FIRE—Peaches & Herb—Polydor

INDEPENDENT RECORDS/COLORADO

EAST WIND—Walt Barr—Muse
EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HYDRO—Infinity
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
JUST A TOUCH OF LOVE—Slave—Cotillion
MARY WILSON—Motown
MASTERJAM—Rufus & Chaka—MCA
PARTNERS IN CRIME—Rupert Holmes—Infinity
X-STATIC—Hall & Oates—RCA

SOUND WAREHOUSE/COLORADO

BEST OF EDDIE RABBITT—Elektra
DEGUELLO—Z.Z. Top—WB
HARDER . . . FASTER—April Wine—Capitol
JACKRABBIT SLIM—Steve Forbert—Nemperor
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
LIVE FROM NEW YORK—Gilda Radner—WB
MASTERJAM—Rufus & Chaka—MCA
PART OF THE GAME—Pablo Cruise—A&M
PIZZAZZ—Patrice Rushen—Elektra
SOMETIMES YOU WIN—Dr. Hook—Capitol

MUSIC PLUS/LOS ANGELES

A CURIOUS FEELING—Tony Banks—Charisma
AMERICAN GARAGE—Pat Metheny—ECM
FINE ART OF SURFACING—Boomtown Rats—Col
FIRST OFFENCE—Inmates—Polydor
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HIROSHIMA—Arista
IN CONCERT—Emerson, Lake & Palmer—Atlantic
LIVE FROM NEW YORK—Gilda Radner—Atlantic
MASTER OF THE GAME—George Duke—Epic
MASTERJAM—Rufus & Chaka—MCA

EUCALYPTUS RECORDS/WEST & NORTHWEST

DIFFERENT KIND OF CRAZY—Head East—A&M
FLOW—Snail—Cream
GREATEST—Bee Gees—RSO
GREATEST HITS VOL. 1—Rod Stewart—WB
IN THE EYE OF THE STORM—Outlaws—Arista
INJOY—Bar-Kays—Mercury
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MASTERJAM—Rufus & Chaka—MCA
PART OF THE GAME—Pablo Cruise—A&M
PRINCE—WB

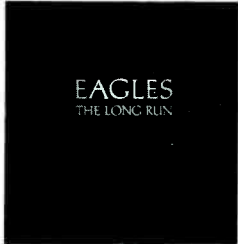


Record World Albums

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

NOVEMBER 24, 1979

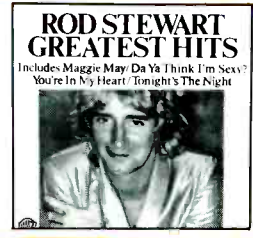
TITLE, ARTIST, Label, Number, (Distributing Label)

NOV. 24	NOV. 17			WKS. ON CHART	
1	1	THE LONG RUN EAGLES Asylum 5E 508 (5th Week)		7	H
2	6	ON THE RADIO—GREATEST HITS—VOLUMES I & II DONNA SUMMER/Casablanca NBLP 2 7191		4	L
3	3	CORNERSTONE STYX/A&M SP 3711		7	H
4	4	TUSK FLEETWOOD MAC/Warner Bros. 2HS 3350		5	X
5	2	IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song SS 16002 (Atl)		12	H
6	5	MIDNIGHT MAGIC COMMODORES/Motown M8 926M1		15	H
7	8	WET BARBRA STREISAND/Columbia FC 36258		4	H
8	10	ONE VOICE BARRY MANILOW/Arista AL 9505		6	H
9	7	RISE HERB ALPERT/A&M SP 4790		7	G
10	12	OFF THE WALL MICHAEL JACKSON/Epic FE 35745		13	H
11	11	HEAD GAMES FOREIGNER/Atlantic SD 29999		9	H
12	14	BEE GEES GREATEST /RSO RS 2 4200		2	L
13	9	KENNY KENNY ROGERS/United Artists LWAK 979		9	H
14	19	JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER/Tamla T13 371C2 (Motown)		2	L
15	16	LADIES NIGHT KOOL & THE GANG/De-Lite DSR 9513 (Mercury)		10	G
16	15	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708		35	H
17	13	DREAM POLICE CHEAP TRICK/Epic FE 35773		8	H
18	17	GET THE KNACK THE KNACK/Capitol SO 11948		21	G
19	18	EAT TO THE BEAT BLONDIE/Chrysalis CHE 1225		7	H
20	21	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120		12	H
21	20	CANDY-O CARS /Elektra 5E 507		22	H
22	23	HIGHWAY TO HELL AC/DC/Atlantic SD 19244		14	G
23	22	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110		9	G
24	26	EVOLUTION JOURNEY/Columbia FC 35797		34	H
25	24	COMEDY IS NOT PRETTY STEVE MARTIN/Warner Bros. HS 3392		8	H
26	28	IDENTIFY YOURSELF O'JAYS/Phila. Intl. FZ 36027 (CBS)		12	H
27	29	BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150		28	L
28	31	KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172		5	G
29	30	DIONNE DIONNE WARWICK/Arista AB 4230		22	G
30	32	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H		48	G
31	34	FIRE IT UP RICK JAMES/Gordy G8 990M1 (Motown)		4	H
32	41	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105		3	H
33	58	MASTERJAM RUFUS & CHAKA/MCA 5103		2	H
34	27	UNCLE JAM WANTS YOU FUNKADELIC/Warner Bros. BSK 3371		7	G
35	37	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001		10	H
36	50	INJOY BAR-KAYS /Mercury SRM 1 3781		3	G
37	54	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)		5	G
38	45	ONE ON ONE BOB JAMES & EARL KLUGH/Columbia/ Tappan Zee FC 36241		3	H
39	36	RESTLESS NIGHTS KARLA BONOFF/Columbia JC 35799		9	G
40	42	THE CARS /Elektra 6E 135		69	G
41	46	I'M THE MAN JOE JACKSON/A&M SP 4794		5	G
42	47	DON'T LET GO ISAAC HAYES/Polydor PD 1 6224		7	G
43	43	MARATHON SANTANA/Columbia FC 36154		5	H
44	44	EVE ALAN PARSONS PROJECT/Arista AL 9504		11	H
45	51	LIVE AND SLEAZY VILLAGE PEOPLE/Casablanca NBLP 2 7183		4	L
46	53	REGGATTA DE BLANC THE POLICE/A&M SP 4792		4	G
47	49	BOOGIE MOTEL FOGHAT/Bearsville BHS 6990 (WB)		6	H
48	25	STORMWATCH JETHRO TULL/Chrysalis CHR 1238		8	G
49	52	THE GLOW BONNIE RAITT/Warner Bros. HS 3369		7	H
50	39	DISCOVERY ELO/Jet FZ 35769 (CBS)		23	H

51	38	I AM EARTH, WIND & FIRE /ARC/Columbia FC 35730	24	H
52	75	HYDRA TOTO/Columbia FC 36229	2	H
53	35	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic JE 35751	29	G
54	56	XII FATBACK /Spring SP 1 6723 (Polydor)	7	G
55	55	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	29	G

CHARTMAKER OF THE WEEK

56 — **ROD STEWART GREATEST HITS**
Warner Bros HS 3373



57	80	PART OF THE GAME PABLO CRUISE/A&M SP 4787	2	G
58	33	VOLCANO JIMMY BUFFETT/MCA 5102	12	H
59	59	DYNASTY KISS/Casablanca NBLP 7152	24	H
60	61	STREET LIFE CRUSADERS/MCA 3094	25	G
61	66	X-STATIC DARYL HALL & JOHN OATES/RCA AFL1 3494	5	H
62	64	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	5	G
63	63	VAN HALEN /Warner Bros. BSK 3075	77	G
64	57	CHEAP TRICK AT BUDOKAN /Epic FE 35795	40	H
65	67	FUTURE NOW PLEASURE/Fantasy F 9578	12	G
66	81	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	2	H
67	69	MORNING DANCE SPYRO GYRA/Infinity INF 9004	33	G
68	78	ANGEL OF THE NIGHT ANGELA BOFILL/Arista/GRP GRP 5501	2	G
69	74	IN THE EYE OF THE STORM OUTLAWS/Arista AL 9507	3	H
70	40	FIRST UNDER THE WIRE LITTLE RIVER BAND/Capitol SOO 11954	16	H
71	48	VICTIM OF LOVE ELTON JOHN/MCA 5104	5	H
72	65	BRENDA RUSSELL /Horizon SP 739 (A&M)	9	G
73	72	A NIGHT AT STUDIO 54 VARIOUS ARTISTS/ Casablanca NBLP 2 7161	17	L
74	76	IN THE NICK OF TIME NICOLETTE LARSON/ Warner Bros. HS 3370	3	H
75	83	A TASTE OF PASSION JEAN-LUC PONTY/Atlantic SD 19253	2	G
76	70	SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)	18	G
77	84	ROYAL RAPPIN'S MILLIE JACKSON AND ISAAC HAYES/ Polydor/Spring PD 1 6629	3	G
78	86	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	3	G
79	82	ROUGH RIDERS LAKESIDE/Solar BXL1 3490 (RCA)	3	G
80	79	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041	39	H
81	91	HARDER . . . FASTER APRIL WINE/Capitol ST 12013	2	G
82	—	FREEDOM AT POINT ZERO JEFFERSON STARSHIP/ Grunt BZL1 3452 (RCA)	1	H
83	85	WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox T 583 (RCA)	24	G
84	68	REALITY . . . WHAT A CONCEPT ROBIN WILLIAMS/ Casablanca NBLP 7162	19	H
85	60	RUST NEVER SLEEPS NEIL YOUNG/Reprise HS 2295 (WB)	20	H
86	109	PRINCE /Warner Bros. BSK 3366	1	G
87	89	PIECES OF EIGHT STYX/A&M SP 4724	57	G
88	88	STRIKES BLACKFOOT/Atco SD 38 112	24	G
89	71	PRESENT TENSE SHOES/Elektra 6E 244	5	G
90	73	STAY FREE ASHFORD & SIMPSON/Warner Bros. HS 3357	14	H
91	62	WATER SIGN JEFF LORBER FUSION/Arista AB 4234	8	G
92	90	SOONER OR LATER REX SMITH/Columbia JC 35813	32	G
93	93	VOULEZ-VOUS ABBA/Atlantic SD 16000	21	H
94	105	JACKRABBIT SLIM STEVE FORBERT/Nemperor JZ 36191 (CBS)	1	G
95	87	HEARTBEAT CURTIS MAYFIELD/Curtom/RSO RS 1 3053	13	G
96	111	TWICE THE FIRE PEACHES & HERB/Polydor/MVP PD 1 6239	1	H
97	97	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	48	G
98	77	FRANCE JOLI /Prelude PRL 12170	11	G
99	72	TEDDY TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)	23	H
100	98	DEVOTION LTD/A&M SP 4771	11	G



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Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ **EAST COAST:** When **Stephanie Mills** stepped onto the stage at Lincoln Center's Metropolitan Opera House Sunday night, Nov. 18, it marked the first time that a black promoter had produced a concert at that prestigious house. **M. Morton Hall**, who has worked diligently for years to earn his status as one of the country's leading promoters, is to be congratulated for this latest achievement—especially since it was sold out—and for furthering the goals of black people in the music industry.

The National Black Network has purchased its first radio station, WDAS-AM & FM in Philadelphia from Max M. Leon, Inc. at a price of \$5 million. Financing was made possible by the Equitable Life Insurance Society, Chemical Bank and the Allbritton Communications Co.

The talented duo of pianist **Delmar Brown** and drummer/percussionist **Kenwood Denard**, both of whom performed previously with Pat Martino, have joined forces with bassist **Rael Wesley Grant** and guitarist **Daryll Dobson** to form a new band called **Highlife**. They describe it as "universal folk experience" which blends R&B and rock. Watch for their debut in New York in the coming weeks.

Rick Morrison, formerly with Midsong International, is now general manager of touring and artist affairs at Blackfoot Artist Management Corp. The firm currently has the **Emotions**, **Betty Wright**, **Pockets**, **Beverly Johnson**, **Gene Chandler** and **Osibissa** on its roster. They can be reached at (212) 535-1155.

Congratulations to The Best of Friends and Leviticus, one of New York's leading entertainment complexes, on their fifth anniversary, which was lavishly celebrated last Thursday night, Nov. 15. Many more!

Eleanor Johnson and **Barbara Baxter** have come to the rescue of performers who are looking for one-of-a-kind creations. Their "Stage Geer" line of designer creations can be ordered from their boutique, Shuffle Bottoms, at 256 W. 54 St., New York, N.Y. 10019, phone: (212) 541-9661. The store is conveniently located next to Studio 54, where those who can't get in because they are inappropriately attired, will be grateful for the store's late hours.

Producers **James Mtume** and **Reggie Lucas** are currently completing work on a beautiful instrumental album for talented reedman **Gary Bartz** that will be released on Arista. The dynamic duo, whose current single with **Phyllis Hyman** is moving to the top of the charts, recently turned down offers to produce albums for both **Aretha Franklin** and **Gladys Knight**. For the moment they will be pouring their energies into new product for **Stephanie Mills** and **Tawatha**, but they did say that they would love the opportunity to produce and compose an album for **Liza Minnelli**.

WEST COAST: **Clay McMurray**, former Motown producer and engineer, now owns Love 'N' Comfort recording studios. Love 'N' Comfort—another MCA/New Ventures MESBIC-funded entertainment busi-

ness—features the only MCI 536 C automated console on the west coast . . . To add to studio lingo you always wanted (or didn't want) to know, **Bob Safir** compiled a list of standard terms. For instance, a phase cancellation is either (a) the frequency shifting effect that sometimes occurs when combining two sound sources; or (b) an impressive term used when nothing else explains why it sounds so bad. Another definition I think you should know is an isolation booth. It is either a separate room used to isolate a vocalist or musician acoustically from other sounds; or (b) a place to let out all your frustrations from the session. Safir suggests well padded studios for the latter . . . Shipping this week is **McCoy Tyner's** 15th Milestone release, "Passion Dance."

(Continued on page 43)

Black Oriented Album Chart

NOVEMBER 24, 1979

- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- MIDNIGHT MAGIC**
COMMODORES/Motown M8 926M1
- LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513
- JOURNEY THROUGH THE SECRET LIFE OF PLANTS**
STEVIE WONDER/Tamla T13 371C2 (Motown)
- IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- UNCLE JAM WANTS YOU**
FUNKADELIC/Warner Bros. BSK 3371
- INJOY**
BAR-KAYS/Mercury SRM 1 3781
- FIRE IT UP**
RICK JAMES/Gordy G8 990M1 (Motown)
- MASTERJAM**
RUFUS & CHAKA/MCA 5103
- ON THE RADIO—GREATEST HITS VOLUMES I & II**
DONNA SUMMER/Casablanca NBLP 2 7191
- DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
- WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- PRINCE**
Warner Bros. BSK 3366
- FUTURE NOW**
PLEASURE/Fantasy F 9578
- RISE**
HERB ALPERT/A&M SP 4790
- STAY FREE**
ASHFORD & SIMPSON/Warner Bros. HS 3357
- XII**
FATBACK/Spring SP 1 6723 (Polydor)
- ROUGH RIDERS**
LAKESIDE/Solar BXL1 3490 (RCA)
- ROYAL RAPPIN'S**
MILLIE JACKSON & ISAAC HAYES/Polydor/Spring PD 1 6229
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- YOU KNOW HOW TO LOVE ME**
PHYLLIS HYMAN/Arista AL 9509
- IN THE BEGINNING**
NATURE'S DIVINE/Infinity INF 9013
- SECRET OMEN**
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- TWICE THE FIRE**
PEACHES & HERB/Polydor/MVP PD 1 6230
- DEVOTION**
LTD/A&M SP 4771
- BRENDA RUSSELL**
Horizon SP 739 (A&M)
- DIONNE**
DIONNE WARWICK/Arista AB 4230
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- SWITCH II**
Gordy G7 988R1 (Motown)
- SO SOON WE CHANGE**
DAVID RUFFIN/Warner Bros. BSK 3306
- I AM**
EARTH, WIND & FIRE/ARC/Columbia FC 35730
- ONE WAY FEATURING AL HUDSON**
MCA 3178
- BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
- WHATCHA GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- THE BOSS**
DIANA ROSS/Motown M8 923M1
- MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
- DISCO NIGHTS**
G.Q./Arista AB 4225
- ONE ON ONE**
BOB JAMES AND EARL KLUGH/Columbia/Tappan Zee FC 36241
- WHEN I FIND YOU LOVE**
JEAN CARN/Phila. Intl. JZ 36196 (CBS)
- HEARTBEAT**
CURTIS MAYFIELD/Curtom/RSO RS 1 3053
- TEDDY**
TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
- JUST A TOUCH**
SLAVE/Cotillion SD 5217 (Atl)
- WITCH DOCTOR**
INSTANT FUNK/Salsoul SA 8529 (RCA)
- BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
- LIVING PROOF**
SYLVESTER/Fantasy F 79010
- SURVIVAL**
BOB MARLEY & THE WAILERS/Island ILPS 9542 (WB)
- MOTHER'S FINEST LIVE**
Epic JE 35976
- RISQUE**
CHIC/Atlantic SD 16003
- STRATEGY**
ARCHIE BELL & THE DRELLS/Phila. Intl. JZ 36096 (CBS)
- STREET LIFE**
CRUSADERS/MCA 3094

PICKS OF THE WEEK

RAY, GOODMAN & BROWN

Polydor PD-1-6240



Beautiful is the best word to describe this new album, as this veteran trio carries on the proud tradition they created as the Moments. Ballads abound here with the superb sensitivity of arranger Lou Toby, who also adds his writing skills to those of Ray and Goodman. A refreshing release.

JUST A TOUCH OF LOVE

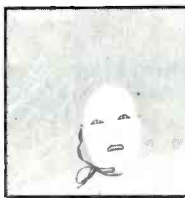
SLAVE—Cotillion 5217



This tight package of mostly dance tunes touches on a number of funk's influences, as this seven man band's fourth LP glides easily through eight infectious, original dance tunes. The title track is already getting increased airplay and is moving steadily up the BOS charts.

HIROSHIMA

Arista AB 4252



This LP is certain to become popular with both R&B and fusion listeners. This nine-member band features some beautiful original material with heavy R&B influences and talented instrumentalists. Check this one out for airplay and watch for "Long Time Love" as a potential single.

CIRCLE IN THE ROUND

MILES DAVIS—Columbia KC2 36278



The people at CBS have gone into the vault to recover some of the buried treasures from the Prince of Darkness. This star-studded package features some of the most important collaborations in Miles' career and showcases some outstanding performances from Trane, Cannonball, Wynton Kelly and others that are nothing less than echoes of greatness.

Black Oriented Singles

TITLE, ARTIST, Label, Number, (Distributing Label)
 NOV. 24 NOV. 17

WKS. ON CHART

NOV. 24	NOV. 17	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	2	RAPPER'S DELIGHT SUGARHILL GANG Sugarhill 542	7
2	1	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	12
3	3	STILL COMMODORES /Motown 1474	9
4	4	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	13
5	6	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	9
6	8	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/MCA 41131	7
7	7	I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/Infinity 50,027	11
3	11	ROCK WITH YOU/WORKING DAY AND NIGHT MICHAEL JACKSON/Epic 9 50797	5
3	10	DON'T LET GO ISAAC HAYES/Polydor 2011	9
10	14	MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	6
11	5	(not just) KNEE DEEP—PART 1 FUNKADELIC/Warner Bros. 49040	14
12	15	SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)	3
13	9	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic 9 50742	17
14	12	RISE HERB ALPERT/A&M 2151	19
15	16	I CALL YOUR NAME SWITCH/Gordy 7175 (Motown)	8
16	13	I DO LOVE YOU/MAKE MY DREAMS A REALITY G.Q./Arista 0426	20
17	17	SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)	14
18	18	BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941	14
19	21	KING TIM III FATBACK/Spring 199 (Polydor)	9
20	22	BETCHA DIDN'T KNOW THAT/PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	13
21	26	LOVE GUN RICK JAMES/Gordy 7176 (Motown)	5
22	24	EGO TRIPPING OUT MARVIN GAYE/Tamla 54305 (Motown)	6
23	20	DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201	13
24	28	GLIDE PLEASURE/Fantasy 874	6
25	19	SAIL ON COMMODORES/Motown 1466	16
26	31	STRANGER LTD/A&M 2192	7
27	38	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463	6
28	40	NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/Casablanca NBD 20199	5
29	33	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	7
30	23	BREAK MY HEART DAVID RUFFIN/Warner Bros. 49050	9
31	25	MY FORBIDDEN LOVER CHIC/Atlantic 3620	8
32	29	YOU'RE SOMETHING SPECIAL FIVE SPECIAL/Elektra 46531	8
33	35	A SONG FOR DONNY WHISPERS/Solar 11739 (RCA)	7
34	30	BODY LANGUAGE SPINNERS/Atlantic 3619	8
35	39	MELLOW, MELLOW RIGHT ON LOWRELL/AVI 300	8
36	41	SPARKLE CAMEO/Chocolate City 3202 (Casablanca)	4
37	47	PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/Elektra 46552	3



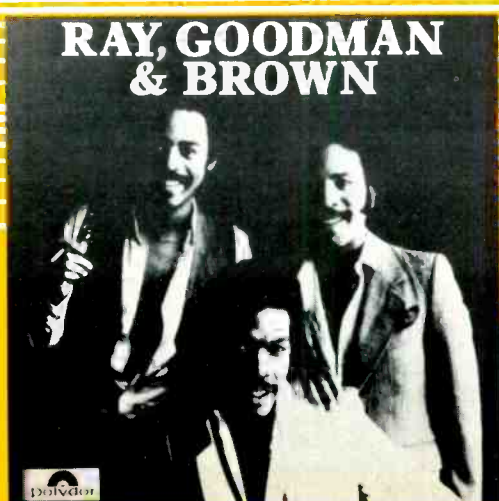
38	34	HIGH STEPPIN', HIP DRESSIN' FELLA (YOU GOT IT TOGETHER) LOVE UNLIMITED/Unlimited Gold 9 1409 (Elektra)	46
39	46	NOBODY KNOWS ASHFORD & SIMPSON/Warner Bros.	46
40	36	I FOUND LOVE DENIECE WILLIAMS/ARC/Columbia 1 11128	46
41	37	CONCENTRATE ON YOU STANLEY TURRENTINE/Elektra 46552	46
42	51	I JUST WANNA WANNA LINDA CLIFFORD/RSO/Curtom 10111	46
43	45	ROLLER-SKATIN' MATE PEACHES & HERB/Polydor/MVF 49066	46
44	44	WEAR IT OUT STARGARD/Warner Bros. 49066	46
45	43	NO LOVE, NO WHERE, WITHOUT YOU LINDA WILLIAMS/Arista 0459	46
46	57	JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Ari)	46
47	49	I DON'T WANT TO BE A FREAK DYNASTY/Solar 11694	46
48	50	MOVE ON UP DESTINATION/Butterfly 41084 (MCA)	46
49	54	RIGHT OR WRONG LEROY HUTSON/RSO/Curtom 10111	46
50	58	DEJA VU DIONNE WARWICK/Arista 0459	46
51	66	GIMME SOME TIME NATALIE COLE & PEABO BRYSON/Capitol 46552	46
52	65	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46552	46
53	61	BE WITH ME TYRONE DAVIS/Columbia 1 11128	46
54	59	I WANT YOU FOR MYSELF GEORGE DUKE/Epic 9 50797	46

NOVEMBER

CHARTMAKER OF THE WEEK

55 **WITCH DOCTOR**
INSTANT FUNK
Salsoul 72108 (RCA)

56	64	PARTY PEOPLE PARLIAMENT/Casablanca 2222	46
57	63	I WANT YOU HERE WITH ME THE O'JAYS/Phila. Intl. 9 3726 (Elektra)	46
58	68	PULL MY STRINGS LAKESIDE/Solar 11746 (RCA)	46
59	69	IT'S MY HOUSE DIANA ROSS/Motown 1471	46
60	67	WHAT'S THE NAME OF YOUR LOVE THE EMOTIONS/Arista 0463	46
61	55	HOW HIGH SALSOUL ORCHESTRA FEATURING COGNAC/Salsoul 72096 (RCA)	46
62	32	IN THE STONE EARTH, WIND & FIRE/ARC/Columbia 1 11128	46
63	27	I JUST WANT TO BE CAMEO/Chocolate City 019 (Casablanca)	46
64	56	I ONLY HAVE EYES FOR YOU HEAVEN AND EARTH/Mercury 72108	46
65	48	(OOH-WEE) SHE'S KILLING ME JOHNNY TAYLOR/Columbia 1 11128	46
66	—	SO DELICIOUS POCKETS/ARC/Columbia 1 11121	46
67	—	MOONCHILD CAPTAIN SKY/AVI 299	46
68	—	YOU CAN GET OVER STEPHANIE MILLS/20th Century Fox 2427 (Elektra)	46
69	72	SWEETEST PAIN DEXTER WANSEL/Phila. Intl. 9 3724	46
70	70	YOUR LONELY HEART NATALIE COLE/Capitol 4767	46
71	—	I WANT YOU WILSON PICKETT/EMI-America 8027	46
72	—	LET'S DANCE 9TH CREATION/Hilltak 7901	46
73	42	RRROCK FOXY/Dash 5054 (TK)	46
74	52	FOUND A CURE ASHFORD & SIMPSON/Warner Bros.	46
75	53	FIRECRACKER MASS PRODUCTION/Cotillion 44254	46



RAY, GOODMAN & BROWN.

