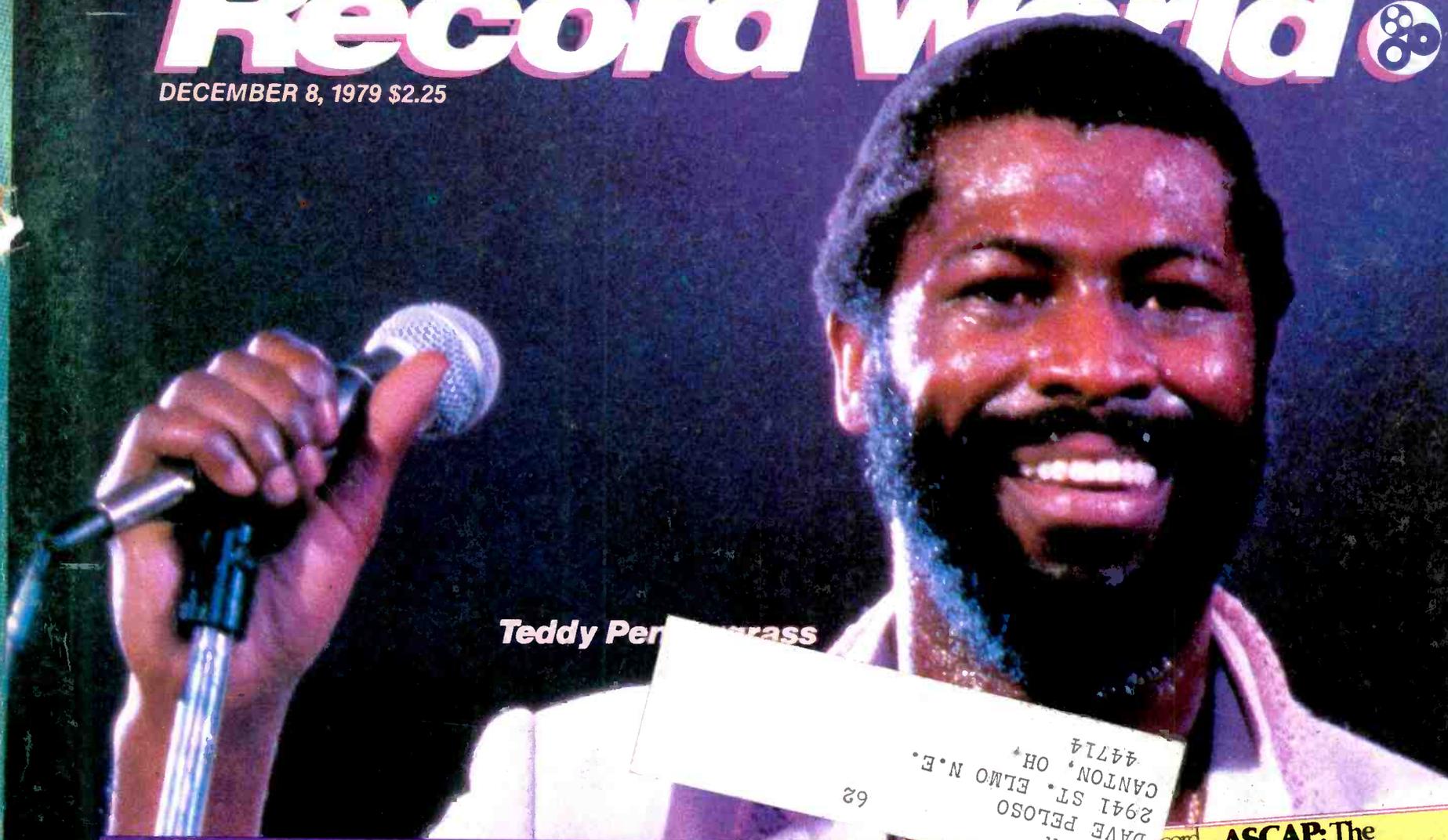
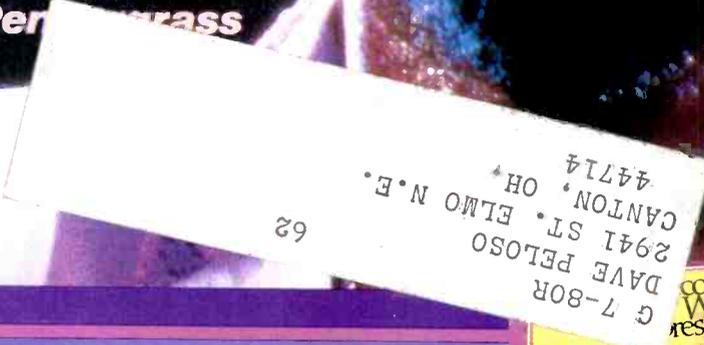


Record World

DECEMBER 8, 1979 \$2.25



Teddy Pendergrass



Hits of the Week

cord World presents **ASCAP: The First 65 Years**

SINGLES

COMMODORES, "WONDERLAND" (prod. by Carmichael-group) (writer: Williams) (Jobete/Commodores Entertainment, ASCAP) (3:48). The superb "Midnight Magic" LP spawns its third straight hit with this patented Commodores ballad. The vocals will mesmerize all tastes. Motown 1479.

STYX, "WHY ME" (prod. by group) (writer: DeYoung) (Stygian/Almo, ASCAP) (3:53). Styx follows its #1 "Babe" with this dramatic pop-rock. DeYoung's rousing vocals play off a lilting keyboard that transforms into a progressive instrumental break. A&M 2206.

EARTH, WIND & FIRE, "STAR" (prod. by White) (writers: White-del Barrio-Willis) (Saggifire, ASCAP/Ninth/Irving/Criga, BMI) (3:42). Chalk this up as another E,W&F hit with its trademark falsetto vocals, spirited horn charts and energetic dance beat. ARC/Columbia 1-11165.

ELTON JOHN, "JOHNNY B. GOODE" (prod. by Bellotte) (writer: Berry) (Arc, BMI) (3:22). John revitalizes this 21-year-old rock 'n' roll classic with an appropriately wild vocal reading and loads of keyboard flash. From his "Victim Of Love" LP, it's an immediate AOR-pop add. MCA 41159.

SLEEPERS

BONNIE POINTER, "I CAN'T HELP MYSELF" (prod. by Bowen) (writers: Holland-Dozier-Holland) (Stone Agate, BMI) (3:49). Pointer dresses this Four Tops #1 '65 single in a modern dance beat. Her endearing vocal and the sparkling arrangement should take this to the top. Motown 1478.

SPINNERS, "WORKING MY WAY BACK TO YOU" (prod. by Zager) (writers: Linzer-Randell) (Screen Gems-EMI/Seasons Four, BMI) (4:01). Only the Spinners could cover the Four Seasons' classic with this much soulful imagination and verve. An across-the-board smash. Atlantic 3637.

THE BEAT, "LET ME INTO YOUR LIFE" (prod. by Botnick) (writers: Collins-Money) (Grajonca, BMI) (2:35). Youthful rock exuberance abounds on this new release from the L.A.-based quartet. Collins' lead vocals are supercharged for AOR-pop. Columbia 1-11161.

ANGELA BOFILL, "WHAT I WOULDN'T DO (FOR THE LOVE OF YOU)" (prod. by Grusin-Rosen) (writers: Perricone-Utt) (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP). (3:28). The talented songstress should garner a pop audience with this alluring release. Arista/GRP 2503.

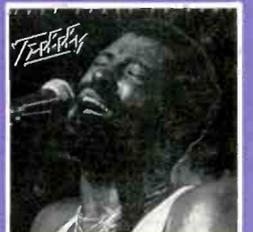
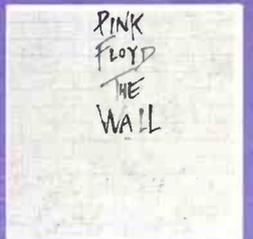
ALBUMS

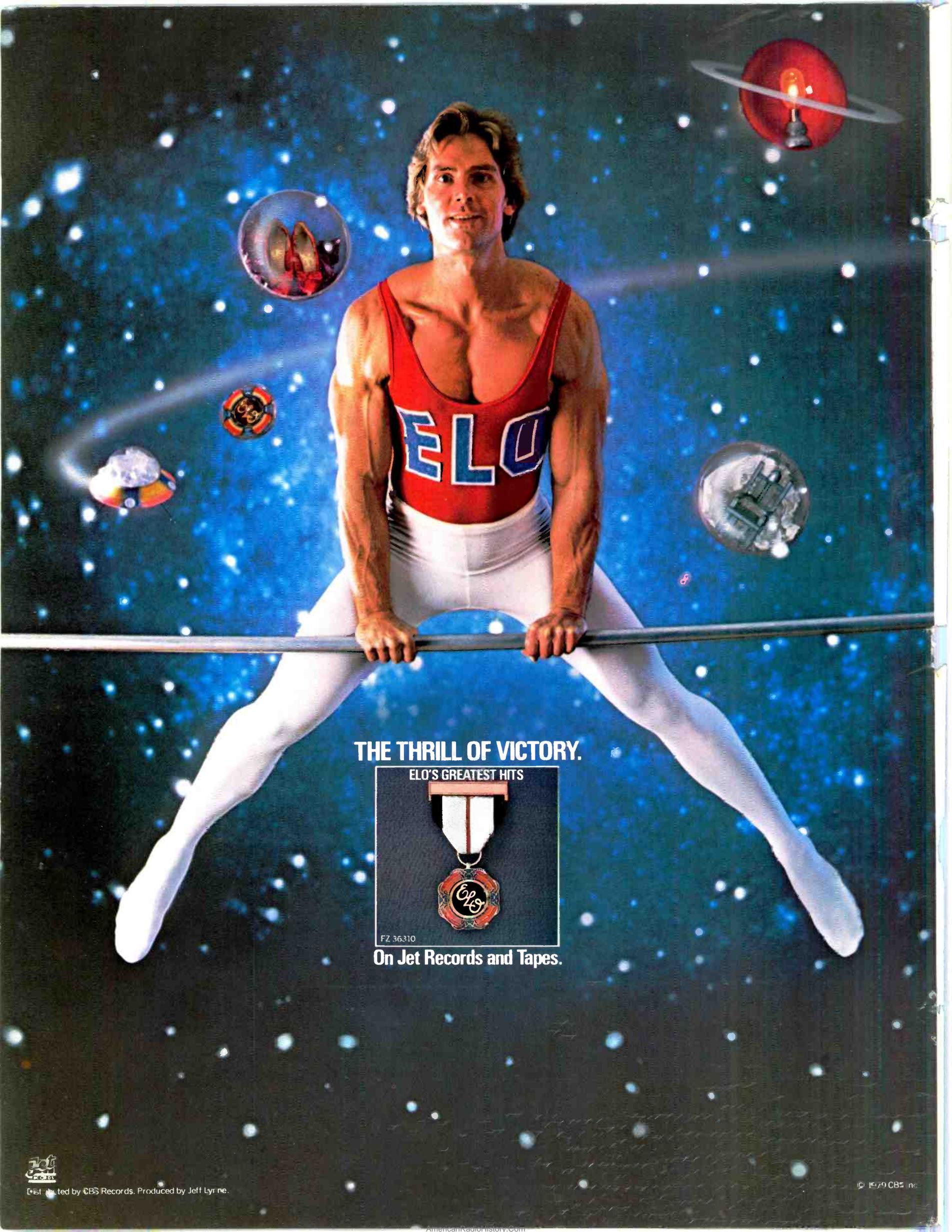
PINK FLOYD, "THE WALL." The avant garde English band's first release in three years is a perfectly lucid concept LP dealing with alienation. As musicians they are flawless and this ranks with their classic "Dark Side of the Moon." They'll be standing in line for this one. Columbia PC 2 36183 (13.98).

CHIC, "LES PLUS GRANDS SUCCES DE CHIC." The group is one of the biggest crossover success stories of the '70s and this "greatest hits" compilation will show why. Opening with "Le Freak" and including their latest hit "Good Times," this is prime Christmas time material. Atlantic SD 16011 (8.98).

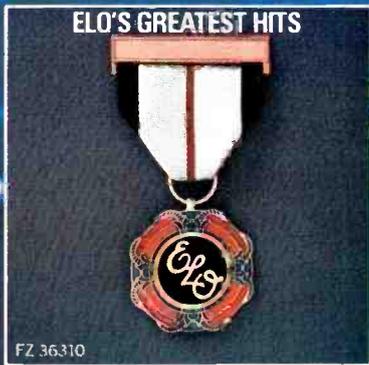
TEDDY PENDERGRASS, "LIVE! COAST TO COAST." While most live albums feature only old material Pendergrass here treats his fans to three new cuts and three interview segments as well as his "Close the Door," "Turn Out The Lights" and lots more. Phila. Intl. KZ2 36294 (CBS) (13.98).

"BONNIE POINTER." The solo sister's debut album showed off substantial crossover and pop strength and this LP, holding only six songs, is a splendid selection of classic Motown hits (and two new songs). With these two equally strong LPs, Pointer shows she's an artist for the '80s. Motown M7-929R1 (8.98).





THE THRILL OF VICTORY.



On Jet Records and Tapes.



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Record World



DECEMBER 8, 1979

Alexenburg Sues MCA Inc. Over Infinity Closing

By MARC KIRKEBY

■ NEW YORK—Ron Alexenburg filed suit against MCA Inc. last week, charging the corporation had broken its contract with him by dismantling the Infinity subsidiary he had headed.

The suit, filed in U.S. District Court for the Southern District of New York, seeks \$2 million Alexenburg claims he is owed under his contract, as well as additional sums in damages.

Gene Froelich, vice president of MCA Inc., said last Wednesday (28) that he had not seen the suit, and that the company would not comment on it until this week.

A statement by Alexenburg charged that MCA had broken its contract with him by dismissing Infinity's non-contracted employees, transferring Infinity contracts with artists and others to MCA, moving Infinity's operations to California, failing to provide Infinity the full funding it had allegedly promised, with-

(Continued on page 79)

Xmas Season Begins With Mixed Sales; Dealers Adjust Forecast for the Holidays

By DAVID MCGEE

■ NEW YORK—Retail and rack record sales over the Thanksgiving holidays—traditionally the "official" kickoff of the Christmas selling season—followed the inconsistent pattern of sales throughout 1979, and left dealers without a clear picture of what to expect in the coming weeks. Although several accounts reported five and 10 percent increases over the comparable period in 1978, a majority reported break-even figures. On the whole, though, optimism—albeit tempered by the events of the previous 10 months—rules for the moment, along with the hope that if there is no great sales surge, then perhaps small but steady gains will be the order of the day. Break-even figures might seem discouraging to the uninitiated, but in this era of diminished expectations that is what many had planned for.

There are positive signs coming out of the weekend. For one, sales

have been hampered by a wave of warm weather sweeping across the nation, raising temperatures in some regions into the 70s and thus driving people away from the stores. One retailer frankly admitted that the best thing that could happen right now is for the weather "to turn nasty and get people in the buying mood."

Retailers also noted a demand for a wider variety of product than in previous years; this, they feel, is indicative of consumers' willingness to once again shop music as well as price. Numerous mentions were also made regarding the apparently-instant popularity of \$5.98 lines, and this too is regarded as an augur of good tidings for the Christmas season.

But despite their positive outlook, the dealers remain cautious in their prognostications, due to the record industry's topsy-turvy year. Doubts linger in the minds of the most heartened of businessmen, even ones who claim to

have seen the light at the end of the tunnel. Two years ago—one year ago, for that matter—few would have questioned the impact of weather on sales. Few would have put the humbug on the sales possibilities raised by evidence of consumers' expanded tastes in music. And no one would have pooh-poohed the sudden popularity of budget merchandise.

Today the conventional wisdom inveighs against the notion of the Sure Thing. Minute sales pickups and signs of developing trends are often greeted with cynicism, as if the dealers had seen one too many false surge and now want nothing more than to get off their emotional roller coaster. In conversation, their tone is decidedly cool and mostly noncommittal, as if the middle ground is really the place to be during the coming Yule.

Of the increases reported this year, none was greater than that

(Continued on page 80)

Country Sounds Fill the 'Music Gap' In Adult Contemporary Formats

By WALTER CAMPBELL

■ NASHVILLE—With the population's demographic majority moving steadily to higher age groups, adult contemporary radio formats have proven increasingly effective in attracting listeners, but paralleling and influencing (and sometimes leading) A/C's growth are country formats with many of the same demographic factors coming into play. The target audiences

and the music of the formats are much the same, according to a survey of country programmers.

WSM Switch

When WSM in Nashville recently switched its format to country on a full-time basis, one of the main reasons given by program director Len Hensel was that country is the only music being programmed for the growing adult market. That sentiment is echoed by other country program directors, especially at major market stations.

Crossovers

"Although people have talked a lot about the crossover of 'progressive country' with artists like Waylon, Willie, Commander Cody and the New Riders, most of the crossover in country music has been in the direction of adult contemporary," notes Ed Salamon, program director at WHN in New York. "Most of these records that have been successful selling records have been really adult contemporary records like Kenny

(Continued on page 101)

Performers Royalty Gets Another Airing

By BILL HOLLAND

■ WASHINGTON — Supporters and opponents of the sound recording performance rights amendment (H.R. 997) came to Capitol Hill last week and in silk-glove, courtly fashion, hurled down insults at each other as they testified before the subcommittee of the House Judiciary Committee handling the Congressional proposal.

In the brief, one-day hearing, the broadcasters, jukebox proprietors and some background music

(Continued on page 79)

Fashion Show Held At Rock Disco

By KEN SUNSHINE

■ NEW YORK—A unique fashion show was held here recently at the city's well-known rock disco Hurrah. The show presented the spring collection of Don Kline, and featured several performers and music business executives as models.

While fashion and music have often been interdependent, it is

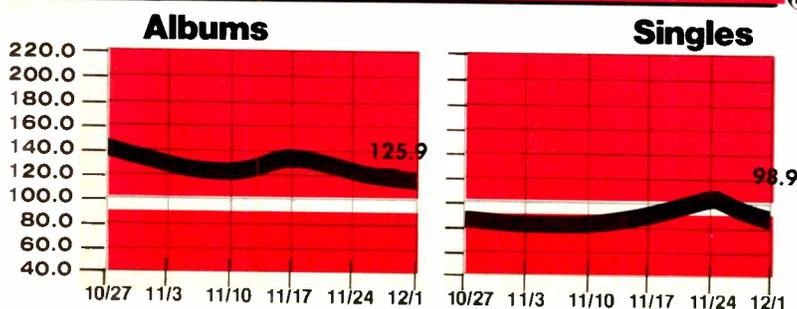
(Continued on page 80)

A&M Cuts 50

■ LOS ANGELES—A&M Records dismissed some 50 employees at mid-week in a cut-back confirmed by label sources as economy-induced. Cuts were company-wide, including both field and home office staffers.

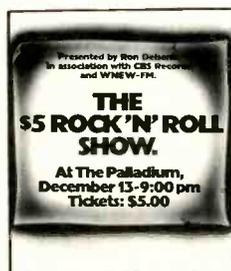
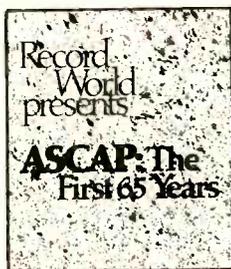
The move trimmed an estimated 14 percent of the label's current staff.

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.

Contents



■ **Opposite page 30.** On the occasion of ASCAP's 65th birthday, Record World salutes the performing rights society with an extensive look at the people and programs who make ASCAP work. Included are a Dialogue with society president Stanley Adams and capsule sketches of ASCAP's board of directors.

■ **Page 10.** Columbia Records has packaged four of its new rock artists on a single bill at New York's Palladium, and is co-promoting the show along with Ron Delsner and Peter Rudge, in what may be a preview of a key artist-development technique of the eighties.

departments

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Powerhouse Picks

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

Dionne Warwick (Arista) "Deja Vu."

With the adult airplay well in hand, pop station adds are falling in very quickly. This combined action is producing an active sales response.

Teri DeSario with KC (Casablanca) "Yes I'm Ready."

Numerous primary and secondary outlets went with the record this week. Adult radio activity is also developing. Breakout sales are already being reported.

1980 Convention Plans Announced By NARM

■ **CHERRY HILL, N.J.** — The advance registration forms for the 1980 Convention of the National Association of Recording Merchandisers, which will be held March 23-26 at the MGM Grand Hotel in Las Vegas, Nevada, are in the mail to the entire NARM membership. The mailing includes the more than 4,000 individuals, representing about 500 NARM member companies.

Joseph A. Cohen, NARM executive vice president, in commenting on the convention, stated, "At this point in time, when we as an industry are faced not only with economic problems peculiar to us, but with those facing every other segment of the business community, the 1980 NARM Convention must address itself to meaningful, basic objectives. I see these objectives as twofold. First, the NARM Convention must provide an environment for effective communication, an industry forum for constructive dialogue, eliminating altogether any aspect of an 'adversary' situation. By including the needs of all industry segments in convention programming, and taking into consideration the input we have been receiving from our members throughout the year, we will be able to create this positive environment. Second, the NARM Convention must address itself to the stimulation of additional business activity at the retail store level, by maximizing potential opportunities in the marketplace. We will do this through in-depth educational programming, as well as via the development of an exciting exhibit area."

