

Record World

JANUARY 26, 1980 \$2.50



Donna Summer

Hits of the Week

SINGLES

MICHAEL JOHNSON, "THE VERY FIRST TIME" (prod. by Maher-Gibson) (writer: Goodrum) (Chappell & Co./Sailmaker, ASCAP) (3:04). Johnson reached the top 25 with his "This Night Won't Last Forever" and this successor sounds just as strong. A delightful P/A spin. EMI-America 8031.



RICK JAMES, "COME INTO MY LIFE" (prod. by James) (writer: James) (Jobete / Stone City, ASCAP) (3:05). A massive bass plows fertile dance rhythms while James' cool vocals shout and scat with the female chorus. A strong BOS contender with pop appeal. Gordy 7177 (Motown).



FELIX CAVALIERE, "ONLY A LONELY HEART SEES" (prod. by Cavaliere) (writers: Cavaliere-Tran) (KI, ASCAP) (3:41). With this love ballad from his "Castles In The Air" LP, Cavaliere recaptures much of the magic that characterized his earlier work with the Rascals. Epic 9-50829.



THE J. GEILS BAND, "COME BACK" (prod. by Justman) (writers: Wolf-Justman) (Center City, ASCAP) (3:32). This first release from the new "Love Stinks" LP has an exciting dance beat that's certain to get widespread airplay. Vocals & surging keyboards are tops. EMI-America 8032.



SLEEPERS

THE MARK TANNER BAND, "HOLD YOUR HEAD UP" (prod. by Mollin) (writers: Argent-White) (Mainstay, BMI) (3:59). Tanner sticks close to Argent's top 5, '72 original with the pounding rhythm, roaring guitars & sharp keyboard melody line. From his "Temptation" LP. Elektra 46589.



MI-SEX, "COMPUTER GAMES" (prod. by Dawkins) (writers: Gilpin-Stanton-Burns) (Blackwood, BMI) (3:51). Electronic dance music continues to thrive and this latest offering shows why. An irresistible keyboard riff & quirky vocals spell hit for clubs and any radio format. Epic 9-50820.



AIR SUPPLY, "LOST IN LOVE" (prod. by Porter-Chertoff) (writer: Russell) (Arista / BRM, ASCAP) (3:44). The Australian quintet makes its American debut with this willowy ballad. The soft vocals and smooth flow are well-suited for soft-rock fans and A/C-pop. Arista 0479.



CHISHOLM & SPENCE, "YOUR LAST LETTER" (prod. by Chisholm-Spence) (writer: Spence) (April, ASCAP) (3:57). This Scottish duo makes an auspicious debut with the first single from their self-named LP. Impassioned lead vocals swell into a full harmony chorus. Columbia 1-11191.

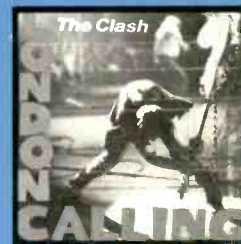


ALBUMS

RUSH, "PERMANENT WAVE." This Canadian collective has garnered gold and platinum on their earlier releases and this new LP in the same heavy rock, yet intricately arranged, style is geared to do the same. "The Spirit of Radio" is the prime cut. Mercury SRM-1-4001 (8.98).



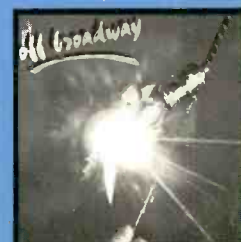
THE CLASH, "LONDON CALLING." The Clash has been known as one of the most raucous, and successful, bands in new rock and so this double album set may come as quite a surprise. They've broadened their melodies considerably while retaining the arrogant energies of past efforts. Epic E2 36328 (9.98).



"THE UNDERTONES." Ireland is showing itself as fertile ground for new rock bands and this latest LP release from that country is one of the best yet. The rhythms are quirky yet totally accessible, keyed by the pop cut "Here Comes the Summer." This is a group to watch. Sire SRK 6081 (WB) (8.98).



OFF BROADWAY usa, "ON." Tom Werman produced the debut disc for this band and the music here will invite some comparisons with Cheap Trick. The material is pop/rock with the opener, "Stay In Time," sounding like the single. One of the strongest debuts thus far in '80. Atlantic SD 19263 (7.98).



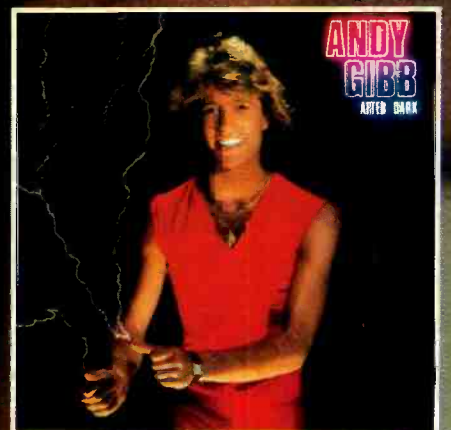
Andy Gibb

"D E S I R E"

RS-1G19

**THE LONG
AWAITED
NEW SINGLE
FROM HIS
FORTHCOMING
NEW ALBUM
"AFTER
DARK"**

RS-1-3043



PRODUCED BY BARRY GIBB, KARL RICHARDSON AND ALBHY GALUTEN

For Karlbhy Productions, Barry Gibb Productions By Arrangement With The Robert Stigwood Organisation



Records, Inc.

Record World



JANUARY 26, 1980

NARM, RIAA Set Anti-Crime Hotline

■ NEW YORK—Joint action to deter the counterfeiting of recordings was initiated last week by RIAA and NARM with the establishment of a national toll-free "800" telephone number to report crimes. Industry-wide use of the 800/223-2328 number will be encouraged by both organizations to communicate offers to sell counterfeit discs and tapes as well as locations of retail sellers. Reports of counterfeit manufacturers or printers of counterfeit graphics also will be sought.

The RIAA/NARM program, first announced at regional meetings last November, is kicked off by full-page trade ads detailing the toll-free telephone plan, under the heading, "To Phone a Crime, You Need No Dime." The number links to RIAA's Antipiracy Intelligence Bureau, where investigators and attorneys will speed information flow to the FBI or other appropriate enforcement agencies.

(Continued on page 37)

Promoters Battle Over D.C. Club

By BILL HOLLAND

■ WASHINGTON — A major battle between one of the country's largest concert promoters and a smaller independent company has been raging here for almost two weeks.

The dispute involves a legal challenge to the January 11 sale of the 500-seat Bayou nightclub to Cellar Door Productions, the dominant concert promotion firm in the Washington area and one of the largest in the nation, pro-

(Continued on page 38)

Arista, Pickwick Sign Distribution Pact; Deal May Set Standard for Independents

By MARC KIRKEBY

■ NEW YORK — In a deal that may set the tone for future relationships between record labels and independent distributors, Arista Records and Pickwick International last week signed a two-year distribution contract covering existing Pickwick-Arista territories.

The contract, a long-term project of Elliot Goldman, Arista's executive vice president and general manager, gives the record company specific, market-by-market guarantees concerning Pickwick's handling of Arista product in exchange for Arista's promise to keep it. In line with Pickwick distributors in the markets covered for at least two years. Thereafter, the contract will automatically be renewed for another two years unless one party notifies the other of a desire to change it six months before its expiration.

The markets involved are California, Texas, Georgia, Florida, Tennessee, Minnesota, Oklahoma, Alabama, Nevada, North and South Dakota, Iowa, and portions of Wisconsin, Nebraska, South Carolina, Mississippi, Arkansas and Louisiana.

The pact does not immediately affect Arista's other distributors, although Goldman said he plans to pursue similar agreements with them. "I wanted to establish the basic patterns," he said, "and Pickwick being our distributor in so many areas, I felt it would make most sense to do it with them first."

Arista is involved in discussions with Pickwick for the handling of Arista product in the state of Washington as well.

Goldman said he believed that another leading independent label, Chrysalis, was also near a similar contractual agreement

with Pickwick. Pickwick executive VP David Ehlen confirmed that negotiations were going on with other labels, but he would not specify them. Chrysalis executives would not comment.

The Arista-Pickwick agreement stems from Goldman's keynote address at last year's National Association of Recording Merchandisers convention, when he asserted that independent distributors would have to expand their services and improve their performance to labels in order to survive, and that distributors had a right to expect contractual commitments from labels in return.

Goldman made particular note in his speech of the need for special incentive programs, with variable payment schedules, for records by new and developing artists. While he would not divulge details of the deal with Pickwick, he did say, "We've tried to write into this agreement a sort of flexible approach to new releases."

Arista's recently-acquired new parent company, Ariola Records of Germany, was not involved in the Pickwick negotiations, Goldman said, although Ariola executives were aware that he was pur-

(Continued on page 37)

CES Meet Stresses Closer Ties Between Video and Audio Software

By SAM SUTHERLAND

■ LAS VEGAS — The market gap between the traditional record and tape retail trade and the burgeoning home video field narrowed further during this year's International Winter Consumer Electronics Show, as the largest contingent ever of music manufacturers, retailers and distributors investigated the exhibits and seminars offered at this four-day gathering.

Apart from the greater numbers of major retail and distribution

firms already handling video software (RW, January 19, 1980), such as Integrity Entertainment, Sam Goody, Music Plus, Spec's and others, a number of smaller companies and several chains, both regional and national, reportedly tested the waters by sending reps to screen the latest developments in video hardware and software.

Also aboard were several independent marketing and promotion firms normally involved in record and tape business, but now evaluating the prospects for prerecorded video projects as that field grows from high-end

(Continued on page 38)

EMI Shuts Down Licensed Label Div.

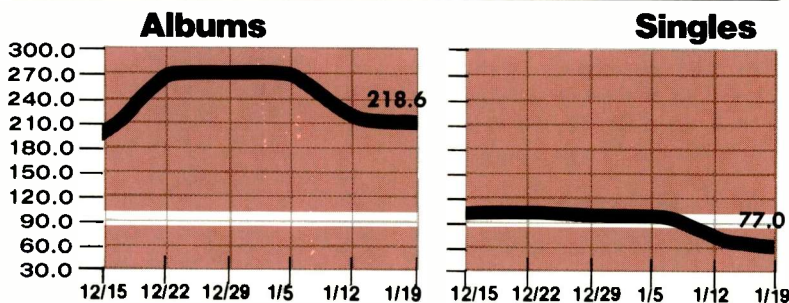
By VAL FALLOON

■ LONDON—EMI Records is to close down its Licensed Repertoire Division effective February 1, the company announced last week.

Eight of the EMI-distributed labels will transfer to Liberty/United Artists (U.K.), though the Island and Chiswick labels will

(Continued on page 37)

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.

14th Annual MIDEM Opens in Cannes

■ CANNES — The 14th annual MIDEM opened here last Friday (8) with a reported attendance of 5600 music business representatives representing 1350 firms from 50 countries. Approximately 13 percent of companies registered are attending MIDEM for the first time.

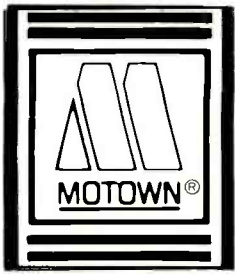
In order to accommodate the increased demands for display space at the meet, a new level for some 100 units was con-

structed this year between the Palais des Festival and the Malmaison. The Cannes Casino was demolished over the past year to make way for the new Palais set for opening in 1982.

MIDEM '80 was officially opened with a cocktail party hosted by commissaire general Bernard Chevry at the Palm Beach Casino. It was immediately followed by a Reggae Gala

(Continued on page 22)

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■ **Part II.** The story of Motown Records—from its Detroit origins to its multimedia Hollywood present—is told in this week's RW, largely through the recollections of the people who have made Motown what it is. The special section also includes a sampling of Motown memorabilia and some predictions for the future.



■ **Page 14.** In the first of a two-part Dialogue, three of the leaders of Musicians United for Safe Energy (MUSE), John Hall, Bonnie Raitt and Graham Nash, talk about the genesis of the anti-nuclear movement and the events that led up to last September's precedent-setting concerts at Madison Square Garden.

departments

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Powerhouse Picks

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

Donna Summer (Casablanca) "On The Radio."

What began as a very strong album cut in certain markets is now a single of national importance. It has attained top-five status in several markets while major adds are quickly filling in the gaps.

Anne Murray (Capitol) "Daydream Believer."

A solid combination of adds and chart jumps links up with a significant growth in sales. A/C and country radio activity also saw gains this week.

RCA Names Chudnoff Marketing Vice Pres.

■ **NEW YORK** — Jack Chudnoff has been promoted to the position of division vice president, marketing, RCA Records, it was announced by Bob Fead, division vice president, RCA Records-U.S.A., to whom he will report.

Chudnoff, who will now have full responsibility for the direction and administration of the marketing function at the record division, will announce his staff shortly.



Jack Chudnoff

Chudnoff joined RCA Records six years ago, as director, creative services. Two years ago, in January, 1978, he was appointed division vice president, creative services. In August, 1979, he was assigned additional administrative duties and began supervising budgets and financial outlays for the marketing activity.

Prior to joining RCA Records, Chudnoff served as director creative services for the GRT Record Group and was, for 12 years, manager of graphic arts for Decca/MCA Records.

Abcco Reports Loss

■ **NEW YORK**—Abcco Industries Inc. last week reported revenues of \$8,106,185 and a net loss of \$99,585 for the fiscal year ended September 30, 1979. The company's net loss per share was \$.07.

For the previous year Abcco had reported revenues of \$16,319,528 and a net profit of \$44,208, or \$.03 per share. The company's biggest revenue producer that year was the film "The Greek Tycoon."

For the fourth quarter ended September 30, Abcco's revenues were \$2,311,647 and its net loss \$9,428 or \$.01 per share. In the same period in the previous year Abcco took in \$10,072,250 and lost \$176,571 or \$.13 per share.

MCA N.Y. Relocates

■ **NEW YORK**—As of January 14, MCA Records, Inc. has moved from its offices from 445 Park Avenue to new quarters at 10 East 53rd Street.

MCA's new phone number is (212) 888-9700.

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VOL. 36, NO. 1696



Linda Ronstadt

How do I make you
From her new album Mad Love

b/w
Rambler gambler

Asylum Records  E-46602

Produced by Peter Asher • Recorded by Val Garay

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Pacific Storms Slow Retail Traffic

By SAM SUTHERLAND

■ LOS ANGELES — Sales levels in key Pacific Northwest markets were returning to normal last week in the wake of a stubborn winter storm system that had paralyzed trade and forced store closings for as much as four days in some areas.

Although most retailers reported weekend sales showing a recovery in volume, the barrage of consecutive storms that racked much of the Pacific region dumped record snowfalls, heavy rains and, in some areas, high winds from the Canadian border to Southern California. The leading edge of that system first impacted on U. S. markets on or around January 7, with as many as six separate storms consecutively passing through Oregon, Washington and California markets.

An RW survey of retailers indicates relatively little effect on most Californian locations in major urban sites. But farther north, where normally temperate cities including Seattle, Portland and their metropolitan areas routinely face wet winters, abnormal snowfalls wiped out over half the week's usual traffic.

In those areas, sales estimates showed stores turning as little as one percent or less of their usual volume, with other outlets in less heavily hit areas still finishing the week with less than 50 percent of expected sales in many cases.

Northern and Central California also weathered heavy rainfall, with serious flooding in Sacra-

MCA Names Cook VP, Worldwide Bus. Affairs

■ LOS ANGELES—Lou Cook has been named vice president of worldwide business affairs for MCA Records, according to Bob Siner, president of the label.



Lou Cook

Cook, who has most recently been vice president of international for the record company, will oversee both foreign and domestic business affairs. He shall continue to be responsible for MCA Records' international business and for Miller International of Hamburg, West Germany.

mento impeding consumer movement there. Most major retail areas in this region reported little or no effect on trade, though.

In Seattle and Portland, the effect was devastating. At Tower Records' main Seattle location, store manager Greg Hetrick noted, "We were closed completely one day, and the next day we did a whopping \$100 in business, which is less than one percent of our usual sales." Tower's other three Seattle sites did stay open throughout the mid-week peak of the storms, but all four locations were forced to close early over several days.

Jay Conklin, manager of a Eucalyptus Records outlet in that market, echoed that predicament. "The bottom just fell out," said Conklin of sales during the four worst days of the blizzard. "Down here at the center area, we were looking at 13 or 14 inches of snow right outside the store, which is practically unheard of in this area."

Compounding the snow were intermittent rain and ice. "It took about four days for the business to come back after the melt-off," said Conklin.

Meanwhile, a spokesman at Eucalyptus' headquarters in Northern California noted that the chain was forced to close down its northern warehousing facility as well, and Eucalyptus president Paul Pennington added that one area retailer rang up a grand total of \$12 on the worst day — compared with a usual daily turnover of \$2,000.

The extent of damage to sales tallies varied with size and location, however. Smaller outlets relying on local clientele apparently fared somewhat better than bigger superstore locations that normally draw from wider environs for customer traffic, ac-

ording to several sources.

Noted Herb Levy, manager of Discount Records' Seattle outlet, "Our operation was curtailed, as with business, but on the weekend business picked up quite a bit. Our Friday and Saturday business helped clean things up a bit." Levy said the store's worst business day (like many outlets, his location was closed all day on Tuesday, and shuttered early on other weekday evenings) showed sales at approximately one third of normal projections. "We know from other Pickwick outlets in this region that the malls had a rougher time."

That comparison was borne out by Jamie Cruver, warehouse supervisor for DJ's Sound City, which felt the pinch in nine of its 20 stores, as well as in two additional locations in Hawaii, where the same storm system was responsible for torrential rains and winds up to 85 miles per hour.

Cruver said the Sound City outlets in Seattle and Portland were worst hit by far. "Some of our stores were forced to close down for a day or two, so sales on those days were just devastated," he told RW. "Our warehouse was also closed for two days, because there weren't any trucks running."

Of those closures, at least three were due not only to the weather in general, but to shutdowns at major shopping malls where store operators were locked out of their stores. As for the two Hawaiian outlets, those stores remained open but observed limited hours of business.

In Portland, Longhair Music store manager Nancy Clark also told of fractional sales levels during the worst days of the blizzard, with daily takes running to "several hundreds, instead of several

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Motown Signs Black Russians



Motown Records recently signed the Black Russians, a pop-rock group, to an exclusive recording contract. On hand for the signing ceremonies were: (from left) Gerry Griffith, executive director, creative; Michael Roshkind, vice chairman and chief operating officer Motown Industries; Guy Costa, personal manager; Johanan Vigoda, attorney; Lee Colton, attorney; Vladimir Schneiderman of Black Russians; Sergei Kapustin and Natasha Kapustin of Black Russians. The first release on Motown is scheduled within the next two months.

Arista Names Smith R&B Promo Vice Pres.

■ NEW YORK—Clive Davis, president, Arista Records, has announced that Richard Smith has been appointed to the position of vice president, national R&B promotion for the label.



Richard Smith

In this capacity, Smith will assume all supervisory responsibilities in the area of R&B promotion, initiating and directing all national airplay policy on R&B album and single projects, and supervising the activities of Arista's regional and local R&B promotion staff.

Prior to this promotion, Smith was Arista's national director of R&B field promotion, and for a year before that he held the position of national R&B promotion director for Infinity Records. He had been with Arista earlier for four years as midwest R&B promotion director.

WEA Promotes Helfer

■ LOS ANGELES — Richard Lionetti, vice president/sales of the Warner / Elektra / Atlantic Corp., has announced that Marv Helfer, WEA's national special projects coordinator, has been promoted to national sales manager.

A 24-year veteran of the music industry, Helfer has an extensive background in sales and promotion at both the local and national levels. He joined WEA in 1977 as a sales account executive, and in January of 1978 he was appointed to the newly created position of field sales manager, representing the Los Angeles and Phoenix markets. In January of 1979 he was appointed to the newly created position of national special projects coordinator, headquartered at WEA's home office in Burbank.

Previously, Helfer had been national sales manager of Chrysalis Records; vice president/marketing, ABC/Dunhill Records; and midwest sales and promotion manager at Roulette Records. In 1956, Helfer started with the Cleveland-based King Records as branch manager, and then spent five years at Roulette before entering the independent record promotion and publicity field.

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



including
"COME BACK"



ON EMI-AMERICA RECORDS

©1980 EMI-AMERICA RECORDS, INC.



(INDUSTRY ONLY)

a new album from
THE J. GEILS BAND

S00-17016

PRODUCED BY SETH JUSTMAN ENGINEERED BY DAVE THOERNER

Chart Analysts

Jackson Single Holds Top Chart Spot As Flurry of Activity Ignites Top 15

By JOSEPH IANELLO

■ Michael Jackson's (Epic) second consecutive #1 week is marked by a frenzy of activity in the top 15 as ten records showed upward surges with bullets. Once again, Jackson used a solid black base—

Singles

he's #1 on the BOS chart behind great sales—and outstanding retail and rack action that continues to gather pop momentum, to outdistance the rest of the pack.

Widespread pop and A/C radio responses plus big rack and retail sales pushed Kenny Rogers (UA) one step closer to the top rung at #2. That same pop and A/C radio combination is driving sales up for the Captain & Tennille (Casablanca) as they enjoyed a big week for the #3 rating. Already #1 at numerous stations with

plenty of top 5 action is this week's #4 Eagles (Asylum). Although airplay is peaking in many markets, the sales activity has refused to let up on Smokey Robinson's (Tamla) #6 record. Tom Petty (Backstreet/MCA) made a three place jump to close out the top 10 with great retail activity.

Teri DeSario with K.C. (Casablanca) added KDWB to continue her steady development at radio while an outstanding sales pattern is also filling in consistently for a five place leap to #11. Following closely is Fleetwood Mac (WB) with strong jumps at radio and sales making impressive headway for the #12 slot. Queen's (Elektra) fourth week on the chart was another big one with six important adds and sales coming on fast for an eight post jaunt to #13. Sales continue to build for Dionne Warwick (Arista), but since the black stations already played this record as an LP cut, she'll have to go the

rest of the way on the pop side alone. One step behind Warwick's #14 is Prince (WB) with great crossover radio activity—an add at 92X—and sales continuing to build.

Making a major move into the top 20 is Steve Forbert (Nemperor) with a seven slot jump to #19 bullet fueled by significant sales increases and adds at Q102, KVIL, KFRC, WZUU, and WTIX.

Heavy Mid-Chart Action

Three records in the twenties deserve special mention headed by Dan Fogelberg's (Full Moon/Epic) 10 slot jump to #22 bullet. Adds at WRKO, PRO-FM, WLS, and M-91 plus breakout sales action and a #1 rating in Atlanta helped Fogelberg's move, while Styx (A&M) used adds at WIFI, WAYS, KRBE, WEFM, and F105 for a five place move to #24 bullet. The Dirt Band (UA) continues its success story with a solid base in the southeast and the rest of the country beginning to follow suit.

Among the bullets in the thirties, six records made moves of 10 places or better with this week's Chartmaker Andy Gibb

(RSO) leading the way with an entry at #39. At the other end is Donna Summer (Casablanca), last week's Chartmaker, with a 12 position rise on the basis of her #1 rating in Atlanta, adds at WLS, WRKO, PRO-FM, and M-91 with breakout action on the sales level. The Spinners (Atlantic) went 10 up with six adds and the black side finally catching up to the pop sales breakout for #32. Anne Murray (Capitol) is top 20 on the country chart with strong sales and seven impressive radio adds for a 15 post jump to #34 followed by Neil Diamond's (Col) hot pace at #35 with nine adds. Toto (Col) keeps the Columbia streak going with a dozen adds stimulating its 17 place hike.

Mid-chart action features Barry Manilow (Arista) with adds at WFIL, WNBC, KEARTH, and KXOK for a seven slot jump to #48, trailed closely by new woman rocker Pat Benatar (Chrysalis) at #49, a nine place increase. Rupert Holmes (MCA) took a 13 position leap to #50 bullet by garnering ten big adds, Shalamar (Solar)

(Continued on page 46)

Eagles Album Nears Third Month at #1; Roy Ayers LP Bows as Week's Chartmaker

By SAMUEL GRAHAM

■ Conditions at the top of the Album Chart tightened up this week, as #2 Donna Summer (Casablanca) narrowed the gap separating it from #1 Eagles (Asylum), now in its eleventh

Albums

straight week in the top spot. Elsewhere in the top five, Kenny Rogers (UA) regains a bullet at #3, largely on the basis of rack action and momentum gathered by the top five single "Coward of the County," while Pink Floyd (Col) enters the top five for the first time at #5 bullet. Retail action on the latter includes #1 reports out of Seattle/Tacoma, N.Y., Cleveland and Boston, as well as #2s out of Texas.

Michael Jackson (Epic) also regained momentum this week, earning a bullet at #7. The "Rock With You" single is now in its second week at #1, while LP sales have expanded from retail/one-stops in traditional black markets to rack action throughout the country. Also bulleting in the top twenty are Tom Petty (Backstreet/

MCA), at #11 predominantly with retail but with racks developing as well (and with the second single, "Refugee," garnering excellent AM airplay already, some of it a carryover from AOR play), and the Jefferson Starship (Grunt), yet another LP that regained a bullet this week, at #17. The Starship's single ("Jane") is on the way down, but an increase in racks and major market retail sales helped the album earn a bullet again.

Diamond Makes Big Move

In the twenties, Lynyrd Skynyrd (MCA), at #21 bullet, shows good sell-through at both rack and retail, while Neil Diamond (Col), jumping from #50 (last week's Chartmaker) to #23 bullet, showed hefty jumps at rack and solid retail as well. In the thirties, both "The Rose" (Atlantic), at #31 bullet, and Elektra/Asylum's "No Nukes," at #35 bullet, are now spreading very well out of their original strongholds, which include NY for the former and both N.Y. and L.A. for the latter. Action for "The Rose," the majority of it on the retail side, includes markets throughout the country, including Detroit, Den-

ver, New Orleans, the west coast, the southwest and others. Blondie (Chrysalis) also has a bullet in the thirties at #38, mostly due to a resurgence at rack.

Another strong rack product is

ABBA (Atlantic), at #45 bullet with northeast retail as well. The single "Romeo's Tune" seems to be largely responsible for maintaining a bullet for Steve Forbert

(Continued on page 46)

Regional Breakouts

Singles

East:

Spinners (Atlantic)
Anne Murray (Capitol)
Andy Gibb (RSO)
Barry Manilow (Arista)
Kool & The Gang (De-lite)

South:

Anne Murray (Capitol)

Midwest:

Dirt Band (UA)
Spinners (Atlantic)
Anne Murray (Capitol)
Pat Benatar (Chrysalis)
Rupert Holmes (MCA)
Pink Floyd (Columbia)

West:

Shalamar (Solar)

Albums

East:

Roy Ayers (Polydor)
Hiroshima (Arista)
Ray, Goodman & Brown (Polydor)
Utopia (Bearsville)
Narada Michael Walden (Atlantic)
Lou Rawls (Phila. Intl.)

South:

Roy Ayers (Polydor)
Star Trek (Columbia)
Utopia (Bearsville)
Narada Michael Walden (Atlantic)
Lou Rawls (Phila. Intl.)

Midwest:

Roy Ayers (Polydor)
Hiroshima (Arista)
Ray, Goodman & Brown (Polydor)
Utopia (Bearsville)
The Pretenders (Sire)
Spinners (Atlantic)

West:

Hiroshima (Arista)
Ray, Goodman & Brown (Polydor)
Utopia (Bearsville)
Lou Rawls (Phila. Intl.)
The Pretenders (Sire)
Spinners (Atlantic)

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Charles Koppelman

Martin Bandier

Gary Klein

Sixth Annual Volunteer Jam Biggest, Most Successful Yet

By WALTER CAMPBELL

■ NASHVILLE—A wide variety of artists, fans, politicians, and music industry figures converged on the Municipal Auditorium here Saturday night, Jan. 12, for the sixth annual Volunteer Jam hosted by the Charlie Daniels Band, and by all accounts it was the biggest, longest and smoothest running gathering of its kind yet.

The annual homecoming event for the CDB was staged before a crowd of over 10,000 in the auditorium (the show was a sell-out by early December), several thousand invited guests in a special hospitality area in the auditorium basement, and a regional live radio audience. The past year was the most successful one yet for the Charlie Daniels Band, and the response this year was by far the most spirited and enthusiastic throughout the concert which featured a considerable array of rock 'n' roll, black-oriented, country and gospel artists.

Cast of Thousands

Among those participating in the marathon show, with performances ranging from one song to entire sets, and joining together onstage for the final jam were (in order of appearance) the Winters Brothers Band, Louisiana's LeRoux, John Prine, the Charlie Daniels Band, Bobby Jones & New Life, the Stoney Mountain Cloggers, the Marshall Tucker Band, Elvin Bishop, Mickey Gilley, Mylon LeFevre, Crystal Gayle, Rufus Thomas, Willie Nelson, Ray Price, Wet Willie, Grinderswitch, the Henry Paul Band, Dobie Gray, Mac Gayden, Delbert McClinton, Papa John Creach, Ted Nugent, Stillwater, the Allman Brothers Band, Bonnie Bramlett, Chuck Leavell and Al Kooper.

The well-orchestrated series of sets ran smoothly, remaining informal but efficient as one artist quickly followed another. The artists and accompanying musicians, which numbered around 100 in all, played with an abundance of energy for the duration of the concert reaching peak emotional levels on several occasions

throughout.

The eight-and-a-half-hour show was broadcast live over WDKF, Nashville; WZXR, Memphis; WKIR, Jackson, Tenn.; WSKZ, Chattanooga; WBIR, Knoxville; and WABB, Ft. Campbell, Ky., thus covering all of Tennessee and parts of southern Kentucky, northern Alabama, and north Georgia. The concert was also taped by DIR Broadcasting for later syndication to 250 radio stations nationwide and taped for a possible album release, produced by John Boylan. In addition, Show Biz, Inc., videotaped the show for commercial television syndication.

Profits Donated

As the name Volunteer Jam indicates, no artists, including the Charlie Daniels Band, are paid for their performances, although the CDB does pay for travel and hotel expenses. All profits from the show will be donated to the T. J. Martell Memorial Fund for Leukemia Research and the National Quad and Paraplegic Foundation, Inc.

Jeff Lynn Named Pickwick Vice Pres.

■ MINNEAPOLIS — Scott Young, vice president/general manager retail for Pickwick International, has announced the appointment of Jeff Lynn to the newly created position of vice president, planning, marketing and control group of Pickwick's retail division.

Reporting directly to Young, Lynn, who is located in Pickwick's Minneapolis corporate headquarters, will be responsible for evaluating and monitoring the plans and processes of Pickwick's retail outlets.

Andre Kostelanetz Dies at 78

■ NEW YORK — Andre Kostelanetz, the orchestra leader best known for popularizing classical music, died last week at 78 while vacationing in Haiti. Heart failure following pneumonia claimed his life.

Kostelanetz made more than 200 recordings in a career that spanned more than half a century. Most were on CBS, and most featured the abridged classics that won him great popularity with audiences and great criticism from music critics. He was most prominent as a radio host and conductor, also with the CBS network from 1931 on.

Kostelanetz blended jazz and classical music on his shows, any one of which might include the Dorsey Brothers, Jascha Heifetz and Tony Martin. Kostelanetz continued an active career until his death, and was scheduled to conduct the New York Philharmonic in February.

Kostelanetz was born in St. Petersburg, Russia, in 1901, made his concert debut at eight and graduated from the St. Petersburg Conservatory in 1922. He came to

Hot Line Sues Stan's

■ NEW YORK—Hot Line Record Distributor Inc., a Memphis company, filed suit against one of its competitors, Stan's Record Service Inc., two weeks ago, charging that Stan's had bribed a Hot Line employee to divert business to Stan's.

In a suit filed January 9 in Chancery Court of Shelby County, Tennessee, Hot Line charges that one of its former employees gave customer and pricing data to Stan's in exchange for money, and seeks \$500,000 in actual and punitive damages.

The principals in Stan's were not available for comment on the suit.

MCA Signs Stoner



Bob Siner, president, MCA Records, has announced the signing of Rob Stoner to an exclusive recording contract. Stoner, a bass and keyboard player as well as a vocalist, and songwriter, was musical director for Bob Dylan from 1975-78. Stoner is currently producing his debut LP for MCA. Pictured from left: Ray D'Ariano, vice president/general manager, east coast, MCA; Stoner; Bob Siner, president, MCA Records.

America later that year, working as an accompanist with opera companies. He was married to the Metropolitan Opera singer Lili Pons.

Kostelanetz is survived by a brother and two sisters. Funeral and memorial services had not been scheduled late last week.

Kirkwood and Koch Bow Sweet Tooth Prod.

■ LOS ANGELES — Gene Kirkwood and Howard W. Koch, Jr. have formed Sweet Tooth Productions as the music division of their Koch/Kirkwood Entertainment and have named Richard Flanzer president of the company.

Sweet Tooth Productions will retain exclusive rights to all music and soundtracks from the Koch/Kirkwood film productions. Debut project will be "Idolmaker," which starts filming in Los Angeles March 3 for United Artists.

Flanzer, a concert promoter, has produced the Florida Sunfest, and for the last three years has produced the Belmont Park concert series in New York under his independent company, Atlantic Pacific Productions, which Flanzer still controls.

Sweet Tooth Productions is located at Burbank Studios, Burbank, California, 91505.

Second Music Playoffs Set by Task Force

■ NEW YORK — The New York Task Force is ushering in the '80s with the announcement of the second New York Music Playoffs. The Playoffs will be for groups of three or more members, from all of the boroughs making up the City of New York. The Task Force announced that the first prize for this year's playoffs will be a singles recording contract with CBS Records.

The preliminaries for the contest will be held February 23, March 1 and March 8, at Star Sound Studios and The Daily Planet. Winners of the auditions will meet in a final Playoff on March 22, at which time the winners of the recording contract with CBS will be announced. Judges for each audition session will be drawn from the ranks of New York's top concert promoters, artist managers, disc jockeys and recording company executives.

Information and applications can be obtained by writing The Press Office Ltd., 555 Madison Avenue, New York 10022, or Star Sound Studios, 419 Lafayette Street, 6th floor, or Daily Planet Studios, 251 West 30th Street. Deadline for filing applications is February 11.

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| WSHE | KREM | WABX | WQBK | KOME | WXRT | WBCN | WPDH | WLIR | WGOE |
| WQDR | KQKQ | WCOZ | I-95 | KTIM | KBLE | WBLM | WNEW | WBAB | WAAL |
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Little Feat Is No More, But Sales Soar

By SAMUEL GRAHAM

■ LOS ANGELES—The success of a pop music album has traditionally been based on a number of interdependent elements: concerts and other personal appearances by the artist(s); a well-coordinated record company effort, ideally including one or more hit singles, an effective advertising campaign, radio exposure and so on; and various less tangible factors, such as public tastes. But what if the artist is effectively unavailable to fulfill his part of the formula?

Warner Bros. Records faced such a situation last year with the release of "Down on the Farm," the eighth and last album by Little Feat. Following the untimely death of Lowell George, the group's leader and most visible member—who had been on tour in support of his Warners solo project, "Thanks, I'll Eat It Here"—and the attendant breakup of the band, the label was left without an act to support the record.

Even so, according to Warner Bros. spokespersons, "Down on the Farm" is on its way to becoming Little Feat's most popular release. According to Ed Rosenblatt, senior vice president/director of sales and promotion, the album has reached the 300 thousand unit level and is "still going strong"—whereas prior to the group's seventh LP, the live "Waiting for Columbus," sales for Little Feat albums had averaged just 150 thousand units, Rosenblatt said.

Both Rosenblatt and Little Feat guitarist / vocalist / composer Paul Barrere, in recent conversations with *RW*, were hesitant to ascribe the success of "Down on the Farm" to increased interest in Little Feat following George's death—although, as Elvis Presley's death in 1977 made apparent, the demise of an artist can sometimes spur his record sales. Said Rosenblatt, "Sure, some of it (the success) may be based on what you could call 'remembrance play.' But the group had finally broken through their cult status with the last album, and I think the momentum carried over. And this is an excellent album—that has the most to do with it.

"In any case," Rosenblatt continued, "I'm not sure that the death of any artist helps sales all that much. Maybe if Frank Sinatra died we'd have a hell of a run, but otherwise I really don't think it means that much. Little Feat just wasn't that big a band—a guy in top 40 radio, or a rackjobber somewhere, never even knew who they were."

Rosenblatt also pointed to George's solo tour as contribut-

ing to the reception for "Down on the Farm." His album was not commercially successful, but the tour was unbelievable—two and three encores a night, standing ovations and so on.

"Lowell George was the focus, the catalyst for so long—although all of them are wonderful musicians—and for a long time, you just couldn't find him, especially in concert (with Little Feat), where he would turn his back on the audience and not really communicate. But on his own tour, he was out front, and that's what people wanted—they went crazy. I believe that would have continued for his next tour with Little Feat, and it would have created real pandemonium for the band; then they might have achieved the kind of commercial status we thought they should have had four years ago."

For his part, Barrere allowed that some of the sales for "Down on the Farm" are happening for what he called "the wrong reasons"—i.e., in response to George's death and "because everyone knows it's the last record by Little Feat." But Barrere also agreed with Rosenblatt's assessment that "Waiting for Columbus" helped pave the way. "Yes, I think we created enough national interest with the live album for the new one to take off," he said. "I also think the material on this album is more commercial than Little Feat has ever been; it's pretty much straight ahead, with no measures of 5/4 thrown in here and there and so on."

Most of all, Barrere added, consumers have finally "caught up" to Little Feat. "We were always a musical group, per se, not just a lot of crazy noise. The musicians have known that for a long time—now everyone else has caught up."

The decision to dissolve Little Feat had already been made before George died and "Down on the Farm" was recorded, Barrere said. "We had split before Lowell died; Billy (keyboardist/vocalist/composer Bill Payne) and I were even rehearsing a new group together" (Barrere

Gershon Forms Firm

■ LOS ANGELES—Susie Gershon, formerly national promotion director of Mushroom Records and assistant to the late Mushroom executive Shelly Siegel, who passed away a year ago this week, has officially started Seashell Records and Seagull Productions and Management.

To be based in Hollywood, the company is readying its initial product and will be in full swing by next month.

now leads his own group, while Payne is with Linda Ronstadt). George's passing "created some extra work for Billy and me on the record," he added, "but most of it was little stuff, final decision—making things. The album was about three-quarters finished when Lowell died."

According to Rosenblatt, the key to handling "Down on the Farm" now, from the label's standpoint, is simply "taste and sensitivity. You promote it as hard as you can, based totally on the music. That's what our promotion department did, and our sales force as well."

Success with a single eluded Little Feat throughout its career, a condition both Rosenblatt and Barrere hope will change with the release of "Wake Up Dreaming" from "Down on the Farm." Said Barrere, "We put out one single after another, but it never seemed that the time was right for Little Feat—partly because we were a very nebulous organization, lacking in direction, before about 1976."

Rosenblatt added that "they never really had the sound that radio wanted—the lyrics were never 'June-spoon' or whatever radio looks for—and the sales base was never there, so we couldn't go to a station and say, 'This record has sold 500 thousand units, so you have to play it.' But it certainly wasn't due to lack of effort. Hopefully, AM radio will be ready this time."

Rosenblatt indicated that no new plans for George's solo album have been made since the artist's death. However, it's possible that Little Feat's first two or three albums—including the critically-acclaimed "Sailin' Shoes" and "Dixie Chicken"—may be repackaged somehow. In the meantime, Rosenblatt said, "We're just going to go for the throat with this one."

Windsong Signs Kocky



Al Teller, president, Windsong Records, has announced the signing of the group Kocky to the label. Kocky is led by session bassist Eddie Watkins, Jr. and his wife BJ, formerly lead singer of Undisputed Truth. The band's debut album and single, respectively titled "Kocky" and "Remone," have just been released on Windsong, an RCA associated label. Pictured (from left): Eddie Watkins; Al Teller, president, Windsong Records; BJ Watkins; Greg Moore; Kerri Turman; and Denny Diante, VP, A&R, Windsong Records.

Mercury Names Young R&B Promo Director

■ CHICAGO—Bill Haywood, vice president/R&B product for Phonogram, Inc./Mercury Records, has announced the appointment of Tommy Young to the post of national promotion director/R&B for the firm. Young will be based in Phonogram/Mercury's home office in Chicago.



Tommy Young

Young has been with the firm the past seven years as southwest regional R&B promotion manager. Prior to joining Phonogram/Mercury, he was local promotion manager in Houston for Buddah, did regional R&B promotion for Kent Records in southwest, and worked with Positive Promotions in Dallas, an independent promotion company.

Midsong Restructures

■ NEW YORK—Stephen Metz, executive vice president of Midsong Records, has announced the restructuring of the company's staff.

Under Midsong's new restructuring the following people have been reassigned to the following positions: Paul Brown, is the head of A&R for the company as well as general professional manager for Midsong Music, Sandy Rosen heads the international administration department, Bernie "Y" Yudkofsky, the national sales manager, Diane Marelli, the chief bookkeeper and William Borden is the firm's CPA.

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A MUSE Forum: The Rebirth of Activism

By JOSEPH IANELLO



From left: Graham Nash, Bonnie Raitt, John Hall

■ In May of 1979, a group of pop-rock musicians and political activists announced the formation of Musicians United for Safe Energy (MUSE) and the staging of a series of benefit concerts to be held in New York City's Madison Square Garden. The money raised from the concerts and the ensuing album and film would be distributed among grass-roots organizations which are opposed to the use of nuclear power while supporting the development of alternative energy sources. Three members of the MUSE board of directors—John Hall, Graham Nash and Bonnie Raitt—talked with *Record World* to discuss the events leading to the formation of MUSE, the actual staging of the concerts, the making of the three record set, and the future of the anti-nuke movement. This is the first of a two-part dialogue.

Record World: How were each of you involved in the formation of MUSE?

John Hall: About a year and a half ago James Taylor, Carly Simon, Bonnie and I held a press conference in New York where we released a statement opposing nuclear energy which I had written and solicited signatures for among a number of musicians, actors and actresses. A series of concerts were announced at the same time, one of which was the Karen Silkwood Benefit at the Palladium in New York with Bonnie, James and Carly, Michael Franks and myself.

Bonnie Raitt: At that point, I think it was the spring of '78, at the end of the concert, we had only raised about 14 or 15 thousand dollars and we looked around and saw how many people were interested in doing concerts to stop nuclear power and realized that if we had them all in one place, that would be a start of getting something like an album together which would in fact bring in a lot more money.

Hall: We kicked around the idea among the four of us of an organization which at the time we were going to call C.A.S.E. which was an acronym for Coalition of Artists To Save Energy; we just hadn't found a natural name yet but it was an idea that was starting to come up in a lot of conversations between musicians who were involved in this issue. In early May of '78, I proposed to Bonnie and Jackson and James and the Doobies that we do a big show in Madison Square Garden and record it and film it. So we began planning for it with that initial core of people which then became MUSE. The idea was one that we all had and the idea of going into the Garden in particular was one that I had and everyone else kind of got behind.

Graham Nash: David Crosby and I had been doing benefits for the Cousteau Society for a number of years.

RW: Which led to the dolphin songs on your duet albums?

Nash: Yes, at that time, the very first meeting of what later was to become MUSE took place about four or five years ago, around the time of "Wind On The Water." Jacques Cousteau was really educating me about the incredible dangers of nuclear policy. Then, by this year,

Jackson was getting a little tired of doing little benefits so he asked my help so we could get into bigger halls. So in January of last year, we did three anti-nuke benefits to help stop Diablo Canyon in California and help fund the anti-nuke movement there. We raised about \$104 thousand in three concerts in southern California. It went so successfully and Jackson and I came off so well—even though I'd know him for years I never played with him—that he asked me to become involved. So I attended several board meetings of the then MUSE board of directors and I was so involved and so committed that they asked me to join the board of MUSE. That was about March of last year.

RW: Were any experiences you had in other movements valuable for your work with the anti-nuke movement and what similarities or comparisons might you make between today's protests and those of a decade ago?

Nash: I find that there are a lot of incredible similarities. The level of how the people are upset about this and the war are very similar. It's hard to get the general public off their ass and the last time they really got off their ass in a mass way was the march on Washington in the early seventies that ended up in persuading Congress to stop the war. I found an incredible similarity between the feeling I got standing onstage at Woodstock and realizing for the first time that the youth of this country and the world do have a phenomenally large, powerful voice if they can only get their shit together. So the feeling between Woodstock and the rally in Washington in May and the rally in New York where 250,000 people showed up, I got the same exact feeling. I got goose bumps up various parts of my body . . . People are definitely realizing that it's an incredibly large problem in society and only society can sort it out. The powers that be are not going to do it.

People are definitely realizing that
(nuclear power) is an incredibly large
“problem in society and only society”
can sort it out. The powers that be are
not going to do it.

Raitt: I've been anti-nuke since I was a kid because my parents are Quakers and they are very much involved in the nuclear disarmament issue. I didn't participate in the air raid drills in school because I thought that was wrong. Basically I've been involved with leftist and pacifist causes since I was a kid. I was against the war in college and that's how I got involved with Jane and Tom (Fonda and Hayden) because they were doing some benefits for the Indo-China peace campaign in the early '70s. I've also done a lot of feminist organization benefits for health centers and abortion rights and people's sponsored radio and the farm workers and things like that so it's not like all of the sudden I decided to become political. The main thing I learned and the reason I think musicians and people in the public eye should get involved is that the corporations that run things around here seem to have a pretty good tie-in with the national media, the radio and television networks and the press. They have an editorial policy towards nuclear energy which I find untenable. And the fact is that if they would accurately print the number of people that show up at demonstrations or accurately showcase how dangerous nuclear power is and get information out to the people, we wouldn't be standing in public and talking about politics instead of singing. But every time there's a demonstration, none of the press pays any attention. It goes on the last page of the third section after the food department or there's some little article about a bunch of hippies that got arrested for climbing over a fence. I, on the other hand, or Bruce Springsteen or Jackson Browne, everytime we open our mouths and say something about nuclear power, the press puts it on the first page of the style section, you know, because it's hip.

Hall: I was not as involved with the anti-war movement as I am with this. In fact, I've never been as involved with any political-social
(Continued on page 28)

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Record World Single Picks

THE SKATT BROS.—Casablanca 2238



DANCIN' FOR THE MAN (prod. by Guenther-Morrison) (writer: Delaney) (Skattsongs, ASCAP) (3:28)

The song does just what the title says as a grinding guitar and infectious dance beat drive the gritty vocals. This initial release from the band's "Strange Spirits" LP is the result of six diverse talents grouping to form one hybrid, yet appealing sound. A few of the member's credits include: the Zombies, Village People and Kiss.