3 SPECIAL MEN AND A "SPECIAL LADY"

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

Black Music Report

(Continued from page 41)

The LP includes selections from Tyner's 1978 concert in Tokyo, as well as **John Coltrane's** "The Promise" and Tyner's "Search For Peace," which has not appeared on one of the pianist's LPs since the '60s.

ARC recording artist **Deniece Williams'** current LP, "When Love Comes Calling," is the singer's third solo album to date. But the most significant factor is the noticeable growth and diversification of Williams' recording career. Interestingly enough, Williams' first love is songwriting. This love led her to submit songs to **Maurice White** of EWF, who liked her vocal interpretations, so he produced her first LP. Now, three years later, Williams is co-producer of her new LP, along with **Ray Parker Jr.** and **David Foster**, who provided her with on-the-job training in production. Williams explained in a recent visit to RW offices the importance of creative expansion. "I feel proud about the LP," she said, adding, "with it came fun, tears, and a lot of hard work. I really don't know anything that I can't do," she said. "I don't limit myself." The Hoosier from Gary, Indiana is definitely enjoying her three-year tenure in the entertainment business . . . AVI records has a few hits to contend with **Lorwell Simon**. Lorwell is making quite a name for himself with the release of "Mellow, Mellow Right On," a 45 strictly dedicated to the ladies. Co-produced by **Eugene Record** and **Bruce Hawes**, the LP credits **Basil Nias** with "pulling the madness together" under the company called Creative Connection.

Eddie Ray Music Services is primarily involved in master placement, music publishing and management/consultation services. For anyone wishing to send material, submit on cassette tapes accompanied with photos and bios to 4017 Country Club Drive, Suite 100, Los Angeles, Ca 90019.

BOS CHART HIGHLIGHTS: In the top 10 this week, **Sugarhill Gang** moves to #1 bullet with top sales. Continuing to bullet neck and neck are **Prince** at #5 and **Rufus & Chaka** at #6, both records receiving top airplay and strong sales. **Michael Jackson's** "Rock With You/Working Day and Night," at #8 bullet, is showing itself to be a double sided hit in both airplay and sales. Jumping four spaces to #10 bullet are the **Bar-Kays** with top 10 airplay status and excellent sales.

The only record in the teens to bullet is **Stevie Wonder** at #12, with sales and airplay continuing to be strong.

Big gainers on the chart begin with **Phyllis Hyman**, moving to #27 bullet from #38, showing good sales and station activity in Philly, Detroit, Chicago and Houston. Enjoying explosive sales is **Barbra Streisand/Donna Summer** at #28 bullet from #40, with the sales of both the 7" and 12" being far ahead of the airplay.

Other substantial gains this week were made by **Lenny White**, which jumped 10 slots to #37 bullet. In its third week charted, White has adds from WWRL, WDAS, WWIN, WJMO, KYAC, in addition to excellent station movement where played. **Linda Clifford**, currently at #42 bullet, continued to pick up airplay with key adds at WCIN, WAMO, WBMX, KPRS, KMJQ, and KKSS. Slave at #46 bullet from #57 saw another strong week of airplay, with adds at KKSS, KMJQ, KDIA, and KYAC.

In its second week, **Natalie Cole & Peabo Bryson's** collaboration, jumped 15 slots to #51 bullet, with lots of new airplay at WWIN, WDAS, V103 chain, WAOK, WAMO, WJLB, KPRS, KATZ and KYAC. Another second week big gainer is **Patrice Rushen** at #52 bullet from #65.

This week's Chartmaker, **Instant Funk's** "Witch Doctor," entered at #55 bullet having had two hefty weeks of new airplay.

Debuting in the sixties are the **Pickets** at #66 bullet, followed by **Captain Sky** at #67 bullet and **Stephanie Mills** at #68 bullet.

Rufus, Chaka Promote LP



MCA Records hosted a listening party at Cherokee Studios recently to debut the release of Rufus and Chaka's latest LP, entitled "Masterjam." On hand to celebrate was the producer of the album, Quincy Jones. Shown from left are (front row) Quincy Jones, Chaka Khan and Tony Maiden of Rufus, and (back row) Kevin Murphy, Bobby Watson, John Robinson and David "Hawk" Wolinski of Rufus.

Motown Ups Sanders

■ LOS ANGELES—Richard Sanders has been promoted to the position of national promotion director for album oriented radio for Motown, according to Alvin (Skip) Miller, vice president of promotion for the label.

Sanders is a veteran of seven years with Motown where he most recently served in the position of national director of special projects. He has also been southeast regional promotion director for the label.

Responsibilities

In his new position as national promotion director for album oriented radio, Sanders will be responsible for album oriented radio promotion in all formats. He will relocate to Los Angeles where he will report directly to the vice president of promotion.

Shaun Harris Named Kamakazi Music Rep

■ LOS ANGELES—Barry Manilow has appointed Shaun Harris to the position of artist representative for Kamakazi Music, which is the publishing arm of Manilow Productions. Harris will be representing all Kamakazi songs. He will be working directly with Manilow, who will be assuming a more active involvement in the publishing company.

Harris' music background includes being musical contractor for such artists as the Osmonds, Cher, Debbie Boone, Anthony Newley, Maureen McGovern, Harry Casey, Donny & Marie, and Shaun Cassidy. He also was signed to Warner/Reprise as an artist in his own right.

Harris will be based in L.A.

Reflections Inks Palmer



Jack Levy, president of Reflection Records, has announced the signing of the label's first recording artist, Jeree Palmer. Palmer's first release on Reflection is entitled "Late Night Surrender." From left: Levy; Steve Allen, VP, Buddy Allen Management; Buddy Allen; and (seated) Jeree Palmer.

Janice McClain

Smart Dab in the Middle

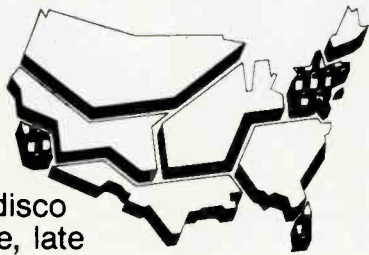
The 16-year-old sensation from Philadelphia whose 7" and 12" will smack dab itself right to the top of the charts. Hot and ready. A Larry Levan Mix. On Warner/RFC. 12" DRCS 8893 7" RCS 49103

RFC RECORDS
RFC Trademark of RFC Records



The Record Wor

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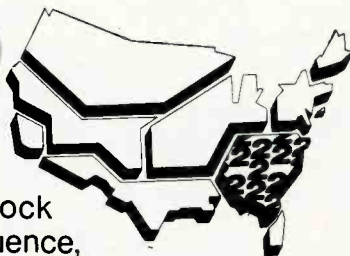


Strong R&B & disco influence, late on country hits, strong retail influence, MOR potential.

- Blackfoot:** e WICC, a WIFI, a WKBW, a KFI, on KFRC.
- Blondie:** 30-21 WABC, a WAXY, on WFBR, 28-25 WIFI, 12-14 WKBW, 20-25 WNBC, 16-14 WRKO, a KFI, 20-19 KHJ, 37-34 Y100.
- Buggles:** a WICC, on WKBW, aHB WPGC, d29 KFI, 24-22 KHI, 21-19 PRO-FM.
- Cast. & Tennille:** a WABC, e WAXY, a WCAO, a29 WFBR, e+B WFIL, 20-16 WKBW, aHB WPGC, d30 WRKO, d30 WXLO, 27-24 KFI, 21-16 KHJ, 18-16 KEARTH, 25-22 PRO-FM.
- Commodores:** 5-1 WABC, 4-6 WCAO, 2-1 WFIL, 14-7 WIFI, 4-3 WKBW, 9-6 WNBC, 10-16 WPGC, 5-3 WRKO, 1-2 WXLO, 6-4 KFI, 3-2 KFRC, 1-1 KHJ, 1-1 KEARTH, 11-9 F105, 2-2 PRO-FM, 1-1 Y100.
- Dr Hook:** e WAXY, d26 WCAO, a27 WFBR, on WFIL, 23-18 WICC, a WRKO, a WXLO, a KFI, d30 KHJ, on KEARTH, 22-20 PRO-FM.
- Foghat:** e WICC, e WIFI, 30-26 WKBW, e WTIC-FM, a KFI, on KHJ, a PRO-FM.
- Foreigner:** a30 WAXY, a WBBF, a29 WCAO, 30-26 WIFI, 2-16 WNBC, 28-22 WPGC, 19-16 WRKO, d27 KFI, d29 KFRC, 28-27 KHJ, 28-25 KEARTH.
- C. Gayle:** a WBBF, a WFBR, 23-21 WFIL, on WRKO, 26-24 WXLO, 21-18 KFI, 27-25 KFRC, 12-11 KHJ, 16-12 KEARTH, d24 PRO-FM.
- I. Hayes:** a30 WPGC, on KFI, a KHJ, a KEARTH.
- R. Holmes:** d33 WABC, 25-11 WCAO, 9-5 WFBR, 26-22 WFIL, 29-22 WIFI, a27 WKBW, 8-5 WPGC, on WRKO, 24-15 WXLO, 19-12 KFI, 30-26 KFRC, 30-18 KHJ, 23-10 KEARTH, 23-24 Y100.
- M. Jackson:** 16-11 WABC, 29-23 WFBR, 30-21 WPGC, a WRKO, 13-5 WXLO, a KFRC, d23 KHJ, 20-14 KEARTH, 23-20 Y100.
- Jefferson Starship:** a WCAO, d26 WICC, 27-18 WIFI, a28 WKBW, e WPGC, d28 WRKO, 26-21 KFRC, 27-26 KHJ, on KEARTH.
- KC:** 21-19 WABC, 2-1 WCAO, 3-1 WFBR, 21-14 WFIL, a20 WIFI, 13-10 WKBW, 26-18 WNBC, 3-2 WPGC, 26-21 WRKO, 23-20 WXLO, 10-7 KFI, 5-5 KFRC, 7-7 KEARTH, 27-21 F105, 14-9 PRO-FM, 6-9 Y100.
- Kool & The Gang:** 8-8 WABC, 9-9 WCAO, 8-7 WFBR, 15-7 WPGC, 7-6 WRKO, 16-11 WXLO, 24-17 KFI, 24-18 KFRC, 5-5 KHJ, 10-6 KEARTH, a23 F105, 23-13 PRO-FM, 13-11 Y100.
- LRB:** a WAXY, 28-23 WCAO, 24-19 WFBR, HB WFIL, 21-15 WIFI, 23-20 WKBW, 20-17 WRKO, a WXLO, 18-14 KFI, 23-8 PRO-FM.
- K. Loggins:** e WIFI, on WXLO, d28 KHJ, d27 KEARTH, 22-19 Y100.
- A. Parsons:** d29 WIFI, 14-12 WKBW, 22-18 WRKO, a KFI, on KHJ, on PRO-FM.

- T. Petty:** e WICC, a WRKO, d28 KFRC, a KHJ, a KEARTH, d23 PRO-FM.
- C. Richard:** a WABC, e WAXY, 29-25 WCAO, 17-15 WFBR, d26 WFIL, 27-24 WKBW, 21-18 WPGC, 30-27 WXLO, 29-26 KFI, 28-27 KFRC, 26-23 KEARTH.
- S. Robinson:** 18-15 WCAO, ae WFIL, e WIFI, d29 WPGC, a WRKO, d28 WXLO, a KFI, 19-13 KFRC, 13-9 KHJ, 9-5 KEARTH, 25-22 Y100.
- K. Rogers:** a WAXY, 6-5 WCAO, 28-21 WFBR, HB WFIL, 7-6 WPGC, a WRKO, d30 KFI, on KFRC, on KEARTH, 15-12 Y100.
- J. D. Souther:** d40 WABC, 27-22 WCAO, 13-12 WFBR, 25-19 WFIL, 25-17 WPGC, 27-24 WRKO, d29 WXLO, 26-22 KFI, 30-27 Y100.
- B. Streisand/D. Summer:** 4-2 WABC, 7-4 WCAO, 4-5 WFBR, 4-3 WFIL, 28-15 WKBW, 2-1 WNBC, 4-3 WPGC, 2-1 WRKO, 2-1 WXLO, 2-1 KFI, 7-3 KFRC, 3-2 KHJ, 2-2 KEARTH, 12-7 F105, 8-3 PRO-FM, 3-3 Y100.
- Sugarhill Gang:** 22-9 WPGC, a29 WTIC-FM, 35-29 Y100.
- Supertramp:** 21-17 WCAO, 25-22 WFBR, 22-18 WFIL, 28-23 WNBC, 26-23 WPGC, d29 WRKO, 29-26 WXLO, 29-22 KFRC, 24-20 KEARTH, 29-27 F105, d25 PRO-FM, 27-21 Y100.
- S. Wonder:** 21-17 WCAO, 25-22 WFBR, 22-18 WFIL, d23 WICC, 28-23 WNBC, 26-23 WPGC, d29 WRKO, 29-26 WXLO, 29-22 KFRC, 24-20 KEARTH, 29-27 F105, d28 KC101, d25 PRO-FM, 27-21 Y100.

2



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

- Captain & Tennille:** 29-23 WAKY, e WANS-FM, 15-10 WAYS, 28-27 WBBQ, 30-24 WBSR, d34 WCGQ, 28-18 WCIR, d22 WERC, d32 WFLB, 21-20 WGSV, 24-19 WHBQ, d29 WHHY, 19-13 WISE, 33-27 WIVY, e WKIX, e WLAC, 25-23 WNOX, 19-15 WQXI, 29-24 WRFC, 34-28 WRJZ, 20-19 WSGA, 26-25 KX-104, 26-23 KXX-106, 19-16 BJ-105, d29 Z93.
- Commodores:** 3-7 WAYS, 6-8 WBBQ, 1-1 WFLB, 4-4 WHBQ, 1-1 WISE, 1-1 WKIX, 8-5 WLAC, 2-6 WMC, 7-10 WQXI, 5-9 WSGA, 4-3 KX-104, 2-2 Q105, 5-4 92Q.
- Foreigner:** d35 WANS-FM, 28-23 WUAG, d34 WAYS, 27-25 WBBQ, e WBSR, e WCGQ, d30 WCIR, d25 WERC, e WFLB, e WHBQ, 27-23 WHHY, d32 WISE, 28-22 WIVY, d28 WLAC, a WNOX, d30 WRFC, 33-29 WRJZ, 17-13 WSGA, 22-17 KX-104, 30-27 KXX-106, d28 V100, d30 Q105, d27 92Q, 28-24 94Q.
- C. Gayle:** 27-24 WAKY, 29-25 WBSR, 9-4 WCGQ, 5-5 WERC, 11-10 WFLB, 11-9 WGSV, 3-10 WHHY, 24-19 WIVY, 22-21 WKIX, 22-14 WLAC, a WLCY, 4-3 WMC, 17-12 WQXI, 6-8 WRJZ, 15-15 WSGA, 10-9 KXX-106, 18-17 92Q.
- I. Hayes:** 24-12 WAYS, 22-18 WBBQ, d29 WHBQ, a WIVY, a WLAC, a WLCY, 19-13 WMC, d21 WQXI, a WRJZ, 28-25 WSGA, 30-24 KX-104, 29-21 Z93, d28 92Q.
- R. Holmes:** 22-19 WAKY, 25-18 WANS-FM, 11-10 WAUG, 9-4 WAYS, 12-6 WBBQ, 18-11 WBSR, 17-9 WCGQ, 27-11 WCIR, 15-8 WERC, 26-15 WFLB, 18-12 W3SV, a WHBQ, 16-7 WHHY, 29-16 WISE, d34 WIVY, d25 WKIX, 30-21 WLAC, 27-12 WLCY, a WNOX, d23 WMC, 4-3 WQXI, 20-7 WRFC, 17-6 WRJZ, 21-5 WSGA, 15-5 KX-104, 5-3 KXX-106, e BJ-105, 26-17 V100, 30-22 Q105, 5-1 Z93, 22-14 92Q, 7-1 94Q.

- M. Jackson:** a WAKY, a WAYS, 24-19 WBBQ, a WCIR, d24 WERC, 27-16 WHBQ, e WISE, a WNOX, d22 WMC, 15-8 WQXI, 31-27 WSGA, d27 V100, d27 Q105, 23-12 Z93.
- J. Starship:** 29-22 WANS-FM, 22-18 WAUG, e WBBQ, d26 WBSR, a WCGQ, 15-9 WCIR, d3 WHBQ, a WHHY, d30 WISE, 38-36 WIVY, d2 WLCY, 24-21 WMC, a WQXI, d29 WRFC, e WSGA, d28 KX-104, 28-26 KXX-106, 31-27 V100, d26 Q105, e 92Q, 23-16 94Q.
- Kool & The Gang:** a WANS-FM, 34-25 WANS-FM, a WCGQ, 10-3 WCIR, a WERC, 10-7 WFLB, e WHHY, a21 WISE, d19 WKIX, e WLAC, a 22-14 WQXI, a WRFC, d29 WSGA, 7-7 KX-104, a Z93, d25 92Q.
- K. Loggins:** 25-22 WAYS, a WBBQ, d29 WBSR, a WLAC, 23-20 WSGA, a KX-104, 22-1 BJ-105, a V100, 27-19 Q105, 8-5 94Q.
- LRB:** 10-6 WAUG, 35-32 WAYS, 30-26 WBBQ, 27-20 WCGQ, 17-14 WERC, 25-21 WFLB, e WHBQ, 19-14 WHHY, 13-10 WISE, 20-14 d26 WLAC, 23-22 WLCY, 27-24 WNOX, a WM 7-6 WRFC, 27-26 WRJZ, 24-20 KX-104, 11-8 BJ-105, 23-14 V100, 23-22 92Q, 9-7 94Q.
- B. Manilow:** 8-5 WAKY, 12-12 WANS-FM, WBBQ, 9-4 WBSR, 19-14 WCGQ, 5-6 WCIR, 17-16 WFLB, 3-2 WGSV, 12-3 WHBQ, 7-5 WIVY, 21-15 WKIX, 9-7 WLAC, 13-6 WLCY, 11-9 WQXI, 11-8 WRFC, 7-6 WSGA, 16-14 Q105, 22-20 Z93, 11-11 92Q.
- T. Petty & The Heartbreakers:** e WANS-FM, WBBQ, e WBSR, a WCGQ, e WFLB, e WHHY, WIVY, a WLAC, d28 WRFC, a WRJZ, a30 WSGA, a KXX-106, a Q105, a 92Q, 29-23 94Q.
- C. Richard:** 24-21 WAKY, 32-28 WAYS, 17-1 WBSR, 31-26 WCGQ, 24-23 WCIR, 22-12 WFLB, 25-19 WGSV, 30-24 WHBQ, 23-15 WISE, 23-17 WIVY, d27 WKIX, 28-23 WLA 11-7 WNOX, 22-18 WMC, 28-25 WQXI, WRJZ, 30-28 WSGA, 28-26 KX-104, 19-16 Q105, a30 Z93, 20-19 92Q, 20-19 94Q.
- S. Robinson:** d38 WANS-FM, 26-17 WAYS, a WBSR, 11-6 WCGQ, 7-3 WERC, 20-14 WFLB, 19-17 WHBQ, 10-4 WHHY, d29 WISE, d28 WLAC, 10-7 WQXI, 4-2 WRFC, e WRJZ, 29-1 KX-104, d29 KXX-106, 26-16 Z93, 24-19 94Q.
- K. Rogers:** 31-25 WAKY, e WANS-FM, 36-29 e WBSR, d35 WCGQ, d19 WCIR, a WERC, a d27 WHHY, d34 WISE, 25-22 WKIX, 19-1 WMC, a WQXI, d27 WRFC, d30 WRJZ, 2 KX-104, a KX-106, a Q105, 15-6 92Q.
- J. D. Souther:** 15-12 WAKY, 15-10 WANS-FM, 4-4 WBBQ, 8-5 WBSR, 2-3 WCGQ, 21-17 V100, 25-18 WHBQ, 22-15 WISE, 23-20 WKIX, WLCY, 9-6 WNOX, 14-10 WMC, 6-6 WQXI, WRJZ, 18-18 WSGA, 14-14 KX-104, 6-5 BJ-105, 8-6 V100, 2-3 Z93, 25-21 92Q, 3-1 94Q.
- B. Streisand/D. Summer:** 9-8 WAKY, 6-1 WAYS, 3-3 WBBQ, 14-8 WBSR, 13-8 WCGQ, 12-6 WERC, 8-6 WFLB, 6-4 WGSV, 11-6 W 9-7 WISE, a WIVY, 12-8 WKIX, 13-10 W 13-10 WNOX, 8-4 WMC, 3-4 WQXI, 8-4 V 4-3 WSGA, 6-9 KX-104, 12-6 BJ-105, 3-1 12-6 Z93, 13-8 92Q.
- Sugarhill Gang:** a WANS-FM, a28 WBBQ, e Q105.
- S. Wonder:** 28-27 WAKY, a WANS-FM, 33 WBBQ, a WBSR, 38-30 WCGQ, 31-24 W 28-23 WHBQ, 30-25 WHHY, 35-28 WISE WNOX, a WMC, 26-17 WQXI, 27-20 WRFC, WSGA, 25-22 KX-104, 38-29 BJ-105, 16-1 27-25 94Q.