The business sessions are being programmed to include subject matter of primary interest to the business objectives of the music merchandisers and manufacturers. Highlighting the Opening Business Session will be an audio visual presentation on "The Gift of Music"—the convention theme. It will spotlight NARM's current top priority association campaign to promote the giving of records and tapes as gifts. The audio visual will introduce the NARM-developed industry gift-giving logo and slogan, and will

(Continued on page 97)

RW-West Moves

■ **Record World's** west coast offices have moved to 6225 Sunset Blvd., Suite 814, Hollywood, Ca. 90028 (just across the street from their former home). The telephone number remains (213) 465-6126.

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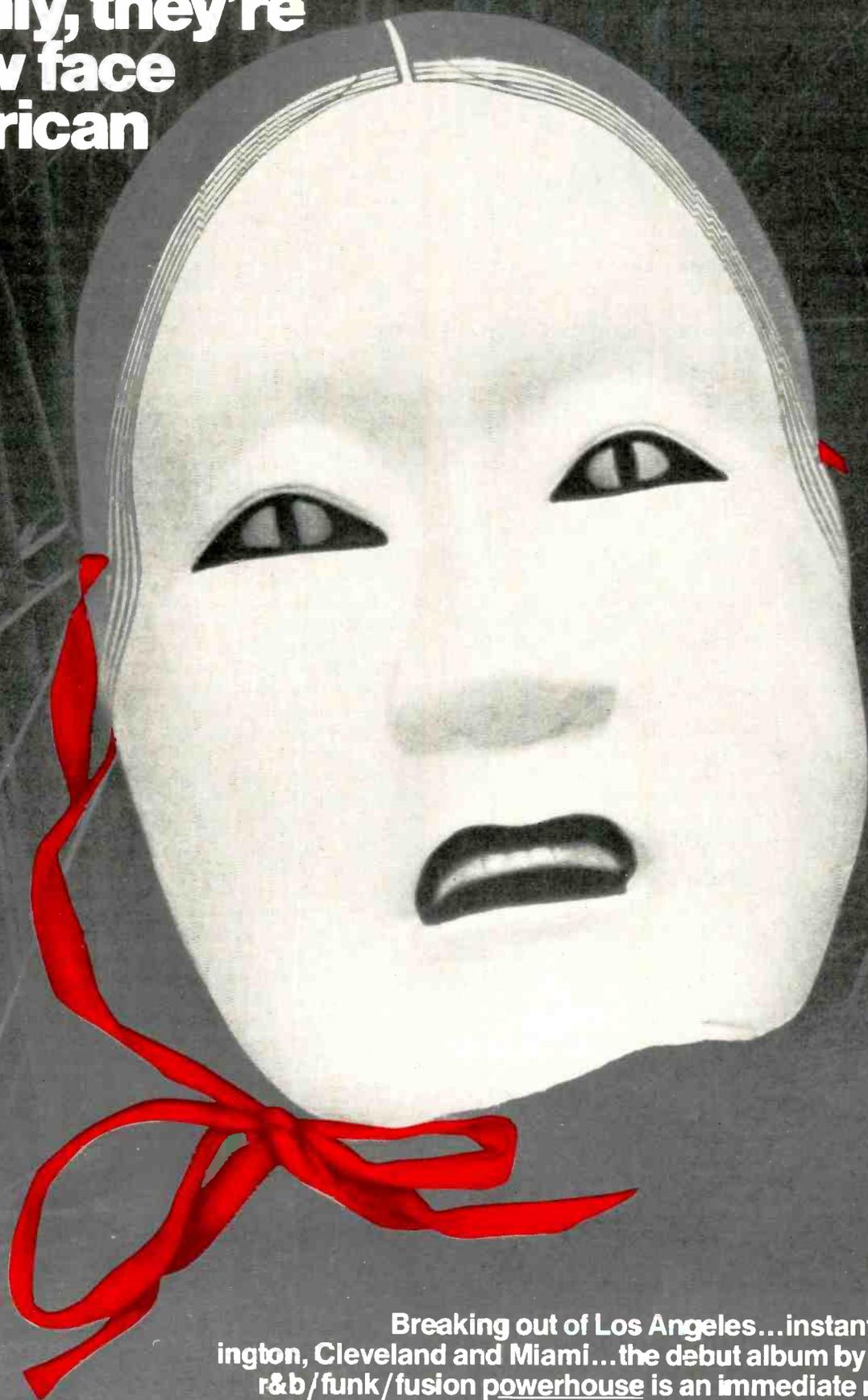
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VOL. 36, No. 1699

Hiroshima.

Suddenly, they're the new face of American music!



"Hiroshima."

Breaking out of Los Angeles...instant reorders in Washington, Cleveland and Miami...the debut album by this nine-member r&b/funk/fusion powerhouse is an immediate nationwide smash! Across the country programmers are hailing it: "Hiroshima's music is a universal language...it took D.C. by storm the first time we played it!" (Oscar Fields III, WHUR, Washington, D.C.); "A fantastic album!" (Leon Goins, WABQ, Cleveland); "A musical energy that is totally contemporary!" (Jay Smith, KRE, Berkeley). "Hiroshima." Their extraordinary debut album...on Arista Records and Tapes.

HOT ADDS!

WABQ/WHUR/KRE/WOL/KJLH
WRAP/KDKO/WHFS/KTYD
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ARISTATM

AB 4252

WB Gets 'Roadie' Soundtrack; Steve Wax Executive Producer

■ LOS ANGELES — Mo Ostin, chairman of Warner Bros. Records, has announced the acquisition of exclusive soundtrack rights to the United Artist film "Roadie." Steve Wax is executive producer of the album, the first project under the new Steve Wax Enterprise banner, in conjunction with Shep Gordon's Alive Enterprises, Inc.

Alive Presentation

"Roadie" is an Alive Enterprise presentation with Carolyn Pfeiffer producing and Alan Rudolph directing. Alive is best known for personal management of, among others, Alice Cooper, Teddy Pendergrass, Yvonne Elliman, Burton Cummings and most recently Blondie. But Alive is no newcomer to film, as their initial venture into film making began ten years ago with "Watched" starring Stacey Keach. Since that time, Alive, in association with David Putnam, made the Cannes Film Festival winner "The Duellists" in 1976, and are currently producing "The Alberta Hunter Story" for Great Britain's Southern



Steve Wax (left), Mo Ostin

TV. Steve Wax recently left his post as president of Elektra/Asylum Records.

"Roadie" stars Meat Loaf as roadie Travis W. Redfish, who unwittingly gets caught up in the comedic misadventures of a traveling rock & roll show. Academy Award winner Art Carney plays Travis' looney father Corpus C. Redfish, "the father of modern technology." Also featured in the musical comedy are Alice Cooper and Blondie who portray themselves in live concert footage.

The sound track for Warner Bros. will include cuts by Cooper, Blondie and Meat Loaf, and also features performances and original recordings by Styx, Hank Williams, Jr., Roy Orbison and other major acts yet to be announced. Bones Howe is the musical director.

Pillot Exits Bearsville Post

■ LOS ANGELES—Michael Pillot, vice president and general manager of Bearsville Records has resigned his position with that company effective December 1, 1979.

Bearsville founder and president Albert Grossman attributed "differences of opinion regarding the label's direction" as the reason for Pillot's departure.

Alpert in London



During a recent promotional tour of Europe, A&M recording artist Herb Alpert met with major media people in London's L'Ecu de France restaurant. Pictured (from left) are: Derek Green, senior VP director of A&R and talent acquisition, A&M Records Ltd.; Herb Alpert; Derek Mills, executive producer, BBC Radio 2; Dorene Davis, executive producer BBC Radio 1.

WCI Launches Video Division With Cassettes of 20 Movies

By MARC KIRKEBY

■ NEW YORK — Warner Communications will enter the home video business next month with 20 videotape cassettes of Warner Bros. motion pictures.

WCI Home Video will release a total of 55 movies on videocassette in 1980, Mort Fink, president of the new division, announced last week. The titles include recent successes such as "Superman" and "The In-Laws" and vintage favorites including "The Searchers," "Woodstock" and "Rebel Without a Cause."

The WCI videocassette line will be launched January 5 at the Consumer Electronics Show in Las Vegas, Fink said, and will be put on sale immediately thereafter. S-T Videocassette Duplication Corp. will manufacture the tapes, and Shorewood Packaging will make the accompanying cartons.

WEA Corp. will distribute the WCI videocassettes to the accounts it serves nationwide. Appliance stores and video specialty shops not normally served by WEA will be supplied by independent representatives, according to Fink. WEA International will distribute the line in Canada and overseas. Another WCI company, Independent News, the nation's leading paperback book, magazine and comic book distributor, will also carry the cassettes.

The minimum order for the WCI cassettes will be \$200. WEA will set aside two months of the year, January and June, for "stock balancing," during which retailers may return 15 percent of their purchases for the previous 180 days provided they place an order for at least the same dollar amount at the same time.

All cassettes in the WCI Home Video line will have copy-guard

encoding to deter piracy. All of the initial 20 will be single-cassette packages, with the exception of "Woodstock," which will be released in two parts.

Fink said that WCI would release forthcoming feature films on videocassette "as close to the original theatrical release date as is prudent business practice for Warner Communications," and will try to squeeze that release date between the film's theatrical debut and its release to pay TV.

In addition to Warner Bros. films, the company expects to release on cassette films produced by Orion Pictures and the Ladd Company, which Warner Bros. distributes, and will either license or market and distribute other producers' films.

Fink said WCI will provide a 48-hour turnaround on all orders, which he claimed will be the fastest available, and will offer dealers payment terms averaging net 60 days, with a maximum of net 85 days and a minimum of net 45 days, depending upon order cycle.

WCI will expand its video software line, Fink continued, whenever it sees sufficient demand in a new area. "What we're attempting to find are important market segments," he said. "We don't intend to be buckshot artists—that's not cost-efficient."

WCI will not introduce videodisc software initially, Fink said, although "we would much prefer to be on disc and not have VCRs at all." WCI will delay its move into videodiscs, he said, until videodisc hardware manufacturers are closer to settling their technological differences.

Fink also chided videotape equipment manufacturers for introducing machines with higher and higher prices, rather than aiming at a wider audience with a less expensive player. "Our business could grow if the VTR people would put out a 'promotional' machine and lower the price of blank tape," he said.

WCI also announced the appointment of three executives to its video division. Carl De Santis has been named program development/business affairs director; Louis Cohen vice president/comptroller and Bernard Rybnick international marketing director.

De Santis worked in the business affairs department of RCA Records from 1974-77 and was in private practice of entertainment law until his appointment. Cohen was vice president of finance for Warner Books. Rybnick was an assistant to Edward Bleier, executive vice president, Warner Bros. Television, east coast.

RIAA Names Traidman Executive Director

■ NEW YORK—Stephen Traidman joins the Recording Industry Association of America (RIAA) as executive director on January 1, 1980, according to RIAA president Stanley Gortikov.



Stephen Traidman

Traidman, a veteran music industry editor and writer, succeeds Henry Brief, who is taking a similar post with ITA.

The new RIAA executive director, who will be in charge of the New York office, has been with Billboard Publications Inc. for more than 20 years, the last 5 1/2 as tape/audio/video and financial page editor of Billboard.

Working with Gortikov at RIAA, Traidman will coordinate activities of several working committees, handle administrative matters for the organization of recording industry manufacturers, and develop new programs in public relations, video, and other areas of growing interest and importance.

Lynyrd Skynyrd

FREE BIRD TUESDAY'S GONE WHISKEY ROCK-A-ROLLER DOWN SOUTH JUKIN'
COMIN' HOME SATURDAY NIGHT SPECIAL GIMME THREE STEPS WHAT'S YOUR NAME
SIMPLE MAN ON THE HUNT GIMME BACK MY BULLETS THAT SMELL
I AIN'T THE ONE YOU GOT THAT RIGHT I KNOW A LITTLE SWEET HOME ALABAMA

Lynyrd Skynyrd

GOLD



PLATINUM

Band

MCA 11008



PRONOUNCED
leh—nerd skin—nerd
MCA-3019



SECOND HELPING
MCA-3020



NUTHIN' FANCY
MCA-3021



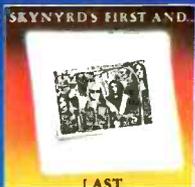
**GIMME BACK
MY BULLETS**
MCA-3022



STREET SURVIVORS
MCA-3029



**ONE MORE FOR
FROM THE ROAD**
MCA2-8011



**SKYNYRD'S FIRST
AND... LAST—**
MCA-3047

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Chart Analysis

Streisand/Summer Single Is #1 Again; Top Ten Shows New Burst of Activity

By JOSEPH IANELLO

■ For the third consecutive week, Barbra Streisand/Donna Summer (Columbia / Casablanca) outdistanced Styx (A&M) for the #1 position, with the potent seven and 12" combo again providing a slim sales margin for the winner. Streisand / Summer also holds the #1 position on the disco chart and has a #22 bullet on the BOS side.

Singles

A look at the rest of the top 10 finds KC & The Sunshine Band (TK) with growing rack sales and already enormous retail action for the #3 bullet slot. Following closely is Rupert Holmes (MCA/Infinity) at #4 bullet, a move behind super airplay and sales that continue to spread. With excellent radio moves, an add at KJR in Seattle, and an impressive black and pop sales combination, Kool & The

Gang (De-Lite) crashed into the top ten, going five slots to #7 bullet. J. D. Souther (Columbia) also jumped five spaces to hold down the #8 position behind solid sales reports. Rounding out the select 10 is Supertramp (A&M) at #10, the third single from their multi-platinum "Breakfast In America" album to go top 15.

Seven of the second ten records earned bullets with pop adult music making a strong presence. At #12 is Captain & Tennille (Casablanca) having an eight spot move behind adds at 92Q, KVIL, and F105, and an awesome sales response that's moving ahead of airplay. Stevie Wonder (Tamla) is close behind with a solid black and pop sales combo joining adds at WABC and KIMN for an upward thrust to #13. Four big adds pushed another pop adult record, Cliff Richard (EMI-America), two slots to #14, while Michael Jackson (Epic) enjoyed ten adds and a sales rush for a seven point leap

to #15. Three records — Smokey Robinson (Tamla), Jefferson Starship (Grunt) and Little River Band (Capitol)—are bunched tightly at #17, #18 and #19 respectively, with two of them, Robinson and LRB, getting plenty of pop adult action. The Starship had a big week of sales and five important adds, especially the WABC pick-up which should give it a real kick.

Only four records earned bullets in the twenties led by For-eigner (Atlantic) at #23 with a solidifying sales picture and adds at WABC, Y100, KDWB, and F105. After eleven weeks and consistent adds and climbs, Crystal Gayle (Columbia) and Alan Parsons (Arista) continue to make their presence felt with respective jumps of three and four slots to #24 and #28. The Gale record garnered adds at WABC, KGW, KIMN, WCAO, and KSLQ, plus a good sales spread.

Kenny Rogers (United Artists) leads seven bulleted singles in the thirties, making a seven slot move to #30. Four adds and a #16 bullet on the country chart aided the jump. One of last week's

Powerhouse Picks, Tom Petty & The Heartbreakers (Backstreet/MCA), made a six slot move to #33 with a top 10 rating in Atlanta and adds at KLIF, WCAO, and Q102. Last week's Chartmaker and other Powerhouse Pick, Eagles (Asylum), continues to show heavy nationwide strength with a big week of airplay, 15 adds, and huge sales for a 12 place jump to #37. Isaac Hayes (Polydor) continues his crossover story with a four place leap to #38 fueled by adds at WGCL, B100, and KLIF. Foghat (Bearsville) rounds out the news in the thirties with six adds for a solid eight place move to #39.

A move to the fifties has Sugarhill Gang (Sugarhill) getting fantastic moves where played and sales help on the 12" side for #51 bullet. Blackfoot (Atco) continues to surprise with adds at KTSA, 94Q and KOPA for a seven place move to #52 bullet. This week's Powerhouse Picks are two women running neck and neck at #53 and #54 bullet. Dionne Warwick (Arista) holds the #53 bullet slot behind a
(Continued on page 96)

Eagles' #1 LP Is Picking Up Momentum; Xmas Sales Fuel Competition in Top 15

By SAMUEL GRAHAM

■ The Christmas season has begun in earnest now, and in the top fifteen of RW's Album Chart, the competition is stiffening and sales for all product are excellent. Each of these albums, with the exception of #5 Led Zepelin (Swan Song) and #8 bullet Bee Gees (RSO), is fueled by a popular single, a continually significant factor. Below the top fifteen, a pronounced drop-off is apparent.

The Eagles (Asylum), with a strong combination of racks and retail, maintains the top position this week, with the "Heartache Tonight" single still going strong and the title cut now adding to the momentum. However, #2 bullet Donna Summer (Casablanca) continues to narrow the gap, also with a good retail/rack combination.

Elsewhere in the top ten, Barbra Streisand (Col), now at #6 bullet, combines a healthy share of racks and solid retail in all areas. Once again, sales of both 12-inch and seven-inch versions

of the Streisand/Summer duet single have only helped album sales, not detracted from them

The Bee Gees are growing at the rack level — their "Greatest Hits" album's predominant strength—while retail is increasing as well. Meanwhile, Stevie Wonder (Tamla), now at #11 bullet, shows good one-stop retail sales and is gaining at racks. While sales on Wonder's epic "Secret Life of Plants" are perhaps not as impressive as had been expected (or hoped)—much as #7 Fleetwood Mac (WB) has been a disappointment — it should be noted that any product that is both bulleting and moving up in the extremely tight top fifteen, as Wonder is, has to be doing well.

Petty Hot

Tom Petty (Backstreet/MCA) is at #16 bullet this week, with retail continuing to show an excellent fill. Retail, in fact, accounts for this album's impressive showing; if the product is to make its move into higher regions, the racks will have to be a more significant factor than they are at this point. Elsewhere in the top twenty, Rod Stewart (WB) exploded at rack, moving to #18 bullet; Stewart's own

"Greatest Hits" package is also showing an improved fill at retail. Meanwhile, Rufus/Chaka Khan (MCA), at #19 bullet, is in a situation similar to Petty's with retail (and one-stops) the main story. Should their "Do You Love What You Feel" single show

strong crossover moves, look out for the album as well.

A good fill at retail, a current concert tour and strong action on the "Jane" single help earn a bullet for Jefferson Starship (Grunt) at #29. In the thirties,
(Continued on page 96)

Regional Breakouts

Singles

East:

Alan Parsons (Arista)
Tom Petty (Backstreet/MCA)
Eagles (Asylum)
Teri DeSario with KC (Casablanca)
Herb Alpert (A&M)

South:

Eagles (Asylum)
Foghat (Bearsville)
Hall & Oates (RCA)
Inmates (Polydor)

Midwest:

Kenny Rogers (UA)
Foghat (Bearsville)
Teri DeSario with KC (Casablanca)
ABBA (Atlantic)

West:

Sugarhill Gang (Sugarhill)

Albums

East:

Dan Fogelberg (Full Moon/Epic)
Little Feat (Warner Bros.)
Neil Young (Reprise)
Rupert Holmes (MCA/Infinity)
ELO (Jet)

South:

Dan Fogelberg (Full Moon/Epic)
John Denver (RCA)
Little Feat (Warner Bros.)
Neil Young (Reprise)
Rupert Holmes (MCA/Infinity)
Patrice Rushen (Elektra)

Midwest:

Dan Fogelberg (Full Moon/Epic)
John Denver (RCA)
Little Feat (Warner Bros.)
Neil Young (Reprise)
Rupert Holmes (MCA/Infinity)

West:

Dan Fogelberg (Full Moon/Epic)
John Denver (RCA)
Little Feat (Warner Bros.)
Neil Young (Reprise)
Rupert Holmes (MCA/Infinity)
Willie Nelson (Columbia)
Waylon Jennings (RCA)

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Alive

Management: Alive Enterprises Produced by Kenneth Gamble, Leon Huff, McFadden & Whitehead, Jerry Cohen.

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CBS Tests 4-Act Show as Artist-Builder

By JEFFREY PEISCH

■ NEW YORK — "Rock into the '80s, the \$5 Rock 'N' Roll Show," a concert featuring CBS artists the Beat, the Sinceros, 20/20 and Bruce Woolley, will take place December 13 at New York's Palladium theatre. The show's organizers—CBS Records, Ron Delsener Enterprises and WNEW-FM—hope that the concert will be the first of many similar discount package shows.

All four of the acts will be given equal billing and will play for approximately 30 minutes. The show will be taped by WNEW-FM, edited to 90 minutes and aired the following Sunday (December 16).

CBS Records has planned an extensive marketing and advertising campaign to highlight the unusual show. 100 tickets and t-shirts will be given away by WNEW-FM during the next few weeks. In a campaign that calls to mind the heyday of the goofy contests of the '60s, WNEW will have several representatives at the concert who will give away autographed copies of albums by the artists involved to any fan who shows up wearing the t-shirt. In addition, a name-that-tune contest will take place during the airing of the show on the 16th. Listeners who identify the song correctly will be eligible for a drawing for an expense-paid weekend trip to the Caribbean, sponsored by CBS Records.