STONEBOLT—RCA 11910



DON'T YA HIDE IT (prod. by Stewart-Roper) (writers: Roper-Wills-Lousley-Atchison-Webster) (Deepest/Dunbar, PROC) (3:46)

A soft keyboard intro erupts into an explosive pop-rocker that has all the earmarks of a blockbuster hit. The song is from this west coast-based quintet's new "Keep It Alive" LP and it features crisp, clean lead vocals; a sharp, stylish guitar break; and a very catchy melodic hook that's destined for immediate and widespread pop radio response. A promising label debut.

ARROGANCE—Warner/Curb 49152



IT AIN'T COOL TO BE CRUEL (prod. by Gernhard) (writer: Kirkland) (Ensign/Notorious, BMI) (2:24)

Ringing guitars and sweet four-part harmonies are reminiscent of the Byrds on this debut by the North Carolina quintet. There's plenty of urgency and energy in the vocals while the guitars flail away. A refreshing rocker that's far from soft and a welcome addition to AOR-pop with strong crossover country potential.

RICHARD FAGAN—Mercury 76034



DREAM BABY (HOW LONG MUST I DREAM) (prod. by Gaudio) (writer: Walker) (Combine, BMI) (3:11)

Rob Oribson went to p 5 with this multi-million seller in '64 and Fagan may equal that with this update from his self-titled debut LP. The breathtaking pace is anchored by a speedy dance beat with slashing guitar synthesizers adding to the overall excitement. Fagan's vocals are on the mark for AOR-pop and club action.

Pop

RICHARD LLOYD—Elektra 46577

BLUE AND GREY (prod. by Young) (writer: Lloyd) (Anapestic, ASCAP) (3:35)

A melodic keyboard line plays against the dissonant rhythm guitar while Lloyd's restrained vocal sets the hook. An AOR extra from the former Television guitarist's "Alchemy" LP.

SAMMY HAGAR—Capitol 4825

STRAIGHT TO THE TOP (prod. by Hagar) (writer: Hagar) (Big Bang/Warner Tamerlane, BMI) (3:27)

Hagar delves into rockabilly here with this barrelhouse boogie number from his "Street Machine." His fervent vocals ride with a scalding guitar break. Great for AOR-pop.

ALAN O'DAY—Pacific 101 (Atl)

SKINNY GIRLS (prod. by Barri-O'Day) (writer: O'Day) (WB, ASCAP) (2:45)

Numerous artists have covered O'Day's songs over the years. This catchy, fun-filled tune is good evidence why. Jovial keyboards frolic over the polka beat. Great for A/C-pop formats.

DAVID GATES—Elektra 46588

WHERE DOES THE LOVIN' GO (prod. by Gates) (writer: Gates) (Kipahula, ASCAP) (3:04)

From his forthcoming "Falling In Love Again" LP is this self-penned tune that's typical of Gate's finest work with Bread. His soft, affecting vocals are perfect for P/A listeners.

POTLIQUOR—Capitol 4819

RED STICK (prod. by Evans-Amoroso) (writer: Amoroso) (Adam Paradise, BMI) (2:51)

Sounding very similar to The Rolling Stones' "Not Fade Away," this initial release by the guitar-dominated quartet is a hot rocker for AOR-pop.

MECO—Casablanca 2239

THEME FROM STAR TREK (prod. by Monardo-Bongiovi-Wheeler) (writers: Courage-Roddenberry) (Bruin, BMI) (3:21)

Meco and his "Musicians from the Milky Way Galaxy" give an appropriate space-age reading to this popular film theme. A colossal score with a quick pace for dancers & skaters.

L.A. BOPPERS—Mercury 76038

IS THIS THE BEST (Bop-Doo-Wah) (prod. by Johnson) (writer: Tenort) (L.A. Boppers/Relaxed/What You Need, BMI) (3:47)

With tongue-in-cheek, the Boppers evoke a '50s pseudo hip cabaret sound. From their upcoming & self-named LP, it's a P/A sleeper.

KENNY NOLAN—Casablanca 2234

US AND LOVE (We Go Together) (prod. by Nolan-Koppers) (writer: Nolan) (Sound Of Nolan, BMI) (3:51)

As a writer, Nolan's material has had much success with several artists. He makes his label debut here with this light P/A ballad.

SHOES—Elektra 46598

I DON'T MISS YOU (prod. by Stone) (writer: Klebe) (Shoetunes, BMI) (4:02)

The heavy marching-drum beat captivates from the start on this cut from the midwestern bands exceptional "Present Tense" LP. Roaring guitars and youthful vocals for AOR-pop.

B.O.S./Pop

BRASS CONSTRUCTION—United Artists 1332

RIGHT PLACE (prod. by Lane) (writers: Williamston-Grudge) (Desert Rain/Big Boro, ASCAP) (3:59)

This first single from the "Brass Construction IV" LP has the nine-man band workin' a funky groove. Multi-vocal leads, sparkling keyboards & punchy horns make it a winner.

FIVE SPECIAL—Elektra 46572

DO IT BABY (prod. by Banks) (writers: Banks-Green-Johnson) (At Home/Baby Dump, ASCAP) (3:49)

Showing a multi-octave vocal range that's adept at any number of ingenuous configurations, Five Special works with an interesting percussion-clad rhythm on this funky dancer.

THE DRAMATICS—MCA 41178

WELCOME BACK HOME (prod. by Banks) (writers: Banks-Johnson-Green-Kimbrough) (Conquistador/Groovesville, ASCAP/BMI) (3:58)

Velvety vocals glide effortlessly on this love ballad. Slick vocal interplay and production make this first single from the Detroit-based group's upcoming "10 1/2" LP an immediate radio add.

JOE SIMON—Spring 3006 (Polydor)

I STILL LOVE YOU (prod. by Gerald-Simon) (writers: Simon-Pike-Gerald-Rowell) (Poisse, BMI) (4:17)

Simon lets loose with a real vocal showcase on this forlorn ballad of unrequited love. The drama is intensified by a female back-up chorus. A powerful statement from his "Happy Birthday Baby" LP.

MANDRILL—Arista 0490

MY KIND OF GIRL (MY GIRL) (prod. by group) (writers: group) (Mandrill, ASCAP) (3:37)

A supercharged, percussion-clad rhythm section propels the upfront keyboards and emotional lead vocals. From their upcoming "Getting In The Mood" LP, it's a stellar effort by this veteran group.

NEFTALI'S BEAST—Capitol 4797

LAND OF THE DRUMS (prod. by Santiago-Elliott) (writer: Santiago) (Neftali/Detente, ASCAP) (3:47)

A falsetto vocal chorus harmonizes over exotic percussion with synthesizer swooshes simulating a natural habitat. Tarzan dance music.

Country/Pop

BELLAMY BROTHERS—Warner/Curb 49160

SUGAR DADDY (prod. by Lloyd) (writer: D. Bellamy) (Famous/Bellamy Bros., ASCAP) (3:28)

Utilizing an infectious melody and a singing steel guitar to maximum effect, the talented brothers issue another excellent single. From their upcoming "You Can Get Crazy" LP, it's hit-bound.

B. W. STEVENSON—MCA 41166

HEADIN' HOME (prod. by Christian-Bannister) (writers: Stevenson-Christian) (B.W. Stevenson/Home Sweet Home, ASCAP/BMI) (2:58)

This is one of Stevenson's strongest efforts in recent memory. His warm vocals ride into the upper ranges while a catchy melody and lively rhythm set the pace.

ROSANNE CASH—Columbia 1-11188

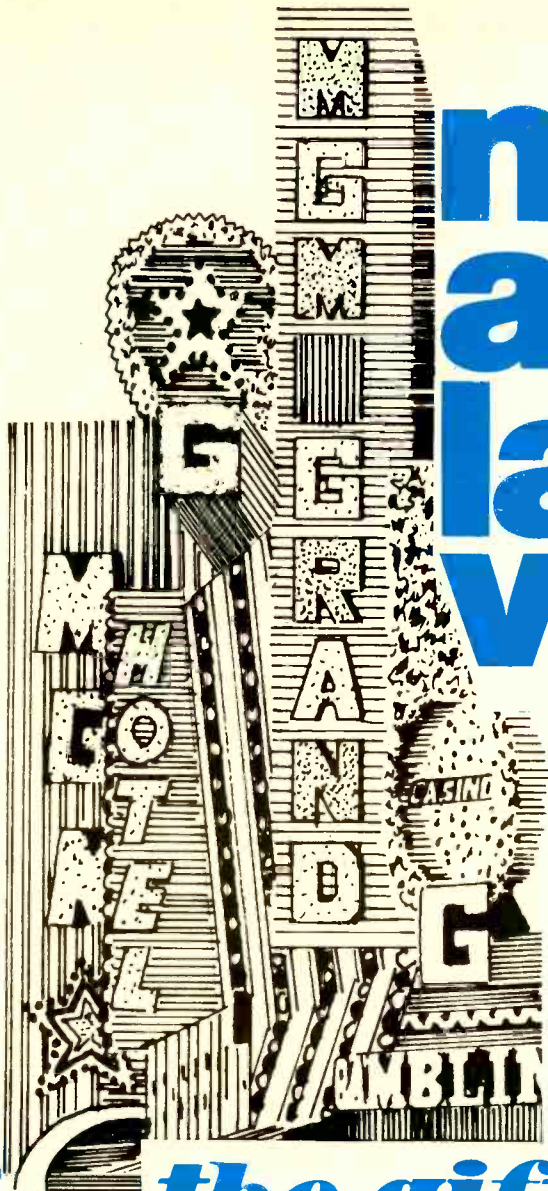
COULDN'T DO NOTHIN' RIGHT (prod. by Crowell) (writers: Brooks-Nunn) (Nunn, BMI) (3:38)

The incessant beat provides a crisp, solid bottom for Cash's womanly projection on this mid-tempo ballad. Standout steel guitar decorations compliment her lovely voice.

DORSEY BURNETTE—Elektra 46586

B.J. KICK-A-BEAUX (prod. by Millsap) (writer: Burnette) (Six Continents, BMI) (3:13)

The billowing bassline creates a menacing aura while Burnette's dramatic vocals tell the nocturnal tale. An unforgettable tune with a stinging guitar solo.



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Record World Album Picks



EMOTION
MERRY CLAYTON—MCA 3200 (7.98)
Clayton has one of the most respected voices around and she here puts it to good use on an interesting combination of material. Picking the Eagles' "Wasted Time" and Will Jennings/Joe Sample's "When The World Turns Blue," the LP is keyed by a seven-minute medley of Sly Stone songs. This is an LP fans have been waiting for.



HIGH ON YOUR LOVE
DEBBIE JACOBS—MCA 3202 (7.98)
Jacobs scored at the discos last year with her "Undercover Lover" and this LP, under the complete direction of Paul Sabu, has lots of follow-up singles to choose from. Her vocals are bright and strong and the arrangements have been kept to a tasty minimum. She's a strong contender for crossover action and a BOS cinch.



ROGER McGUINN/CHRIS HILLMAN featuring GENE CLARK
Capitol ST-12043 (7.98)
While the three featured players were in the forefront of country/rock their second collaboration goes for a somewhat harder rock sound. McGuinn's immediately identifiable guitar work is at the core and the vocal interplay is soaring and perfect. "Who Taught the Night" is prime.



THIS DAY AND AGE
D.L. BYRON—Arista AB 4258 (7.98)
Relying on thick, almost Presleyish vocals, Byron debuts with an LP chock full of new and old rock styles. Jimmy Iovine, who also produced the Tom Petty LP surrounds the tunes with a minimal and clearly present sound. Byron's lyrics are thoughtful and this is an altogether powerful first outing that's primed for AOR formats.

STUNTMAN
EDGAR FROESE—Virgin Intl. VI 2139 (JEM) (7.98)



Froese wrote, produced, arranged, recorded and mixed, as well as played all the instruments, on this latest outing of somewhat gentle electronic music. The piece has moments of drama and Froese's synthesizer expertise is considerable.

AIRPLAY
RCA ARL1-3099 (7.98)



Group members David Foster and Jay Graydon have written lots of hits for other artists and it seems they've come up with a few for themselves here. The tunes are decidedly popish and they get thundering background support by some of L.A.'s busiest studio musicians.

MORNING THUNDER
EDDIE DANIELS—Columbia NJC 36290 (7.98)



Daniels is known as a session player and he gets some hefty help from friends Jimmy Maelen and Steve Gadd here. Produced by Ettore Stratta, Daniels clarinet parts are the key.

DANCING IN THE DRAGON' JAW
BRUCE COCKBURN—Millennium BXL1-7747 (RCA) (7.98)



Cockburn is one of Canada's biggest artists and his classically oriented acoustic guitar work is all but revered there. This first LP for a new label features some of the loveliest imagery around and he's an artist who's ready for U.S. popularity.

BEST OF
BILLY PAUL—Phila. Intl. Z2 36314 (CBS) (9.98)



Paul's eight year recording career produced a whole bunch of hits and most are included here. The double set features "Me & Mrs. Jones," "This Is Your Life" and lots more. Right for collectors and more.

SIR JOHN ROBERTS/SOPHISTICATED
FUNK ORCHESTRA—Venture VL 1003 (7.98)



Thick disco arrangements are the key to this first outing by Roberts with full orchestra. The cuts are imminently danceable and Roberts' voice is right for multi-format attention.

PRIME TIME
GREY & HANKS—RCA AFL1-3477 (7.98)



This multi-talented duo made some R&B and disco in roads last year and this second LP is geared to do the same. The disc is as slick as they come with sultry vocals at the core. "Now I'm Fine" is the centerpiece.

HOT TRACKS
JOHN HAMMOND & THE NIGHTHAWKS—Vanguard VSD 79424 (7.98)



Hammond's up-dating of classic blues numbers has made him all but unique in contemporary music. This new album features songs by John Lee Hooker, Jimmy Reed, Willie Dixon and others done in Hammond's throaty vocal style.

A COUNTRY COLLECTION
ANNE MURRAY—Capitol ST 12039 (7.98)



Murray is one of the strongest crossover artists of the day and this collection features 10 songs clearly intended for the country side of her audience. "Do You Think Of Me" is the only new tune but this LP is right for all her fans.

WATCH CLOSELY NOW
CHASE—Churchill CR67240 (7.98)



The unfortunate death of Bill Chase halted this rock "big band's" recording but a re-vamped edition appears here with the same lush sound and some new tunes perfect for A/C radio. The Who's "The Song Is Over" gets a new treatment.

I WISH I WAS EIGHTEEN AGAIN
GEORGE BURNS—Mercury SRM1-5025 (7.98)



Burns is already, and somewhat improbably, on the single charts with the title cut here and the rest of the selections are pure country/novelty tunes just perfect for his craggy talk-sing style. For every listener.

THE SPECIALS
Chrysalis CHR 1265 (7.98)



Produced by Elvis Costello, The Specials debut album shows off the ska reggae influences that made them so popular within the latest crop of U.K. rude boys. The lyrics here demand attention and "A Message to You Rudy" is already a rock-disco staple.

Radio World

Radio Replay

By MARC KIRKEBY

■ **EXIT BURKE:** The January 9 closing of Burke Broadcast Research, which proves you only live twice, is being viewed with discouragement throughout radio. Burke folded its service last summer, exhumed it after new subscribers signed on, and ultimately decided radio ratings simply wouldn't become a solid profit center. Burke will still publish its October-November-December book for the 13 markets that paid for the survey; it will refund money to advertising agencies which pre-paid for books they will not receive.

Whether or not Burke's methodology was as good as Arbitron's isn't really the point here. Arbitron executives themselves will admit that their survey is not perfect, and likely never will be. Arbitron, like the stations and agencies it serves, is a business that must show a profit; unlike its ratings competitors, Arbitron manages to do so. Radio people are rightfully fearful of a one-rating-service universe: even the most ailing patient deserves a second opinion on his health. An ABC Radio statement sums it up: "We continue to believe that radio needs a strong, nationally-syndicated and nationally-accepted alternative source of radio audience data, and hope that Burke's failure to achieve its objectives will not deter others from exploring and entering this field." But Burke's folding will likely make such new ventures even more difficult. As last week's "Inside Radio" points out, "Radio executives will not easily forget being begged for support last summer to be dropped bluntly in December." Three services, RAM Research, Mediatrend and Birch Report, continue to add clients and pursue a national base; all three have a long way to go.

MOVES: The October/November Arbitron results continue to reverberate in New York. **Eric Farber** is out as GM at 99FM (formerly 99X), and is replaced by **Lee Simonson**, who comes from RKO's WFYR-FM/Chicago. WKTU-FM has ended its association with Burkhardt-Abrams & Associates' disco department, and as a result **Wanda Ramos Charres** is no longer 'KTU's music director, although she remains with the consulting firm . . . **Sherman Cohen**, MD and assistant PD for KIIS-FM/Los Angeles' disco format, is also out, and looking for a programming job. He may be reached at (213) 343-2962 . . . Also in LA, **Bob Burch** is out as national PD for Century Broadcasting . . . **Eric Margolis**, former PD at WYSP-FM/Philadelphia, joins WSAI-FM/Cincinnati as MD, working for PD **Corinne Baldassano** . . . **Kevin Metheny** leaves his PD post at WEFM/Chicago, reportedly to take the PD job at KSLQ-FM/St. Louis recently vacated by **Joel Denver** . . . **Bill Gamble**, former assistant PD of WIFI/Philadelphia, is WEFM's new PD, and **Jackie Robbins**, who had been doing overnights, is the new MD. And at WIFI, GCC Communications national PD **Steve Rivers** is looking for a 6-10 p.m. jock with a natural sound and 12-24 demo credentials, and for a production director with creative and administrative experience. Send tapes and resumes to Steve at GCC Communications, 1 Bala Cynwyd Plaza, Bala Cynwyd, PA 19004 . . . WQXI is looking for a research director with computer experience, analytical ability and a sense of programming, and for a 10 p.m.-2 a.m. jock, someone with an adult delivery and AOR music experience, and preferably with a natural British voice. Send pictures and resumes to **Jim Morrison**, WQXI, Suite 240, Tower Place, Atlanta, GA 30326 . . . Changes at WBZ-AM/Boston: 39-year veteran **Carl De Suze** trades his morning drive show for the 9 a.m.-noon show; 25-year vet **Dave Maynard** takes over from 5:30 a.m.-9; **Janet Jaghelian** takes over noon-3 p.m., **Bruce Bradley** moves to 3-7, **Larry Glick** moves to 10 p.m.-2 a.m., and **Bob Raleigh** takes the overnight . . . **Brant Miller** moves from weekends to weeknights 7-11 p.m. at WLS/Chicago . . . **Scott McConnell** takes over mornings at WMET/Chicago . . . **Marc Coppola** is named MD at WBAB-FM/Babylon, N.Y. . . . **Avery Gibson** named director radio development for Arbitron . . . **Steve Denton** adds assistant PD to his MD duties at KX-104/Nashville . . . WUNI/Mobile celebrates its 50th anniversary next month . . . WMMS-FM/Cleveland again tops the Rolling Stone readers poll.

Checking In



CBS Records recently made a contribution to the annual WVON/WGCI holiday charity drive, which donates food to the needy in the Chicago area. Pictured at the check presentation are, from left: Ernest James, vice president, WVON/WGCI; Bernadine Washington, vice president, WVON/WGCI; Granny White, assoc. dir. national promotion, black music, CBS Records; and Frank Chaplin, regional promotion black music manager, CBS Records.

FM Shares Increase Again

■ **NEW YORK** — FM's share of the nationwide radio audience reached 52.4 percent in 1979, according to a CBS Radio analysis of a Radar study.

The FM totals, representing total persons 12+, average quarter hours, total day, Monday-Sunday, are up from 50.5 percent of the radio audience in 1978. The Radar data is drawn from surveys taken in the spring and fall of each year. Radar is a syndicated research service whose studies are jointly sponsored by the CBS, ABC, NBC and Mutual networks.

The FM audience is now larger than AM's in every time period except morning drive, 6-10 a.m. In that period, FM's share is 43.9 percent, a 46 percent increase in the last four years. The FM audience is largest from 7 p.m.-midnight, when it reaches 59.5 percent. For the first time in 1979, the FM audience exceeded AM during the midnight-6 a.m. period, reaching 52 percent of all listeners.

The FM share is also higher than AM during midday, 10 a.m.-3 p.m. (54.3 percent) and afternoon drive, 3-7 pm. (54.7).



"Chick?"

Record World DISCO

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ **NEW ALBUMS:** **Debbie Jacobs** bows her second album on MCA this week, named after the currently breaking single, "High on Your Love." Jacobs' partnership with west coast producer **Paul Sabu** is as perfect a match as one can imagine: Sabu can lay down a smoking rhythm track like nobody's business, and Jacobs has the power and presence to assert her own personality at the same time. This worked best on last summer's top 5 "Don't You Want My Love," which had strong, mutually reinforcing melody and message. Although the new album doesn't surpass the first lyrically, it does present a wider rhythmic range, and three new cuts could well attract attention alongside the title track and the "Hot Hot" remix, also included on the album. "Lovin' Spree" (6:17) is a sleaze-tempo cut that finds Jacobs pushing her voice just a bit more than usual to give it a straining, rockish edge. "Make It Love" (7:18) is a rock-disco hybrid that is essentially a rock-and-roll track mixed to disco specification by MK's **Rusty Garner**. The percussion mix and arrangement are excellent; a heavily distorted guitar solo (not very attractive, unfortunately) ends the cut as it segues into "What Goes Up" (1:40). Jacobs' bad-girl stance gets excellent backup here, especially at the break and with an ebbing-flowing synthesizer bottom. We hope that next time Jacobs will be working a wider emotional range, but she's in fine shape with this new album.

Grey and Hanks' second for RCA is called "Prime Time;" it's an all-tempo album that nonetheless shows Zane Grey and Len Ron Hanks in musical transition while maintaining their well-known high lyrical content (L.T.D.'s "Back In Love Again" and Loose Change's "Straight From the Heart" are theirs). The cut sparking early reaction is the most indicative of this: "Now I'm Fine" (5:48) deemphasizes the kickdrum and the "Dancin'" theme entirely in favor of rhythm section interplay. The sort-of-a-break and the unpressured rhythm put it right in line with the current hits by Prince and Phyllis Hyman. "Tired of Taking Chances" (4:33) is a heavier rhythm workout, but also a very serious song. Elsewhere on the album: a jolting "We Need More" (4:00); and the **Dexter Wansel**-arranged "I'm Calling On You," which could have been much longer, as it's the brightest, disco-est number on the album.

Ava Cherry is a young vocalist whose experience includes recent David Bowie tours; her first album debuts on RSO/Curtom this week. "Ripe!!!" includes productions by **Curtis Mayfield**, **Gil Askey** and **Bobby Eli**. The best of a multi-cut album: Eli's "Where There's Smoke There's Fire" (6:42), which sounds very little like a Philly cut, and

Askey's zippy "You Never Loved Me" (8:23), which sounds very much like one. Cherry's vocal style is not greatly distinctive, but in "Fire" she has a fabulous hook to work with and a surging Euro-flavored rhythm track full of synthesizer effects. (More might have been made of the break, though). Also: "I Just Can't Shake the Feeling," (5:35), a midtempo Eli cut of classic Philly plus percussion, and the easy-going "I'm Always Ready" (4:56), a sweet, romantic piece that receives Cherry's best vocal work on the album. Solid.

LET THE DRUMS SPEAK: We love nothing more than being surprised by an album, and "African Suite" (MCA) caught us off-guard and won us over instantly. The album is a **Richie Rome** production, recorded at Philadelphia's Alpha studio with sidemen including guitarist **Vince Fay** and percussionist **Miguel Fuentes**. In a nutshell, "African Suite" throws all caution to the wind in two long cuts and a side-length medley, all of which hearken back to the insistent, tribalistic rhythm breaks of Barabbas and Everyday People. The opener, "Grass" (5:36), sets the album's mood very aptly, with orgasmic sighs and sneaky double-entendres: "Did you ever really get down with some sax?/Here comes your sax!" Unquestionably, this is the smuttiest disco cut since the Poussez album. At the same time, the almost-totally percussive rhythm track changes unpredictably, almost haphazardly behind the chant and jungle noises. "Pygmy" (7:35) takes this style to an even further limit: the cut is nearly all percussion break, with a bass line occasionally creeping in to maintain tension and a six-note motif that stands, one can only assume, for the melody. This minimalism is avant-garde in a way, and the constant breaking could well achieve an intense peak in the wee hours of the morning. The side-two medley, running a bit over thirteen minutes, is marginally more song-oriented, with a greater flow of music and voices. "In the Pocket" is a preliminary passage of childish nonsense chant and babbling; "Vibes" and "Young Stuff" move the cut into a continual stream of random thoughts and effects, with much of the impact—dare we say it?—of Midney's "Come Into My Heart." The often whimsical mood suddenly climaxes in "Young Stuff's" closing break, conveying the sensation of instantly coalescing energy and producing a crazy, unexpected rush. "African Suite" is a real treat, high impact—yes, mindless—disco.

OH, CAPTAIN! MY CAPTAIN! **Disconet's** current offering merits particular attention and praise, for an extra-special A&R job: it's a grab bag full of unreleased sides that are generally excellent. Our favorite cuts: "Shady Lady," by **Strutt and Company**, produced by **Alan Hawkshaw** and soon to appear through TK. This Euro-funk fusion hits a solid pop groove just a bit lighter than that of "Here Comes That Sound Again" and firmly establishes Hawkshaw as the heir apparent to Cerrone and Costandinos. Two cuts produced by **Juergen Korduletsch** are also included: **Lipstique's** "Lover Love Me," and **Mascara's** "Comin' Home Baby." The latter is extremely speedy synthesizer disco, capped by **Mike Wilkinson's** "rap" debut; "Lover Love Me" has the same eerie juxtaposition of submissiveness and obsession that made Disco Circus' "Over and Over" so striking. Also playing on Disconet: New Day's "C'est La Vie (It's No Life)," approximating a much rockier, gutsier David Christie; **Peter Kent's** "Just a Real Good Feeling," droning pop-disco, sort of like Lobo or the Bellamy Brothers given a kickdrum bottom. We're also charmed by

(Continued on page 21)

Discotheque Hit Parade

THE ROXY/NEW YORK

DJ: DANNY KRIVIT
AND THE BEAT GOES ON/OUT THE BOX—Whispers—Solar
COMPUTER GAME—Yellow Magic Orchestra—A&M
I SHOULD A LOVED YA—Narada Michael Walden—Atlantic
I'M CAUGHT UP—Inner Life—Prelude
I WANNA BE YOUR LOVER, SEXY DANCER—Prince—WB
I WANNA ROCK YOU—Giorgio Moroder—Casablanca
JUST A TOUCH OF LOVE—Slave—Cotillion
LOVE INJECTION—Trussel—Elektra
MASTERJAM—Rufus and Chaka—MCA (LP)
OFF THE WALL—Michael Jackson—Epic (LP)
ROTATION—Herb Alpert—A&M
SING, SING, SING—Charlie Calello Orchestra—Midsong
THE SECOND TIME AROUND/RIGHT IN THE SOCKET—Shalamar—Solar
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
YOU KNOW HOW TO LOVE ME/UNDER YOUR SPELL—Phyllis Hyman—Arista

(Listings are in alphabetical order, by title)

SOME PLACE ELSE/ PHILADELPHIA

DJ: CARMEN NATARO
AND THE BEAT GOES ON/OUT THE BOX—Whispers—Solar
CAN'T YOU FEEL IT, DON'T RUN FOR COVER—Beverly Johnson—Buddah
DON'T STOP THE FEELING—Roy Ayers—Polydor
HAVEN'T YOU HEARD—Patrice Rushen—Elektra
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
I LIKE FUNKY MUSIC—Uncle Louie—Marlin
I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra
I'M CAUGHT UP—Inner Life—Prelude
I WANNA BE YOUR LOVER, SEXY DANCER—Prince—WB
I WANT YOU FOR MYSELF—George Duke—Epic
JUST A TOUCH OF LOVE—Slave—Cotillion
ONLY LOVE CAN MAKE IT RIGHT—Jet Brown—Polydor
STRAIGHT FROM THE HEART—Loose Change—Casablanca
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
WORKIN' MY WAY BACK TO YOU—Spinners—Atlantic

THE PLUM/WASHINGTON, D.C.

DJ: BOB ANDERSON
DANCE FANTASY—Free Life—Epic
DON'T LET GO—Isaac Hayes—Polydor
DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA
HOW'S YOUR LOVE LIFE, BABY—Jackie Moore—Columbia
I CAN'T HELP MYSELF—Bonnie Pointer—Motown
I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK
I'M CAUGHT UP—Inner Life—Prelude
I THINK WE'RE ALONE NOW, WILL YOU LOVE ME TOMORROW—Scott Allen—TK
I WANNA BE YOUR LOVER—Prince—WB
LOVE INJECTION—Trussel—Elektra
QUEEN OF FOOLS—Jessica Williams—Polydor
THE SECOND TIME AROUND—Shalamar—Solar
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
WEAR IT OUT—Stargard—WB
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

SOME OTHER PLACE/CHICAGO

DJ: CHUCK WEISSMULLER
AND THE BEAT GOES ON—Whispers—Solar
DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA
FILL ME UP—Elaine and Ellen—Lance
FLY TOO HIGH—Janis Ian—Columbia
FUNKYTOWN—Lipps, Inc.—Casablanca
GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion
HAVEN'T YOU HEARD—Patrice Rushen—Elektra
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
I CAN'T HELP MYSELF—Bonnie Pointer—Motown
I SHOULD A LOVED YA—Narada Michael Walden—Atlantic
I THINK WE'RE ALONE NOW, WILL YOU LOVE ME TOMORROW—Scott Allen—TK
I WANNA BE YOUR LOVER—Prince—WB
TAKE ALL OF ME/SHAKE YOUR BAIT—Barbara Law—Pavillion
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
WORKIN' MY WAY BACK TO YOU/FORGIVE ME GIRL—Spinners—Atlantic

Record World Disco File Top 50

JANUARY 26, 1980

| JAN. 26 | JAN. 19 | | WKS. ON CHART |
|---------|---------|--|---------------|
| 1 | 1 | VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"★) JZ 36302 (CBS) | 10 |
| 2 | 2 | THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"/LP cut) YD 11733/BXL1 3479 (RCA) | 13 |
| 3 | 3 | DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/MCA (12"★) 5103 | 9 |
| 4 | 4 | I WANNA BE YOUR LOVER/SEXY DANCER PRINCE/Warner Bros. (12"★) BSK 3366 | 11 |
| 5 | 17 | AND THE BEAT GOES ON WHISPERS/Solar (12") YD 11895 (RCA) | 2 |
| 6 | 5 | CAN'T STOP DANCING SYLVESTER/Fantasy (12"★) F 79010 | 10 |
| 7 | 8 | HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12"★) 6E 243 | 6 |
| 8 | 6 | SMACK DAB IN THE MIDDLE JANICE McCLAIN/Warner Bros./RFC (12") DRCS 8893 | 9 |
| 9 | 12 | I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929R1 | 5 |
| 10 | 9 | WORKIN' MY WAY BACK TO YOU/FORGIVE ME GIRL/BODY LANGUAGE SPINNERS/Atlantic (12"★) SD 19256 | 12 |
| 11 | 11 | YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12") AL 9509 | 10 |
| 12 | 7 | I'M CAUGHT UP INNER LIFE/Prelude (12") PRLD 519 | 12 |
| 13 | 14 | EVITA FESTIVAL/RSO RS 1 3061 (entire LP) | 7 |
| 14 | 16 | LOVE INJECTION TRUSSEL/Elektra (12") AS 11435 | 6 |
| 15 | 18 | THANK GOD THERE'S MUSIC/I CAN'T DANCE WITHOUT YOU THEO VANESS/Prelude (12"★) PRL 12173 | 4 |
| 16 | 10 | ON THE RADIO DONNA SUMMER/Casablanca (LP cut) NBLP 2 7189 | 8 |
| 17 | 26 | HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12") L33 1857 | 2 |
| 18 | 36 | I SHOULDA LOVED YA NARADA MICHAEL WALDEN/Atlantic SD 19252 (LP cut) | 2 |
| 19 | 35 | JUST A TOUCH OF LOVE SLAVE/Cotillion (12"★) SD 5217 (Atlantic) | 2 |
| 20 | 25 | WE'RE GONNA ROCK SABU/Ocean (12"★) SW 49902 | 4 |
| 21 | 13 | WEAR IT OUT STARGARD/Warner Bros. (12"★) BSK 3386 | 16 |
| 22 | 15 | (EVERYBODY'S) DANCING ALL OVER THE WORLD BUSTA JONES/Spring (12") 4366 (Polydor) | 9 |
| 23 | 29 | MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555 | 4 |
| 24 | 21 | MUSIC ONE WAY FEATURING AL HUDSON/MCA (12"★) 3178 | 8 |
| 25 | 28 | BODYSHINE/SLAP SLAP LICKEDY LAP INSTANT FUNK/Salsoul (12"★) SA 8529 (RCA) | 8 |
| 26 | 22 | ROCK WITH YOU/DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic (12"★) FE 35745 | 22 |
| 27 | 23 | STRAIGHT FROM THE HEART/ALL NIGHT MAN LOOSE CHANGE/Casablanca (12"★) NBLP 7189 | 8 |
| 28 | 32 | READY FOR THE 80'S VILLAGE PEOPLE/Casablanca (12"★) NBLP 2 7183 | 5 |
| 29 | 31 | GOOD TO ME THP/Atlantic SD 19257 (entire LP) | 6 |
| 30 | 33 | MONEY FLYING LIZARDS/Virgin (12") DK 4809 (Atlantic) | 2 |
| 31 | 30 | I'LL TELL YOU SERGIO MENDES BRASIL '88/Eletra (12") AS 11425 | 18 |
| 32 | 37 | I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW SCOTT ALLEN/TK (12") TKD 426 | 7 |
| 33 | 34 | WILLIE AND THE HAND JIVE/LOVE POTION #9 RINDER AND LEWIS/AVI (12"★) 6073 | 5 |
| 34 | 41 | TAKE ALL OF ME BARBARA LAW/Pavillion (12") 4Z8 6401 (CBS) | 7 |
| 35 | 24 | DON'T LET GO ISAAC HAYES/Polydor (12"★) PD 1 6224 | 15 |
| 36 | — | GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion (12"★) 45007 (Atlantic) | 1 |
| 37 | 38 | ROCK AROUND THE CLOCK/MOSKOW DISKOW TELEX/Sire (12") DSRS 8896 (WB) | 5 |
| 38 | — | KIND OF LIFE (KIND OF LOVE) NORTH END/West End (12") WES 22125 | 1 |
| 39 | 20 | DEPUTY OF LOVE DON ARMANDO'S SECOND AVENUE RHUMBA BAND/ZE/Buddah (12") ZEA 12003 (Arista) | 15 |
| 40 | 39 | LOVE GUN RICK JAMES/Gordy (12"★) G8 990M1 (Motown) | 4 |
| 41 | 46 | HOW'S YOUR LOVE LIFE, BABY JACKIE MOORE/Columbia (12") 43 11136 | 2 |
| 42 | 43 | BLOW MY MIND CELI BEE/APA (12"★) 77005 (TK) | 2 |
| 43 | 44 | DANCE, FREAK AND BOOGIE/LOVE IS IN YOU NIGHTLIFE UNLIMITED/Casablanca (12") NBD 20204 | 2 |
| 44 | 19 | NO MORE TEARS (ENOUGH IS ENOUGH) DONNA SUMMER/BARBRA STREISAND/Casablanca/Columbia (12") NBD 20199 | 13 |
| 45 | — | FUNKYTOWN LIPPS, INC./Casablanca (12"★) NBLP 7197 | 1 |
| 46 | 48 | FLY TOO HIGH JANIS IAN/Columbia (12") 43 11123 | 2 |
| 47 | 45 | DANCE YOURSELF DIZZY LIQUID GOLD/Parachute (12") RRD 20527 (Casablanca) | 8 |
| 48 | 40 | DISCO POWER/HOT LOVER U.N./Prelude (12"★) PRL 12168 | 7 |
| 49 | — | I WANT YOU FOR MYSELF GEORGE DUKE/Epic (12"★) JE 36263 | 1 |
| 50 | — | RUNNING FROM PARADISE/PORTABLE RADIO DARYL HALL AND JOHN OATES/RCA (12"★) AFL1 3494 | 1 |

(★ non-commercial 12", • discontinued)

Disco File *(Continued from page 20)*

the idea of including among these potential future hits a look to the past, with the reissue of **Tom Savarese's** twenty-minute medley of hits from 1977. It doesn't take much suggestion to be both sobered and heartened by this particular Disconet issue: with excellent upcoming material and well-respected golden oldies, it calls up a very serious sense of history and continuity. For that, we're grateful.

BRIEFLY: New disco discs this week include **Uncle Louie's** "I Like Funky Music," 5:46 on a Marlin disco disc, newly mixed by **Steve Thompson**. This simple, K.C. flavored sound was produced by **Walter Murphy** (he signals himself with big band horns) and features Thompson's typically excellent sequencing. A recent rap record we've been meaning to mention is "We Rap More Mellow," by the **Younger Generation**, on New York's Brass label. It's notable especially because the rhythm track doesn't borrow from another recent hit, and the five young men who make up the group have particularly good voices. Offered in maxi, mini and micro versions, 9:35, 6:08 and 3:34, respectively.

Douglas Honors Spinners



Atlantic recording group the Spinners have been presented with the "Special People Award" by television personality Mike Douglas. This marks the first time that an entertainer has won the award, which has been previously presented to humanitarians and politicians. The Spinners were given the special award plaque by Douglas when they recently taped an edition of "The Mike Douglas Show," which will air on January 23. Shown backstage at the taping of "The Mike Douglas Show" are, from left: Spinners John Edwards & Bobbie Smith, Mike Douglas, and Spinners Henry Fambrough, Pervis Jackson & Billy Henderson.

14th MIDEM Opens in Cannes

(Continued from page 3)

featuring Eddy Grant of England. Also on the first day of the meet, the annual International Lawyers Meeting was held on the subject of "Piracy in sound recording." The panel featured entertainment lawyers from 11 countries.

Licensing

The International Federation of Popular Music Publishers held their second annual congress the following day to discuss the licensing of videotapes and disc, the export and import of recordings, and home duplicating.

McCartney Detained In Japan Bust

■ NEW YORK — Paul McCartney was still being detained by the narcotics authorities in the Tokyo Metropolitan Police office late last week, his Japanese attorney announced. The Narcotics Bureau was due to present its evidence to the Tokyo District Prosecutors Office and file an application for further detention on Friday (18).

The application for prolonged detention is being made since,

For the third consecutive year, radio network Europe 1 scheduled the presentation of its annual "#1" awards to take place at a MIDEM gala. Among the international recipients were American artists Keith Jarrett (musician of the year jazz); Ellen Foley (international female promising artist of the year); Billy Joel (international male artist of the year and international single of the year for his song "Honesty"), and "Apocalypse Now" for original film soundtrack of the year.

although McCartney is being cooperative and the quantity of marijuana seized not considerably large, the proceedings of the case are unusually complicated because of the involvement of many sectors of government bureaucracy.

Meanwhile it was officially confirmed by UDO Artists, Inc., that Wings' tour of Japan had been cancelled.

Germany

By JIM SAMPSON

■ MUNICH—Metronome MD Rudi Gassner, just back from Harvard Business School, reports a jump of 21 percent in 1979 gross sales. Full price cassette turnover grew 80 percent. Gassner says Metronome's sales have doubled in the last three years. Gold awards last year went to the Village People (single and album), M (single) and Italian chanteuse Milva, whose concert tour through Germany is packing local houses. The Hollies new TV-merchandised set has just passed the 250,000 mark, qualifying for Gold. Metronome's chart performance continues in high gear in 1980. The company apparently didn't expect to get a major hit with the Sugarhill Gang's "Rapper's Delight," so when the single started breaking in the Munich area, local dealers had to rely on imports. Now, Metronome is meeting demand and the single is in the top ten. This year, Gassner expects only a slight sales improvement over 1979.

TEUTONIC TELEX: Johann Speyer, former Phonogram marketing chief who last year became deputy MD of WEA Germany under Saggi Loch, is leaving WEA. Veteran WEA regional promotion head Rudi Martine has also given notice . . . Inetream in Frankfurt is planning several tours (Journey, Van Halen), but Rainer Poertner says he'll now concentrate on artist management. Bernard Schaefer has opened a New York office to support Nektar, the Michael Wynn Band and Supermax American activities . . . CBS promotion head Ulrich Japczynski has promoted Michael Schenkelberg to manager of press and public relations. Gerd Ludwigs takes over CBS's tour promotion and artists relations office . . . At K-Tel, marketing and sales director Frank Pietzsh strengthens company A&R with the addition of Christian Wulff, 36, from Polygram. Wulff, formerly producer for Polydor Int'l and budget chief at Metronome, will run the TV-merchandiser's expanded A&R operation together with Cornelia Stephan . . . Krokus, best-selling Swiss rock band, has signed with Walter Holzbaur's Wintrup Music for world publishing . . . WEA is giving Veronique Sanson heavy promotional support on her current six-city tour, as part of the WEA "give an ear to the future" marketing campaign, plus two network TV appearances.

England

By VAL FALLOON

■ LONDON—The BPI has successfully broken another link in the bootleg chain. Last year, "Operation Moonbeam" uncovered several bootleggers and as a result of those investigations, the BPI found a factory in a disused aircraft hangar in a remote part of Northumbria. The directors of the factory, M and C pressings, gave an undertaking in the high court to cease their bootlegging activities immediately. Though hardly a huge plant, this factory is the first bootleg manufacturing outfit to be found in the U.K. and the BPI sees it as something of a coup. Also in the high court were the suppliers of lacquers, metalwork and stampers for M and C. Illegally pressed product by artists such as Bowie, Dylan and the Buzzcocks was found in the factory.

FROZEN STIFF: Last week's news that former Stiff boss Jake Riviera had set up a label with ex-Radar director Andrew Lauder was frozen by the announcement that the new company had been served with an injunction by WEA (Radar owners) preventing the release of an Elvis Costello title "Can't Stand Up For Falling Down." Riviera manages both Costello and Radar stablemate Nick Lowe. Though given weekend airplay the single has now been dropped. The label, however, is already setting up offices . . . Pye has become the first U.K. record company to set up a pre-recorded and blank video distribution company, under Walter Woyda, for ten years head of Pye's precision tapes division. First deal is with Mountain Films, which includes concerts by the Beatles and Presley, feature films and musicals. There are 24 cities in Pye's initial release, though 200 titles are anticipated by the end of the year . . . RCA has signed a licensing agreement with Mountain Records for the U.K., but remains with Phonogram for other territories . . . DJM Records has concluded new deals for Holland (EMI Bovema) France (Vogue) and South Africa (RPM). Vogue will also market DJM discs in Belgium . . . Oloffson of Olofson Music has re-launched the Young Blood label, with a distribution deal signed with Selecta. The label has been dormant for four years. Through his publishing company, Oloffson has picked up various masters over the years such as "Substitute" by Clout, and says he has re-launched the label to have total freedom over releasing productions. In its previous form, Young Blood sold seven million records worldwide. Former partners were Miki Dallon and Gerry Black and Oloffson has bought the rights. Published artists contracted by Oloffson (such as Stu Stevens on MCA) will not be affected by the new label. Oloffson will be at MIDEM looking for international licensing deals for the label and certain catalogue deals for the publishing arm. A special projects label, Space Records, has also been formed . . . A publishing company, Satellite Music, has been formed by Robin Greatrex and Camilla Hellman as an extension of their management (Continued on page 42)

Ariola UK Signs Kiki Dee



Ariola Records U.K. has announced its first worldwide signing for the 1980s, Kiki Dee. Kiki has been living in Los Angeles for the past twelve months and has concentrated on writing with Brenda Russell, Roger Voudouris and Mentor Williams. Now back in the U.K., she will be going into the studios within the next two months to begin work on her debut Ariola album. Pictured with Kiki are Robin Blanchflower (left), managing director Ariola Records U.K., and Gordon Hatton, her manager.