Rock

Disco

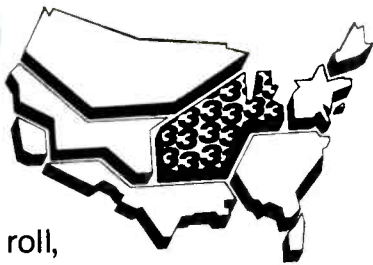
Hottest:

Foreigner, Jefferson Starship, Kenny Loggins, Tom Petty

None

Radio Marketplace

3



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

Capt. & Tennille: 38-27 WEFM, 24-22 WGCL, d28 WNDE, 20-13 WOKY, 9-7 WZUU, 30-27 KBEQ, 30-27 KSLQ.
Foreigner: a28 WEFM, a WNDE, 33-29 WPEZ, 25-20 KBEQ, 6-2 KSLQ, 37-35 92X, a29 96KX.

C. Gayle: a28 CKLW, 21-18 WFFM, a WNDE, 24-19 WOKY, 7-9 WZUU, 17-15 WZZP, 14-12 KBEQ, a27 KXOK, a30 Q102, a37 92X.

R. Holmes: 13-6 CKLW, 18-14 WFFM, a25 WGCL, 24-19 WNDE, 27-24 WOKY, d27 WPEZ, a WZZP, 20-15 KBEQ, 12-5 KSLQ, a28 KXOK, 29-26 Q102, 26-21 92X.

Jefferson Starship: 22-17 WEFM, 20-19 WGCL, d27 WNDE, 31-25 WOKY, 30-26 WPEZ, on KBEQ, 26-16 KSLQ, 37-34 92X, 21-18 96KX.

LRB: a CKLW, d29 WEFM, 22-19 WFFM, 27-20 WGCL, 21-20 WNDE, 29-25 WPEZ, 25-24 WZZP, 17-10 KBEQ, 22-21 KSLQ, 13-10 KXOK, a29 Q102, 31-30 92X, 26-23 96KX.

B. Manilow: 12-10 CKLW, 12-9 WFFM, 8-7 WGCL, 19-18 WLS, 5-4 WNDE, 7-5 WOKY, 5-5 WZUU, 7-6 WZZP, 13-4 KBEQ, 7-7 KSLQ, 7-6 KXOK, 11-9 Q102, 9-8 92X.

C. Richard: 27-23 CKLW, 25-22 WFFM, on WGCL, 20-17 WNDE, 29-27 WOKY, 28-24 WPEZ, 27-21 KBEQ, 24-15 KSLQ, 27-20 KXOK, 24-19 Q102, 29-24 92X.

S. Robinson: 7-7 CKLW, on WEFM, 39-32 WFFM, 23-21 WGCL, d36 KBEQ, 38-32 KSLQ, a38 92X.

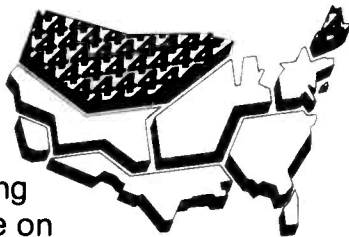
K. Rogers: a CKLW, d40 WFFM, a30 WOKY, a KBEQ, 36-30 KSLQ.

J. D. Souther: 10-8 WFFM, 19-17 WGCL, 13-11 WNDE, 22-18 WOKY, 17-13 WPEZ, 6-6 WZUU, 14-12 WZZP, 38-35 KBEQ, 10-9 KSLQ, 12-11 KXOK, 17-14 Q102, 20-10 92X, 19-15 96KX.

B. Streisand/D. Summer: 1-1 CKLW, 1-1 WFFM, 3-1 WGCL, 6-4 WLS, 9-6 WNDE, 8-4 WOKY, 4-4 WZUU, d26 WZZP, 7-3 KBEQ, 9-7 Q102, 8-2 92X.

S. Wonder: 26-25 CKLW, 25-21 WNDE, 21-17 WOKY, a WPEZ, 17-15 WZUU, d37 KBEQ, 25-22 KSLQ, 22-16 KXOK, 25-22 Q102, 27-25 92X.

4



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

Commodores: 4-2 KCPX, 3-3 KDWB, 4-3 KGW, 3-3 KING, 4-4 KJR, 5-2 KSTP.

B.O.S.

Isaac Hayes, Michael Jackson (Rock), Prince, Sugarhill Gang

Dr. Hook: d25 WJBQ, 17-14 KCPX, 20-18 KGW, e KKLS, d25 KKO, 12-8 KSTP.

C. Gayle: 17-14 WEAQ, d29 WGUY, 22-14 WOW, 16-11 KCPX, a KING, 10-8 KKLS, 18-13 KKO, 2-4 KSTP.

R. Holmes: e WEAQ, 26-20 WGUY, d23 WJBQ, d28 WOW, 21-18 WSPT, 13-6 KCPX, 23-14 KGW, 14-9 KING, 20-10 KJR, d22 KKLS, 17-9 KKO, 15-8 KLEO, 16-10 KMJK, 23-17 KSTP.

M. Jackson: e KCPX, a KING, a KJR.

J. Starship: 27-25 WEAQ, e WGUY, d29 WOW, 29-24 WSPT, e KCPX, 28-23 KDWB, d24 KING, 24-19 KJR, d25 KKLS, e KKO, d27 KMJK.

K. Loggins: d30 WGUY, a WJBQ, a26 WOW, a WSPT, 26-23 KCPX, 17-13 KJR, d29 KSTP.

LRB: 20-18 WEAQ, 24-21 WGUY, 24-18 WJBQ, 15-13 WSPT, 19-16 KCPX, 11-9 KDWB, a KGW, 18-14 KING, 19-15 KJR, 26-19 KKLS, e KKO, 10-7 KLEO, 22-19 KMJK, 30-26 KSTP.

M. Manchester: d27 WSPT, d25 KING, 21-17 KJR, 20-19 KSTP.

B. Manilow: 18-17 WEAQ, 22-19 WGUY, 10-5 WJBQ, 11-2 WOW, 14-9 WSPT, 3-3 KCPX, 24-17 KGW, d18 KING, 12-11 KKLS, 11-11 KKO, 4-3 KLEO, 14-12 KMJK, 4-3 KSTP.

T. Petty & The Heartbreakers: a WEAQ, a WSPT, a25 KDWB, e KING, e KJR, e KLEO, d22 KMJK.

C. Richard: 23-20 WEAQ, 30-26 WGUY, 22-20 WJBQ, 27-23 WOW, 16-12 WSPT, 28-24 KCPX, 27-23 KGW, e KING, 26-21 KJR, 15-10 KKLS, a KKO, 27-23 KMJK, 28-24 KSTP.

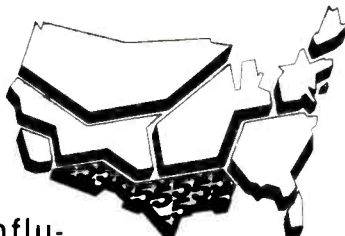
K. Rogers: a WGUY, d30 WOW, a WSPT, a KCPX, a KJR, d29 KLEO, e KSTP.

J. D. Souther: 9-7 WEAQ, 9-6 WGUY, 23-19 WJBQ, 24-15 WOW, 5-4 WSPT, 12-8 KCPX, 19-8 KDWB, 8-7 KGW, d20 KING, 5-5 KKLS, d24 KKO, 8-10 KLEO, 13-7 KMJK, 6-7 KSTP.

B. Streisand/D. Summer: 19-15 WGUY, 5-2 WJBQ, 16-7 WOW, 9-5 WSPT, 5-4 KCPX, 19-10 KGW, 1-1 KING, 5-3 KJR, a KKO, 2-2 KLEO, 6-6 KMJK, 8-5 KSTP.

S. Wonder: 24-23 WEAQ, d28 WGUY, a WJBQ, 29-24 WOW, 27-22 WSPT, d27 KCPX, 20-13 KDWB, d28 KGW, e KJR, 22-21 KKLS, e KKO, 21-16 KMJK, d28 KSTP.

5



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

Capt. & Tennille: d39 WNOE, d40 WTI, 17-14 KFMK, on KNOE-FM, on KUHL, 27-21 Magic 91.

Dr. Hook: 23-20 WNOE, on WTI, on KNOE-FM, d28 KRBE, a KUHL, 20-17 Magic 91.

Foreigner: 37-30 WNOE, a WTI, 30-25 KFMK, 25-20 KNOE-FM, a KRBE, d24 KROY-FM, d24 KTS, a B100.

R. Holmes: a38 WNOE, d39 WTI, d39 WTI, 23-9 KFMK, 27-19 KNOE-FM, 26-17 KRBE, 5 KROY-FM, 29-25 KTS, 14-4 KUHL, 15-4 B100, 18-15 Magic 91.

M. Jackson: d34 WNOE, d38 WTI, d31 KNOE-FM, a KROY-FM, d22 KTS, a KUHL, d26 B100.

Jefferson Starship: on WNOE, a WTI, on KFMK, 29-24 KNOE-FM, 29-23 KRBE, 20 KROY-FM, a KTS, d28 KUHL, d28 KUHL, d30 B100, 30-27 Magic 91.

Kool & The Gang: 11-8 WNOE, 7-3 WTI, 7-3 KFMK, 19-9 KTS, 25-18 KUHL, d21 B100, d29 Magic 91.

Country

Kenny Rogers

Adult

LRB, Kenny Loggins

LP Cuts

Donna Summer ("On The Radio")
 WBBQ, WPGC, WRKO, WXLO,
 KFRC, KEARTH, Y100, KX104.

LRB: 36-23 WNOE, 31-21 WTI, 18-14 KNOE-FM, a KRBE, 7 KROY-FM, on KUHL, 25-23 B100, 16-14 Magic 91.

B. Manilow: 15-10 WNOE, 28-26 WTI, 10-10 KNOE-FM, 20-13 KRBE, 11-8 KTS, 24-16 KUHL, 11-10 Magic 91.

Pablo Cruise: a WNOE, 38-34 WTI, d30 KRBE, 23-20 B100, 17-16 Magic 91.

T. Petty: a WNOE, a KFMK, a B100.

C. Richard: 28-25 WNOE, 40-36 WTI, 19-17 KFMK, on KNOE-FM, a KROY-FM, 22-19 KTS, 19-16 KUHL, 26-24 B100, 21-18 Magic 91.

S. Robinson: 16-13 WNOE, 29-27 WTI, a KFMK, 28-25 KNOE-FM, on KUHL, a B100.

K. Rogers: a WNOE, d29 WTI, 21-12 KFMK, d34 KNOE-FM, d29 KRBE, d29 KTS, a B100, a30 Magic 91.

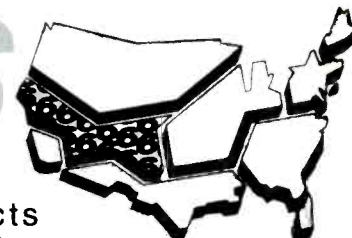
J. D. Souther: 22-16 WNOE, d37 WTI, 22-18 KNOE-FM, 3 KROY-FM, 18-15 KTS, on KUHL, 18-13 B100, 13-8 Magic 91.

B. Streisand/D. Summer: 7-3 WNOE, 24-20 WTI, 7-5 KRBE, 1-1 KTS, 8-5 B100, 6-6 Magic 91.

Supertramp: 27-19 WNOE, 32-19 WTI, 3-5 KFMK, 12-3 KNOE-FM, a KRBE, 6-3 KUHL, 20-12 B100, 15-13 Magic 91.

S. Wonder: 25-11 WNOE, 34-22 WTI, d26 KFMK, 33-29 KNOE-FM, 18 KROY-FM, a KTS, on KUHL, 27-25 B100, 28-26 Magic 91.

6



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

Captain & Tennille: a24 KIMN, a KLIF, e KOFM, e KOPA.

Commodores: 4-3 KIMN, 12-9 KLIF, 2-2 KOPA, 3-1 KVIL, 17-12 Z97.

Dr. Hook: d30 KIMN, 25-22 KLIF, e KOFM, 28-26 KOPA, d29 KVIL.

Foreigner: d29 KIMN, e KOFM, 29-22 KOPA, 31-20 KTFX, 1-4 KUPD, 13-7 Z97.

R. Holmes: 25-15 KIMN, 19-17 KLIF, 4-3 KOFM, 30-21 KOPA, 4-2 KTFX, 21-16 KVIL, 9-10 KYGO.

J. Starship: 27-20 KIMN, a KLIF, e KOFM, d29 KOPA, 39-35 KTFX, 11-10 KUPD, a KYGO.

Kool & The Gang: a KLIF, 23-10 KOPA, d27 KTFX, a KVIL.

B. Manilow: 12-7 KIMN, 10-7 KLIF, 12-11 KOFM, 10-8 KOPA, 11-10 KTFX, 6-5 KVIL, 8-7 KYGO.

T. Petty & The Heartbreakers: a KIMN, a KOFM, d27 KOPA, a KTFX, a27 KUPD.

C. Richard: 26-23 KIMN, 28-24 KLIF, 20-14 KOFM, 27-24 KOPA, 28-16 KTFX, d25 KYGO.

S. Robinson: d28 KIMN, a KOFM, 21-18 KOPA, d40 KTFX.

J. D. Souther: 1-4 KIMN, 16-13 KLIF, 17-15 KOFM, a KTFX, d21 KVIL, 7-6 KYGO.

B. Streisand/D. Summer: 17-14 KIMN, a KLIF, 16-9 KOFM, 3-3 KOPA, 12-4 KTFX, 7-2 KVIL, 6-4 KYGO.

Supertramp: 13-6 KIMN, 27-25 KLIF, 28-20 KOFM, 34-21 KTFX, a KVIL, 9-8 KYGO, 4-1 Z97.

WEA Names Five To Chicago Posts

■ CHICAGO — Al Abrams, WEA Chicago branch manager, has announced five appointments in that operation.

Pamela Benson rejoins the Chicago branch sales staff after eight months as the branch's first regional special projects coordinator. She began with WEA as a secretary in Minneapolis, later moved into an Atlantic Records' promotion position, and then into the Chicago market as a sales representative.

Pat Ward, a member of WEA's Minneapolis sales staff, has been appointed special projects coordinator for the Chicago branch market. Ward joined WEA's warehouse staff in August 1976. Later, he was an inventory clerk for one year, and the Singles Action Specialist for six months prior to his appointment in October of 1978 as a sales representative.

Jim Wessels, who was employed as WEA's first field merchandiser in Minneapolis in April, 1978, has been appointed a sales representative in the Minneapolis market.

Jeni Bengston, office coordinator in the Minneapolis office, has been appointed Minneapolis field merchandiser.

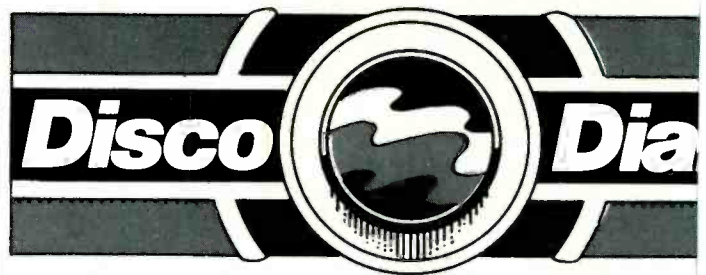
Steve Fingerette, for the past two years the WEA promotion person representing Warner Bros. product in St. Louis, has been assigned to the Chicago market. Fingerette had been a professional musician, a concert promoter and in broadcasting with KDRS-AM-FM in Minneapolis for two years, prior to joining WEA in 1977.

'Hero Sandwich'

(Continued from page 6)

made for the show, he also recognizes that the series could act as a springboard to propel the group into national hit-maker status. The Harts' recent success with "Sooner Or Later" and the subsequent emergence of Rex Smith from a co-starring role in that show to teen idol with his top 10 single "You Take My Breath Away," makes the idea that much more feasible. "These guys are bad-assed players," said Pappalardi. "Bruce, Carole and I have definitely talked about cast, theme or band albums for the future and I can't wait to do a 'Hot Hero' record but there are no plans at the moment."

The broad age appeal of the program and its concern with the real life experiences of today's heroes who at one time were going through the same problems as the viewers, should make it a hit. Yet there are those who claim that the fast pace and brief segments encourage hyperactivity and shorten the attention span of the audience while only superficially treating serious problems. Bruce addressed himself to this criticism stating, "We spend a lot of time trying to make things relate to one another so the viewers' attention carries over from scene one to scene 35." Pappalardi, who calls young people his favorite in the world, adds, "Kids don't get talked to enough at home so it's nice when they see people that perhaps they emulate all of the sudden saying things like, 'hey, it was hard for Bruce Jenner on his first kiss.' It's really like that for other people too!"



WZZD/Philadelphia/Mark Serpass

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

Prime Movers: THE SECOND TIME AROUND—Shalamar—Solar
SEND ONE YOUR LOVE—Stevie Wonder—Tamla
DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka MCA

Pick Hits: I WANT YOU FOR MYSELF—George Duke—Epic
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista
PULL MY STRINGS—Lakeside—Solar

KFMX/Minneapolis/Gar

#1 I CALL YOUR NAME—Motown

Prime Movers: IT'S MY HOUSE—Motown
I WANT YOU TONIGHT—Pablo Cruise—Phyllis Hym

Pick Hits: ROLLER SKATING—Peaches and Herb
Polydor/MVP
WAIT FOR ME—John Oate
and John Oate
ESCAPE—Rupert
Infinity

WRMZ/Columbus/Ken Pugh

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

Prime Movers: DON'T LET GO—Isaac Hayes—Polydor
HARMONY—Suzi Lane—Elektra
HOLLYWOOD—Freddie James—WB

Pick Hits: FLY TOO HIGH—Janis Ian—Columbia
JEALOUSY—Amii Stewart—Ariola
JUST A TOUCH OF LOVE—Slave—Cotillion

KRLY/Houston/Michael Jo

#1 NO MORE TEARS (ENOUGH IS ENOUGH)—Dc
Barbra Streisand
Casablanca/C

Prime Movers: RAPPER'S DELIGHT—Sugarcorn
MOVE YOUR BODY—Bar-Kays—Mr
BODY LANGUAGE—Atlantic

Pick Hits: STRANGER—L.T
(7")
PEANUT BUTTER—Twennynine f
Lenny White
LOVE GUN—Ric
Gordy

WDAL/Chicago/Matt Clenott
Mary Klug

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

Prime Movers: DEPUTY OF LOVE—Don Armando's Second Avenue
Rhumba Band—ZE Buddha
WEAR IT OUT—Stargard—WB
I WANNA BE YOUR LOVER—Prince—WB

Pick Hits: STRAIGHT FROM THE HEART—Loose Change—Casablanca
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC

KSFJ/San Francisco/Jim

#1 LADIES' NIGHT—the Gang—Dc

Prime Movers: WE DON'T TALK CLIFF RICHARD—America
ROCK WITH YOU—Jackson—Ep
I WANT YOU TO LOVE—Pablo Cruise

Pick Hits: HOW HIGH—Sa
Orchestra ft
Salsoul
PUMP IT UP—I
NIGHT DANCER—RSO

All records played are 12" discs unless otherwise indicated.

The Jazz LP Chart

NOVEMBER 24, 1979

- ONE ON ONE
BOB JAMES & EARL KLUGH/Columbia/
Tappan Zee FC 36241
- STREET LIFE
CRUSADERS/MCA 3094
- RISE
HERB ALPERT/A&M 4790
- A TASTE FOR PASSION
JEAN-LUC PONTY/Atlantic SD 19253
- ANGEL OF THE NIGHT
ANGELA BOFILL/Arista/GRP GRP 5501
- WATER SIGN
JEFF LORBER FUSION/Arista AB 4234
- 8:30
WEATHER REPORT/ARC/Columbia PC1
36030
- THE WORLD WITHIN
STIX HOOPER/MCA 3180
- MORNING DANCE
SPYRO GYRA/Infinity INF 9004
- STREET BEAT
TOM SCOTT/Columbia JC 36137
- PIZZAZZ
PATRICE RUSHEN/Elektra 6E 243
- THE HAWK
DAVE VALENTIN/Arista/GRP GRP 5006
- MASTER OF THE GAME
GEORGE DUKE/Epic JE 36263
- LUCKY SEVEN
BOB JAMES/Columbia/Tappan Zee
JC 36056
- BROWNE SUGAR
TOM BROWNE/Arista/GRP GRP 5003
- HEART STRING
EARL KLUGH/United Artists UA LA
942 H

- AND 125TH STREET, NYC
DONALD BYRD/Elektra 6E 247
- AMERICAN GARAGE
PAT METHENY/ECM 1 1155 (WB)
- CHICK COREA/HERBIE HANCOCK
Polydor PD 2 6238
- A SONG FOR THE CHILDREN
LONNIE LISTON SMITH/Columbia
JC 36141
- DON'T ASK
SONNY ROLLINS/Milestone M 9090
(Fantasy)
- PRODUCT
BRAND X/Passport PB 9840 (JEM)
- MOSAIC—BEST OF JOHN KLEMMER
VOLUME I
MCA 2 8014
- MINGUS
JONI MITCHELL/Asylum 5E 505
- I WANNA PLAY FOR YOU
STANLEY CLARKE/Nemperor KZ2
35680 (CBS)
- FEEL IT
NOEL POINTER/United Artists- UA
LA 973 H
- B.C.
BILLY COBHAM/Columbia JC 35993
- THE GOOD LIFE
BOBBI HUMPHREY/Epic JE 35607
- CARRY ON
FLORA PURIM/Warner Bros. BSK 3344
- DUET
CHICK COREA/GARY BURTON/ECM I
1140 (WB)

Stylistics Sign with Phila. Intl.



Philadelphia International Records has signed a long-term exclusive contract with the Stylistics. Jerry Butler will participate in the production which is scheduled for release in 1980. Pictured (from left) are: Airrion I Thom Bell, managing partner, Mighty Three Music; Russell Thompkins, Huff, vice-chairman, Philadelphia International Records; Herb Murrell, St Smith, Stylistics.