The advertising for the concert will be somewhat of an innovation in itself. For the first time in years, ads taken by a label and a promoter will share the same logo: a drawing of a young couple walking—one assumes, to a rock concert. Columbia's ads will, of course, emphasize the artists' records more than Delsener's ads.

The idea for a budget concert featuring several new acts was conceived by Peter Rudge, who now works with Ron Delsener Enterprises. Rudge was taken on by Delsener three months ago to come up with new creative concepts: the concert is Rudge's first project.

Rudge approached Arma Andon, VP, artist development, Columbia Records, with the idea, and Andon was immediately receptive. Andon thought of Columbia acts the Beat and the Sinceros for the date; both of the groups will be playing club dates in New York before and after the concert. Andon approached Al DeMarino, VP, artist development for EPA for suggestions, and DeMarino offered 20/20. The fourth act on the bill, Bruce Woolley, is an English performer (Woolley co-wrote "Video Killed the Radio Star") whose American debut will be released early next year.

Andon and DeMarino have

been aided on the project by Jock McLean, director, artist development for Columbia Records and Phil Sandhaus, associate director of artist development for Columbia Records.

Motivations

Rudge explains his motivations behind the concert as follows: "The industry has been in a state of panic for two years now. Labels complain about sales; promoters complain about sales. Yet over the last few years prices have continued to rise. The number of concerts have fallen off, so the number of opportunities of showing new bands that one believes in—which is the future—has become limited.

"The idea of the concert is to get back to the spirit of the early package tours that used to go on. No one will be fighting about top billing. Every group will use the same lights, the same space on stage, and the same stage manager."

Andon summed up the spirit of optimism surrounding the project when he said, "This is an opportunity for people to see four new bands under the best possible conditions for five bucks. We think it's a great idea."

As the low ticket price and high

overhead (CBS is paying for much of the advertising besides the Caribbean trip, and Delsener is using a larger-than-normal staff to insure a smooth show) guarantees that no parties involved will make a profit, the venture is viewed as an investment.

"We feel that the four bands involved really have a chance of making it in the future," said Richard Neer, program coordinator for WNEW. "It's great for the bands to get exposure like this; it's a good thing for the record company in terms of publicity and it's good for our station to be identified with the bands." Neer and other WNEW jocks will act as MCs at the concert.

"I have to compliment Delsener for doing this," said Andon. "He's one of the first promoters to put money back into the market. He's doing this to develop these new bands." Andon also said that CBS isn't guaranteeing a break-even margin for Delsener.

CBS and Delsener do, of course, hope to profit from the event eventually. "All the bands on the bill will be playing club dates in the area also," said Andon. "This exposure, leading up to an event like the Palladium"

(Continued on page 97)

Subtle Effects Mark Mac Stage Show

By JOSEPH IANELLO

■ The surprisingly new and somewhat experimental sounds offered on Fleetwood Mac's long-awaited "Tusk" double-album have thus far been met by divided responses. And, just as the music on "Tusk" is a departure from previous Mac releases, their current 32-date tour includes adventurous staging and lighting designs and techniques that are unusual for a rock 'n' roll show.

Aside from the band members, the key figures who conceived and are responsible for implementing the stage environment are Curry Grant, lighting director for the band since 1974; and George Honchar, executive vice president of production for the Imero Fiorentino Associates (IFA), one of the world's foremost lighting, design and production firms (RW 9-15-79). "Tusk" had just been completed in September when Grant and Honchar met with the band to hear the album and formulate plans for the upcoming tour.

Having only a month to conceive and create the band's wishes to "capture something visually that's unexpected with a fresh feeling to it rather than a standard rock 'n' roll solution," Honchar decided to work on a backdrop apparatus that would be flexible enough for Grant to spring new and exciting lighting

compositions on it throughout the concert. Going on the assumption that everyone perceives the music differently, Honchar set out to create a stage environment which would be subtle enough so that the audience would interpret the visuals in the same way it interprets the songs.

"I had to meld Grant's lighting with their music so I decided on a solid graphic solution that would eliminate the obvious things and produce a flexible palette to meet all the mixed requirements," reflected Honchar. The solid graphic solution consists of four different backdrop designs that are partly opaque and translucent. On one backdrop, diagonal, staccato pieces are suspended on black netting, providing a mood of conflict, agitation or movement. Another backdrop produces a feeling of serenity with circles which are also suspended on the same netting. The other two backdrops are conceptual landscapes that are suspended with a black and white curtain along with the figured mesh, behind the band. Curry, besides lighting the band, lights the backdrops from the front, behind, above and below. The variety of results is as impressive as it is limitless.

Grant's lighting arsenal is awesome. Using almost 400,000 watts and 150 leko configurations,

'No Nukes' LP In Release This Week

■ LOS ANGELES—"No Nukes," a three-record set of live performances from the MUSE Concerts for a Non-Nuclear Future, originally set for a December 10th release, will now be released this Wednesday (5).

The album was produced by the MUSE Board, composed of E/A artist Jackson Browne, Graham Nash, John Hall and Bonnie Raitt, all of whom perform on the LP, with the assistance of producers Peter Asher, Arif Mardin, Steve Van Zandt, Jon Landau, Richard Orshoff and Stanley Johnston, and contains two hours of live music.

The MUSE (Musicians United For Safe Energy) Concerts were held at the Madison Square Garden from September 19th to September 23rd. The proceeds were donated to the MUSE Foundation, a non-profit charity, which will distribute the first \$233,350 to 210 safe energy groups across the U.S., according to MUSE staffer Susan Kellam.

The Foundation will disburse more money in future funding cycles, Kellam said, including proceeds from a film of the concerts and from the "No Nukes" album itself.

Grant is able to adeptly handle what he terms "the biggest project I've ever approached in terms of amount of equipment." The leko is a very focusable light, unlike the standard par lights that are most often used in rock 'n' roll shows, which produces a crisp, sharp beam that allows Curry to exercise very tight control of space and pattern shapes. "My design is atypical," said Grant. "The whole thing is color psychology. I try to create a mood with the colors and in this case, the whole show is more theatrically lit than most rock 'n' roll shows. The point is to stimulate the audience's imagination and interpretation while enhancing, but not detracting from the music."

According to Honchar and Grant, the Fleetwood Mac show is basically new applications of old technology. But there are some innovations. "I don't think that any rock 'n' roll show uses multiple roll drops," added Honchar. Honchar also painted all the chrome onstage—microphone stands and all the chrome on Fleetwood's drum kit—black in order to eliminate glare and reflection completely. "I always get back to formal theatre," said Honchar. "We push that basic technology further along or reintroduce it into an area that may be something entirely new."

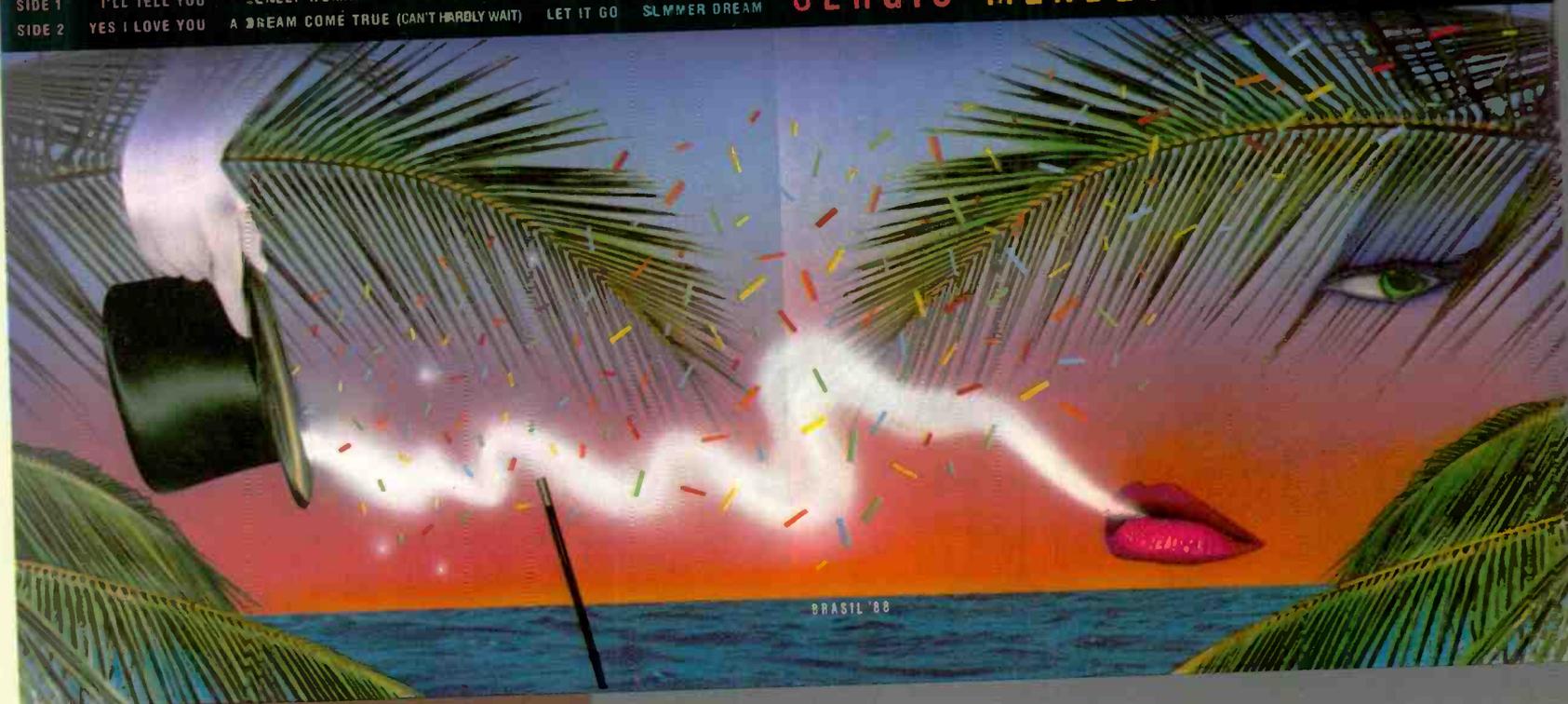
*One day, my friend
you'll meet the Magic Lady
I warn you, friend,
beware the Magic Lady
She'll cloud your days
with chaos and confusion
She'll crowd your nights
with dreaming and illusion...**

Meet the Magic Lady.
And fill your days and
your nights with the
magic of Mendes.

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Inner City's 10-LP Set Celebrates 'Jazz Legacy'

By SAMUEL GRAHAM

■ LOS ANGELES — The November release of the first installment of Inner City Records' new "Jazz Legacy" series—10 albums of vintage performances, the majority of them recorded in Paris in the early to mid-1950s—is "a source of both pride and concern" to the label, according to Inner City president Irv Kratka.

The pride, Kratka explained, comes from Inner City's acquisition (under a seven year, Western Hemisphere licensing arrangement) from France's Vogue label of recording by trumpeters Dizzy Gillespie, Roy Eldridge, Clifford Brown and Buck Clayton, pianist Mary Lou Williams, guitarist Django Reinhardt, saxophonists Johnny Hodges and Zoot Sims, trombonist J. J. Johnson/vibist Milt Jackson and clarinetist Sidney Bechet / pianist Martial Solal.

These records, eight of which were recorded in Paris, reflect "the European exuberance for American jazz artists," said Kratka. "The Europeans tend to value our entertainers more highly than we do." Furthermore, he added, the 10 discs represent some of the best that Vogue has to offer. "We feel that this is a hall of fame type of release," he

said, "which is what we wanted for the initial release of the series."

Inner City's concern, Kratka continued, is practical rather than aesthetic. "As a company, we average six or seven records per month, and we've gotten some adverse comments about releasing so many. But by issuing these 10 together, we certainly didn't want to make them any less important individually; we simply felt that they should be released as an entity," due to what Kratka called the "commonality" of the music, in terms of both where and when it was recorded and the fact that "age-wise, most of these players are of the same generation."

It is in fact Kratka's intention that these first 10 "Jazz Legacy" albums be reviewed as a whole, despite the risk that reviewers will be "blown away" by the quantity. "Frankly," he said, "I want reviewers to treat them en masse. If they're written up collectively, it means they're given greater space, and that of course is more rewarding for us."

Thus far, Kratka indicated, the 10 albums (issued separately at a \$7.98 list, or in a boxed set

(Continued on page 87)

New York, N.Y.

By DAVID MCGEE

■ At the same time she was being shown in Rolling Stone in a hospital bed with an IV tube coming out of her arm, ex-Runaways guitarist **Joan Jett** strolled into RW's New York offices early one morning, a bit weary from lack of sleep and a bit queasy, you might say, from having had a slice of pizza for breakfast. Despite her appearance, though, she looked hale and hearty; and she explained that, despite her appearance, she felt hale and hearty.

But she was indeed hospitalized for awhile for pneumonia and a heart infection contracted while on the set of a film in which she is, for all intents and purposes, playing herself. Directed by Barney Girard ("Dead Heat on a Merry-Go-Round"), the movie is the story of an all-girl band that, in Jett's words, "gets this big chance to play an L.A. gig that could make them rich and famous." Unfortunately, the band's manager ups and leaves with all the money and the transportation, and the girls are left with their equipment and ten days in which to arrive in L.A. The story then details their misadventures along the road to the City of Angels. The all-girl band is called the Runaways, although Jett is the only member of the former Mercury recording group to appear in the film.

Jett found the experience better than wages, but one which she wouldn't necessarily want to relive at the expense of her music career. "The film was shot in Calabassas, about 20 minutes from Hollywood," she explains. "It was over 100 degrees every day, and it was during the worst smog alert in 20 years. I had a bandana around my face, and the crew members were wearing surgical masks. It was horrible. I think that's why I caught pneumonia: I breathed in so much dirt. It was hard work, and I found it very boring too. I never waited so long in my life to do so little. I'd do it again, but music comes first."

The Runaways played their first concert in September of 1975 and broke up over musical differences in February of this year, after three-plus whirlwind years spent almost entirely in the limelight. Apart from the animosity she feels towards the group's label for what she claims was inadequate promotional support, Jett harbors only fond memories of the old days. "I've never had so much fun in my life," she states. "I worked so hard and really learned something about responsibility. I was 15 when it started, just an innocent little kid who didn't know anything about anything. I learned by being on the road, by being in this business. The hard way. Just learning how to survive."

As the '70s come to a close, it becomes more apparent that whatever musical virtues the Runaways may or may not have possessed, the group probably opened more doors and gave more hope to female rock musicians than did **Fanny**, **Cake** and **Isis** put together. Jett has her own opinion on the matter: "I know when we started there were no young girls at all playing guitar or any sort of instruments. We looked real hard for them. **Kim (Fowley)**, the group's manager) had people looking in England; we had people looking in New York. Now there's girls in a lot of bands, playing guitar, playing bass, playing drums. They're all over the place now. I don't know where they all of a sudden came from. But I know there's a lot more girl musicians who aren't only singing but also are playing instruments. I think we had something to do with that."

And aside from getting her solo career started, Jett wants most of all to receive the gold records she claims she's due: three Runaways LPs went gold in Japan, two in Australia. That would be a nice Christmas present, if one may be so bold as to say so.

PEISCH ON WHITE: Well, it was Thanksgiving weekend and **James Chance/White** was on the bill at Trax. The columnist, however, found the lure of Oklahoma's star running back and Heisman Award winner **Billy Sims** irresistible and hence beat a hasty retreat back to the Sooner state for the big showdown between Oklahoma and Nebraska. Always careful to cover his tracks though (no pun intended), the columnist offers the following dispatch from Trax by one **Jeffrey Peisch**, who doesn't know from Billy Sims and opted for the Big Apple instead.

Sayeth Peisch: "In various incarnations—James White and the Blacks, James White and the **Contortions**, and, simply, the Contortions—James Chance has become quite a legend on the city's club scene during the past two years. His punk/jazz/disco mix is accessible, infinitely intriguing and often challenging. When all is said and done, though, Chance is a white kid who loves **James Brown**. His rhythms and singing style are straight out of the book of Brown,

(Continued on page 97)

EMI/UA Signs The Fools



Jim Mazza, president of EMI-America/United Artists Records, has announced the signing of the Boston-based group The Fools to EMI-America Records. The band this week enters the studio to begin recording their first LP, tentatively scheduled for February or March '80, produced by Pete Solley.

Gmeiner to MCA Promo

■ LOS ANGELES—Ray Gmeiner has been appointed local promotion manager for Denver, announced Larry King, vice president of promotion for MCA Records.

Prior to the promotion, Gmeiner was a salesman in the Denver branch for MCA Distributing Corp. Previous to that, he was a buyer for both Peaches and Mile High One Stop at the same locale.

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Record World Single Picks

BRENDA RUSSELL—A&M 2207



WAY BACK WHEN (prod. by Fischer) (writer: Russell) (Rutland Road, ASCAP) (3:42)

This second release from her self-named LP follows the top 30 success of "So Good, So Right," and will undoubtedly solidify Russell's position as an outstanding young singer/songwriter. The unique string arrangement has a sing-song feel that's an interesting setting for Russell's jazzy vocal workout. An instant BOS success with definite pop appeal.

ROY SUNDHOLM—Polydor/
Ensign 2023



THE GIRLS ARE OUT NOW (prod. by Castellano) (writer: Sundholm) (Dizzy Heights, PRS) (3:22)

Sundholm is Norwegian-born but now lives in England as evidenced by the new wave-ish sound on this initial release from his new "Chinese Method" LP. The breakneck rhythm is matched by Sundholm's hectic vocal reading and the melody line is reinforced by a stinging guitar that's tailor-made for AOR-pop with great dance club appeal.

ELLEN SHIPLEY—New York Intl.
11775 (RCA)



MAN OF THE WORLD (prod. by Schuckett-Sprigg) (writers: Shipley-Schuckett) (Little Gino/Shipwreck/ROKOR, BMI/Shuck N Jive, ASCAP) (3:35)

The female rocker sweepstakes is on and Shipley's tough, intelligent compositions are a good bet to finish at the top. Here, she exhibits biting lyrics delivered by her powerful vocal that swells into an awesome chorus. For AOR-top 40 and well worth a listen.

DALTON & DUBARRI—Hilltak
7904



FLYIN' FREE (prod. by Dalton-Dubarri) (writer: Dubarri) (Dalton & Dubarri/Anadale, ASCAP) (3:45)

Stunning electronic sound effects introduce this pop-dancer and continue to run throughout. The glossy vocals are peppered with a variety of percussion gimmicks that create a wonderful aural collage. The production makes the whole package primed for multi-format success and should substantiate this duo's reputation as hitmaker regulars.

Pop

WRECKLESS ERIC—Stiff 1

TAKE THE CASH (K.A.S.H.) (prod. by Solley) (writer: Eric) (Athlone, BMI) (3:15)

Eric's frantic vocals ride a bouncy rhythm while all instrumental hell breaks loose on this loveable first American release for Stiff U.S.A.

GARY MOORE—Jet 9-5066 (CBS)

BACK ON THE STREETS (prod. by Tsangarides-Moore) (writer: Moore) (Heath Levy/April, ASCAP) (4:19)

The title cut off the former Thin Lizzy guitarist's debut LP is a non-stop, roaring assault straight from the Leslie West school of rock 'n' roll.

CHRIS THOMPSON & NIGHT—

Planet 45909 (Elektra/Asylum)
IF YOU REMEMBER ME (prod. by Perry) (writers: Sager-Hamlisch) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia Melodies, BMI) (2:53)

Both Thompson and Night earned recent hits on their own, and here they combine on this lovely Sager-Hamlisch tune to create a distinctive pop-A/C hit.

ALICIA BRIDGES—Polydor 2044

REX THE ROBOT (prod. by Buckingham) (writers: Bridges-Hutcheson) (Lowery, BMI) (3:22)

This first single from her new "Play It As It Lays" LP is an irresistible mid-tempo offering that owes its appeal to Bridges' outstanding vocal.

20/20—Portrait 2-70038

TELL ME WHY (CAN'T UNDERSTAND YOU) (prod. by Mankey) (writers: Gallo-Allen) (Accidental, BMI) (3:36)

There's a communication problem in the lyrics but the delightful pop sound is refreshingly clear. The guitar arrangement is smart and perfect for AOR-pop.

TOM SCOTT—Columbia 1-11129

STREET BEAT (prod. by Scott-Cicalo) (writer: Scott) (Hollenbeck, BMI) (3:30)

The title cut from Scott's new LP is a sharp, funky fusion piece featuring his multi-reed talents. Great for AOR and a BOS sleeper.

TONY BANKS—Charisma 3503
(Polydor)

FOR A WHILE (prod. by Hentschel) (writer: Banks) (Crossound/Run It, BMI) (3:25)

This first solo effort by Genesis' keyboard player is from his new "A Curious Feeling" LP. The pretty ballad features Kim Beacon's lead vocals and, of course, Banks' melodic keyboard work.

FOOTLOOSE—Hilltak 7905

LEAVING MAUI (prod. by McDonall-Feehan) (writers: Buck-Feehan) (Pet-Mac/Conjay, BMI) (3:24)

The Canadian group brings to mind early Hall & Oates with its smooth pop vocals and classy arrangements. An impressive pop-A/C debut.