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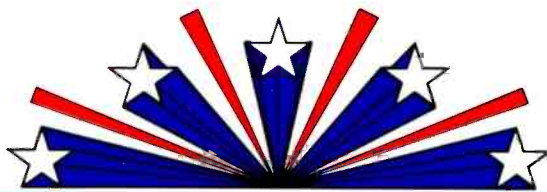


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Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

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

Record World Singles

101-150

JANUARY 26, 1980

| JAN. 26 | JAN. 19 | | |
|---------|---------|---|--|
| 101 | 114 | I SHOULD A LOVED YA NARADA MICHAEL WALDEN/Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI) | |
| 102 | 104 | SHOOTING STAR DOLLAR/Carrere 7208 (Atl) (World Song/Facehaze, ASCAP) | |
| 103 | 105 | STARGAZER PETER BROWN/Drive 6281 (TK) (Sherlyn/Decibel/Penguin, BMI) | |
| 104 | 117 | WHEN YOU WALK IN THE ROOM KARLA BONOFF/Columbia 1 11130 (Unart, BMI) | |
| 105 | — | I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053 (Perren-Vibes, ASCAP) | |
| 106 | 116 | IT'S MY HOUSE DIANA ROSS/Motown 1471 (Nick-O-Val, ASCAP) | |
| 107 | 109 | GIMME SOME TIME NATALIE COLE & PEABO BRYSON/Capitol 4804 (Cole-Arama, BMI) | |
| 108 | — | LET'S GO ROCK AND ROLL KC & THE SUNSHINE BAND/TK 1036 (Sherlyn/Harrick, BMI) | |
| 109 | — | TOUCH TOO MUCH AC/DC/Atlantic 3644 (Edward B. Marks, BMI) | |
| 110 | 106 | COLD WIND ACROSS MY HEART NIGHT/Planet 45907 (Elektra/Asylum) (Braintree/Snow, BMI) | |
| 111 | 111 | FOREVER REX SMITH/Columbia 1 11163 (Seldak/Birthday Boy/Factory Fresh, ASCAP) | |
| 112 | 124 | STEPPING GAP BAND/Mercury 76021 (Total Experience, BMI) | |
| 113 | 115 | CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA) (20th Century/All Sun Ray, ASCAP) | |
| 114 | 118 | AUTOMOBILE HANSIE/Millennium 11783 (RCA) (Bandora, BMI) | |
| 115 | — | MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186 (Jack & Bill, BMI) | |
| 116 | 120 | I WANT YOU FOR MYSELF GEORGE DUKE/Epic 9 50792 (Mycenae, ASCAP) | |
| 117 | 121 | WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503 (Roaring Fork/Purple Bow, BMI/Twelf Street/Whiffie, ASCAP) | |
| 118 | 113 | MANDOLAY LE FLAVOUR/Sweet City 7376 (Bema, ASCAP) | |
| 119 | 122 | I CAN'T TAKE MY EYES OFF OF YOU MAUREEN McGOVERN/Warner/Curb 49129 (Saturday/Seasons Four, BMI) | |
| 120 | — | REBEL ROUSER BOB WELCH/Capitol 4790 (Glenwood/Cigar, ASCAP) | |
| 121 | 130 | I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004 (Pop/Vision-Leeds/Amerade, ASCAP) | |
| 122 | 132 | SHOUT AND SCREAM TEDDY PENDERGRASS/Phila. Intl. 9 3733 (CBS) (Mighty Three, BMI) | |
| 123 | — | HIGH SOCIETY NORMA JEAN/Bearsville 49119 (WB) (Chic, BMI) | |
| 124 | 126 | WHAT'S YOUR NAME LEON WARE/Fabulous 748 (TK) (Almo, ASCAP) | |
| 125 | — | MY LOVE DON'T COME EASY JEAN CARN/Phila. Intl. 9 3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP) | |
| 126 | 129 | STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket 41133 (MCA) (Unart, BMI) | |
| 127 | 127 | PULL MY STRINGS LAKESIDE/Solar 11746 (RCA) (Spectrum VII, ASCAP) | |
| 128 | — | RAVEL'S BOLERO HENRY MANCINI/Warner Bros. 49139 (Hollywood/Wells, ASCAP) | |
| 129 | — | SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3738 (CBS) (Mighty Three, BMI) | |
| 130 | 123 | LET ME SLEEP ALONE CUGINI/Scotti Bros. 503 (Atl) (Saber Tooth, BMI) | |
| 131 | 133 | HOLIDAYS SCORPIONS/Mercury 16029 (Summer Breeze, ASCAP) | |
| 132 | 137 | BLAME IT ON THE NIGHT FANDANGO/RCA 11761 (Life and Times, BMI) | |
| 133 | 112 | MOVIN' RIGHT ALONG KERMIT & FOZZIE/Atlantic 3642 (Welbeck, ASCAP) | |
| 134 | 135 | NEW AND DIFFERENT WAY JIMMY MESSINA/Columbia 1 11094 (Jasperillo, ASCAP) | |
| 135 | 125 | YOU'RE SO GOOD TO ME CURTIS MAYFIELD/RSO/Curtom 941 (Mayfield/Andrask, BMI) | |
| 136 | 134 | FLY TOO HIGH JANIS IAN/Columbia 1 11111 (Mine, ASCAP/Revelations A.G./Rick's, BMI) | |
| 137 | 136 | I BELIEVE IN YOUR SWEET LOVE BONNIE TYLER/RCA 11763 (Scott-Wolfe/Prince Of Wales/ASCAP) | |
| 138 | 128 | REASONS TO BE CHEERFUL, PT. 3 IAN DURY/Stiff/Epic 9 50800 (Blackhill/Geoff & Eddie/Blackwood, BMI) | |
| 139 | 140 | KARI BOB JAMES/EARL KLUGH/Tappan Zee/Columbia 1 11154 (United Artists/Earl Klugh, ASCAP) | |
| 140 | 142 | PARADISE FAITH BAND/Mercury 76024 (Canal, BMI) | |
| 141 | 119 | I JUST WANNA WANNA LINDA CLIFFORD/RSO/Curtom 1012 (Baldursson, ASCAP) | |
| 142 | — | MAIN THEME FROM STAR TREK BOB JAMES/Columbia/Tappan Zee 1 11171 (Ensign, BMI) | |
| 143 | — | COMPUTER GAME YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M) (Alpha/Almo, ASCAP) | |
| 144 | 143 | TOMORROW NIGHT SHOES/Elektra 46571 (Shoetunes, BMI) | |
| 145 | — | EVERYBODY NEEDS A LITTLE HELP CALIFORNIA/RCA 11769 (World, ASCAP) | |
| 146 | — | BEACH GIRLS JEAN-LUC PONTY/Atlantic 3939 (YTNOP, BMI) | |
| 147 | 146 | DRAW THE LINE OAK/Mercury 76014 (Critique, BMI) | |
| 148 | 131 | NOBODY KNOWS ASHFORD & SIMPSON/Warner Bros. 49099 (Nick-O-Val, ASCAP) | |
| 149 | — | MAIN THEME FROM STAR TREK MAYNARD FERGUSON/Columbia 1 11183 (Ensign, BMI) | |
| 150 | 139 | MEAN TO YOUR QUEENIE POINT BLANK/MCA 41119 (Hamstein, BMI) | |

Record World Singles



JANUARY 26, 1980

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

| JAN. 26 | JAN. 19 | | WKS. ON CHART |
|---------|---------|--|---------------|
| 1 | 1 | ROCK WITH YOU MICHAEL JACKSON Epic 9 50797 (2nd Week) | 11 |
| 2 | 3 | COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327 | 9 |
| 3 | 4 | DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215 | 13 |
| 4 | 7 | THE LONG RUN EAGLES/Asylum 46569 | 7 |
| 5 | 2 | PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035 | 21 |
| 6 | 8 | CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown) | 14 |
| 7 | 6 | BABE STYX/A&M 2188 | 15 |
| 8 | 5 | ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES/ MCA/Infinity 50,035 | 12 |
| 9 | 9 | LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury) | 15 |
| 10 | 13 | DON'T DO ME LIKE THAT TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41138 | 9 |
| 11 | 16 | YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227 | 9 |
| 12 | 14 | SARA FLEETWOOD MAC/Warner Bros. 49150 | 5 |
| 13 | 21 | CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579 | 4 |
| 14 | 20 | DEJA VU DIONNE WARWICK/Arista 0459 | 9 |
| 15 | 19 | I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050 | 11 |
| 16 | 18 | THIS IS IT KENNY LOGGINS/Columbia 1 11109 | 14 |
| 17 | 10 | WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America 8025 | 13 |
| 18 | 12 | COOL CHANGE LITTLE RIVER BAND/Capitol 4789 | 13 |
| 19 | 26 | ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS) | 7 |
| 20 | 23 | THIRD TIME LUCKY (FIRST TIME I WAS A FOOL) FOGHAT/ Bearsville 49125 (WB) | 10 |
| 21 | 17 | BETTER LOVE NEXT TIME DR. HOOK/Capitol 4785 | 13 |
| 22 | 32 | LONGER DAN FOGELBERG/Full Moon/Epic 9 50824 | 5 |
| 23 | 24 | DON'T LET GO ISAAC HAYES/Polydor 2011 | 12 |
| 24 | 29 | WHY ME STYX/A&M 2206 | 4 |
| 25 | 11 | NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/ Casablanca NBD 20199 | 13 |
| 26 | 22 | JANE JEFFERSON STARSHIP/Grunt 11750 (RCA) | 11 |
| 27 | 15 | STILL COMMODORES/Motown 1474 | 16 |
| 28 | 31 | VOICES CHEAP TRICK/Epic 9 50814 | 7 |
| 29 | 34 | FOREVER MINE THE O'JAYS/Phila. Intl. 9 3727 (CBS) | 7 |
| 30 | 38 | AN AMERICAN DREAM DIRT BAND/United Artists 1330 | 6 |
| 31 | 43 | ON THE RADIO DONNA SUMMER/Casablanca 2236 | 2 |
| 32 | 42 | WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637 | 5 |
| 33 | 36 | YOU KNOW THAT I LOVE YOU SANTANA/Columbia 1 11144 | 7 |
| 34 | 49 | DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813 | 4 |
| 35 | 52 | SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175 | 4 |
| 36 | 53 | 99 TOTO/Columbia 1 11173 | 4 |
| 37 | 30 | YOU'RE ONLY LONELY J.D. SOUTHER/Columbia 1 11079 | 19 |
| 38 | 25 | HEAD GAMES FOREIGNER/Atlantic 3633 | 10 |

CHARTMAKER OF THE WEEK

| | | | |
|----|----|---|----|
| 39 | — | DESIRE ANDY GIBB RSO 1019 | 1 |
| 40 | 41 | DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/ MCA 41131 | 9 |
| 41 | 27 | HEARTACHE TONIGHT EAGLES/Asylum 46545 | 15 |
| 42 | 46 | LONELY EYES ROBERT JOHN/EMI-America 8030 | 7 |
| 43 | 35 | WAIT FOR ME DARYL HALL & JOHN OATES/RCA 11747 | 11 |
| 44 | 28 | POP MUZIK M/Sire 49033 (WB) | 23 |
| 45 | 33 | TAKE THE LONG WAY HOME SUPERTRAMP/A&M 2193 | 13 |
| 46 | 51 | FOOL IN THE RAIN LED ZEPPELIN/Swan Song 71003 (Atl) | 4 |
| 47 | 48 | DIRTY WATER INMATES/Polydor 2032 | 6 |

| | | | |
|-----|-----|---|----|
| 48 | 55 | WHEN I WANTED YOU BARRY MANILOW/Arista 0481 | 4 |
| 49 | 58 | HEARTBREAKER PAT BENATAR/Chrysalis 2395 | 5 |
| 50 | 63 | HIM RUPERT HOLMES/MCA 41173 | 2 |
| 51 | 56 | LOST HER IN THE SUN JOHN STEWART/RSO 1016 | 5 |
| 52 | 57 | LAST TRAIN TO LONDON ELO/Jet 9 5067 (CBS) | 6 |
| 53 | 37 | SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown) | 11 |
| 54 | 68 | THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA) | 3 |
| 55 | 71 | TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury) | 2 |
| 56 | 61 | I DON'T WANT TO TALK ABOUT IT ROD STEWART/ Warner Bros. 49138 | 4 |
| 57 | 44 | I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/ A&M 2199 | 10 |
| 58 | 60 | RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542 | 12 |
| 59 | — | REFUGEE TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA 41169 | 1 |
| 60 | 80 | ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/ Columbia 1 11187 | 2 |
| 61 | 62 | MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015 | 10 |
| 62 | — | BACK ON MY FEET AGAIN THE BABYS/Chrysalis 2398 | 1 |
| 63 | 64 | MONEY FLYING LIZARDS/Virgin 67003 (Atl) | 6 |
| 64 | 65 | I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown 1478 | 4 |
| 65 | 66 | CAN WE STILL BE FRIENDS ROBERT PALMER/Island 49137 (WB) | 5 |
| 66 | 74 | FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic 9 50822 | 3 |
| 67 | 72 | I'M ALIVE GAMMA/Elektra 46555 | 4 |
| 68 | 69 | LOOKS LIKE LOVE AGAIN DANN ROGERS/IA 500 | 5 |
| 69 | 76 | THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA) | 2 |
| 70 | 70 | TOO LATE JOURNEY/Columbia 1 11143 | 4 |
| 71 | 77 | LET ME GO, LOVE NICOLETTE LARSON/Warner Bros. 49130 | 2 |
| 72 | 73 | VOLCANO JIMMY BUFFETT/MCA 41161 | 3 |
| 73 | 84 | WHEN A MAN LOVES A WOMAN BETTE MIDLER/Atlantic 3643 | 2 |
| 74 | 99 | I THANK YOU ZZ TOP/Warner Bros. 49136 | 2 |
| 75 | — | WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477 | 1 |
| 76 | 79 | REMEMBER (WALKING IN THE SAND) AEROSMITH/ Columbia 1 11181 | 4 |
| 77 | 78 | HOLDIN' ON FOR DEAR LOVE LOBO/MCA/Curb 41152 | 3 |
| 78 | 87 | PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552 | 3 |
| 79 | 89 | WONDERLAND COMMODORES/Motown 1479 | 2 |
| 80 | — | GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211 | 1 |
| 81 | 83 | GOODNIGHT MY LOVE MIKE PINERA/Spector 0003 | 4 |
| 82 | 85 | TRUST ME CINDY BULLENS/Casablanca 2217 | 3 |
| 83 | — | SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033 | 1 |
| 84 | — | KISS ME IN THE RAIN BARBRA STREISAND/Columbia 1 11179 | 1 |
| 85 | 88 | I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011 | 3 |
| 86 | — | GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion 45007 (Atl) | 1 |
| 87 | — | BAD TIMES TAVARES/Capitol 4811 | 1 |
| 88 | — | HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551 | 1 |
| 89 | 92 | ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M 2205 | 3 |
| 90 | — | I DON'T LIKE MONDAYS BOOMTOWN RATS/Columbia 1 11117 | 1 |
| 91 | 91 | YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463 | 3 |
| 92 | — | JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl) | 1 |
| 93 | 94 | SAY HELLO APRIL WINE/Capitol 4802 | 2 |
| 94 | 90 | SPARKLE CAMEO/Chocolate City 3202 (Casablanca) | 3 |
| 95 | — | DIG THE GOLD JOYCE COBB/Cream 7939 | 1 |
| 96 | 81 | MAKE BELIEVE IT'S YOUR FIRST TIME BOBBY VINTON/ Tapestry 002 | 4 |
| 97 | — | SMALL PARADISE JOHN COUGAR/Riva 203 (Mercury) | 1 |
| 98 | 95 | STAR EARTH, WIND & FIRE/ARC/Columbia 1 11165 | 5 |
| 99 | 100 | UNDER MY THUMB HOUNDS/Columbia 1 11159 | 2 |
| 100 | — | YOU MIGHT NEED SOMEBODY TURLEY RICHARDS/ Atlantic 3645 | 1 |



Record World Album Airplay

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

JANUARY 26, 1980

FLASHMAKER



NO BALLADS
ROCKETS
RSO

MOST ADDED

- NO BALLADS**—Rockets—RSO (34)
- PERMANENT WAVES**—Rush—Mercury (30)
- THE PLEASURE PRINCIPLE**—Gary Numan—Atco (30)
- LONDON CALLING**—Clash—Epic (12)
- CITY**—McGuinn & Hillman—Capitol (11)
- THE PRETENDERS**—Sire (11)
- ADVENTURES IN UTOPIA**—Utopia—Bearsville (10)
- ON**—Off Broadway—Atlantic (9)
- BRUCE WOOLLEY & THE CAMERA CLUB**—Col (9)
- SYLVAIN SYLVAIN**—RCA (8)

WNEW-FM/NEW YORK

ADDS:

- ETON RIFLES** (single)—Jam—Polydor
- THE STEVE HOWE ALBUM**—Atlantic
- NO BALLADS**—Rockets—RSO
- NO PLACE TO RUN**—UFO—Chrysalis
- PERMANENT WAVES**—Rush—Mercury
- ON**—Off Broadway—Atlantic
- SYLVAIN SYLVAIN**—RCA
- THE PLEASURE PRINCIPLE**—Gary Numan—Atco
- HEAVY ACTION** (airplay in descending order):
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- LONDON CALLING**—Clash—Epic
- THE LONG RUN**—Eagles—Asylum
- THE FINE ART OF SURFACING**—Boomtown Rats—Col
- I'M THE MAN**—Joe Jackson—A&M
- THE WALL**—Pink Floyd—Col
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- X-STATIC**—Hall & Oates—RCA
- EAT TO THE BEAT**—Blondie—Chrysalis
- ADVENTURES IN UTOPIA**—Utopia—Bearsville
- WBCN-FM/BOSTON**
- ADDS:**
- COMPUTER GAMES** (single)—Mi-Sex—Epic
- I WANT YOU**—Wilson Pickett—EMI-America
- LONDON CALLING**—Clash—Epic
- NIGHTS IN WHITE SATIN** (single)—Dickies—A&M (import)
- NO BALLADS**—Rockets—RSO

PRINCE—WB

- THE PLEASURE PRINCIPLE**—Gary Numan—Atco
- THE PRETENDERS**—Sire
- THE UNDERTONES**—Sire
- ZOOM**—Root Boy Slim—IRS
- HEAVY ACTION** (airplay in descending order):
- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- ADVENTURES IN UTOPIA**—Utopia—Bearsville
- TUSK**—Fleetwood Mac—WB
- REGGATTA DE BLANC**—Police—A&M
- X-STATIC**—Hall & Oates—RCA
- NO NUKES**—Various Artists—Asylum
- EAT TO THE BEAT**—Blondie—Chrysalis
- LONDON CALLING**—Clash—Epic
- SPECIALS**—Chrysalis

WLIR-FM/LONG ISLAND

ADDS:

- BAD BOY**—Robert Gordon—RCA
- CASTLES IN THE AIR**—Felix Cavaliere—Epic
- CITY**—McGuinn & Hillman—Capitol
- HELL OF A SPELL**—Doug Sahm—Takoma
- LONDON CALLING**—Clash—Epic
- ON**—Off Broadway—Atlantic
- PERMANENT WAVES**—Rush—Mercury
- THE PLEASURE PRINCIPLE**—Gary Numan—Atco
- THIS DAY & AGE**—D. L. Byron—Arista
- BRUCE WOOLLEY & THE CAMERA CLUB**—Col
- HEAVY ACTION** (airplay in descending order):
- ADVENTURES IN UTOPIA**—Utopia—Bearsville
- THE WALL**—Pink Floyd—Col
- THE STEVE HOWE ALBUM**—Atlantic
- NO NUKES**—Various Artists—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- DOWN ON THE FARM**—Little Feat—WB
- JORMA**—Jarma Kaukonen—RCA
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- AMERICAN GARAGE**—Pat Metheny—ECM
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis

WAAF-FM/WORCESTER

ADDS:

- DRUMS & WIRES**—XTC—Virgin
- MESSIN' WITH THE BOYS**—Currie Sisters—Capitol
- NO BALLADS**—Rockets—RSO
- PERMANENT WAVES**—Rush—Mercury
- THE PLEASURE PRINCIPLE**—Gary Numan—Atco
- THE PRETENDERS**—Sire
- HEAVY ACTION** (airplay, sales, phones in descending order):
- NIGHT IN THE RUTS**—Aerosmith—Col
- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- PHOENIX**—Dan Fogelberg—Full Moon
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt

IN THROUGH THE OUT DOOR

- Led Zeppelin—Swan Song
- NO NUKES**—Various Artists—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE WALL**—Pink Floyd—Col
- LIVE RUST**—Neil Young—Reprise

WPLR-FM/NEW HAVEN

ADDS:

- A TASTE FOR PASSION**—Jean-Luc Panty—Atlantic
- CASTLES IN THE AIR**—Felix Cavaliere—Epic
- CITY**—McGuinn & Hillman—Capitol
- THE STEVE HOWE ALBUM**—Atlantic
- LIVE AT LAST**—Good Rats—Rat City
- LONDON CALLING**—Clash—Epic
- SCHEMER DREAMER**—Steve Walsh—Kirshner
- THE PRETENDERS**—Sire
- THE ROMANTICS**—Nemperor
- UNION JACKS**—Babys—Chrysalis
- HEAVY ACTION** (airplay, sales, phones in descending order):
- THE WALL**—Pink Floyd—Col
- NO NUKES**—Various Artists—Asylum
- ADVENTURES IN UTOPIA**—Utopia—Bearsville
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- BOOGIE MOTEL**—Foghat—Bearsville
- I'M THE MAN**—Joe Jackson—A&M
- TUSK**—Fleetwood Mac—WB
- THE LONG RUN**—Eagles—Asylum
- AMERICAN GARAGE**—Pat Metheny—ECM
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song

WQBK-FM/ALBANY

ADDS:

- GIVE IT ALL YOU GOT** (single)—Chuck Mangione—A&M
- HONKY TONK DEMOS**—Various Artists—Oval (import)
- THE STEVE HOWE ALBUM**—Atlantic
- NO BALLADS**—Rockets—RSO
- ON**—Off Broadway—Atlantic
- PERMANENT WAVES**—Rush—Mercury
- SYLVAIN SYLVAIN**—RCA
- THE PLEASURE PRINCIPLE**—Gary Numan—Atco
- THE UNDERTONES**—Sire
- BRUCE WOOLLEY & THE CAMERA CLUB**—Col
- HEAVY ACTION** (airplay in descending order):
- THE PRETENDERS**—Sire
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- EAT TO THE BEAT**—Blondie—Chrysalis
- THE LONG RUN**—Eagles—Asylum
- ADVENTURES IN UTOPIA**—Utopia—Bearsville
- THE FINE ART OF SURFACING**—Boomtown Rats—Col
- FIRST OFFENCE**—Inmates—Polydor
- I'M THE MAN**—Joe Jackson—A&M
- THE WALL**—Pink Floyd—Col
- REGGATTA DE BLANC**—Police—A&M
- WMJQ-FM/ROCHESTER**
- ADDS:**
- ADVENTURES IN UTOPIA**—Utopia—Bearsville
- CHRISTOPHER CROSS**—WB

MAGNETIC AIR

- Max Webster—Capitol
- PERMANENT WAVES**—Rush—Mercury
- THE PLEASURE PRINCIPLE**—Gary Numan—Atco
- HEAVY ACTION** (airplay in descending order):
- RATHER BE ROCKIN'**—Tantrum—Ovation
- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- PHOENIX**—Dan Fogelberg—Full Moon
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- LIVE RUST**—Neil Young—Reprise
- DEGUELLO**—ZZ Top—WB
- EAT TO THE BEAT**—Blondie—Chrysalis
- HARDER . . . FASTER**—April Wine—Capitol
- LIVE AT LAST**—Good Rats—Rat City

WIOQ-FM/PHILADELPHIA

- HEAVY ACTION** (airplay in descending order):
- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- THE WALL**—Pink Floyd—Col
- KEEP THE FIRE**—Kenny Loggins—Bearsville
- ADVENTURES IN UTOPIA**—Utopia—Bearsville
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- PHOENIX**—Dan Fogelberg—Full Moon
- NO NUKES**—Various Artists—Asylum
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- DAMN THE TORPEDOES**—Tom Petty—Backstreet

WMMR-FM/PHILADELPHIA

ADDS:

- CITY**—McGuinn & Hillman—Capitol
- LONDON CALLING**—Clash—Epic
- NO BALLADS**—Rockets—RSO
- PERMANENT WAVES**—Rush—Mercury
- THE PLEASURE PRINCIPLE**—Gary Numan—Atco
- HEAVY ACTION** (airplay in descending order):
- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- LIVE RUST**—Neil Young—Reprise
- CORNERSTONE**—Styx—A&M
- THE LONG RUN**—Eagles—Asylum
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- PHOENIX**—Dan Fogelberg—Full Moon
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- EAT TO THE BEAT**—Blondie—Chrysalis
- NO NUKES**—Various Artists—Asylum

WHFS-FM/WASHINGTON, D.C.

ADDS:

- BAD BOY**—Robert Gordon—RCA
- CITY**—McGuinn & Hillman—Capitol
- HELL OF A SPELL**—Doug Sahm—Takoma
- THE STEVE HOWE ALBUM**—Atlantic
- IN THE DRAGON'S JAWS**—Bruce Cockburn—Millennium

NO BALLADS

- Rockets—RSO
- SYLVAIN SYLVAIN**—RCA
- UNION JACKS**—Babys—Chrysalis
- WHERE TO NOW**—Charlie Dore—Island
- HEAVY ACTION** (airplay in descending order):
- NO NUKES**—Various Artists—Asylum
- IN THE SKIES**—Peter Green—Sail
- REGGATTA DE BLANC**—Police—A&M
- HOT TRACKS**—John Hammond—Vanguard
- HOW CRUEL**—Joan Armatrading—A&M
- AMERICAN GARAGE**—Pat Metheny—ECM
- LONDON CALLING**—Clash—Epic
- SPECIALS**—Chrysalis
- THE VERY DAB**—Fingerprntz—Virgin Intl.
- THE PRETENDERS**—Sire

ZETA 7-FM/ORLANDO

ADDS:

- NO BALLADS**—Rockets—RSO
- PERMANENT WAVES**—Rush—Mercury
- THE PRETENDERS**—Sire
- HEAVY ACTION** (airplay, sales, phones in descending order):
- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- PHOENIX**—Dan Fogelberg—Full Moon
- FLIRTIN' WITH DISASTER**—Mally Hatchet—Epic
- THE LONG RUN**—Eagles—Asylum
- DEGUELLO**—ZZ Top—WB
- CORNERSTONE**—Styx—A&M
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- DOWN ON THE FARM**—Little Feat—WB

WSHE-FM/FT. LAUDERDALE

ADDS:

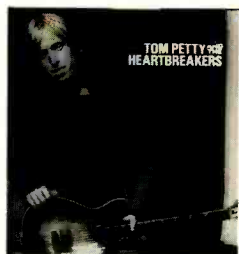
- BIRD SONG** (single)—Lene Lovich—Stiff (import)
- CHAPEL OF LOVE** (single)—Holly & The Italians—Oval (import)
- COMPUTER GAMES** (single)—Mi-Sex—Epic
- I ONLY WANT TO BE WITH YOU** (single)—Tourists—Logo (import)
- NO BALLADS**—Rockets—RSO
- PERMANENT WAVES**—Rush—Mercury
- SYLVAIN SYLVAIN**—RCA
- THE CRACK**—Ruts—Virgin Intl.
- THE PLEASURE PRINCIPLE**—Gary Numan—Atco
- UNION JACKS**—Babys—Chrysalis
- HEAVY ACTION** (airplay in descending order):
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE PRETENDERS**—Sire
- THE ROMANTICS**—Nemperor
- THE WALL**—Pink Floyd—Col
- REGGATTA DE BLANC**—Police—A&M
- DEGUELLO**—ZZ Top—WB
- THINK PINK**—Fabulous Poodles—Epic
- LIVE RUST**—Neil Young—Reprise
- NIGHT IN THE RUTS**—Aerosmith—Col
- LONDON CALLING**—Clash—Epic

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

Record World Album Airplay

JANUARY 26, 1980

TOP AIRPLAY



DAMN THE TORPEDOES
TOM PETTY
Backstreet

MOST AIRPLAY

DAMN THE TORPEDOES—Tom Petty—Backstreet (41)
THE WALL—Pink Floyd—Col (40)
THE LONG RUN—Eagles—Asylum (26)
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt (27)
CORNERSTONE—Styx—A&M (20)
PHOENIX—Dan Fogelberg—Full Moon (20)
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song (18)
NO NUKES—Various Artists—Asylum (18)
NIGHT IN THE RUTS—Aerosmith—Col (17)
DEGUELLO—ZZ Top—WB (16)
LIVE RUST—Neil Young—Reprise (16)
TUSK—Fleetwood Mac—WB (16)

WMMS-FM/CLEVELAND

ADDS:
CITY—McGuinn & Hillman—Capitol
NO BALLADS—Rockets—RSO
PERMANENT WAVES—Rush—Mercury
SYLVAIN SYLVAIN—RCA
THE PLEASURE PRINCIPLE—Gary Numan—Atco

HEAVY ACTION (airplay, sales in descending order):

ADVENTURES IN UTOPIA—Utopia—Bearsville
THE WALL—Pink Floyd—Col
DAMN THE TORPEDOES—Tom Petty—Backstreet
THE LONG RUN—Eagles—Asylum
LIVE RUST—Neil Young—Reprise
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
TUSK—Fleetwood Mac—WB
DEGUELLO—ZZ Top—WB
REGGATA DE BLANC—Police—A&M
NIGHT IN THE RUTS—Aerosmith—Col

WABX-FM/DETROIT

ADDS:
ADVENTURES IN UTOPIA—Utopia—Bearsville
COMPUTER GAMES (single)—Mi-Sex—Epic
NO BALLADS—Rockets—RSO
PERMANENT WAVES—Rush—Mercury
THE PLEASURE PRINCIPLE—Gary Numan—Atco

HEAVY ACTION (airplay, sales in descending order):

DAMN THE TORPEDOES—Tom Petty—Backstreet
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
CORNERSTONE—Styx—A&M
DEGUELLO—ZZ Top—WB
NIGHT IN THE RUTS—Aerosmith—Col
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
THE WALL—Pink Floyd—Col
THE ROMANTICS—Nemperor
NO BALLADS—Rockets—RSO
UNION JACKS—Babys—Chrysalis

WXRT-FM/CHICAGO

ADDS:
LONDON CALLING—Clash—Epic
ON—Off Broadway—Atlantic
THE PLEASURE PRINCIPLE—Gary Numan—Atco
THE PRETENDERS—Sire
THE UNDERTONES—Sire

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

ADVENTURES IN UTOPIA—Utopia—Bearsville
NO NUKES—Various Artists—Asylum
DAMN THE TORPEDOES—Tom Petty—Backstreet
REGGATA DE BLANC—Police—A&M
SPECIALS—Chrysalis
DOWN ON THE FARM—Little Feat—WB
THE PRETENDERS—Sire
LONDON CALLING—Clash—Epic
EAT TO THE BEAT—Blondie—Chrysalis
THE WALL—Pink Floyd—Col

KSHE-FM/ST. LOUIS

ADDS:
ADVENTURES IN UTOPIA—Utopia—Bearsville
MAGNETIC AIR—Max Webster—Capitol
NO BALLADS—Rockets—RSO
PERMANENT WAVES—Rush—Mercury
SCHEMER DREAMER—Steve Walsh—Kirshner
THE PLEASURE PRINCIPLE—Gary Numan—Atco
THE ROMANTICS—Nemperor

HEAVY ACTION (airplay, sales in descending order):

UNION JACKS—Babys—Chrysalis
THE FINE ART OF SURFACING—Boontown Rats—Col
NO PLACE TO RUN—UFO—Chrysalis
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
THE WALL—Pink Floyd—Col
THE BEAT—Col
HEAD GAMES—Foreigner—Atlantic
TROUBLEMAKER—Ian McLagan—Mercury
DEGUELLO—ZZ Top—WB
PHOENIX—Dan Fogelberg—Full Moon

WKDF-FM/NASHVILLE

ADDS:
CITY—McGuinn & Hillman—Capitol
THE STEVE HOWE ALBUM—Atlantic
NO BALLADS—Rockets—RSO
ON—Off Broadway—Atlantic
PERMANENT WAVES—Rush—Mercury
THE PLEASURE PRINCIPLE—Gary Numan—Atco

HEAVY ACTION (airplay in descending order):

THE WALL—Pink Floyd—Col
THE LONG RUN—Eagles—Asylum
DAMN THE TORPEDOES—Tom Petty—Backstreet
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
CORNERSTONE—Styx—A&M
KEEP THE FIRE—Kenny Loggins—Col
HEAD GAMES—Foreigner—Atlantic
TUSK—Fleetwood Mac—WB
NO NUKES—Various Artists—Asylum
LIVE RUST—Neil Young—Reprise

WQFM-FM/MILWAUKEE

ADDS:
ADVENTURES IN UTOPIA—Utopia—Bearsville
THE PLEASURE PRINCIPLE—Gary Numan—Atco
UNION JACKS—Babys—Chrysalis

HEAVY ACTION (airplay in descending order):

THE WALL—Pink Floyd—Col
THE LONG RUN—Eagles—Asylum
DAMN THE TORPEDOES—Tom Petty—Backstreet
PHOENIX—Dan Fogelberg—Full Moon
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
JACKRABBIT SLIM—Steve Forbert—Nemperor
BOOGIE MOTEL—Foghat—Bearsville
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
CORNERSTONE—Styx—A&M
DEGUELLO—ZZ Top—WB

KZEW-FM/DALLAS

ADDS:
NO BALLADS—Rockets—RSO
PERMANENT WAVES—Rush—Mercury
SCHEMER DREAMER—Steve Walsh—Kirshner
THE CHINESE METHOD—Roy Sundholm—Polydor
THE PLEASURE PRINCIPLE—Gary Numan—Atco

HEAVY ACTION (airplay in descending order):

DEGUELLO—ZZ Top—WB
HEAD GAMES—Foreigner—Atlantic
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
THE WALL—Pink Floyd—Col
THE LONG RUN—Eagles—Asylum
DAMN THE TORPEDOES—Tom Petty—Backstreet
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
TUSK—Fleetwood Mac—WB
CORNERSTONE—Styx—A&M
CANDY-O—Cars—Elektra

KLOL-FM/HOUSTON

ADDS:
LONDON CALLING—Clash—Epic
MESSIN WITH THE BOYS—Currie Sisters—Capitol
NO BALLADS—Rockets—RSO
PERMANENT WAVES—Rush—Mercury
THE PLEASURE PRINCIPLE—Gary Numan—Atco
THE PRETENDERS—Sire
HEAVY ACTION (airplay in descending order):
THE WALL—Pink Floyd—Col
NO NUKES—Various Artists—Asylum
DEGUELLO—ZZ Top—WB
EAT TO THE BEAT—Blondie—Chrysalis
THE LONG RUN—Eagles—Asylum

CORNERSTONE—Styx—A&M
DAMN THE TORPEDOES—Tom Petty—Backstreet
UNION JACKS—Babys—Chrysalis
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
NIGHT IN THE RUTS—Aerosmith—Col

KBPI-FM/DENVER

ADDS:
CITY—McGuinn & Hillman—Capitol
NO BALLADS—Rockets—RSO
HEAVY ACTION:
DAMN THE TORPEDOES—Tom Petty—Backstreet
EAT TO THE BEAT—Blondie—Chrysalis
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HEAD GAMES—Foreigner—Atlantic
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
LIVE RUST—Neil Young—Reprise
PHOENIX—Dan Fogelberg—Full Moon
THE LONG RUN—Eagles—Asylum
THE WALL—Pink Floyd—Col
TUSK—Fleetwood Mac—WB

KWST-FM/LOS ANGELES

ADDS:
ADVENTURE IN UTOPIA—Utopia—Bearsville
CITY—McGuinn & Hillman—Capitol
FACE TO FACE—Trevor Rabin—Chrysalis
HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
NO BALLADS—Rockets—RSO
PERMANENT WAVES—Rush—Mercury
THE PLEASURE PRINCIPLE—Gary Numan—Atco
HEAVY ACTION (airplay in descending order):
THE WALL—Pink Floyd—Col
TROUBLEMAKER—Ian McLagan—Mercury
NIGHT IN THE RUTS—Aerosmith—Col
DREAM POLICE—Cheap Trick—Epic
DAMN THE TORPEDOES—Tom Petty—Backstreet
FIRST OFFENCE—Inmates—Polydor
HYDRA—Toto—Col
UNION JACKS—Babys—Chrysalis
REGGATA DE BLANC—Police—A&M
PHOENIX—Dan Fogelberg—Full Moon

KZAP-FM/SACRAMENTO

ADDS:
ADVENTURES IN UTOPIA—Utopia—Bearsville
NO BALLADS—Rockets—RSO
PERMANENT WAVES—Rush—Mercury
THE ROMANTICS—Nemperor
HEAVY ACTION (airplay in descending order):
NIGHT IN THE RUTS—Aerosmith—Col
HEAD GAMES—Foreigner—Atlantic
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
TUSK—Fleetwood Mac—WB
DREAM POLICE—Cheap Trick—Epic
PHOENIX—Dan Fogelberg—Full Moon

HYDRA—Toto—Col
CORNERSTONE—Styx—A&M
DAMN THE TORPEDOES—Tom Petty—Backstreet

KMEL-FM/SAN FRANCISCO

HEAVY ACTION (airplay, sales in descending order):

THE WALL—Pink Floyd—Col
THE LONG RUN—Eagles—Asylum
DAMN THE TORPEDOES—Tom Petty—Backstreet
CORNERSTONE—Styx—A&M
TUSK—Fleetwood Mac—WB
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HEAD GAMES—Foreigner—Atlantic
FIRST OFFENCE—Inmates—Polydor
UNION JACKS—Babys—Chrysalis
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

KZEL-FM/EUGENE

ADDS:
CITY—McGuinn & Hillman—Capitol
JEFF CONAWAY—Col
THE STEVE HOWE ALBUM—Atlantic
MESSIN WITH THE BOYS—Currie Sisters—Capitol
NO BALLADS—Rockets—RSO
ON—Off Broadway—Atlantic
PERMANENT WAVES—Rush—Mercury
THE PLEASURE PRINCIPLE—Gary Numan—Atco
THE ROMANTICS—Nemperor
THIS DAY & AGE—D. L. Byron—Arista

HEAVY ACTION (airplay in descending order):

THE PRETENDERS—Sire
NO NUKES—Various Artists—Asylum
PEARL HARBOR & THE EXPLOSIONS—WB
DAMN THE TORPEDOES—Tom Petty—Backstreet
ADVENTURES IN UTOPIA—Utopia—Bearsville
THE WALL—Pink Floyd—Col
UNION JACKS—Babys—Chrysalis
DEGUELLO—ZZ Top—WB
NO PLACE TO RUN—UFO—Chrysalis
THE ROSE—(original soundtrack)—Atlantic

KZAM-AM/SEATTLE

ADDS:
LONDON CALLING—Clash—Epic
THE PLEASURE PRINCIPLE—Gary Numan—Atco
THE PRETENDERS—Sire
THE ROMANTICS—Nemperor
HEAVY ACTION (airplay in descending order):
DAMN THE TORPEDOES—Tom Petty—Backstreet
DREAM POLICE—Cheap Trick—Epic
CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra
THE WALL—Pink Floyd—Col
I'M THE MAN—Joe Jackson—A&M
REGGATA DE BLANC—Police—A&M
EAT TO THE BEAT—Blondie—Chrysalis
THINK PINK—Fabulous Poodles—Epic
THE BEAT—Col
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis

44 stations reporting this week. In addition to those printed are:
WPIX-FM WOUR-FM KFML-AM
WBAB-FM WYDD-FM KAWY-FM
WCOZ-FM WQDR-FM KOME-FM
WBLM-FM WWWW-FM KSJO-FM
WCMF-FM Y95-FM KNAC-FM
WAQX-FM KQRS-FM KSNAN-FM

movement as I am with this but on an individual basis I was involved in the anti-war movement and I feel that there's some similarities in that there's a lot of public relations and education to be done and the tide seems to be swinging in our favor and it's only a question of how much worse the problem is going to get before it swings completely in our favor. I think in terms of tactics and organizing and so on that it's a little bit harder to organize people against nukes because the danger is not perceived as being immediate—at least not until Three Mile Island—the danger was not perceived as being immediate whereas if your son or your husband or your father was shot in Vietnam, that's very graphic proof that somebody's getting hurt. So what we have to do is get people to look at the long-range effects and also at the short range effects and the deaths and the illnesses that I fear are not being publicized. You get cancer 20 years later. The statistics are just starting to come in now from Hiroshima where 35 years after the bomb was dropped, the leukemia rate is still climbing. That's the kind of thing you've got to look at and say that if each one of these plants has a thousand times the radioactivity of a Hiroshima A bomb inside it and we're creating this stuff and assuming we'll be able to store it perfectly—we've got a real serious problem on our hands.

Raitt: On the benefit concert level, it's much more sophisticated now. You remember the Bangladesh and the Hurricane Carter. They were basically fiascos because the money was never accounted for and a lot of people felt ripped-off. In the early '70s, when there were benefits, activists put on concerts and they just didn't know anything about . . . 'you mean you need electricity to run these things' . . . There was just a big schism between the activists and the musicians in terms of being able to come together and work without suspicions on either side whether somebody was going to mess up. I think that's one thing that this movement has learned from the concerts that got started in the early '70s . . . So the concert is more sophisticated. We brought in a bunch of top production people who not only gave up their salaries but worked for expenses and brought all their expertise to the level of Ron Delsener productions. And that's the major difference compared to the benefits that were happening in the early '70s when things were so un-together. I feel that because we got it together in terms of making it a public non-profit foundation, where the books are open to the public, it was a success. It took us a year-and-a-half to set up the process of who is going to sit on the board to determine where the money goes and how the applications were going to be dispersed. It's one of the only foundations in the world that is actually doing some outreach into third world communities and women's communities and creating solar information lobbies where there were none.

Hall: I discovered that in other movements—no matter how good the intentions of the groups you were working with—you could get into big trouble doing benefits that were not professionally promoted and organized. So it was going to be as important for us to keep tabs on every facet of the production as it was for us to actually get up on stage and play. We could have gotten into some very messy situations if we would have gone through some existing anti-nuclear group and let them put the benefit together.

RW: How did the coalition develop between the musicians and the activists like Tom Campbell, Sam Lovejoy and Harvey Wasserman?

Hall: Different musicians had done different shows with different activists over the years. Tom Campbell promoted a bunch of shows; he probably was in this longer than anyone else as far as the benefit aspect goes. There had been a number of shows at one time or another that Tom worked with me, Jackson, Graham and Carly so there was a connection there and Sam Lovejoy and Harvey Wasserman were friends we knew from the Clamshell Alliance. We all had crossed paths before.

RW: Almost all of the musicians participating in the MUSE concerts at Madison Square Garden appeal to white middle-class youth. Do you consider MUSE or the anti-nuke movement to be exclusively that kind of an organization? If not, how do you plan to spread your message into a real mass coalition involving the poor, third world and elderly?

Nash: We've given this a lot of thought. When we were planning the concerts in the Garden, the idea was thrown around that maybe we should have a third world night with Chaka and Peter Tosh and Bob Marley and Santana because we realize that it is a grassroots organization based mainly on white middle class society. What we've tried to do so far is that in our future MUSE activity, include more blacks and other types of music. We have spoken to Diana Ross and she's very willing to do something. We're going to concentrate this year in trying to spread our effectiveness over all sections of society and not just the middle class whites.

Raitt: Donna Summer wants to do something. I think there should

be more jazz concerts. There's talk about doing a bunch of jazz musicians in one night. Willie Nelson was going to participate . . . he's already agreed to and has done projects for Tom and Jane's organization in the past. We aimed for Willie and Stevie Wonder and they were unavailable at the time but are agreeing to do things in the future. That would be bringing in a whole different type of crowd. There's so many people who want to get involved that you wouldn't expect. It's just a question of getting the staff together and hiring people full time, if in fact we need to put on these concerts. We have to figure out where we need them, whether something else isn't more important at this time, or should the one in Seattle be next or the one in Denver. When the MUSE board meets next, we'll sit down and try to figure out all this.

Hall: A lot of our outreach work will be done by the grassroots organizations that we fund. In other words, the MUSE foundation is already granting money. We had our first grant meeting a couple of months ago and distributed \$233,350 to 210 groups. We'll distribute more in February and around three quarters of a million dollars next summer. The 210 were selected from about 570 applicants. The thing about the selection of groups is that we used a number of criteria which we sent out with the application forms among which are the degree of outreach the group will be doing to different age groups, minorities, religious and labor organizations, agricultural and rural outreach. We're concerned that we don't just focus on the rock 'n' roll camp. We have, through the concerts and the records, the potential of reaching a lot of people who are in the 35 and under age bracket who listen to pop music. But, the way the money is spent, be it on public service adds on TV or radio or be it on films and slide shows and lectures and traveling workshops or solar projects done in schools or churches, all these things are aimed to reach a broader public.

RW: Will MUSE support a presidential candidate in the upcoming election who identifies himself as being anti-nuke/pro-solar?

Raitt: First of all, because we're a non-profit organization, we can't endorse anybody. That's not part of our function and I don't see it politically either as being valuable. We see ourselves more like a Ralph Nader as a gadfly on the whole political scenario—that is what our power will be, to stand aside and comment when we feel it's necessary. We're just basically a bunch of individuals and if some of us want to do work to raise money for Jerry Brown, who at this point is the only anti-nuclear candidate and even he is not coming out for the phasing-out of them, well fine. I mean a moratorium on nuke plants is not enough as far as I'm concerned. If somebody had the guts to come out for the complete phasing-out and shutting down and a moratorium on all plants, I think it would be so effective that I would be glad, that I in fact would endorse the person. I have yet to see that, nor do I believe that people rationally mean what they say . . . I mean like Carter was going to do a lot for women and stopping nuclear power, and when he got into office, he didn't do anything.

Hall: If one candidate comes out with a good energy stand, MUSE probably would go towards him, but I'm only one member so I couldn't commit us to do anything.

Nash: I don't want to align myself with a politician that I'm not sure what his motives are. And he may be ineffective in public office in a year anyway. Why should MUSE align itself with a candidate that may just fade away in two years? I think that MUSE should align itself with the people of the country.

RW: Most of the artists involved in the five nights of concerts at the Garden and the day-long rally are west coast-based and loosely categorized as being of the singer/songwriter or soft rock sound. Was there any apprehension among you or any concern about the fact that you were invading New York where many of the critics and much of the audience has expressed hostility to this kind of music?

Raitt: No, Bruce Springsteen is from New York and quite a few of the musicians too. We tried to make the concerts as eclectic as possible. I realize the first two nights were basically a soft white rock kind of audience . . . I don't feel bad about it at all. I may live in L.A., but I have family and travel and part of my band lives in the east coast. To me, I live all over the place, so it's not like we're carpetbagging. You can't go anywhere without finding a nuclear power plant.

Hall: The musicians being based in California might partly be a coincidence but I think it partly has to do with the fact that in California there is more of an environmental awareness than there is on the east coast. In general, people in California tend to be more conscious of the environment—maybe its because they live in an environment that's not quite as disgusting as the metropolitan areas from Boston to Washington. It's much easier to forget about clean air and water when you live in a concrete jungle. The California musicians all thought that we should do the show in New York because New York really needs it—being in the center of the nuclear zone and because it's the media center of the world. By going into Madison Square Garden, it's hard for the media to ignore you.

By DAVID MCGEE

■ There are a number of artists in this country who quietly ply their trade year after year with aesthetically, if not monetarily, pleasing results. Apparently content to remain local legends, or else so limited stylistically as to have little hope of achieving national acclaim (or maybe not even wanting to), these musicians nevertheless enrich the lives of those fortunate enough to come into contact with their art. There is another subdivision in this category, and it is those artists whose low-key style, while masking ambition, at rock-bottom indicates a desire to let good things happen naturally, and a belief in the certainty of this turn of events. Enter Doug Sahm, no stranger to the music industry's star wars.

After his fling with fame as the nominal leader of the **Sir Douglas Quintet**, Sahm continued as a solo artist, but without great chart success despite the general high quality of his albums. Eventually he began recording for a small, Texas-based label. Now he's back with a nationally-distributed label (Takoma). However, nothing much has changed about him over the last decade. As both his new album ("Hell of a Spell") and his appearance last week at the Lone Star Cafe indicate, Sahm still makes good music with a country-rock, Tex-Mex flavor; still has impeccable taste in songs; and is still one of the most agreeable performers around. His band—which included the inestimable **Floyd Domino** on piano—played sensitively but spiritedly, keeping matters pretty much in check while at the same time adding an irresistible honky-tonk edge to Sahm's impassioned readings of, for example, "Is Anybody Going To San Antone?" (if ever a song was written for Doug Sahm it is this one) and "Wasted Days and Wasted Nights." From the old days came "She's About A Mover" and a rousing "Mendocino," neither of which sounded dated in the least, particularly when juxtaposed against a couple of lively tunes from the new album. Regardless of the source, Sahm's material is marked by its offhand humor, deceptively-incisive lyrics and general philosophical stance of refusing to take anything too seriously lest self-pity be the upshot. Delicate is not a word often associated with Sahm's throaty vocal style, but it is precisely that quality that lends so much substance to the show. In effect the message is, There is always a new day and I'll be here to tell you about it. To term Doug Sahm a survivor is to cheapen the man; Doug Sahm simply is.