Classical Retail Report

NOVEMBER 24, 1979

CLASSIC OF THE WEEK



O SOLE MIO
LUCIANO PAVAROTTI
London

BEST SELLERS OF THE WEEK*

LUCIANO PAVAROTTI: **O SOLE MIO**—London
GALWAY PLAYS TELEMANN—RCA
VLADIMIR HOROWITZ, CONCERTS, 1978-79—RCA
ROSSINI: **OTELLO**—Stade, Carreras, Fisichella, Lopez-Cobos—Philips
TCHAIKOVSKY: **VIOLIN CONCERTO**—Perlman, Ormandy—Angel
VERDI: **DON CARLO**—Freni, Battisa, Carreras, Ghiaurov, Karajan—Angel

SAM GOODY/EAST COAST

GALWAY PLAYS TELEMANN—RCA
HOROWITZ, 78-79—RCA
MOZART: **DON GIOVANNI**—Moser, Te Kanawa, Raimondi, Maazel—Columbia
MOZART: **LE NOZZE DI FIGARO**—Karajan—London
PAVAROTTI: **O SOLE MIO**—London
ITZHAK PERLMAN ENCORES—Angel
ROSSINI: **OTELLO**—Philips
STRAUSS: **FOUR LAST SONGS, OTHERS**—Te Kanawa, Davis—Columbia
JOAN SUTHERLAND SINGS WAGNER—London

KING KAROL/NEW YORK

GALWAY PLAYS TELEMANN—RCA
MOZART: **DON GIOVANNI**—Moser, Te Kanawa, Raimondi, Maazel—Columbia
MOZART: **LE NOZZE DI FIGARO**—Karajan—London
MUSSORGSKY RAVEL: **PICTURES AT AN EXHIBITION**—Maazel—Telarc
PAVAROTTI: **O SOLE MIO**—London
SAINT-SAENS: **SAMSON ET DALILA**—Obraztsova, Domingo, Barenboim—DG
STRAUSS: **FOUR LAST SONGS, OTHERS**—Te Kanawa, Davis—Columbia
JOAN SUTHERLAND SINGS WAGNER—London
VERDI: **DON CARLO**—Angel
VERDI: **RIGOLETTO**—Sills, Kraus, Milnes, Rudel—Angel

RECORD WORLD/TSS/ NORTHEAST

BARTOK: **CONCERTO FOR ORCHESTRA**—Ormandy—RCA Digital
HOLST: **THE PLANETS**—Solti—London
MASCAGNI: **CAVALLERIA RUSTICANA**—Scotti, Domingo, Levine—RCA

OFFENBACH: **ORPHEE AUX ENFERS**—Plasson—Angel
PAVAROTTI: **O SOLE MIO**—London
GREATEST HITS OF JEAN-PIERRE RAMPAL, VOL. II—Columbia
ROSSINI: **OTELLO**—Philips
SCHOENBERG: **VERKLAERT NACHT**—Boulez—Columbia
TCHAIKOVSKY: **VIOLIN CONCERTO**—Angel
TCHAIKOVSKY: **1812 OVERTURE**—Telarc

ROSE DISCOUNT/CHICAGO

ANNIE'S SONG—Galway—RCA
DVORAK: **SYMPHONY NO. 8**—Giulini—DG
GOUNOD: **FAUST**—Freni, Domingo, Ghiaurov, Pretre—Angel
LUCIANO PAVAROTTI: **O HOLY NIGHT**—London
PAVAROTTI: **O SOLE MIO**—London
PUCCINI: **LA BOHEME**—Freni, Pavarotti, Karajan—London
ROSSINI: **OTELLO**—Philips
SCHOENBERG: **GURRELIEDER**—Ozawa—Philips
TCHAIKOVSKY: **VIOLIN CONCERTO**—Angel
VERDI: **DON CARLO**—Angel

TOWER RECORDS/LOS ANGELES

GALWAY PLAYS TELEMANN—RCA
HOROWITZ, 78-79—RCA
HUMPERDINCK: **HANSEL UND GRETEL**—Cotrubas, Stade, Pritchard—Columbia
MASSENET: **WERTHER**—Obraztsova, Domingo, Chailly—DG
PAVAROTTI: **O SOLE MIO**—London
SAINT-SAENS: **SAMSON ET DALILA**—Obraztsova, Domingo, Barenboim—DG
STRAUSS: **FOUR LAST SONGS, OTHERS**—Te Kanawa, Davis—Columbia
TCHAIKOVSKY: **VIOLIN CONCERTO**—Angel
VERDI: **DON CARLO**—Angel
VERDI: **FOUR SACRED PIECES**—Solti—London

DISCOUNT RECORDS/ SAN FRANCISCO

MARTINU: **ISTAV**—Supraphon
PAVAROTTI: **O SOLE MIO**—London
ROSSINI: **OTELLO**—Philips
SAINT-SAENS: **SAMSON ET DALILA**—Obraztsova, Domingo, Barenboim—DG
SCHOENBERG: **GURRELIEDER**—Ozawa—Philips
FREDERICA VON STADE SINGS ITALIAN OPERA ARIAS—Columbia
STRAUSS: **FOUR LAST SONGS, OTHER PIECES**—Te Kanawa, Davis—Columbia
TCHAIKOVSKY: **VIOLIN CONCERTO**—Angel
VERDI: **DON CARLO**—Angel
VERDI: **RIGOLETTO**—Sills, Kraus, Milnes, Rudel—Angel

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

The Y Chamber Symphony on Records

By SPEIGHT JENKINS

■ NEW YORK—One of the happiest musical events in the last decade in New York has been the formation and perpetuation of an organization called the Y Chamber Symphony. It all began four years ago at the 92nd St. YM-YWHA (on Lexington Ave. at 92nd in Manhattan) where Omus Hirshbein was taking over the management of its concert hall, once a vital part of New York but at that time quiescent. Hirshbein, a vigorous New Yorker who is one of the most successful impresarios in these parts, remade the Y in the period between 1975 and today. But in the holiday season of 1975, he was just beginning, and he asked Gerard Schwarz to bring together a group of freelance musicians to play the Brandenburg Concertos.

The performance was so successful, and Schwarz so serious about giving up the trumpet and turning to conducting, that Hirshbein was encouraged to make the group permanent. The Y board agreed even though they had to lose money to do so, and for the last three seasons the group has given a steadily increasing and acclaimed number of performances—this season six sets, on Saturday

night and Sunday afternoon.

The players, 40 to 50 in number, come from the best of the freelance instrumental pool in New York, almost surely the richest such group of musicians in the world, and each player in the Y Chamber Symphony does what he does because he wants to have time free for solo work or teaching. The performances have been more than exciting. Reviews have been consistently good, and the Symphony will add a seventh pair of concerts next year and begin more and more short "runs-out" or mini-tours.

All this is relevant to RW readers, because Delos Records has just issued two digital discs, featuring this excellent symphony with Schwarz not only conducting but playing the trumpet. His playing on these two records—enhanced by the accuracy of the digital process—has never been richer or more beautiful. Schwarz has always been extraordinarily musical, and he is so here. The first and possibly the most popular disc features the Hummel and Haydn Trumpet Concertos in which the group's ensemble and

(Continued on page 54)

Classical Retail Tips

■ It's very appropriate in the week that the Metropolitan Opera presents its premiere of Kurt Weill's and Bertolt Brecht's *Rise and Fall of the City of Mahagonny* to have Deutsche Grammophon come out with a *Lulu* starring Teresa Stratas. For Miss Stratas, the prime soprano today for the kind of complex opera heroine popular in the first part of this century, will no doubt be the star of both. Berg's operas may not always be best sellers, but this *Lulu* should sell as though it were—almost—*La Boheme*. The reason is that no one has had a chance to hear the newly completed third act before, unless they attended performances in Paris or in Santa Fe, and there is a fascination about the first recording of any music, as much discussed as has been *Lulu's*. Miss Stratas should be just right in the part, particularly on records when she is very fresh, and the rest of the cast received very good reviews in the Paris premiere last winter. And at the helm is Pierre Boulez, long appreciated for his wonderful work with Berg. It

should be a very exciting recording.

Deutsche Grammophon honors Arthur Fiedler with a disc called "Arthur Fiedler, Mister Music U.S.A.," which must be selections from his many popular recordings for DG.

From Philips, the other half of Classics International, there come two major recordings: a recording of the Bruckner Seventh with Bernard Haitink leading the Concertgebouw Orchestra, and a disc of arias from Italian opera sung by Montserrat Caballe. Haitink's wonderful prior performances on Philips with the Concertgebouw should alert the record buyers to the value and the wonderful sound of this release, and the Caballe record should appeal to the Spanish soprano's many fans who have not had a complete opera from her in a few months. Also coming from the Dutch company is another record of Haydn symphonies, Nos. 31 and 73, with Neville Marriner leading the Orchestra of the Academy of St. Martins-in-the-Field.

England

By VAL FALLOON

■ LONDON—Only one British act was nominated in the 1979 Record Business disco awards, announced at the disco forum held last week-end. Voting was by a national poll of disc jockeys. U.S. artists topped every category except, obviously, best U.K. disco act, which was Ensign Records' **Light Of The World**. They also won the best new group section. Winners were: for best single (male) "Don't Stop Till You Get Enough," **Michael Jackson**, Epic; female: "I Will Survive," **Gloria Gaynor**, Polydor; group: "Boogie Wonderland," **Earth, Wind And Fire**, CBS. Best 12-inch: "Ain't No Stopping Us Now," **McFadden and Whitehead**, Philadelphia International. Michael Jackson also scored the top LP with "Off The Wall," while **Donna Summer** won best female with "Bad Girls" on Casablanca. Top group for albums was Earth Wind And Fire with "I Am."

TONING UP: Most successful label launch this year—and for many years—must be 2-Tone, the label run by chart artists the **Specials** and now marketed by Chrysalis. Label had three artists on BBC TV's "Top Of The Pops" last week, and chart entries for three singles and the Special's debut LP . . . **John Cooper's Fabulous Records** has signed the **Phil Cordell**-produced act **Springwater** . . . Radar/Genetic has first release from new signing **Visage**, a new outfit using musicians borrowed from other bands . . . Major promo campaign being lined up by Virgin for **Mike Oldfield's** new studio "Platinum" out this week . . . Debut album "English Garden" out this month from Epic U.K. artist **Bruce Woolley**, who co-wrote the **Buggles** number one hit "Video Killed the Radio Star." Woolley is signed for publishing to Carlin Music . . . **Pink Floyd's** first LP for two years, "The Wall" will be released by Harvest at the end of the month . . . Even Motown is staking a claim in the mod "Revival" . . . "20 Mod Classics" includes hits of 1963/64 such as **Mary Wells** "My Guy" and **Marvin Gaye's** "Can I Get A Witness." The link is that the surge of interest here in the Motown sound coincided with the mod movement here and is still identified with it . . . Major tours being lined up for the new year include Marvin Gaye, **Robin Trower** and **Blondie** . . . Meanwhile **Wings** start their first U.K. tour for three years on November 25. Though **Paul McCartney** has often said he'd like to work small venues, the tour has the prestige stamp on it—three nights at Wembley Arena, the Rainbow, Liverpool's Royal Court and the Glasgow Apollo are among the dates.

(Continued on page 49)

Foley in London



Cleveland International/Epic recording artist Ellen Foley recently completed a whirlwind promotional tour of Europe in support of her debut LP "Nightout," produced by Ian Hunter and Mick Ronson. The album has achieved gold status in Holland, and is doing well in Great Britain. Shown at the CBS Records offices in London during Ellen's visit (from left) are: (rear) Jonathan Morrish, director, publicity, Epic, CBS UK; Sally Shackleton, international licensing manager, CBS UK; Malcolm Jones, director, international A&R, CBS UK; Steve Popovich, president, Cleveland International Records; John Mair, director, sales, CBS UK; Ellen Foley; Peter Robinson, director, marketing, CBS UK; David Betteridge, managing director, CBS UK; (front) Ian Groves, director, product management, CBS UK; Judd Lander, promotion manager, CBS UK; Roger Bowman, promotion, CBS UK; Frank Brunger, product manager, CBS UK; Malcolm Eade, manager, A&R development, CBS UK; and Paddy Fleming, manager, radio & TV promotion, CBS UK.

Germany

By JIM SAMPSON

■ MUNICH—The status of Teldec following the planned takeover of certain Decca music activities is somewhat unclear. Emphasizing that the company is not part of the deal, Teldec man **Guenter Braeunlich** admits that certain repertoire cannot be answered until after the Decca stockholders act next week. Polygram's **Herbert Winter** also cannot go beyond his press release which excludes Teldec from the purchase. In fact, Polygram could not buy Teldec if it wanted to. With three record companies and one third of the German market, Polygram (like Ariola) will face strong German Cartel Office opposition to any expansion. But AEG Telefunken, the electrical giant that is Teldec's half (with Decca), has become an economic basket case, a kind of Chrysler in need of government assistance. AEG Telefunken's health could have a bearing on any Teldec takeover. Teldec has shown resilience in 1979. Under **Gerhard Schulze**, **Kurt Riedel** and new pop marketing head **Manfred Peter**, the firm has produced a string of recent hits, with a strong classical department, too.

GEMA PIRACY CRACKDOWN: The German copyright society reports another piracy raid, made bittersweet because the offender has been caught before. This time last year, the Lu German pressing plant of former Metronome boss **Leif Kraul** was raided by police and thousands of pirated discs were seized. Kraul did not give up; another 12,800 illegal recordings were seized in another raid last month. Some (**Benny Goodman**, **Louis Armstrong**, **Domino**, **Johnny Cash**, **Miles Davies**, **Judy Collins**, **Glen Campbell** and others) were registered through GEMA but manufactured in greater quantities than reported.

(Continued on

Japan

(This column appears courtesy of Original Confidence magazine)

■ **Rita Coolidge**, this year's grand prize winner of the Tokyo Music Festival, visited Japan again Oct. 25-31. To celebrate her appearance in the Tokyo Music Festival, Alfa Records produced a commemorative album titled "All About Rita Coolidge" which includes the greatest hit song "Don't Cry Out Loud." This album has sold over 100,000 copies here already.

The purpose for her visit this time was to promote her late album "Satisfied." On Oct. 31st, a few hours prior to her departure for the States, through Coolidge's earnest request Alfa Records gave her a reception at the Shinagawa Pacific Hotel. There were only a few who attended the party since it was planned suddenly, and more, the timing was inopportune, starting from noon. Rita, who was cheerful, greeting everyone. She took pictures with the press present with a "With love from Rita" sign in the center in the foreground. "I'll be back next spring for the concert with Booker T. and the MG's, Rita, and hurried off to Narita airport to catch her flight.

The much awaited **Fleetwood Mac** new album "Tusk," released at the same time as in the U.S., on Oct. 17, is currently selling well and entered the Original Confidence LP chart on Oct. 29 at No. 1. On the 19th of last month Ongakusha and Warner Pioneer are adjusting the schedule of Fleetwood Mac's concerts along with the production of their promotional video tapes "Tusk" and "Angel" in Roppo. This will be the second time for them to visit Japan since their first visit in '77. There will be more concerts at six venues throughout the country starting from Feb. 3, 4 & 5 at Tokyo, Feb. 8 at Kyoto, Feb. 9 at Osaka, Feb. 11 at Sapporo, Feb. 14 at Sendai and Feb. 16 & 17 at Osaka.

A decision was made to have the **Police's** first concert here in Japan next February. Their second album, "Reggata de Blanc," was released on Oct. 25. One of the members of this group, **Sting**, played the leader of Mods in the movie "Quadrophenia." This is scheduled to play from mid Nov. All this surely makes them very popular and delighted. Alfa Records publishes the Police news under "Police" with precise and interesting information every 10 days and sends it to the mass media.

France

By GILLES PETARD

■ DISCOM, the latest brainchild of Bernard Chevry, founder of MIDEM, proved to be a huge success. The meeting between representatives of the record industry, electro-acoustics and managers of the discotheques took place from November 22nd to 26th at the Parc des Expositions in Paris. Chevry had sensed the need of a closer contact between the growing number of customers—the discotheques—and the producers of music and electro-acoustic equipment. The attendance of representatives from 120 companies, 158 labels and 12 countries proved the correctness of his idea. For three years Chevry had staged a meeting between managers of movie theaters and manufacturers of equipment: CISCO. This year's novel idea was to include DISCOM, which henceforth will become an independent annual event. In addition to lectures and discussions about product, promotion and trends, several shows were staged and covered by the radio networks. Europe 1 covered the opening of the "78" (formerly Lido) on the Champs-Élysées where the latest award-winners received their trophies. RTL staged a big show at the Palace with an impressive roster of artists, including Boney M, Amii Stewart, Sylvester, Amanda Lear, Wilson Pickett, "M," Edwin Starr, Serge Gainsbourg, Cerrone and Patrick Hernandez.

England

(Continued from page 48)

TAKEOVER TALKS: Though the Thorn-EMI deal is expected to go through, Thorn chairman Sir Richard Cave revealed in a recent interview that it is still possible that Paramount might pitch in with a counter-offer, though his main worry is that GEC, another electronics major, will chip in. Apparently Thorn had takeover talks over three years ago, when EMI was then worth 50 million pounds. He adds "We will not know for some time how well we have bought" and indicated that licenses may be sought for the troubled brain scanner division. With his promise that Thorn's other activities will not be held back by the EMI merger, was Sir Richard hinting that the music division will have to rely on its own resources? Or that other backing may be sought? . . . Meanwhile over at Decca, staff have expressed alarm over the news that Polygram does not want to buy the factory along with the rest of its proposed purchase of the music division. 600 workers are expecting to be made redundant, the logic being that Polygram has enough pressing capacity here to cope with Decca product as well as its own. Needless to say, Decca not Polygram, would have to pay for these redundancies.

Germany

(Continued from page 48)

TEUTONIC TELEX: CBS Germany MD Jorgen Larsen has re-activated an international A&R department, responsible for selection and release of non-German product, headed by Gerd Gebhardt assisted by Hartmut Hever. Larsen has lured Ulrich Jabczynski from EMI Electrola to take over CBS promotion activities . . . Gary Numan is getting solid sales and airplay thanks to strong support by Intercord and Slezak publishing . . . In Hamburg, Burkhard Rochlitz takes over the legal dept. of Deutsche Grammophon from Peter Jens Kaundinya, who becomes legal advisor to Polydor International.

Japan's Top 10

Singles

1. OYAJI NO ICHIBAN NAGAI HI
MASASHI SADA—Free Flight
2. AI NO SUICHYUKA
KEIKO MATSUZAKA—Nippon Columbia
3. KANPAKU SENGEN
MASASHI SADA—Free Flight
4. SEXUAL VIOLET NO. 1
MASAHIRO KUWANA—RVC
5. YOSEBAIINONI
ITOH TOSHI TO HAPPY & BLUE—Canyon
6. C CHYOO KOTOBANI GOYOOJIN
SOUTHERN ALL STARS—Victor
7. OMOIDEZAKE
SACHIKO KOBAYASHI—Warner Pioneer
8. ANNA
KAI BAND—Toshiba EMI
9. NIJI TO SNEAKERS NO KORO
TULIP—Toshiba EMI
10. MY LADY
HIROMI GO—CBS/Sony

Albums

1. MAGIC CAPSULE
GODIEGO—Nippon Columbia
2. THREE AND TWO
OF COURSE—Toshiba EMI
3. ON THE WAY
SATOSHI KISHIDA—CBS/Sony
4. THE LONG RUN
EAGLES—Warner Pioneer
5. CIRCUS BOUTIQUE
CIRCUS—Alfa
6. MY GENERATION
KAI BAND—Toshiba EMI
7. ITSUKA TSUMETAI AMEGA
IRUKA—Crown
8. SHISENRITSU
MAYO SHOONO—Nippon Columbia
9. NEKKYO RAIBU
KENICHI HAGIWARA—Tokuma
10. CITY CONNECTION
TERUMASA HINO—Victor

England's Top 25

Singles

1. WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/
Capitol
2. ONE DAY AT A TIME LENA MARTELL/Pye
3. CRAZY LITTLE THING CALLED LOVE QUEEN/EMI
4. ETON RIFLES JAM/Polydor
5. GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) ABBA/Epic
6. STILL COMMODORES/Motown
7. EVERY DAY HURTS SAD CAFE/RCA
8. A MESSAGE TO YOU RUDI NITE CLUB SPECIALS FEATURING RICO/
2 Tone
9. TUSK FLEETWOOD MAC/Warner Bros.
10. GONNA GET ALONG WITHOUT YOU NOW VIOLA WILLS/
Ariola/Hansa
11. ON MY RADIO SELECTER/2 Tone
12. SHE'S IN LOVE WITH YOU SUZI QUATRO/RAK
13. NO MORE TEARS (ENOUGH IS ENOUGH) STREISAND/SUMMER/CBS/
Casablanca
14. LADIES NIGHT KOOL & THE GANG/Mercury
15. THE SPARROW RAMBLERS/Decca
16. CHOSEN FEW DOOLEYS/GTO
17. DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic
18. RISE HERB ALPERT/A&M
19. OK FRED ERROL DUNKLEY/Scope
20. VIDEO KILLED THE RADIO STAR BUGGLES/Island
21. KNOCKED IT OFF B.A. ROBERTSON/Asylum
22. MAKING PLANS FOR NIGEL XTC/Virgin
23. MY FORBIDDEN LOVER CHIC/Atlantic
24. STAR EARTH, WIND & FIRE/CBS
25. IT'S A DISCO NIGHT (ROCK DON'T STOP) ISLEY BROTHERS/Epic

Albums

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

(Courtesy: Record Business)

10" LPs The New Wave?

(Continued from page 3)

copies (just 25 thousand for the Police), in part to insure that they will be valued as collectors items.

In A&M's case, according to national sales manager David Steffen, the new 10-inch releases were prompted by the success the company enjoyed with a special two-record, 10-inch release of Joe Jackson's "Look Sharp" album. "We found that for a while, production couldn't keep pace with the demand for this package," Steffen said. "We refer to it as a record that was 'pulled through' the system," indicating a more passive selling approach on A&M's part. "At its peak," Steffen added, "we were selling two or three thousand of them a week; now, six or seven months after release, it's selling about three hundred a week." Pressing on the Jackson product will also be limited to 50 thousand, Steffen said.

Steffen noted that one reason for the limits on 10-inch production at this point is purely practical: the lack of an extensive 10-inch capability at pressing plants throughout the United States. "In comparison to the amount of pressing capacity overall," he said, "there are very few 10-inch presses. It would be very difficult to make a record that would sell millions or hundreds of thousands right now." However, he added, "As vinyl, packaging and other costs increase, we're looking at it (the 10-inch) as a possible alternative or adjunct to 12-inch albums."

A&M has experienced three increases in the price of raw materials in the last 90 days, Steffen said. "These limited edition 10-inch records are giving us some insight into what we can do to keep the cost of making records down. If there are enough 10-inch presses, and if the standard 10 or so tunes will fit on a 10-inch record, we may very well consider mastering and pressing 10-inch LPs."

Steffen downplayed potential problems with 10-inch records at the retail level—such as suitable bins in which to store and display them—remarking that "retailers showed with the Joe Jackson 10-inch that they could handle the record properly. It would be a problem at racks, though," he conceded, "but they learned how to handle both eight-track and cassette tapes. This isn't that much different."

Recording Industry Association of America president Stanley Gortikov posed another practical question about the viability of 10-inch records: Do most modern record turntables have a 10-inch designation for automatic placement of the tone arm? And if a 10-inch does not contain as much

music as a 12-inch LP—as is the case with the limited edition Reds, Cramps and Squeeze product, and others as well—should it be classified and charted as a single or an album? "It would have to be chartable in a category of its own," said Gortikov. "It would be unfair, I personally think, to put it in competitively with other LPs."

Elton John's "Thom Bell Sessions," a three-song 12-inch released by MCA, was charted as an LP, in spite of its lower price and fewer tracks. A&M expects that the same procedure will be in effect for its new 12-inch, four-song (all on one side; the other side is blank) album by Joan Armatrading. "This one will be unlimited, sold to as many as want to buy it," Steffen said. "These four tracks were so strong that we didn't want to wait for Joan to complete an entire LP." The Armatrading product, which lists at \$4.98, is not a supplement to any other release by the artist. "We're serious about this as a tool to break Joan Armatrading," Steffen said.

Unusual record configurations have become very popular recently—mostly, as indicated be-

A&M Sets Campaigns For Jackson, Police

■ LOS ANGELES—A&M Records has announced a marketing campaign in support of the current albums by Joe Jackson and the Police to begin Thanksgiving weekend. The goal is to raise both industry and consumer awareness of these two acts. Although each act will be treated individually, the twin campaign will run parallel to one another around the country.

The first prong of A&M's marketing attack will be directed toward radio. Time buys will be made on almost every major AOR station in 18 markets across the country. Buys will also be made on selected AM stations.

The press and television public relations campaign that have been in progress since prior to the release of the albums continue. Both Jackson and The Police will soon appear in a segment of ABC's "20/20" and both were recently featured in *Life* magazine.