B.O.S./Pop

STIX HOOPER—MCA 41165

BRAZOS RIVER BREAKDOWN (prod. by Felder-Hooper-Sample) (writer: Hooper) (Four Knights, BMI) (3:19)

Hooper's crafty drumming propels this pressure cooker fusion number. The Seawind Horns add some tasteful seasoning. Right for dancin' or toe-tappin'.

TEENA MARIE—Gordy 7169
(Motown)

DE JA VU (I'VE BEEN HERE BEFORE) (prod. by James-Stewart) (writer: James) (Jobete, ASCAP) (5:15)

Marie's comforting vocals glide over a serene instrumental track on this Rick James-penned/produced cut. An exquisite experience that's certain to make pop & A/C inroads.

JOHNNIE TAYLOR—Columbia
1-11084

PLAY SOMETHING PRETTY (prod. by Shapiro) (writers: Jackson-Shaw) (Muscle Shoals, BMI) (4:00)

Taylor's enchanting vocal style works perfectly with the romantic lyrics on this soothing ballad from his "She's Killing Me" LP. The female back-up vocals add a nice touch.

SHIRLEY BROWN—Stax 3224
(Fantasy)

DIRTY FEELIN' (prod. by Porter-Snell, Jr.) (writers: Thigpen-Banks-Weatherspoon) (Swelka, BMI) (4:22)

Brown sings with spine-tingling, honest passion that comes through with the stamp of years of experience. Her vocal inflection & phrasing are exceptional. A don't-miss item.

VERNON BURCH—Chocolate
City 3203 (Casablanca)

SAMMY JO ANNE—ONE HALF WOMAN ONE HALF MAN (writers: Burch-Redmon, Jr.) (Rick's/Sand B., BMI) (3:44)

Burch's soulful vocals keep pace with a hard-kicking rhythm section that dares you to sit still. A challenging selection from his "Get Up" LP that should be an immediate BOS success.

LOU RAWLS—Phila. Intl. 9-3738
(CBS)

SIT DOWN AND TALK TO ME (prod. by Gamble-Huff) (writers: Gamble-Huff) (Mighty Three, BMI) (3:15)

Rawls' toasty vocal and the disco samba beat make an awesome combination on this title track from his forthcoming LP. A BOS hit with strong pop-A/C potential.

TAVARES—Capitol 4811

BAD TIMES (prod. by Colomby) (writer: McMann) (Donna-Dijon/MacAlley, BMI) (3:45)

The five brothers issue this first single from their upcoming "Supercharged" LP and it's a gem for black and pop audiences. Multi-vocal leads deliver the strong lyrics.

THE BRIDES OF FUNKENSTEIN—
Atlantic 3640

NEVER BUY TEXAS FROM A COWBOY

PT. 1 (prod. by Clinton) (writers: Clinton-Dunbar) (Malbiz, BMI) (4:40)

The Brides' "Funk Or Walk" message comes through loud and funky on this cut from a forthcoming LP. Lynn Mabry and Dawn Silva, the Brides, have excellent and versatile voices that fit the funk formula perfectly.

Country/Pop

ROY CLARK—MCA 41153

CHAIN GANG OF LOVE (prod. by Butler) (writers: Bowling-Wheeler) (Roger Bowling, BMI) (2:23)

Country music's superpicker is in fine vocal form here. A perky instrumental track and superb production should make this Clark's biggest hit.

SONNY CURTIS—Elektra 46568

DO YOU REMEMBER ROLL OVER BEETHOVEN (prod. by Hitmen) (writer: Curtis) (Skol, BMI) (3:36)

This touching reminiscence features a fragile Curtis vocal accompanied by a simple acoustic guitar/string arrangement. It's a strong A/C contender that's a country cinch.

THE CATES—Ovation 1134

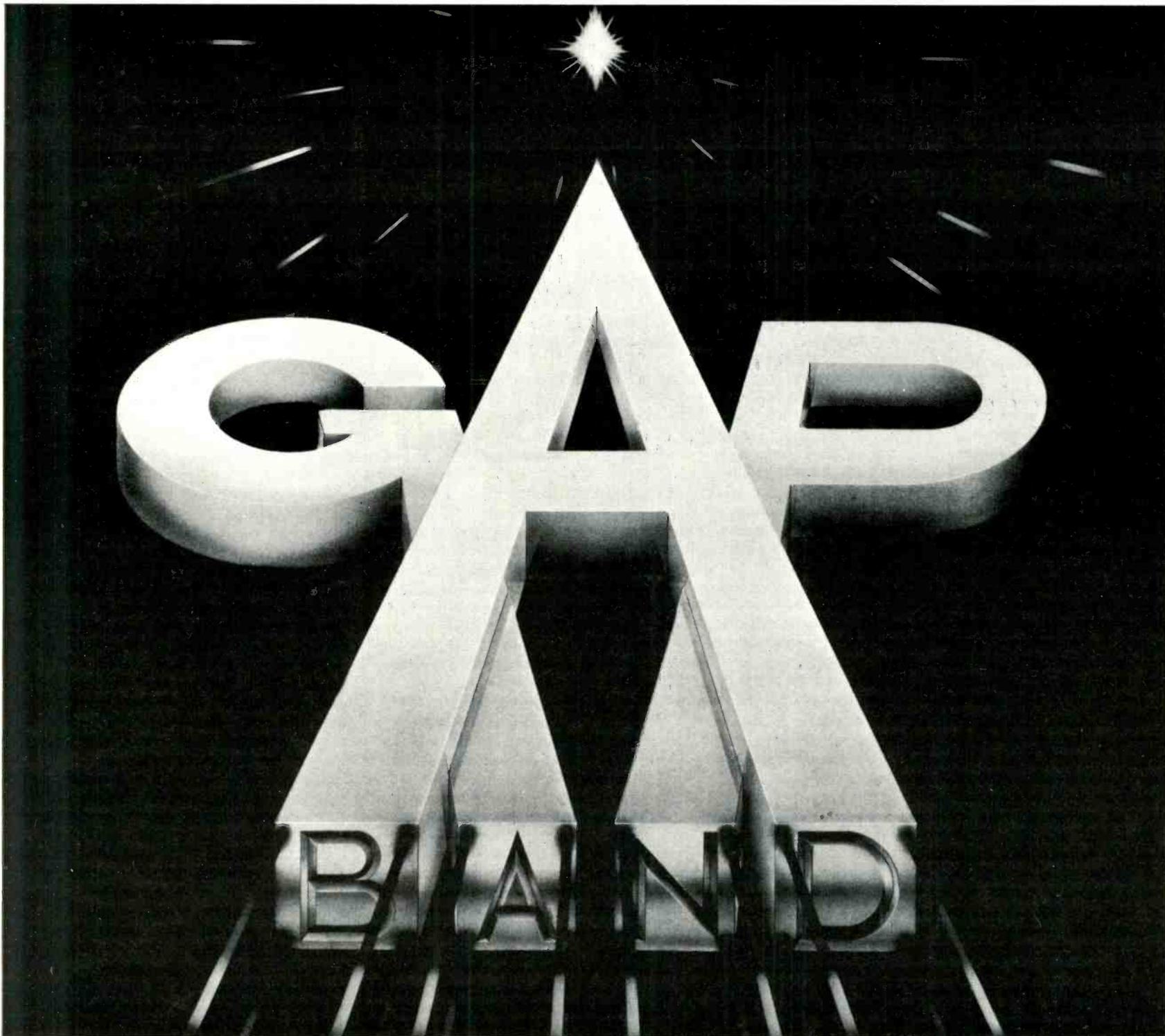
LET'S GO THROUGH THE MOTIONS (prod. by Fisher) (writer: Gillon) (Short Rose, ASCAP) (3:04)

Margie & Marcy Cate made pop inroads with their "Make Love To Me." This tear-stained ballad has more of a country sound but nevertheless features their attractive lead & harmony vocals.

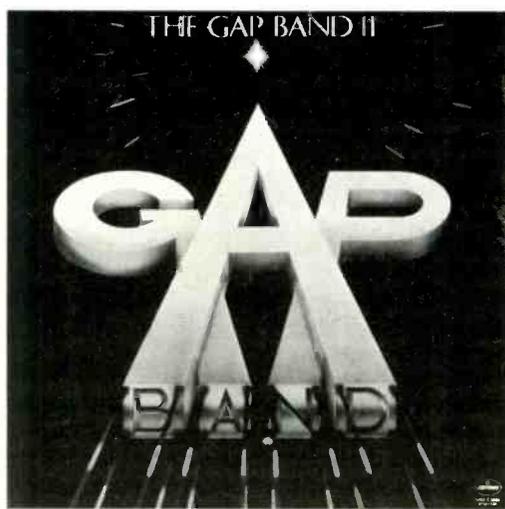
BIG AL DOWNING—Warner
Brothers 49141

I AIN'T NO FOOL (prod. by Bongiovi-Quinn-Wheeler) (writer: Downing) (Al Gallico/Metaphor, BMI) (2:30)

Downing sings with an authentic rockabilly quiver on this jumpin' dance tune. The production makes it accessible for pop audiences as well.



**THE GAP BAND JUST LAUNCHED ANOTHER
HIT ALBUM...“THE GAP BAND II,”** SRM 1-3804



**FEATURING THE
ROCKETING NEW SINGLE,
“STEPPIN’ (OUT)”** #76021

**Produced by Lonnie Simmons
for Total Experience Productions**



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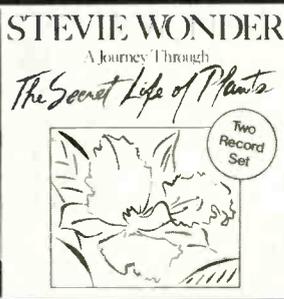
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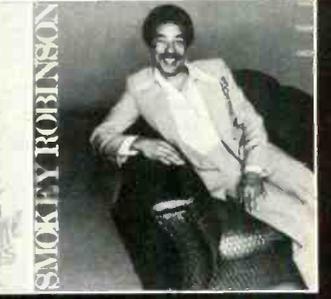
RICK JAMES



SWITCH



DIANA ROSS



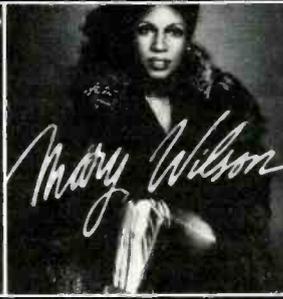
SMOKEY ROBINSON



BONNIE POINTER



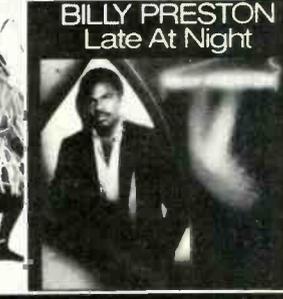
COOK COUNTY



MARY WILSON



HIGH INERGY



BILLY PRESTON



SCHERRIE AND SUSAYE

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AOR***

SINGLE

ARTIST

Send One Your Love	T-54303F	Stevie Wonder
Sail On	M-1466F	Commodores
Still	M-1474F	Commodores
It's My House	M-1471F	Diana Ross
Love Gun	G-7176F	Rick James
Cruisin'	T-54306F	Smokey Robinson
I Call Your Name	G-7175F	Switch
Ego Tripping Out	T-54305F	Marvin Gaye
With You I'm Born Again	M-1477F	Billy Preston and Syreeta
I Can't Help Myself	M-1478F	Bonnie Pointer

(Sugar Pie, Honey Bunch)

***All Over Radio**

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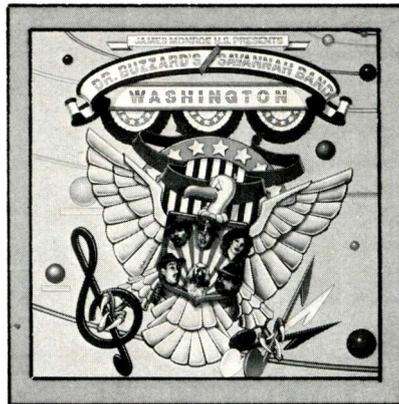


Record World Album Picks



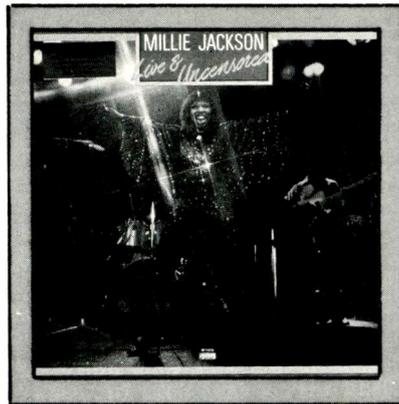
WE'RE THE BEST OF FRIENDS
NATALIE COLE/PEABO BRYSON—Capitol
SW-12019 (7.98)

Every so often two artists get together for a collaboration so smooth you can't believe they waited so long to do it. So it is with this Natalie Cole/Peabo Bryson's debut duet. The selection of tunes, all in a romantic theme, is flawless and their two lush vocal styles blend together with ease. A stunning idea and a multi-format staple.



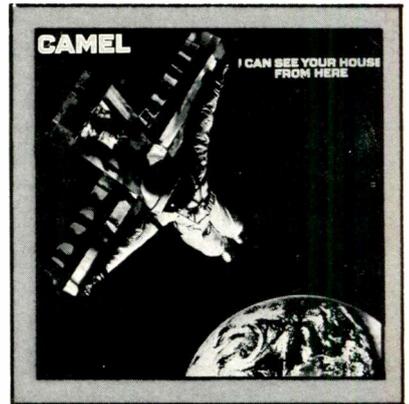
GOES TO WASHINGTON
DR. BUZZARD'S ORIGINAL SAVANNAH
BAND—Elektra 6E-218 (8.98)

This ultra-sophisticated neo-swing band debuts for the Elektra label with a set of tunes in line with their previous material and, at the same time, radically different. The Stony Browder/August Darnell compositions are rich in imagery and counter-rhythms and Cory Daye is the perfect interpreter with versatility for several tastes.



LIVE & UNCENSORED
MILLIE JACKSON—Spring 1298 (Polydor)
(12.98)

Jackson's patented brand of vocal fury gets a stunning "live" treatment on this double LP. Recorded at L.A.'s Roxy, Jackson does justice to some of her own songs as well as such surprising entries as "Do Ya Think I'm Sexy?" and Randy Vanwarmer's "Just When I Needed You Most." The title is apt and this should be screened before play.



I CAN SEE YOUR HOUSE FROM HERE
CAMEL—Arista AB 4254 (8.98)

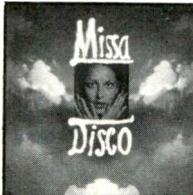
This English group has had a number of album releases in the past and this new one is both their most ambitious and their most commercial to date. Spanning styles from hard rock to jazzy instrumental pieces, Rupert Hines' production is sharp and the overall temperament of the disc demands AOR attention and support.

BEST OF
ENGLAND DAN & JOHN FORD COLEY—
Big Tree BT 76018 (7.98)



This is one of the most successful duos of the past few years and this hits package features their top charting singles "I'd Really Love To See You Tonight," "Nights Are Forever," "Love is the Answer" and lots more.

MISSA DISCO
Ariola SW 50055 (7.98)



The concept is unusual to say the least but this European concept album manages to pull off disco versions of the Latin mass without being sacrilegious. Definitely for the curious if not the religious.

GREATEST HITS 1972-1978
10cc—Polydor PD-1-6244 (7.98)



The U.K. group has always had a following larger than many would suspect and finally gained chart acceptance with such tunes as "I'm Not In Love" and "Dreadlock Holiday," included here. This is a fine representation of their best work.

THE BEST OF
HERBIE HANCOCK—Columbia JC 36309
(7.98)



Hancock has enjoyed one of the broadest ranging careers in contemporary music both as a soloist and as an ensemble player and the "best of" package includes selections from his big-selling albums including "Head Hunters" and "Feets Don't Fail Me Now."

DEADMAN'S CURVE
JAN & DEAN—United Artists LT-999
(7.98)



Jan & Dean is/are the epitome of California surfer music interpreters and this collection, remixed and including such hits as "Surf City" and "Little Old Lady From Pasadena," is a must-have for any serious rock collector.

THE DANCE OF LIFE
NARADA MICHAEL WALDEN—Atlantic
SD 19259 (7.98)



Walden's music fits as easily with disco programming as it does with R&B and progressive jazz works and this latest album features an especially brisk group of musicians.

SUPERHEROES
9th CREATION—Hilltak HT-1101 (7.98)



The new 10-man group combines slick disco rhythms with a healthy dose of funk on this LP. Their rap style intros are especially interesting, making the title cut the standout here. Right for hip swingin'.

THEO VANESS
Prelude 12173 (7.98)



Vaness is known as one of the sophisticates of the disco field and this new collection (penned by Micheale, Lana and Paul Sebastian) is both slick and intelligent. "Thank God There's Music" should gain the most attention.

DON ARMANDO'S 2ND AVE.
RHUMBA BAND
ZE ZEA 33005 (7.98)



Produced by the Savannah Band's Sugar Coated Andy Hernandez, this is about as interesting a disco LP as you're about to find. "Deputy Of Love" is already a major disco hit and there's a bunch more here to pick from.

NO MORE INTERVIEWS
JOHN MAYALL—DJM 29 (Phono.)
(7.98)



Mayall has been releasing LPs for about as long as anyone remembers and this new one stands strong with the best of them. His new band is funky and rhythmic and the tunes show he's lost none of his blues/rock sensibilities.

VITAL SIGNS
FAITH BAND—Mercury SRM 1-3807
(7.98)



This Midwest band has been gaining fans since release of their first album on their own label. This new one features that same traditional rock 'n' roll with a good timey feel and special emphasis on the full-bodied vocals.

NO STRANGER TO LOVE
ROY AYERS—Polydor PD-1-6246 (7.98)



The opener "Don't Stop the Feeling" is a chant-like disco number but Ayers shows off many moods on this new collection. Using some new and energetic background singers, the artist's dreamy lead makes this an ultra romantic package.

1979 YEAR END

Record World's year-end special issue again promises to be the industry's most comprehensive look at 12 months of significant personalities and trends. RW's year-end awards, chart breakdowns and detailed analyses of events in a number of music fields all add up to an advertising environment you'll want to be part of.

Ad deadline: December 17
Issue date: December 29

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Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