RALPH RECORDS, the mysterious San Francisco-based label about which little is known except that it is home to some of the more exotic music of our times, has announced its spring release schedule. Albums and singles are due from **Tuxedomoon** and **MX-80 Sound**, and a single will be released by **Snakefinger**. A disco single entitled "Diskimo" (the music from "Eskimo" with a pronounced beat) will be released by the singularly brilliant **Residents**. The B sides of the singles will not be available on any album; the B side of the Residents' single will be a medley of children's songs played on toy instruments.

Along with this burst of activity, a Ralph Records group is actually planning to play New York City. Tuxedomoon is due in a Hurrah for two nights, February 7 and 8.

A Residents World Tour had been scheduled to take place in 1980, but a Ralph spokesman, who identified himself only as **Jay** (or **J.**), says the tour has now been pushed back to 1981. "We don't consider the Residents trendy or nailed down to any specific period of time," explains Jay (or J.), "so setting the tour back a year or two won't matter so much. This is, after all, a once-in-a-lifetime thing; it's the only tour the Residents will ever make." The seven-city jaunt will include stops in London, Paris, Amsterdam, Tokyo and possibly Munich in addition to U.S. dates in New York and Los Angeles, with a "special and different" concert planned for San Francisco. "Early on," adds Jay (or J.), "we were hoping to go to Moscow, but I don't see how that's possible in light of current world events." Prior to the Residents tour, Ralph will send out its entire roster—minus the Residents—on a showcase tour of the U.S.

Although no one outside of Ralph employees seems to know the identity of the Residents, on the basis of this conversation with Jay (or J.), New York, N.Y. offers the following clues: This Jay (or J.) fellow spoke in an accent that one familiar with the south might identify as indigenous to Louisiana—the state from which the Residents sprang. Asked if he knows the group members, Jay (or J.) paused—as if thrown momentarily by the question—before answering with a sardonic laugh, "They're my best friends." Then he went on to recount the aforementioned details of the World Tour. His extensive knowledge of the Residents' plans and *raison d'être*, plus the intimate

(Continued on page 36)

Cover Story:

Donna Summer Goes All the Way

By BRIAN CHIN

■ Unquestionably, Casablanca artist Donna Summer is the most popular female performer in contemporary music. To her fans, she represents not only glamor and talent, but creativity, as well, all of which have kept her audience intrigued and excited. Summer has made a career out of successive breakthroughs that have added immeasurably both to her own stature and to that of the disco idiom as a whole.

From her first hit, "Love to Love You, Baby," Summer has been at the furthest advancing edge of disco's evolution. Simultaneously with the invention of the four-beat European pulse and the spread of the Latin hustle, she and producers Giorgia Moroder and Pete Bellotte were experimenting repeatedly with the boundaries of disco and pop music. The sixteen-minute "Love to Love You, Baby" led to the side-long "A Love Trilogy" suite, and then to an album-length cycle, "The Four Seasons of Love." By the release of that third album, it was obvious that Summer was a substantial vocal talent and the premier performer in the disco field. But she and her producers were on the verge of even more amazing discoveries that can now be seen as key elements in Summer's—and disco's—emergence as influential forces.

The medley side of "I Remember Yesterday" featured loving evocations of big band, Motown and Phil Spector styles that began to reveal Summer's versatility, but an even higher peak on the album was "I Feel Love," which introduced the hypnotic sequenced synthesizer bottom and is now staple pop-disco technique. The completely unexpected and unique moods and textures of "I Feel Love" overwhelmed dance fans and aroused serious critical attention for Sum-

mer. And as the cut was rising toward the top 10, she released "Once Upon a Time," a double album that told a Cinderella story running the gamut from disillusion to fulfillment, depression to euphoria in its course, and fans and critics were surprised again. Summer sang in croons, sobs, wails and belts that lent great variety to the album, but even more importantly, demanded that Summer be freed of her sex-goddess media image and be considered as a seriously gifted vocalist. With the appearance of the "Live and More" album and the film, "Thank God It's Friday," she consolidated disco and pop stardom.

At the moment that "Hot Stuff" roared into the disco clubs and out of everyone's radio, rock and disco were made indistinguishable, fused into a powerful hybrid by Summer's imagination. When the "Bad Girls" album followed, only the most resistant discophobes were surprised at Summer's command of widely varying pop forms.

Yet another commercial coup occurred last year: Summer's team-up with Barbra Streisand, "No More Tears (Enough is Enough)," which raced her own greatest hits collection, "On the Radio," to the top of the charts.

In the moment between triumphs, Summer's achievements stand out vividly: she is the first female artist to have had three number one singles ("Hot Stuff," "Bad Girls," and "No More Tears") and two number one albums ("Bad Girls" and "On the Radio") in the same year. She is in nomination for five Grammy awards. In Record World's year-end awards issue, she won a total of thirty-two. Summer's career will reach an even higher peak on January 27 when she stars in her own ABC-TV special.

Blondie at WPLJ



Before leaving on an extensive European tour, Chrysalis artist Blondie stopped by WPLJ to conduct a live on-the-air interview with air personality Carol Miller. Pictured from left are: Clem Burke, Blondie; Michael Abramson, director of album promotion; Dorothy Vanturini, music director WPLJ; Carol Miller, dj, WPLJ; Deborah Harry, Blondie; Tony Pigg, dj, WPLJ.

The A/C Report

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

Most Adds

- LONGER**—Dan Fogelberg—Full Moon (9)
- GIVE IT ALL YOU GOT**—Chuck Mangione—A&M (8)
- HIM**—Rupert Holmes—MCA (7)
- THE VERY FIRST TIME**—Michael Johnson—EMI-America (7)
- CRAZY LITTLE THING CALLED LOVE**—Queen—Elektra (5)
- DAYDREAM BELIEVER**—Anne Murray—Capitol (5)
- ON THE RADIO**—Donna Summer—Casablanca (5)
- ROMEO'S TUNE**—Steve Forbert—Nemperor (5)

WBZ/BOSTON

- CRAZY LITTLE THING CALLED LOVE**—Queen—Elektra
- ROMEO'S TUNE**—Steve Forbert—Nemperor
- SEPTEMBER MORN**—Neil Diamond—Col

WHDH/BOSTON

- AN AMERICAN DREAM**—Dirt Band—UA
- GIVE IT ALL YOU GOT**—Chuck Mangione—A&M
- LOVING YOU WITH MY EYES**—Starland Vocal Band—Windsong
- ON THE RADIO**—Donna Summer—Casablanca

WNEW/NEW YORK

- GIVE IT ALL YOU GOT**—Chuck Mangione—A&M
- HALLELUJAH**—Ray Coniff—Col
- MAKE BELIEVE IT'S YOUR FIRST TIME**—Bobby Vinton—Tapestry
- RAVEL'S BOLERO**—Henry Mancini—WB

WBAL/BALTIMORE

- HIM**—Rupert Holmes—MCA
- LET ME GO, LOVE**—Nicolette Larson—WB
- LONGER**—Dan Fogelberg—Full Moon
- LOVE BOAT THEME**—Jack Jones—MGM
- THE VERY FIRST TIME**—Michael Johnson—EMI-America

WMAL/WASHINGTON, D.C.

- HOLDIN' ON FOR DEAR LOVE**—Lobo—MCA/Curb
- ROMEO'S TUNE**—Steve Forbert—Nemperor
- WITH YOU I'M BORN AGAIN**—Billy Preston and Syreeta—Motown

WFTL/FT. LAUDERDALE

- AN AMERICAN DREAM**—Dirt Band—UA
- I DON'T WANT TO BE LONELY**—Dana Valery—Scotti Bros.

WJBO/BATON ROUGE

- SARA**—Fleetwood Mac—WB
- SMOOTH SAILIN'**—Jim Weatherly—Elektra
- THE VERY FIRST TIME**—Michael Johnson—EMI-America
- WORKING MY WAY BACK TO YOU**—Spinners—Atl

WGAR/CLEVELAND

- HIM**—Rupert Holmes—MCA
- ON THE RADIO**—Donna Summer—Casablanca
- ROTATION**—Herb Alpert—A&M
- SEPTEMBER MORN**—Neil Diamond—Col
- THE LONG RUN**—Eagles—Asylum

WTMJ/MILWAUKEE

- LOVING YOU WITH MY EYES**—Starland Vocal Band—Windsong
- THREE TIMES IN LOVE**—Tommy James—Millennium
- YOU WAN'T BE THERE**—Alan Parsons—Arista

WCCO/MINNEAPOLIS

- BIRDLAND**—Manhattan Transfer—Atl
- DARLIN'**—Barbara Mandrell—MCA
- DIG THE GOLD**—Joyce Cobb—Cream
- GIVE IT ALL YOU GOT**—Chuck Mangione—A&M
- THREE TIMES IN LOVE**—Tommy James—Millennium

KMBZ/KANSAS CITY

- CRAZY LITTLE THING CALLED LOVE**—Queen—Elektra
- ROCK WITH YOU**—Michael Jackson—Epic
- THE LONG RUN**—Eagles—Asylum
- TOO HOT**—Kool & the Gang—De-Lite
- YOU KNOW THAT I LOVE YOU**—Santana—Col

KULF/HOUSTON

- DESIRE**—Andy Gibb—RSO
- HIM**—Rupert Holmes—MCA
- ON THE RADIO**—Donna Summer—Casablanca
- WAIT FOR ME**—Hall & Oates—RCA
- YOU KNOW THAT I LOVE YOU**—Santana—Col

KOY/PHOENIX

- HIM**—Rupert Holmes—MCA
- I WISH I WAS EIGHTEEN AGAIN**—George Burns—Mercury

KSFO/SAN FRANCISCO

- CRAZY LITTLE THING CALLED LOVE**—Queen—Elektra
- GIVE IT ALL YOU GOT**—Chuck Mangione—A&M
- 99**—Toto—Col
- ROMEO'S TUNE**—Steve Forbert—Nemperor
- SARA**—Fleetwood Mac—WB

KVI/SEATTLE

- LET ME GO, LOVE**—Nicolette Larson—WB
- 99**—Toto—Col

Also reporting this week: WKBC-FM, WSB, WIOD, WLW, WCCO-FM, KMOX-FM. 21 stations reporting.

Retail Rap

By SOPHIA MIDAS

Well, you folks have been a surly lot the past two weeks; Record World freezes its charts for a couple of weeks and you guys go berserk. We knew you'd miss reporting to us, but we never expected such outlandish repercussions. Take Western Merchandiser's **Steve Marmaduke**, for example; he seems to have fared very poorly: SM: "Happy New Year, Steve." Marmaduke: "Oh, Bull --- I've been working hard! By the way, I've got a real scoop for your column: Western Merchandisers purchased the Texas-based Record Town, Sound Town, Sundown chain." SM: Thanks for the hot tip, Steve, I read about it in another trade, last week."

And Hotline's **Tom O'Neal**. He oughta be ashamed of himself . . . Nowhere to be found for an entire evening and most of the following day, his concerned and slightly irate girlfriend was forced to put out a search for O'Neal's whereabouts—only to discover that the spirited buyer was last seen at Hotline's Xmas party sublimely unconscious from the party's festivities and with his shoe strings tied together. To make matters worse, O'Neal was photographed during his sublime reprieve from one-stop madness by none other than Memphis' rock photographer and video entrepreneur **Pat Rainer**. Her photos always come out, and this one pays particular attention to O'Neal's amiable, but very dark eye sockets.

Being the sensitive guy that he always is, Record & Tape Collector's **Wayne Steinberg** made the outrageous mistake of starting off his New Year by informing his girlfriend that she's "no Bo Derek, and certainly no 10." Steinberg was last heard grumbling about his girlfriend's inability or hostile disinterest in grasping this fact—so ended another RW retail report.

But good ole' **Bill Miller**, Discount Records' self-acclaimed "sung legend of St. Louis," maintained his usual self-assured stance: "Well, here I am, back at my reporting desk. Do I sound as magnanimous as I always do?" Now Miller has been consistently asking, week by week, when he is going to be on the cover of RW. This week was no exception.

SWEET SMELL OF SUCCESS—20th Century Fox Music president **Herb Eiseman** not only presented **Amanda McBroom**, the writer who composed the title tune to the **Bette Midler** film "The Rose," with the appropriate flower recently, but also gave her and the song full wall display at West LA Music's new 30,000 square foot Hollywood center for sheet music and musical instruments.

CONTESTS—Atlantic Records recently sponsored a unique **Jean-Luc Ponty** promotion/contest in conjunction with the Peaches record store in Cincinnati. The grand prize in the contest was an antique violin, which was displayed at the store for a three-week period—during which customers were able to register their names for the contest drawing. The promotion coincided with Ponty's recent concert in Cincinnati, as well as being tied in with the release of his latest LP "A Taste For Passion . . ." An "Out Of The Snow" sale with 20 percent off Memorex/Savoy product is the theme of a merchandising display contest at Record Bar's 96 stores Jan. 25-Feb. 21. Grand prize for the contest, the first of 1980, is the winner's choice of a Pioneer stereo receiver, Sony Color TV or Sharpe microwave oven . . .

PACKAGING—Bo Derek comes to the forefront again, and this time is wrapped around **Henry Mancini's** single "Bolero." According to **Peter McDermott** of Peter's One Stop, the lovely starlet's visage is fueling sales of the single. "The single has not been getting airplay up here," said McDermott, "so the only thing I can attribute to the pick-up in sales is the packaging." The entire catalogue of the French impressionist composer **Maurice Ravel** has picked up, according to retailers, since his "Bolero" was used as the musical score accompanying the famous lovemaking scene in the film "10."

FUNDRAISING—United Cerebral Palsy of North Carolina, which held its annual telethon Jan. 12-13, received help this year from Record Bar. Record Bar stores in the telethon viewing area donated \$.50 from the sales of **Barbra Streisand's** LP "Wet," and **Neil Diamond's** LP "September Morn." Both LPs were on sale. Donations from the 11 participating stores were based upon sales made from Jan. 10-16. Advertising for the effort was co-oped by CBS Records.

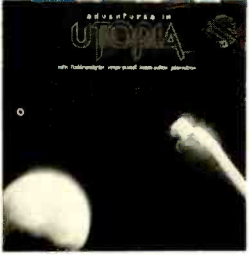
On-The-Go—It's getting hard keeping track of Music Stop's former LP Buyer, **Deborah Guyton**. After leaving Music Stop for a post at a national merchandising chain, Guyton recently accepted the position of branch coordinator, CBS, Detroit. Keep in touch with us, Deborah. Hotline's **Randi Romano** courageously moved to the upstairs duplex apartment which houses Tom O'Neal in the apartment below. Who is going to be taking care of who?

Retail Report Record World

JANUARY 26, 1980

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

SALESMAN OF THE WEEK



ADVENTURES IN UTOPIA
UTOPIA
Bearsville

TOP SALES

ADVENTURES IN UTOPIA—Utopia—Bearsville
SEPTEMBER MORN—Neil Diamond—Col

KORVETTES/NATIONAL

DEGUELLO—Z. Z. Top—WB
DOWN ON THE FARM—Little Feat—WB
EVITA—MCA (Original Cast)
FIRST OFFENCE—Inmates—Polydor
GLORYHOLLASTOOPID—Parliament—Casablanca
GREATEST HITS VOL. 2—Abba—Atlantic
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
SEPTEMBER MORN—Neil Diamond—Col
UNION JACK—Babys—Chrysalis
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

SOUND UNLIMITED/NATIONAL

ADVENTURES IN UTOPIA—Utopia—Bearsville
MAKE YOUR MOVE—Captain & Tennille—Casablanca
MUSIC BAND 2—War—MCA
NO NUKES—Various Artists—Asylum
NO PLACE TO RUN—UFO—Chrysalis
OFF BROADWAY—Atlantic
PIZZAZZ—Patrice Rushen—Elektra
PRETENDERS—Sire
ROMANTICS—Nemperor
WHISPERS—Solar

WHEREHOUSE/NATIONAL

ADVENTURES IN UTOPIA—Utopia—Bearsville
CHRISTOPHER CROSS—WB
DIRT BAND—UA
HYDRA—Toto—Col
IN THE BEGINNING—Journey—Col
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
ROCKIN' INTO THE NIGHT—38 Special—A&M
TWENNYNINE—Lenny White—Elektra
UNDERTONES—Sire
UNION JACK—Babys—Chrysalis

ALEXANDER'S/NEW YORK

BIG FUN—Shalamar—Solar
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
JACKRABBIT SLIM—Steve Forbert—Nemperor
LIVE & UNCENSORED—Millie Jackson—Spring
LIVE AT LAST—Good Rats—Rat City
OFF THE WALL—Michael Jackson—Epic
PRINCE—WB
ROYAL RAPPIN'S—Millie Jackson & Isaac Hayes—Polydor
THE WALL—Pink Floyd—Col
WHERE THERE'S SMOKE—Smoky Robinson—Tamla

DISC-O-MAT/NEW YORK

ADVENTURES IN UTOPIA—Utopia—Bearsville
DISCO EVITA—Festival—RSO
HOW CRUEL—Joan Armatrading—A&M
INNER LIFE—Prelude
LIVE & UNCENSORED—Millie Jackson—Spring
NO STRANGER TO LOVE—Roy Ayers—Polydor
SEPTEMBER MORN—Neil Diamond—Col
TROUBLEMAKER—Ian McLagan—Mercury
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol
WHISPERS—Solar

RECORD WORLD-TSS STORES/NORTHEAST

ADVENTURES IN UTOPIA—Utopia—Bearsville
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
IN LOVE—Cheryl Lynn—Col
PART OF THE GAME—Pablo Cruise—A&M
PEARL HARBOR & THE EXPLOSIONS—WB
PRETENDERS—Sire
RELIGHT MY FIRE—Dan Hartman—Blue Sky
SEPTEMBER MORN—Neil Diamond—Col
TROUBLEMAKER—Ian McLagan—Mercury
WE DON'T TALK ANYMORE—Cliff Richard—EMI America

CUTLER'S/NEW HAVEN

ADVENTURES IN UTOPIA—Utopia—Bearsville
GREATEST HITS VOL. 1—Rod Stewart—WB
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
NO NUKES—Various Artists—Asylum
OFF THE WALL—Michael Jackson—Epic
ONE WAY FEATURING AL HUDSON—MCA
TUSK—Fleetwood Mac—WB
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol
WHISPERS—Solar
YELLOW MAGIC ORCHESTRA—Horizon

RECORD TAPE & COLLECTOR/BALTIMORE

ADVENTURES IN UTOPIA—Utopia—Bearsville
ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
BIG FUN—Shalamar—Solar
HIROSHIMA—Arista
I WANT YOU—Wilson Pickett—EMI-America
INNER LIFE—Prelude
NO PLACE TO RUN—UFO—Chrysalis
PHOENIX—Dan Fogelberg—Epic/Full Moon
THE ROSE—Atlantic (Soundtrack)
WHISPERS—Solar

WAXIE MAXIE/ WASH., D.C.

BRASS CONSTRUCTION 5—UA
GIANTS—MCA
1941—Arista (Soundtrack)
RAY, GOODMAN & BROWN—Polydor
ROCKIN' INTO THE NIGHT—38 Special—A&M
ROLLER BOOGIE—Casablanca (Soundtrack)
SIT DOWN & TALK TO ME—Lou Rawls—Phila. Intl.
THE OTHER ONE—Bob Welch—Capitol
THE ROSE—Atlantic (Soundtrack)
YELLOW MAGIC ORCHESTRA—Horizon

WEBB/PHILADELPHIA

DANCIN' & LOVIN'—Spinners—Atlantic
FISH THAT SAVED PITTSBURGH—Laramie (Soundtrack)

HIROSHIMA—Arista
IN LOVE—Cheryl Lynn—Col
INSIDE IS LOVE—Leon Ware—Fabulous
LIVE & UNCENSORED—Millie Jackson—Spring
MAGIC LADY—Sergio Mendes & Brasil '88—Elektra
NO STRANGER TO LOVE—Roy Ayers—Polydor
PRESSURE WITH RONNIE LAWS—MCA
WITCH DOCTOR—Instant Funk—Salsoul

FATHERS & SONS/MIDWEST

ADVENTURES IN UTOPIA—Utopia—Bearsville
BIG FUN—Shalamar—Solar
HIROSHIMA—Arista
NO BALLADS—Rockets—RSO
NO PLACE TO RUN—UFO—Chrysalis
ONE WAY FEATURING AL HUDSON—MCA
PEARL HARBOR & THE EXPLOSIONS—WB
RAY, GOODMAN & BROWN—Polydor
ROMANTICS—Nemperor
UNION JACK—Babys—Chrysalis

RECORD RENDEZVOUS/ CLEVELAND

ADVENTURES IN UTOPIA—Utopia—Bearsville
DRUMS & WIRES—XTC—Virgin Intl.
FINE ART OF SURFACING—Boomtown Rats—Col
GOES TO WASHINGTON—Dr. Buzzard's Original Savannah Band—Elektra
HOW CRUEL—Joan Armatrading—A&M
PEARL HARBOR & THE EXPLOSIONS—WB
PRETENDERS—Sire
ROMANTICS—Nemperor
UNION JACK—Babys—Chrysalis
VERY DAB—Fingerprintrz—Virgin Intl.

RECORD REVOLUTION/ CLEVELAND

ADVENTURES IN UTOPIA—Utopia—Bearsville
GREAT ENCOUNTERS—Dexter Gordon—Col
IN THE TRADITION—Arthur Blythe—Col
PEARL HARBOR & THE EXPLOSIONS—WB
PLEASURE PRINCIPLE—Gary Numan—Atco
PRETENDERS—Sire
SPECIALS—Chrysalis
THE STEVE HOWE ALBUM—Atlantic
UNDERTONES—Sire
UNION JACK—Babys—Chrysalis

MUSIC STOP/MICHIGAN

GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
MARATHON—Santana—Col
NO BALLADS—Rockets—RSO
PIZZAZZ—Patrice Rushen—Elektra
ROMANTICS—Nemperor
SIT DOWN & TALK TO ME—Lou Rawls—Phila. Intl.
THE ROSE—Atlantic (Soundtrack)
THE WALL—Pink Floyd—Col
UNION JACK—Babys—Chrysalis

ROSE RECORDS/CHICAGO

GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
NO NUKES—Various Artists—Asylum
NO PLACE TO RUN—UFO—Chrysalis
PHOENIX—Dan Fogelberg—Epic/Full Moon
RAY, GOODMAN & BROWN—Polydor
SEPTEMBER MORN—Neil Diamond—Col
STAR TREK—Col (Soundtrack)
THE ROSE—Atlantic (Soundtrack)
WHISPERS—Solar

1812 OVERTURE/ MILWAUKEE

DIRT BAND—UA
LATE AT NIGHT—Billy Preston—Motown
LIVE & UNCENSORED—Millie Jackson—Spring
NO PLACE TO RUN—UFO—Chrysalis
PEARL HARBOR & THE EXPLOSIONS—WB
RAY, GOODMAN & BROWN—Polydor
ROCKIN' INTO THE NIGHT—38 Special—A&M
ROMANTICS—Nemperor
TROUBLEMAKER—Ian McLagan—Mercury
WHISPERS—Solar

GREAT AMERICAN/ MINNEAPOLIS

BEST OF EDDIE RABBITT—Elektra
DEGUELLO—Z. Z. Top—WB
ELO'S GREATEST HITS—Jet
FRANK MILLS—Polydor
JACKRABBIT SLIM—Steve Forbert—Nemperor
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MAKE YOUR MOVE—Captain & Tennille—Casablanca
MASTERJAM—Rufus & Chaka—MCA
SOMETIMES YOU WIN—Dr. Hook—Capitol
WHISKEY BENT & HELL BOUND—Hank Williams Jr.—Elektra

DISCOUNT RECORDS/ ST. LOUIS

BEST OF THE STATLER BROS. RIDES AGAIN VOL. II—Mercury
BONNIE POINTER—Motown
DANCIN' & LOVIN'—Spinners—Atlantic
FACE TO FACE—Trevor Rabin—Chrysalis
JUST A TOUCH OF LOVE—Slave—Cotillion
NO PLACE TO RUN—UFO—Chrysalis
SEPTEMBER MORN—Neil Diamond—Col
STEAL THE NIGHT—Cindy Bullens—Casablanca
TROUBLEMAKER—Ian McLagan—Mercury
UNION JACK—Babys—Chrysalis

EAST-WEST RECORDS/ CENTRAL FLORIDA

ADVENTURES IN UTOPIA—Utopia—Bearsville
CANDY-O—Cars—Elektra
I WANT YOU—Wilson Pickett—EMI-America
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
KEEP THE FIRE—Kenny Loggins—Col
LADIE'S NIGHT—Kool & the Gang—Delite
NO STRANGER TO LIVE—Roy Ayers—Polydor
PIZZAZZ—Patrice Rushen—Elektra
SIT DOWN & TALK TO ME—Lou Rawls—Phila. Intl.
SPECIALS—Chrysalis

SPEC'S MUSIC/FLORIDA

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FOREVER—Mike Pinera—Spectar
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
JACKRABBIT SLIM—Steve Forbert—Nemperor
MAKE YOUR MOVE—Captain & Tennille—Casablanca
NO NUKES—Various Artists—Asylum
SEPTEMBER MORN—Neil Diamond—Col
THE ROSE—Atlantic (Soundtrack)
WHISPERS—Solar
YELLOW MAGIC ORCHESTRA—Horizon

TAPE CITY/NEW ORLEANS

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
DANCE OF LIFE—Narada Michael Walden—Atlantic
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt

GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
HYDRA—Toto—Col
MAKE YOUR MOVE—Captain & Tennille—Casablanca
NO STRANGER TO LOVE—Roy Ayers—Polydor
STAR TREK—Col (Soundtrack)
TWENNYNINE—Lenny White—Elektra
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol

DISC/TEXAS

ADVENTURES IN UTOPIA—Utopia—Bearsville
ELECTRIC HORSEMAN—Col (Soundtrack)
GLORYHOLLASTOOPID—Parliament—Casablanca
NO NUKES—Various Artists—Asylum
PEARL HARBOR & THE EXPLOSIONS—WB
PRETENDERS—Sire
SEPTEMBER MORN—Neil Diamond—Col
10—WB (Soundtrack)
THE ROSE—Atlantic (Soundtrack)
UNION JACK—Babys—Chrysalis

INDEPENDENT RECORDS/ COLORADO

ADVENTURES IN UTOPIA—Utopia—Bearsville
GET UP—Vernon Burch—Chocolate City
HIROSHIMA—Arista
IN LOVE—Cheryl Lynn—Col
INNER LIFE—Prelude
NO PLACE TO RUN—UFO—Chrysalis
OFF-WHITE—James White & the Blacks—ZE
PRETENDERS—Sire
SEPTEMBER MORN—Neil Diamond—Col
WHISPERS—Solar

CIRCLES/ARIZONA

ADVENTURES IN UTOPIA—Utopia—Bearsville
BEST OF BILLY PAUL—Phila. Intl.
DANCIN' & LOVIN'—Spinners—Atlantic
IN LOVE—Cheryl Lynn—Col
LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WBOT
MOUTH TO MOUTH—Lipps, Inc.—Casablanca
PEARL HARBOR & THE EXPLOSIONS—WB
ROCKIE ROBBINS—A&M
SIT DOWN & TALK TO ME—Lou Rawls—Phila. Intl.
WE CAN FLY—Paradise Express—Fantasy

LICORICE PIZZA/ LOS ANGELES

ADVENTURES IN UTOPIA—Utopia—Bearsville
HARDER . . . FASTER—April Wine—Capitol
NO NUKES—Various Artists—Asylum
NO PLACE TO RUN—UFO—Chrysalis
PEARL HARBOR & THE EXPLOSIONS—WB
PHOENIX—Dan Fogelberg—Epic/Full Moon
PRETENDERS—Sire
SEPTEMBER MORN—Neil Diamond—Col
STAR TREK—Col (Soundtrack)
THE ROSE—Atlantic (Soundtrack)

EUCALYPTUS RECORDS/ WEST & NORTHWEST

BRASS CONSTRUCTION 5—UA
DOWN ON THE FARM—Little Feat—WB
FUTURE NOW—Pleasure—Fantasy
JUST A TOUCH OF LOVE—Slave—Cotillion
NO PLACE TO RUN—UFO—Chrysalis
PEARL HARBOR & THE EXPLOSIONS—WB
PIZZAZZ—Patrice Rushen—Elektra
PRETENDERS—Sire
SEPTEMBER MORN—Neil Diamond—Col
WHISPERS—Solar

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

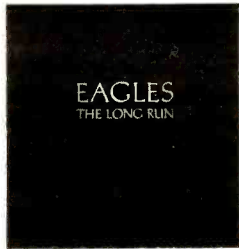
JANUARY 26, 1980

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

JAN. 26 JAN. 19

WKS. ON CHART

| | | | | |
|----|----|---|----|---|
| 1 | 1 | THE LONG RUN EAGLES Asylum 5E 508 (11th Week) | 14 | H |
| 2 | 2 | ON THE RADIO—GREATEST HITS VOLUMES I & II DONNA SUMMER/Casablanca NBLP 2 7191 | 11 | L |
| 3 | 5 | KENNY KENNY ROGERS/United Artists LWAK 979 | 16 | H |
| 4 | 4 | CORNERSTONE STYX/A&M SP 3711 | 14 | H |
| 5 | 6 | THE WALL PINK FLOYD/Columbia PC2 36183 | 5 | L |
| 6 | 3 | BEE GEES GREATEST/RSO RS 2 4200 | 9 | L |
| 7 | 10 | OFF THE WALL MICHAEL JACKSON/Epic FE 35745 | 20 | H |
| 8 | 7 | IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song SS 16002 (Atl) | 19 | H |
| 9 | 8 | MIDNIGHT MAGIC COMMODORES/Motown M8 926M1 | 22 | H |
| 10 | 9 | TUSK FLEETWOOD MAC/Warner Bros. 2HS 3350 | 12 | X |
| 11 | 14 | DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105 | 10 | H |
| 12 | 12 | HEAD GAMES FOREIGNER/Atlantic SD 29999 | 16 | H |
| 13 | 11 | WET BARBRA STREISAND/Columbia FC 36258 | 11 | H |
| 14 | 15 | PHOENIX DAN FOGELBERG/Full Moon/Epic FE 35634 | 6 | H |
| 15 | 13 | ROD STEWART GREATEST HITS/Warner Bros. HS 3373 | 8 | H |
| 16 | 17 | JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER/Tamla T13 371C2 (Motown) | 9 | L |
| 17 | 20 | FREEDOM AT POINT ZERO JEFFERSON STARSHIP/Grunt BZL1 3452 (RCA) | 8 | H |
| 18 | 19 | THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H | 55 | G |
| 19 | 21 | RISE HERB ALPERT/A&M SP 4790 | 14 | G |
| 20 | 18 | ONE VOICE BARRY MANILOW/Arista AL 9505 | 13 | H |
| 21 | 24 | GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008 | 4 | K |
| 22 | 23 | ELO'S GREATEST HITS/Jet FZ 36310 (CBS) | 6 | H |
| 23 | 50 | SEPTEMBER MORN NEIL DIAMOND/Columbia FC 36121 | 2 | H |
| 24 | 25 | NIGHT IN THE RUTS AEROSMITH/Columbia FC 36050 | 7 | H |
| 25 | 26 | LIVE RUST NEIL YOUNG & CRAZY HORSE/Reprise 2RX 2296 (WB) | 6 | L |
| 26 | 22 | BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708 | 42 | H |
| 27 | 28 | PRINCE/Warner Bros. BSK 3366 | 8 | G |
| 28 | 27 | MASTERJAM RUFUS & CHAKA/MCA 5103 | 9 | H |
| 29 | 29 | WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown) | 12 | G |
| 30 | 31 | KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172 | 12 | G |
| 31 | 68 | THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010 | 3 | H |
| 32 | 36 | LIVE! COAST TO COAST TEDDY PENDERGRASS/Phila Intl. KZ2 36294 (CBS) | 5 | L |
| 33 | 34 | GET THE KNACK THE KNACK/Capitol SO 11948 | 28 | H |
| 34 | 32 | CANDY-O CARS/Elektra 5E 507 | 29 | H |
| 35 | 39 | NO NUKES/THE MUSE CONCERTS FOR A NON-NUCLEAR FUTURE VARIOUS ARTISTS/Asylum ML 801 | 4 | X |
| 36 | 37 | FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110 | 16 | G |
| 37 | 41 | DEGUELLO ZZ TOP/Warner Bros. HS 3361 | 7 | H |
| 38 | 42 | EAT TO THE BEAT BLONDIE/Chrysalis CHE 1225 | 14 | H |
| 39 | 33 | COMEDY IS NOT PRETTY STEVE MARTIN/Warner Bros. HS 3392 | 15 | H |
| 40 | 38 | DREAM POLICE CHEAP TRICK/Epic FE 35773 | 15 | H |
| 41 | 40 | DOWN ON THE FARM LITTLE FEAT/Warner Bros. HS 3345 | 6 | H |
| 42 | 35 | LADIES NIGHT KOOL & THE GANG/De-Lite DSR 9513 (Mercury) | 17 | G |
| 43 | 43 | GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378 | 36 | G |
| 44 | 46 | IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236 | 10 | G |
| 45 | 58 | GREATEST HITS VOL. 2 ABBA/Atlantic SD 16009 | 3 | H |
| 46 | 51 | JACKRABBIT SLIM STEVE FORBERT/Nemperor JZ 36191 (CBS) | 8 | G |
| 47 | 44 | EVOLUTION JOURNEY/Columbia FC 35797 | 41 | H |
| 48 | 49 | MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203 | 12 | G |
| 49 | 56 | GLORYHALLASTOOPID (PIN THE TAIL ON THE FUNKY) PARLIAMENT/Casablanca NBLP 7195 | 4 | H |
| 50 | 16 | A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/RCA AFL1 3451 | 7 | G |



| | | | | |
|----|----|--|----|---|
| 51 | 30 | THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001 | 17 | H |
| 52 | 79 | THE WHISPERS/Solar BXL1 3521 (RCA) | 2 | H |
| 53 | 53 | DYNASTY KISS/Casablanca NBLP 7152 | 31 | H |
| 54 | 59 | YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista AL 9509 | 6 | H |
| 55 | 52 | IDENTIFY YOURSELF O'JAYS/Phila. Intl. FZ 36027 (CBS) | 19 | H |
| 56 | 62 | WE'RE THE BEST OF FRIENDS NATALIE COLE & PEABO BRYSON/Capitol SW 12019 | 4 | H |
| 57 | 76 | STAR TREK—THE MOTION PICTURE (ORIGINAL SOUNDTRACK)/Columbia JS 36334 | 2 | H |
| 58 | 63 | PIZZAZZ PATRICE RUSHEN/Elektra 6E 243 | 6 | G |
| 59 | 61 | THE CARS/Elektra 6E 135 | 76 | G |
| 60 | 60 | FIRST UNDER THE WIRE LITTLE RIVER BAND/Capitol SOO 11954 | 23 | H |
| 61 | 55 | BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150 | 35 | L |
| 62 | 48 | ANGEL OF THE NIGHT ANGELA BOFILL/Arista/GRP GRP 5501 | 9 | G |
| 63 | 72 | BEST OF FRIENDS TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223 | 4 | G |
| 64 | 47 | INJOY BAR-KAYS/Mercury SRM 1 3781 | 10 | G |
| 65 | 67 | HYDRA TOTO/Columbia FC 36229 | 9 | H |
| 66 | 45 | LIVE AND SLEAZY VILLAGE PEOPLE/Casablanca NBLP 2 7183 | 11 | L |
| 67 | 75 | JUST A TOUCH OF LOVE SLAVE/Cotillion SD 5217 (Atl) | 4 | G |
| 68 | 90 | BIG FUN SHALAMAR/Solar BXL1 3479 (RCA) | 2 | H |
| 69 | 70 | DON'T LET GO ISAAC HAYES/Polydor PD 1 6224 | 14 | G |
| 70 | 71 | MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic JE 35751 | 36 | G |
| 71 | 65 | AMERICAN GARAGE PAT METHENY/ECM 1 1155 (WB) | 6 | H |

CHARTMAKER OF THE WEEK

| | | | | |
|----|-----|---|---|---|
| 72 | 102 | NO STRANGER TO LOVE ROY AYERS Polydor PD 1 6246 | 1 | G |
|----|-----|---|---|---|



| | | | | |
|-----|-----|--|----|---|
| 73 | 78 | TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H | 4 | G |
| 74 | 91 | NO PLACE TO RUN UFO/Chrysalis CHR 1239 | 2 | G |
| 75 | 84 | MAKE YOUR MOVE CAPTAIN & TENNILLE/Casablanca NBLP 7188 | 3 | H |
| 76 | 74 | GREASE (ORIGINAL SOUNDTRACK)/RSO S 2 4002 | 76 | K |
| 77 | 69 | MASTER OF THE GAME GEORGE DUKE/Epic JE 36263 | 7 | G |
| 78 | 92 | UNION JACKS THE BABYS/Chrysalis CHR 1267 | 2 | G |
| 79 | 81 | FIRST OFFENCE INMATES/Polydor PD 1 6241 | 4 | G |
| 80 | 95 | BRASS CONSTRUCTION 5/United Artists LT 977 | 2 | G |
| 81 | 86 | CHEAP TRICK AT BUDOKAN/Epic FE 35795 | 47 | H |
| 82 | 89 | GAP BAND II/Mercury SRM 1 3804 | 2 | G |
| 83 | 83 | THE MUSIC BAND 2 WAR/MCA 3193 | 5 | H |
| 84 | 57 | ONE ON ONE BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241 | 10 | H |
| 85 | 93 | DISCOVERY ELO/Jet FZ 35769 (CBS) | 30 | H |
| 86 | 82 | PIECES OF EIGHT STYX/A&M SP 4724 | 64 | G |
| 87 | 101 | HIROSHIMA/Arista AB 4252 | 1 | G |
| 88 | 97 | BONNIE POINTER/Motown M7 929R1 | 2 | G |
| 89 | 73 | SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041 | 45 | H |
| 90 | 87 | HIGHWAY TO HELL AC/DC/Atlantic SD 19244 | 21 | G |
| 91 | 122 | RAY, GOODMAN & BROWN/Polydor PD 1 6240 | 1 | G |
| 92 | 64 | WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493 | 6 | G |
| 93 | 94 | HARDER . . . FASTER APRIL WINE/Capitol ST 12013 | 8 | G |
| 94 | 66 | WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188 | 6 | G |
| 95 | 80 | JOE'S GARAGE ACTS II & III FRANK ZAPPA/SRZ 2 1502 (Mercury) | 5 | L |
| 96 | 99 | GREATEST HITS BARRY MANILOW/Arista A2L 8601 | 37 | K |
| 97 | 120 | ROUGH RIDERS LAKESIDE/Solar BXL1 3490 (RCA) | 1 | G |
| 98 | 139 | ADVENTURES IN UTOPIA UTOPIA/Bearsville BRK 6991 (WB) | 1 | G |
| 99 | 54 | PARTNERS IN CRIME RUPERT HOLMES/MCA/Infinity INF 9020 | 6 | G |
| 100 | 85 | REGGATTA DE BLANC THE POLICE/A&M SP 4792 | 11 | G |

Record World Albums 101-150

JANUARY 26, 1980

| JAN. 26 | JAN. 19 | |
|------------|---------|---|
| 101 | 100 | I'M THE MAN JOE JACKSON/A&M SP 4794 |
| 102 | 128 | THE DANCE OF LIFE NARADA MICHAEL WALDEN/Atlantic SD 19259 |
| 103 | 109 | I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012 |
| 104 | 106 | STRIKES BLACKFOOT/Atco SD 38 112 |
| 105 | 105 | MARATHON SANTANA/Columbia FC 36154 |
| 106 | 98 | WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America SW 17018 |
| 107 | 107 | STREET LIFE CRUSADERS/MCA 3094 |
| 108 | 111 | DIONNE DIONNE WARWICK/Arista AB 4230 |
| 109 | 116 | VAN HALEN/Warner Bros. BSK 3075 |
| 110 | 110 | FUTURE NOW PLEASURE/Fantasy F 9578 |
| 111 | 117 | I AM EARTH, WIND & FIRE/ARC/Columbia FC 35730 |
| 112 | 77 | PART OF THE GAME PABLO CRUISE/A&M SP 3712 |
| 113 | 132 | SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. JZ 36304 (CBS) |
| 114 | 150 | LIVE AND UNCENSORED MILLIE JACKSON/Spring SP 2 6725 (Polydor) |
| 115 | — | PRETENDERS/Sire SRK 6083 (WB) |
| 116 | 119 | CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982 |
| 117 | 125 | STARDUST WILLIE NELSON/Columbia KC 35305 |
| 118 | 147 | DANCIN' AND LOVIN' SPINNERS/Atlantic SD 19256 |
| 119 | 88 | FIRE IT UP RICK JAMES/Gordy G8 990M1 (Motown) |
| 120 | — | PEARL HARBOR AND THE EXPLOSIONS/Warner Bros. BSK 3404 |
| 121 | 129 | THEIR GREATEST HITS 1971-1975 EAGLES/Asylum 7E 1052 |
| 122 | 113 | ROYAL RAPPIN'S MILLIE JACKSON & ISAAC HAYES/Polydor/Spring PD 1 6229 |
| 123 | 133 | PRESSURE/MCA 3195 |
| 124 | 124 | REALITY . . . WHAT A CONCEPT ROBIN WILLIAMS/Casablanca NBLP 7162 |
| 125 | 135 | TROUBLEMAKER IAN McLAGEN/Mercury SRM 1 3786 |
| 126 | 136 | THE SPECIALS/Chrysalis CHR 1265 |
| 127 | 137 | I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude PRL 12175 |
| 128 | 138 | IN LOVE CHERYL LYNN/Columbia JC 36145 |
| 129 | 130 | DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 611 |
| 130 | 131 | VOLCANO JIMMY BUFFETT/MCA 5102 |
| 131 | 104 | A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253 |
| 132 | 134 | AND 125TH STREET, NYC DONALD BYRD/Elektra 6E 247 |
| 133 | 126 | THE FINE ART OF SURFACING BOOMTOWN RATS/Columbia JC 36248 |
| 134 | — | DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol) |
| 135 | 143 | BARBRA STREISAND'S GREATEST HITS, VOL. 2/Columbia FC 35679 |
| 136 | 118 | SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 |
| 137 | — | THE ROMANTICS/Nemperor NJZ 36273 (CBS) |
| 138 | 146 | RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010 |
| 139 | 145 | BOOGIE MOTEL FOGHAT/Bearsville BHS 6990 (WB) |
| 140 | 148 | THE GRAND ILLUSION STYX/A&M SP 4637 |
| 141 | 144 | SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 3901 |
| 142 | — | FOREVER REX SMITH/Columbia JC 36275 |
| 143 | 127 | WHEN I FIND YOU LOVE JEAN CARN/Phila. Intl. JZ 36196 (CBS) |
| 144 | 96 | PRETTY PAPER WILLIE NELSON/Columbia JC 36189 |
| 145 | — | ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M SP 4782 |
| 146 | — | THE B-52'S/Warner Bros. BSK 3355 |
| 147 | 149 | HOW CRUEL JOAN ARMATRADING/A&M SP 3302 |
| 148 | — | SOMETIMES YOU WIN DR. HOOK/Capitol SW 12018 |
| 149 | 115 | CHIC'S GREATEST HITS/Atlantic SD 16011 |
| 150 | — | YELLOW MAGIC ORCHESTRA/Horion SP 736 (A&M) |

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| 151 | MAGIC LADY SERGIO MENDES BRASIL 88/Elektra 6E 214 | 175 | AN AMERICAN DREAM DIRT BAND/United Artists UA LA 974 H |
| 152 | SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca) | 176 | STEAL THE NIGHT CINDY BULLENS/Casablanca NBLP 7185 |
| 153 | LED ZEPPELIN IV/Atlantic SD 19129 | 177 | BROWNE SUGAR TOM BROWNE/Arista GRP GRP 5003 |
| 154 | DRUMS AND WIRES XTC/Virgin VA 13134 (Atl) | 178 | BAT OUT OF HELL MEATLOAF/Epic/Cleve. Intl. PE 34974 |
| 155 | THE ELECTRIC HORSEMAN (ORIGINAL SOUNDTRACK)/Columbia JS 36327 | 179 | GAMMA 1/Elektra 6E 219 |
| 156 | THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135 | 180 | STRATEGY ARCHIE BELL & THE DRELLS Phila. Intl. JZ 36096 (CBS) |
| 157 | MOONLIGHT MADNESS TERI DE SARIO/Casablanca NBLP 7178 | 181 | THE BLACK HOLE (ORIGINAL SOUNDTRACK)/Vista V 5008 (Disney) |
| 158 | O SOLO MIO LUCIANO PAVAROTTI/London OS 26560 | 182 | HERE AT LAST . . . LIVE BEE GEES/RSO RS 2 3901 |
| 159 | GIANTS/MCA 3188 | 183 | A CURIOUS FEELING TONY BANKS/Charisma CA 1 2207 (Polydor) |
| 160 | CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H | 184 | EXTENSIONS MANHATTAN TRANSFER/Atlantic SD 19258 |
| 161 | THE UNDERTONES/Sire SRK 6081 (WB) | 185 | MOTHER'S FINEST LIVE/Epic JE 35976 |
| 162 | PASSION DANCE McCOY TYNER/Milestone M 9091 (Fantasy) | 186 | TEAR ME APART TANYA TUCKER/MCA 5106 |
| 163 | IN THE SKIES PETER GREEN/Sail 0110 (Rounder) | 187 | BEE GEES GOLD/RSO RS 1 3006 |
| 164 | BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Brothers BSK 3112 | 188 | PARTY BOYS FOXY/Dash 50015 (TK) |
| 165 | BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037 | 189 | CARRY ON FLORA PURIM/Warner Bros. BSK 3344 |
| 166 | EVITA FESTIVAL/RSO RS 1 3061 | 190 | NO BALLADS ROCKETS/RSO RS 1 3071 |
| 167 | BROKEN ENGLISH MARIANNE FAITHFUL/Island ILPS 9570 (WB) | 191 | SOMETHING MORE EDDIE KENDRICKS/Arista AB 4250 |
| 168 | SWITCH II/Gordy G7 988R1 (Motown) | 192 | ONLY MAKE BELIEVE BELL & JAMES/A&M SP 4784 |
| 169 | DON ARMANDO'S 2ND AVENUE RHUMBA BAND ZE/Buddah ZEA 33005 (Arista) | 193 | QUADROPHENIA (ORIGINAL SOUNDTRACK) THE WHO and VARIOUS ARTISTS/Polydor PD 2 6235 |
| 170 | I WANT YOU WILSON PICKETT/EMI-America SW 17019 | 194 | AIN'T IT SO RAY CHARLES/Atlantic SD 19251 |
| 171 | NEW YORK, LONDON, PARIS, MUNICH M/Sire SRK 6084 (WB) | 195 | STARGAZER PETER BROWN/Drive 108 (TK) |
| 172 | SABOTAGE/LIVE JOHN CALE/Spy/IRS SP 004 (A&M) | 196 | RSO CHART BUSTERS VARIOUS ARTISTS RSO RS 1 3066 |
| 173 | THE BEST OF THE STATLER BROS. RIDES AGAIN, VOL. II/Mercury SRM 1 5024 | 197 | ONE WAY FEATURING AL HUDSON/MCA 3178 |
| 174 | THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005 | 198 | THE WHOLE WIDE WORLD WRECKLESS ERIC/Stiff USE 1 |

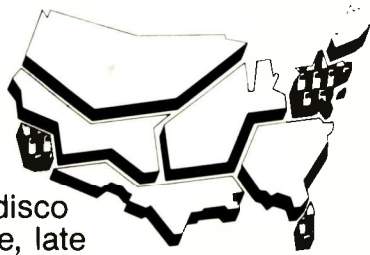
(The 151-200 chart indicates movement on new lps or older lps whose sales have shown renewed activity)

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| | | | |
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The Record World

1



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

Babys: a WKBW, a KRFC, 35-31 Y100.