On the retail level, a flotilla of merchandising material will be made available, including posters, album flats and buttons. For Jackson, another 1000 life-size, stand-up cut-outs of Jackson will be distributed. Both The Police and Joe Jackson albums are available in special limited edition collectors' configurations: A&M has packaged "Reggatta de Blanc" in a two ten-inch record fold out package with a poster.

fore, as limited editions or collectors items, and with many of them now included as "bonuses" in regular LP releases. There are, for instance, several seven-inch, 33 $\frac{1}{3}$ rpm items available, some with only one song and only one side (Steve Forbert's "Oil Song," included in some copies of his "Jackrabbit Slim" LP) and some with a total of up to three or four songs on two sides (among the latter are "bonus records" by Elvis Costello, the Records and XTC, all of which are included in the artists' respective LPs). And there are the more standard seven-inch, 45 rpm "bonuses," with one (Ian Dury, included in his "Do It Yourself" album) or more (Stevie Wonder, included in "Songs in the Key of Life") songs per side.

Imports (Continued from page 35)

The groundwork done by others is hardly (in itself) reason for this. This has always been the story of pop music—the Knack didn't invent the hooks that turned their record platinum. Perhaps not, this column can't help but find Numan's music preternatural (a cardinal sin) and embarrassing. As the second Tubeway Army ("Replicas") is released in this country, the third album, "The Principle" (Beggars Banquet) is now available as an import, group's first LP "Tubeway Army" (Beggars Banquet). Both albums wonderfully anonymous, harmless, machine-age pop. And don't let this silly columnist lead you to believe they're not fun.

MORE ALBUMS: **Madness** is one of a handful of British bands spearheading a renewed interest in Jamaican ska music, a dance music less rhythmically complex than reggae. Madness' "One Step Beyond," (Stiff) is a gas, full of bright, lively, often-silly tunes. The LP will be out here on Sire next year . . . **Bruce Wooley** vanguard current rave hit "Video Killed The Radio Star," by the same name. Wooley's own version (much better, I dare say) is on his "English Garden" (Epic). Wooley is a first rate writer; the album is full of memorable songs . . . "Vanspel" by **Coste Apetrei**. **Nilsson and Jukka Tolonen**, is a solid LP of ethereal, moody, and reliable music from those chroniclers of European jazz and rock world Importers . . . In this same vein (very loosely) are "Virtuoso" (dig it) by the Finnish composer/player **Pekka Pohjola**, and "The Band" (Atmosphere) by **Hugh Hopper**, formerly of **Soft Machine**. If you're particularly interested in new music coming from the Greenworld carries the very scholarly yet readable **EUROCCO** zine (write 23703 Madison St., Torrance, Cal. 90505).

SINGLES: Public Image Limited have, once again, released a new single. "Memories" (Virgin) is a wonderful fusion of all that's been happening in the last three years. It has an incessant distorting bass line. Lydon's vocals have all the intensity of punk circa 1976; and the drums, in, out and all around the mix is maniacal guitar exercises that make Frapp look like a little kid. Yea . . . "Eton Rifles" (Polydor) by **The Police** is the best song by this group since their second LP. Good lyrics, good singing and a good topic (revolution) . . . **The Feelies** are the zillions of American groups who are recorded in England and live at home. An embarrassing shame, too, cause the Feelies, four kids from New Jersey, are the real thing. "Fa Ce La"/"Raised Eyebrows" (Sire/Trade) is great, American garage rock. Even with an awful bass line, the Feelies reach a level of intensity on each song that most bands can't reach for—but never find—on complete albums . . . "Straw Dogs" (Sire) by **Stiff Little Fingers**, is down a notch from their last single "Getaway" but the group has by no means lost any of its "Electricity" (Din Disc) by **Orchestral Manoeuvres in the Dark**. Machine-age, skating-rink dance music that they play in the clubs and rock discos. Great on the dance floor, but to listen to at home is a bit familiar? . . . **SVT** is the new trio fronted by former **Hot Tunes** member **Jack Cassidy**. The group's second single, "Heart of Stone," is a great one of those irresistible back-to-the-basics rock tunes . . . "Splat/Twat" is the newest from the looks-like-**Bob Dylan**-but -is-nothing-like-him **John Cooper Clarke**. Clarke recites irreverent and insightful lyrics to sound effects and music. "Splat/Twat" is a clever, double-edged single with a live and studio version . . . "You've Got My Number" (Sire) is the latest from this column's current favorite pop band, the **Undertones**. It's great.

Curb Cleared in MGM Probe

(Continued from page 3)

grounds" to continue investigating alleged record theft by other former MGM employees on the label's payroll during Curb's presidency.

Central to his office's findings, as well as the original premise for the probe, were allegations made by an informant charging Curb with the illicit trade. Lack of evidence substantiating those charges led to Friday's announcement, but Deukmejian also promised that any new information on the Curb Records chief's alleged links to organized crime would be investigated.

Reports published last May by two northern California newspapers, the Sacramento Bee and the San Jose Mercury, also implicated veteran promotion executive Ben Scotti in the alleged illicit trade. Scotti, who now heads his own Scotti Brothers label in addition to his firm's ongoing promotion interests, was head of MGM's promotion department during Curb's tenure.

The attorney general's office has thus far refused to comment on whether Scotti is still being investigated in connection with those charges. The next phase of the investigation is expected to take a year to complete.

Deukmejian confirmed that the initial probe involved ten investigators and five additional support personnel, and spent at least \$93,000 in the process of conducting interviews and out-of-state visits. "The decision not to further investigate Lt. Gov. Curb . . . is based upon the absence of any evidence to corroborate the allegations made regarding him or to show that he was a knowing participant in any illegal record transactions," the Attorney General said in summarizing the probe's findings.

The original allegations leading to the investigation are believed to have come from James Canavari, identified by Curb during the initial furor following confirmation of the probe. Described as an ex-convict, Canavari reportedly charged Curb with the role of middleman in illicit deals with organized crime figures.

Although Canavari claimed to have huddled with Curb on at least three different occasions, two of them direct meetings between the two, Curb has repeatedly denied ever meeting Canavari or having knowledge of the alleged sales. Those denials were also made under oath to state Department of Justice agents, although Curb refused a request to take a lie detector test.

According to Deukmejian, the informant did agree to a lie detector test, with the polygraph examiner reporting "no sign of

deception about the alleged contacts with Mr. Curb."

Deukmejian's report noted, "The result of the polygraph examination, while a valuable investigative tool, is not in and of itself sufficient to corroborate the allegations, and is not evidence legally admissible before a court of law. Curb's own office has likewise minimized both the importance of the Canavari polygraph verdict, and Curb's refusal to submit to the same test.

With the probe's principal informant also identifying other MGM Records employees as accomplices to the illicit trade, investigators reportedly met with one of Canavari's associates, who said he received money from the informant in connection with a deal he believed involved the label.

That source also told investigators that he had seen between 1000 and 1500 records acquired through an MGM employee, not Curb.

Also queried by the probe was a former MGM credit manager, whom Deukmejian would not identify. According to the employee, large stocks of records appeared to have been stolen by company employees from pressing plants; the source estimated losses may have approached 30,000 pieces every three months while he was employed by MGM.

That product was written off as loss or breakage, however, due to the label's then-high profitability, according to the former credit manager. Deukmejian termed that testimony "a plausible explanation of how large numbers of records could be acquired and, through a combination of theft and industry disinterest, placed in illegal traffic."

Muppet Soundtrack Gets Holiday Push

■ NEW YORK — Atlantic Records plans to beef up its ongoing promotion and marketing campaigns in support of "The Muppet Movie" soundtrack album, as the movie goes into concentrated distribution for the Thanksgiving and Christmas holidays. In the U.S., more than 320 theatres in 32 cities will be showing the film during the Thanksgiving holiday, while more than 400 theatres plan to run the movie at Christmas.

Foreign Releases Set

In addition, the film will be released in Mexico, Australia, Belgium, Greece, Iceland, Portugal, Switzerland, Singapore, Argentina and Venezuela during the Christmas season. France and Germany will get the movie in March of next year.

New York, N.Y.

(Continued from page 22)

there trying to be nothing more than good and true and honest, all night, every night.

EMERGENCY DISPATCH FROM MAJOR BILL SMITH: Well, the columnist was slaving away, with deadline approaching, when the phone rang and a familiar voice on the other end of the line shouted, "EMERGENCY!!!" Yeah, it was New York, N.Y.'s good buddy, **Major Bill Smith**, calling out of Fort Worth, Texas to tell the columnist he'd written a new smash hit and "You're the first cotton-pickin' trade person in the world to hear about it." The title is certainly right for the times: "Take Your Crude and Shove It, Baby." This ode to the Ayatollah features another of the ol' Maj's self-described "great recitations," this one over "Battle Hymn of the Republic" as played by a New Orleans dixieland jazz combo dubbed by the Maj **The Americans**.

"I wrote this thing just a while ago," said the Maj, "and everybody says it's the greatest thing that's ever been written." Then he launched into an impassioned recitation:

"Take your crude and shove it baby/we don't need it anymore/you can keep your nuts ("They produce 90 percent of the pistachio nuts in the world," the Maj explained. "I'll never eat another cotton-pickin' pistachio ice-cream cone.") both big and small/and throw them on the floor.

"Yeah, take your crude and shove it/we'll walk if we can't ride/'cause when you try to pluck the stars and stripes, son/you're trampling on America's pride.

"We've always tried to help the world/and go the second mile/ but now this unholy dude/with the long name and bearded chin/ tires to sink ole Sam with his guile.

So beware Iran/you may have penned 60 fine Americans for a week or two/but you can bet your oil and Cadillacs/that 200 million more of us/are sure gonna come lookin' for you.

"It gets better," said the Maj. "Now this next verse is what's gonna knock you outta your seat."

"We'll let our wheat rot in American fields/("And this next line you ain't never heard it before.")

"and we'll let the mice eat the rice/before we buckle down to a bunch of punks/and let you spit on us twice.

"And if we load any ships that are gonna sail that way/we'll load them with Iranians/and send them back to stay."

"I tell you what," exclaimed the Maj. "A man down here that's been writing a column for 56 years said, 'Man, this has to be utter and sheer genius.' He said, 'Where did you get the idea for that great—I mean, what is America but 'Battle Hymn of the Republic' done by a New Orleans dixieland jazz band!!!! I got my right arm shot up and spilled my blood defending this country. If that don't curl America's hair! Isn't that fantastic?! In other words, I've always been a God and country man. New Orleans dixieland jazz—if that ain't American then apple pie and Chevrolet ain't."

What can you say to that?

JOCKEY SHORTS: RW Flashmakers' ace hurler **Gary Kenton** is now managing the **Necessaries** . . . **Louis St. Louis**, the original musical director of "Grease" (both play and movie versions) and also the producer of the "Grease" LP, has been dropping hints regarding the resumption of his concert and recording career come 1980. Six-figure offers have reportedly been tendered by several major labels, but St. Louis is going to assume all recording costs himself and will deliver a completed album to the company that will offer "artistic support" as well as dollars. Of his method, St. Louis says: "When you've been a part of the biggest moneymaking musical in Hollywood history, you're not easily impressed by blank checks." . . . **Clarence Clemons** for Mayor? A rumor has surfaced that the big fellow is ready to announce his candidacy for Mayor of Seabright, New Jersey. Clemons reportedly wants to make a run for it in 1984 "after he makes a study of Seabright's needs, and figures out how he can run the town while he's on the road touring." Asked if he thought he could handle these multifarious tasks (he's also said to be interested in resuming his career as a movie actor), Clemons replied, "Of course. Some French magazine once referred to me as 'Le Grande Spade,' so of course I can do it." . . . **Eddie O'Loughlin** and **Lou DeBiase** of Plateau Records are currently negotiating with **Mackenzie Phillips** for a record deal . . . Manhattan Alley, a cable program that features musicians as its main attraction, has some interesting shows set for the next couple of months, including: **Ellen Foley** (appearing 12/4, 12/7, 12/25, 12/28, 1/4 and 1/7); **Graham Parker** (12/25, 12/28), **GQ** (12/18, 12/21), **Police** (11/27), **Joe Jackson** (11/27), **Spyro Gyra** (12/11, 12/14), **Rick Derringer** (11/20, 11/23) and **Orleans** (11/20, 11/23). **Moogy Klingman** hosts the show, which airs on Channel 10, at 10:30 p.m. on Tuesdays; and on Channel J at 10:30 p.m. on Wednesday and 1 a.m. on Saturday.

Record World en España

By JORGE DE ANTON

■ A la vuelta de las vacaciones estivales todas las casas discográficas se preparan para una lucha sin cuartel. Está a punto de empezar, aquí en España, "la nueva temporada." Y ya comenzó . . . llena de esperanzas y de nuevos valores.

Pedro Marín puede ser el nuevo gran ídolo de las fans españolas . . . tras el lanzamiento de su sencillo "Que no" . . . su presentación en TVE.

Dos muchachos, hijos de una limpiadora de la CBS, saltan al mundo del disco con buen pié y mejor estrella. Se llaman **Botones** y su primer éxito "Para pedirte perdón" ha sido escrito por Juan Pardo.

Mari Cruz Soriano, sin abandonar sus funciones de presentadora en TVE, intenta también la escalada musical como solista ligera de piano. Todo un LP refleja el fruto de sus esfuerzos.

Lleno de ritmo y con ganas de triunfar aparece un nuevo grupo: **Goma de Mascar**. Una canción con el mismo título les sirve como lanzamiento . . . buen ritmo y mejor imagen.

Y junto a estos . . . muchos

nombres más van apareciendo con mayor o menor fortuna: Merche, La Tahona, Parchis, Almanzora, etc., etc. De ellos iremos hablando en próximas ocasiones.

Pero no debemos olvidar, junto a lo novedoso, las importantes reparaciones, como la impresionantemente fuerte de **Ana Belen**, ni las nuevas producciones de los que siguen con seguridad en la brecha como Tequila, Miguel Bosé, Victor Manuel, Jose Luis Perales, Enrique y Ana, Camilo, las dos Rocios y tantos más.

Todos juntos consiguen crear un ambiente lleno de espectáculo en el que se advierte una cruel batalla por conseguir los primeros puestos en las listas de popularidad y ventas. Las casas discográficas colaboran, a través de sus respectivos departamento de promoción, a que tanto la radio como la televisión o la prensa se hagan eco de sus principales "objetivos." Todo esta preparado, los medios dispuestos y los fans . . . receptivos. Quizás alguien consiga vender por bueno lo que no es tanto . . . pero de esos productos el tiempo se encarga . . .

(Continued on page 54)

Latin American Album Picks



LOS AMANTES

CLAY CARRILLON—Alhambra ALS 162

Con arreglos de Rafael Pérez Botija, Charles Ricaneck y Zack Laurence, Clay Carrillon está respaldado por grandes orquestaciones en esta producción de Gene Nash. Excelentes cortes son "Los Amantes" (Da Conceicao-Lourenco-Funez), "Cuidate mi amor" (Funez), "Oh Susana" (R. Pérez Botija) y "Corre" (Pérez Botija).

■ With arrangements by Rafael Pérez Botija, Charles Ricaneck and Zack Laurence, Clay Carrillon is backed by great orchestrations in this production by Gene Nash. Excellent cuts are "Oh Susana," "Ellos Dos" (Funez), "Vas a volar" (Perez Botija) and "Uno como yo" (Blandi-Cantarelli-Funez).



PARA TI, MI QUERIDA AMIGA

BETO ORLANDO—EMI 6972

Con arreglos y dirección de Armando Patrono, Beto Orlando de Argentina brinda aquí un excelente repertorio integrado por baladas muy comerciales. Resaltan los temas "Delirio" (Patrono), "Después de tí la nada" (Patrono), "Muchacha ojos tan grandes" (Marquito-H.B. Gomez) y "Cecilio" (Carson-Molina Montes).

■ With arrangements and direction by Armando Patrono, Beto Orlando from Argentina is at his best in this package of very commercial ballads such as "Si de tí aprendí a querer" (Patrono-Centurion), "Hoy ví una sombra" (Amado-Bellone-deMingo), more.

(Continued on page 54)

Desde Nuestro Rincón Internacional

By TOMAS FUNDORA

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



■ Abrió esta semana en el Hotel Konovami Beach, la Convención Musexpo, preside **Roddy Shashoua**. Con una asistencia superior del año pasado, la convención se está dando con gran actividad y contando con superior concurrencia de personalidades de la industria. Entre los temas destacados cuentan la adquisición de la San Juan Tape Club, Ltd., del catálogo Parnaso, de la Administración de Pequeños Negocios

Estados Unidos (Small Business Administration) y del United Bank, quienes mantenían el catalogo completo en garantía. La desaparición de la firma en Estados Unidos. **David Last**, presidente de la empresa me anunció que se comenzará a lanzar el catálogo de Enero próximo. Como quiera que en él se encuentran producciones que sé, pertenecen a sellos foráneos independientes, que no pertenecían a Parnaso, pero las Cortes no quedaron definidas como tales; a mis preguntas me contestó que siguiendo la pauta establecida por su empresa en Richmond, propietaria y explotadora del gran catalogo See



Enrique y Ana identificar mucho del producto que se encontraba en la Seguridad de la empresa, producto de la compra de Seeco



Nydia Caro

De momento, la firma cuenta con las distribuciones del Salsoul y Sabor en Venezuela y están adquiriendo catalogos de producciones independientes, dentro de un proceso de para someterlas a intenso proceso de promoción y distribución en su territorio. Conociendo a Nydia Caro, desde su anterior posición de CBS, en Venezuela, no dudo que la empresa tomará parte activa en el mercado venezolano.

Motivados por ventas superiores al medio millón de copias del álbum 'Canta con Enrique y Ana' Hispavox les hizo entrega de un Disco de Oro a estos artistas, resaltando el sello que

mera mera vez que se logran estas cifras en España. Hispavox sometiéndolos a estos artistas a una gran campaña internacional. Su continuo interés dentro de la comunidad musical latina, la Sociedad Americana de Compositores (ASCAP) le hará entrega del Premio de Honor a sus miembros de Puerto Rico, según anuncio **Paul S. Adler**, (Director of Membership) de la Sociedad. **Karen**, Directora de Relaciones Publicas de la Sociedad hará entrega de premios a los autores miembros durante el Show de Televisión popular **Nydia Caro** en Puerto Rico. Serán ellos: **Jorge Millet**,

(Continued on page 54)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Redlands, Cal.

By KCAL (E. RECINOS)

1. **TRISTE IMAGINAR**
LOS BUKIS—Profono
2. **ME DA IGUAL**
PUNTO SUR—Duro
3. **EL AMOR ES COMO EL VINO**
JUAN ERASMO MOCHI—Mercurio
4. **VIVIR SIN TI**
ESTELA NUNEZ—Ariola
5. **ADIOS**
LOS SONNY'S—Epsilon
6. **EL SECRETO CALLADO**
DIEGO VERDAGUER—Melody
7. **MATAME**
ELIO ROCA—Mercurio
8. **SI NO NOS COMPRENDEMOS**
BLANCA PENA—Gamma
9. **UN TIPO COMO YO**
SERGIO ESQUIVEL—Atlas
10. **TE PERDI LA FE**
LOS HUMILDES—Fama

Hartford

By WRYM (O. AGUILERA/W. MARTINEZ)

1. **FUEGO ALLA JICOTEA**
MARVIN SANTIAGO—T.H.
2. **MI MANERA DE AMAR**
NELSON NED—WS Latino
3. **CHIQUITITA**
LEONARDO PANIAGUA—Discolor
4. **CALIENTE**
CARMIN—Orfeon
5. **LOS CELOS DE MI COMPAY**
EL GRAN COMBO—Combo
6. **MENTIROSA**
EL SUPER TRIO—Algar
7. **ALGUIEN COMO TU**
LOLITA DE LA COLINA—Arcano
8. **EL AMOR DE UNA AMANTE**
LOS GONZALEZ—Flor Mex
9. **LAS CALENAS**
PASTOR LOPEZ—Fuentes
10. **TU SON**
OSCAR D'LEON—T.H.

Phoenix

By KIFN (G. ROMO)

1. **UN TIPO COMO YO**
SERGIO ESQUIVEL—Atlas
2. **HAY AMOR**
ROBERTO GRIEGO—R.J.G.
3. **SPANISH GIRL**
JULIO IGLESIAS—Alhambra
4. **CUANTAS VECES**
TORTILLA FACTORY—Falcon
5. **YA NO VOLVERE**
ENRIQUE GUZMAN—Orfeon
6. **OH DARLING**
MAYO '79—Freddie
7. **NO QUIERO SABER NADA**
SNOWBALL & TACHO RIVERA—ARV
8. **CULPABLE**
JIMMY EDWARD—T.B.
9. **QUIERO VIVIR**
RAMON AYALA—Freddie
10. **LA PLAGA DEL ROCK**
LA GRAN COMPANIA—Profono

Chicago

By PUBLIMET

1. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN—Musart
2. **CUANDO ME DEJES DE AMAR**
CARMIN—Orfeon
3. **DIMELO YA**
GRUPO LIBERACION—Colombia
4. **DULCEMENTE AMARGO**
JOSE LUIS—T.H.
5. **ACOMPANAME**
JAIME MOREY—Orfeon
6. **MI PRIMER AMOR**
JOSE AUGUSTO—Odeon
7. **FIESTA DISCO CUMBIA**
GRUPO 2+2 de Colombia—Orfeon
8. **NO QUIERO TENER AMORES**
ALBERTO VAZQUEZ—Gas
9. **PASOS TROPICALES**
XAVIER PASOS—Ritmo
10. **ME QUEDE CON LAS GANAS**
VICTOR ITURBE—Mercurio

Ventas (Sales)

San Francisco

1. **TRISTE IMAGINAR**
LOS BUKIS—Melody
2. **30 ANOS**
NAPOLEON—Raff
3. **EL AMOR DE MI VIDA**
CAMILO SESTO—Pronto
4. **MI PRIMER AMOR**
JOSE AUGUSTO—Odeon
5. **CHIQUITITA**
ABBA—RCA/Atlantic
6. **EL LADRON**
LOS 8 DE COLOMBIA—Gas
7. **UN TIPO COMO YO**
SERGIO ESQUIVEL—Atlas
8. **SERA VARON, SERA MUJER**
CHUCHO AVELLANET—Velvet
9. **SI NO AMANTES, TAMPOCO AMIGOS**
MACIAS—Profono
10. **EL AMOR DE TU VIDA**
CHAYITO VALDES—Cronos

Los Angeles

1. **TRISTE IMAGINAR**
LOS BUKIS—Melody
2. **QUERERTE A TI**
ANGELA CARRASCO—Pronto
3. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN—Musart
4. **CHIQUITITA**
ABBA—RCA
5. **30 ANOS**
NAPOLEON—Raff
6. **MI LINDA ESPOSA**
REGULO ALCOCER—Cara
7. **SE BUSCA**
JOSE LUIS—TH
8. **UN TIPO COMO YO**
SERGIO ESQUIVEL—Atlas
9. **AL FINAL**
EMMANUEL—Arcano
10. **QUE ME PERDONE TU SENORA**
MANOELLA TORRES—Caytronics

Ecuador

By MARCELO E. NAJERA

1. **BORN TO BE ALIVE**
PATRICK HERNANDEZ
2. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN
3. **EL AMOR ES COMO EL VINO**
JUAN ERASMO MOCHI
4. **DULCEMENTE AMARGO**
JOSE LUIS RODRIGUEZ
5. **KNOCK ON WOOD**
AMII STEWART
6. **SHOOT ME IN MY BACK**
MIGUEL BOSE
7. **MI AMOR PROHIBIDO**
ANGELICA MARIA
8. **AFTER THE LOVE HAS GONE**
EARTH, WIND & FIRE
9. **MI VIDA ES UNA LARGA**
ENFERMEDAO
DANNY CABUCHE
10. **MY SHARONA**
THE KNACK

Argentina

By CENTRO CULTURAL

1. **ESTE ES MI REGALO MAMA**
MARIO MILITO—Microfon
2. **RITMO CALIENTE**
DONNA SUMMER—Phonogram
3. **QUERERTE A TI**
ANGELA CARRASCO—Microfon
4. **ESTOY SONANDO**
ABBA—RCA
5. **DURMIENDO**
MANOLO GALVAN—Microfon
6. **RIO GRANDE**
FRANCO SIMONE—Microfon
7. **BAILARINA**
GINO SOCCIO—Warner Bros.
8. **HONESTIDAD**
BILLY JOEL—CBS
9. **AMOR MADURO**
JUDY CHEEKS—Microfon
10. **ME DUELE NO AMARTE**
JOHN PAUL YOUNG—Microfon

Nuestro Rincon (Continued from page 52)

y compositor, **Julio (Gunda) Merced**, (Trombonista y compositor) **Chucky Acosta** y su **Conjunto Quizqueya**. **Ruben Blades**, **Felito Felix** y **Charylin Gouco** serán distinguidos también en próximo acto . . . Criollo Records acaba de lanzar el long playing titulado "Alfredo" en interpretación como solista de **Alfredo de la Fe**, haciendo gala de sus grandes habilidades al violín (Típica).