AN AMERICAN DREAM Hanna-Edwards (Jolly Cheeks, BMI).....	86	LAY IT ON THE LINE Levine & Group (Triumph, CAPAC).....	68
BABE Group (Stygian/Almo, ASCAP).....	2	LONELY EYES Tobin-Piccirillo (High Sierra, ASCAP).....	77
BACK UP AGAINST THE WALL Buie (Low-Sal, BMI).....	94	LOVE GUN R. James (Jobete/Stone City, ASCAP).....	82
BETTER LOVE NEXT TIME Haffkin (House of Gold, BMI).....	29	LOVE PAINS S. Barri (World Song/Golden Clover, ASCAP).....	45
BROKEN HEARTED ME Norman (Chappell/Sailmaker, ASCAP).....	25	LOVIN' TOUCHIN' SQUEEZIN' Baker (Weed High Nightmare, BMI).....	36
CHIQUITITA B. Ulvaeus & B. Andersson (UNICEF, ASCAP).....	65	MELODY Ronson-Johansen (Buster Pointexter, BMI).....	91
COOL CHANGE Boylan & Group (Screen Gems-EMI, BMI).....	19	MESSAGE IN A BOTTLE N. Gray-Group (Virgin, ASCAP).....	88
COWARD OF THE COUNTY Butler (Roger Bowling, BMI/Sleepy Hollow, ASCAP).....	30	MISTRUSTED LOVE Kaye (Mistress, BMI).....	81
CRUEL SHOES McEwen (Colorado, ASCAP).....	90	MONEY Cunningham (Jobete, ASCAP).....	98
CRUISIN' S. Robinson (Bertram, ASCAP).....	17	MOVE YOUR BOOGIE BODY Jones (Bar-Kays/Warner Tamerlane, BMI).....	76
DAMNED IF I DO A. Parsons (Woolf-Songs/Careers, BMI).....	28	MY SHARONA Mike Chapman (Eighties/Small Hill, ASCAP).....	47
DANNY'S ALL-STAR JOINT L. Waronker-R. Titelman (Easy Money, ASCAP).....	93	NO CHANCE Leon (Rocksam, BMI).....	58
DEJA VU B. Manilow (Ikeco/Angela, BMI).....	53	NO MORE TEARS (ENOUGH IS ENOUGH) G. Klein (Olga/Fedora, BMI).....	1
DIM ALL THE LIGHTS Moroder-Belotte (Sweet Summer Night, BMI).....	9	ONLY THE STRONG SURVIVE Cronin-Richrath-Beamish (Budly, BMI).....	74
DIRTY WATER Maile (Equinox, BMI).....	89	PETER PIPER F. Mills (Peter Piper/Unichappell, BMI).....	57
DIRTY WHITE BOY R. T. Baker-M. Jones I. McDonald (Somerset/Evansongs, ASCAP).....	84	PLEASE DON'T GO Casey/Finch (Sherlyn/Harrick, BMI).....	3
DON'T DO ME LIKE THAT Petty-Iovine (Skyhill, BMI).....	33	PLEASE DON'T LEAVE ME M.J. Jackson & T. Templeman (Creeping Licking, BMI).....	42
DON'T LET GO, I. Hayes (Screen Gems-EMI, BMI).....	38	POP MUZIK Midascare (Robin Scott, ASCAP).....	16
DON'T MAKE ME OVER Fraboni (Jac/Blue Seas, ASCAP).....	87	PRETTY GIRLS Buckingham (Neva Bianca, ASCAP).....	69
DON'T STOP 'TIL YOU GET ENOUGH Jones (Miran, BMI).....	27	RAPPER'S DELIGHT S. Robinson (Sugarhill, BMI).....	51
DO THAT TO ME ONE MORE TIME D. Dragon (Moonlight & Magnolias, BMI).....	12	READY FOR THE 80'S J. Morali (Can't Stop, BMI).....	75
DO YOU LOVE WHAT YOU FEEL Jones (Overdue, ASCAP).....	73	RISE Albert-Badazz (Almo/Badazz, ASCAP).....	21
DREAM POLICE T. Werman (Screen Gems-EMI/Adult, BMI).....	41	ROCK WITH YOU Jones (Almo/Rondor, ASCAP).....	15
DREAMING M. Chapman (Rare Blue/Monster Island, ASCAP).....	26	ROMEO'S TUNE Simon (Rolling Tide, ASCAP).....	64
ESCAPE (THE PINA COLADA SONG) Holmes-Boyer (WB/Holmesline, ASCAP).....	4	ROTATION Alpert-Badazz (Almo/Badazz, ASCAP).....	78
FINS Putnam (Coral Reefer, BMI).....	99	SAD EYES G. Tobin (Careers, BMI).....	40
FOREVER MINE Gamble-Huff (Mighty Three, BMI).....	72	SAIL ON J.A. Carmichael (Jobete/Commodores, ASCAP).....	44
GET IT UP R. Millsap & T. Collins (Chess/United Artists, ASCAP).....	61	SAVANNAH NIGHTS T. Templeman (Windecor, BMI).....	55
GLIDE M. McClain-P. Kaffel-Group (Three Hundred Sixty, ASCAP).....	85	SEND ONE YOUR LOVE S. Wonder (Jobete/Black Bull, ASCAP).....	13
GOOD GIRLS DON'T M. Chapman (Eighties, ASCAP).....	34	SHE'S GOT A WHOLE NUMBER R.W. Walker (Twin Bull/Renmal, ASCAP).....	92
HALF THE WAY Reynolds (Chriswood, BMI/Murfzeongs, ASCAP).....	24	SHE'S IN LOVE WITH YOU Chapman (Chinnichap/Careers, BMI).....	66
HEAD GAMES R. T. Baker (Somerset Songs/Evansongs, ASCAP).....	23	SHIPS Manilow-Dante (Ian Hunter/April, ASCAP).....	11
HEARTACHE TONIGHT Szymczyk (Cass Country/Red Cloud/Gear/Ice Age, ASCAP).....	96	SINCE YOU'VE BEEN GONE Glover (Island, BMI).....	48
HIGHWAY TO HELL Lange (E.B. Marks, BMI).....	63	STILL Carmichael & Group (Jobete/Commodores Entertainment, ASCAP).....	5
I CALL YOUR NAME DeBarge (Jobete, ASCAP).....	96	STRANGER Martin (Almo/McRouscod, ASCAP/Irving/McDorsbov, BMI).....	100
I DO BELIEVE IN YOU Colomby (Almo/Pa-Giz, ASCAP).....	76	TAKE THE LONG WAY HOME P. Henderson & Group (Almo/Delicate, ASCAP).....	10
I DO THE ROCK D. Wagner & M. Kanen (Arriviste, Ink./Mother Fortune, BMI).....	79	THE LONG RUN B. Szymczyk (Cass Country/Red Cloud, ASCAP).....	37
I'D RATHER LEAVE WHILE I'M IN LOVE Anderle & Jones (Irving/Woolnough/Unichappell/Begonia, BMI).....	59	THIRD TIME LUCKY Outeda & Group (Riff Bros., ASCAP).....	39
IF YOU REMEMBER ME R. Perry (Chappell/Red Bullet, ASCAP/Unichappell/Begonia, BMI).....	43	THIS IS IT T. Dowd (Milk Money, ASCAP/Snug, BMI).....	31
IF YOU WANT IT S. Torano & B. Marz (Face, BMI).....	71	THIS NIGHT WON'T LAST FOREVER Maher-Gibson (Captain Crystal, BMI).....	46
I JUST CAN'T CONTROL MYSELF Stokes (Willow Girl, BMI).....	97	TRAIN, TRAIN Nalli-Weck (Bobnal, BMI).....	52
I'LL NEVER LOVE THIS WAY AGAIN B. Manilow (Irving, BMI).....	83	TUSK Group (Fleetwood Mac, BMI).....	22
I NEED A LOVER J. Punter (H.G. Music, ASCAP).....	35	VIDEO KILLED THE RADIO STAR Group (Ackee, ASCAP/Carbert, BMI).....	60
I STILL HAVE DREAMS Garay Batroc/Song Mountain, ASCAP).....	56	VOICES T. Werman (Screen Gems-EMI/Adult, BMI).....	62
I WANNA BE YOUR LOVER Prince (Echnirp, BMI).....	50	WAIT FOR ME Foster (Hot-Cha/Six Continents, BMI).....	49
I WANT YOU TONIGHT Schnee (Irving/Pablo Cruise, BMI).....	32	WE WON'T TALK ANYMORE B. Welch (ATV, BMI).....	14
JANE R. Nelson (Pods/Lunatunes/Little Dragon, BMI).....	18	YES I'M READY Casey (Dadalia, BMI).....	54
LADIES' NIGHT E. Deodato (Delightful/Gang, BMI).....	7	YOU DECORATED MY LIFE L. Butler (Music City, ASCAP).....	20
LAST TRAIN TO LONDON J. Lynne (Unart/Jet, BMI).....	80	YOU KNOW THAT I LOVE YOU Olsen-Devore-Group (Light, BMI/Urmila, ASCAP).....	70
		YOU'RE GONNA GET WHAT'S COMING Asher (Ackee, ASCAP).....	95
		YOU'RE ONLY LONELY J.D. Souther (Ice Age, ASCAP).....	8

Record World Singles

101-150

DECEMBER 8, 1979

DEC. DEC.	8	1	
101	121	MAKE BELIEVE IT'S YOUR FIRST TIME BOBBY VINTON/Tapestry 002 (Music City, ASCAP)	
102	107	LOST HER IN THE SUN JOHN STEWART/RSO 1016 (Bugle/Stigwood/Unichappell, BMI)	
103	111	TAKIN IT BACK BREATHELESS/EMI-America 9170 (G. Jonah Koslem/Bema, ASCAP)	
104	—	IT'S DIFFERENT FOR GIRLS JOE JACKSON/A&M 2186 (Albion/Almo, ASCAP)	
105	—	COLD WIND ACROSS MY HEART NIGHT/Planet 45907 (Elektra/Asylum) (Braitree/Snow, BMI)	
106	106	MY FLAME BOBBY CALDWELL/Clouds 18 (TK) (Sherlyn/Lindseyanne, BMI)	
107	109	LET ME SLEEP ALONE CUGINI/Scotti Bros. 503 (Atl) (Saber Tooth, BMI)	
108	102	(RINGING OUT) THE GIRL IN ME MAXINE NIGHTINGALE/Windson 11729 (RCA) (Raydiola, ASCAP)	
109	104	EGO TRIPPING OUT MARVIN GAYE/Tamla 54305 (Motown) (Bugpie/Jobete, ASCAP)	
110	113	WHEN YOU WALK IN THE ROOM KARLA BONOFF/Columbia 1 11130 (Unart, BMI)	
111	115	LOOKS LIKE LOVE AGAIN DANN ROGERS/IA 500 (ABC/Dunhill, BMI)	
112	126	DIG THE GOLD JOYCE COBE/Cream 7939 (Birdees/Fallin' Arches, ASCAP)	
113	114	END OF THE WORLD EUCLID BEACH BAND/Epic/Cleve. Intl. 9 50782 (Camex, BMI)	
114	—	MEAN TO YOUR QUEENIE POINT BLANK/MCA 41119 (Hamstein, BMI)	
115	116	KING TIM III FATBACK/Spring 199 (Polydor) (Clita, BMI)	
116	117	IT'S ALL OVER NOW MOLLY HATCHET/Epic 9 50809 (KAGS, BMI)	
117	133	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463 (Frozen Butterfly, BMI)	
118	119	MANDOLAY LE FALVOUR/Sweet City 7376 (Bema, ASCAP)	
119	123	DRAW THE LINE OAK/Mercury 76014 (Critique, BMI)	
120	122	SAY HELLO APRIL WINE/Capitol 4802 (Goody Two-Tunes, BMI)	
121	125	STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket 41133 (MCA) (Unart, BMI)	
122	—	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown 1477 (Check Out, BMI)	
123	134	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	
124	142	PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/Elektra 46552 (Nodlew/Mchoma, BMI)	
125	110	WHEN I THINK OF YOU LEIF GARRETT/Scotti Brothers 502 (Atl) (Shepherd's Fold/Saber Tooth, BMI)	
126	118	YOU GET ME HOT JIMMY "BO" HORNE/Sunshine Sound 1014 (TK) (Sherlyn/Harrick, BMI)	
127	130	SHOOTING STAR DOLLAR/Carrere 7208 (Atl) (World Song/Facehaze, ASCAP)	
128	124	OH JOHNNY ALAN O'DAY/Pacific 100 (Atl) (WB, ASCAP)	
129	120	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077 (Pi-Gem, BMI)	
130	131	REASONS TO BE CHEERFUL, PT. 3 IAN DURY/Stiff/Epic 9 50800 (Blackhill/Geoff & Eddie/Blackwood, BMI)	
131	—	NOBODY KNOWS ASHFORD & SIMPSON/Warner Bros. 49099 (Nick-O-Val, ASCAP)	
132	—	I JUST WANNA WANNA LINDA CLIFFORD/RSO/Curtom 1012 (Baldursson, ASCAP)	
133	—	JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	
134	135	NEW AND DIFFERENT WAY JIMMY MESSINA/Columbia 1 11094 (Jasperillo, ASCAP)	
135	140	SPARKLE CAMEO/Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	
136	128	DO IT IN A HEARTBEAT CARLENE CARTER/Warner Bros. 49083 (Rare Blue/Plangent Visions, ASCAP/Unichappell, BMI)	
137	138	FLY TOO HIGH JANIS IAN/Columbia 1 11111 (Mine, ASCAP/Revelations A. G./Rick's BMI)	
138	127	JEALOUS ROBERT PALMER/Island 49094 (WB) (Ackee, ASCAP)	
139	148	MELLOW, MELLOW, RIGHT ON LOWRELL/AVI 300 (Ensign, BMI/Menlo, ASCAP)	
140	141	CRAWLING FROM THE WRECKAGE DAVE EDMUNDS/Swan Song 71002 (Atl) (Ellis Clan, PRS)	
141	129	I WISH THAT I WAS MAKING LOVE (TO YOU TONIGHT) ALESSI BROTHERS/A&M 2179 (World Song/Hot Cider/Jerry Corbetta, ASCAP)	
142	143	THE DAY THE EARTH CAUGHT FIRE CITY BOY/Atlantic 3612 (City Boy/Zamba, BMI)	
143	132	IF I EVER LOSE YOU ROCKIE ROBBINS/A&M 2180 (Almo/Rockie, ASCAP)	
144	137	LIFE DURING WARTIME TALKING HEADS/Sire 49075 (WB) (Index/Bleu Disque, ASCAP)	
145	—	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551 (Baby Fingers/Mims/Showenbree, ASCAP/Fredde Dee, BMI)	
146	—	I BELIEVE IN YOUR SWEET LOVE BONNIE TYLER/RCA 11763 (Scott-Wolfe/Prince of Wales, ASCAP)	
147	144	YOU'RE LOVE'S SO GOOD TO ME BROOKLYN DREAMS/Casablanca 2209 (Starrin/Earborne/Sweet Summer Night, BMI)	
148	145	ANOTHER NIGHT WILSON BROS./Atco 7505 (Intersong, ASCAP)	
149	146	TELL ME ANOTHER ONE KID BROTHER/MCA/Montage 4111 (Home Fire/Little Sue, BMI)	
150	139	FOREVER ORLEANS/MCA/Infinity 50,036 (Lucid, BMI/Orleansong, ASCAP)	

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ It's been a full two years since Peter Brown released his first album, "Fantasy Love Affair," which included club and crossover hits as well as soft-rock flavored cuts. His second, "Stargazer" (Drive/TK), is an extension of the more craftsmanlike tendencies of the first: each cut is a small production number that sets its own mood strongly, but, far from being a hodgepodge of disjoint cuts, the album works as a rapid-fire sampler of snappy, pop-crafted bits from a man who seems to have no end of good ideas. Although no disco disc breakout is planned at the moment, our choice would be "It's Alright" (6:38), which finds Brown playing ringmaster to large rhythm and orchestra sections and coming up with a heady, sophisticated piece on the order of "Got to Have Loving" or "Relight My Fire." (Dan Hartman just so happens to contribute background vocals on the cut, along with Laura Taylor.) Frequent pauses and a short percussion break highlight the first half of the cut, which, doubtlessly carefully choreographed, still project a genuine, intuitive freshness. The instrumental portion, an orchestrated guitar solo, concludes the cut, changing the tempo entirely and taking us on a development ride that, in about two minutes, leaves us perched right on a peak of tension. Really impressive. If the rest of "Stargazer" isn't directly aimed at the dance floor, it's nonetheless the dream of every artist development department: versatile, personal and full of vitality: a Memphis-flavored "Got to Get the Show on the Road;" "West of the North Star," a space cowboy story and "Love is in our Hearts," a sort of high-tech gospel. Other disco possibilities: "Leadmeon" (5:25), awash in teeming waves of phased strings and vocals, for the deepest of deep sleaze periods, and "Penguin" (4:39), a distinctly new-wave novelty that could be the companion piece to "Rock Lobster." With "Stargazer," Brown adds a bit of flash to his repertoire and at the same time, reconfirms his ability to come up with something surprising and creative when he gets serious. Four stars!

OTHER NOTABLE ALBUMS: Prince, another multi-talented producer/artist, is currently riding a self-titled breakthrough album on Warners; an additional cut drawing heavy play alongside the single should be noted: it is "Sexy Dancer" (4:18). While rather short, it's a sharp, sharp handclap and synthesizer cut that's just a real good groove: "Sexy dancer, want your body, want your body . . . sexy dancer, dance." Enough said?

The other major album releases this week are by three female vocalists who've scored recent peak-time hits. Bonnie Pointer, whose near-top ten crossover, "Heaven Must Have Sent You," drew major club reports six months after its release, has out a new, self-titled album on Motown this week. The lead cut, a new version of the Four Tops' "I Can's Help Myself" (5:27), is off to a jackrabbit start

on the radio level, sporting many of the same elements that made "Heaven" so appealing: trebly strummed guitar, a jittery string break and a chiming bridge, with the addition of a good panning guitar send-off. Cut for cut, the album is highly enjoyable and largely club-playable, but collectively, suffers from a curious shortage of concept, in that all of the other disco cuts are mid-sixties Holland-Dozier-Holland stompers, updated to varying degrees. Be that as it may, a furiously boiling "Nowhere to Run" (6:35) goes through a startling number of satisfying changes for such a spare production (Jeffrey Bowen produced "Heaven" as well as the new material) and the more old-Motown style "Come See About Me" and "Jimmy Mack" revive every bit of the charm of the Supremes and Vandellas originals.

Anita Ward is also bowing her second album this week, "Sweet Surrender," on Juana/TK. While "Ring My Bell" was a song and arrangement too impossibly singular to allow a similar "follow-up," Ward's unique voice and great capacity to convey warmth remain her strengths. "Sweet Surrender" is largely southern-soul of the Millie Jackson stripe; bluesy, with a tough country streak beneath, as on the mid-tempo "Cover Me" (4:25), and a very moving version indeed of Paul Davis' ballad, "I Go Crazy." Strongest disco club cut, though, is "Can't Nobody Love Me Like You Do" (7:00), which moves from ballad to dance tempo and back. A chanting, guitar-riff break is the high point along the way, and Ward is singing out strongly here, managing to avoid the harsh edge that had marred "Don't Drop My Love."

Jessica Williams is the lead vocalist of Arpeggio, featured on her first solo album, called "Queen of Fools" (Polydor). Like Arpeggio's last, her producer is Los Angeles' Simon Soussan and the album carries his now-familiar beefy synthesizer and percussion arrangements, by Soussan, Don Hockett and Sam Brown III. On the 8:22 title track, especially, the sound is punched up substantially with lots of high-impact changes and an extremely percussive mix. Also of interest: a version of "Save the Last Dance for Me" (9:08), full of shouts and groans, accompanied by a male guest that sounds like French Kiss' Lamarr Stevens; and a positively overdriven "Gambling on Your Love" (7:54).

NEW DISCO DISCS AND REMIXES: A particularly interesting week for twelve-inch discs yields seven serious chart contenders, Norma Jean's current single, "High Society" (Bearsville), has been pressed in a non-commercial 6:06 version. The message is upward mobility, as is the tendency of producers Nile Rodgers and Bernard Edwards; the difference here is the production sound, considerably brighter than the most recent Chic music. Norma Jean is doubletracked and there's an actual percussion break replacing the usual handclaps. The Chic sound hasn't been this downright bubbly since the very beginning, and this new turn should easily refresh the appeal of a most seductive sound. Paradise Express returns this week on Fantasy: "You Set Me on Fire" (6:38) is a smooth mix of guitar, synthesizer and percussion, with a flow suggesting, of all things, labelmates Fever. Lead singer Vi Ann's boyish lead is the grabber here, until the shifting rhythm track and mix take over later in the cut. Also note the flip: "We are One," a very spare, clean production, colored mostly with synthesizer and voice. The Three Degrees have new music on Ariola this week, a disco disc called "Jump The Gun" (8:03), which places them even deeper in the current Euro-rock-disco context than did last year's "New Dimensions." Giorgio Moroder and Harold Faltermeyer produced, replacing most of the familiar Degrees harmony with tense

(Continued on page 22)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

CADABRA/BROOKLYN, N.Y.