P. Benatar: 27-10 WIFI, d27 WKBW, a KFRC, a KEARTH, on PRO-FM.

T. DeSario: 15-14 WAXY, 24-21 WCAO, 11-7 WFBR, 22-14 WFIL, 18-13 WICC, 19-16 WIFI, 25-22 WKBW, a29 WNBC, 19-12 WPGC, 24-21 WRKO, 1-4 WTIC-FM, 18-16 WXLO, 17-10 WYRE, on KFI, 22-15 KFRC, 16-15 KHJ, 13-11 KEARTH, 34-30 F105, 17-14 PRO-FM, 4-4 Y100, 31-30 14Q.

N. Diamond: d24 WAXY, e WCAO, 19-20 WFBR, d25 WFIL, aHB WPGC, d29 WRKO, on WXLO, a KFI, a KFRC, 25-20 KEARTH, 22-18 PRO-FM, d31 14Q.

Dirt Band: d30 WAXY, 22-19 WCAO, 15-14 WFBR, d28 WFIL, d26 WIFI, d30 WKBW, 27-22 WRKO, 24-19 WTIC-FM, 29-27 WYRE, on KFI, on KFRC, d28 KEARTH, 29-26 KC101, on PRO-FM.

Eagles: 17-22 WABC, 9-6 WAXY, 3-3 WCAO, 7-6 WFBR, 2-1 WICC, 4-3 WIFI, 4-4 WKBW, 15-10 WNBC, 6-13 WPGC, 7-4 WRKO, 3-2 WTIC-FM, 25-20 WXLO, 1-1 WYRE, 2-1 KFI, 9-14 KFRC, 13-12 KHJ, 17-16 KEARTH, 18-13 F105, 3-3 KC101, 11-7 PRO-FM, 12-8 Y100, 8-8 14Q.

Fleetwood Mac: 8-5 WAXY, 28-20 WCAO, 4-4 WFBR, 27-23 WFIL, 6-2 WICC, 11-4 WIFI, 5-5 WKBW, 24-25 WNBC, 7-5 WPGC, 18-9 WRKO, 7-3 WTIC-FM, 26-23 WXLO, 6-2 WYRE, 6-5 KFI, 17-12 KFRC, 22-18 KHJ, 15-13 KEARTH, 33-23 F105, 6-4 KC101, 12-8 PRO-FM, 19-17 Y100, 9-9 14Q.

D. Fogelberg: 25-19 WAXY, 20-15 WCAO, 16-16 WFBR, on WFIL, 22-15 WICC, 22-19 WIFI, 28-18 WKBW, d25 WPGC, a WRKO, 20-16 WTIC-FM, on WXLO, 26-20 WYRE, 25-19 KFI, 28-21 KFRC, 28-18 KEARTH, 12-10 KC101, a PRO-FM, 26-24 14Q.

S. Forbert: 21-18 WCAO, 28-26 WFBR, 21-19 WFIL, 20-5 WIFI, 21-17 WKBW, 30-23 WNBC, 24-20 WPGC, 28-24 WRKO, 30-29 WXLO, 14-11 KFI, a KFRC, 30-27 KEARTH, 31-24 F105, 7-6 PRO-FM, 30-24 Y100, 23-13 14Q.

A. Gibb: ae WABC, a WAXY, d30 WCAO, a WFBR, a WFIL, a WICC, a27 WPGC, a WRKO, a32 WTIC-FM, a WXLO, d26 KFI, a KFRC, a29 WYRE, a KC101, a PRO-FM, a36 Y100, a 14Q.

R. Holmes: a WAXY, e WCAO, HB WFBR, on WFIL, a WICC, a WRKO, on WXLO, on KFRC, a KEARTH, a30 KC101, on PRO-FM.

R. John: d29 WCAO, 13-8 WFBR, on WFIL, on WKBW, 30-28 KFI, 20-19 14Q.

Kool & The Gang (Too): 24-25 WABC, on KFRC, d25 KHJ, a KEARTH.

Led Zeppelin: a WICC, 23-22 KFRC, 20-17 KEARTH, a34 F105, 2-2 Y100, on 14Q.

K. Loggins: 8-5 WCAO, 17-18 WFBR, 10-7 WFIL, 5-1 WIFI, 6-3 WKBW, 28-21 WNBC, 10-9 WPGC, 26-23 WRKO, 20-19 WXLO, 14-17 KFI, a KFRC, 6-6 KHJ, 10-8 KEARTH, 30-28 F105, 21-12 PRO-FM, 7-11 Y100, 25-23 14Q.

B. Manilow: e WCAO, HB WFBR, a WFIL, 23-19 WKBW, a30 WNBC, 22-18 WRKO, d28 WXLO, 9-8 KFI, d24 KHJ, a KEARTH, a29 KC101, 29-25 14Q.

A. Murray: e WCAO, d23 WFBR, d27 WFIL, 17-12 WKBW, a28 WNBC, aHB WPGC, 25-17 WRKO, on WXLO, a30 WYRE,

d29 KFI, d30 KEARTH, a31 F105, 24-20 PRO-FM, on 14Q.

O'Jays: 25-30 WFBR, 23-21 WFIL, 25-26 WNBC, 26-24 WPGC, 29-28 WRKO, 6-6 WXLO, 18-14 KFI, d28 KFRC, 8-8 KHJ, 7-12 KEARTH, 23-19 PRO-FM.

T. Petty (Ref): a29 WIFI, a WKBW, a30 WTIC-FM, 29-24 KFRC, a KEARTH.

B. Preston: a WCAO, 29-29 WFBR, a WIFI, d21 WPGC, a WXLO, a28 WYRE.

Prince: 7-7 WABC, 19-18 WAXY, 2-2 WCAO, 14-11 WFBR, 14-10 WPGC, 15-13 WRKO, 8-5 WTIC-FM, 7-3 WXLO, 10-8 WYRE, d30 KFI, 16-9 KFRC, 15-14 KHJ, 12-10 KEARTH, 22-19 F105, 11-8 KC101, 8-5 PRO-FM, 10-12 Y100, 30-27 14Q.

Queen: a46 WABC, d23 WAXY, 18-10 WCAO, 2-3 WFBR, 24-20 WFIL, 20-17 WICC, 21-17 WIFI, 30-15 WKBW, 4-1 WPGC, 16-8 WRKO, 21-15 WTIC-FM, 29-27 WXLO, 9-3 WYRE, 23-15 KFI, 25-10 KFRC, 24-17 KHJ, 19-5 KEARTH, 11-7 F105, 20-11 KC101, d22 PRO-FM, 34-27 Y100, 18-17 14Q.

L. Ronstadt: a KFRC, a KEARTH.

Santana: on WFIL, 13-7 WIFI, on WRKO, on KFI, on KFRC, d29 KEARTH, 25-21 PRO-FM, on 14Q.

Shalamar: 15-15 WABC, HB-19 WFBR, d28 WPGC, a WRKO, 27-24 WXLO, a KHJ, 27-23 KEARTH, a PRO-FM.

Spinners: 19-17 WABC, 19-16 WCAO, HB-28 WFBR, 25-17 WFIL, d29 WICC, 12-9 WKBW, 20-17 WNBC, 30-26 WRKO, 25-22 WTIC-FM, 17-12 WXLO, 28-21 KFI, d24 KEARTH, 15-12 KC101, 21-17 PRO-FM.

J. Stewart: a WFBR, a WFIL, d25 PRO-FM, on 14Q.

Styx: 25-22 WCAO, 26-25 WFBR, 19-12 WICC, a WIFI, d20 WKBW, 23-20 WTIC-FM, LP WYRE, 27-24 KFI, d29 KFRC, d25 KEARTH, a33 F105, 8-13 KC101, 20-16 PRO-FM, 33-29 Y100, 23-22 14Q.

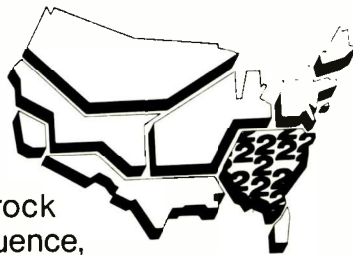
D. Summer: 32-19 WABC, 4-2 WAXY, a WFBR, d30 WICC, 8-6 WNBC, 5-6 WPGC, 5-15 WRKO, a31 WTIC-FM, 15-8 WXLO, 23-19 WYRE, 26-9 KFI, 10-8 KFRC, 18-9 KHJ, 3-2 KEARTH, a14 F105, 28-24 KC101, 1-1 Y100, 7-4 14Q.

Tavares: a WICC, d30 WRKO, d24 PRO-FM.

Toto: a27 WAXY, a WCAO, a WFBR, d28 WICC, aHB WPGC, on WRKO, 31-28 WTIC-FM, d30 WXLO, LP WYRE, a KEARTH, 30-27 KC101, on PRO-FM, a34 Y100.

D. Warwick: 25-14 WABC, 15-14 WCAO, 18-12 WFBR, 15-10 WFIL, 25-24 WIFI, 9-7 WKBW, 29-22 WNBC, 17-17 WPGC, 17-14 WRKO, 24-18 WXLO, 8-6 KFI, 14-11 KFRC, 14-13 KHJ, 16-15 KEARTH, 28-25 F105, 18-13 Y100, 16-21 14Q.

2



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

T. DeSario: 19-17 WAKY, e WANS-FM, 18-16 WAYS, 12-5 WBBQ, 3-1 WBSR, 10-6 WCGQ, 16-13 WCIR, 23-21 WERC, 20-14 WFBL, 8-5 WGSV, d29 WHBQ, 19-10 WHHY, 18-15 WISE, 13-6 WKIX, 22-21 WLAC, 10-3 WLCY, a24 WNOX, d23 WMC, 17-11 WQXI, 19-12 WRFC, 13-10 WRJZ, 13-6 WSGA, 23-17 KX-104, 39-29 BJ-105, 24-18 V100, 4-3 Q105, 21-18 Z93, 20-14 92Q.

N. Diamond: e WANS-FM, 10-7 WAYS, 21-18 WBBQ, d27 WCGQ, e WHBQ, d29 WHHY, d29 WLAC, d24 WMC, 19-13 WQXI, d29 WRFC, 28-24 WSGA, 29-27 KX-104, a V100, e Q105, a Z93, a 92Q.

Dirt Band: 21-19 WAKY, d33 WANS-FM, 6-2 WAUG, 29-27

WAYS, 1-1 WBBQ, 15-15 WBSR, 18-14 WCGQ, 29-25 WCIR, 15-11 WERC, d24 WFLB, 5-4 WGSV, e WHBQ, 15-9 WHHY, 22-18 WISE, 36-32 WIVY, e WLAC, e WLCY, 14-8 WQXI, 25-22 WRFC, 15-7 WRJZ, 24-16 WSGA, 28-25 KX-104, 6-5 KXX-106, e BJ-105, e Q105, 18-10 Z93, d29 92Q, 15-8 94Q.

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

Fleetwood Mac: 7-4 WAKY, 17-14 WANS-FM, 12-5 WAUG, 16-9 WAYS, 5-4 WBBQ, 9-5 WCGQ, 13-6 WERC, 13-10 WFBL, 3-1 WGSV, 28-22 WHBQ, 14-11 WHHY, 10-10 WISE, 20-14 WIVY, 21-17 WKIX, e WLAC, 30-23 WLCY, 9-7 WNOX, 23-21 WMC, 6-3 WQXI, 18-10 WRFC, 14-7 WSGA, 6-3 KX-104, 11-3 KXX-106, 29-25 BJ-105, 12-7 V100, 13-8 Q105, 3-3 Z93, 16-8 92Q, 4-2 94Q.

D. Fogelberg: 24-15 WAKY, 32-29 WANS-FM, 18-14 WAUG, 22-14 WAYS, 19-13 WBBQ, 11-4 WBSR, 20-12 WCGQ, e WCIR, 12-5 WERC, 33-28 WFLB, 20-14 WGSV, 20-13 WHBQ, 21-15 WHHY, 17-13 WISE, 22-18 WIVY, 16-10 WKIX, e WLAC, 22-19 WLCY, 24-19 WNOX, 22-17 WMC, d27 WQXI, 11-4 WRFC, 6-5 WRJZ, 25-20 WSGA, 10-6 KX-104, 20-12 KXX-106, a40 BJ-105, d26 V100, d17 Q105, 5-1 Z93, 10-3 92Q, 7-1 94Q.

S. Forbert: 24-20 WAYS, 16-15 WBBQ, d29 WCIR, d26 WHBQ, d24 WKIX, 29-27 WLAC, d25 WMC, 23-17 WQXI, 18-13 WSGA, 16-12 KX-104, 26-21 KXX-106, 16-15 Q105, 15-9 Z93, d26 92Q, 23-15 94Q.

A. Gibb: a WANS-FM, a WAYS, a WBBQ, a WERC, a WGSV, a WHBQ, a WHHY, a WISE, a WKIX, a WLAC, a WLCY, a WMC, a WQXI, a WRFC, a WRJZ, a26 WSGA, a KX-104, a KXX-106, a Q105, a29 Z93, a 92Q.

R. Holmes: e WAUG, a WBBQ, a WCGQ, a WERC, e WHBQ, d37 WIVY, a WKIX, a WLCY, d29 WRJZ, a27 WSGA, a KX-104, a37 BJ-105, a Q105, a 92Q, 28-23 94Q.

T. James: a WANS-FM, d28 WBBQ, a WCIR, a WGSV, a WHHY, a WRJZ, a KXX-106, 30-26 94Q.

A. Murray: 31-29 WAYS, 29-27 WBBQ, d30 WCGQ, d30 WCIR, d30 WHBQ, d36 WISE, e WIVY, e WKIX, d30 WLAC, e WLCY, a WMC, a WQXI, d30 WRFC, 29-25 WSGA, d29 KX-104, e BJ-105, 30-23 92Q.

T. Petty: 9-5 WAKY, 13-10 WANS-FM, 3-10 WAUG, 19-10 WAYS, 7-7 WBBQ, 10-9 WCIR, 10-10 WERC, 13-7 WHBQ, 1-1 WIVY, 20-11 WLAC, 12-8 WLCY, 17-16 WNOX, 9-4 WMC, 4-2 WRFC, 7-6 WRJZ, 9-9 WSGA, 10-9 KXX-106, 12-10 BJ-105, 13-9 V100, 6-5 Q105, 6-7 Z93, 14-10 92Q.

Pink Floyd: a WANS-FM, e WAUG, e WBBQ, d23 WISE, a WLAC, e WLCY, e KX-104, a V100, d30 Q105, a27 94Q.

Prince: 16-12 WANS-FM, 21-15 WAYS, 8-6 WBBQ, 22-15 WCGQ, 15-10 WCIR, 4-4 WERC, 2-2 WFLB, 18-16 WGSV, 9-9 WHBQ, 4-3 WHHY, 16-14 WISE, 11-7 WIVY, 6-4 WKIX, 19-10 WLAC, 25-20 WLCY, 5-3 WNOX, 8-3 WMC, 6-1 WRFC, 17-14 WRJZ, 4-1 WSGA, 5-5 KX-104, 23-18 KXX-106, 28-24 BJ-105, d29 V100, 5-4 Q105, 20-17 Z93, 23-19 92Q.

Queen: 20-15 WANS-FM, 17-16 WAUG, 23-19 WAYS, 18-9 WBBQ, 16-9 WBSR, 26-21 WCGQ, 25-17 WCIR, 25-18 WERC, 24-21 WFBL, 26-18 WGSV, 29-20 WHBQ, 24-13 WHHY, 31-26 WISE, d36 WIVY, 24-22 WKIX, 25-19 WLAC, 24-21 WLCY, 19-14 WMC, 16-4 WQXI, 28-16 WRFC, 19-13 WRJZ, 21-12 WSGA, 11-8 KX-104, 18-11 KXX-106, 38-31 BJ-105, 29-21 V100, 14-11 Q105, 10-6 Z93, 25-17 92Q, 19-10 94Q.

Shalamar: a35 WAYS, 26-19 WBBQ, a WCIR, e WGSV, a27 WHBQ, a WMC, d21 WRFC, a28 WSGA, a KX-104.

Spinners: 28-25 WAKY, 35-31 WANS-FM, 33-22 WAYS, 28-24 WBBQ, 23-22 WBSR, 27-23 WCGQ, 24-18 WCIR, 21-13 WERC, 25-23 WFLB, 19-17 WGSV, 22-16 WHBQ, 26-21 WHHY, 25-23 WKIX, e WLAC, d29 WLCY, 29-27 WNOX, d20

Hottest:

Rock

Pat Benatar

Disco

Donna Summer

Radio Marketplace

WMC, 23-17 WRFC, d29 WRJZ, 26-21 KX-104, 17-15 KXX-106, 27-23 Q105, d28 Z93, 29-25 92Q.

Styx: 26-23 WANS-FM, 13-11 WAUG, a WAYS, 27-25 WBBQ, 10-10 WBSR, 25-20 WCGQ, e WCIR, 18-8 WERC, 32-29 WFLB, 20-12 WHHY, 11-6 WISE, 19-13 WIVY, 27-26 WLAC, d30 WLCY, 19-18 WNOX, d23 WQXI, 24-19 WRFC, 29-25 WRJZ, 24-21 WSGA, 18-15 KX-104, 24-19 KXX-106, 26-23 BJ-105, e V100, 25-22 Q105, 29-25 Z93.

D. Summer: a WBBQ, d26 WCGQ, 20-15 WCIR, a WFLB, a WGSV, e WHBQ, a WISE, 17-14 WKIX, a WMC, e WRFC, a WRJZ, 4-4 KX-104, 28-14 Z93, d24 92Q.

D. Warwick: 11-10 WAKY, d35 WANS-FM, 12-11 WAYS, 20-17 WBBQ, 25-23 WBSR, 14-10 WCGQ, 13-7 WCIR, 19-14 WERC, 15-13 WFLB, 13-12 WGSV, 18-12 WHBQ, 2-1 WHHY, 19-16 WISE, 11-7 WKIX, 14-9 WLAC, 21-10 WLCY, 24-19 WMC, 11-8 WSGA, 15-9 KX-104, 31-27 BJ-105, 23-16 V100, 12-7 Q105, 14-12 Z93, 28-21 92Q.

3



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

T. DeSario: 13-8 CKLW, 19-19 WEFM, 17-13 WFFM, 28-26 WGCL, 24-21 WNDE, 8-5 WOKY, 29-20 WPEZ, 6-3 WZUU, 16-13 WZZP, 28-7 KBEQ, 19-13 KSLQ, 24-21 KXOK, on 92X.

N. Diamond: 18-14 CKLW, 27-18 WFFM, a WGCL, 17-17 WZUU, d26 WZZP, a36 KBEQ, a31 KSLQ, 27-23 KXOK.

Dirt Band: 30-17 CKLW, ex-28 WEFM, 37-33 WFFM, a25 WGCL, on WPEZ, 15-15 WZUU, a WZZP, 38-23 KBEQ, 25-22 KSLQ, a27 KXOK, a23 92X, ex-20 96KX.

Eagles: 9-4 CKLW, 14-14 WEFM, 9-7 WFFM, 4-6 WGCL, 16-15 WLS, 15-10 WNDE, 31-27 WOKY, 7-3 WPEZ, 14-14 WZUU, 3-1 WZZP, 24-11 KBEQ, 1-6 KSLQ, 5-1 KXOK, 9-3 Q102, 8-6 92X, 1-4 96KX.

Fleetwood Mac: 10-9 CKLW, 17-8 WEFM, 18-10 WFFM, 16-12 WGCL, 29-30 WLS, 23-17 WNDE, 23-11 WOKY, 12-6 WPEZ, 11-7 WZUU, 10-2 WZZP, 36-21 KBEQ, 6-2 KSLQ, 8-2 KXOK, 20-10 Q102, on 92X, 11-9 96KX.

D. Fogelberg: ex-28 CKLW, 21-21 WEFM, 21-16 WFFM, 24-17 WGCL, a WLS, 29-24 WNDE, ex-31 WOKY, 24-22 WPEZ, 24-22 WZUU, 39-17 KBEQ, 29-23 KSLQ, 13-10 KXOK, 22-13 Q102.

S. Forbert: 28-20 CKLW, 24-17 WEFM, 15-11 WFFM, 28-25 WOKY, 13-9 WPEZ, a WZUU, 25-20 WZZP, 37-24 KBEQ, 17-26 KXOK, a28 Q102, 22-19 92X.

R. Holmes: d30 CKLW, 35-26 WFFM, d28 WPEZ, a KBEQ, a 96KX.

A. Murray: 26-23 CKLW, 36-32 WFFM, d28 WGCL, d34 WOKY, d23 WZZP, a31 KBEQ, 28-25 KSLQ, 26-22 KXOK, 21-19 96KX.

Queen: 7-5 CKLW, 20-18 WEFM, a WFFM, 30-22 WGCL, a40 WLS, 29-17 WOKY, 19-15 WPEZ, d23 WZUU, d14 KBEQ, 26-16 KSLQ, a29 Q102, 23-21 92X, 17-15 96KX.

Spinners: d16 CKLW, 10-4 WFFM, a24 WGCL, a WOKY, 28-24 WPEZ, d29 WZZP, a KBEQ, a32 KSLQ, 6-5 96KX.

Styx: d29 CKLW, a29 WEFM, 26-21 WGCL, 32-26 WLS, 32-29 WOKY, 26-23 WPEZ, d29 KBEQ, 7-4 KSLQ, 25-23 Q102, 16-14 92X, 22-20 96KX.

D. Summer: d26 CKLQ, 26-24 WFFM, 25-18 WGCL, d30 WOKY, a WPEZ, a KBEQ, a24 KSLQ.

Toto: 28-25 WFFM, a WOKY, a WPEZ, d24 WZUU, a WZZP, a35 KBEQ, 22-19 KSLQ.

D. Warwick: 25-23 WEFM, 8-8 WFFM, 23-17 WLS, 18-14 WOKY, 1-1 WZUU, 11-8 WZZP, 23-15 KSLQ, 21-14 KXOK, 21-18 92X.

4



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

T. DeSario: 20-14 WEAQ, 22-22 WGUY, 8-8 WJBQ, 28-25 WOW, 14-13 KCPX, a28 KDWB, 20-11 KGW, 13-10 KING, 15-10 KKLS, d25 KKO, 3-2 KLEO, 17-11 KMJK, 8-5 KSTP.

N. Diamond: a26 WEAQ, a KCPX, d23 KING, 18-15 KJR, 17-12 KSTP.

Dirt Band: a WGUY, a22 WJBQ, 30-27 WOW, 29-27 KCPX, a KGW, e KING, 26-22 KKLS, 11-8 KKO, 19-19 KLEO, d28 KMJK, 29-26 KSTP.

Eagles: 21-20 WEAQ, 3-2 WGUY, 2-5 WJBQ, 2-3 WOW, 1-4 KCPX, 12-7 KGW, 2-4 KJR, 9-5 KKLS, 10-5 KKO, 8-6 KLEO, 6-4 KMJK.

Fleetwood Mac: 28-21 WEAQ, 5-5 WGUY, 13-9 WJBQ, 5-5 WOW, 5-5 KCPX, 7-10 KDWB, 18-14 KGW, 7-7 KING, 9-5 KJR, 21-13 KKLS, 12-6 KKO, 11-5 KLEO, 3-1 KMJK, 10-6 KSTP.

D. Fogelberg: 27-13 WEAQ, 17-10 WGUY, 15-12 WJBQ, 14-7 WOW, 21-10 KCPX, 17-14 KDWB, 28-25 KGW, d24 KING, 19-12 KJR, a KKLS, 17-13 KKO, 28-20 KLEO, 26-21 KMJK, 23-17 KSTP.

S. Forbert: e WEAQ, 18-15 KCPX, 15-11 KDWB, 27-18 KGW, 20-15 KING, 7-3 KJR, 28-24 KSTP.

A. Murray: a30 WOW, 25-16 KCPX, e KING, a KJR, e KKO, 21-14 KSTP.

T. Petty: 14-13 WEAQ, 3-4 WOW, 12-8 KCPX, 1-1 KDWB, 17-12 KGW, 4-3 KING, 1-2 KJR, 14-9 KKLS, 14-10 KKO, 4-4 KLEO.

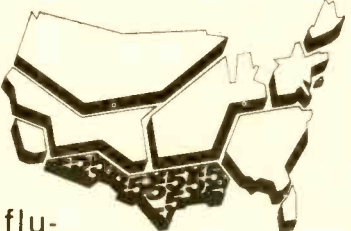
T. Petty (Ref): 5-4 KDWB, d22 KJR, a KMJK.

Queen: a WEAQ, 27-12 WGUY, 20-16 WJBQ, 20-17 WOW, 26-20 KCPX, a KGW, d22 KING, 15-9 KJR, d26 KKLS, 21-16 KKO, 20-16 KMJK, a KSTP.

Styx: e WEAQ, 15-14 WGUY, 16-10 WOW, 27-24 KCPX, 18-15 KDWB, 22-18 KING, 20-13 KJR, e KKLS, e KKO, 20-13 KLEO, 25-19 KMJK.

D. Warwick: a25 WEAQ, 23-23 WGUY, 16-12 KCPX, a KGW, 12-8 KING, d25 KKLS, 22-18 KKO, 9-8 KLEO, 27-22 KMJK, 3-4 KSTP.

5



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

P. Benatar: 40-32 WNOE, 26-23 WTX, a KUHL, a B100.

T. DeSario: 24-21 WNOE, 17-11 WTX, 11-7 KFMK, 19-10 KILT, 12-10 KRBE, 6-9 KTSA, 12-8 KUHL, 15-13 B100, 16-14 Magic 91.

Dirt Band: 33-29 WNOE, 27-25 WTX, d29 KFMK, 30-30 KILT, 29-20 KNOE-FM, 29-23 KUHL, a B100, a25 Magic 91.

Eagles: 15-10 WNOE, 4-8 WTX, 10-12 KILT, 9-6 KNOE-FM, 6-5 KRBE, 17-10 KUHL, 7-3 B100, 2-4 Magic 91.

Elo: d36 WNOE, 28-25 B100, 14-12 Magic 91.

Fleetwood Mac: 23-17 WNOE, 19-17 WTX, 10-8 KFMK, 14-13 KILT, 5-4 KNOE-FM, 10-9 KRBE, 10-7 KUHL, 8-5 B100, 22-20 Magic 91.

D. Fogelberg: 29-24 WNOE, 22-13 WTX, 19-12 KFMK, 35-25 KILT, 12-11 KNOE-FM, 18-16 KTSA, 28-17 KUHL, 29-23 B100, a23 Magic 91.

S. Forbert: 22-18 WNOE, a15 WTX, 8-11 KILT, 5-3 KRBE, 25-23 KTSA, d26 B100, 24-18 Magic 91.

A. Gibb: a KFMK, a KRBE, a KUHL, a B100.

R. Holmes: a WNOE, on KFMK, a39 KILT, a KUHL, a B100.

A. Murray: 31-27 WNOE, 37-34 WTX, 38-33 KILT, 25-23 KRBE, 24-22 KTSA, d28 KUHL, a26 Magic 91.

Pink Floyd: a WTX, a B100.

Prince: 9-5 WNOE, 12-4 WTX, 2-11 KFMK, 21-20 KILT, 8-5 KTSA, on KUHL, 20-17 B100, a24 Magic 91.

Queen: 30-26 WNOE, 16-2 WTX, 7-10 KFMK, 9-5 KILT, 14-8 KNOE-FM, 14-12 KRBE, 28-25 KTSA, 27-16 KUHL, 24-18 B100, 25-19 Magic 91.

S. Robinson: 8-4 WNOE, 2-1 WTX, 1-1 KFMK, 4-1 KILT, a11 KRBE, 16-8 KTSA, 3-6 B100, 11-11 Magic 91.

Spinners: 32-28 WNOE, 33-31 WTX, 27-21 KFMK, 40-24 KILT, d27 KNOE-FM, a KRBE, a28 KTSA.

Styx: 28-25 WNOE, 31-31 KILT, on KNOE-FM, a KRBE, a30 KTSA, on KUHL, 23-22 B100, a27 Magic 91.

D. Summer: a WNOE, on WTX, 4-6 KFMK, a35 KILT, 20-18 KRBE, 18-13 KUHL, d27 B100, 18-9 Magic 91.

Toto: a WNOE, d37 WTX, on KFMK, 26-21 KILT, 22-17 KNOE-FM, 30-28 KRBE, on KUHL, a B100.

D. Warwick: 18-16 WNOE, 23-20 WTX, 7-5 KFMK, 12-9 KILT, 27-24 KNOE-FM, 19-18 KTSA, 12-11 B100, 9-7 Magic 91.

6



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

T. DeSario: 23-20 KLIF, 28-18 KOFM, 25-21 KOPA, 24-21 KVIL, 27-11 KYGO.

N. Diamond: a KLIF, e KOFM, 29-22 KOPA, 22-19 KVIL.

Eagles: 12-7 KLIF, 10-4 KOFM, 3-3 KYGO, 2-2 Z97.

D. Fogelberg: d30 KLIF, a27 KOFM, 23-19 KOPA, 26-22 KVIL, 22-14 KYGO.

Fleetwood Mac: 14-11 KLIF, 4-3 KOPA, 26-23 KUPD, 28-20 KVIL, 11-7 KYGO, 14-5 Z97.

S. Forbert: 24-22 KLIF, 9-5 KOPA, a KVIL.

A. Murray: 30-27 KLIF, e KOFM, d29 KOPA, 30-27 KVIL.

T. Petty: 18-16 KLIF, 14-6 KOFM, 6-10 KOPA, 12-12 KUPD, 7-6 KYGO, 17-7 Z97.

Queen: 27-23 KLIF, 29-23 KOFM, 22-16 KOPA, e KUPD, 28-20 KYGO, 18-17 Z97.

D. Summer: a KLIF, a KOFM, a KOPA.

D. Warwick: 21-18 KLIF, d28 KOFM, 20-15 KOPA, 20-17 KVIL, 13-13 KYGO.

B.O.S.

Kool & The Gang, Shalamar, Spinners

Country

Anne Murray

Adult

Neil Diamond, Dirt Band, Andy Gibb, Rupert Holmes, Y. Anne Murray, Toto

LP Cuts

Michael Jackson ("Off The Wall") WSGA, WXLO, KEARTH, KFI, KFRC, KHJ, Y100.

The Coast

BY SAMUEL GRAHAM & SAM SUTHERLAND

■ NEW LEVELS—We weren't lucky enough to receive one, but we understand that the combination T-shirt/press release—that's right, the information was printed on the shirt—sent out a couple of weeks ago by Rogers and Cowan on behalf of **Debby Boone** (announcing her first TV special) was a very popular item. L.A. Herald-Examiner columnist **John Mankiewicz**, all-around funny guy and RW writer to boot, was so taken with it that he ran a contest in which the reader offering the "stupidest reason" for wanting the shirt would win it for his/her very own. The winning entry, in a surprise, was submitted by none other than Debby Boone herself. Her reasons? "1. I paid \$1.00 for the shirt. 2. I paid a lot more for Rogers and Cowan." And lest anyone doubt the authenticity of Ms. Boone's entry, Mankiewicz reprinted her entire letter in his weekly "Ransom Notes" column.

OUI'VE HEARD IT ALL BEFORE—Among the musical highlights in the February issue of *Oui* magazine is a profile of L.A. girl rockers the Go-Go's, who were influenced by the **Beatles**, the **B-52's** and the **Buzzcocks**, and whose attitude, as expressed by lead singer **Belinda**, is that "rock n' roll has more to do with sexuality in general than machismo. That is why we can rock as hard as the boys without acting like them." Sounds kinda kinky to us . . . Elsewhere in that issue, we learn that **Ellen Foley** will probably never appear on **Merv Griffin's** TV show again (does that mean no duet with Merv on "I Write the Songs," Ellen? Say it ain't so!), although she does appear in church from time to time. It's not because she's seen the light, Foley explains, but "only because I find it so entertaining. Besides, maybe God can sell a few extra copies" (of Ellen's own LP, presumably).

THEY NEED THE FUNK—As the **Parliament-Funkadelic** mob hits the road again (beginning January 29 at the Santa Monica Civic) with their "Gloryhollastoopid Tour (Popsickle Stick)," they're setting out with one main intention: recognizing stupidity as a positive force in the universe. It'd certainly be hard to find a more meaningful goal in life, and to make sure it comes off right, the new show will consist of what sources at Casablanca are calling "kind of a Funk Oratorio, with up to 20 costumed musicians/actors on stage at one time" dramatizing the "Gloryhollastoopid" story line. The idea is to present a more theatrical show in small venues than usual, while maintaining the sense of audience participation that's always been vital to P-Funk shows.

ZAPPED—Station KFMH in Muscatine, Iowa has the best suggestion for a **Bert Parks** replacement that we've heard yet: **Frank Zappa**. They've sent out t-shirts, bumper stickers and window decals in support of their cause, all in the hope that Frank will be named to host the Miss America Pageant. In the meantime, Zappa's looking good with two Grammy nominations, including "Dancin' Fool" for best rock vocal performance (an interesting choice of category, since the song is a disco parody) and "Rat Tomago" for best rock instrumental performance. Mercury is also planning a one-album compilation of highlights from Zappa's "Joe's Garage, Acts I, II and III." All of it will be suitable for airplay, says the label, which is a change of pace for a Zappa product.

OTHER VOICES—**Ray Manzarek's** first outside production project, currently in progress, is the group **X** for the local Slash label. Manzarek is producing under the aegis of New Way Productions (they also handle the **Zippers**), for whom Ray is management director. He reportedly pulled out his original Vox organ during the X sessions for a remake of the **Doors'** classic "Soul Kitchen."

OPENING—A new facility in Tarzana (near L.A.) called the Valley West Supper Club opened last week, with **Rick Danko** and band the first performers to appear. The club has some other impressive talent lined up, apparently—including **Dr. John**, **Jeff Lorber**, **Leon Russell**, **Norton Buffalo** and others—but for this place to happen, we think, whoever writes their press releases had better do his/her homework a little more thoroughly. For instance, referring to Danko, they say that his "eirie (sic) tenor voice was a trademark for such classics as 'I Shall Be Released,' 'The Day They Drove Old Dixie Down,' 'Chest Fever,' 'Crippled Creek' and a host of other **Band** classics." Now, not only is the song called "The Night They Drove . . ." of course, but it was actually **Levon Helm** featured on the vocal, as he was on "Up On Cripple Creek," while **Richard Manuel** handles "I Shall Be Released." These and numerous other errors (misspellings galore) are

(Continued on page 37)

New York, N.Y. (Continued from page 29)

tone of voice he assumed when speaking of the group, gives rise to the conclusion—albeit shaky—that Jay (or J.) is in fact one of the Residents. Est-ce que c'est vrai, Jay (or J.) or are we full of gumbo?

A LATE FLASH FROM THE MAJ: 16 years ago this year, **Major Bill Smith** released **J. Frank Wilson** and the **Cavaliers'** version of "Last Kiss" and watched it shoot to number one and become one of the year's biggest selling records. The song had a revival in 1973, and now comes news that "Last Kiss" is catching on again.

"A few days ago, J. Frank called me—collect of course—" the Maj says, "to tell me he's been in the VA Hospital in San Antonio, and while he was there a station in town started playing 'Last Kiss' and it exploded all over again. Now little kids are coming to the hospital bringing flowers and cards to J. Frank."

At press time, KONO in San Antonio, WORC in Worcester, Mass., and WAKY in Louisville had added the record. WORC, by the way, was the first station to break the original '64 release, and the disc jockey responsible for that, **Dick Smith**, is on the record again. The Maj, meanwhile, has pressed up 1000 new copies of the record he calls "the biggest teenage request record of all time."

JOCKEY SHORTS: **Peter Wassung**, formerly east coast AOR manager for Capitol Records, has left the company and can be reached at 212-288-4492 . . . **Bobby Bare** and manager **Bill Graham** have parted company and Bare is now managed by **Joe Sullivan**, who is also **Charlie Daniels'** manager . . . designers **Frank E. Saada** and **Robert Simon** have developed a line of clothing dubbed 500 Francs for **Melba Moore**. The songstress assisted in the design of the line and will be making personal appearances in showrooms and stores for buyers. The spring and summer "80" line includes baggy and straight leg jeans, shirts, shoes and hats . . . **Jeffrey Roberts** has been appointed associate publisher/director of marketing for *Premiere* magazine . . . P.F.T., a creative advertising and marketing agency, has appointed **Alice Smith** as an account executive in their Toluca Lake-based organization and **Tom Martin** as art director in the print division. Another Toluca Lake firm, Information Registry, has appointed **Nan Herst** as director of marketing . . . **Johnny Paycheck** is considering recording his sets this week at the Lone Star for release as a live album . . . **Robert Fripp** is at Blue Rock Studio producing demos for the **Roches'** next Warner Bros. LP . . . **Walter Hawkins**, **Edwin Hawkins** and the **Hawkins Family** will be recording their first anniversary celebration concert on Light Records, February 14 and 15 at the Oakland Auditorium Theater. Guest appearances will be made by **Maurice White** and **Phillip Bailey** of **Earth, Wind and Fire** and the **Tower of Power** horn section . . . **Sid Bernstein Associates** has signed **Phil Budhos** and **John Caruso**, co-leaders and arrangers of the **Chelsea Funk Orchestra** . . . "Refugee" is the latest single by **Tom Petty and the Heartbreakers** on Backstreet Records, a wholly-owned subsidiary of MCA Records. It was incorrectly listed in the January 19 edition of *Record World* . . . **Roy Thomas Baker** is not **Ellen Foley's** producer; he is her current love interest. **Ian Hunter** and **Mick Ronson** produced Foley's "Nightout" LP . . . **Tony King** has been named head of creative services for RCA . . . **Peter Schliewen** has obtained a temporary restraining order allowing him to keep his Parma, Ohio Record Revolution store open while he fights a city council resolution banning the sale of paraphernalia.

Pacific Storms Slow Retail Traffic

(Continued from page 6)

thousands of dollars. The weekend was okay, but it still wasn't up to par."

And at the Everybody's Records chain, president Tom Keenan said, "Our sales have been half what they'd normally be almost to the dollar." Of Everybody's eight locations, "Two were operating at nearly their normal efficiency," said Keenan, "and the rest fared considerably worse."

Apart from store closings and empty aisles on some days when they were open, retailers also faced severe travel restrictions. Numerous retail employees reported daily commutes of 20 or 30 minutes taking upwards of two hours or more; one chain's ship-

ment of product returns was dampened when the truck carrying them tipped over, spilling the goods all over the highway; and, at P.J.L. Corp., the wholesale and distribution center for the Budget Tapes and Records system, Budget chief Evan Laskey reported his entire warehouse staff were forced to spend the night when stranded at the facility.

By Monday (14), most outlets reported business as usual, though. Concluded Everybody's Keenan, "We're just glad it happened now before the big releases that are coming were in the stores. It wouldn't have been an outstanding week anyway, since this is traditionally a slow period."

NARM, RIAA Set Anti-Crime Hotline

(Continued from page 3)

Announcement of the new intelligence communications channel was jointly made by Stanley M. Gortikov, RIAA president, and Joe Cohen, NARM executive vice president. Cohen also revealed that the NARM board of directors agreed to contribute approximately \$50,000 to RIAA's anti-piracy fund by spring 1980, to augment RIAA's annual million-dollar industry anti-crime project.

Information

The plan asks that telephoned reports include specific information on the time of counterfeit offer and sale, place, description of illicit seller or manufacturer, auto license and description, illicit recordings offered, and the identity of the caller, although anonymity will be acceptable.

The RIAA/NARM announcement proclaims, "Counterfeit Re-

cordings are illegal." Industry respondents are then admonished, "Counterfeits rob every legitimate retailer, wholesaler, performer, composer, publisher, and recording company." Also included is the warning that "duplicating, buying, or selling counterfeit or pirate recordings is a federal offense, punishable by fines and imprisonment."

Participation

RIAA and NARM seek participation by employees of member companies as well as non-members, suppliers, and other industry constituencies. The information plan dovetails with NARM's current drive to increase the flow of field shopper reports on piracy/counterfeiting offenses. NARM has revived focus on these field reports during its current series of regional meetings as well as through member publications.

Pickwick/Arista Pact

(Continued from page 3)

suing contracts with Arista's distributors.

Goldman repeated his assertion that "independent distributors are in an excellent position with the industry the way it is now," if they modify their policies to meet the change needs of their client labels. As for the impact of the new agreement, Goldman said, "I think it's going to be an enormous help. I think it's the way to go, but I can't predict what other independent companies will do."

Ehlen said he believed the agreement will improve Pickwick's service to Arista "in terms

of the amount of time and money we're willing to commit, and also in terms of their willingness to give us the things we need."

"Establishing firm contractual agreements with our independent labels is something we believe in very strongly," he continued. "We believe independent distribution is going to survive and going to grow. We want to provide some stability for this business."

Pickwick believes that deals like the one with Arista "will be the basis for bringing people back to independent distribution," Ehlen said, "people who are dissatisfied or not sure they're in the best situation."

EMI Shuts Down Licensed Label Div.

(Continued from page 36)

remain with EMI Records. The new Cobra label, set up by the L.R.D. last summer, will cease to function, and the artists will be absorbed by EMI Records.

Though various staff members have been offered positions either with Liberty/UA or EMI Records, several have been made redundant, including the marketing, PR, promotion (London and regional) and A&R personnel of the Cobra label.

Alan Kaupe, managing director of the division, has resigned from EMI. The Motown office remains intact, but will transfer to Liberty/UA, and the Commercial Development Division, which handles TV product and special products, will now be run from EMI at Manchester Square.

The total number of redundancies is not yet clear, as staff have the option of taking the other OBs available to them or claiming redundancy pay.

Early in 1977 EMI was divided

into Group Repertoire (owned labels) and Licensed Repertoire (foreign and independent U.K. labels) with separate sales, marketing, PR and promotion teams. Last year, when group M.D. Bob Mercer left to join EMI Films and was not replaced, it was expected that further changes would be made within EMI before the year was out. Two months ago, EMI Imports was closed down, resulting in several redundancies.

Transferring to Liberty/UA are: Motown, Bronze, RAK, MAM, Hurricane, Source, Stax and Fantasy.

Recently various licensed labels were either moved or moved themselves out of EMI, the most recent being Magnet, which moved to Pye P&D after many years with EMI. MCA went independent last July and some labels, such as Salsoul, dropped out. The building which currently houses the L.R.D. will be closed down; the lease, in any case, expires in May.

Bullens at The Whisky



Casablanca Record and FilmWorks recording artist Cindy Bullens returned to the Whisky-A-Go-Go in Los Angeles following an eastern tour and the growing success of her debut Casablanca LP, "Steal The Night." The performance was attended by many of Casablanca's top staffers. Pictured from left: David Shein, vice president/chief financial officer, Casablanca; Connie Pappas, manager of Cindy Bullens; Pete Jones, vice president/marketing, Casablanca; Kevin Keogh, national promotion, Casablanca; Don Wasley, vice president/artist development; Cindy Bullens; Neil Bogart, president of Casablanca; Larry Tollin, promotion; Roberta Skopp, vice president/press; Peter Guber, chairman of the board of Casablanca Record and FilmWorks.

CBS Names Steinberg Associate Director, Press & Public Affairs

NEW YORK—Laurie Steinberg has been appointed Associate Director, press and public affairs, CBS/Records Group, as announced by Bob Altshuler, vice president, press and public affairs, CBS/Records Group.

In her new position, Steinberg will be involved in consumer press campaigns concerning CBS Records' label and company activities. She will also write trade press releases and related material for the department. She will report directly to Altshuler.

Steinberg joined CBS/Records Group in 1975 in the press and



Laurie Steinberg

public affairs department. In 1978 she was appointed staff writer, and in 1979 was named manager, press and public affairs, CBS/Records Group.

The Coast (Continued from page 36)

just bush league, frankly; if you're going to be presenting these people on your stage, at least know who they are.

SIGNINGS AND SO ON—Levi and the Rockets, a local band said to be readying to make a record in early February, has been signed to Lloyd Segal Management, while vocal duo Cumming and Weston has signed with Burl Hechtman Management . . . A "home-grown" album project sponsored by station KCAL-FM (San Bernadino) and the California Association for Neurologically Handicapped Children will feature the groups Neo Paris and the Futures, the Bullet Boys and Toejim (that's what the release says, honest), among others. All proceeds from the LP and two concerts in San Berdoo (on January 25 and 26) will go to the charity's education program.

OTHER—Ultravox, culminating an eight-week tour with four nights at the Whisky, attracted a number of labels to those dates, we're told (the band is unsigned at present)—among them were Columbia, Planet, Capitol, Island, Arista, A&M and Atlantic . . . Xanadu Records president/producer Don Schlitten has completed a digital project with pianist Dolo Coker, at Spectrum Studios in Venice, Cal. Schlitten has also recently recorded saxophonist Al Cohn in New York . . . Action at New York's Secret Sound includes Klaus Nomi, Jim Bashian and Harry Chapin . . . Final mixes have been completed on Professor Longhair's new album for Alligator, recorded late last year at New Orleans' Sea-Saint Studios. The veteran pianist's project was produced by Alligator president Bruce Iglauer, in conjunction with Longhair's manager, Allison Kaslow, and tenor saxophonist Andy Kaslow . . . Congrats to Irv Azoff and wife Shelli on the birth of their first child, daughter Allison Sarah.