La prensa de Argentina (especializada) se ha volcado en pleno en Musexpo. Entre los colegas que he saludado en la convención se cuentan **Miguel Smirnoff** de Prensario, **Augusto Conte** de Musicosas y **Carlos Cabero** y **Ulises Federico** de Dimes y Diretes. De RCA están presentes **Helcio Carmo** y **Omar Jundi** de Brasil, **Guillermo Infante**, **Renato Lopez** y **Tony de la Barreda** de México, **Joe Vias** de la Regional, Miami y **Mario Pizzurno** de Argentina. De CBS saludé a **Ron Chaimowitz**, **Fritz Henschel** y **George Tavares**. **Dave Plattner** y **Tony Valor**, productores norteamericanos presentaron una nueva producción de **Lisette**, recientemente firmada como artista exclusiva a su firma con base en Nueva York, de inmejorable calidad. La artista será dirigida hacia el mercado norteamericano, en una grabación en Inglés impresionante y otra en Español . . . **Victor Humberto Espínola G.**, compositor mexicano de gran energía y talento, está dando gran promoción a sus nuevos temas entre los asistentes al evento . . . **Rinel Sousa** y **Joe Cayre** de Caytronics Corp., se mostraron muy activos en la captación de nuevos catálogos y operaciones y anunciaron en almuerzo celebrado en "Food Among the Flowers Restaurant," el nombramiento de **José Climent** como Director de Promoción y Ventas, de la empresa en el sureste de Estados Unidos y Consejero Internacional del Grupo . . . Y ahora . . . ¡Hasta la próxima!

Musexpo '79 was opened for the fifth consecutive year by its president **Roddy Shashoua** at the Konover Hotel in Miami Beach, Fla. With attendance easily surpassing last year's, the convention is more actively

backed by heavier attendance from the Latin record industry. Among the different matters I found out about at Musexpo is the acquisition by San Juan Record & Tape Club, Ltds. of the whole Parnaso catalogue, from the Small Business Administration and the United American Bank, which kept the catalogue in warranty since the firm went bankrupt in the States. **David Last**, president of San Juan Record & Tape Club Ltd., announced that he will start releasing the catalogue in early January. Although it is assumed that in this catalogue are several foreign productions and representations for the States as well as independent productions that were not the property of Parnaso, it seems they were not identified as such in the courts. **David Last** told me that following the pattern established by his other enterprise, Met Richmond, owner of Seeco catalogue, he will go over the whole catalogue in order to avoid any delicate situation, even though he has the total right and authorization over the Parnaso catalogue. **Conrado Dominguez** and **Javier Garcia** from Discos Fuentes in Colombia will help **David Last** in the proper identification of the productions involved, when they take the pressing rights for Colombia. Also present at Musexpo '79 were **Victor Oliver** and **John Demaso** from Love Records, a new Venezuelan record company. They announced the opening of the enterprise at Calle 10 Cruce con Calle 11, Edificio Timae P.B., La Urbina, Caracas, Venezuela. The president of the company is **Jorge Ruiz del Vizo**, **Victor Oliver** is manager director, **Jorge Barcelo** is director of administration and financing, **John Demaso** as A&R manager and **Roberto Pastrana** is marketing manager. At the moment, they are distributing Salsoul and Sabor Records and are acquiring catalogues and independent productions at Musexpo in order to be promoted in Venezuela. Due to **Victor Oliver's** previous position with CBS Columbia in Venezuela, I don't doubt that great success will come to this new record company.

(Continued on page 54)

Album Analysis

(Continued from page 8)

Rufus (MCA) and Chaka Khan (MCA) at #33 bullet, the Bar-Kays (Mercury) at #36 bullet, and Smokey Robinson (Tamla) at #37 bullet. Areas of retail/one-stop sales for Rufus include Chicago, Milwaukee, Boston, Houston, and Detroit; the Bar-Kays, also a strong retail/one-stop record, is beginning to cross over with sales in Philly, Phoenix, Florida and Washington/Baltimore; and Smokey continues to enjoy excellent crossover moves with the "Cruisin'" single, as well as retail breakouts in the northeast. Elsewhere in the thirties, Bob James/Earl Klugh (Col/Tappan Zee) shows top five retail sales in Seattle, moving this week to #38 bullet.

In the fifties, Toto (Col) is showing an increasing number of retail reports in this, its second week, moving to #52 bullet with sales in Minneapolis, Portland/Seattle and Texas. This week's Chartmaker, #56 bullet Rod Stewart (WB), is yet another item that looks to be big at Christmas; the album shows top ten reports in L.A., as well as notable sales in Kansas City, Dallas, Houston, NY, Portland and Minneapolis.

Also bulleting in the fifties is Pablo Cruise (A&M), at #57 with the northwest, Indianapolis, NY and Chicago leading the way in retail sales. In the sixties, bullets include Angela Bofill (Arista/GRP), at #68 and moving well in Chicago, Detroit, the northeast and other markets with traditional black strength.

In the seventies, Jean-Luc Ponty (Atlantic) moves to #75 bullet with retail in NY, Boston, Cleveland, Detroit and Indianapolis, while Millie Jackson and Isaac Hayes (Polydor), helped along by Hayes' considerable popularity on his own, are at #77 bullet with retail/one-stops in Philly, NY, Baltimore and Memphis/Nashville.

April Wine (Capitol) is at #81 bullet with top ten reports out of Detroit (not far from the group's Canadian home) and good action in Minneapolis, Portland, New Jersey and Milwaukee as well. Jefferson Starship (RCA), a new entry at #82 bullet, is helped along by extensive top 40 airplay for the "Jane" single, while Prince (WB), at #86 bullet, shows major black activity now translating into pop.

Rounding out the bullets in the top 100 this week are Steve Forbert (Nemperor), at #94 and off to a good start at retail in NY, Detroit and Indianapolis; and Peaches and Herb (Polydor), at #96 with retail/one-stops and racks in the southwest.

Singles Analysis

(Continued from page 8)

street/MCA) a great second week at #48, a 13 place jump.

Four bullets are scattered throughout the fifties with Foghat (Bearsville) getting the most action from adds at Q105, Z93, KOPA, WNOE and WTIK for a nine slot jump to #54 in its third week on the chart. Rainbow (Polydor) continues to surprise taking a seven slot jump to #58 behind big adds at WIFI, KX104, KDWB, KOPA, and KTSA.

The #1 BOS heads five bullets in the sixties as the Sugarhill Gang (Sugarhill) jumped nine places to #61 with adds at WNOE, WBBQ, and WLAC, and a 13 position jump to #9 at WPGC. Adds at KSTP and WAYS moved Richie Furay (Asylum) six slots to #68 while Blackfoot (Atco) earned six adds for another solid week and ten position move to #65.

Eight songs bulleted in the seventies headed by Tom Johnston (Warner Brothers) taking a 12 post move to #70; Prince (Warner Brothers) getting strength from the BOS chart where he's #5 bullet, for a seven post move to #74; Dionne Warwick (Arista) moving nine to #77 behind a building crossover picture; and Terri DeSario (Casablanca) also jumping nine after a big jump at Y100 and adds at KRTH, and WBBQ.

Suzi Quatro (RSO) is this week's Chartmaker entering at #84.

MJA Forum Set

■ NEW YORK — The Music Jobbers Association (MJA) has announced that Forum II, with the topic of "Returns" will convene on December 13th in Cherry Hill, New Jersey. Music jobbers and publishers are urged to attend, and further information is available from Linda Press, MJA Industry Relations Advisor at 516-842-8080 or by writing to MJA, P.O. Box 2810, Cherry Hill, N.J. 08034.

Y Chamber Symphony

(Continued from page 47)

precision is obvious and the sound spectacular.

The other album is called "The Sound of Trumpets" and features concertos and sonatas by baroque composers who specialized in trumpet music, such as Johann Ernst Altenburg, H.I.F. Biber and Guiseppi Torelli.

On this record the Y Chamber is present but there are also the individual trumpets of the New York Trumpet Ensemble. It is a special disc, as beautifully recorded as the other. Both are a tribute to a remarkable soloist and a wonderful new orchestra.

En Espana (Continued from page 52)

afortunadamente.

Y mientras algunos actores como **Pedro M. Sanchez** van a intentar la aventura de la música . . . otros cantantes, como **Gonzalo** vuelven a la escena. Recién acaba de estrenarse en Madrid un espectáculo musical basado en un cuento de Leon Tolstoi "Historia de un caballo" con música de

José Nieto y en el que **Gonzalo**, muy dignamente a primeras figuras de teatro.

En fin, que de todo ha por aquí. Que el otoño frío y las lluvias empez y que de todo, poco a tentaremos seguir info

Nuestro Rincon (Continued from page 53)

With sales surpassing a half million copies, Hispavox honored artists **Enrique and Ana** with a platinum award for the album "Canta con Enrique y Ana." This is the first album reached such a high figure in sales in Spain. Hispavox promoting its artists in a very intensive international camp continuing involvement with the Latin music community, the Society of Composers, Authors and Publishers (ASCAP) will number of its Puerto Rican members with special plaques announced by **Paul S. Adler**, director of membership for **Karen Sherry**, ASCAP director of public relations, will appear popular **Nydia Caro** TV Show to make the presentations. A are: arranger/composer **Jorge Millet**; trombonist/composer **(Gunda) Merced**; and **Chucky Acosta and his Conjunto Ruben Blades, Felito Felix and Charytin Goyco** will also receive at another time . . . Criollo Records has just released an "Alfredo" by **Alfredo de la Fe** in a solo debut.

Argentinian press members were also present at Musexpo as **Miguel Smirnoff** from Prensario; **Augusto Conte** from and **Carlos Cabero** and **Ulises Federico** from Dimes y DRCÁ Brazil; **Helcio Carmo** and **Omar Jundi**; from RCA **Melro Infante, Reñato Lopez and Tony de la Barreda**; **Jo RCA regional and Mario Pizzurno** from RCA Argentina; **Ron Chaimowitz, Fritz Henschel and George Tavares**; from independent producers **Dave Plattner and Tony Valor**, who a beautiful new production by **Lisette**, just signed by exclusive artist. They will try to break her in the Americas with an English production as well as another one in **S Victor Humberto Espinola G.**, Mexican composer of great heavily promoting his latest songs at Musexpo . . . **Rine Joe Cayre** from Caytronics Corp. were very active regarding logues, and announced the appointment of **Jose Climent** promotion and sales in southeast states and international the group.

Latin American Album Picks

(Continued from page 52)



RECORDANDO A PEDRO FLORES
VARIOS INTERPRETES—CBS DCS 894
Grandes cantantes mexicanos en esta grabación, integrada temas del ilustre compositor queño Pedro Flores. Entre otros "Perdón" por Vicente Fernández, "Celos" por Javier Solis, "Cielos Panchos," "Amor" por Cuco, "Amor perdido" by Vicente F

■ Top Mexican singers perform unforgettable tunes by composer Pedro Flores. Great sales potential. Included are "Perdón" by Pedro Flores, "Amor" by Cuco Sanchez, "Esperanza" by Trio Avileño and "Despedida" by Los Panchos.



EL POR QUE DEL CANTAR
MARELISA—Sona 315-0010

Con arreglos y dirección de Marielisa, una de las voces del Ecuador interpreta la de corte internacional como libre" (R. Ceratto), "Alfonsina" (Felix Luna-A. Ramirez), "Qui" (Marielisa) y "Anhelos" (F. P. rera). Lanzado en Ecuador.

■ With arrangements and under the direction of Hector Marielisa, one of the finest performers from Ecuador, offers package of ballads. "Dime que buscas tú" (Marielisa), "Miraflores" (Marielisa) and "Anhelos."

Is Look at A/C Radio

(Continued from page 3)

certain records that automatically excluded," says the company's vice president, Richard Palmese, "and contemporary needs."

Records just won't air at those stations, at softening trend, seeing counter-programme top 40s where some are being stressed."

He says that gap points to an increasingly fragmented dial. "It could fragment the point where there's a male radio, all-female radio, all-teens," said Palmese. "This is borne out by development patterns on big hits, making it difficult to determine a record's life just goes on."

At Warwick, Melissa and Barry Manilow are the A/C favorites, and the shift toward adult programming is for those acts, and the trend will continue AM programming in the 1980s. "If you're on the dial you have to compete, you have to go on air. If you're not on the dial, you can't."

The right music for an adult / contemporary increasingly challenging many promotion people to cite both shifting tastes and stiffer competition between stations as factors.

For top 40 stations, their target audience, adult/contemporary is their approach in a changing audience emphasis on research supported by label sources. Lists are the most concrete of that trend.

The hodge-podge of a million album tracks, news anymore," observed Wendell.

Wendell, Capitol's chief of promotion, of adult/contemporary is concentrating on the records their stations are playing."

Wendell says, "They have a strong base for you don't play as many records used to, and what they play hard."

At the same time, that competition has reversed adult/contemporary stations' prior tendency to attract more contemporary artists more contemporary than their top 40 programming. Wendell, pop stations would once count on competitors to treat each other as an "automatic" auntlet of sales and

airplay requirements similar to those imposed by top 40 programmers, and culled from the same source, research.

"It's a more sophisticated musical mix," agrees Rich Fitzgerald, senior vice president, promotion / A&R, at RSO Records. "They're much more involved in music, and in researching music. They're taking requests, soliciting store reports, and carefully examining what they're doing."

With formats consequently yielding higher rotation and a closer tie to local market activity, Fitzgerald says that aggressive adult/contemporary stations are changing their earlier image as outlets servicing a passive audience in terms of record sales. Asked whether significant sales could be traced solely to A/C exposure, the RSO executive notes,

"Absolutely. Records are crossing over adult / contemporary more than ever. We can now have a record that goes top 10 in adult/contemporary, but never cracks far beyond the top 50 on the pop side, and sell hundreds of thousands of pieces."

Such was the case with RSO's promotion efforts for Mary McGreggor, he said, adding that jukebox acceptance for adult/contemporary hits further buttresses potential sales.

Adult / contemporary radio's shifting musical mix is yielding vital crossover momentum for black acts as well. Motown's Mike Lushka, vice president, marketing, is another believer in the format's ability to generate substantial sales "and it's important in starting records, too. You now see records by a Smokey Robinson, or a Commodores, or even a Diana Ross getting their initial acceptance from adult/contemporary stations. Our music seems to fit all formats, so it's important for us to pay attention to those areas when we're working a release."

Arista Signs Cissel



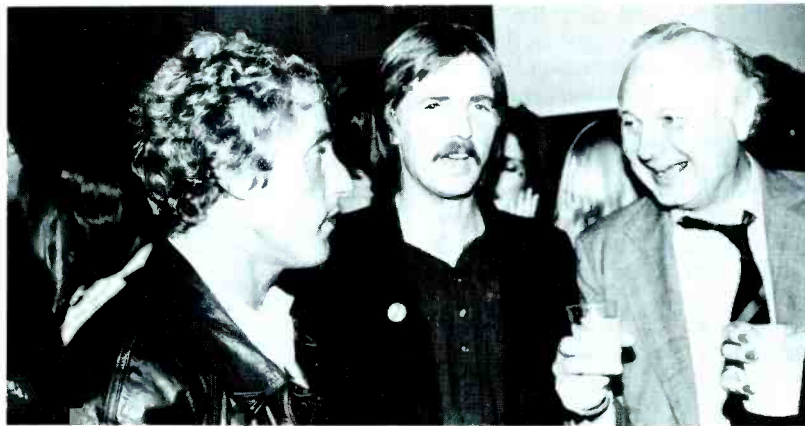
Arista Records has announced the signing of singer-composer Chuck Cissel to a long-term recording contract with the label. Cissel's debut album, "Just For You," is scheduled for release later this year, following his current single, "Cisselin' Hot." Shown at the signing ceremony are Larkin Arnold, (left), senior vice president, Arista Records; and Chuck Cissel.

Virgin Launches Book Publishing Arm

■ LONDON—The Virgin Group, which started life as a chain of disc stores, continues its expansion program of recent months with a book publishing company. First titles are expected in 1980.

Managing director will be Maxim Jakubowski, previously London correspondent for French weekly *Les Nouvelles Litteraires* and consulting editor at Allison and Busby Ltd.

Quadrophenia Celebration



Celebrating the release of The Who's production of the film "Quadrophenia," based on the group's rock opera, are three of the principals (from left), lead singer Roger Daltrey, director Franc Roddam and co-executive producer David Gideon Thomson, managing director of Polytel Film and T.V. "Quadrophenia" opened at 18 New York metropolitan area movie theaters on November 2. World-Northal, the movie's distributor, threw a gala party at the downtown Mudd Club with the theme of '60s Mods and Rockers to mark "Quadrophenia's" American premiere. Also present at the bash were a bevy of Polydor executives, including Fred Haayen, president; Dick Kline, executive vice president; and Harry Anger, senior vice president, marketing. In addition, John Entwistle and Kenny Jones of The Who put in appearances, though leader Pete Townshend was forced to remain in England as a result of illness. Producer Bill Curbishley and Roy Baird, as well as Al Schwartz, president of World-Northal, were also among those on hand.

U.K. Battles Imports

(Continued from page 3)

another week, but Charmdale agreed to stop importing the O'Jays "Identify Yourself" LP. This was the third CBS action; the previous two were over the Stan Getz LP "Children of the World" and Cheap Trick's "Dream Police." Two retailer/importers agreed to return unsold albums to CBS.

These actions and several others by majors confirm that the heat is not off, despite grumbles from the retail trade that imports bolster supplies of discs when deliveries are late or below the requested figure. Polydor still has two cases awaiting judgment, with one successful action concluded against a trader called Bostock over the Who double album set "The Kids Are Alright." In most of the cases Polydor is attempting to settle the problem out of court. But Polydor may use round one of a fight against an importer of Portuguese-made copies of the Bee Gees' "Spirits Having Flown" album. The defendants, Simon Records and Harlequin Record Shops, have asked that the matter be referred to the European court but the court here is still deciding it.

Label Publicists Meet

(Continued from page 3)

The third gathering held by Gortikov, sources characterized the latest meeting as the first "formal" huddle for the group, which arose from the previous meetings.

Even so, the association has cautioned that the committee's current focus is largely "exploratory." Thus far, discussions have centered on developing a more coherent industry-wide public relations effort; it's believed the impetus for the committee's formation involved wide consumer attention paid music business economic problems during the past year.

Bob Stevens Dies

■ LOS ANGELES — Bob Stevens, 49, Denver sales manager for the Warner / Elektra / Atlantic Corp., died of a brain hemorrhage November 13 in Denver. He is survived by his parents and two children, Douglas and Beverly.

In lieu of flowers, it has been requested that commemorative contributions go to the Colorado Boys Ranch, 311 Steele Street, Denver, CO 80206.

Long Exits TM

■ DALLAS—Jim Long, president of the TM Companies, TM productions, TM Programming, TM Special Projects, TM International, has announced his resignation effective December 31, 1979. Long will become a consultant to the companies.

ASCAP Fetes Farrells



ASCAP writers Bob and Jayne Farrell were the honored guests at a recent listening party hosted by the Paragon Publishing Group premiering Farrell & Farrell's latest gospel album, "A Portrait Of Us All." The LP, written by the Farrells and produced by Brown Bannister, is scheduled for release in early 1980. Pictured (from left) at the party are Randy Cox, director of Paragon Publishing; Jayne Farrell; Merlin Littlefield, assistant director of ASCAP; Bob Farrell and Brown Bannister.

Gospel Album Picks



THERE IS HOPE FOR THIS WORLD
BOBBY JONES AND NEW LIFE—Creed 3095
(Nashboro)

This is one of the finest spiritual albums to come along in some time. Jones and New Life are well-known around the middle Tennessee area from their "Nashville Gospel" TV show. This LP perfectly captures the talent of this ensemble with excellent material, superb production and musicianship and sensitive performances.



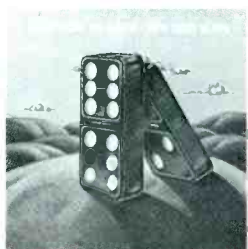
GOD'S GOT EVERYTHING YOU NEED
MILDRED CLARK & THE MELODY-AIRES—
Savoy SL 14529 (Arista)

Through a combination of fine material and vocal talent, Mildred Clark and the Melody-Aires have created an excellent package that should attract a lot of attention. "What A Friend We Have In Jesus," "Can I Get A Witness," "Hold On, God's Coming" and the moving "Please Don't Fail Me Now" are top cuts.



'INSIDE OUT
BARRY MCGUIRE—Sparrow SPR 1030

McGuire's new album is a live package recorded at the Sparrow/World Vision Benefit Concert for Hungry Children in Los Angeles. Sing-alongs, short talks and other songs like "Plowman" and "Cosmic Cowboy" make for diversified, interesting listening.



LEARNING TO LEAN
ORIS MAYS—Creed 3094 (Nashboro)

On this album Mays offers excellent versions of the recent classics "Learning To Lean" and "One Day At A Time." Equally fine treatment of his old hit "Don't Let The Devil Ride" and the standard hymn "Amazing Grace" give the LP strong appeal.