DJ: JOSE BONILLA
BODYSHINE/SLAP SLAP LICKEDY LAP—
Instant Funk—Salsoul
CAN'T STOP DANCING—Sylvester—Fantasy
DEPUTY OF LOVE—Don Armando's Second
Avenue Rhumba Band—ZE/Buddah
DO YOU FEEL WHAT YOU FEEL—Rufus and
Chaka—MCA
I CAN'T DANCE WITHOUT YOU—Theo
Vanes—Prelude
I'M CAUGHT UP—Inner Life—Prelude
NO MORE TEARS (ENOUGH IS ENOUGH)—
Donna Summer/Barbra Streisand—
Casablanca/Columbia
ON THE RADIO—Donna Summer—Casablanca
(LP cut)
RAPPER'S DELIGHT—Sugarhill Gang—Sugarhill
RIGHT IN THE SOCKET/SECOND TIME
AROUND—Shalamar—Solar
ROCK WITH YOU—Michael Jackson—Epic
SMACK DAB IN THE MIDDLE—Janice McClain
—WB/RFC
STRAIGHT FROM THE HEART—Loose Change—
Casablanca
VERTIGO/RELIGHT MY FIRE—Dan Hartman—
Blue Sky
WEAR IT OUT—Stargard—WB

POINTE OF VIEW/PHOENIX

DJ: TOM KORANDA
BEAT OF THE NIGHT/PUMP IT UP—Fever—
Fantasy
CAN'T STOP DANCING—Sylvester—Fantasy
DISCO POWER—U.N.—Prelude
(EVERYBODY'S) DANCING ALL OVER THE
WORLD—Busta Jones—Spring
GET LOOSE—Bob McGilpin—Butterfly
I WANNA BE YOUR LOVER—Prince—WB
JEALOUSY—Amii Stewart—Ariola
LOVE MESSAGE—Musique—Prelude
LOVE RUSH—Ann Margret—Ocean/Ariola
NO MORE TEARS (ENOUGH IS ENOUGH)—
Donna Summer/Barbra Streisand—
Casablanca/Columbia
READY FOR THE 80's—Village People—
Casablanca
ROCKIN' ROLLIN' DISCO KING—Sabu—
Ocean/Ariola
SADNESS IN MY EYES/BOYS WILL BE BOYS—
Duncan Sisters—Earmarc
VICTIM OF LOVE—Elton John—MCA (LP)
WILLIE AND THE HAND JIVE/LOVE POTION
#9—Rinder and Lewis—AVI

TODD'S/DETROIT

DJ: DUANE BRADLEY
ANGEL EYES—Roxy Music—Atco
CAN'T STOP DANCING—Sylvester—Fantasy
DEPUTY OF LOVE—Don Armando's Second
Avenue Rhumba Band—ZE/Buddah
DISCO POWER/HOT LOVER—U.N.—Prelude
DON'T LET GO—Isaac Hayes—Polydor
GIRL, YOU NEED A CHANGE OF MIND/
INNER CITY BLUES—Paul Lewis—
Sunshine Sound
I'LL TELL YOU—Sergio Mendes—Elektra
I WANNA ROCK YOU/BABY BLUE—Giorgio
Moroder—Casablanca
MUSIC—One Way Ftg. Al Hudson—MCA
NIGHT DANCER—Jeanne Shy—RSO
NO MORE TEARS (ENOUGH IS ENOUGH)—
Donna Summer/Barbra Streisand—
Casablanca/Columbia
SECOND TIME AROUND—Shalamar—Solar
SWEET TALK—Robin Beck—Mercury (entire LP)
T.J.M.—T.J.M.—Casablanca (entire LP)
TAKE ALL OF ME/SHAKE YOUR BAIT—
Barbra Law—Pavillion
VERTIGO/RELIGHT MY FIRE/JUST FOR FUN—
Dan Hartman—Blue Sky

CHAPS/BOSTON

DJ: DANAE JACOVIDIS
DANCE YOURSELF DIZZY—Liquid Gold—
Parachute
DEPUTY OF LOVE—Don Armando's Second
Avenue Rhumba Band—ZE/Buddah
EVITA—Festival—RSO (entire LP)
GO DANCE—Billy Moore—Emergency
GOOD TO ME—THP—Atlantic (entire LP)
I THINK WE'RE ALONE NOW/WILL YOU
LOVE ME TOMORROW—Scott Allan—TK
LET ME KNOW (I HAVE A RIGHT)—Gloria
Gaynor—Polydor
LOVE AWAITS—Deborah Washington—Ariola
(entire LP)
NIGHT DANCER—Jeanne Shy—RSO
NO MORE TEARS (ENOUGH IS ENOUGH)—
Donna Summer/Barbra Streisand—
Casablanca/Columbia
SECOND TIME AROUND—Shalamar—Solar
SWEET TALK—Robin Beck—Mercury (entire LP)
T.J.M.—T.J.M.—Casablanca (entire LP)
TAKE ALL OF ME/SHAKE YOUR BAIT—
Barbra Law—Pavillion
VERTIGO/RELIGHT MY FIRE/JUST FOR FUN—
Dan Hartman—Blue Sky

Record World Disco File Top 50

DECEMBER 8, 1979

DEC. 8	DEC. 1		WKS. ON CHART
1	1	NO MORE TEARS (ENOUGH IS ENOUGH) DONNA SUMMER/ BARBRA STREISAND/Casablanca/Columbia NBD 20199	7
2	2	DEPUTY OF LOVE DON ARMANDO'S SECOND AVENUE RHUMBA BAND/ZE/Buddah (12") ZEA 12003 (Arista)	9
3	3	WEAR IT OUT STARGARD/Warner Bros. (12"*) BSK 3386	10
4	9	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"*) JZ 36302 (CBS)	4
5	4	HARMONY/OOH LA LA SUZI LANE/Elektra (12"*) 6E 207	16
6	5	DON'T LET GO ISAAC HAYES/Polydor (12"*) PD 1 6224	9
7	8	THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"/LP cut) YD 11733/BXL1 3479 (RCA)	7
8	10	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425	12
9	7	LADIES' NIGHT KOOL & THE GANG/De-Lite (12"*) DSR 9513 (Mercury)	14
10	13	I WANNA BE YOUR LOVER PRINCE/Warner Bros. (12"*) BSK 3366	5
11	11	BODY LANGUAGE/WORKIN' MY WAY BACK TO YOU/ FORGIVE ME, GIRL SPINNERS/Atlantic (12"*/LP cut) SD 19256	6
12	6	FEVER FEVER/Fantasy F 9580 (entire LP)	13
13	14	SADNESS IN MY EYES/BOYS WILL BE BOYS DUNCAN SISTERS/Earmarc (12"*) EMLP 4001 (Casablanca)	11
14	16	ROCK IT DEBORAH WASHINGTON/Ariola (12"*) SW 50066	5
15	15	LOVE MASSAGE/GLIDE/NUMBER ONE MUSIQUE/Prelude (12"*) PRL 12172	7
16	21	CAN'T STOP DANCING SYLVESTER/Fantasy (12"*) F 79010	4
17	23	SMACK DAB IN THE MIDDLE JANICE McCLAIN/Warner Bros./RFC (12") DRCS 8893	3
18	24	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/MCA (12"*) 5103	3
19	22	I'M CAUGHT UP INNER LIFE/Prelude (12") PRLD 519	6
20	12	HOLLYWOOD/DANCE LITTLE BOY BLUE FREDDIE JAMES/ Warner Bros. (12"*) BSK 3356	11
21	20	I WANNA ROCK YOU/BABY BLUE GIORGIO MORODER/ Casablanca (12"*) NBLP 7169	12
22	18	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill (12") 542	8
23	32	ON THE RADIO DONNA SUMMER/Casablanca (LP cut) NBLP 2 7189	2
24	27	(EVERYBODY'S) DANCING ALL OVER THE WORLD BUSTA JONES/Spring (12") 4366 (Polydor)	3
25	19	NIGHT DANCER JEANNE SHY/RSO (12") RSS 308	7
26	26	YOU CAN GET OVER STEPHANIE MILLS/20th Century Fox (12") TCD 99 (RCA)	5
27	33	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12") AL 9509	4
28	17	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic (12"*) FE 35745	16
29	25	PARTY DOWN/KEEP ON MAKING ME HIGH UNYQUE/DJM (12") 26 (Mercury)	7
30	31	HOW HIGH SALSOL ORCHESTRA FEATURING COGNAC/ Salsoul (12") SG 305 (RCA)	8
31	29	DON'T DROP MY LOVE ANITA WARD/TK (12") TKD 420	5
32	38	STRAIGHT FROM THE HEART/ALL NIGHT MAN LOOSE CHANGE/Casablanca (12"*) NBLP 7189	2
33	37	BODYSHINE/SLAP SLAP LICKEDY LAP INSTANT FUNK/ Salsoul (12"*) SA 8529 (RCA)	2
34	34	PUT YOURSELF IN MY PLACE/I DON'T NEED NO MUSIC T.J.M./Casablanca (12"*) NBLP 7172	7
35	36	DO YOU LIKE THE WAY THAT IT FEELS/LOVE MACHINE TEMPEST TRIO/Marlin (12"*) 2232 (TK)	4
36	46	MUSIC ONE WAY FEATURING AL HUDSON/MCA (12"*) 3178	2
37	43	ROLLER SKATIN' MATE PEACHES AND HERB/Polydor/MVP (12"*) PD 1 6239	3
38	44	DANCE YOURSELF DIZZY LIQUID GOLD/Parachute (12") RRD 20527 (Casablanca)	2
39	—	EVITA FESTIVAL /RSO RS 1 3061 (entire LP)	1
40	42	DANCE TO THE MUSIC SLY STONE/Epic (12"*) JE 35974	5
41	47	LOVE RUSH ANN-MARGRET/Ocean/Ariola (12") OR 8911	2
42	—	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW SCOTT ALLEN/TK (12") TKD 426	1
43	30	POP MUZIK M/Sire (12") DSRE 8887 (WB)	15
44	—	DISCO POWER/HOT LOVER U.N./Prelude (12"*) PRL 12168	1
45	28	VICTIM OF LOVE/JOHNNY B. GOODE ELTON JOHN/MCA (12"*) 5104	4
46	—	TAKE ALL OF ME BARBARA LAW/Pavillion (12") 4Z8 6401 (CBS)	1
47	—	SING, SING, SING CHARLIE CALELLO ORCHESTRA/Midsong (12"*) MSI 010	1
48	40	GO DANCE BILLY MOORE/Emergency (12") EMDS 6503	6
49	49	LET ME KNOW (I HAVE A RIGHT) GLORIA GAYNOR/ Polydor (12"*) PD 1 6231	8
50	39	THIS IS HOT PAMALA STANLEY/EMI-America (12") 7800	8

(★ non-commercial 12", • discontinued)

Disco File (Continued from page 21)

unison singing and focussing on a key synthesizer line as an additional hook. In place of a break is a long guitar solo, which, is an interesting layout experiment, is edited up to the beginning of the cut on the 8:10 "Part II" flip. Advance word was very favorable. A couple o more funk-oriented records could well develop the sales pull of street hits, while, at the same time, smooth production jobs fit them right into the club mainstream. "All Night Thing" (8:00) is the debut of the **Invisible Man's Band** (on Island's Mango subsidiary), an assemblage of name musicians under the direction of **Alex Masucc** and former Stairstep **Clarence Burke**. The cut is a comfortable, funk-edged piece where rhythm meshes seamlessly with sparingly applied orchestration and multiple layers of voices. The effect is one of combined facility and raw, teenage edge, in the style of, say, G.Q. Things really get going in the last half, which includes clever scoring and mixing of vocals, which attack from all sides and a convenient choice of endings; mixout or conventional fade. If the lyrics seem too rudimentary, try the synthesizer-augmented flip. In a similar vein, **Slave** offers their most disco-accessible cut in some time with "Just a Touch of Love" (Cotillion). This 6:33 cut shows a different face with every close listen, countering a powerful drum track with flowing voices and smoothing the group's individualistic funk style with fluid

rhythm playing. At once floating and throbbing, it's our left-field pick this week, along with "All Night Thing." If they catch on, watch out . . .

REMIXES: Two more cuts from **Bruni Pagan's** excellent "Just Bruni" album, redone on Elektra disco disc by New York's **Rafael Charres**. Much rawer than Jimmy Simpson's album mixes, "Lovers" (5:03) and "Late For Love" (7:06) are rebalanced in favor of the drums, with what strikes one as a new wave touch. Apparently, no re-editing was done, but new instrumental breaks were created through the mix, which clues us into the richness of the original tracks—guitar licks seem to come out of nowhere; the new breakdowns put the cuts in entirely different lights. Pagan has a different vocal presence here, as well. "Money" by the **Flying Lizards**, is also reissued, now on a commercial disco disc that includes the 6:13 extended version, which tacks on a reggae-dub style instrumental. A similarly executed revival of **Eddie Cochran's** immortal "Summertime Blues" is the flip. Cute.

NEXT: New music from **Arpeggio**; a disco adaptation of the Catholic Mass, "Missa Disco;" a **Joe Long**-produced "O Holy Night," to appear immediately on Salsoul; the long-awaited **Savannah** album, "James Monroe H.S. Presents: Dr. Buzzard's Original Savannah Band Goes to Washington," on Elektra.

The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ WHAT'S NEW UNDER THE SUN DEPARTMENT—"Monterey Pop" appeared on late night TV here in L.A. last week, and along with some horrendous, appallingly out-of-tune performances by the likes of **Canned Heat**, the **Mamas and the Papas**, **Big Brother and the Holding Company** and many more, there were some very interesting moments. To us, one of the most fascinating came when an audience member said the following (and this is a direct quote): "Like, you kind of have to wait for a new wave to come. Then a whole new set of bands comes with it." This statement was made in '67; and the very next band to appear on the screen was the **Jefferson Airplane**.

MISCELLANY—**Pink Floyd** guitarist **David Gilmour** recently celebrated the completion of two projects on the same day. One was their new album, "The Wall" (on Columbia); it also happened that his wife gave birth the day the album was finished, although we have yet to determine whether the new release is male or female . . . Thanksgiving Day (November 22) must have been some kind of fun time at Chino Men's Prison in California: inmates were bombarded by the new wave sounds of the **Plimsouls**, the **Textones**, the **Reactors** and the **Stepmothers**. You should understand that this group the **Textones** features two women, which must have driven the men crazy; and they really went nuts when none other than **Buddy Miles**, who is serving time for some sort of naughtiness, joined them onstage for an encore (no doubt "Them Changes, Part 237") . . . **Phil Seymour** has a new band. Their first gig will be at the Starwood, December 10 . . . **Jules and the Polar Bears** will be the first act to play "Madame Wong's West" in Santa Monica (an auxiliary to the Chinatown Wong's, of course—the new one happens to be upstairs from a disco, which should make for some exciting confrontations). The Bears will play on New Year's Eve . . . Stop the presses: **Gentle Giant** has returned to Columbia after a stint at Capitol . . . **Del Shannon's Tom Petty**-produced album was recorded at **Leon Russell's Paradise Studios** in Burbank. The studio, where **Nick Gilder**, **J.J. Cale**, **Willie Nelson** and several others have also recorded, offers 16, 24 and 40-track facilities, as well as video production studios and Russell's mobile video unit, which they call "the only one of its kind in the world." Meanwhile, Russell's "Paradise Show," featuring Nelson and others, is currently being shopped for TV . . . The American Guild of Authors and Composers' "ASKAPRO" series for December includes the following: **Arthur Hamilton** ("Cry Me a River") and ASCAP's **Annette Tucker** on the 6th; songwriter **Lefty Pedroski** on the 13th; songwriter/performer **Marc Tanner** on the 20th; and April/Blackwood general professional manager **Irwin Pincus** on the 27th. Call AGAC at 462-1108 (in L.A.) for details.

THE WIZ—Bay Area types were surprised last week at the news **Zohn Artman** has resigned his post as vice president of press and public relations and (seriously, folks) *chargé d'affaires* to the chairman of the board at The Bill Graham Organization.

An eight-year veteran of the Graham operation, Artman earned the local title of the Wizard. Presumably that penchant for the impossible will surface in his forthcoming independent projects, including several for Graham. And, presumably, that wizardly helps explain how Artman's managed to squeeze in a month in Maui before putting out his shingle as an independent after New Year's. He can be reached then at (415) 621-8559.

"RIO" IN HOUSTON—As music video clips have slowly matured, it was inevitable the commercial and experimental film community would begin paying closer scrutiny, but news of what is reportedly the first promo piece to garner a film award turns out to involve a feisty independent, not a megabucks conglomerate with adjacent film and video resources to draw upon.

Accorded the Grand Award for experimental films at The Houston Film Festival was "Rio," originally produced around the **Michael Nesmith** song of the same title. Director and co-writer **William Dear** accepted the award, but Nesmith himself was tied up in Los Angeles—previewing the duo's latest effort, a clip for "Cruisin'," the current single.

But then Nesmith's background on the tube does give him a special edge in handling video, one apparent to anyone who's seen the "Rio" clip: utilizing the album art from the respective LP ("From A Radio Engine To A Photon Wing"), then animating that graphic with special video effects, the reel captures the lyrics' whimsy by shifting smoothly from outer space to a Rio nightclub to the edge of the sea, all segued to a samba beat. Soft-focus, '40s black and

(Continued on page 97)

Frisoli AJC Honoree

■ NEW YORK — At the special invitation of George Levy, president of Sam Goody, Inc., and last year's honoree of the American Jewish Committee, a special planning luncheon was held at Giordano's Restaurant in New York last Monday (26). The purpose was to fill in the attendants, with the ways of building for an outstanding evening in behalf of the American Jewish Committee, and honoring John Frisoli, President of Polygram Distribution, Inc. at the Sheraton Center in N.Y. on January 26, 1980.

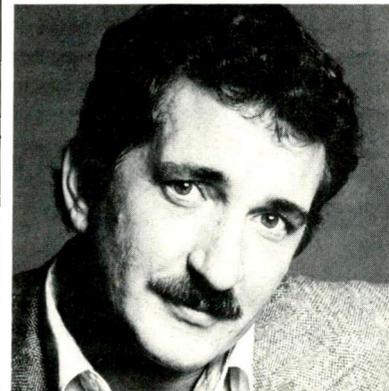
George Levy spoke briefly about the purpose of AJC and the contributions needed to promote its purpose towards human relations. He then introduced John Frisoli who also spoke briefly and touched on the great need for monies to break down the barriers for better human relations.

Among the attendants were: Bob Austin (Record World), Irv Biegel (Casablanca Records), Abe

(Continued on page 88)

McCloskey to A&M Intl. PR

■ LOS ANGELES—Jack Losmann, managing director, A&M international, has announced the appointment of Jason McCloskey to the post of international publicity/promotion director.



Jason McCloskey

McCloskey joined A&M Records in 1977 as staff writer in the publicity department, and in 1978 was named international publicity manager.

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128,000,000 Record Seller, Int'—Over 500 Versions

BRENDA LEE

ROCKIN' AROUND THE CHRISTMAS TREE

FRANK SINATRA

BING CROSBY

I HEARD THE BELLS ON CHRISTMAS DAY

Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert Kaempfert, Living Voices, Lawrence Welk, Living Strings, etc.

BURL IVES

A HOLLY JOLLY CHRISTMAS

4 TV Specials—Music and LYRICS Johnny Marks

RUDOLPH THE RED-NOSED REINDEER

Burl Ives (Soundtrack MCA) Dec. 6, CBS
16th Showing—Longest Running Special in TV History

RUDOLPH'S SHINY NEW YEAR

Red Skelton Dec. 16, ABC

THE TINY TREE

Roberta Flack, and Buddy Ebsen Dec. 12, CBS

RUDOLPH and FROSTY

Ethel Merman—Mickey Rooney—Shelly Winters—Red Buttons
Nov. 25, ABC

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Management: Irv Azoff and Front Line Management



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Record World Singles



DECEMBER 8, 1979

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

DEC. 8	DEC. 1		WKS. ON CHART
1	1	NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/ DONNA SUMMER Columbia 1 1125/ Casablanca NBD 20199 (3rd Week)	8
2	2	BABE STYX/A&M 2188	10
3	4	PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	16
4	6	ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES/ MCA/Infinity 50,035	7
5	3	STILL COMMODORES/Motown 1474	11
6	5	HEARTACHE TONIGHT EAGLES/Asylum 46545	10
7	12	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	10
8	13	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079	14
9	8	DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201	16
10	11	TAKE THE LONG WAY HOME SUPERTRAMP/A&M 2193	8
11	9	SHIPS BARRY MANILOW/Arista 0464	9
12	20	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215	8
13	15	SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)	6
14	16	WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America 8025	8
15	22	ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797	6
16	7	POP MUZIK M/Sire 49033 (WB)	18
17	19	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	9
18	26	JANE JEFFERSON STARSHIP/Grunt 11750 (RCA)	6
19	21	COOL CHANGE LITTLE RIVER BAND/Capitol 4789	8
20	10	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	14
21	17	RISE HERB ALPERT/A&M 2151	20
22	14	TUSK FLEETWOOD MAC/Warner Bros. 49077	10
23	28	HEAD GAMES FOREIGNER/Atlantic 3633	5
24	27	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	11
25	24	BROKEN HEARTED ME ANNE MURRAY/Capitol 4773	12
26	23	DREAMING BLONDIE/Chrysalis 2379	11
27	18	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742	17
28	32	DAMNED IF I DO ALAN PARSONS PROJECT/Arista 0454	11
29	33	BETTER LOVE NEXT TIME DR. HOOK/Capitol 4785	8
30	37	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327	4
31	34	THIS IS IT KENNY LOGGINS/Columbia 1 11109	9
32	35	I WANT YOU TONIGHT PABLO CRUISE/A&M 2195	9
33	39	DON'T DO ME LIKE THAT TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41138	4
34	29	GOOD GIRLS DON'T KNACK/Capitol 4771	15
35	36	I NEED A LOVER JOHN COUGAR/Riva 202 (Mercury)	13
36	30	LOVIN', TOUCHIN', SQUEEZIN' JOURNEY/Columbia 3 11036	22
37	49	THE LONG RUN EAGLES/Asylum 46569	2
38	42	DON'T LET GO ISAAC HAYES/Polydor 2011	7
39	47	THIRD TIME LUCKY (FIRST TIME I WAS A FOOL) FOGHAT/ Bearsville 49125 (WB)	5
40	31	SAD EYES ROBERT JOHN/EMI-America 8015	29
41	38	DREAM POLICE CHEAP TRICK/Epic 9 50774	10
42	40	PLEASE DON'T LEAVE LAUREN WOOD/Warner Bros. 49043	12
43	25	IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45905 (Elektra-Asylum)	14
44	41	SAIL ON COMMODORES/Motown 1466	18
45	46	LOVE PAINS YVONNE ELLIMAN/RSO 1007	9
46	43	THIS NIGHT WON'T LAST FOREVER MICHAEL JOHNSON/ EMI-America 8019	19
47	44	MY SHARONA THE KNACK/Capitol 4731	25
48	53	SINCE YOU'VE BEEN GONE RAINBOW/Polydor 2014	7



49	55	WAIT FOR ME DARYL HALL & JOHN OATES/RCA 11747	6
50	66	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	6
51	56	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	7
52	59	TRAIN, TRAIN BLACKFOOT/Atco 7207	6
53	67	DEJA VU DIONNE WARWICK/Arista 0459	4
54	69	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	4
55	63	SAVANNAH NIGHTS TOM JOHNSTON/Warner Bros. 49096	5
56	62	I STILL HAVE DREAMS RICHIE FURAY/Asylum 46534	8
57	61	PETER PIPER FRANK MILLS/Polydor 2002	5
58	60	NO CHANCE MOON MARTIN/Capitol 4794	6
59	64	I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/ A&M 2199	5
60	65	VIDEO KILLED THE RADIO STAR THE BUGGLES/Island 49114 (WB)	4
61	50	GET IT UP RONNIE MILSAP/RCA 11695	8
62	71	VOICES CHEAP TRICK/Epic 9 50814	2
63	57	HIGHWAY TO HELL AC/DC/Atlantic 3617	9
64	76	ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS)	2
65	70	CHIQUITITA ABBA/Atlantic 3629	5
66	74	SHE'S IN LOVE WITH YOU SUZI QUATRO/RSO 1014	3
67	73	MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	5
68	68	LAY IT ON THE LINE TRIUMPH/RCA 11690	6
69	51	PRETTY GIRLS MELISSA MANCHESTER/Arista 0456	9
70	82	YOU KNOW THAT I LOVE YOU SANTANA/Columbia 1 11144	2
71	58	IF YOU WANT IT NITEFLYTE/Ariola 7747	7
72	87	FOREVER MINE THE O'JAYS/Phila. Intl. 9 3727 (CBS)	2
73	81	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/ MCA 41131	4
74	84	ONLY THE STRONG SURVIVE REO SPEEDWAGON/ Epic 9 50790	2
75	75	READY FOR THE 80'S VILLAGE PEOPLE/Casablanca 2220	5
76	80	I DO BELIEVE IN YOU PAGES/Epic 9 50769	5
77	86	LONELY EYES ROBERT JOHN/EMI-America 8030	2
78	88	ROTATION HERB ALPERT/A&M 2202	2
79	83	I DO THE ROCK TIM CURRY/A&M 2166	5

CHARTMAKER OF THE WEEK

80	—	LAST TRAIN TO LONDON ELO Jet 9 5067 (CBS)	1
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81	89	MISTRUSTED LOVE MISTRESS/RSO 1009	2
82	90	LOVE GUN RICK JAMES/Gordy 7176 (Motown)	2
83	45	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	25
84	48	DIRTY WHITE BOY FOREIGNER/Atlantic 3618	14
85	—	GLIDE PLEASURE/Fantasy 874	1
86	—	AN AMERICAN DREAM DIRT BAND/United Artists 1330	1
87	—	DON'T MAKE ME OVER JENNIFER WARNES/Arista 0455	1
88	95	MESSAGE IN A BOTTLE POLICE/A&M 2190	4
89	—	DIRTY WATER INMATES/Polydor 2032	1
90	92	CRUEL SHOES STEVE MARTIN/Warner Bros. 49122	4
91	91	MELODY DAVID JOHANSEN/Blue Sky 9 2781 (CBS)	5
92	93	SHE'S GOT A WHOLE NUMBER KEITH HERMAN/Radio 418	4
93	94	DANNY'S ALL-STAR JOINT RICKIE LEE JONES/Warner Bros. 49100	4
94	—	BACK UP AGAINST THE WALL ATLANTA RHYTHM SECTION/ Polydor/BGO 2039	1
95	99	YOU GONNA GET WHAT'S COMING BONNIE RAITT/ Warner Bros. 49116	2
96	98	I CALL YOUR NAME SWITCH/Gordy 7175 (Motown)	3
97	78	I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/ MCA/Infinity 50,027	8
98	—	MONEY FLYING LIZARDS/Virgin 67003 (Atl)	1
99	54	FINS JIMMY BUFFETT/MCA 41109	14
100	—	STRANGER LTD/A&M 2192	1

PRODUCERS & PUBLISHERS ON PAGE 20

Record World Album Airplay

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

DECEMBER 8, 1979

FLASHMAKER



THE VERY DAB
FINGERPRINTZ
Virgin Intl.