CES Meet Stresses Audio/Video Software Ties

(Continued from page 3)

specialty to true mass market commodity.

By the convention's conclusion Tuesday (8), attendees saw not only the latest products being touted on the exhibition floor at the Las Vegas Convention Center and the adjacent Las Vegas Hilton, but gained new statistical insights into this still-embryonic marketplace.

With both hardware and software costs in the videocassette formats currently available representing high-end investments that dictate the size of the available market, Sunday's (6) morning video conference probed both current marketing problems and the long-range forecast for growth.

Two current obstacles repeatedly emphasized both here and in hardware industry analysis of the VCR market have been an economy-influenced slowdown in hardware sales during 1979, and the current lack of variety and depth in available prerecorded VCR software. The statistics for hardware sales were stressed during David L. Fishman's conference presentation, which saw the Arthur D. Little executive minimizing the seriousness of the slowdown (RW, January 19, 1980).

Noting that '79 levels still outpaced many other consumer goods, as well as gross national product growth in general, Fishman looked to economic and demographic trends as indicators for continued market expansion. Projecting that an estimated 38 percent of the national population would represent the older 25 to 50 year-old demographic by 1990, Fishman told delegates the market would see an increase in disposable income due both to that demographic shift, and to the increased number of females entering the work force.

By the mid-'80s, Fishman predicted, video disc hardware sales will capture a total market exceeding 1.2 million users, with disc overtaking VCR formats by 1984. That market will represent between 30,000 and 60,000 optical video disc systems, such as the MCA and Pioneer units designed for the DiscoVision format, and between 800,000 and 1.2 million contact systems, such as RCA's forthcoming SelectaVision format, before 1985.

While Fishman projected a total disc market of as much as 45 million users by the mid-'90s, the near future will remain dominated by male consumers, according to Vincent Marini, who unveiled a survey of home video customers conducted for Esquire magazine. Based on a survey sample compiled with the assistance of VCR

manufacturers including Panasonic, JVC, Toshiba, Quasar and Sony, the Esquire study projects a current videophile who is "overwhelmingly satisfied" with his video purchases, despite their high relative cost when compared to other forms of home entertainment.

Of the existing market, the Esquire survey estimates 88 percent are males. While that finding is consistent with earlier analyses of the home video consumer, one surprise was Esquire's breakdown of home and business users. Where some analysts have previously identified industrial VCRs as a substantial market sector, the Esquire study claims 85.7 percent of respondents said their units were purchased primarily for home use.

Only 2.5 percent bought VCR's principally for business usage.

Another surprise came with findings on consumer feature preferences in selecting new VCRs. Although longer playing has been heavily emphasized by VCR marketers, and many survey respondents identified that factor as a key influence on their final buy, actual use indicates that about 50 percent of the sample—the largest sector, by far—favor two-hour programs, not the longer increments available with variable record speeds on current units.

Forward Step

While hardware manufacturers offered a bullish outlook through the broader array of both available and prototype designs, this year's CES saw software interests taking a quantum step forward. Major film corporations now marketing prerecorded videocassettes made their most visible bid to date, with Allied Artists, WCI Home Video, Paramount Pictures and Columbia actively competing with the independent video distribution firms that previously dominated this field.

Whispers Busting Out



Solar Records artists the Whispers, who are currently represented by their new crossover album, "The Whispers" (distributed by RCA Records), appeared recently at the Roxy in Los Angeles. The opening night audience included celebrities, press, radio personalities and Solar and RCA executives. Shown here backstage, grouped around The Whispers' identical twins, Walter and Wallace Scott, are (from left): The Whispers' Leaveil Degree and Marcus Hutson; Solar vice president of marketing Edna Collison; Bill Meehan, branch sales manager, RCA/A&M and Associated Labels, L.A.; Arnie Orleans, division vice president, sales & distribution, RCA Records; The Whispers' Nicholas Caldwell; Bud Dain, division vice president, pop A&R, RCA Records; Eddie DeJoy, division vice president, pop A&R, RCA Records; and Chuck Thagard, division vice president, national field promotion, RCA Records.

Of those companies, only Columbia has attended previous CES meets. Although WCI's first video catalogue was being given its first public push, and Paramount's own video division is likewise in its infancy, both firms reported hectic booth traffic and brisk business. Even with those high-powered debuts, the more seasoned software licensees also claimed strong interest from buyers.

If the spread of feature films and television properties to video software represented a prime growth leader at CES, the current volume leader remains the X-rated videocassette, pointing up a crucial issue that continues to pose problems for the would-be video software retailer. Both the delicacy of that issue, and the market position now held by vendors of pornographic video software, were more graphically demonstrated than ever at this year's show due to the exhibition floor layout, with a separate wing to the X-rated software currently available. If convention attendees visiting exhibits at the Hilton were thus less likely to inadvertently drag their wife and kiddies past full-color erotica, those passing through the X-rated sector faced a numbing array of different features now being sold.

In the hardware end, the most prominent coup came with Pioneer's last-minute decision to exhibit its new videodisc player, an optical system developed in conjunction with DiscoVision Associates and thus compatible with MCA's existing and forthcoming disc software.

Videodisc software was not actively promoted however, owing to the sector's expected delay of another year before current disc system interests mass market their wares. MCA titles were used for MCA and Pioneer hardware demonstrations, but were not exhibited separately.

Promoters' D.C. Battle

(Continued from page 3)

ducing shows from Baltimore to Miami.

By January 18, the challenger, New Era Concerts, which had been using the Bayou as a national showcase club for more than a year (RW, Dec. 2, 1978), had met with anti-trust investigators at the Justice Department after dispatching a letter outlining their position two days earlier.

New Era's position on the sale, expressed in the letter to the Justice Department, is that "completion of this purchase would have a severe, adverse effect upon competition among independent concert producers in both the national and greater Washington, multi-million dollar concert markets."

If the Justice Department chooses not to enjoin the Cellar Door company from purchasing the Bayou, New Era Concerts owner Mike Schreiber said he would still pursue personal legal action. "I have to protect my interests and the interests of the music business in Washington," he said.

A spokesman for Cellar Door Productions owners Jack Boyle and Dave Williams said they would withhold comment until "we find out exactly what course of action they (New Era) are taking."

Schreiber had been working closely over the past year with former Bayou manager Mike Tremonte, whose family had owned the club on K Street in Georgetown since its days as a Dixieland club in the early fifties. The sale, nevertheless, came as a complete surprise to Schreiber. "He told me there were no negotiations going on," said Schreiber of Tremonte.

Cellar Door Productions has made occasional offers for the Bayou over the last 10 years, and has been negotiating with the family in earnest since its own club facility, the Cellar Door, was forced by city ordinances to restrict its seating capacity to 124 seats (RW, April 22, 1978). The Cellar Door will continue to operate regardless of the result of the Bayou case, the spokesman said.

New Era Concerts had been averaging 15 shows a month at the Bayou, bringing in new and established acts as varied as Dire Straits, Stephane Grappelli, Rachel Sweet, Buddy Rich, Horslips, Lee Ritenour and Joe Jackson.

ASCAP Hires Locke

■ NEW YORK — Paul S. Adler, director of membership, ASCAP, has announced the appointment of Julie Locke to the post of membership representative in the Society's Los Angeles office.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

EAST COAST: NARM has announced the first two of eight free registrations to be awarded to members of the Black Music Association as part of its ten point program of cooperation with the BMA. The awardees are **Gerald Richardson**, president of Music Scene Record and Tapes Store in Atlanta, and **Thomas Zigler**, manager of the record and tape department at Zigler Electronic Enterprises in Maxton, North Carolina. They were the recipients of a complimentary registration for NARM's Retail Management Certification Program, part one of which will be held in Atlanta Jan. 21-25. Upon graduation they will receive professional certification from NARM and 3.3 continuing education credits from the University of Virginia.

In another BMA development, seven new members were appointed to the Standing Committee for Public Relations and Publicity. They are: **Elliot Horne** (RCA), **Howard Bloom**, **Robert Rolontz** (Warner Communications), **Stu Segal** (Polygram), **Tim Barker** (Garrett/Simes), **Herb Helman** (RCA) and **Dennis Fine** (Arista).

Dick Griffey, president of Solar Records, has announced that he is preparing to mount a tour (currently dubbed "Solar Energy") of his roster of hot acts—**Shalamar**, **The Whispers**, **Lakeside** and **Dynasty**. The tour will begin in February and will cover at least 50 cities and all major markets. Shalamar's fast rising single, "The Second Time Around," moved up on the BOS charts this week from #12 to #7 bullet.

The Institute for New Cinema Artists, Inc. is now accepting applications for the next cycle of its Recording Industry Training Program. The program's first year saw the placements of 33 graduates into various music industry jobs. To be eligible for the program, applicants should be 18-22 years of age, be economically disadvantaged and should have had some exposure of any kind to the entertainment field or to related technical fields. For further information contact **Wayne Garfield**, program director, at 505 8th Ave., New York, N.Y. 10018; phone: (212) 695-0826. Among those that have supported the program in its first year are RIAA, NARM, NARAS, the Black Music Association and the Society of Professional Audio Recording Studios.

Vy Higgensen has joined WWRL as the morning personality from 5:30-9:00 a.m. Mondays to Fridays, and 6:00-10:00 a.m. on Saturdays. She brings to that progressive AM station a format that combines music with news, information and life style ideas. Vy has worked as a disc jockey for New York stations WBLS and WRVR.

Dave Lampel, national news director for Inner City Broadcasting, has combined current events, disco and the rapping craze into a single for Prism Records entitled "I Ran Iran." The 12" single originated as a bit of humor for his news broadcasts that Lampel decided to issue commercially with the help of producer Clarence Lawton. And this seven minute piece of comedy is apparently being taken seriously by WNJR and WBLS listeners. What'll they think of next?

PICKS OF THE WEEK

EMOTION

MERRY CLAYTON—MCA 3200



For those who have been wondering what this talented vocalist has been up to, here is the

pleasant answer. This LP is made up almost totally of cover versions in which she gives her all. She is particularly strong on the ballads, such as the Joe Sample/Will Jennings tune "When The World Turns Blue."

LIVE UNDER THE SKY

GALAXY ALL-STARS—Galaxy GXY-95001



The talents of Red Garland, Ron Carter, Roy Harris, Hank Jones, Tony Williams, Richard Davis and

others spell a sure winner. Recorded live in Tokyo, some straight ahead classics, such as "I'll Remember April" and "Equinox," get nice treatments here. This is an ideal LP for jazz and fusion stations alike.

CLASS REUNION

TERESA—Dream DC 3502



This is a nice debut for this vocalist. The original material, principally written by

Sandy Linzer and Ralph Kotkov, recalls the R&B sound of the late fifties. The concept is clever and will attract worthy attention from pop and black oriented stations. Teresa shows versatility and is especially good on "Like An Old Time Melody," a potential single.

CHASER

JOHN LEE & JERRY BROWN—Columbia NJC 36212



These two instrumentalists have come up with a lovely debut album of mostly R&B and jazz fusion

sounds. The eight original tunes cover a variety of tempos and styles and make this album a candidate for pop, R&B and fusion stations. Most worthy of attention here are the title track and "Celebration."

I know! How about disco rapping singles with campaign themes for the presidential candidates. Can you picture it? Reagan and the Republican Rappers with "Pressing For Prez," available on White Elephant Records and Tapes.

WEST COAST: **Bob Ursery**, RSO's newly appointed national black music director, is very optimistic about the company's increased involvement with black oriented product. Ursery stated, "RSO is really just in the beginning stages of developing a black music division. We are just now getting our feet wet, as it is the company's second year involved in this market." Ursery, who replaced **David Banks**, is now gearing up for the releases of the label's new signings which include **Ava Cherry**, **Today**, **Tomorrow**, **Forever** and **Jean Shy**. With three new acts to boost the Curtom/RSO distribution deal, RSO seems to

(Continued on page 40)

Black Oriented Album Chart

JANUARY 26, 1980

- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- PRINCE**
Warner Bros. BSK 3366
- MASTERJAM**
RUFUS & CHAKA/MCA 5103
- LIVE! COAST TO COAST**
TEDDY PENDERGRASS/Phila. Infl. KZ2 36294 (CBS)
- THE WHISPERS**
Solar BXL1 3521 (RCA)
- GLORYHALLASTOOPID**
PARLIAMENT/Casablanca NBLP 7195
- WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- MIDNIGHT MAGIC**
COMMODORES/Motown M8 926M1
- JOURNEY THROUGH THE SECRET LIFE OF PLANTS**
STEVIE WONDER/Tamla T13 371C2 (Motown)
- JUST A TOUCH OF LOVE**
SLAVE/Cotillion SD 5217 (A&I)
- LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- YOU KNOW HOW TO LOVE ME**
PHYLLIS HYMAN/Arista AL 9509
- ON THE RADIO—GREATEST HITS VOLUMES I & II**
DONNA SUMMER/Casablanca NBLP 2 7191
- IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
- BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- WE'RE THE BEST OF FRIENDS**
NATALIE COLE/PEABO BRYSON/Capitol SW 12019
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- INJOY**
BAR-KAYS/Mercury SRM 1 3781
- THE GAP BAND II**
Mercury SRM 1 3804
- BRASS CONSTRUCTION 5**
United Artists LT 977
- RAY, GOODMAN & BROWN**
Polydor PD 1 6240
- THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic SD 19259
- SIT DOWN AND TALK TO ME**
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- THE MUSIC BAND 2**
WAR/MCA 3193
- LIVE & UNCENSORED**
MILLIE JACKSON/Spring SP 2 6725 (Polydor)
- RISE**
HERB ALPERT/A&M SP 4790
- FIRE IT UP**
RICK JAMES/Gordy G8 990MI (Motown)
- ROUGH RIDERS**
LAKESIDE/Solar BXL1 3490 (RCA)
- DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
- MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
- FUTURE NOW**
PLEASURE/Fantasy F 9578
- ROYAL RAPPIN'S**
MILLIE JACKSON & ISAAC HAYES/Polydor/Spring PD 1 6229
- WHEN I FIND YOU LOVE**
JEAN CARN/Phila. Intl. JZ 36196 (CBS)
- DANCIN' AND LOVIN'**
SPINNERS/Atlantic SD 19256
- HIROSHIMA**
Arista AB 4252
- SWITCH II**
Gordy G7 988R1 (Motown)
- ONE WAY FEATURING AL HUDSON**
MCA 3178
- BONNIE POINTER**
Motown M7 929R1
- IN LOVE**
CHERYL LYNN/Columbia JC 36145
- DO YOU WANNA GO PARTY**
KC & THE SUNSHINE BAND/TK 611
- COME INTO OUR WORLD**
THE EMOTIONS/ARC/Columbia JC 36149
- MAGIC LADY**
SERGIO MENDES BRASIL '88/Elektra 6E 214
- YELLOW MAGIC ORCHESTRA**
Horizon SP 736 (A&M)
- SECRET OMEN**
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241
- CHIC'S GREATEST HITS**
Atlantic SD 16011
- STAY FREE**
ASHFORD & SIMPSON/Warner Bros. HS 3357

Black Oriented Singles

JANUARY 26, 1980

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

| JAN. 26 | JAN. 19 | | WKS. ON CHART |
|---------|---------|--|---------------|
| 1 | 1 | ROCK WITH YOU/ WORKING DAY AND NIGHT MICHAEL JACKSON Epic 9 50797 (2nd Week) | 12 |
| 2 | 7 | THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA) | 14 |
| 3 | 4 | PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552 | 10 |
| 4 | 5 | FOREVER MINE THE O'JAYS/Phila. Intl. 9 3727 (CBS) | 7 |
| 5 | 2 | I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050 | 16 |
| 6 | 3 | DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/ MCA 41131 | 14 |
| 7 | 12 | JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl) | 10 |
| 8 | 9 | YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463 | 13 |
| 9 | 6 | MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015 | 13 |
| 10 | 13 | HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551 | 9 |
| 11 | 11 | SPARKLE CAMEO/Chocolate City 3202 (Casablanca) | 11 |
| 12 | 16 | SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033 | 7 |
| 13 | 17 | I SHOULDA LOVED YA NARADA MICHAEL WALDEN/ Atlantic 3631 | 6 |
| 14 | 8 | RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542 | 14 |
| 15 | 10 | CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown) | 20 |
| 16 | 14 | LADIES' NIGHT KOOL & THE GANG/De-Lite 801 (Mercury) | 20 |
| 17 | 18 | GIMME SOME TIME NATALIE COLE & PEABO BRYSON/ Capitol 4804 | 9 |
| 18 | 15 | SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown) | 10 |
| 19 | 19 | STILL COMMODORES /Motown 1474 | 16 |
| 20 | 20 | STRANGER LTD/A&M 2192 | 14 |
| 21 | 38 | GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion 45007 (Atl) | 3 |
| 22 | 32 | HIGH SOCIETY NORMA JEAN/Bearsville 49119 (WB) | 5 |
| 23 | 21 | GLIDE PLEASURE /Fantasy 874 | 13 |
| 24 | 22 | DON'T LET GO ISAAC HAYES/Polydor 2011 | 16 |
| 25 | 27 | I WANT YOU FOR MYSELF GEORGE DUKE/Epic 9 50792 | 9 |
| 26 | 30 | STEPPING GAP BAND/Mercury 76021 | 6 |
| 27 | 35 | WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503 | 5 |
| 28 | 31 | I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004 | 5 |
| 29 | 40 | BAD TIMES TAVARES/Capitol 4811 | 3 |
| 30 | 42 | TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury) | 3 |
| 31 | 34 | SHOUT AND SCREAM TEDDY PENDERGRASS/Phila. Intl. 9 3733 (CBS) | 4 |
| 32 | 33 | WHAT'S YOUR NAME LEON WARE/Fabulous 748 (TK) | 7 |
| 33 | 23 | I JUST WANNA WANNA LINDA CLIFFORD/RSO/Curtom 1012 | 11 |
| 34 | 41 | SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3738 (CBS) | 4 |
| 35 | 39 | DON'T TAKE IT AWAY WAR/MCA 41158 | 4 |
| 36 | 36 | ROTATION HERB ALPERT/A&M 2202 | 7 |
| 37 | 46 | WONDERLAND COMMODORES/Motown 1479 | 4 |



| | | | |
|----|----|--|---|
| 38 | 28 | IT'S MY HOUSE DIANA ROSS/Motown 1471 | 9 |
| 39 | 45 | MY LOVE DON'T COME EASY JEAN CARN/Phila. Intl. 9 3732 (CBS) | 5 |
| 40 | 44 | DON'T STOP THE FEELING ROY AYERS/Polydor 2037 | 6 |
| 41 | 68 | AND THE BEAT GOES ON WHISPERS/Solar 11894 (RCA) | 2 |
| 42 | 51 | PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA) | 3 |
| 43 | 49 | CISSELIN' HOT CHUCK CISSEL/Arista 0471 | 5 |
| 44 | 61 | BRAZOS RIVER BREAKDOWN STIX HOOPER/MCA 41165 | 3 |
| 45 | 53 | WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637 | 2 |
| 46 | 54 | I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown 1478 | 3 |
| 47 | 62 | CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA) | 3 |
| 48 | 55 | I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053 | 2 |
| 49 | 58 | I'VE GOT FAITH IN YOU CHERYL LYNN/Columbia 1 11174 | 2 |
| 50 | 52 | ONLY MAKE BELIEVE BELL & JAMES/A&M 2204 | 5 |
| 51 | 59 | GET UP VERNON BURCH/Chocolate City 3203 (Casablanca) | 3 |
| 52 | 57 | I'M IN LOVE WITH YOU REN WOODS/ARC/Columbia 1 11146 | 3 |

CHARTMAKER OF THE WEEK

| | | | |
|----|----|--|----|
| 53 | — | THIS IS IT KENNY LOGGINS Columbia 1 11109 | 1 |
| 54 | — | YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627 | 1 |
| 55 | 60 | I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra 46567 | 4 |
| 56 | 63 | STAR EARTH, WIND & FIRE /ARC/Columbia 1 11165 | 2 |
| 57 | 66 | I DON'T EVER (WANNA LOVE NOBODY BUT YOU) CREME DE COCOA/Venture 118 | 2 |
| 58 | — | MAGIC CARPET RIDE DIVA GRAY AND OYSTER/Columbia 43 11113 | 1 |
| 59 | 69 | ON THE RADIO DONNA SUMMER/Casablanca 2236 | 2 |
| 60 | — | FUNK YOU UP SEQUENCE/Sugarhill 543 | 1 |
| 61 | 67 | SMACK DAB IN THE MIDDLE JANICE McCLAIN/Warner/ RFC 49103 | 2 |
| 62 | — | BODYSHINE INSTANT FUNK/Salsoul 2112 (RCA) | 1 |
| 63 | — | EVERY GENERATION RONNIE LAWS/United Artists 1334 | 1 |
| 64 | 64 | UNCLE JAM (PART 1) FUNKADELIC/Warner Bros. 49117 | 2 |
| 65 | 65 | DISCOED TO DEATH LATIMORE/Glades 1756 (TK) | 3 |
| 66 | — | THEME FROM THE BLACK HOLE PARLIAMENT/Casablanca 2235 | 1 |
| 67 | — | LOVE INJECTION TRUSSEL/Elektra 45660 | 1 |
| 68 | — | BOUNCE, SKATE, ROLL, PT. 1 VAUGHAN MASON AND CREW/Brunswick 55548 | 1 |
| 69 | — | MUSIC ONE WAY FEATURING AL HUDSON/MCA 41170 | 1 |
| 70 | — | IT'S NOT MY TIME L.V. JOHNSON/ICA 026 | 1 |
| 71 | 25 | I CALL YOUR NAME SWITCH/Gordy 7175 (Motown) | 15 |
| 72 | 29 | PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035 | 20 |
| 73 | 37 | PULL MY STRINGS LAKESIDE/Solar 11746 (RCA) | 9 |
| 74 | 48 | I'VE BEEN PUSHED ASIDE McFADDEN & WHITEHEAD/ Phila. Intl. 9 3725 (CBS) | 5 |
| 75 | 56 | STRAIGHT TO THE HEART LOOSE CHANGE/Casablanca 2219 | 4 |



Black Music Report (Continued from page 39)

be building a plausible base . . . Donna Summer dares to be different on her TV special (airing January 27th), where she will give all of America a look at Donna the performer, the woman, the mother, the dreamer, and the person. It should have been called the five faces of Summer.

Members of the Brotherhood Crusade are presenting a tribute to the black child, on February 2nd at the Shrine Auditorium. Guests include Richard Pryor, D. J. Rogers, Syreeta, Billy Preston, Jon Lucien and Patrice Rushen, among others . . . Keyboard player Bobby Lyle is no longer on the Capitol label . . . Steve Campfield has been recently appointed to the position of southwest regional promotion manager for Warner Bros. Records . . . Jan Barnes has been named

executive director of black product and promotion at MCA Records while Tom Ray, president of TAR Productions, has formed START, an independent promotion firm designed to increase business in the area of black music—which, according to Ray, has been underworked in the past. Ray, who serves as a consultant, will be heavily involved with marketing and promoting MCA's black product.

BOS CHART HIGHLIGHTS

While Michael Jackson maintained the #1 position, Shalamar has moved five notches, jumping over several records to #2 and continuing to be backed by strong 7" and 12" sales, Right behind, moving up one spot and bulleting are Lenny White at #3 and O'Jays (Continued on page 41)

Record World Jazz

By ROBERT PALMER

■ Alto saxophonist **Arthur Blythe's** second Columbia album, "In The Tradition," continues Blythe's infatuation with singing, swinging and otherwise getting down on his horn, but in a different context. While his previous LP, "Lenox Avenue Breakdown," swayed to a Caribbean-tinged funk beat, "In The Tradition" is plainly and joyously straight-ahead jazz. With the versatile and sensitive **Stanley Cowell** on piano and the splendid, all-purpose rhythm section from the band **Air**, bassist **Fred Hopkins** and drummer **Steve McCall**, Blythe rips and roars through pithy renditions of **Fats Waller's** "Jitterbug Waltz," two Ellington-associated items ("In a Sentimental Mood" and "Caravan"), Coltrane's lovely ballad "Naima," and two aptly-titled Blythe originals, "Break Tune" and "Hip Dripper." Columbia has also released **Dexter Gordon's** "Great Encounters," one of his looser and better outings for the label. The music on side one comes from an extraordinary concert that paired Gordon with his fellow tenor saxophonist and long-time friend **Johnny Griffin**, and the sparks do fly. On side two, Dexter and his quartet do two numbers with the late **Eddie Jefferson** on vocals, **Woody Shaw** on trumpet, and **Curtis Fuller** on trombone, plus a quartet reading of Monk's "Ruby My Dear." Gordon's album, and Blythe's, are class all the way, and they're timely reminders that in this period of belt-tightening and doomy forecasts, Columbia retains a commitment to real jazz.

We were speaking of saxophonists. **Lew Tabackin** and **Warne Marsh** have made a delightful album for Inner City, "Tenor Gladness," with bassist **John Heard**, drummer **Larry Bunker**, and an uncredited appearance by the album's producer, **Toshiko Akiyoshi**. The music has been hand-tailored to the uniquely sprung-rhythmed, tangential playing of Marsh and the bigger-toned, more conventionally directional swing of Tabackin. Incidentally, the great Marsh is no longer a west coaster. He's resettled in New York, where he's been heard in concert and at the Village Vanguard recently with his own groups. And yet more tenor! Inner City has also released "Music from the Source" by bassist **Cecil McBee**, featuring the confidently emotive tenor of **Chico Freeman**. The album was recorded live at New York's Sweet Basil and can be taken as a companion volume to McBee's recent "Alternate Spaces," which also features Freeman, on India Navigation. The other new Inner City releases are "City Dreams" by guitarist **David Pritchard**; "Milestones" by the **Great Jazz Trio** (which is, of course, **Hank Jones**, **Ron Carter**, and **Tony Williams**); and "Children of the Night," a challenging set by the very unusual and stimulating pianist **Bob Degen**. On the Choice label, distributed by Inner City, vocalist **Carol Sloane** has made her first American album in more than a decade, with a supportive rhythm section and beautiful alto sax obligatos from **Norris Turney**; and the always-delightful **Jimmy Rowles** has made another fine album with an awful title—"Paws That Refresh," which boasts the accompaniments of **Buster Williams** and **Billy Hart**.

The Sackville label (Box 87, Station J, Toronto, Ontario Canada M4J 4X8) has reissued "The Fabulous **Bill Holman**," a big band album in the classic tradition that was recorded in 1957, originally appeared on Coral, and has long been out of print. The soloists include musicians who were then firmly entrenched in the so-called "west coast jazz" movement and have since proved their merits and their staying power, among them pianist **Lou Levy**, saxophonist **Charlie Mariano** (and the late **Herb Geller** and **Richie Kamuca**), and drummer **Mel Lewis**. The other new Sackville is "Kansas City Hustle, a solo piano album from **Jay McShann**... Muse's connection with the Dutch Timeless label has resulted in four new Timeless Muse albums. Tenor saxophonist **George Adams**, whose recent ECM LP, "Sound Suggestions," was a gem, is heard on a slightly earlier (1978) session, "Paradise Space Shuttle," which is less atmospheric and burns. Guitarist **Rodney Jones**, best known as a **Dizzy Gillespie** sideman, offers "Articulation," his first LP as a leader, with **Arthur Blyth** among the sideman.

New Blues: Muse has released two anthologies of recordings originally made by Fred Mendelsohn, who A&R'd for Regal, Herald and Savoy in the late forties and early fifties. "Cryin' in the Morning: An Anthology of Post-War Blues" includes a side of rural numbers, including late performances by pre-war artists **Blind Willie McTell** and **Curley Weaver**, and a second side of urban blues, with **Memphis Minnie**, **Sunnyland Slim** and **St. Louis Jimmy**. There's also an album of late-fifties **John Lee Hooker**, "Sittin' Here Thinkin'." The English JSP label has released a fine rocking album by Chicago guitarists **Jimmy Rogers** and **Left Hand Frank**, "Chicago Blues." Their collabora-

tion has been delighting midwestern audiences for several years now but this is their first joint disc. The Canadian Le Roi du Blues label has released a third volume of rare, unissued and alternate takes by the harmonica great **Little Walter**, "Blue Midnight." And a new entry in the reissue field, the Blue Night label, has released "From Early 'Til Late," a third volume of unissued and alternate recordings by **Howlin' Wolf**; "Bye Bye Bird," containing the final European and Chicago sessions of **Sonny Boy Williamson**; and "Chicago Guitar Killers," featuring period gems by **B.B. and Albert King**, **Otis Rush**, **Robert Nighthawk**, **Earl Hooker**, and **Buddy Guy**. A good source for hard-to-find blues discs is Down Home Music, 10341 San Pablo Avenue, El Cerrito, California 94530.

Black Music Report *(Continued from page 40)*

at #4. Entering the top ten with bullets are **Slave** at #7 and **Patrice Rushen** at #10. Two records which deserve special mention are right outside the top ten, **Ray, Goodman & Brown** at #12 and **Narada Michael Walden** at #13, both show no signs of slowing up in airplay and sales.

Big gainers, moving into the twenties, begin with **Sister Sledge** at #21 from #38. In just its third week, this record is meeting with positive acceptance, beginning sales, and has just about closed all airplay holes. Moving ten notches, **Norma Jean** at #22 has had another very strong week, picking up WYLD, WDIA, WCHB and WVON and continuing good sales activity in markets where played. At #26 is the **Gap Band**; while a new single is about to ship, the current one is still quite active, picking up airplay at KKSS, KMJQ, KDIA, top ten in LA, Pittsburgh, Memphis, Atlanta and Charlotte and continuing to move at WJMO, WJLB, KSOL and KYAC. **Angela Bofill** at #27, maintaining itself as a strong single, despite airplay on other cuts from the album, shows new adds at WKTU and V103 chain, and hot in Philly and Detroit. Closing out the twenties is **Tavares** jumping 11 spots to #29 with new airplay at WNJR, V103 chain, WAOK, WORL, WBOK, WCIN, WAMO and KCOH. Good reaction reported in New York, Philly, D.C., Cleveland and Chicago.

Moving twelve notches to #30 is **Kool and the Gang** with new adds at V103 chain, WAOK, WGIV, WORL, KCOH, KSOL, top ten in L.A. and excellent sales out of New York. **Lou Rawls** at #34, continues to build with adds at WAOK and WCHB with strength in Philly and Baltimore. **Jean Carn** moving six spots to #39 picked up new airplay at OK100, WDIA and KDAY.

The biggest gainer on the chart is the **Whispers**, moving from #68 to #41, with ten new adds. Sales on the 7", 12" and album have been immediate in most markets. **Stix Hooper**, moving 17 spots to #44, had another strong week with new adds at WWIN, WDIA, WLOK, WVON and WAMO. **Kinsman Dazz** at #47 continues to pick up new airplay at WKTU, WWRL, WIN, KKSS, KMJQ and KCOH. **Vernon Burch** at #51 also picked up a good amount of airplay: WWRL, WWIN, OK100, WORL, WJLB, KMJQ and KCOH.

Chartmaker honors this week belong to **Kenny Loggins' "This Is It"** at #53. Also entering new into the fifties is **Roberta Flack** with **Donny Hathaway** with "You Are My Heaven" and **Diva Gray** and **Oyster's "Magic Carpet Ride"** at #58.

The Jazz LP Chart

JANUARY 26, 1980

- ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/
Tappan Zee FC 36241
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- AMERICAN GARAGE**
PAT METHENY/ECM 1 1155 (WB)
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- RISE**
HERB ALPERT/A&M 4790
- BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY
WHITE/Elektra 6E 223
- STREET LIFE**
CRUSADERS/MCA 3094
- MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
- STREET BEAT**
TOM SCOTT/Columbia JC 36137
- THE HAWK**
DAVE VALENTIN/Arista/GRP GRP 5006
- A TASTE FOR PASSION**
JEAN-LUC PONTY/Atlantic SD 19253
- THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic
SD 19259
- AND 125TH STREET, NYC**
DONALD BYRD/Elektra 6E 247
- HIROSHIMA**
Arista AB 4252
- WATER SIGN**
JEFF LORBER FUSION/Arista AB 4234
- THE BEST OF HERBIE HANCOCK**
Columbia JC 36309
- PRESSURE**
MCA 3195
- 8:30**
WEATHER REPORT/ARC/Columbia
PC2 36030
- PASSION DANCE**
McCOY TYNER/Milestone M 9091
- MORNING DANCE**
SPYRO GYRA/MCA/Infinity INF 9004
- DAYS LIKE THESE**
JAY HOGGARD/Arista/GRP/GRP 5004
- GIANTS**
MCA 3188
- GREAT ENCOUNTERS**
DEXTER GORDON/Columbia JC 35978
- DON'T ASK**
SONNY ROLLINS/Milestone M 9090
(Fantasy)
- NATIVE SON**
MCA/Infinity INF 9022
- BROWNE SUGAR**
TOM BROWNE/Arista/GRP GRP 5003
- THE WORLD WITHIN**
STIX HOOPER/MCA 3180
- HEART STRING**
EARL KLUGH/United Artists UA LA
942 H
- CIRCLE IN THE ROUND**
MILES DAVIS/Columbia KC2 36278

England (continued from page 22)

activities through Sphere management. They have signed a worldwide administration deal with Aviation Music . . . Top 2-Tone act the **Specials** in the U.S. till the end of February for various headlining club dates plus two weeks supporting the **Police** on their tour . . . Reciprocating is another Chrysalis stable act, **Blondie**, whose U.K. visit was topped up with a special charity show for music therapy, held on January 22. Supporting were the **Selecter** (another 2-Tone act) and **Holly** and the **Italians**, from New York . . . Coincidentally, or perhaps not, all the groups have lady lead singers.

SIGNINGS: A fifty-minute LP by Real Record's new signing the **Pretenders** is now available through WEA U.K. The band is touring the U.S. later this year . . . Epic signing **Bruce Woolley**, just back from his successful U.S. tour, is planning to return in the Spring. Woolley has had two hits here as a songwriter, one of them the number one "Videa Killed The Radio" star by the **Buggles**—Island Records' first million-seller in France. He is the first CBS/Epic act ever to tour the U.S. without product released there . . . Rockburgh Records' **Sandy Robertson** has spent ten months signing various **Ian Matthews** tracks from several different labels to put together a "Best Of" LP by the hit artist. The double LP, "Discreet Retreat" will be released on February 15 and contains 27 tracks . . . CBS has signed **Tomas Ledin**, top Swedish artist, who was given a solo spot during the Wembley **ABBA** concerts last year. His first U.K. single will be "Not Bad At All" from his forthcoming debut U.K. LP . . . New signings to EMI include **Billy Hartman**, understudy from the "Elvis" London musical. His first single is "Return To Sender." **Iron Maiden** has been signed worldwide. A single is scheduled this month and the band is recording its debut LP . . . Meanwhile a lady called Jackie who introduced herself to **Cliff Richard's** management and ended up supporting on his recent U.K. tour has signed to EMI and appears with **Labi Siffre** on a new single, "One World Song." Originally a Eurovision entry, the title was considered strong enough to release ahead of the event . . . **Doll By Doll**, whose second LP on Automatic Records "Gypsy Blood" has just been released, has signed to Virgin Music world wide and long term . . . Quarry Music Ltd. incorporating Status Quo Publishing and Dump Music, has signed to **Terry Oates' Eaton Music Ltd.** . . . **Captain Beefheart** has re-signed to Virgin Records worldwide. The band's last Virgin product in the U.K. was "Blue jeans and Moonbeams" in 1974. First product under the deal will be "Shiny Beast (Bat Chain Puller)." The LP recorded in the U.S., revised, and issued by WEA there but only available in the U.K. on import. It will be available here from February 1 . . . Ariola Records U.K. has signed **Kiki Dee** worldwide. The artist, most recently remembered for her number one disc with **Elton John**—"Don't Go Breaking My Heart"—has had several solo hits, and writes too. She will be in the studio over the next few months recording her debut Ariola LP.

Foreigner LP Platinum

■ NEW YORK—"Head Games," the third album from Atlantic recording group Foreigner, has been certified platinum by the RIAA.

■ A spokesman for CBS International reports that the company has not pulled its tour support for a Blue Oyster Cult tour of Germany, as reported in *Record World* last week.

England's Top 25

Singles

- 1 ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/Harvest
- 2 BRASS IN POCKET PRETENDERS/Real
- 3 I HAVE A DREAM ABBA/Epic
- 4 TEARS OF A CLOWN-RANKING FULL STOP BEAT/2 Tone
- 5 DAY TRIP TO BANGOR (DIDN'T WE HAVE A LOVELY TIME) FIDDLERS DREAM/Dingle's
- 6 MY GIRL MADNESS/Stiff
- 7 WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown
- 8 PLEASE DON'T GO KC & THE SUNSHINE BAND/TK
- 9 I ONLY WANT TO BE WITH YOU TOURISTS/Logo
- 10 RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill
- 11 I'M IN THE MOOD FOR DANCING NOLANS/Epic
- 12 GREEN ONIONS BOOKER T & THE MG's/Atlantic
- 13 LONDON CALLING CLASH/CBS
- 14 IS IT LOVE YOU'RE AFTER ROSE ROYCE/Whitfield
- 15 BETTER LOVE NEXT TIME DR. HOOK/Capitol
- 16 MY SIMPLE HEART THREE DEGREES/Ariola
- 17 OFF THE WALL MICHAEL JACKSON/Epic
- 18 WALKING ON THE MOON POLICE/A&M
- 19 BABE STYX/A&M
- 20 ONE STEP BEYOND MADNESS/Stiff
- 21 UNION CITY BLUE BLONDIE/Chrysalis
- 22 JOHN, I'M ONLY DANCING (AGAIN) (1975) DAVID BOWIE/RCA
- 23 QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Island
- 24 SPIRITS HAVING FLOWN BEE GEES/RSO
- 25 WORKING FOR THE YANKEE DOLLAR (EP) SKIDS/Virgin

Albums

- 1 GREATEST HITS VOL. II ABBA/Epic
- 2 GREATEST HITS ROD STEWART/Riva
- 3 20 HOTTEST HITS HOT CHOCOLATE/RAK
- 4 THE WALL PINK FLOYD/Harvest
- 5 REGGATTA DE BLANC POLICE/A&M
- 6 GREATEST HITS BEE GEES/RSO
- 7 GREATEST HITS ELECTRIC LIGHT ORCHESTRA/Jet
- 8 20 GOLDEN GREATS DIANA ROSS/Motown
- 9 ELVIS LOVE SONGS ELVIS PRESLEY/K-Tel
- 10 EAT TO THE BEAT BLONDIE/Chrysalis
- 11 ONE STEP BEYOND MADNESS/Stiff
- 12 LONDON CALLING CLASH/CBS
- 13 CREPES AND DRAPES SHOWADDYWADDY/Arista
- 14 OFF THE WALL MICHAEL JACKSON/Epic
- 15 VIDEO STARS VARIOUS/K-Tel
- 16 OUTLANDOS D'AMOUR POLICE/A&M
- 17 PEACE IN THE VALLEY VARIOUS/Ronco
- 18 TUSK FLEETWOOD MAC/Reprise
- 19 SEMI-DETACHED SUBURBAN—20 GREAT HITS OF THE 60S MANFRED MANN/EMI
- 20 NIGHT MOVES VARIOUS/K-Tel
- 21 20 GREATEST LOVE SONGS SLIM WHITMAN/United Artists
- 22 THE KENNY ROGERS SINGLES ALBUM KENNY ROGERS/United Artists
- 23 SPECIALS SPECIALS/2 Tone
- 24 SETTING SONS JAM/Polydor
- 25 DISCOVERY ELECTRIC LIGHT ORCHESTRA/Jet

Germany's Top 10

Singles

1. SUN OF JAMAICA GOOMBAY DANCE BAND—CBS
2. ANOTHER BRICK IN THE WALL PINK FLOYD—Harvest
3. MAYBE THOM PACE—RSO
4. I HAVE A DREAM ABBA—Polydor
5. VIDEO KILLED THE RADIO STAR THE BUGGLES—Island
6. CONFUSION ELECTRIC LIGHT ORCHESTRA—Jet
7. ZABADAK SARAGOSSA BAND—Ariola
8. INDIAN RESERVATION O.R.S.—Ariola
9. LUCIFER ALAN PARSONS PROJECT—Arista
10. RAPPER'S DELIGHT SUGARHILL GANG—Metronome

(Courtesy: Der Musikmarkt)

Albums

1. THE WALL PINK FLOYD—Harvest
2. DER OSTFRIESISCHE GOETTERBOTE OTTO—Ruessl/EMI
3. TRAEUM WAS SCHOENES JAMES LAST—Polydor
4. EVE ALAN PARSONS PROJECT—Arista
5. MEIN WEG ZU DIR HOWARD CARPENDALE—EMI
6. MOVE IT CLIFF RICHARD—Arcade
7. TRAULAND DER PANFLOETE GHEORGHE ZAMFIR—Polystar
8. EYES OF THE UNIVERSE BARCLAY JAMES HARVEST—Polydor
9. TUSK FLEETWOOD MAC—Warner Bros.
10. BREAKFAST IN AMERICA SUPERTRAMP—A&M

(Courtesy: Record Business)

Classical Retail Report

JANUARY 26, 1980

CLASSIC OF THE WEEK



O SOLE MIO
LUCIANO PAVAROTTI
London

BEST SELLERS OF THE WEEK*

- LUCIANO PAVAROTTI: O SOLE MIO**—London
BERG: LULU—Stratas, Mazura, Boulez—DG
DEBUSSY: PELLEAS ET MELISANDE—Von Stade, Stillwell, Karajan—Angel
JANACEK: THE MAKROPOLOUS CASE—Soederstroem, Mackeras—London
MASSENET: DON QUICHOTTE—Crespin, Ghiaurov, Bacquier, Kord—London
MASSENET: WERTHER—Trojanos, Kraus, Plasson—Angel
MOZART: DON GIOVANNI—Solti—London
STRAUSS: FOUR LAST SONGS, OTHER LIEDER—Te Kanawa, Davis—Columbia
TCHAIKOVSKY: 1812 OVERTURE—Telarc Digital

KORVETTES/EAST COAST

- ANNIE'S SONG**—Galway—RCA
BERG: LULU—DG
HUMPERDINCK: HANSEL UND GRETEL—Cotrubas, Von Stade, Pritchard—Columbia
JANACEK: THE MAKROPOLOUS CASE—London
MASSENET: DON QUICHOTTE—London
MOZART: DON GIOVANNI—Moser, Te Kanawa, Raimondi, Maazel—Columbia
PACHELBEL: KANON—Paillard—RCA
BRAVO PAVAROTTI—London
PAVAROTTI: O SOLE MIO—London
STRAUSS: FOUR LAST SONGS—Columbia

KING KAROL/NEW YORK

- BERG: LULU**—DG
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
BRAHMS: SYMPHONY NO. 3—Cantelli—RCA
MASSENET: WERTHER—Angel
MUSGRAVE: MARY, QUEEN OF SCOTS—Putnam, Marks—Vox/Turnabout
PACHELBEL: KANON—Paillard—RCA
PAVAROTTI: O SOLE MIO—London
SULLIVAN: ZOO—London
TCHAIKOVSKY: 1812 OVERTURE—Telarc
WEILL: RISE AND FALL OF THE CITY OF MAHAGONNY—Columbia

RECORD TAPE COLLECTORS/ BALTIMORE

- BERG: LULU**—DG
BRAHMS: PIANO WORKS—Fleisher—Odyssey
DEBUSSY: PELLEAS ET MELISANDE—Angel
ENGLISH MADRIGALS—Ledger—Peters International
MASSENET: DON QUICHOTTE—London
MOZART: FLUTE CONCERTOS—Galway—Quintessence
PAVAROTTI: O SOLE MIO—London
LUCIANO PAVAROTTI: WORLD'S FAMOUS TENOR ARIAS—London
TCHAIKOVSKY: 1812 OVERTURE—Telarc
TCHAIKOVSKY: SYMPHONY NO. 4—Maazel—Telarc

LAURY'S/CHICAGO

- BERG: LULU**—DG
BRAHMS: SYMPHONY NO. 3—Karajan—DG
BRAHMS: COMPLETE SYMPHONIES—Solti—London
ARTHUR FIEDLER: MR. MUSIC—DG
MASCAGNI: CAVALLERIA RUSTICANA—Scottio, Domingo, Levine—RCA
SHERRILL MILNES: A GRAND NIGHT FOR SINGING—Columbia
PAVAROTTI: O SOLE MIO—London
RAVEL: BOLERO—Solti—London
STRAVINSKY: FIREBIRD—Davis—Philips
TCHAIKOVSKY: VIOLIN CONCERTO—Perlman, Ormandy—Angel

JEFF'S CLASSICAL/TUCSON

- BEETHOVEN: PIANO CONCERTO NO. 5**—Pollini, Boehm—DG
BERG: LULU—DG
DEBUSSY: PELLEAS ET MELISANDE—Angel
JANACEK: THE MAKROPOLOUS CASE—London
MAHLER: SYMPHONY NO. 4—Mathis, Karajan—DG
MASSENET: DON QUICHOTTE—London
MUSGRAVE: MARY, QUEEN OF SCOTS—Putnam, Marks—Vox/Turnabout
PAVAROTTI: O SOLE MIO—London
STRAUSS: FOUR LAST SONGS—Columbia
TCHAIKOVSKY: SYMPHONY NO. 1—Mehta—London

DISCOUNT/SAN FRANCISCO

- BRAHMS: COMPLETE SYMPHONIES**—Solti—London
MONTSERRAT CABALLE SINGS OPERA ARIAS—Philips
MASSENET: DON QUICHOTTE—London
MASSENET: WERTHER—Angel
ORFF: STREET SONGS—Quintessence
PAVAROTTI: O SOLE MIO—London
ITZHAK PERLMAN ENCORES—Angel
RAVEL: BOLERO—Mehta—London
SCHOENBERG: GURRELIEDER—Ozawa—DG
STRAUSS: FOUR LAST SONGS—Columbia

* Best Sellers are determined from the retail lists of the stores above, plus those of the following: Sam Goody/East Coast, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape, Ltd./Washington, D.C., Discount Records/Washington, D.C., Specs/Miami, Rose Discount/Chicago, Harmony House/Detroit, Radio Doctors/Milwaukee, Streetside/St. Louis, Sound Warehouse/Dallas, Tower Records/Los Angeles, Tower Records/San Francisco and Tower Records/Seattle.