Soul & Spiritual Gospel

NOVEMBER 24, 1979
NOV. NOV.
24 10

- 1 1 **LOVE ALIVE II**
WALTER HAWKINS & THE
LOVE CENTER CHOIR/Light
LS 5735 (Word)
- 2 4 **CHANGING TIMES**
MIGHTY CLOUDS OF JOY/
City Lights/Epic JE 35971
(CBS)
- 3 2 **LEGENDARY GENTLEMEN**
JACKSON SOUTHERNAIRES/
Malaco 4362 (TK)
- 4 3 **I DON'T FEEL NOWAYS
TIRED**
JAMES CLEVELAND & THE
SALEM INSPIRATIONAL
CHOIR/Savoy DBL 7024
(Arista)
- 5 6 **IT'S A NEW DAY**
JAMES CLEVELAND & THE
SOUTHERN CALIFORNIA
COMMUNITY CHOIR/Savoy
SGL 7035
- 6 10 **TRY JESUS**
TROY RAMEY & THE SOUL
SEARCHERS/Nashboro-7213
- 7 8 **GIVE ME SOMETHING TO
HOLD ONTO**
MYRNA SUMMERS/Savoy SL
14520 (Arista)
- 8 7 **THE FOUNTAIN OF LIFE**
JOY CHOIR
GOSPEL ROOTS/5034 (TK)
- 9 5 **GOSPEL FIRE**
GOSPEL KEYNOTES/Nashboro
7202
- 10 9 **COME LET'S REASON
TOGETHER**
FLORIDA MASS CHOIR/Savoy
SGL 7034 (Arista)
- 11 12 **BECAUSE HE LIVES**
INTERNATIONAL MASS
CHOIR/Tomato TOM 2
9005G
- 12 11 **YOU LIGHT UP MY LIFE**
ISAAC DOUGLAS/Creed 3090
(Nashboro)
- 13 18 **MORE THAN ALIVE**
SLIM & THE SUPREME
ANGELS/Nashboro 7209
- 14 19 **TOGETHER 34 YEARS**
ANGELIC GOSPEL SINGERS/
Nashboro 7207
- 15 25 **IN GOD'S OWN TIME, MY
CHANGE WILL COME**
JAMES CLEVELAND & THE
TRIBORO MASS CHOIR/
Savoy SL 14525 (Arista)
- 16 13 **I MUST TELL JESUS**
SARA JORDAN POWELL/Savoy
14516 (Arista)
- 17 20 **THE GOSPEL KEYNOTES**
SALUTE PAUL BEASLEY
Nashboro 7210
- 18 21 **SWEET SPIRIT**
SAVANNAH COMMUNITY
CHOIR/Creed 2093
(Nashboro)
- 19 17 **EVERYTHING WILL BE
ALRIGHT**
REV. CLAY EVANS/Jewel 0146
- 20 14 **HOMECOMING**
PILGRIM JUBILEE SINGERS/
Nashboro 27212

- 21 23 **PUSH FOR EXCELLENCE**
VARIOUS ARTISTS/Myrrh MSB
6617 (Word)
- 22 37 **CAN'T NOBODY DO ME
LIKE JESUS**
REV. WILLINGHAM & THE
21st CENTURY SINGERS/
Nashboro 7208
- 23 15 **THINK OF HIS GODNESS
TO YOU**
JAMES CLEVELAND & THE
CLEVELAND SINGERS/Savoy
SGL 14438 (Arista)
- 24 24 **FOR THE WRONG I'VE DONE**
WILLIE BANKS & THE
MESSENGERS/HSE 1521
- 25 38 **DR. JESUS**
THE SWANEE QUINTET/Creed
3088 (Nashboro)
- 26 22 **I'VE GOT A HOME**
THE SENSATIONAL WILLIAMS
BROTHERS/Savoy 14493
(Arista)
- 27 31 **FAMILY REUNION**
REV. JULIUS CHEEKS/Savoy
14504 (Arista)
- 28 16 **HEAVEN IS MY GOAL**
CHARLES HAYES & THE
COSMOPOLITAN CHURCH OF
PRAYER CHOIR/Savoy SGL
7026 (Arista)
- 29 32 **LIVE IN LONDON**
ANDRAE CROUCH & THE
DISCIPLES/Light LSX 5717
(Word)
- 30 29 **CASSIETTA GEORGE IN
CONCERT**
Audio Arts 7007
- 31 26 **I'VE BEEN TOUCHED**
JOHNSON ENSEMBLE/Tomato
TOM 7027G
- 32 34 **VERNARD JOHNSON LIVE**
Glory JC 1052
- 33 30 **TO ALL GENERATIONS**
MILTON BRUNSON & THE
THOMPSON COMMUNITY
CHOIR/Creed 3091
(Nashboro)
- 34 35 **PRaise THE LORD WITH
SINGING**
THE CONSOLERS/Nashboro
7211
- 35 33 **SUNSHINE**
TOMMY ELLISON & THE FIVE
SINGING STARS/Nashboro
7214
- 36 27 **WHAT A WONDERFUL
SAVIOR I'VE FOUND**
DONALD VAILS & THE VOICES
OF DELIVERANCE/Savoy
SGL 7025 (Arista)
- 37 40 **PUT GOD IN YOUR HEART**
CASSIETTA GEORGE/Audio
Arts 7004
- 38 28 **AMAZING GRACE**
ARETHA FRANKLIN/Antalco
SD 2906
- 39 36 **FROM THE HEART**
SHIRLEY CAESAR/Hob HBL
501 B
- 40 39 **EVERYTHING WILL BE
ALRIGHT**
JAMES CLEVELAND & THE
NEW JERUSALEM BAPTIST
CHURCH CHOIR/Savoy
14499 (Arista)

Gospel Time

By MARGIE BARNETT

■ The entry deadline date for the 1979 Music City Song Festival (MCSF) Gospel Competition has been extended from Nov. 30 of this year to Feb. 18, 1980 says festival director **Mick Lloyd**. . . Good News Records has readied an hour long radio interview with **Chuck Girard** hosted by **John Styll** of Contemporary Christian Music. The show, available on 12" disc and cassette tape, traces Girard's life and music up to his recent solo LP "Take It Easy."

An hour-long **Andrae Crouch** radio interview conducted by Light Records' **Gary McCarrie** is also available on reel-to-reel. It features music from his latest Light album, "I'll Be Thinking Of You" . . . **Ralph Carmichael**, president of Light Records/Lexicon Music, is directing the music for **Billy Graham's** upcoming 90-minute Christmas TV special.

Billed as the Keaggy & Clark Expedition, **Phil Keaggy** will appear in concert at Riverside Baptist Auditorium in Denver on Nov. 30 and **Paul Clark** at Palmer High Auditorium in Colorado Springs Dec. 1. The 8th Annual Christmas Concert Dec. 22 at the Denver Auditorium Arena will feature **Barry McGuire** and ex-Byrd **Roger McGuinn** along with the **Sanctified Boogie Band** as a benefit for Compassion, Inc., a world hunger group. All concerts are being sponsored by Road Home Prod. and KBRN radio, with KFML joining in for the Christmas concert.

Terry Talbot appeared at Montclair State College in Montclair, N.J. recently, and according to **Joe Battaglia** of Alternatives Magazine, the sponsor, the Talbot concert signalled the start of contemporary Christian music on secular college campuses in the area. Alternatives also sponsored two sold out performances by **Keith Green** at Northeastern Bible College in Essex Falls, N.J.

the Beat



the Beat's L.A. showcase at the Starwood in Los Angeles, seven band backstage. Pictured from left: Bruce Botnick, staff producer, man, VP, merchandising, Columbia; David Gales, product manager, Pompilli, Bill Graham Productions; Michael Dilbeck, west coast Dennis Killeen, VP, west coast, international; Peter Shiels, William Sidlow, William Morris Agency; Mick Brigden, Bill Graham Pro-Beat members Larry Whitman, Mike Ruiz, Steve Huff and Paul Lewman, associate director, artist development, Columbia.

n Pubbery (Continued from page 56)

its Bob MacKen-Paragon Associ-her, both found-for making that characteristic of ve done is just asic premise that itial part of the aspect," adds

ness is a prime who initiated a ler album con-60 PPG copy-g. A new drive sampler's avail-ature a cross re-ings in the album ere they can be n a folio, choral music. Gaither's will help pro-their print chan-church singing ate Cox reports has proved a itching songs in ding vein and in d radio shows. with Oral Rob-d and other TV

annual event, riters' showcase

as Ryan sition

Bruce Lundvall, records Division, re appointment n to vice presi-nt information ords. He will re-William P. Fox, nance and ad-Records.

o CBS Records l Business Ma-has held a vari-ver the past 17

this August was again designed to create awareness for the writers with the Paragon Associates staff, performance societies and media. "I wanted people to associate a body with those songs," asserts Cox, "and get to know a person-ality, plus create a little competi-tion between writers."

At this point PPG has a few ex-clusive writers such as Chapman, Loewen and Francisco. Other writers work on a song-by-song basis. Cox states that PPG works on developing an allegiance with the non-exclusive writers, so they do come back. PPG has co-pub-lishing deals with writers like Shane Keister and Dong McGuire and does the administrative, li-censing and promotion for the Gaither Music catalogue.

"Ninety-nine percent of our thrust is in Christian music," notes Cox. "The one percent we relegate to April/Blackwood with whom we have a co-publishing deal for our secular tunes that we jointly agree is a good tune. The first one we jumped into was Gary Chapman's 'Keep The Change.' It's the B-side of Johnny Russell's single on Mercury, so it was a good start.

"We're trying to expand only from the standpoint that we have writers who write secular tunes, country and pop, so why not put those in the hands of other peo-ple who know the market and split the copyright. At any given time we are working with prob-ably a thousand gospel artists in custom and label deals, getting songs to them on some kind of regular basis."

Money LP Platinum

■ NEW YORK—Columbia artist Eddie Money's self-titled debut album has been certified plati-num by RIAA.

Radio Replay

(Continued from page 20)

this format and the staff as soon as I get moved in. The reason this staff wants to win, is because they're a bunch of losers."

COUNTRY MOVES: According to WUNI/Mobile PD Reggie Davis, the station has a new general manager, Alan Bishop, taking over for Lynn Stevens. Stevens left to go into TV... WWVA/Wheeling MD Bud Forte reports former station PD Tom Miller is returning to the station in the capacity of operations manager, and will be resuming his mid-day airshift.

NEWS: Joseph Jobe, new owner of WADI/Corinth, Miss., reports the station has assumed a high profile along with its new "super country image." Included in WADI's coverage area are Tupelo, Miss., Muscle Shoals and Florence, Ala. Another recent station change is the format of WIMA/Lima, Ohio. The FM, formerly automated, is changing to live country, under the helm of new FM PD Wally Meyer. Kicking off the live format will be Big Al Downing, who will visit the station on Nov. 28... Also along the station trail recently have been Johnny Paycheck and Ronnie Sessions at WWOK/Miami, and Rex Allen, Jr. at KFH/Wichita.

Sherwood Lauds RKO

(Continued from page 20)

"It must be remembered that the radio and record industries are in this together," the letter continued. "A problem for us ultimately becomes a problem for that segment of broadcasting that plays music. Our profits are used to find and develop the new talent that is critical to success for both of us.

"As usual with the leader of the broadcasting industry, RKO Radio was the first to cut through the emotion, and the rhetoric, and take a stand based on reason and logic," Sherwood concluded. "I wouldn't be so presumptuous as to try and speak for the entire industry. I can, however, speak personally, and for this company in saluting you."

The Coast

(Continued from page 12)

number one in 'Nam, given Michael Herr's recollections in "Dispatches," the former correspondent's best-seller and an evident influence on the Coppola film).

Meanwhile, a Hansen performance in Oakland apparently miffed the management behind headliners Rainbow leading to their request that Hansen close subsequent shows in San Bernardino and Long Beach. Instead of playing to an emptying house, Hansen reportedly earned that slot by reaping multiple encores at both shows.

HEAVY METAL SLIME DOGS—As long as we're talking power chords and cortex-blistering obligatos, COAST must note the passing of RW West's former merchandising maven and retail convention investigator Peter Fletcher.

Although Fletcher's new post as a west coast publicist for Columbia will inevitably associate him with a broad range of talent, we know better: in truth, this man is one of the few remaining heavy metallurgists, known to drop to his knees and talk in tongues every time "Highway To Hell" steamrollers its way through his speakers.

INKSTAINED—We were already convinced that Musician: Player and Listener was a vital addition to our required reading list after seeing recent covers on Steely Dan and Brian Eno, but the latest news from the unusually literate monthly clinches the deal: to a stable of writers already infiltrated by working musicians, the mag is reportedly adding Robert Fripp as a regular columnist. His column will be titled "Fripperies," and is expected to kick off with comments on the music industry in the '80s and a look at Russian composer Alexander Scriabin.

KNOTS—Kudos to ATV Music's Harry Shannon, who was expected to wed Suzanne Klee here Saturday (17) at the home of ATV president Sam Trust. In addition to Trust and Shannon (exec director of ATV Music Productions), the ceremony will prominently feature general professional manager Steve Stone—a licensed minister who will perform the ceremony.

Multi-Artist Recordings Spur Growth Of 'Album-Oriented Country' Formats

By WALTER CAMPBELL

■ NASHVILLE—The programming of album cuts on country radio stations has occurred from time to time, but the practice has generally been the exception rather than the rule. Album content has been receiving increasing attention lately, but "album-oriented country" formats have not evolved in the same sense as have AOR stations.

The recent increase in artists working together in the studio may be changing the situation, however, because of legal problems created when the artists are not on the same label. "The Conversation," generally regarded as one of the stronger cuts on Hank Williams Jr.'s latest lp, is one current example. The cut features Elektra/Curb artist Williams and RCA artist Waylon Jennings together on a song which they co-wrote.

Although the album is on Elektra/Curb, RCA has the option to release the cut as a single, one of the terms of having Jennings included on the album. Elektra is nevertheless promoting the cut to radio stations in hopes of getting it played as a cut off the album.

"We wouldn't mind a bit if RCA released the single," said Ewell Roussell, director of E/A's Nashville operations. "We would view it as another means of helping the album, no matter what label the single is on."

RCA currently has no plans to release the cut as a single, according to division vice president Jerry Bradley, but several radio stations have gone ahead and put the cut in full rotation as if it were a single.

"We play very few album cuts," said Hal Jay, music director at WMC in Memphis, one of the stations which has added "The Conversation." "It's in full rotation, and it gets played just like

a single would, only it's an album cut that we thought was good enough to be in a full-time rotation playlist."

A similar situation is presented on a multiple basis with the release of George Jones' latest album, "My Very Special Guests," on Epic. The result of an idea by CBS Nashville A&R VP Billy Sherrill, who produced the sessions, the album features Jones performing with several country and pop artists, including Jennings, Willie Nelson, Linda Ronstadt, Emmylou Harris, Johnny Paycheck, Dennis and Ray (of Dr. Hook), Pop and Mavis Staples, James Taylor, Tammy Wynette, and Elvis Costello.

Due to legal and logistical obstacles, the project took over a year to complete. "The album is obviously different from other country albums in several respects," noted Sherrill. "For one thing, it's not predicated on a hit single out there. We could take our time with this one because there was no record in the top ten screaming for an album."

Because many of the artists included on the album are signed exclusively to other labels, several of what are considered the strongest cuts by the people at Epic cannot be released as singles. So the label's promotional staff is shipping and working the album in the same way it would a single release.

Promotional Concept

"The concept from a promotional standpoint," explains CBS Nashville director of promotion Joe Casey, "encourages the stations to play their choice of material off the LP, cuts which garner the most favorable audience reaction. 'I've Turned You To Stone' (with Linda Ronstadt),

(Continued on page 63)

Say Goodnight, Gracie



George Burns was in Nashville recently to go into the recording studio for the first time, embarking on a new phase of his entertainment career. Under the direction of Phonogram/Mercury producer Jerry Kennedy, Burns recorded Sonny Throckmorton's "I Wish I Were Eighteen Again." Shown after the session are (from left) Charlie Fach, of MusiVerse, a division of Phonogram/Mercury; Irving Fine, Burns' manager; Burns; Kennedy; and Throckmorton.

Chinese Ambassador Visits Nashville

■ NASHVILLE—The Chinese Ambassador to the United States visited Music City U.S.A. recently as the guest of the Country Music Association on his first official visit outside Washington.

Members of CMA's planning and development committee, Joe Talbot, Irving Waugh, and chairman Frances Preston were instrumental in coordinating the ambassador's trip to Nashville, as part of the organization's overall development of a plan to take country music to China in the future.

Ambassador Chai Zemin, his wife Li Youfeng and four other Chinese diplomats arrived in Nashville Friday evening and attended a reception and dinner hosted by BMI vice president Frances Preston and president Ed Cramer. The dinner concluded with a special performance by Barbara Mandrell.

On Saturday morning, the ambassador attended a brunch at the Tennessee governor's mansion. In the absence of Governor Lamar

Alexander, Lt. Governor John Wilder acted as host along with Larry Gatlin and the Gatlin Brothers and Mark Bennett. Later, the Chinese group toured the Country Music Hall of Fame and Museum, where the ambassador was presented a written account of the history of country music translated into Chinese. Later, the entire party visited the Hermitage, home of Andrew Jackson, and was given a tour of CBS recording studios by manager Norm Anderson.

One of the highlights of the group's visit was attending of the Grand Ole Opry. Ambassador Zemin received a standing ovation at the Opry House when he was introduced by Roy Acuff. "It is a great honor for me to be at the Grand Ole Opry, the home of country music," Zemin said. "I feel immersed in the warmth of your friendship." Acuff presented a book about the Opry to the ambassador, and the ambassador gave Acuff a handpainted bam-

(Continued on page 62)

PICKS OF THE WEEK

SINGLE JOE SUN, "OUT OF YOUR MIND" (prod.: Brien Fisher) (writers: D. Knutson/B. Hill) (Welbeck, ASCAP/ATV, BMI) (3:38) Sun puts his soulful style on a down-to-earth love ballad with a slight touch of the blues. Lyrics are clever and straightforward, complemented nicely by producer Brien Fisher. Ovation 1137.

SLEEPER GEORGE HAMILTON IV, "FOREVER YOUNG" (prod.: Allen Reynolds) (writer: B. Dylan) (Warner Bros., ASCAP) (3:28). Hamilton re-enters the U.S. market, after several years in England, with a stirring song written by Bob Dylan. The mood is smooth and relaxed, with lyrics clear and out front. MCA 41149.

ALBUM "MICKEY GILLEY." The steady, mellow style makes the mood pleasant on the easy-moving country blues material included here as well as the faster paced honky tonk tunes. Gilley handles both with ease, settling into the lyrics and melody with a natural sound. Standouts: "Keep On Telling Me Lies" and "A Little Getting Used To." Epic 36201.



Entry Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

ge Boys — "Leavin' Louisiana In The
ad Daylight"

eed — "Sugarfoot Rag"

heppard — "I'll Be Coming Back For
e"

Sessions — "Honky Tonkin' "

Currently riding high with his duo disc with Charly McClain, Johnny Rodriguez now enters a solo in the competition. "What'll I Tell Virginia" has a strong early start at KSO, WTSO, KFDI, WBAM, KWKH, WPNX, KNIX, KMPS, KAYO, KRAK, KNEW, KLZ, WMZQ, WESC, KTTS, KSOP, WDEN, KRMD, WFAI, KVOO, WUNI, KERE, WIVK.

Wheeler draws interest to "Duel Under t WQQT, WSDS, KWMT, WPNX, WXCL, WWNC,

Souther continues to rack up play on y Lonely." In addition to the action mentioned at WMAQ (#18), KWJJ, WIRE, so has new reports in from WDAF (#28), WHN (#34).

Bobby Hood is picking up action on "It Takes One To Know One" at KFDI, WSLC, WSDS, WWVA, KERE, KRMD, KVOO, WFAI. Jerry Reed's version of the perennial "Sugarfoot Rag" playing at KBUC, KFDI, KRMD, WUNI, KVOO, KERE, WIVK, KGA, WDEN, WMNI, KRAM, KSO.

Ronnie Sessions is hitting the th "Honky Tonkin' " at KKYX, WWVA, KFDI, KBUC, WDEN, KERE, WFAI, KVOO, mer Elle Banham is showing well with "You A Love Song" at KERE, WHK, KVOO, rise, Don Cox's "Smooth Southern High- ing at KEEN, WWNC, KVOO.

Tom T. Hall "Saturday Morning Songs" shipped a special seasonal single to ons only featuring "Thanksgiving Is" tmas Is." Now reporting "Thanksgiving e WSUN and WDEN.

eller's "Go For The Night" going at KFDI, WDEN, KRMD, KMPS, KRAK, KD JW, WGTO, WSDS, WWNC, KSOP, KVOO, WPNX. ong: Kenny Rogers, The Kendalls, Gail urlie Rich.

lace shows action on "You've Still Got WFAI, KNIX, WQQT, WSDS, KSOP, KFDI, Mark Sexton shows up at WTMT, WSDS, "Don't Say No To Me Tonight."

SURE SHOTS

Gayle — "Your Old Cold Shoulder"

— "Out of Your Mind"

Sheppard — "I'll Be Coming Back For e"

ge Boys — "Leaving Louisiana In The ad Daylight"

LEFT FIELDERS

ehr — "Love Has Taken Its Time"

— "Holdin' On For Dear Love"

AREA ACTION

McCoy — "Carolina Morning" (WSLC)

Frazier — "Who Started the Loving" (OO, WCXI)

Young — "It's A Hurtin' Situation" (UC)

Parton, Wagoner Reach Settlement

■ NASHVILLE—Dolly Parton and Porter Wagoner have agreed to settle Wagoner's \$3 million lawsuit against Parton by dividing the businesses they have jointly operated for the past 12 years, according to a joint statement released by their attorneys. The out of court settlement also included the provision that the two "may release a duet album within the next year," the statement said.

Attorneys' Statement

Prepared by Stanley Chernau, Parton's attorney, and Tom White, Wagoner's attorney, the announcement states, "Attorneys for Porter Wagoner and Dolly Parton announced today (Nov. 14) that their clients have agreed to dismiss the current lawsuit filed by Wagoner and to equitably divide the assets of the businesses jointly operated by the parties

for 12 years. As part of an overall settlement of all outstanding matters, Wagoner and Miss Parton may release a duet album within the next year."

Parton owns 51 percent and Wagoner owns 49 percent of Owepar Publishing Co. which includes ownership of Fireside Recording Studio in Nashville. Wagoner filed suit against Parton last February seeking \$3 million for allegedly breaching long-term management and production contracts with him.

The attorneys said Wagoner and Parton are "still discussing whether they will work together on a new album or use masters that have already been recorded." The settlement was reached following meetings between Parton and Wagoner earlier last week, Chernau said.

Nashville Report

By RED O'DONNELL

■ Talk On the Row: Tree songwriter Red Lane bought a 1958 DC-8 and is converting it into a 2-story home. Red'll install a large desk in the cockpit on which he'll do his songwriting. Tentative name of the plane-house: "Red Air Lane."

Just in event you didn't read it in RW a month ago, the RCA duo of Jim Ed Brown and Helen Cornelius isn't breaking up, as has been rumored since midsummer . . . Charley Pride is cutting an album of Hank Williams' standards, titled "I Got A Lot of Hank in Me" . . . The Oak Ridge Boys are signed for a spot on NBC-TV's "The Jukebox Years," scheduled to air in mid-January. The Oaks will tape their segment Nov. 30 in Las Vegas.

It's only rock 'n' roll (despite the location of this column): A number of thoroughly competent rock and pop acts continue to work in Music City. Among them, David Olney and his X-Ray Band offer some of the freshest, hard-hitting sounds around. Olney currently plays weekends at luxurious Springwater (formerly Norma's) here, and he writes nearly all the stuff himself, ranging from a power pop styling to straight blues. On the slightly more melodious side is Michael Smotherman, who appeared at the Exit/In last week. Already well-proven as a songwriter, he is putting together an album (tracks in L.A., vocals in Nashville). His songs are recorded by country superstars (Waylon Jennings, Glen Campbell, et al.); his tastes run toward jazz and R&B and his sound is an accessible, eclectic blend of rock and pop. In yet another corner is hit songwriter Bob Morrison ("You Decorated My Life," "You'd Make An Angel Want To Cheat"), who is contemplating making a move as a pop artist, with encouragement from producer Larry Butler. Morrison has previously released several singles on Monument years back and says he would like to take another crack at it.

Hot off the wire: Presidential contender Joe Walsh has apparently survived his first straw vote. The day after Edward Kennedy announced his candidacy, he spoke at Vanderbilt University here. Not to be outdone, Walsh (along with his campaign committee, the Eagles) addressed assembled masses at nearby Middle Tennessee State University the same night. The turnout? Kennedy: 9,000. Walsh: 13,000. (One of Joe's campaign promises is to move the nation's capital to Nashville.) There is also a rumor circulating that Walsh will choose Ray Cooper (who appeared with Elton John the previous evening) as his vice president, if elected.