MOST ADDED

- THE VERY DAB**—Fingerprintz—Virgin Intl. (18)
- SOMEBODY TO LOVE** (12" single)—Dwight Twilley—Arista (12)
- LIVE RUST**—Neil Young—Reprise (8)
- DOWN ON THE FARM**—Little Feat—WB (7)
- PHOENIX**—Dan Fogelberg—Full Moon (6)
- SIX SQUEEZE SONGS** (10" ep)—Squeeze—A&M (6)
- GOLD & PLATINUM**—Lynyrd Skynyrd—MCA (5)

WNEW-FM/NEW YORK

- ADDS:**
- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra (import)
 - DEADMAN'S CURVE**—Jan & Dean—UA
 - GANGSTERS** (12" single)—Specials—Chrysalis
 - GOLD & PLATINUM**—Lynyrd Skynyrd—Col
 - IN FULL VIEW**—Phoenix—Charisma
 - NO MORE INTERVIEWS**—John Mayall—DJM
 - THE VERY DAB**—Fingerprintz—Virgin Intl.
 - WONDERFUL CHRISTMASTIME** (single)—Paul McCartney—Col

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- I'M THE MAN**—Joe Jackson—A&M
- TUSK**—Fleetwood Mac—WB
- THE LONG RUN**—Eagles—Asylum
- DREAM POLICE**—Cheap Trick—Epic
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- REGGATTA DE BLANC**—Police—A&M
- DOWN ON THE FARM**—Little Feat—WB
- THE SHAPE OF THINGS TO COME** (single)—Headboys—RSO

WPX-FM/NEW YORK

- ADDS:**
- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra (import)
 - JOE'S GARAGE (ACTS II & III)**—Frank Zappa—Zappa
 - NIGHT IN THE RUTS**—Aerosmith—Col
 - ONE STEP BEYOND**—Madness—Stiff (import)

- SOMEBODY TO LOVE** (12" single)—Dwight Twilley—Arista
- THE VERY DAB**—Fingerprintz—Virgin Intl.
- THINGS AREN'T RIGHT**—Wazmo Nariz—IRS
- WE DON'T TALK ANYMORE**—Cliff Richard—EMI-America
- WONDERFUL CHRISTMASTIME** (single)—Paul McCartney—Col

HEAVY ACTION (airplay in descending order):

- DOWN ON THE FARM**—Little Feat—WB
- RUST NEVER SLEEPS**—Neil Young—Reprise
- DRUMS & WIRES**—XTC—Virgin
- ONE STEP BEYOND**—Madness—Stiff (import)
- ALCHEMY**—Richard Lloyd—Elektra
- SURVIVAL**—Bob Marley—Island
- BROKEN ENGLISH**—Marianne Faithfull—Island
- REGGATTA DE BLANC**—Police—A&M
- GANGSTERS** (single)—Specials—Chrysalis
- THE WHOLE WIDE WORLD**—Wreckless Eric—Stiff

WBCN-FM/BOSTON

- ADDS:**
- BROKEN ENGLISH**—Marianne Faithfull—Island
 - CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra (import)
 - DOWN ON THE FARM**—Little Feat—WB
 - IN CONCERT**—Emerson, Lake & Palmer—Atlantic
 - LIVE RUST**—Neil Young—Reprise
 - PHOENIX**—Dan Fogelberg—Full Moon
 - SIX SQUEEZE SONGS** (10" single)—Squeeze—A&M
 - THE VERY DAB**—Fingerprintz—Virgin Intl.
 - TRIBUTE TO THE MARTYRS**—Steel Pulse—Mango
 - DAVID WERNER LIVE** (aor sampler)—Epic

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- NIGHT IN THE RUTS**—Aerosmith—Col
- REGGATTA DE BLANC**—Police—A&M
- THE FINE ART OF SURFACING**—Boomtown Rats—Col
- TUSK**—Fleetwood Mac—WB
- EAT TO THE BEAT**—Blondie—Chrysalis
- THE OTHER ONE**—Bob Welch—Capitol
- THE LONG RUN**—Eagles—Asylum
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- X-STATIC**—Hall & Oates—RCA

WLIR-FM/LONG ISLAND

- ADDS:**
- CIRCUS ROYALE**—Rhino
 - NICK DANGER**—Firesign Theater—Rhino
 - ENOUGH TO MAKE YOU MINE** (single)—Duggie Campbell—Dindisc (import)
 - GAMMA**—Elektra
 - GOLD & PLATINUM**—Lynyrd Skynyrd—MCA
 - SIX SQUEEZE SONGS** (10" single)—Squeeze—A&M

- THE VERY DAB**—Fingerprintz—Virgin Intl.

HEAVY ACTION (airplay in descending order):

- LIVE RUST**—Neil Young—Reprise
- GUITARS & WOMEN**—Rick Derringer—Blue Sky
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- DOWN ON THE FARM**—Little Feat—WB
- THE SOUND OF SUNBATHING**—Sinceros—Col
- REGGATTA DE BLANC**—Police—A&M
- MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- I'M THE MAN**—Joe Jackson—A&M
- THE LONG RUN**—Eagles—Asylum

WAAF-FM/WORCESTER

- ADDS:**
- LIVE RUST**—Neil Young—Reprise
 - RADIO** (single)—Sass—Roulette

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

- NIGHT IN THE RUTS**—Aerosmith—Col
- EAT TO THE BEAT**—Blondie—Chrysalis
- IN THE EYE OF THE STORM**—Outlaws—Arista
- THE FINE ART OF SURFACING**—Boomtown Rats—Col
- REGGATTA DE BLANC**—Police—A&M
- DREAM POLICE**—Cheap Trick—Epic
- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- DAMN THE TORPEDOES**—Tom Petty—Backstreet

WPLR-FM/NEW HAVEN

- ADDS:**
- A CURIOUS FEELING**—Tony Banks—Charisma
 - GARAGE KINGS**—Kenny & The Kasuals—Mark
 - MONEY** (12" single)—Flying Lizards—Virgin
 - REASONS TO BE CHEERFUL, PT. 3** (12" single)—Ian Dury—Stiff/Epic
 - THE VERY DAB**—Fingerprintz—Virgin Intl.

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

- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- DEGUELLO**—Z. Z. Top—WB
- LIVE RUST**—Neil Young—Reprise
- DOWN ON THE FARM**—Little Feat—WB
- CORNERSTONE**—Styx—A&M
- BOOGIE MOTEL**—Foghat—Bearsville
- MARATHON**—Santana—Col
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- THE MOTELS**—Capitol

WMJQ-FM/ROCHESTER

- ADDS:**
- IN FULL VIEW**—Phoenix—Charisma
 - LIVE RUST**—Neil Young—Reprise
 - 20/20**—Portrait

HEAVY ACTION (airplay in descending order):

- NIGHT IN THE RUTS**—Aerosmith—Col
- SHORT STORIES, TALL TALES**—Horslips—Mercury
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- DEGUELLO**—Z. Z. Top—WB
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- EAT TO THE BEAT**—Blondie—Chrysalis
- THE LONG RUN**—Eagles—Asylum
- CORNERSTONE**—Styx—A&M
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic

WIOQ-FM/PHILADELPHIA

- ADDS:**
- A CURIOUS FEELING**—Tony Banks—Charisma
 - BLAME IT ON THE NIGHT** (single)—Fandango—RCA
 - GOLD & PLATINUM**—Lynyrd Skynyrd—MCA
 - ONE RULE FOR YOU** (single)—After The Fire—Epic
 - SOMEBODY TO LOVE** (12" single)—Dwight Twilley—Arista
 - WONDERFUL CHRISTMASTIME** (single)—Paul McCartney—Col

HEAVY ACTION (airplay, phones in descending order):

- THE LONG RUN**—Eagles—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- DOWN ON THE FARM**—Little Feat—WB
- LIVE RUST**—Neil Young—Reprise
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- I'M THE MAN**—Joe Jackson—A&M
- IT'S A MAN'S WORLD**—Nan Mancini—Windson
- EVE**—Alan Parsons Project—Arista
- TUSK**—Fleetwood Mac—WB

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- KROQ-FM DEVOTEES**—Rhino
 - DEVOTEES**—Rhino
 - HOT TRACKS**—John Hammond—Vanguard
 - JOE'S GARAGE (ACTS II & III)**—Frank Zappa—Zappa
 - L.A. IN**—Rhino
 - MOODSWING**—Robert Kraft—RSO
 - THE BYRDS PLAY DYLAN**—Col
 - THE VERY DAB**—Fingerprintz—Virgin Intl.

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- INTO THE SKIES**—Peter Green—Sail
- REGGATTA DE BLANC**—Police—A&M
- JORMA**—Jorma Kaukonen—RCA
- AMERICAN GARAGE**—Pat Metheny—ECM
- ALCHEMY**—Richard Lloyd—Elektra
- STREETS OF FIRE**—Duncan Browne—Sire
- THE GLOW**—Bonnie Raitt—WB
- DOWN ON THE FARM**—Little Feat—WB

ZETA 7-FM/ORLANDO

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - LIVE RUST**—Neil Young—Reprise
 - NIGHT IN THE RUTS**—Aerosmith—Col

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

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

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- CATHY'S CLOWN** (single)—Tarney/Spencer—A&M (import)
 - LIVE FROM NEW YORK**—Gilda Radner—WB
 - SOMEBODY TO LOVE** (12" single)—Dwight Twilley—Arista
 - THE VERY DAB**—Fingerprintz—Virgin Intl.

HEAVY ACTION (airplay in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- REGGATTA DE BLANC**—Police—A&M
- BOOGIE MOTEL**—Foghat—Bearsville
- TUSK**—Fleetwood Mac—WB
- THE LONG RUN**—Eagles—Asylum
- KEEP THE FIRE**—Kenny Loggins—Col
- BROKEN ENGLISH**—Marianne Faithfull—Island
- MONEY** (single)—Flying Lizards—Virgin
- DEGUELLO**—Z. Z. Top—WB

WMMS-FM/CLEVELAND

- ADDS:**
- THE VERY DAB**—Fingerprintz—Virgin Intl.
 - THERFU**—Turley Richards—Atlantic
 - VAMPIRES FROM OUTER SPACE**—Kim Fowley—Antilles

HEAVY ACTION (airplay, sales in descending order):

- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- CORNERSTONE**—Styx—A&M
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- LIVE RUST**—Neil Young—Reprise
- NIGHT IN THE RUTS**—Aerosmith—Col
- THE OTHER ONE**—Bob Welch—Capitol
- HEAD GAMES**—Foreigner—Atlantic
- DEGUELLO**—Z. Z. Top—WB

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

Record World Album Airplay



DECEMBER 8, 1979

TOP AIRPLAY



THE LONG RUN
EAGLES
Asylum

MOST AIRPLAY

- THE LONG RUN**—Eagles—Asylum (36)
- DAMN THE TORPEDOES**—Tom Petty—Backstreet (36)
- TUSK**—Fleetwood Mac—WB (28)
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt (27)
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song (27)
- CORNERSTONE**—Styx—A&M (25)
- HEAD GAMES**—Foreigner—Atlantic (19)
- REGGATTA DE BLANC**—Police—A&M (17)
- NIGHT IN THE RUTS**—Aerosmith—Col (15)
- EAT TO THE BEAT**—Blondie—Chrysalis (14)

WABX-FM/DETROIT

- ADDS:**
- PHOENIX**—Dan Fogelberg—Full Moon
 - SOMEBODY TO LOVE** (12" single)—Dwight Twilley—Arista

HEAVY ACTION (airplay, sales in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- THE LONG RUN**—Eagles—Asylum
- CORNERSTONE**—Styx—A&M
- A DIFFERENT KIND OF CRAZY**—Head East—A&M
- HEAD GAMES**—Foreigner—Atlantic
- MARATHON**—Santana—Col
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- HARDER . . . FASTER**—April Wine—Capitol
- NIGHT IN THE RUTS**—Aerosmith—Col

WXRT-FM/CHICAGO

- ADDS:**
- EXTENSIONS**—Manhattan Transfer—Atlantic
 - I CAN SEE YOUR HOUSE FROM HERE**—Camel—Arista
 - IN CONCERT**—Emerson, Lake & Palmer—Atlantic
 - PASSION DANCE**—McCoy Tyner—Milestone
 - STARJETS**—Epic
 - THE PLEASURE PRINCIPLE**—Gary Numan—Beggars Banquet (import)

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

- DOWN ON THE FARM**—Little Feat—WB

- LIVE RUST**—Neil Young—Reprise
- GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- LOW BUDGET**—Kinks—Arista
- AMERICAN GARAGE**—Pat Metheny—ECM
- SURVIVAL**—Bob Marley—Island
- PRODUCT**—Brand X—Passport
- THE OTHER ONE**—Bob Welch—Capitol

KSHE-FM/ST. LOUIS

- ADDS:**
- BLAME IT ON THE NIGHT** (single)—Fandango—RCA
 - I CAN SEE YOUR HOUSE FROM HERE**—Camel—Arista
 - SOMEBODY TO LOVE** (12" single)—Dwight Twilley—Arista
 - THINK PINK**—Fabulous Poodles—Epic
 - VITAL SIGNS**—Faith Band—Mercury

HEAVY ACTION (airplay, sales in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- STORMWATCH**—Jethro Tull—Chrysalis
- THE LONG RUN**—Eagles—Asylum
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- HYDRA**—Toto—Col
- CORNERSTONE**—Styx—A&M
- HEAD GAMES**—Foreigner—Atlantic
- DREAM POLICE**—Cheap Trick—Epic
- HARDER . . . FASTER**—April Wine—Capitol
- NIGHT IN THE RUTS**—Aerosmith—Col

WKDF-FM/NASHVILLE

- ADDS:**
- HOW CRUEL**—Joan Armatrading—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- HEAD GAMES**—Foreigner—Atlantic
 - THE LONG RUN**—Eagles—Asylum
 - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - CORNERSTONE**—Styx—A&M
 - EVOLUTION**—Journey—Col
 - TUSK**—Fleetwood Mac—WB
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - DEGUELLO**—Z. Z. Top—WB
 - FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet

WQFM-FM/MILWAUKEE

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - LIVE RUST**—Neil Young—Reprise

HEAVY ACTION (airplay in descending order):

- THE LONG RUN**—Eagles—Asylum
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- HEAD GAMES**—Foreigner—Atlantic

- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
- TUSK**—Fleetwood Mac—WB
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- CORNERSTONE**—Styx—A&M
- DREAM POLICE**—Cheap Trick—Epic
- JOHN COUGAR**—Riva

KZEW-FM/DALLAS

- HEAVY ACTION:**
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - THE LONG RUN**—Eagles—Asylum
 - TUSK**—Fleetwood Mac—WB
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - HEAD GAMES**—Foreigner—Atlantic
 - DEGUELLO**—Z. Z. Top—WB
 - DREAM POLICE**—Cheap Trick—Epic
 - HIGHWAY TO HELL**—AC/DC—Atlantic
 - HYDRA**—Toto—Col
 - CORNERSTONE**—Styx—A&M

KBPI-FM/DENVER

- HEAVY ACTION (airplay, sales, phones in descending order):**
- DOWN ON THE FARM**—Little Feat—WB
 - PHOENIX**—Dan Fogelberg—Full Moon
 - LIVE RUST**—Neil Young—Reprise
 - EAT TO THE BEAT**—Blondie—Chrysalis
 - THE LONG RUN**—Eagles—Asylum
 - REGGATTA DE BLANC**—Police—A&M
 - DREAM POLICE**—Cheap Trick—Epic
 - TUSK**—Fleetwood Mac—WB
 - KEEP THE FIRE**—Kenny Loggins—Col
 - HEAD GAMES**—Foreigner—Atlantic

KL0L-FM/HOUSTON

- ADDS:**
- A DIFFERENT KIND OF CRAZY**—Head East—A&M
 - LIVE RUST**—Neil Young—Reprise
 - PART OF THE GAME**—Pablo Cruise—A&M
 - SOMEBODY TO LOVE** (12" single)—Dwight Twilley—Arista
 - WE DON'T TALK ANYMORE**—Cliff Richard—EMI-America

HEAVY ACTION (airplay in descending order):

- DEGUELLO**—Z. Z. Top—WB
- THE LONG RUN**—Eagles—Asylum
- CORNERSTONE**—Styx—A&M
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- TUSK**—Fleetwood Mac—WB
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- HEAD GAMES**—Foreigner—Atlantic
- NIGHT IN THE RUTS**—Aerosmith—Col
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- DOWN ON THE FARM**—Little Feat—WB

KGB-FM/SAN DIEGO

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - JACKRABBIT SLIM**—Steve Forbert—Nemperor
 - PHOENIX**—Dan Fogelberg—Full Moon

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

- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- KEEP THE FIRE**—Kenny Loggins—Col
- EAT TO THE BEAT**—Blondie—Chrysalis
- MARATHON**—Santana—Col
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- CORNERSTONE**—Styx—A&M
- X-STATIC**—Hall & Oates—RCA

KSJO-FM/SAN JOSE

- ADDS:**
- FOUND OUT TOO LATE** (single)—999—Radar (import)
 - GARRISON & VAN DYKE**—Atco
 - HOW CRUEL**—Joan Armatrading—A&M
 - IN CONCERT**—Emerson, Lake & Palmer—Atlantic
 - MONEY** (single)—Flying Lizards—Virgin
 - RATHER BE ROCKIN**—Tantrum—Ovation
 - SO ALONE**—Johnny Thunders—Real (import)
 - SOMEBODY TO LOVE** (12" single)—Dwight Twilley—Arista
 - THE VERY DAB**—Fingerprntz—Virgin Intl.