Vienna at the Century's Turn

By SPEIGHT JENKINS

■ NEW YORK—Few periods have as much musical interest as the decade around 1900 in Vienna. Mahler, Wolf, Strauss, Schoenberg, Freud and Klimt, they were all working in the capital city of an Empire in its last throes of existence. In recent years no one of them stands so large in music as Gustav Mahler, whose works are almost always performed before full houses and recorded with great financial success. But, strangely, Herbert von Karajan has been for him unaccountably restrained in recording Mahler. Fortunately, he is now fully launched on a full cycle with Deutsche Grammophon. The latest link—the fourth of 11—is the Fourth Symphony, probably still the most popular of the composer's works.

On the surface no work of Mahler would seem more chancy for Karajan, because its essence is naivete, a quality not in large supply with the Austrian maestro. And indeed his Fourth is not a very simple interpretation. But it is totally engrossing, indeed mesmerizing. As one who has often found Karajan's idiosyncratic renderings impossible to bear, I must say that two, three, four listenings of this recording have not been enough. It is not, happily, one of the maestro's cosmetic, sonic experiences which give all too spectacular sound and no heart. This is deeply felt and very emotional. Also it is slow, very slow. The last movement is almost two minutes longer than the outer limits of normal, and the slow movement is virtually as slow as the slowest on disc.

Karajan does not try at all to get the sense caught so well by Otto Klemperer—who followed Mahler's words—in conveying the music as Paradise seen through the eyes of a child. Karajan instead connects the Fourth to the symphonies before and after it. With the Berlin Philharmonic he achieves vistas of philosophical insight—views of Paradise if you will—that almost take away one's breath. The apocalyptic vision at the end of the third movement is stunning; so, too, are certain pianos and mezzo pianos achieved in the second movement by the orchestra. Karajan as usual reads the score carefully but very personally—his orchestral slides in the third movement connect to the Jewish sections of the first symphony and

bring almost a comedic aspect into music where it never was before.

Klemperer to me breaks down completely in the fourth movement where Elisabeth Schwarzkopff's version of the "child explaining paradise" is affectation run riot. Karajan cannot easily justify the art in Edith Mathis' reading by what Mahler said either. But hers does work in context. In other words if one listens to Judith Belegn with James Levine (RCA) or Barbara Hendricks with Zubin Mehta (London), one hears exactly what the composer ordered; Miss Mathis is much too thoughtful, too mature and too studied. But in the context of what has gone before, she makes sense. This is one of the most interesting recordings I can remember. It will surely be a best seller and certainly deserves it.

Also in Vienna at the time of Mahler was Alexander Zemlinsky, whose Lyric Symphony was played at the Philharmonic a few weeks ago. DG has just issued a remarkable new recording by the LaSalle Quartet on DG of Zemlinsky's Second String Quartet. The work thoroughly catches the neurasthenia which was in the air of Vienna at the time. This is late, late romantic writing of enormous sensitivity which still has a great deal to say. Berg is often here prefigured, yet the composition certainly is not at all atonal. The density of the work, the rhythms and counterrhythms and the lovely and touching melodic moments make this one of the best String Quartet discoveries to surface in quite a while. The recorded sound on both the Zemlinsky and the Karajan performance is superb.

Classics International Salutes Top Employees

■ NEW YORK — Sidney Love, director of marketing for Classics International, presented three performance awards at the annual Classics International sales meeting, held at the New York Hilton Jan. 18-19.

The Branch Manager of the Year award was presented to Harvey Rosen of Baltimore. Jim Welch of New York was handed the top honors for the Classical Regional Manager, while the Salesman of the Year distinction went to Bill Ambrose of Pittsburgh, Pa.

Record World en España

By JAVIER ALONSO

■ Diciembre fué el mes de las novedades por lo que no podía faltar el último single de **Pablo Abraira** que lleva un título interesante, "En el fondo de tu alma," un tema de **Rafael Pérez Botija**, de esos que le van como anillo al dedo a **Pablo Abraira**. Tras su "Duro de amor," creemos que este nuevo título puede significar un nuevo golazo en su carrera.

Pecos vuelve de nuevo con el álbum "Un par de corazones" que pensamos supera al primero y llegará a mucha gente. Es más variado, tiene de todo un poco, baladas románticas y temas con mucho ritmo. Para la promoción de este disco se ha montado una gigantesca campaña de promoción y publicidad que abrió fuego el 2 de diciembre en el Pabellón de Deportes del Real Madrid donde se llevó a cabo "El Gran Musical."

Procedentes de Jaén, y con un gran amor por su tierra andaluza, los seis miembros del **Conjunto Apache** tienen las ideas muy claras. Además de querer vivir con la música, y salir del anonimato, todos están de acuerdo en que un éxito no hace un grupo . . . pero ayuda y por eso, con "Sobrevivir" están en pie de guerra.

Seguida a la Sanción impuesta el mes pasado a la propietaria de una empresa que había lanzado al mercado musicassettes con la fotografía de artistas famosos pero cantando personas desconocidas, está habiendo una sustanciosa limpieza de la llamada "piratería discográfica." Muy recientemente la policía española

ha descubierto un importante "affaire," desarticulando por completo un saneado negocio, a cuenta del "sistema cover." Este tipo de fraudes tan comunes en estos tiempos han hecho perder a las casas fonográficas alrededor de 1.600 millones de pesetas anuales. Es de esperar que esta piratería quede totalmente abolida.

Paco de Lucía ha escrito la música de la última película de **Borau**, "La Sabina" que protagoniza, entre otros **Angela Molina**. **Paco de Lucía** con su guitarra mágica y sus acordes, crea un clima alucinante. La banda sonora acaba de editarse en disco "single."

Paloma San Basilio será una de las cantantes españoles que participarán en "Horas doradas," que promete ser el musical más importante de la temporada. El programa se graba en las Vegas.

Para los amantes del flamenco, **La Contrahecha** vuelve al mundo de la canción. Está preparando un álbum con la fórmula del "flamenco-rock," que marcha bastante bien en grupos "rocanroleros" andaluces.

Este año finalizó con un éxito muy grande dentro del apartado de discos infantiles, la gran revelación ha sido el grupo **Parchis** de los que se ha vendido un gran número de sus éxitos en estas Navidades. **BOTONES** ha realizado un buen "sprint" con su disco sencillo "Sancho, Quijote," de la serie española que ahora se emite en televisión.

Latin American Album Picks

RAFFAELLA CARRA

Epic LNS 17277

La gracia, talento y carisma de la italiana Raffaella Carrá les ha abierto las puertas de toda Latinoamérica con esta grabación en Español. Excelente producción de CBS Italiana y Holanda. Exitosos temas son "Hay que venir al sur" (Boncompagni-Pace-Ormi-Díaz), "Rumores" (Ferilli-Lo Vecchio-González), "Vuelve" (Belifiore-Boncompagni-Bracardi-Gómez Escolar) y "En el amor todo es empezar" (Pace-Bracardi-Figueroa). ¡Muy altas cifras de ventas!



■ The talent, beauty and charisma of Italian performer Raffaella Carrá has opened doors to her in all of Latin America. Selling big are "Hay que venir al sur," "Vuelve," "Rumores," others.

(Continued on page 46)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Terminó el contrato de representación exclusiva de las grabaciones Fania con la firma Sonido y Ritmo de México. Fania anunciará próximamente su nuevo representante. Al mismo tiempo, el grato amigo **Victor Gallo** de Fania me anuncia que Indica está representando el catalogo en Centroamérica, incluyendo el territorio de Panamá y Sonoradio ha sido nombrado distribuidor de la fuerte etiqueta neoyorkina en Perú. En Francia y países africanos, la firma Sonodisc está haciendo una excelentísima labor en la promoción de la música salsera neoyorkina, mostrando pasos agigantados en su aceptación y popularidad. Los mercados africanos y del Japón están asimilando la música latina con base de percusión, con gran fuerza. Fania está mostrando ultimamente la energía que la situó en posición cimera en el mercado nacional y espectacular en los mercados internacionales de la salsa . . .

El Especial dedicado al Aniversario de La Discoteca de Venezuela verá la luz pública en marzo, gracias a la activa labor del amigo **Carlos Vidal**, que me anuncia su asistencia a MIDEM este año, a donde, definitivamente, no acudiré este año. Lamento infinito no poder estar

presente en las habituales reuniones con los buenos amigos asistentes cada año al evento del disco en Francia . . . La situación entre Melody y Caytronics sigue al rojo vivo, aunque me comentan el éxito de **Nacho Morales** en el ramo de publicación de libros . . . **Charlie López** me anuncia su salida de la Peer Southern Organization de Nueva York . . . **Mateo San Martín** de Kubaney me notifica el fallo de la Corte de Nueva York a su favor, en el caso que estableció en contra de Audioarama Records de Nueva York por la grabación de **Leonardo Paniagua**. Audiorama ha llegado a un acuerdo a través del cual no interferirá en las relaciones contractuales establecidas por **Paniagua** con Kubaney Publishing Corp., y le entregará a Kubaney los "masters" de la grabación lanzada por ellos, venderá su existencia de mercancía grabada y prensada que suman actualmente 500 discos, 100 8 tracks y 200 cassettes. Las ventas declaradas por Audiorama en esta grabación, ante la Corte suman aproximadamente 2000 discos, 900 "tapes" y 100 cassettes.

En un esfuerzo por ofrecer la información requerida por los programadores radiales en Estados Unidos y Latinoamérica, comenzaremos desde la semana entrante la publicación de una sección titulada "Radio Action," en la cual se darán a conocer el tema más fuertemente agregado en todas las listas radiales, durante la semana, tanto en materia de música internacional como de salsa. Estas dos obras escogidas servirán de pauta a los buenos amigos de la radio, a los cuales hemos estado brindando esta información de carácter confidencial en el pasado . . . **Joe Vias** de RCA Regional (Miami) me anuncia la firma de un contrato de Segunda Opción para el material

RCA en Venezuela, con la firma Distribuidora Sonográfica Venezolana, en la cual participan los fuertes intereses del conglomerado Radio Caracas. Por otra parte, otro contrato de Segunda Opción está a punto de firmarse con Discos Quatro de Chile . . . Otras opciones en Colombia y Perú, serán anunciadas próximamente . . . ASCAP firmó acuerdos en Puerto Rico con la compositora **Deogracia Santos** (Santo y su Tuna de San Juan) y con el editor **Rafael Viera** de Ed Perfo Music . . . **Alfredo D. Rael**, Gerente General de San Miguel Broadcasting Co., 615 Lincoln Avenue, Las Vegas, New Mexico 87701, me anuncia que acaban de recibir permiso de la FCC para lanzar al aire una estación

(continued on page 45)



Ruben Mattos



Valen



Aldo Matto

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Indio, Ca.

By KVIM (MELESIO PARTIDA)

1. **ELLA**
JUAN GABRIEL—Arcano
2. **LA MUSQUERA**
LOS HURACANES DEL NORTE—Luna
3. **MAS QUE AMIGOS**
ESTELA NUNEZ—Arcano
4. **SI SUPIERAS TU**
SANTO DOMINGO—Viva
5. **SUPERMAN ES ILEGAL**
HERMANOS ORTIZ—Latin Int.
6. **PATRICIA**
RIVIERA 76—OB
7. **LA WHITTER**
GRUPO PETROLEO—Latin Int.
8. **LA VIRGEN DE LA MACARENA**
PEREZ PRADO—Raiz
9. **TE OLVIDARE**
RUBEN RAMIREZ Y SU GRUPO—Arriba
10. **NO AGACHES LA CARA**
FELIPE GRACIANO—Olympico

Mexico

By VILO ARIAS SILVA

1. **AL FINAL**
EMMANUEL—RCA
2. **SI ME DEJAS AHORA**
JOSE JOSE—Ariola
3. **QUERERTE A TI**
ANGELA CARRASCO—Ariola
4. **SECRETO CALLADO**
DIEGO VERDAGUER—Melody
5. **SIN TU AMOR**
NAPOLEON—Cisne RAFF
6. **CHIQUITITA**
GRUPO ABBA—RCA
7. **MI PRIMER AMOR**
JOSE AUGUSTO—EMI Capitol
8. **NO PONGAS ESE DISCO**
JAVIER SANTOS—Orfeon
9. **YA SE FUE**
JOSE BARETTE Y EL MIRAMAR—Accion
10. **BAILA CONEJITO, BAILA**
GRUPO CARRUSEL—Musart

Puerto Rico

By WTTR (MAELO MENDEZ)

1. **SI DIOS FUERA NEGRO**
ROBERTO ANGLERO—SB
2. **LOS CELOS DE MI COMPAY**
EL GRAN COMBO—Combo
3. **EL DIFUNTO**
JOHNNY VENTURA—Combo
4. **PALOMITA**
LOS HIJOS DEL REY—Combo
5. **EL MANGONEO**
MARVIN SANTIAGO—TH
6. **BRAVO DE VERDAD**
OSCAR D'LEON—TH
7. **CON TU SILENCIO**
JULIO ANGEL—Music Stamp
8. **DULCEMENTE AMARGO**
JOSE LUIS—TH
9. **POR AMORES COMO TU**
ESTELA NUNEZ—Pronto
10. **TEMA NOVELA MARTHA LLORENS**
RAFAEL JOSE—SB

Peru

By RADIO PANAMERICANA
(ALBERTIN RIOS)

1. **RENACER**
MIAMI SOUND MACHINE
2. **BABE**
STYX
3. **DISCO SAMBA**
TWO MAN SOUND
4. **POR FAVOR, NO TE VAYAS**
K.C. & THE SUNSHINE BAND
5. **TODAVIA**
COMMODORES
6. **VEN A MI**
FRANCE JOLI
7. **SEGURO DE AMOR**
FRONT PAGE
8. **TODO MI AMOR**
LED ZEPPELIN
9. **ELLA ESTA FUERA DE MI VIDA**
MICHAEL JACKSON
10. **ENVIA A ALGUIEN TU AMOR**
STEVIE WONDER

Ventas (Sales)

Albuquerque

1. **MORENA TENIAS QUE SER**
LOS FELINOS—Musart
2. **CHIQUITITA**
ABBA—RCA
3. **CAMAS SEPARADAS**
YOLANDA DEL RIO—Arcano
4. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN—Musart
5. **OJITOS COLOR CAFE**
LOS HUMILDES—Fama
6. **EL PESCADO NADADOR**
TINY MORRIE—Hurricane
7. **DISCO SAMBA**
LOS JOAO—Musart
8. **BUENOS DIAS SENOR SOL**
JUAN GABRIEL—Pronto
9. **UNA PALOMITA**
RIGO TOVAR—Melody
10. **TROTA CABALLO**
BEATRIZ ADRIANA—Peerless

San Jose

1. **QUERERTE A TI**
ANGELA CARRASCO—Pronto
2. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN—Musart
3. **EL AMOR DE MI VIDA**
CAMILO SESTO—Pronto
4. **LA MUSQUERA**
LOS HURACANES DEL NORTE—Fama
5. **30 ANOS**
NAPOLEON—Raff
6. **APRENDI A LLORAR**
VERONICA CASTRO—Peerless
7. **YA ME VOY**
CHELO—Musart
8. **AL FINAL**
EMMANUEL—Arcano
9. **UNA PALOMITA**
RIGO TOVAR—Melody
10. **TRISTE IMAGINAR**
LOS BUKIS—Profono

Mexico

By VILO ARIAS SILVA

1. **QUERERTE A TI**
ANGELA CARRASCO—Ariola
2. **CHIQUITITA**
GRUPO ABBA—RCA
3. **QUE ME PERDONE TU SENORA**
MANOELLA TORRES—CBS
4. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN—Musart
5. **AL FINAL**
EMMANUEL—RCA
6. **SI ME DEJAS AHORA**
JOSE JOSE—Ariola
7. **PARA QUE VOLVISTE**
LOS BABY'S—Peerless
8. **MI PRIMER AMOR**
JOSE AUGUSTO—EMI Capitol
9. **SECRETO CALLADO**
DIEGO VERDAGUER—Melody
10. **NO PONGAS ESE DISCO**
JAVIER SANTOS—Orfeon

Ecuador

By MARCELO NAJERA

1. **BORN TO BE ALIVE**
PATRICK HERNANDEZ
2. **DULCEMENTE AMARGO**
JOSE LUIS RODRIGUEZ
3. **TU ME HAS HECHO SENTIR**
VICKY LEANDROS
4. **HONESTY**
BILLY JOEL
5. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN
6. **VUELVE**
JOHNNY Y SUSANA
7. **SED**
BACHELI
8. **QUERERTE A TI**
ANGELA CARRASCO
9. **EN LA OSCURIDAD**
MARIA JIMENEZ
10. **DISCO TANGO**
CLOUDS

Nuestro Rincon (Continued from page 44)

AM con horario diurno. La planta estará operando a una frecuencia de 540 KHz con 5 KW de fuerza con antena direccional. Su programación será integrada mayormente en Español con una gran variedad de música programa a un área cubriendo la mayor parte del Estado de New Mexico y parte del sur de Colorado y Texas, con una población aproximada de trescientos mil latinos. El amigo Rael agradecerá muestras de grabación dirigidas a su atención . . . **Margarita María** de Colombia, acaba de ser seleccionada por la A.P.E. (Asociación de Periodistas del Espectáculo) como la nueva relevación artística de Colombia. Las canciones "Me has hecho daño" y "Yo te amor," son temas lanzados por esta intérprete por Sonolux . . . El conjunto argentino **Los Moros** perdieron a su vocalista **Alberto Arvizu**, que acaba de firmar con RCA como solista . . . Comenzará CBS fuerte promoción al excelente vocalista colombiano **Dario José**, a través del tema "Calla" (Alex González) en un sencillo que trae al dorso "Quisiera." (A. González) El grato amigo **Dardo Romano** llevará el peso de la promoción internacional del excelente interprete colombiano . . . RCA lanzó a **Ruben Mattos** en "Tu amiga fué" (R. Mattos) y "En este día impar." (L. González-Jairo) . . . Caytronics acaba de firmar al cantante español **Valen** como artista exclusivo en los Estados Unidos, a través de su nueva producción, realizada en España . . . **Aldo Matfa** de Puerto Rico regresa de Perú esta semana, como ganador del recientemente celebrado Festival en Sullana, Perú, tanto en la clasificación de "Mejor Interprete" con "Vivamos la Aventura" de **Vilma Planas**, como de Ganador en Primer lugar con el tema "Ese canto-Solo canto un pueblo" (Romeo Caicedo) . . . Y ahora . . . ¡Hasta la próxima!

The exclusive contract between Fania Records and Sonido y Ritmo in México has come to an end. Fania will shortly announce its new representative in México. In the meantime, **Victor Gallo** from Fania Records has announced that Indica is representing their catalogue, in Central America, including Panama, and Sonoradio has the exclusive

distribution in Perú. In France and several African countries, Sonodisc is doing a fantastic job regarding the promotion of its New York salsa music. Japan is also showing a big interest in Latin music with heavy percussion beat. Fania is proving once more the position that it actually has in the Latin and international salsa markets . . . Our special dedicated to La Discoteca's anniversary will be printed in early March, due in part to the great job done by our friend **Carlos Vidal**, who has also announced his attendance at MIDEM this year. Unfortunately, I will not be able to attend MIDEM this year . . . The situation between Melody Records and Caytronics is still critical, even though I have heard about the success of **Nacho Morales** in the book publishing field . . . **Charlie Lopez** has announced his resignation from Peer Southern Organization . . . **Mateo San Martin** from Kubaney Publishing Corp., has informed us that the New York City Court has granted him all the rights in relation to a lawsuit filed by San Martin against Audiorama Records in New York regarding **Leonardo Paniagua's** latest recording. Audiorama has reached an agreement in which it will not interfere with the contractual relationship between Paniagua and Kubaney Publishing Corp. and will deliver to Kubaney the masters of Paniagua's recording and will sell its stock of all of Paniagua's pressed records and tapes which comes to a total of 500 LPs, 100 8 tracks and 200 cassettes. Paniagua's sales declared by Audiorama to the New York City Court totalled 2000 LPs, 900 8 tracks and 100 cassettes.

In a new effort to cooperate with radio programmers in the States and Latin America, next week we will start a new feature entitled "Radio Action" in which we will print the most "Added Pick of the Week" from radio stations all over in salsa as well as in international Latin music releases . . . **Joe Vias** from RCA Regional in Miami has announced the signing of a second option contract in Venezuela with Distribuidora Sonografica Venezolana. Another second option contract

(Continued on page 46)

Marshak Wins Drifters Suit

■ NEW YORK — A federal judge refused last month to enjoin Larry Marshak, manager of the Drifters, from informing club and theater owners that the group he manages is the only group licensed to use the name "Drifters," and from pursuing further legal action against a group of the same name led by original Drifter Dock Green.

Decision

In a decision dated December 19, 1979, the U.S. District Court for the Southern District of N.Y. found that Green had not established probable success on the merits of his case nor a balance of hardships that would justify his use of the group name.

■ LOS ANGELES—Jan Barnes has been named executive director of black product and promotion for MCA Records, not national director, as reported by the label last week (RW, January 19, 1980).

Singles Analysis

(Continued from page 8)

jumped 14 places to #54 bullet with a strong disco/black base and pop spreading quickly, including eight adds. A 16 place move by Kool & The Gang (De-Lite) put them at #55 bullet mostly on the strength of a dozen important adds. Tom Petty's second entry in the top 100 scored an immediate #59 bullet with a top 5 at KDWB and Pink Floyd (Col) added in bunches for a 20 place stretch to #60.

The Babys (Chrysalis) lead the action in the sixties with an entry at #62 bullet with cumulative airplay since its release last week. Molly Hatchet (Epic) added at WKBW taking an eight place move to #66 bullet and Tommy James (Millennium) used adds in two new markets for a seven slot move to #69 bullet.

Bette Bullets

Four records shine in the '70s led by Bette Midler (Atlantic) with adds at WFBR, WLAC, and KX106 for an 11 place boost to #73 bullet, ZZ Top (WB) made a gigantic 25 place jump to #74 bullet a half dozen adds; Billy Preston & Syreeta (Motown) entered at #75 bullet with strong initial airplay from Baltimore, D.C., N.Y., and Philadelphia; and Chuck Mangione entered at #80 bullet with his Olympic Games Theme.

The '80s have five bulletted entries with Ray, Goodman & Brown (Polydor) at #83 showing pop/black breakouts in the southeast, Sister Sledge (Cotillion) getting the same southeastern base for #86, and Tavares (Capitol) with adds at WPRO-FM, WRKO, and a #29 bullet on the BOS chart.

Album Analysis

(Continued from page 8)

(Nemperor), now at #46 with N.Y. sales continuing to lead the way, while Parliament (Casablanca), at #49 bullet, shows strong retail and one-stop sales in such predominantly black markets as Atlanta, Cleveland, Philly, Washington, N.Y. and Detroit.

The Whispers (Solar), jumping a notable 27 spots to #52 bullet, remain very strong (top 10) in Washington, D.C., and all along the east coast, while also filling in elsewhere in the country. Natalie Cole/Peabo Bryson (Capitol), at #56 bullet, show top ten reports at retail/one-stop accounts in the southeast, top fives in Washington and good moves along the west coast, while Columbia's "Star Trek" package is at #57 bullet with heavy racks and retail in Minneapolis, Miami, Chicago, N.Y., Boston and Texas.

Reports on #63 bullet Lenny White (Elektra) include jazz, pop and black retail and one-stops, along the east coast, the west coast, in Colorado, Indianapolis and elsewhere, while #67 bullet Slave (Cotillion) has retail/one-stop sales in N.Y., California and Baltimore. Both #68 bullet Shalamar (Solar) and #72 bullet Roy Ayers (Polydor), this week's Chartmaker, are enjoying disco, black and greatly improved pop sales at retail and one-stops; reports on Ayers come from both coasts, as well as Florida, Milwaukee and Nashville. Other bullets in the seventies include: UFO (Chrysalis), at #74 with retail breakouts and an increased number of reporting accounts including top twenty in Indianapolis; the Captain and Tennille (Casablanca), at #75 with racks and retail in various areas, such as New Orleans, Florida, Cleveland, New Jersey and the northwest; and the Babys (Chrysalis), at #76 with big retail breakouts in N.Y.

In the eighties, Brass Construction (UA), at #80 bullet, shows retail and one-stop action along both coasts and in Phoenix as well, while ELO (Jet) moves to #85 bullet with racks and Hiroshima (Arista), at #87 bullet, has jazz, pop and black reports in LA (where the group recently performed), N.Y., the northwest and along the Washington/Philly/Baltimore corridor.

In the nineties, bullets include Ray, Goodman and Brown (Polydor), at #91 with big sales in such areas as Indianapolis, Chicago, Memphis, Boston and Washington/Baltimore/Philly; Lakeside (Solar), at #97 with many of those same areas, as well as Colorado; and Utopia (Bearsville), at #98 with a combination of retail breakouts that includes top thirty reports out of Milwaukee.

Nuestro Rincon (Continued from page 45)

is about to be signed with Discos Quatro in Chile. Other options in Colombia and Perú will be announced shortly . . . ASCAP representatives signed membership agreements with writer/recording artist **Deogracia Santos** (Santo y Su Tuna de San Juan), and publisher **Raphael Viera** of Ed Perfo Music . . . **Alfredo D. Rael**, general manager for San Miguel Broadcasting Co., 615 Lincoln Ave., Las Vegas, Nev. 87701, has announced that the company has been granted a construction permit by the FCC for a daytime AM radio station. The station will be operating at a frequency of 540 KHz with 5 KW of power on a directional antenna system. The programming will be mostly in Spanish with a great variety of music. It will be covering almost all of northern New Mexico, portions of Southern Colorado and Texas, which reflect an audience of over 300,000 Latin radio listeners. Rael would appreciate demos and promo copies mailed to his attention . . . **Margarita María** from Colombia has been awarded "Best Artistic Revelation" by the A.P.E. (Association of Show Journalists). The tunes "Me Has Hecho Daño" and "Yo Te Amo" have been recorded by Margarita María and released by Sonolux . . . Argentinian group **Los Moros** have lost lead singer **Alberto Arvizu**, who has signed with RCA as a solo artist . . . CBS will start promoting Colombian singer **Dario José** with the tune "Calla" (Alex Gonzalez) b/w "Quisiera" (A. Gonzalez). Our friend **Aldo Romano** from CBS International is already planning a heavy international promotion for this excellent singer . . . RCA has just released a single by **Ruben Mattos** with "Tu Amiga Fue" (R. Mattos) b/w "En Este Día Impar" (L. Gonzalez-Jairo) . . . Caytronics signed spanish singer **Valen** as an exclusive artist in the States through his new production, done in Spain . . . **Aldo Matta** from Puerto Rico will return from Perú this week as winner of Sullana's Festival in Perú, where he won in two categories: Best Performer with the song "Vivamos la Aventura" (Wilma Planas) and First Place Winner with the song "Ese Canto-Solo Canto Un Pueblo" (R. Caicedo).

Latin American Album Picks

(Continued from page 44)

JUSTO BETANCOURT

Fania JMOO 553

Con arreglos de Ray Santos y Carlos del Carpio y en una producción de Louie Ramirez y el propio cantante, Justo Betancourt vuelve a traernos esta realización cargada de ritmo, romance y sabor salsero. Destacan los temas "Yo sin tí" (I. Plata), "Qué más quieres de mí" (J. Vasquez), "Saguata Cumbia" (N. Sta. Cruz-Haire) y "Vivir" (C. del Carpio).

■ With arrangements by Ray Santos and Carlos del Carpio and produced by Louie Ramirez, Justo Betancourt is back with this new production full of spicy latin salsa and some romantic boleros.



SANTABARBARA

Arcano DKLI 3466

En producción de Manantial, el duo español Santabarbara ofrece aquí una grabación muy comercial y llena de ritmo. Son contagiosos "Regreso junto a tí" (E. Milian), "Creo que no hay peligro" (M. Balaguer), "Las ramblas" (M. Balaguer) y "Así es mi vida" (Milian).

■ Produced by Manantial, Santabarbara from Spain offers a very commercial and contagious package full of rhythm and "sabor." "Ayúdame a volar" (E. Milian), "Barcelona" (Balaguer) and "Regreso junto a tí."



JUST LIKE MAGIC

LATIN PERCUSSION JAZZ ENSEMBLE—

Latin Percussion LPV 470

Grandes músicos de la talla de Tito Puente, Carlos "Patato" Valdez, John Rodríguez Jr., Eddie Martínez, René Lopez, Sal Cuevas y Steve Berrios, con Nancy O'Neill y Jeanette Rodríguez en las partes vocales hacen de esta grabación una pieza inolvidable. Un sonido espectacular y arreglos impresionantes le dan toque adicional de genial. "The Opener" (Cuevas-Martínez), "Talking Skins" (Valdez), "Baila guajira" (O'Neal-Justiz).

■ Great musicians make this package a masterpiece in Latin salsa. Astonishing sound, mixing and arrangements. "Tito & Patato" (Puente-Valdez), "Afro Mood" (Martínez-Cuevas) and "The Opener."



Record World Gospel

Myrrh Inks Caesar



Marvin Norcross, vice president and secretary/treasurer for Word, Inc., has announced the signing of Shirley Caesar to a long-term recording contract with the Myrrh label. Caesar's executive producer Ken Harding stated that her product will be directed to both the black and white gospel markets. Pictured from left at the signing are Philip Ransom, Caesar's legal advisor; Caesar, and Norcross.

Contemporary & Inspirational Gospel

JANUARY 26, 1980

| JAN. 26 | JAN. 12 | | |
|---------|---------|--|---|
| 1 | 1 | YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word) | 21 23 NATHANIEL THE GRUBLET CANDLE/Birdwing BWR 2018 (Sparrow) |
| 2 | 2 | NEVER THE SAME EVIE TORNQUIST/Word WSB 8806 | 22 28 THE MISFIT ERICK NELSON & MICHELE PILLAR/A&S MM0057 (Word) |
| 3 | 4 | GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Word) | 23 31 IN THE AIR ISAAC AIR FREIGHT/A&S MM0060 (Word) |
| 4 | 3 | I'LL BE THINKING OF YOU ANDRAE CROUCH/Light IS 5763 (Word) | 24 24 THE MESSIAH LONDON PHILHARMONIC ORCHESTRA & CHOIR/Birdwing BWR 2011 (Sparrow) |
| 5 | 8 | SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS) | 25 30 HIDE AWAY BRUSH HARBOR/Myrrh MSB 6624 (Word) |
| 6 | 5 | TOWARD ETERNITY MATTHEW WARD/Sparrow SPR 1014 | 26 32 HOME WHERE I BELONG B. J. THOMAS/Myrrh MSB 6574 (Word) |
| 7 | 11 | MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word) | 27 27 GIFT OF PRAISE MARANATHA SINGERS/Maranatha MM0046 (Word) |
| 8 | 7 | MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow) | 28 35 EVERYBODY NEEDS A LITTLE HELP DAVID MEECE/Myrrh MSB 6619 (Word) |
| 9 | 13 | BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow) | 29 16 ALL THAT MATTERS DALLAS HOLM & PRAISE/Greentree R 3558 (Great Circle) |
| 10 | 14 | NO COMPROMISE KEITH GREEN/Sparrow SPR 1024 | 30 18 WE ARE PERSUADED BILL GAITHER TRIO/Word WSB 8829 |
| 11 | 6 | COME ON, RING THOSE BELLS EVIE TORNQUIST/Word WSA 8770 | 31 17 MARANATHA MARATHON HONEYTREE/Myrrh MSB 6629 (Word) |
| 12 | 12 | SIR OLIVER'S SONG CANDLE/Birdwing BWR 2017 (Sparrow) | 32 — HOLD ON TIGHT SWEET COMFORT BAND/Light LS 5762 (Word) |
| 13 | 9 | DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Great Circle) | 33 26 MIRROR EVIE TORNQUIST/Word WSB 8735 |
| 14 | 10 | PRAISE III MARANATHA SINGERS/Maranatha MM0048 (Word) | 34 36 TAKE IT EASY CHUC KGIRARD/Good News GNR 8108 (Word) |
| 15 | 25 | STANDIN' IN THE LIGHT DENNY CORRELL/Maranatha MM0058 (Word) | 35 38 RAINBOW'S END RESURRECTION BAND/Star Song SSR 0015 (Tempo) |
| 16 | 15 | FORGIVEN DON FRANCISCO/NewPax NP 33042 (Word) | 36 39 AMY GRANT Myrrh MSB 6586 (Word) |
| 17 | 22 | PRAISE STRINGS III Maranatha MM0054 (Word) | 37 40 ORDINARY MAN DOGWOOD/Myrrh MSB 6616 (Word) |
| 18 | 21 | HEED THE CALL THE IMPERIALS/DaySpring DST 4011 (Word) | 38 37 THE LORD'S SUPPER JOHN MICHAEL TALBOT/Birdwing BWR 2013 (Sparrow) |
| 19 | 29 | GENTLE MOMENTS EVIE TORNQUIST/Word WST 8714 | 39 33 THE MASTER AND THE MUSICIAN PHIL KAEGGY/New Song NS 006 (Word) |
| 20 | 20 | HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word) | 40 19 ON THIS CHRISTMAS NIGHT VARIOUS/MCA/Songbird 3184 |

Word Sales Conference Keys on 'Energy Eighty'

■ DALLAS — Word, Inc. senior executives from the record and music division met here recently for their annual week-long sales conference with their U.S. and international sales staff for a detailed review of 1979 plus future plans.

Jarrell McCracken, president, reported 1979 sales for the various divisions of Word, including books, educational products, records and music, would be approximately \$42 million, up three times over 1974 figures.

In keeping with the 1980 sales theme "Energy Eighty," Word, Inc. owned or distributed labels, Canaan, DaySpring, Good News, Image VII, Lamb & Lion, Light, Maranatha, Myrrh, New Song, NewPax, Paragon, Seed, Solid Rock and Word, introduced their first quarter product to the approximately 30 member sales staff. Rolund Lundy, vice president of sales, revealed a 10th anniversary promotion for the Word Record and Tape Club starting Feb. 10 offering double album stickers. Previously members of the club could buy four albums and use the stickers to obtain one free. Under the new program, album buyers who purchase two albums with the special club stickers will receive the third free. Initially, double stickers will be on Steve Camp's "Start Believing" and Micki Fuhrman's "Angels Watching Over Me."

Other marketing plans discussed included the increased use of sampler records to intro-

NRB Convention Begins

■ WASHINGTON, D.C.—The 37th annual National Religious Broadcasters (NRB) convention is scheduled here this week, Jan. 20-23, at the Washington Hilton Hotel. Session topics include commercial and non-commercial radio stations, TV stations, radio and TV program production, international and ethnic broadcasting and the FCC featuring as guest speaker Sen. Ernest F. Hollings, chairman of the senate subcommittee on communication and sponsor of legislation updating the nation's communication law. There will also be a communication seminar for college students and faculty, special events and women's seminars for non-broadcast delegates and the church and media exhibitions area.

duce new artists, the provision of future radio spots on disc rather than tape, the staging of retail music seminars to preview the latest product for retail outlets and present the latest merchandising techniques, and a progress report on the meetings with Catholic clergy to make Word distributed records, music and educational products available to the Catholic community.

John Purifoy, director of music publications, stated that overall music sales were up 30 percent last year. Publishing marketing plans for the year include the introduction of new and improved SingTrax accompaniment tapes, emphasis on new choral personality songbooks, a new campaign for "The New Church Hymnal" and enlargement of the New Choral Music Review Service. Additional emphasis will be placed on music seminars and workshops.

Sparrow/Tempo Meet Stresses Merchandising

■ LOS ANGELES — Sparrow Records, Inc. and Tempo, Inc. met at Sparrow's new offices here in Canoga Park recently for their joint sales conference with Avant Sales, Inc., the sales representation firm for the two record companies.

First quarter product was previewed which included Barry McGuire, John Michael Talbot and the 2nd Chapter of Acts for Sparrow and the Pat Terry Group and a new Praise album from Tempo. In working with Avant's six territorial salesmen and four telephone sales persons, both companies stressed the importance of spending more time in the stores and actively assisting the stores in merchandising records. Van Webster, of the publication 12 X 12, spoke at a special merchandising seminar during the conference. Sparrow and Tempo indicated an increase in the use of in-store promotion tools for 1980.

Logsdon Assoc. Bows

■ NEW PROVIDENCE, Pa.—Myrrh recording group Glad and the group's agent Paul Logsdon have formed Logsdon Associates, a promotions/booking agency.

Address for Logsdon Assoc. is P.O. Box 137, New Providence, Pa. 17560, phone: (717) 284-2063.

Cruse Family To Impact

■ NASHVILLE—John T. Benson III, president of the Benson Company, has announced the signing of the Cruse Family to the Impact label. Produced by Joe Huffman, the group's first Impact LP, "Harmony," is due this month.

Canaan Cuts Tape/LP Price

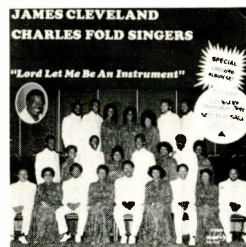
■ WACO, TEXAS — Canaan Records, the southern gospel label distributed by Word, Inc., has announced an immediate price roll-back to \$5.98 for both records and tapes as an inflation fighting move says Word senior vice president Stan Moser.

Dove Nominees Set For Song of Year

■ NASHVILLE — Artists Rusty Goodman (Canaan), Cynthia Clawson (Triangle) and Tom Netherton (Word) have been selected to perform the ten songs nominated for Song of the Year at the 11th annual Dove Awards Show. Appearing at different times throughout the show, each artist will perform a medley of a few of the nominated songs.

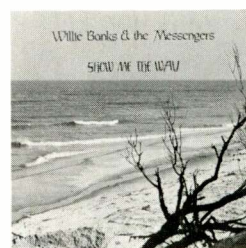
Sponsored by the Gospel Music Association (GMA), the Dove Awards are set for March 26 at the Opryland Hotel here, ending four days of activity during the second annual Gospel Music Week.

Gospel Album Picks



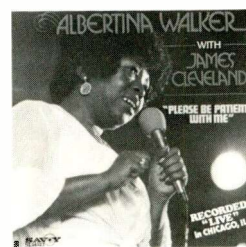
LORD LET ME BE AN INSTRUMENT
JAMES CLEVELAND & THE CHARLES FOLD SINGERS,
VOL. 4—Savoy SGL 7038 (Arista)

The Cleveland/Fold combination has proved to be a most successful one, and this fourth album will no doubt continue the winning streak. "He Lives," "Come And Go With Me," "I Just Want To Thank You" and "Tell It" are among the prime selections on the double album.



SHOW ME THE WAY
WILLIE BANKS & THE MESSENGERS—HSE 1532

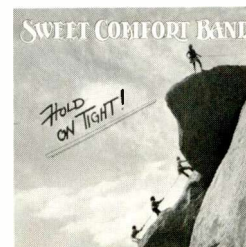
The traditional quartet style of Willie Banks and the Messengers shines on this LP, adding one more collection of self-penned tunes to their popular catalogue. The title song, "Help Me" and "God's Calling For The Liar" are top cuts.



PLEASE BE PATIENT WITH ME

ALBERTINA WALKER—Savoy SL 14527 (Arista)

Joined by James Cleveland and John McNeal on a few selections, Walker shines through with her solid spiritual sound. The title tune, "I've Got A Feeling" and "Wounded For Me" are standouts.



HOLD ON TIGHT

SWEET COMFORT BAND—Light LS 5762 (Word)

This Christian rock group has recently become one of the premiere artists on the contemporary scene. Their second LP offers another helping of their light rock style.

Soul & Spiritual Gospel

JANUARY 26, 1980

| JAN. 26 | JAN. 12 | |
|---------|---------|---|
| 1 | 1 | LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word) |
| 2 | 2 | IN GOD'S OWN TIME, MY CHANGE WILL COME JAMES CLEVELAND & THE TRIBORO MASS CHOIR/Savoy SL 14525 (Arista) |
| 3 | 3 | IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista) |
| 4 | 6 | AIN'T NO STOPPING US NOW (WE'RE ON THE MOVE) WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/Nashboro 27217 |
| 5 | 5 | LEGENDARY GENTLEMEN JACKSON SOUTHERNAIRES/Malaco 4362 (TK) |
| 6 | 4 | CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS) |
| 7 | 10 | I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word) |
| 8 | 7 | THE FOUNTAIN OF LIFE JOY CHOIR GOSPEL ROOTS/5034 (TK) |
| 9 | 17 | FIRST CLASS GOSPEL THE WILLIAMS BROTHERS/Tomato TOM 7036G |
| 10 | 9 | I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista) |
| 11 | 15 | HOMECOMING PILGRIM JUBILEE SINGERS/Nashboro 27212 |
| 12 | 8 | BECAUSE HE LIVES INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G |
| 13 | 13 | TRY JESUS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213 |
| 14 | 18 | COME LET'S REASON TOGETHER FLORIDA MASS CHOIR/Savoy SGL 7034 (Arista) |
| 15 | 12 | GIVE ME SOMETHING TO HOLD ONTO MYRNA SUMMERS/Savoy SL 14520 (Arista) |
| 16 | 19 | MORE THAN ALIVE SLIM & THE SUPREME ANGELS/Nashboro 7209 |
| 17 | 11 | EVERYTHING WILL BE ALRIGHT REV. CLAY EVANS/Jewel 0146 |
| 18 | 34 | GOD'S GOT EVERYTHING YOU NEED MILDRED CLARK & THE MELODY-AIRES/Savoy SL 14529 (Arista) |
| 19 | 16 | TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/Nashboro 7207 |
| 20 | 25 | LIVE IN CONCERT THE DIXIE HUMMINGBIRDS/Gospel Roots 5041 (TK) |
| 21 | — | LORD, LET ME BE AN INSTRUMENT JAMES CLEVELAND & THE CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 7038 (Arista) |
| 22 | 35 | LEARNING TO LEAN REV. ORIS MAYS/Creed 3094 (Nashboro) |
| 23 | 23 | CAN'T NOBODY DO ME LIKE JESUS REV. WILLINGHAM & THE 21ST CENTURY SINGERS/Nashboro 7208 |
| 24 | 14 | YOU LIGHT UP MY LIFE ISAAC DOUGLAS/Creed 3090 (Nashboro) |
| 25 | 30 | SUNSHINE TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7214 |
| 26 | 22 | THE GOSPEL KEYNOTES SALUTE PAUL BEASLEY NASHBORO 7210 |
| 27 | 24 | I'VE BEEN TOUCHED JOHNSON ENSEMBLE/Tomato TOM 7027G |
| 28 | 28 | THERE IS HOPE FOR THIS WORLD BOBBY JONES & NEW LIFE/Creed 3095 (Nashboro) |
| 29 | 33 | SWEET SPIRIT SAVANNAH COMMUNITY CHOIR/Creed 3093 (Nashboro) |
| 30 | — | SHOW ME THE WAY WILLIE BANKS & THE MESSENGERS/HSE 1532 |
| 31 | 27 | HEAVEN IS MY GOAL CHARLES HAYES & THE COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SGL 7026 (Arista) |
| 32 | 20 | GOSPEL FIRE GOSPEL KEYNOTES/Nashboro 7202 |
| 33 | 21 | TO ALL GENERATIONS MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3091 (Nashboro) |
| 34 | 32 | DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro) |
| 35 | 37 | I'VE GOT A HOME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14493 (Arista) |
| 36 | 31 | AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906 |
| 37 | 26 | THE PROMISE JAMES CLEVELAND & THE PHILADELPHIA MASS CHOIR/Savoy SL 14526 (Arista) |
| 38 | 29 | THINK OF HIS GOODNESS TO YOU JAMES CLEVELAND & THE CLEVELAND SINGERS/Savoy SGL 14438 (Arista) |
| 39 | 36 | WHAT A WONDERFUL SAVIOR I'VE FOUND DONALD VAILES & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Arista) |
| 40 | 38 | LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word) |

Gospel Time

By MARGIE BARNETT

■ Doug Oldham signed a three year recording contract with the Benson Company's Impact label marking the fifteenth year of his affiliation with the firm. Company president John T. Benson, III named Oldham the official Ambassador of Good Will for the company to represent it at various industry events. . . . At the Word, Inc. Dallas sales conference, artists Amy Grant and David Meece were both re-signed to the Myrrh label and Micki Fuhrman, formerly with Canaan Records, was moved to the DaySpring label along with her album "Angels Watching Over Me." Word sales rep Steve Bock was given the 1979 "Quality Award" for outstanding product knowledge, sales growth, account rapport and promotions. Fellow rep Gil Sypher also received special recognition.

WLAC's decision to re-establish a gospel music format from 2 a.m. to 5 a.m. each morning, will bring radio veteran William "Hossman" Allen back to the air. Starting in the 1940s Hossman Allen, along with John R. Richbourg and Gene Nobles, created one of the best known black gospel programs in the southeast.

Savoy president Fred Mendelsohn hosted a listening party in Atlanta for artists Mildred Clark and Shirley Finney. . . . Savoy artist James Cleveland is scheduled for the PTL TV show April 8 . . . Paragon group Truth has embarked on a 19 city tour of Florida.

Word Promotes Six Staffers

■ WACO, Texas — Jarrell McCracken, president of Word, Inc., has announced the vice presidential promotions of Tom Stanton, operations and member of the executive committee; Jim Pippin, data processing and Don Johnson, marketing.

Buddy Huey, vice president of A&R, named Mike Blanton director of east coast A&R (Nashville), Gary Whitlock director of west coast A&R (Los Angeles) and John Purifoy, director of music publications based here.

Phila. Small Dealers Form Retailers Lobby

■ NEW YORK — A number of Philadelphia retail record store owners have joined together to form the Independent Record Retailers Protective Association (IRRPA) in an effort to combat what they claim are discriminatory practices employed by manufacturers against small dealers. According to a letter sent out by charter member Bruce Webb of Webb's Department Store, Inc., the organization will select representatives to present grievances to manufacturers, to lobby against discriminatory laws and to boycott records and labels "when and where necessary."

Among the issues cited by Webb as being of chief concern to the retailers are fluctuating returns policies, withholding of cutout lists from small dealers, unfair pricing practices ("We would like to know how it is possible for some stores to be able to sell records cheaper than we are able to buy them," states Webb) and lack of advertising support for small retailers.

"The IRRPA was organized in Philadelphia as a watchdog organization to right the wrongs affecting the livelihood of the independent dealers and to see that we are treated fairly by the industry," says Webb. "We want it to be clear that we are not like NARM or the BMA, which have not been able to fight for retailers on the bottom line level of dollars and cents."

The charter members of the IRRPA include: Al's Record Hut, Cromartic, Chew Records, Gold Records, Goodman Records, Continuous Motion, Monk's Record Shop, King James Records, Webb's

Atlantic Begins Midler Campaign

■ NEW YORK—Coinciding with the current success of the original soundtrack recording of "The Rose," Atlantic Records has mounted an extensive across-the-board marketing campaign in support of recording artist Bette Midler. The Atlantic campaign keys in on the soundtrack LP, with a particular focus on those markets across the country where the film is playing. In addition, the merchandising / advertising/sales plans emphasize Midler's entire Atlantic catalogue of five previous albums.