Meanwhile on back Music Row: Asked if he ever recorded a Thanksgiving-themed song, Faron Young quipped: "No, but I've recorded a few turkeys."

Conway Twitty, who owns chunk of stock in the Nashville Sounds Southern League baseball champs, currently is behind a campaign to build a local ball park for young amateurs, not pros . . . Fans of Lee Morgan (co-writer of "The King Is Gone," recorded by Ronnie McDowell) should bee-ware of a new single he just released on the Buzz label. The song is "Peashooter Special," and Morgan is the writer, producer, publisher, and artist.

Country Single Picks

COUNTRY SONG OF THE WEEK

THE OAK RIDGE BOYS—MCA 41154

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

Previously included on albums by Rodney Crowell and Emmylou Harris, this tune is given a rousing treatment by the Oaks here. Harmonies are backed by a fiddle and a strong rhythm section to create a strong sound.

CRYSTAL GAYLE—United Artists X1329-Y

YOUR OLD COLD SHOULDER (prod.: Allen Reynolds) (writer: R. Leigh) (United Artists, ASCAP) (2:17)

Crystal does a sad love ballad here with her sweet, expressive style. Production is relatively light this time with simple arrangements and out-front vocals.

ZELLA LEHR—RCA PB-11754

LOVE HAS TAKEN ITS TIME (prod.: Pat Carter) (writers: D. Keen/J. Pritchard/R. Brooks) (Tree, BMI/Cross Keys, ASCAP) (2:47)

Lehr takes on an upbeat, pop-flavored tune with plenty of enthusiasm and expression. Strong and steady drums and bass keep momentum strong as guitars, keyboards and strings back up vocals.

T. G. SHEPPARD—Warner/Curb 49110

I'LL BE COMING BACK FOR MORE (prod.: Buddy Killen) (writers: C. Putman/S. Whipple) (Tree, BMI) (2:52)

Beginning with a recitation, Sheppard goes into a stirring love song with a strong chorus which soars with strings and a steady rhythm. His last single went to number one, and this one could do the same.

MARGO SMITH—Warner Bros. 49109

THE SHUFFLE SONG (prod.: Norro Wilson) (writers: M. Smith/N.D. Wilson/M. David) (Galamar/Al Gallico/Dusty Roads, BMI/Mack David, ASCAP) (3:29)

Down-home moods and country music is the subject of Smith's latest single. Fiddles and steel guitars keep the mood authentic and sincere, effectively highlighting the lyrics.

CBS Remodels Studio A

■ NASHVILLE—CBS Studios here unveiled new sound equipment and its newly redesigned Studio A at an open house Nov. 13. Hosting the open house was Norm Anderson, manager of the Nashville facility, along with Cal Roberts, senior vice president operations marketing; Tom Van Gessel, vice president of Columbia Record Productions; and Roy Friedman, director of studio operations.

The new equipment includes an automated 32-track Sphere Eclipse C console, equipped with model 920 super graphic equalizers, 910 graphics in the echo returns, 40 inputs with VCA to monitor switching, VU peak level beam displays with quad mix VU meter pod and Allison Research 65K, 48 function programmer. Monitors have been changed to Urei 813 time aligned speakers.

According to Anderson, future plans include digital recording capability, a new console and extensive remodeling for Studio B, one of Nashville's first recording studios.

Chinese Ambassador Visits Nashville

(Continued from page 60)

boo scroll.

Ambassador Chai was particularly taken by the performance of Stoney Mountain Cloggers and went backstage after the performance to meet them and other performers. At a dinner later that night, in honor of the Chinese delegation, country comedienne Minnie Pearl invited the ambassador to join her in an old fashioned country square dance.

Half Hosts Brunch

On Sunday the ambassador was the guest of honor at a brunch at

the home of Tom T. Hall where Hall presented him with a recording of his band's country version of "The East Is Red," a Chinese national song. Johnny Cash later presented ambassador Chai with his own personal guitar as a memento of the trip to Nashville. Country artists Jim and Jesse, Jimmy C. Newman, as well as Hall and Cash performed at the brunch.

"I came to Nashville to find out more about America's culture," Zemin said. "Country music is not

only famous here, but internationally as well. It reflects the lives of American people and is also the music of the working class of the world."

Gifts

During their stay in Nashville, the Chinese delegation was presented with a variety of gifts including an antique silver engraved box from CMA. In return, country music representatives received hand painted bamboo scrolls, silk scarves, and small hand-decorated oriental boxes.



While in Nashville, members of the Chinese delegation were treated to a sampling of country music and southern hospitality. Chinese Ambassador Chai Zemin, on several stops in his tour of Music City, is shown being introduced to the country music industry by Barbara Mandrell, Irving Waugh, Frances Preston, Joe Talbot, Jo Walker, and Johnny Cash.

Country Album Picks

HEART OF THE MATTER

THE KENDALLS—Ovation 1746

Royce and Jeannie slow down a bit, settling into several softer love songs, and the result is one of their best albums yet. Backed by harmonies from Royce, Jeannie proves herself quite effective with material like "I'm Already Blue," "I Don't Do Like That No More" and the title cut.

EVERYBODY'S GOT A FAMILY—MEET MINE

JOHNNY PAYCHECK—Epic JE 36200

Paycheck is a master of the honky-tonk sound, as this LP demonstrates, with an honest, straightforward approach. Material included is upbeat, done in Paycheck's classic style, especially "Fifteen Beers" and "Low Class Reunion."

NOBODY BUT YOU

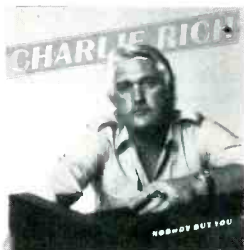
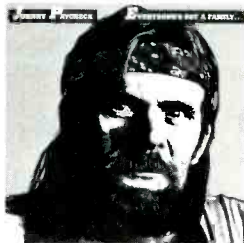
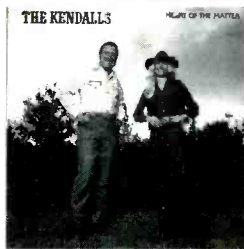
CHARLIE RICH—United Artists LT-998

Rich keeps the mood soft and romantic for the most part with an easy, mellow style. Produced by Larry Butler, Rich and his piano are backed by plenty of strings and background vocalists to keep the flow smooth. Standouts: "Love Is A Cold Wind," "The Heart" and the title cut.

JUST MARGO

MARGO SMITH—Warner Bros. BSK 3388

Refining her style with a more polished sound, Smith includes some well-crafted love ballads here as well as several bright, uptempo tunes. She breaks new ground here and shows versatility with cuts ranging from the reflective "How Much Of A Fool Can A Woman Be" to the livelier "I Threw It All Away."

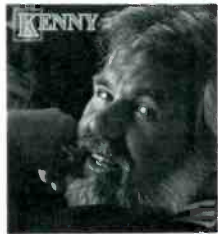


Record World Country Albums



er, (Distributing Label)

ROGERS
Artists LWAK 979
ek)



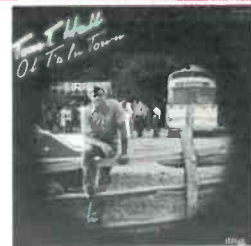
WKS. ON
CHART

BLER KENNY ROGERS/United Artists LA 834 H	50
T HITS WAYLON JENNINGS/RCA AHL1 3378	30
MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	9
AHEAD LARRY GATLIN/Columbia JC 36250	7
AYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	4
ES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493	2
RS OF GOLD KENNY ROGERS/United Artists LA 835 H	97
ELSON SINGS KRISTOFFERSON/Columbia JC 36188	2
P IT THAT WAY ANNE MURRAY/Capitol ST 11743	93
CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	4
MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751	29
EDDIE RABBITT/Elektra 6E 235	3
T WILLIE NELSON/Columbia KC 35305	81
R THE RECORD BARBARA MANDRELL/MCA 3165	11
R THE ROAD WILLIE NELSON & LEON RUSSELL/Columbia KC2 36064	23
KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	33
RIDGE BOYS HAVE ARRIVED/MCA AY 1135	34
OD OL' BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202	7
E EDDIE RABBITT/Elektra 6E 181	26
T DON WILLIAMS/MCA 3192	2
RONNIE MILSAP/RCA AHL1 3346	24
' BENT AND HELL BOUND HANK WILLIAMS, JR./Elektra/Curb 6E 237	2
ND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	52
ID OF FEELING ANNE MURRAY/Capitol SW 11849	41
O JIMMY BUFFETT/MCA 5102	11
DREAM CRYSTAL GAYLE/United Artists LA 858 H	74
GATLIN'S GREATEST HITS/Monument MG 7628	54
BARBARA MANDRELL/MCA AY 1119	42
THE STATLER BROTHERS/Mercury SRM 1 1037	199
JOHN CONLEE/MCA 3174	10
T OF DON WILLIAMS, VOL. II/MCA 3096	27
OME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	111
INTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	29
VELY T. G. SHEPPARD/Warner Bros. BSK 3353	16
ROUGH THE HEART JENNIFER WARNES/Arista AB 4217	13
TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	27
BARBARA MANDRELL/MCA AY 1088	58

39	40	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	109
40	43	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016	32
41	41	OUR MEMORIES OF ELVIS, VOL. II ELVIS PRESLEY/RCA AQL1 3448	15
42	39	GOLDEN TEARS/STAY WITH ME DAVE & SUGAR/RCA AHL1 3360	12
43	38	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	85
44	28	A RUSTY OLD HALO HOYT AXTON/Jeremiah JH 5000	18
45	53	ME AND PEPPER MEL TILLIS/Elektra 6E 236	2
46	52	MY VERY SPECIAL GUESTS GEORGE JONES/Epic JE 35544	2
47	46	GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361	23
48	48	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105	54
49	44	THE LEGEND AND THE LEGACY, VOL. I ERNEST TUBB/Cachet CL 3001	17
50	60	DIAMOND DUET CONWAY TWITTY & LORETTA LYNN/MCA 3190	2
51	42	SHOULD I COME HOME GENE WATSON/Capitol ST 11947	7
52	49	EXPRESSIONS DON WILLIAMS/MCA AY 1069	63

CHARTMAKER OF THE WEEK

53 — OL' T'S IN TOWN
TOM T. HALL
RCA AHL1 3495



54	57	JERRY CLOWER'S GREATEST HITS/MCA 3092	10
55	59	HIGHWAYMAN GLEN CAMPBELL/Capitol SOO 12008	4
56	47	THE VERY BEST OF LORETTA AND CONWAY LORETTA LYNN & CONWAY TWITTY/MCA 3164	17
57	55	JUST FOR YOU DONNA FARGO/Warner Bros. BSK 3377	3
58	56	THE TWO AND ONLY THE BELLAMY BROTHERS/Warner/Curb BSK 3347	20
59	62	ONE OF A KIND MOE BANDY/Columbia JC 36228	2
60	50	BANDED TOGETHER VARIOUS ARTISTS/Epic JE 36177	4
61	64	ROCKIN' YOU EASY, LOVIN' YOU SLOW RONNIE McDOWELL/Epic JE 36142	15
62	65	LET THE NIGHT BEGIN JOHN WESLEY RYLES/MCA 3183	5
63	72	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	95
64	68	TAKE HEART JUICE NEWTON/Capitol ST 12000	5
65	—	PRETTY PAPER WILLIE NELSON/Columbia JC 36189	1
66	75	CROSS WINDS CONWAY TWITTY/MCA 3086	25
67	58	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	9
68	—	TEAR ME APART TANYA TUCKER/MCA 5106	1
69	61	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL1 3441	15
70	70	ONLY LOVE CAN BREAK A HEART KENNY DALE/Capitol ST 12001	6
71	74	JERRY REED LIVE/RCA AHL1 3453	13
72	73	SILVER JOHNNY CASH/Columbia KC 36086	13
73	54	MR. ENTERTAINER MEL TILLIS/MCA 3167	17
74	69	DON'T LET ME CROSS OVER JIM REEVES/RCA AHL1 3454	9
75	63	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	198

Oriented Country (Continued from page 60)

(with Emmylou Hight Life" (with gs) are all very possibilities, in our strongest audience album release "The Legend and Cachet Records, cept, if not intent, nes. Legal prob-single releases with permission artists and their

abels, except in the case of a duet with Jennings. The George Jones album concept is to expose Jones and his music to a wider audience, the fans of the artists who perform with him, according to Sherrill. "He is these artists' favorite country singer," he explained, "but he may never reach the people they'll reach, but he will help them and they will help him."

The Ernest Tubb album is more of a tribute to one of the pioneers

of country music by some of country music's biggest stars, in celebration of his 65th birthday, according to Pete Drake, who produced the album. In putting the project together, Drake over-dubbed vocal and instrumental tracks of the various artists onto a master already cut by Tubb and surprised him with it after the mixing.

The result of the album cut promotion concept showing up in album sales remains to be

seen. "To release a single off an album just for the sake of releasing a single is not the answer," says Casey. "It's not the answer for any album. Stiff singles or mediocre mid-chart singles do not breed hit albums. For that reason we're promoting that entire George Jones album as a single, and we're keeping track of the response on individual cuts, so we can act accordingly with our sales people in the individual markets."



Record World Country Singles

NOVEMBER 24, 1979

TITLE, ARTIST, Label, Number
NOV. 24 NOV. 17

WKS. ON CHART

1	2	COME WITH ME WAYLON JENNINGS RCA 11723		10
2	5	BROKEN HEARTED ME ANNE MURRAY/Capitol 4773		9
3	1	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087		13
4	4	SHOULD I COME HOME (OR SHOULD I GO CRAZY) GENE WATSON/Capitol 4772		11
5	8	BLIND IN LOVE MEL TILLIS/Elektra 46536		9
6	9	I CHEATED ME RIGHT OUT OF YOU MOE BANDY/ Columbia 1 11090		8
7	7	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. 49056		10
8	12	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 46535		8
9	10	THE LADY IN THE BLUE MERCEDES JOHNNY DUNCAN/ Columbia 1 11097		10
10	6	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE MERLE HAGGARD/MCA 41112		11
11	16	I'VE GOT A PICTURE OF US IN MY MIND LORETTA LYNN/ MCA 41129		7
12	13	YOU SHOW ME YOUR HEART (AND I'LL SHOW YOU MINE) TOM T. HALL/RCA 11713		9
13	14	YOU'RE MY KIND OF WOMAN JACKY WARD/Mercury 57004		10
14	21	HAPPY BIRTHDAY DARLIN' CONWAY TWITTY/MCA 41135		5
15	18	SAY YOU LOVE ME STEPHANIE WINSLOW/Warner/Curb 49074		9
16	20	MY WORLD BEGINS AND ENDS WITH YOU DAVE & SUGAR/ RCA 11749		6
17	22	A RUSTY OLD HALO HOYT AXTON/Jeremiah 1001		8
18	25	MISSIN' YOU CHARLEY PRIDE/RCA 11751		4
19	19	SWEET DREAMS REBA McENTIRE/Mercury 57003		10
20	23	MISSISSIPPI CHARLIE DANIELS BAND/Epic 9 50768		8
21	24	TELL ME WHAT IT'S LIKE BRENDA LEE/MCA 41130		6
22	3	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315		11
23	29	CRAZY BLUE EYES LACY J. DALTON/Columbia 1 11107		8
24	31	NOTHING AS ORIGINAL AS YOU STATLER BROTHERS/ Mercury 57007		5
25	26	ALWAYS ON MY MIND JOHN WESLEY RYLES/MCA 41124		7
26	34	POUR ME ANOTHER TEQUILA EDDIE RABBITT/Elektra 46558		4
27	27	STRANDED ON A DEAD END STREET ETC BAND/Warner Bros. 49072		8
28	30	THE ONE THING MY LADY NEVER PUTS INTO WORDS MEL STREET/Sunset 100		8
29	33	I HATE THE WAY I LOVE IT JOHNNY RODRIGUEZ & CHARLY McCLAIN/Epic 9 50791		6
30	32	BUENOS DIAS ARGENTINA MARTY ROBBINS/Columbia 1 11102		7
31	37	HELP ME MAKE IT THROUGH THE NIGHT WILLIE NELSON/ Columbia 1 11126		3
32	38	OH, HOW I MISS YOU TONIGHT JIM REEVES/RCA 11737		4
33	36	LOVIN' STARTS WHERE FRIENDSHIP ENDS MEL McDANIEL/ Capitol 4748		6
34	39	YOU PICK ME UP (AND PUT ME DOWN) DOTTIE WEST/ United Artists 1324		6
35	42	SHARING KENNY DALE/Capitol 4788		4
36	43	YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL CONWAY TWITTY & LORETTA LYNN/MCA 41141		3
37	41	SEA OF HEARTBREAK LYNN ANDERSON/Columbia 1 11104		7
38	40	WALKIN' THE FLOOR OVER YOU ERNEST TUBB & FRIENDS/ Cachet 4 4507		7
39	44	I WANNA COME OVER ALABAMA/MDJ 4906		7
40	52	HOLDING THE BAG MOE & JOE/Columbia 1 11147		2
41	55	YOU'D MAKE AN ANGEL WANT TO CHEAT THE KENDALLS/ Ovation 1136		2
42	47	YOU DON'T MISS A THING SYLVIA/RCA 11735		7
43	48	YOUR LYING BLUE EYES JOHN ANDERSON/Warner Bros. 49090		4
44	49	LAY BACK IN THE ARMS OF SOMEONE RANDY BARLOW/ Republic 049		4
45	51	I DON'T WANT TO LOSE YOU CON HUNLEY/Warner Bros. 49090		4
46	53	RAINY DAYS AND STORMY NIGHTS BILLIE JO SPEARS/ United Artists 1326		3

47	74	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327		2
48	60	I WISH I WAS CRAZY AGAIN JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742		2
49	11	ALL THE GOLD IN CALIFORNIA LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11066		14
50	57	YOU'RE THE PART OF ME JIM ED BROWN/RCA 11742		5
51	61	BUT LOVE ME JANIE FRICKE/Columbia 1 11139		3
52	59	SMOOTH SAILIN' JIM WEATHERLY/Elektra 46547		4
53	15	YOU'RE A PART OF ME CHARLY McCLAIN/Epic 9 50759		11
54	86	BLUE HEARTACHE GAIL DAVIES/Warner Bros. 49108		2
55	62	TILL I STOP SHAKING BILLY "CRASH" CRADDOCK/Capitol 4792		3
56	63	WHEN I'M GONE DOTTSY/RCA 11743		3
57	64	SARAH'S EYES VERN GOSDIN/Elektra 46550		4
58	65	DO IT IN A HEARTBEAT CARLENE CARTER/Warner Bros. 49083		5
59	66	A LITTLE GETTING USED TO MICKEY GILLEY/Epic 9 50801		2
60	67	UNTIL TONIGHT JUICE NEWTON/Capitol 4793		3
61	73	THIS MUST BE MY SHIP CAROL CHASE/Casablanca West 4501		2
62	69	EVERYBODY'S SOMEBODY'S FOOL DEBBY BOONE/ Warner/Curb 49107		2
63	68	PREACHER BERRY DONNA FARGO/Warner Bros. 49093		2
64	45	I'LL SAY IT'S TRUE/COCAINE BLUES JOHNNY CASH/ Columbia 1 11103		6
65	17	PUT YOUR CLOTHES BACK ON JOE STAMPLEY/Epic 9 50754		13
66	72	FORGET ME NOT STEVE WARINER/RCA 11658		3
67	88	IF I EVER HAD TO SAY GOODBYE TO YOU EDDY ARNOLD/ RCA 11752		2
68	81	WE LOVE EACH OTHER LOUISE MANDRELL & R. C. BANNON/Epic 9 50789		2

CHARTMAKER OF THE WEEK

69 — **YOU'RE GONNA LOVE YOURSELF
IN THE MORNING**
CHARLIE RICH
United Artists 1325

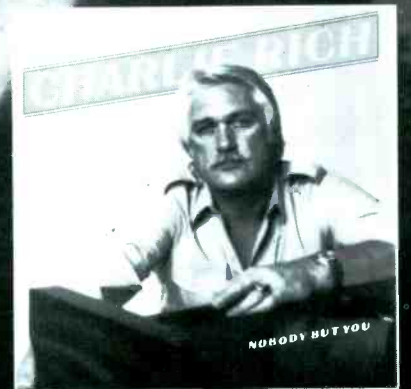


70	83	AIN'T NO WAY TO MAKE A BAD LOVE GROW JOHNNY RUSSELL/Mercury 57008		2
71	82	FADIN' RENEGADE TOMMY OVERSTREET/Elektra 46564		2
72	28	WINNERS AND LOSERS R. C. BANNON/Columbia 1 11081		10
73	50	LONELY TOGETHER DIANA ELEKTRA 46539		7
74	—	BACK TO BACK JEANNE PRUETT/IBC 0005		1
75	—	MISTY MORNING RAIN RAY PRICE/Monument 290		1
76	—	MY PRAYER GLEN CAMPBELL/Capitol 4799		1
77	35	NO MEMORIES HANGIN' AROUND ROSANNE CASH WITH BOBBY BARE/Columbia 1 11045		13
78	46	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE DOLLY PARTON/RCA 11705		13
79	58	DREAM ON OAK RIDGE BOYS/MCA 41078		15
80	54	I'D RATHER GO ON HURTIN' JOE SUN/Ovation 1127		11
81	89	HERE'S TO ALL THE TOO HARD WORKING HUSBANDS (IN THE WORLD) DAVID HOUSTON/Derrick 127		2
82	90	DON'T TOUCH ME KELLY WARREN & JERRY NAYLOR/ Jeremiah 1002		2
83	87	I AIN'T NO FOOL BIG AL DOWNING/Warner Bros. 8787		2
84	84	IN OUR ROOM ROY HEAD/Elektra 46549		3
85	85	WHAT'S A LITTLE LOVE BETWEEN FRIENDS BILLY BURNETTE/ Polydor 2024		4
86	75	YOU BETTER MOVE ON TOMMY ROE/Warner/Curb 49085		5
87	77	BEFORE MY TIME JOHN CONLEE/MCA 41072		16
88	—	WHAT'LL I TELL VIRGINIA JOHNNY RODRIGUEZ/Epic 9 50808		1
89	—	GO FOR THE NIGHT FREDDY WELLER/Columbia 1 11149		1
90	—	IT STARTED WITH A SMILE HELEN CORNELIUS/RCA 11753		1
91	79	CRAZY ARMS WILLIE NELSON/RCA 11673		15
92	56	SAIL ON TOM GRANT/Republic 045		12
93	—	RODLE-O-DEO-HOME ARNIE RUE/NSD 32		1
94	94	BETTER LOVE NEXT TIME DR. HOOK/Capitol 4785		3
95	76	I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY RAZZY BAILEY/RCA 11682		15
96	92	HE'S AN OLD ROCK 'N' ROLLER DICKEY LEE/Mercury 57005		4
97	97	I'M COMPLETELY SATISFIED WITH YOU LORRIE & GEORGE MORGAN/4-Star 1040		2
98	71	FIRST THING EACH MORNING CLIFF COCHRAN/RCA 11711		10
99	70	LET'S TAKE THE TIME TO FALL IN LOVE AGAIN JIM CHESNUT/MCA/Hickory/Curb 41106		11
100	78	(STAY AWAY FROM) THE COCAINE TRAIN JOHNNY PAYCHECK/Epic 9 50777		7

HARLIE RICH

NOBODY BUT YOU

LT-998



INCLUDES THE SINGLE
"YOU'RE GONNA
LOVE YOURSELF
IN THE MORNING"
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