Among the in-store merchandising aids being utilized for the campaign are a variety of "The Rose" posters, stickers and buttons, plus catalogue posters. Retailers have also been provided with special "Everything Coming Up Bette" sales order forms listing Midler's entire Atlantic catalogue.

Department Store, Sound City Records, Oak Lane, P&L Records, Paramount Records, Ray's Records, Record Joins, Sonny's Records, Sound City, Pat's Records, Clinky's Family World, Turn Table, Sound Track Records, Majestic Gift Shop, Blackman's Records, Jay's Records, Westley's Records, Disco Dazz and Small Town Sound.

Further information on the IRRPA can be obtained by writing the organization at P.O. Box 28700, Philadelphia, Pa. 19151.

Arista Promotes Drexler

■ NEW YORK—Bob Feiden, Arista Records vice president of east coast A&R, and Rick Chertoff, staff producer in the label's A&R department, have announced the promotion of Marcy Drexler to the position of Arista's talent coordinator.

In her new capacity, Drexler will be responsible for listening to and reviewing tapes of artists and songs submitted to Arista, as well as reviewing acts in performance in the New York area. In addition, she will continue to act as assistant to Chertoff.

Drexler has been with Arista's A&R department since 1976, and prior to joining the label she worked for WCBS-FM.

CBS Intl. Names Hunt Manager of Personnel

■ NEW YORK — Edward Moore, director of personnel for CBS Records International, has announced the appointment of Patricia Hunt to the position of manager of personnel for CBS Records International.

In her new position, Hunt will be responsible for the recruitment and placement of all non-exempt personnel within CRI.

Ronnie Raphael Named Holmes Line Vice Pres.

■ NEW YORK — Ronnie Raphael has been named vice president, marketing at the Holmes Line of Records, Inc., according to Holmes Line president Normand Kurtz.

Raphael was most recently Infinity Records' Dallas promotion manager. He began his career in 1973 as music director at KNUS-FM (Dallas) after which he served in a variety of promotion positions, including west coast regional promotion director at Phonogram/Mercury Records and southwest regional promotion director at Private Stock Records.

In his new position, Raphael will be responsible for the coordination of all promotion, sales and merchandising efforts on behalf of Holmes Line artists.

Smokie LP Gets Soviet Release

■ LONDON — EMI Music has negotiated a deal with the U.S.S.R. foreign trade organization for the release of "Smokie's Greatest Hits," the RAK Records/EMI-distributed compilation album. 50,000 copies are to be pressed initially by Melodiya, the Soviet record company.

Breakthrough Release

The album, which has had considerable European success, is expected to be on sale this month. Other EMI Music artists whose product has been released in the U.S.S.R. include Wings, John Lennon and Cliff Richard, but the Smokie deal is seen as a breakthrough as it was completed in only two months. EMI expects the demand to far exceed the initial pressing order.

ARC Names Ellison Marketing Vice Pres.

■ LOS ANGELES — Maurice White, Bob Cavallo and Joe Ruffalo have announced the appointment of Ron Ellison to the position of vice president/marketing for ARC Records.

Responsibilities

Ellison's responsibilities at ARC will include the appointment and direction of a national promotion team for the label as well as marketing liaison with ARC's distributors, Columbia Records.

Ellison comes to ARC from his position as national promotion director at Mercury Records, which followed a six-year association with Warner Bros. Records as regional marketing manager.

April-Blackwood Promotes Horbacz

■ NEW YORK—Felicia Horbacz has been appointed to manager, copyright administration, April-Blackwood Music, New York. The announcement was made by Rick Smith, vice president and general manager, April-Blackwood Music.

Songwriting/Publishing

Horbacz's responsibilities include the preparation of all single songwriting agreements and all other publishing assignments for songs acquired by April-Blackwood in New York. Additionally, she will monitor and coordinate all song acquisitions emanating from April-Blackwood's operations in Los Angeles and Nashville.

Horbacz joined April-Blackwood in 1974 and, since that time, has assisted in all areas of copyright administration. She will continue to report to Lucy Coccia, director of copyright administration.

CBS Names Williams To Coast A&R Post

■ NEW YORK—Warren Williams has been appointed to the position of associate director, talent acquisition, A&R, west coast, Columbia Records. The announcement was made by Michael Dilbeck, vice president, A&R, west coast, Columbia Records.

Williams began at CBS Records in 1970 as college promotion representative at the University of Arizona. From 1973 through 1976 he worked at Elektra Records in local promotion, and rejoined CBS in 1976 as local promotion manager, Los Angeles, Columbia Records. In 1977 he was named regional promotion marketing manager, west coast, Columbia Records, the position he has held until his current move.

Epic Ups Santivasci

■ NEW YORK—Bruce Harris, director, A&R, Epic Records, has announced the promotion of Andi Santivasci to the position of manager, A&R services, Epic Records.

Santivasci joined CBS Records in 1973 and has served as administrative assistant to the Epic A&R department, east coast until her current move.

Atlantic Taps Ganis

■ NEW YORK—Andrea Ganis has been appointed to the position of director of national secondary pop promotion for Atlantic Records. The announcement was made by Atlantic vice president of national promotion Vince Faraci, to whom Ganis reports.

In her new capacity, Ganis will oversee all pop radio promotion activities for Atlantic on the secondary market level.

Prior to joining Atlantic, Ganis had served as associate director of national promotion for Infinity Records. She was previously national secondary promotion manager at Polydor Records.

Polydor To Release 'Gigolo' Soundtrack

■ NEW YORK—Polydor Records will rush-release the soundtrack to Paul Schrader's "American Gigolo" in time for the film's premiere February 1 at over 600 theaters across the country, according to Fred Haayen, president, Polydor Records.

Friedman Resigns from Boutwell/Niocua

■ NEW YORK — Lee Friedman has announced his resignation as president of Boutwell/Niocua, Ltd.

Friedman's future plans will be revealed in an announcement on February 1.

CMA Board Meets In Jamaica

■ NASHVILLE—The board of directors of the Country Music Association held its first quarterly board meeting for 1980 in Montego Bay, Jamaica, January 8-10. Plans for CMA activities for the coming year were discussed.

CMA committee appointments were ratified. The three subcommittees formed by the planning and development committee in-

clude the IMIC committee, chaired by Bruce Lundvall; the country radio seminar committee, chaired by Jim Foglesong; and a world festival of country music committee chaired by Joe Talbot. Chairman of the planning and development committee is lifetime board member Frances Preston.

Rick Blackburn reported for the membership committee on CMA's 1980 membership figures, a total of 5331 members, a six percent increase over last year.

International committee chairman Bruce Lundvall announced that plans are underway for the 1980 international show during Fan Fair. Deadline for receiving artists' materials for consideration will be March 31.

Talent Buyers Seminar

The talent buyers committee presented to the board the tentative dates for the 1980 Talent Buyers Seminar, set for October 10-13, and ending on the Monday of the CMA Awards Show. Also mentioned were the results obtained from a survey of all 1979 seminar participants.

Promotion committee chairman Rick Blackburn discussed plans for the coming year as determined by the committee, including the concept of a new audio/visual presentation utilizing current market research data which would be useful to CMA members in various categories. The board also approved the adoption of a new theme to be used in all of CMA's outgoing materials: "Country—The Music Of The 80's."

In the absence of radio committee chairman Don Nelson, Richard McCullough reported on the proposed radio survey for 1980, which is to be mailed in a few weeks to all North American radio stations to determine their country programming. In addition, results of the Post Awards Radio

(Continued on page 52)

ASCAP Sets Criteria For Country Awards

■ NEW YORK—ASCAP has announced the establishment of additional criteria for earning the country music awards which are bestowed each year in a gala black tie banquet held during Country Music Week. The announcement was made in New York by Stanley Adams, president of ASCAP.

Chart Requirements

For the time period beginning October 6, 1979, and concluding September 27, 1980, those writers, publishers, artists, and producers whose song has appeared on any one of the Billboard, Cashbox, or Record World country singles charts for ten consecutive weeks or has reached the #50 position on any two such charts will receive an award. Previously a song which was on any of the three country singles trade charts for 10 weeks was an award winner.

Rodriguez and Neal Reactivate Neal Agency

■ NASHVILLE — Epic artist Johnny Rodriguez and Bob Neal have joined together to reactivate the Neal Agency, Ltd., according to an announcement by Rodriguez, Neal and attorney John Lentz. Rodriguez will be the sole artist represented by the agency.

Career Direction

Neal, who was Rodriguez's agent when he first arrived in Nashville, resigned his position as head of the Nashville office of the William Morris Agency last August. He will now direct all phases of Rodriguez's career development and will cooperate in management with Lentz.

Offices

The Neal Agency, Ltd., has offices in the Maryland Fenn complex in Brentwood, Tenn. The mailing address is P.O. Box 588, Brentwood, Tenn. 37027; phone: (615) 373-2400.

RCA Signs Stevens

■ NASHVILLE — Jerry O. Bradley, division vice president, Nashville operations, RCA Records, has announced the signing of Ray Stevens to the label. With the announcement of his signing also comes Stevens' RCA debut single, "Shriner's Convention."

Stevens' soon-to-be-released LP is also titled "Shriner's Convention." A comprehensive marketing strategy surrounding the single and album has been unveiled. The single will ship to radio, press and accounts on red vinyl, matching the Shriners' colors. The initial shipping will be followed by two-color postcards featuring the album cover art and a message from Stevens on the back. From a merchandising standpoint, there will be 2' x 2' posters and logo centerpieces, also keying on the cover graphics, made available to accounts.

Stevens will be the target of a multi-faceted media blitz that includes appearances on "The Tonight Show," "Merv," "Dinah," and a recently taped syndicated special titled "The Grand Ole Opry Salutes The Shrine," at Nashville's Opry House. In addition to an across the board print emphasis, a special open-end interview with Stevens has been designed for radio and tagged with a space for local Shrine temples to make a public service announcement about their community benefit projects.

Mandrell at WHN



MCA recording artist Barbara Mandrell recently made a surprise visit to radio station WHN in New York while in the city to appear on ABC-TV's "Good Morning America." Even though her visit to WHN was a surprise, the station featured Mandrell on the air for 20 minutes. Pictured (from left) are: Ed Salamon, program director, WHN; Barry Goodman, MCA Records New York promotion manager; Barbara; Pam Green, Music director, WHN; Sammy Vargas, MCA Records regional promotion manager.

PICKS OF THE WEEK

SINGLE MOE BANDY, "ONE OF A KIND" (prod.: Ray Baker) (writers: S. Throckmorton/B. Fischer) (Cross Keys/Honeytree, ASCAP) (2:11). Bandy is one of the best when it comes to sad songs about loving and cheating, and this is as strong as any. Production is superb here as a steel guitar, fiddle, piano and harmony vocal back up the artist's solid performance. Columbia 1-11184.

SLEEPER RAY SAWYER, "I DON'T FEEL MUCH LIKE SMILIN'" (prod.: Ron Haffkine) (writers: R. Sawyer/D. Locorriere) (Horse Hairs, BMI) (2:41). One of Dr. Hook's lead vocalists does a melancholy tune here with a smooth, easy sound in line with the group's recent hits. The catchy rhythm gives accent to polished guitar and keyboard work. A contender on several formats. Capitol P-4820.

ALBUM BRENDA LEE, "EVEN BETTER." Brenda Lee has put new life into her career with this LP, the title of which is quite appropriate. Produced by Ron Chancey, she offers quality performances of some fine tunes. Standouts include "Keeping Me Warm For You," "You Only Broke My Heart," and "I Wish That I Could Hurt That Way Again." MCA 3211.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Conway Twitty — "I'd Love To Lay You Down"
Rosanne Cash — "Couldn't Do Nothin' Right"
Moe Bandy — "One of a Kind"
Bellamy Brothers — "Sugar Daddy"
Mel Street — "Tonight Let's Sleep On It Baby"
Juice Newton — "Sunshine"



Rosanne Cash

With her second single release, Rosanne Cash will prove her right to chart success! "Couldn't Do Nothin' Right" is doing everything right at WMZQ, KCKC, WSDS, KXLR, KIKK, KFDI, WBAM, WUNI, WPNX, WSLR, KGA, KSOP, KVOO, KRMD, KSSS, KHEY, WXCL, WCMS, WIRE, WSLR, KERE, WWVA.

Roy Head has an early start with "The Fire of Two Old Flames" at WGTO, KFDI, WFAI, WBAM, KBUC, WTMT, KSOP, KKYX, KRAK, KVOO, KRMD.

Juice Newton is scoring with "Sunshine" at WPNX, KGA, KSOP, WJQS, WWOK, WMZQ, KBUC, WQIK, WDEN, KRMD, KVOO, WWVA, KERE, WIVK, WIRE, Miki Mori moves with "Driftin' Away" at KFDI, KSOP, WSDS, KVOO, KSSS, WPNX, KERE, KGA.



Bobby Braddock

The Dirt Band is seeing country action on "American Dream" at WFAI, WYDE, WEEP, KWMT, WWNC, WDEN. Dan Fogelberg's "Longer" added at WHN. Ray Sawyer's "I Don't Feel Much Like Smilin'" starting at KCKC and WPNX.

Bobby Braddock showing at KHEY, KSOP, KRAK, WSDS, WWOK, KERE, KVOO, WDEN, KSSS with "Nag, Nag, Nag." Mel Street's "Tonight Let's Sleep on It, Baby" playing at KKYX, WKKN, WIRK, KYNN, WSDS, WCXI, KFDI, WFAI, WTMT, WPNX, WIVK, WCMS, KGA, KSOP, KVOO, KBUC, WXCL.

Super Strong: Ronnie Milsap, Willie Nelson, Mel Tillis, Statler Brothers, Charly McClain, Streets.

Moe Bandy is strong with "One of A Kind" at WMC, KSSS, KGA, KSOP, KEEN, KRAK, KCKC, KVOO, WTSO, KRMD, WJQS, KFDI, WBAM, WUNI, KHEY, WPNX, WTMT, KERE, WIVK, WIRE.

The Bellamy Bros. heavy first week at WGTO, KGA, WWVA, WSAI, KERE, KSOP, WIRE, KLZ, KEBC, WTOD, WPNX, WMNI, KFDI, WXCL, WUNI, WBAM, KSSS, WJQS, KRMD.

SURE SHOTS

Moe Bandy — "One Of A Kind"

LEFT FIELDERS

Danny Davis & Willie Nelson — "Night Life"

Billy Blanton — "Lost Highway"

Lacy J. Dalton — "Tennessee Waltz"

AREA ACTION

Boyer Twins — "Three Little Words" (KFDI, KVOO, WPNX)

Brenda Frazier — "Who Started The Loving" (KRMD, WSDS)

Hilka — "Cuddle Up Kind" (KSOP, WTMT, KWKH, KYNN)

Littlefield to Peer-Southern

■ NASHVILLE—Monique I. Peer, president of the Peer-Southern Organization, has announced the appointment of Merlin Littlefield to the position of director of Nashville operations for Peer-Southern.

Background

Prior to joining Peer-Southern,

Littlefield served as assistant director of the Nashville office of ASCAP. He is a member of the board of governors of the Nashville chapter of ASCAP where he is currently vice president and is on the board of directors of the Muscle Shoals Music Association.

Hunter and Adelman Join E/A-Nashville

■ NEW YORK—Nick Hunter has been named Nashville director of marketing for Elektra/Asylum Records, it was announced by Jimmy Bowen, E/A vice president of Nashville operations. In a related appointment, Bruce Adelman has been named Nashville promotion coordinator and will report to Hunter.

Background

Prior to joining E/A, Hunter became national country promotion director for Atlantic Records in 1973, leaving to join Playboy Records in a similar capacity in 1974. He became head of country promotion for MCA Records in 1977, departing in 1979 to found his own independent promotion firm, the Hunter Group.

Bruce Adelman, who will act as liaison between E/A and country radio stations nationally, worked with Hunter in the Hunter Group.

Harvey to Address Country Radio Seminar

■ NASHVILLE—Paul Harvey will deliver the keynote address at the 11th annual Country Radio Seminar, March 14-15 at the Hyatt Regency Hotel here, according to Don Boyles, seminar radio chairman.

For 30 years listeners have heard Harvey begin his coast-to-coast news and commentary on the ABC radio network.

In 1976, he began yet another series of programs for ABC, entitled "The Rest of the Story." These features represent Harvey's fascination with the forgotten or little known story behind the scenes. Since 1979, he has appeared twice weekly on "Good Morning America."

Harvey's news network consists of 100 television stations, 300 newspapers, 836 radio stations, plus an additional 400 Armed Forces Radio stations.

Nashville Report

By RED O'DONNELL

■ GOT ANY SPARE B-12?—This year's Volunteer Jam was the biggest and, thanks to the hard work of the staff at Sound Seventy, the smoothest running yet. With a collection of artists ranging from John Prine to Mickey Gilley to Crystal Gayle to Rufus Thomas to Willie Nelson to Delbert McClinton to Ted Nugent to the Allman Brothers Band, one would expect long and tedious intervals between sets, but the lulls were short and the show progressed with remarkable ease keeping the audience up for the entire eight and a half hours. There was something for everyone, but gospel singers Bobby Jones and New Life doing "Amazing Grace" and "Will The Circle Be Unbroken" with the Charlie Daniels Band, Rufus Thomas' "Funky Chicken," and Ted Nugent's red hot version of "Oh Carol" were several peaks of a marathon show that didn't seem to have any significant valleys. Those fortunate enough to have passes to the show's hospitality area, with video coverage of the stage, food and drink, were also treated to an all-night celebration at the Hyatt Regency Hotel after the show. Putting on still another spirited performance for the thousand or so music biz die-hards until the sun came up were Gregg Allman, Bonnie Bramlett, Dickey Betts (with considerable encouragement from Elvin Bishop), Butch Trucks, Toy Caldwell, Dobie Gray, and Jimmy Hall, among others.

Meanwhile back on Music Row, RW owes an apology to Delbert Pike for the report last week that he listened to five hours of non-stop Elvis without repeating a single cut while driving from Nashville to south Florida for Christmas. Make that 15 hours. Delbert doesn't fool around. "Something just comes over me when I hear the King," he explains. "I go into another world." Delbert will undoubtedly be interested in the "Memphis Music Festival '80—A Tribute to Elvis," August 12-16 at the Cook Convention Center in Memphis, coinciding with the third anniversary of Elvis' death.

IN THE STUDIO: Willie Nelson and Ray Price in Nashville; Levon Helm at Bradley's Barn; Sissy Spacek also at Bradley's Barn; Ronnie Milsap with 30 musicians at Music City Music Hall (RCA); J. J. Cale at Columbia Studios; Gene Watson at Jack Clement Studios; Chet Atkins at Creative Workshop; Barbara Mandrell at Music City Music Hall (RCA); and Boudleaux and Felice Bryant at Wild Tracks.

HOT ON THE CHARTS more than ever right now is Rodney Crowell, songwriter, producer and artist. Crowell wrote "Leaving Louisiana In The Broad Daylight" which is number one this week by the Oak Ridge Boys on the Country Singles Chart, "I Ain't Living Long Like This," at 23 with a bullet by Waylon Jennings, and "Voila, An American Dream," at 00 with a bullet on the pop singles chart by the Dirt Band. Crowell's own version of the Dirt Band's hit, included on his own album released by Warner Bros. last year, ain't too bad either. Crowell, who also produced Rosanne Cash's debut album, has a second album due out shortly.

(Continued on page 53)

Country Single Picks

COUNTRY SONG OF THE WEEK

DANNY DAVIS & WILLIE NELSON—RCA PB-11893

NIGHT LIFE (prod.: Danny Davis & Bill McElhiney) (writers: Nelson/Buskirk/Breeland) (Tree/Glad, BMI) (2:27)

A new treatment of one of Willie Nelson's classics is offered here with the addition of horns and some electric guitar licks to an earlier track by Willie. The combination is unusual but effective.

HANK THOMPSON—MCA 41176

TONY'S TANK-UP, DRIVE-IN CAFE (prod.: Larry Butler) (writer: G. Sutton) (Rodeo Cowboy, BMI) (2:29)

Thompson made a strong comeback last year with "I Hear The South Calling Me," and this one could follow the same direction. A good-time mood prevails on this lively honky-tonk tune.

TROY SEALS—Elektra 46573

ONE NIGHT HONEYMOON (prod.: The Hitmen) (writers: T. Seals/T.E. Davey) (Irving/Down 'N Dixie, BMI) (3:12)

With vocals sounding a little like Randy Newman, Seals uses a funky approach on this song about temporary love. Guitar and keyboards, along with the rhythm track, are outstanding.

CHET ATKINS—RCA PB-11892

BLIND WILLIE (prod.: Ray Stevens) (writer: B. Kalb) (Ahab/Lowery, BMI) (3:16)

From "The Best of Chet on the Road . . . Live" album, this single features Chet's vocal as well as acoustic guitar talents on a song about music and a change in attitude. There's a little R&B, folk and country all mixed together here.

SAUNDRA STEELE—United Artists X1335-Y

I'M HUNG UP ON YOU (prod.: Ralph Murphy) (writers: S. Hogin/T. Lindsay) (Cookhouse/Mother Tongue, BMI/ASCAP) (2:46)

The artist's debut single release is a love song done with a clear, heartfelt style. There's plenty here for country, A/C and pop formats.

LACY J. DALTON—Columbia 1-11190

TENNESSEE WALTZ (prod.: Billy Sherrill) (writers: P.W. King/R. Stewart) (Acuff-Rose, BMI) (3:05)

Dalton gives this standard a soulful, updated treatment here with plenty of feeling. Instrumental accompaniment gives the tune a new sound with a strong rhythm track, harmonica and steel guitar leading the way.

JACK ELLIOTT—Jelly 111908

I'M ALWAYS CLOSING DOORS AND BURNING BRIDGES (prod.: Jack Elliott) (writer: V. Baron) (JLE, ASCAP) (3:10)

Sounding a little like Ray Price, Elliot does a medium paced song here with a touch of the blues. The sound is strong and full with a steel guitar and fiddle out front.

HANK SNOW & KELLY FOXTON—RCA PB-11891

HASN'T IT BEEN GOOD TOGETHER (prod.: not listed) (writers: L. Kaufman/G. Shayne) (September, ASCAP) (3:58)

A song about splitting up is done with a positive attitude by this duo. Hank and Kelly each sing a line solo and then do one together in harmony.

LORI JACOBS—Neostat 102

TUGBOAT ANNIE (prod.: Lori Jacobs, Harvey Yates & David Vandepitte) (writer: L. Jacobs) (Neostat, BMI) (3:37)

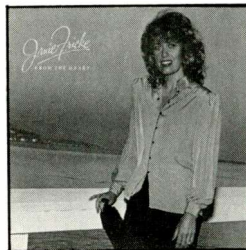
Jacobs sings a haunting, melancholy tune about life on the road. The sound is soft and restrained but full of expression.

KENNY PRICE—Dimension 1003

WELL ROUNDED TRAVELING MAN (prod.: Ray Pennington) (writers: R. Pennington/T. Seals) (Almarie, BMI) (2:43)

Price swaggers through this lively tune singing about some of the more positive aspects of the road and stops along the way. Production is simple and spare to add extra punch.

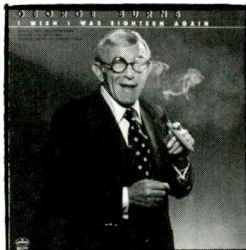
Country Album Picks



FROM THE HEART

JANIE FRICKE—Columbia JC 36268

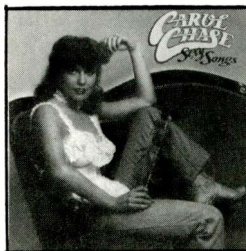
Recorded in Muscle Shoals and Nashville, Fricke's latest LP presents two views of her considerable talent. Side one has a more pop oriented approach in terms of both material and production, while side two has more of a country sound, from steel guitars to the accent on the lyrics. Both come through strong and clear.



I WISH I WAS EIGHTEEN AGAIN

GEORGE BURNS—Mercury SRM-1-5025

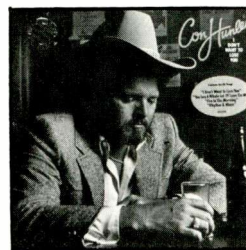
After breaking into the movies in recent years, the amazing George Burns now moves into music with the release of his debut album. Produced by Jerry Kennedy, the sound is a departure from Burns' familiar stage ditties as he glides through moods ranging from sentimental with "Old Bones" and the title cut to witty with "A Real Good Cigar" and "The Arizona Whiz."



SEXY SONGS

CAROL CHASE—Casablanca West 6001

This debut incorporates pop, MOR and country influences with its full production and variety of material. The artist's vocal style is clear and expressive throughout, especially appealing on "Sexy Song," "Let's Say Goodbye Like We Said Hello" and "For The First Time In My Life."



I DON'T WANT TO LOSE YOU

CON HUNLEY—Warner Bros. BSK 3378

With his warm, soulful approach, Hunley is one of the more promising artists around. Soft, romantic moods prevail here with tunes like "Fire In The Morning" on side one, while funkier sounds are included on side two with "Rhythm And Blues" and Delbert McClinton's "Take It Easy."

CMA Board Meets (Continued from page 50)

Show (October, 1979) were studied. Seventy two of the 77 stations which responded to the survey stated that they would be interested in carrying the show again.

Charlie Scully reported to the board on the activities of the country music month committee, outlining their suggestion for additional promotional ideas to augment this year's Country Music Month in October, including mailings to shopping centers and truckstops.

Electors

Ten electors were voted to the Hall of Fame panel of electors by the board. Nominees were presented to the board by the Hall of Fame panel of electors committee, chaired by Joe Talbot.

An announcement was made that the Oak Ridge Boys would

perform at CMA's luncheon at the NARM convention in Las Vegas on March 26. In addition, CMA's 1979-80 Vocal Duo of the Year, Kenny Rogers and Dottie West, will entertain during the closing banquet that same evening.

Other committee reports given included by their respective chairpersons include banquet/post awards party committee, Jim Foglesong; TV committee, Frances Preston; bylaws committee, Stanley Adams; meetings & arrangements, Sam Marmaduke; and convention study committee, Joe Talbot.

The second quarterly board meeting for 1980 will take place in Washington, D.C., April 15-17. All CMA board members serve gratis, and pay their own expenses when attending board meetings.

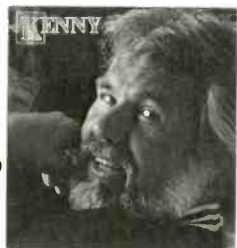
Record World Country Albums



JANUARY 26, 1980

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

| JAN. 26 | JAN. 19 | | WKS. ON CHART |
|---------|---------|---|---------------|
| 1 | 1 | KENNY KENNY ROGERS United Artists LWAK 979 (14th Week) | 17 |
| 2 | 2 | THE GAMBLER KENNY ROGERS/United Artists LA 834 H | 58 |
| 3 | 3 | GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378 | 38 |
| 4 | 4 | TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H | 105 |
| 5 | 5 | MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203 | 17 |
| 6 | 6 | WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493 | 10 |
| 7 | 8 | WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188 | 10 |
| 8 | 9 | I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012 | 12 |
| 9 | 11 | STARDUST WILLIE NELSON/Columbia KC 35305 | 89 |
| 10 | 10 | CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982 | 12 |
| 11 | 12 | STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250 | 15 |
| 12 | 14 | BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037 | 207 |
| 13 | 15 | CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H | 41 |
| 14 | 16 | MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751 | 37 |
| 15 | 13 | BEST OF EDDIE RABBITT /Elektra 6E 235 | 11 |
| 16 | 17 | LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743 | 101 |
| 17 | 18 | WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326 | 60 |
| 18 | 7 | PRETTY PAPER WILLIE NELSON/Columbia JC 36189 | 9 |
| 19 | 25 | WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H | 82 |
| 20 | 21 | ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 2 36064 | 31 |
| 21 | 20 | THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135 | 42 |
| 22 | 26 | THE BEST OF DON WILLIAMS, VOL. II /MCA 3096 | 35 |
| 23 | 22 | NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849 | 49 |
| 24 | 19 | CHRISTMAS CARD STATLER BROTHERS/Mercury SRM 1 5012 | 14 |
| 25 | 24 | WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237 | 10 |
| 26 | 30 | A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/ RCA AFL1 3451 | 6 |
| 27 | 28 | Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993 | 119 |
| 28 | 23 | PORTRAIT DON WILLIAMS/MCA 3192 | 10 |
| 29 | 27 | JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202 | 15 |
| 30 | 31 | THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016 | 40 |
| 31 | 29 | BEST OF BARBARA MANDRELL /MCA AY 1119 | 50 |



CHARTMAKER OF THE WEEK

32 — **THE BEST OF THE STATLERS BROS.**
RIDES AGAIN VOL. II
Mercury SRM 1 5024



| | | | |
|----|----|---|----|
| 33 | 33 | EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/ Epic JE 36200 | 7 |
| 34 | 32 | BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318 | 37 |
| 35 | 35 | LOVELINE EDDIE RABBITT/Elektra 6E 181 | 34 |
| 36 | 36 | FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194 | 35 |
| 37 | 37 | MOODS BARBARA MANDRELL/MCA AY 1088 | 66 |
| 38 | 34 | JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165 | 19 |
| 39 | 62 | EXPRESSIONS DON WILLIAMS/MCA AY 1069 | 71 |
| 40 | 42 | ELECTRIC HORSEMAN FEATURING WILLIE NELSON / Columbia JS 36327 | 2 |
| 41 | 43 | 3/4 LONELY T. G. SHEPPARD/Warner/Curb BSK 3353 | 24 |
| 42 | 38 | MY VERY SPECIAL GUESTS GEORGE JONES/Epic JE 35544 | 10 |
| 43 | 47 | ME AND PEPPER MEL TILLIS/Elektra 6E 236 | 10 |
| 44 | 53 | TEAR ME APART TANYA TUCKER/MCA 5106 | 9 |
| 45 | 40 | HEART OF THE MATTER THE KENDALLS/Ovation OV 1746 | 6 |
| 46 | 44 | SHOULD I COME HOME GENE WATSON/Capitol ST 11947 | 15 |
| 47 | 52 | IMAGES RONNIE MILSAP/RCA AHL1 3346 | 32 |
| 48 | 57 | LARRY GATLIN'S GREATEST HITS /Monument MG 7628 | 62 |
| 49 | 49 | YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL1 3441 | 23 |
| 50 | 46 | TOO OLD TO CHANGE JERRY JEFF WALKER/Elektra 6E 239 | 4 |
| 51 | 45 | SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000 | 6 |
| 52 | 39 | FOREVER JOHN CONLEE/MCA 3174 | 18 |
| 53 | 41 | COMPASS POINT DAVID ALLAN COE/Columbia JC 36277 | 7 |
| 54 | 50 | DIAMOND DUET CONWAY TWITTY & LORETTA LYNN/ MCA 3190 | 10 |
| 55 | 64 | THE VERY BEST OF LORETTA AND CONWAY LORETTA LYNN & CONWAY TWITTY/MCA 3164 | 25 |
| 56 | 65 | VOLCANO JIMMY BUFFETT/MCA 5102 | 19 |
| 57 | 56 | A BELIEVER SINGS THE TRUTH JOHNNY CASH/Cachet CL 3 9001 | 6 |
| 58 | 55 | A RUSTY OLD HALO HOYT AXTON/Jeremiah JH 5000 | 26 |
| 59 | 59 | DON'T LET ME CROSS OVER JIM REEVES/RCA AHL1 3454 | 17 |
| 60 | 54 | JERRY CLOWER'S GREATEST HITS /MCA 3092 | 18 |
| 61 | 60 | MICKY GILLEY /Epic JE 36201 | 6 |
| 62 | 48 | STRAIGHT FROM TEXAS JOHNNY DUNCAN/Columbia JC 36260 | 6 |
| 63 | 72 | JUST FOR YOU DONNA FARGO/Warner Bros. BSK 3377 | 11 |
| 64 | 68 | RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155 | 17 |
| 65 | 58 | JUST MARGO MARGO SMITH/Warner Bros. BSK 3388 | 6 |
| 66 | 63 | NOBODY BUT YOU CHARLIE RICH/United Artists LT 998 | 6 |
| 67 | 71 | ONE OF A KIND MOE BANDY/Columbia JC 36228 | 10 |
| 68 | 51 | THE LEGEND AND THE LEGACY, VOL. I ERNEST TUBB/ Cachet CL 3001 | 25 |
| 69 | 66 | SHOT THROUGH THE HEART JENNIFER WARNES/Arista AB 4217 | 21 |
| 70 | 70 | GOLDEN TEARS/STAY WITH ME DAVE & SUGAR/RCA AHL1 3360 | 20 |
| 71 | 61 | BANDED TOGETHER VARIOUS ARTISTS/Epic JE 36177 | 12 |
| 72 | 67 | SIMPLE LITTLE WORDS CRISTY LANE/United Artists LA 978 H | 7 |
| 73 | 69 | THE BILLIE JO SINGLES ALBUM BILLIE JO SPEARS/ United Artists LT 983 | 4 |
| 74 | 73 | OUR MEMORIES OF ELVIS, VOL. II ELVIS PRESLEY/RCA AQL1 3448 | 23 |
| 75 | 74 | ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105 | 62 |

Nashville Report

(Continued from page 51)

actors in the film.

"Laugh Your Blues Away," an album of the late Opry original Uncle Dave Macon's singing and picking, has been nominated for a Grammy in the "Best Ethnic or Traditional Recording" category. The LP was released last June by Rounder Records and is composed entirely of never-before-released material; 17 songs from radio shows, public performances and tapings for his own private use (circa 1930). Uncle Dave, said to be the first singing star featured on the Grand

Ole Opry, was born Oct. 7, 1870 in the Smart Section community of Cannon County, Tenn. He died March 22, 1952 and is buried at Readyville, Tenn. Nickname was "The Dixie Dew Drop."

Barbara Mandrell opens a week's engagement Jan. 31 at Las Vegas' Frontier Hotel . . . "Hee Haw" series production is moving to new site. Folks who should know say future tapings are to be at Grand Ole Opry House's television studio. The 12-year series has been produced at WTVF downtown since its beginning in summer of 1969.



Record World Country Singles

JANUARY 26, 1980

TITLE, ARTIST, Label, Number

| JAN. 26 | JAN. 19 | | WKS. ON CHART |
|---------|---------|---|---------------|
| 1 | 4 | LEAVING LOUISIANA IN THE BROAD DAYLIGHT OAK RIDGE BOYS MCA 41154 | 8 |
| 2 | 1 | COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327 | 10 |
| 3 | 3 | HOLDING THE BAG MOE & JOE/Columbia 1 11147 | 10 |
| 4 | 9 | I'LL BE COMING BACK FOR MORE T. G. SHEPPARD/ Warner/Curb 49110 | 8 |
| 5 | 10 | LOVE ME OVER AGAIN DON WILLIAMS/MCA 41155 | 7 |
| 6 | 6 | YOU'D MAKE AN ANGEL WANT TO CHEAT THE KENDALLS/ Ovation 1136 | 10 |
| 7 | 2 | HELP ME MAKE IT THROUGH THE NIGHT WILLIE NELSON/ Columbia 1 11126 | 11 |
| 8 | 5 | YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL CONWAY TWITTY & LORETTA LYNN/MCA 41141 | 11 |
| 9 | 7 | POUR ME ANOTHER TEQUILA EDDIE RABBITT/Elektra 46558 | 12 |
| 10 | 15 | BLUE HEARTACHE GAIL DAVIES/Warner Bros. 49108 | 10 |
| 11 | 18 | BABY, YOU'RE SOMETHING JOHN CONLEE/MCA 41163 | 6 |
| 12 | 19 | YOUR OLD COLD SHOULDER CRYSTAL GAYLE/United Artists 1329 | 7 |
| 13 | 25 | YEARS BARBARA MANDRELL/MCA 41162 | 6 |
| 14 | 17 | BACK TO BACK JEANNE PRUETT/IBC 0005 | 9 |
| 15 | 16 | A LITTLE GETTING USED TO MICKEY GILLEY/Epic 9 50801 | 10 |
| 16 | 24 | SUGAR FOOT RAG JERRY REED/RCA 11764 | 8 |
| 17 | 20 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING CHARLIE RICH/United Artists 1325 | 9 |
| 18 | 23 | WHAT'LL I TELL VIRGINIA JOHNNY RODRIGUEZ/Epic 9 50808 | 9 |
| 19 | 8 | OH, HOW I MISS YOU TONIGHT JIM REEVES/RCA 11737 | 12 |
| 20 | 27 | DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813 | 4 |
| 21 | 30 | I CAN'T GET ENOUGH OF YOU RAZZY BAILEY/RCA 11885 | 5 |
| 22 | 26 | SHUFFLE SONG MARGO SMITH/Warner Bros. 49109 | 7 |
| 23 | 28 | I AIN'T LIVING LONG LIKE THIS WAYLON JENNINGS/ RCA 11898 | 3 |
| 24 | 29 | COME TO MY LOVE CRISTY LANE/United Artists 1328 | 6 |
| 25 | 31 | NOTHING SURE LOOKED GOOD ON YOU GENE WATSON/ Capitol 4814 | 4 |
| 26 | 11 | MISSIN' YOU CHARLEY PRIDE/RCA 11751 | 12 |
| 27 | 37 | THE OLD SIDE OF TOWN/JESUS ON THE RADIO TOM T. HALL/RCA 11888 | 4 |
| 28 | 44 | WHY DON'T YOU SPEND THE NIGHT RONNIE MILSAP/ RCA 11909 | 2 |
| 29 | 47 | MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186 | 2 |
| 30 | 36 | DRINKIN' AND DRIVIN' JOHNNY PAYCHECK/Epic 9 50818 | 5 |
| 31 | 38 | CHAIN GANG OF LOVE ROY CLARK/MCA 41153 | 6 |
| 32 | 39 | LET JESSE ROB THE TRAIN BUCK OWENS/Warner Bros. 49118 | 6 |
| 33 | 69 | LYING TIME AGAIN/FOOLED AROUND AND FELL IN LOVE MEL TILLIS/Elektra 46583 | 2 |
| 34 | 34 | OUT OF YOUR MIND JOE SUN/Ovation 1137 | 7 |
| 35 | 41 | NEVER SEEN A MOUNTAIN SO HIGH RONNIE McDOWELL/Epic 9 50753 | 4 |
| 36 | 71 | (I'LL EVEN LOVE YOU) BETTER THAN I DID THEN STATLER BROTHERS/Mercury 57012 | 2 |
| 37 | 42 | YOU'RE AMAZING DAVID ROGERS/Republic 048 | 6 |
| 38 | 43 | I LOVE THAT WOMAN LEON EVERETTE/Orlando 105 | 7 |
| 39 | 68 | MEN CHARLY McCLAIN/Epic 9 50825 | 2 |
| 40 | 55 | NUMBERS BOBBY BARE/Columbia 1 11170 | 4 |
| 41 | 46 | I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/ A&M 2199 | 5 |
| 42 | 48 | LOVE HAS TAKEN ITS TIME ZELLA LEHR/RCA 11754 | 6 |
| 43 | 56 | I'D DO ANYTHING FOR YOU JACKY WARD/Mercury 57013 | 4 |
| 44 | 58 | PLAY ANOTHER SLOW SONG JOHNNY DUNCAN/Columbia 1 11185 | 2 |
| 45 | 63 | CRYING STEPHANIE WINSLOW/Warner Bros./Curb 49146 | 2 |
| 46 | 59 | WILD BULL RIDER HOYT AXTON/Jeremiah 1003 | 3 |
| 47 | 49 | THE MIDNIGHT CHOIR LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11161 | 4 |
| 48 | 53 | I'M INTO THE BOTTLE DEAN DILLON/RCA 11881 | 6 |
| 49 | 12 | LAY BACK IN THE ARMS OF SOMEONE RANDY BARLOW/ Republic 049 | 12 |



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| 50 | 57 | I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011 | 4 |
| 51 | 54 | SWEET MOTHER TEXAS EDDY RAVEN/Dimension 003 | 7 |
| 52 | 13 | YOUR LYING BLUE EYES JOHN ANDERSON/Warner Bros. 49089 | 13 |
| 53 | 14 | I WISH I WAS CRAZY AGAIN JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742 | 10 |
| 54 | 64 | SILENCE ON THE LINE HENSON CARGILL/Copper Mountain 201 | 5 |
| 55 | 33 | GO FOR THE NIGHT FREDDY WELLER/Columbia 1 11149 | 9 |
| 56 | 21 | TILL I STOP SHAKING BILLY "CRASH" CRADDOCK/Capitol 4792 | 11 |
| 57 | 61 | IT'S NOT SUPPOSED TO BE THAT WAY PAM ROSE/ Epic 9 50819 | 4 |
| 58 | 65 | (I STILL LONG TO HOLD YOU) NOW AND THEN REBA McENTIRE/Mercury 57014 | 4 |
| 59 | 22 | BUT LOVE ME JANIE FRICKE/Columbia 1 11139 | 11 |
| 60 | 32 | THIS MUST BE MY SHIP CAROL CHASE/Casablanca West 4501 | 10 |
| 61 | 72 | YOURS FOR THE TAKING JACK GREENE/Frontline 704 | 3 |
| 62 | 35 | IF I EVER HAD TO SAY GOODBYE TO YOU EDDY ARNOLD/ RCA 11752 | 10 |
| 63 | 70 | HOLD ON TIGHT PORTER WAGONER/RCA 11771 | 4 |
| 64 | 50 | JUST WHAT THE DOCTOR ORDERED BECKY HOBBS/ Mercury 57010 | 7 |
| 65 | 52 | MORE THAN A BEDROOM THING BILL ANDERSON/MCA 41150 | 7 |
| 66 | 40 | HAPPY BIRTHDAY DARLING CONWAY TWITTY/MCA 41135 | 13 |
| 67 | 51 | I MUST BE CRAZY SUSIE ALLANSON/Elektra/Curb 46565 | 8 |
| 68 | 76 | BLUE MOON OF KENTUCKY EARL SCRUGGS REVUE/ Columbia 1 11176 | 2 |
| 69 | 45 | FADIN' RENEGADE TOMMY OVERSTREET/Elektra 46564 | 10 |
| 70 | 88 | BABY IT'S YOU PIA ZADORA/Warner Bros./Curb 49148 | 2 |

CHARTMAKER OF THE WEEK

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|----|---|---|---|
| 71 | — | LOVE IN THE MEANTIME STREETS Epic 9 50827 | 1 |
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|-----|----|---|----|
| 72 | 82 | TONIGHT I'M FEELIN' YOU JACK GRAYSON/Hitbound 4501 | 3 |
| 73 | 96 | WHAT I HAD WITH YOU SHEILA ANDREWS/Ovation 1138 | 2 |
| 74 | 60 | YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079 | 8 |
| 75 | 62 | YOU PICK ME UP (AND PUT ME DOWN) DOTTIE WEST/ United Artists 1324 | 14 |
| 76 | 67 | SHARING KENNY DALE/Capitol 4788 | 12 |
| 77 | 66 | RAINY DAYS AND STORMY NIGHTS BILLIE JO SPEARS/ United Artists 1326 | 11 |
| 78 | 86 | MR. & MRS. UNTRUE PRICE MITCHELL & RENE SLOANE/ Sunset 101 | 3 |
| 79 | 74 | I DON'T WANT TO LOSE YOU CON HUNLEY/Warner Bros. 49090 | 12 |
| 80 | 73 | MISTY MORNING RAIN RAY PRICE/Monument 290 | 9 |
| 81 | 81 | LET'S GO THROUGH THE MOTIONS THE CATES/Ovation 1134 | 5 |
| 82 | 75 | TELL ME WHAT IT'S LIKE BRENDA LEE/MCA 41120 | 14 |
| 83 | 78 | I HATE THE WAY I LOVE IT JOHNNY RODRIGUEZ & CHARLY McCLAIN/Epic 9 50791 | 14 |
| 84 | 77 | NOTHING AS ORIGINAL AS YOU STATLER BROTHERS/ Mercury 57007 | 13 |
| 85 | 79 | YOU'VE STILL GOT ME JERRY WALLACE/Door Knob 9 116 | 8 |
| 86 | 80 | WE LOVE EACH OTHER R. C. BANNON & LOUISE MANDRELL/Epic 9 50789 | 10 |
| 87 | 87 | LILY DAN RILEY/Armada 103 | 5 |
| 88 | 83 | A MESSAGE TO KHOMEINI ROGER HALLMARK & THE THRESHER BROTHERS/Vulcan 10004 | 5 |
| 89 | 89 | MY SPECIAL PRAYER FREDDY FENDER/Starlite 9 4906 | 3 |
| 90 | 84 | I'VE GOT A PICTURE OF US IN MY MIND LORETTA LYNN/ MCA 41129 | 15 |
| 91 | 90 | PALIMONY LEON RAUSCH/Derrick 128 | 5 |
| 92 | 85 | IT TAKES ONE TO KNOW ONE BOBBY HOOD/Chute 0009 | 7 |
| 93 | 91 | I CHEATED ME RIGHT OUT OF YOU MOE BANDY/ Columbia 1 11090 | 16 |
| 94 | 97 | DO YOU REMEMBER ROLL OVER BEETHOVEN SONNY CURTIS/Elektra 46568 | 2 |
| 95 | 92 | YOU MAKE IT SO EASY BOBBY G. RICE/Sunset 102 | 8 |
| 96 | 98 | DEAR MR. PRESIDENT MAX D. BARNES/Ovation 1139 | 2 |
| 97 | — | WE USED TO KISS EACH OTHER ON THE LIPS/I LIKE BEING LONELY ANN J. MORTON/Prairie Dust 7633 | 1 |
| 98 | 93 | WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 46535 | 16 |
| 99 | — | BEHIND YOUR EYES CHARLIE DANIELS BAND/Epic 9 50806 | 1 |
| 100 | 94 | SMOOTH SAILIN' JIM WEATHERLY/Elektra 46547 | 12 |

MCA COUNTRY



CONWAY TWITTY
HEART AND SOUL MCA-3210



BRENDA LEE
EVEN BETTER MCA-3211



BILL ANDERSON
NASHVILLE MIRRORS MCA-3214



MEL TILLIS
M-M-MEL LIVE MCA-3208



ROY CLARK
MY MUSIC MCA-3189



BILL MONROE
BEAN BLOSSOM '79 MCA-3209



FARON YOUNG
FREE AND EASY MCA-3212



GEORGE HAMILTON IV
FOREVER YOUNG MCA-3206

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Special Guest Star
Robert Guillaume

Sunday Night, January 27th,
10:00 P.M., Channel 7 

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Executive Producer SUSAN MUNAO

Musical Director: MICHAEL WARREN

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