HEAVY ACTION (airplay in descending order):

- THE LONG RUN**—Eagles—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- CORNERSTONE**—Styx—A&M
- REGGATTA DE BLANC**—Police—A&M
- IN THE EYE OF THE STORM**—Outlaws—Arista
- THE FINE ART OF SURFACING**—Boomtown Rats—Col
- DEGUELLO**—Z. Z. Top—WB
- NIGHT IN THE RUTS**—Aerosmith—Col
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- THE HEADBOYS**—RSO

KWST-FM/LOS ANGELES

- ADDS:**
- SOMEBODY TO LOVE** (12" single)—Dwight Twilley—Arista
 - THE BEAT**—Col
 - THINK PINK**—Fabulous Poodles—Epic

HEAVY ACTION (airplay, sales in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- HEAD GAMES**—Foreigner—Atlantic
- TUSK**—Fleetwood Mac—WB
- DREAM POLICE**—Cheap Trick—Epic
- THE LONG RUN**—Eagles—Asylum
- HYDRA**—Toto—Col
- THE HEADBOYS**—RSO
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- REGGATTA DE BLANC**—Police—A&M

KSAN-FM/SAN FRANCISCO

- ADDS:**
- SOMEBODY TO LOVE** (12" single)—Dwight Twilley—Arista

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE BEAT**—Col
- THE LONG RUN**—Eagles—Asylum
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- EAT TO THE BEAT**—Blondie—Chrysalis
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- I'M THE MAN**—Joe Jackson—A&M
- MIRRORS**—Blue Oyster Cult—Col
- HEAD GAMES**—Foreigner—Atlantic
- STREET MACHINE**—Sammy Hagar—Capitol

KMEL-FM/SAN FRANCISCO

- ADDS:**
- THE FINE ART OF SURFACING**—Boomtown Rats—Col

HEAVY ACTION (airplay, sales in descending order):

- THE LONG RUN**—Eagles—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- TUSK**—Fleetwood Mac—WB
- CORNERSTONE**—Styx—A&M
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- DREAM POLICE**—Cheap Trick—Epic
- MARATHON**—Santana—Col
- HYDRA**—Toto—Col
- NIGHT IN THE RUTS**—Aerosmith—Col
- DEGUELLO**—Z. Z. Top—WB

KZEL-FM/EUGENE

- ADDS:**
- DRUMS & WIRES**—XTC—Virgin
 - GARRISON & VAN DYKE**—Atco
 - IN FULL VIEW**—Phoenix—Charisma
 - PHOENIX**—Dan Fogelberg—Full Moon
 - ROCK & ROLL RESURRECTION**—Mylon LeFevre—Mercury
 - THE PRIZE** (12" single)—Blend—MCA
 - THE VERY DAB**—Fingerprntz—Virgin Intl.
 - VITAL SIGNS**—Faith Band—Mercury

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

- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- DOWN ON THE FARM**—Little Feat—WB
- DEGUELLO**—Z. Z. Top—WB
- LIVE RUST**—Neil Young—Reprise
- NIGHT IN THE RUTS**—Aerosmith—Col
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- REGGATTA DE BLANC**—Police—A&M
- FIRST OFFENCE**—Inmates—Polydor
- THE MOTELS**—Capitol

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

- WBAB-FM WOUR-FM KORS-FM
- WCOZ-FM WMMR-FM KFML-AM
- WBLM-FM WYDD-FM KAWY-FM
- WQBK-FM WQDR-FM KOME-FM
- WCMF-FM WWWV-FM KNAC-FM
- WAQX-FM Y95-FM

Radio World

Radio Replay

By NEIL McINTYRE



■ The radio personnel are shifting from town to town, and in New York, WABC has revealed more of their air staff changes. **Chuck Leonard** is no longer on the air at nights, and the time periods for air shifts have also changed (see separate story in this issue on WABC and its new leader, **Al Brady**).

Many of the radio changes throughout the country have been made without the help of the fall rating book, since we are still weeks away from receiving the results.

MOVES: Detroit starts to fill in some holes left by departing programmers as **Bill Garcia**, formerly of WNDE/Indianapolis, becomes the new PD at WDRQ-FM. **John Duncan**, formerly of WAAF/Worcester, is the new PD at WABX-FM. **Dick Hungate** leaves WMMR/Philadelphia to take over PD job at WWWW(W-4) . . . **Paul Cassidy**, currently director of sales for Century Broadcasting, will assume GM duties at KWST/Los Angeles in the near future. Cassidy will be working closely with **Bob Burch** . . . **Mark Cooper** leaves KMEL/San Francisco as MD . . . **John Rody** returns to mornings at KZEW/Dallas, and **Sally Francis** is promoted to news director at the station.

Chris Bryan to on-air at FM97/New Orleans from G100/Mobile . . . **Jimi Bruce** joins 14Q/Worcester doing overnights . . . **Chuck Lakefield** to KMJC/San Diego from WOKY/Milwaukee . . . WBBG/Cleveland has changed to a mass appeal format and is looking for top flight air personalities. All interested radio entertainers should contact PD **Eric Stevens** at (216) 391-1260 . . . Send your moves, changes, and station pictures to RW east C/O Neil (just ribbing) McIntyre.

I DON'T LIKE MONDAYS: This could be the only one-liner that goes with, "Thank God It's Friday." The radio listener seems to conceive of Monday as a day during the week that he or she listens to the radio more, or at least thinks so. I know that many programmers could care less what days people listen as long as they listen to all of them. Many programmers have enough problems keeping up with the age of who's listening to the station, but just imagine if the rating services broke down the listening habits into specific days. I can hear the excuses now: "Sure we're low on Tuesday, but we're delivering more cume on Thursdays and Fridays."

FROM RW's **CINDY KENT** comes the news that the reporting of a breaking story took a different turn at WBAM/Montgomery (country) Nov. 20 when newscaster **Joe McKay** became part of the scoop itself. The stage was set by a bizarre sequence of events following the kidnapping of a local banker's wife Nov. 19. According to McKay, the kidnapper called the station, instructing him to pick up a note at a nearby market. Instead, news director **Lewis Fryer** picked up the note, which demanded the station broadcast coded messages at precise times, as part of an elaborate ransom scheme.

Not known to the kidnapper or the station was the fact that the hostage had escaped hours earlier unharmed, and the FBI was keeping mum, hoping to bait the kidnapper. So WBAM, believing it a dangerous situation, broadcast the messages while McKay had a case of "the crying shakes" because he missed the first broadcast (due to a time shortage between the call and delivery of the note). Within an hour, McKay obtained information that the hostage was safe, but held the story, cooperating with the FBI.

Despite McKay's efforts, the kidnapper escaped after hearing other media broadcasts about the hostage's escape. (The bank, unauthorized by the police, held a press conference telling the hostage's condition.)

"When the call came in, I first thought it was a prank," McKay said. "The first thing I heard was 'this is a life or death situation.' Then it hit me that there had been a kidnapping, so we followed through with his instructions." McKay recalls the strongest feeling he had was panic, which increased when the station missed the first

(Continued on page 88)

New Lineup, Modified Format Lead Al Brady's Changes at WABC-AM

By MARC KIRKEBY & NEIL McINTYRE

■ NEW YORK—Dayparting, less disco and a longer playlist will be the key elements in Al Brady's program to return WABC-AM to the top of the ratings heap in this market.

A month into his new job as operations director for the clear-channel giant, Brady spoke with RW after making a series of startling lineup changes last week, firing WABC veterans Harry Harrison, George Michael and Chuck Leonard and redividing the hours allotted to each personality.

The WABC reshuffling has Dan Ingram, for 18 years the station's afternoon-drive personality, moving to 6-10 a.m.; Ron Lundy holding down 10 a.m.-1 p.m. (cutting back one hour); former part-timer Johnny Donovan moving to 1-4 p.m.; former all-night man Bob Cruz taking 4-8 p.m.; and Howard Hoffman, from ABC's KAUM-FM in Houston, coming in to do the 8-midnight shift. Brady said he expects to name an overnight DJ soon.

"The shifts, in terms of hours, had nothing to do with the peo-

ple on the air," Brady said. "It was my feeling that afternoon drive in New York is not two to six. The key to the shift changes was because we wanted afternoon drive to be four to eight."

Increased quarter-hour listening, a key Arbitron rating statistic, is the goal of the rest of Brady's plans. "The high repetition of current music has really not done very much to help us increase our quarter hours," Brady said. "Big AM stations have relied on the cume to generate the quarter hour—if you had a huge cume it automatically translates to quarter hours, so you got good ratings. I don't think we paid enough attention to working on the quarter hour by itself."

"My feeling is to continue to play hits, but if we play a few more of them, we'll be able to spread them out better."

The dayparting Brady is introducing resembles what is done at other contemporary stations, he said, but represents a change

(Continued on page 88)



"... an 'Armchair Quarterback' electronic football game, a 'Buzzbaby XL' portable chainsaw, more Adults 18-34, a gift set of men's toiletries, a . . ."

December 8, 1979



Record
World
presents
**ASCAP: The
First 65 Years**



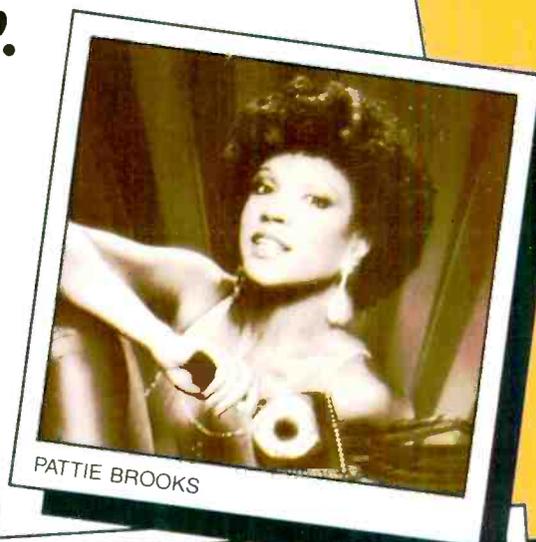
“Cafe Americana salutes the ASCAP writers who have helped us have our best year yet”.



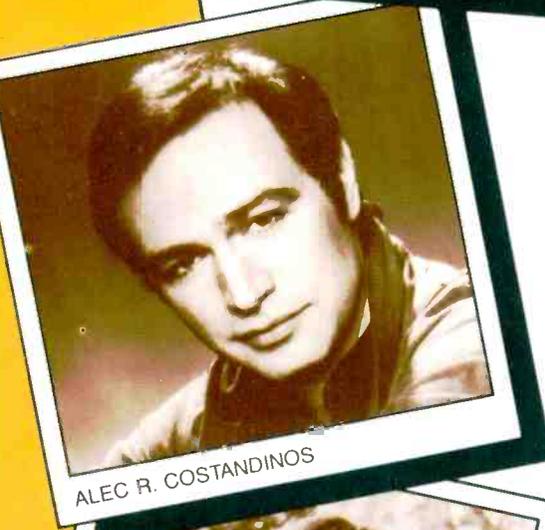
ANGEL



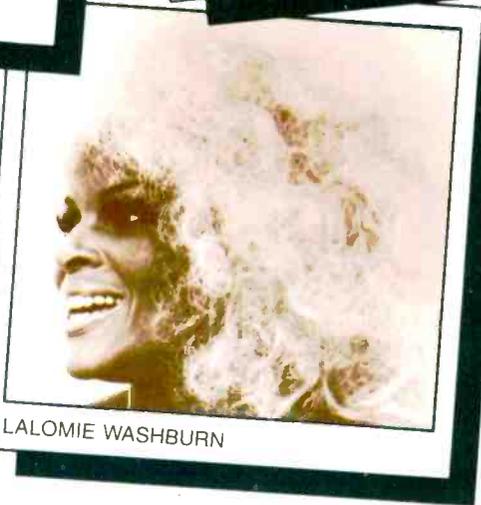
DONNA SUMMER



PATTIE BROOKS



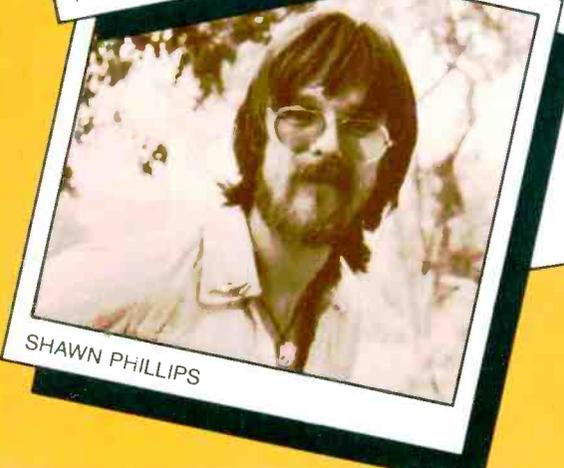
ALEC R. COSTANDINOS



LALOMIE WASHBURN



BECKMEIER BROTHERS



SHAWN PHILLIPS

SANTA ESMERALDA
 NICHOLAS SKORSKY
 JIMMY GOINGS
 J. M. DESCARANO
 CHRIS BENNETT
 BAD NEWS TRAVELS FAST
 TONY RALLO



THE SYLVERS





State of New York
Executive Chamber

C I T A T I O N

New York's cultural heritage has been the beneficiary of the dedicated efforts of an organization founded in 1914 to protect music copyrights.

Thousands of New York's most talented composers, authors and music publishers are members of this performing rights organization.

On the occasion of its 65th anniversary, it is appropriate for all New Yorkers to salute the efforts of this fine organization which has continued to enrich New York's cultural heritage.

NOW, THEREFORE, it gives me great pleasure to cite

THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

-- ASCAP --

and to extend sincere congratulations and best wishes for continued success.

Hugh S. Carey
Governor

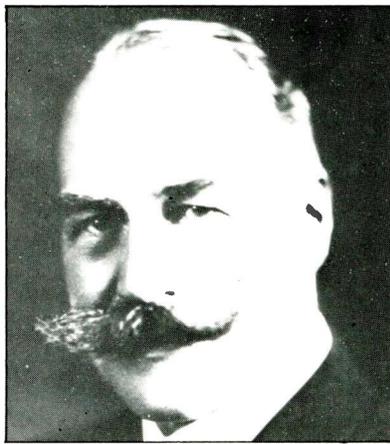
February 26, 1979

**ASCAP: The
First 65 Years**

ASCAP Presidents

(1) *George Maxwell (1914-1924)*

(2) *Gene Buck (1924-1941)*



1



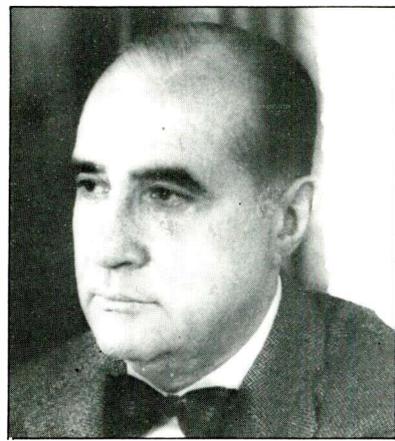
2

(3) *Deems Taylor (1942-1948)*

(4) *Fred E. Ahlert (1948-1950)*



3



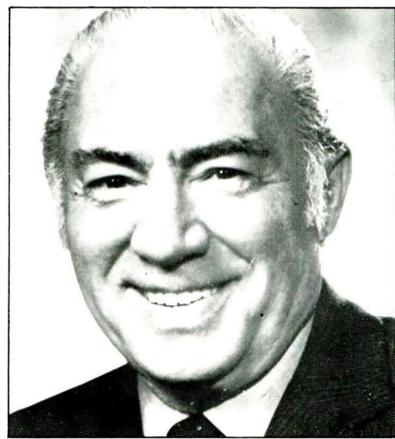
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(5) *Otto A. Harbach (1950-1953)*

(6) *Stanley Adams (1953-1956)*



5



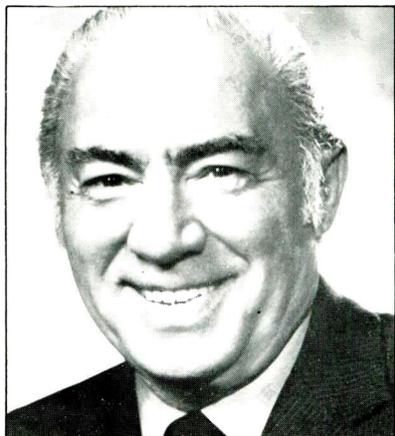
6

(7) *Paul Cunningham (1956-1959)*

(8) *Stanley Adams (1959-present)*



7



8

We're proud to say:

There's a lot of

ASCAP

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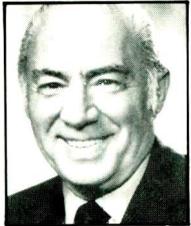
**UNITED ARTISTS MUSIC CO., INC.
ROBBINS MUSIC CORPORATION
LEO FEIST, INC.
MILLER MUSIC CORPORATION**

...and a lot of



in ASCAP!

ASCAP Board Members



Stanley Adams, president of ASCAP, has been a member of the society since 1934 and has served on its board of directors since 1944. He previously served as president from 1953 to 1956 and was re-elected in 1959. A native New Yorker, he received a bachelor of laws degree from New York University Law School in 1925. Turning immediately to music, Adams has more than 100 published songs including "What A Difference A Day Makes," "La Cucaracha," "You Stole My Heart," "Every Day's A Holiday" and "There Are Such Things." Adams was a member in 1949 of the U.S. Delegation in the Conference of International Copyright of UNESCO and currently serves on the Administrative Council of CISAC. A longtime member of AGAC which he has served as president, he is also on the advisory board of the American Federation of Musicians. In 1972 he was elected director-at-large of the Country Music Association, after having served as a vice president, and was recently elected vice president again.



Leon Brettler is a native New Yorker and is executive vice president of Shapiro Bernstein & Co. When asked about his education, he said, "I never went to school, which makes me a great music publisher!"



Author-publisher Sammy Cahn is a native New Yorker and has been a member of ASCAP since 1936.

As one of the best known, and highly visible songwriters in contemporary music, Cahn has written hundreds of songs and dozens of award winners. After achieving success as a writer of nightclub scores in the 1930s, he went to Hollywood in 1940 and composed the scores to such films as "Anchors Aweigh," "It Happened In Brooklyn," "The West Point Story," "April In Paris," "Say One For Me," "The Road to Hong Kong" and "Robin and The 7 Hoods." He won the Academy Award four times for "Three Coins In the Fountain" (1954), "All The Way" (1957), "High Hopes" (1959) and "Call Me Irresponsible" (1963).

Among his Broadway scores are: "High Button Shoes," "Two's Company" and "Skyscraper." Over the years his chief collaborators have been Saul Chaplin, Jule Styne and Jimmy Van Heusen. Some of his best-known songs are: "Bei Mir Bist Du Schon," "Day By Day," "Let It Snow, Let It Snow, Let It Snow," "Time After Time" and "Love and Marriage" (Emmy and Christopher Award winner, 1955).



Salvatore T. Chiantia is president of MCA Music and a corporate vice president of MCA, Inc. He attended City College, New York, and received his law

degree, cum laude, from St. John's University. He is a member of the New York Bar. He served in the U.S. Army during World War Two as a captain. Chiantia is president of the National Music Publishers Association, a vice president of ASCAP and a long-time member of the boards of both ASCAP and NMPA. He also serves as a vice president of the Popular Music Section of the International Publishers Association.

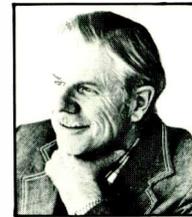


Cy Coleman was born in New York and, at the age of six, gave piano recitals at Steinway Hall and Town Hall. He became a member of ASCAP in 1953 and has served as a board member since 1966. He is the composer of the stage scores of "Wildcat," "Little Me," "Sweet Charity," "Seesaw," "I Love My Wife" and the Tony award-winning "Twentieth Century." Among his songs are: "Witchcraft," "Hey, Look Me Over," "The Best Is Yet To Come," "Real Live Girl," "Pass Me By," "Big Spender," and "Where Am I Going." He has recorded for London Records and was nominated for a Grammy Award for his instrumental version of the theme from "The Garden of the Finzi-Continis." He was nominated for an Oscar for the theme from "The Heartbreak Kid." He directed and produced all music for the 1975/76 Shirley MacLaine CBS television specials and has been the guest soloist with a number of symphony orchestras around the country.



Hal David, a native New Yorker, graduated from New York University and served in the U.S. Army Special Services during World War Two. He joined ASCAP in 1943. Among the motion pictures for which he wrote the lyrics are: "Wives and Lovers," "After The Fox," "The Man Who Shot Liberty Valance," "What's New Pussy-

cat?," "Alfie" and "Butch Cassidy and the Sundance Kid" (Academy Award winner, 1969), and for the Broadway show "Promises, Promises." Some of his songs are: "This Guy's In Love With You," "(They Long To Be) Close To You," "Only Love Can Break A Heart," and the 1969 Academy Award-winning song, "Raindrops Keep Fallin' On My Head." His book, "What the World Needs Now and Other Love Lyrics," is published by Trident Press.

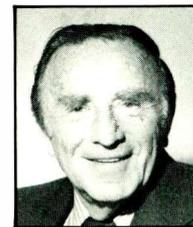


Composer, conductor, arranger George Dunning is a native of Richmond, Ind., a member of ASCAP since 1949 and a member of the board of directors since 1972.

He was educated at the Cincinnati Conservatory of Music and the University of Cincinnati and later served as the music director for the NBC College of Musical Knowledge. Among his many film scores are: "From Here To Eternity," "Salome," "Picnic," "The Eddie Duchin Story," "Bell, Book & Candle," "The World of Suzie Wong," "Toys In The Attic" and "Song Without End."

Among Dunning's best known songs are "Picnic," "3:10 to Yuma," "Houseboat," "Strangers When We Meet" and "Song Without End."

He is a member of the board of directors and treasurer of the Screen Composers Association.

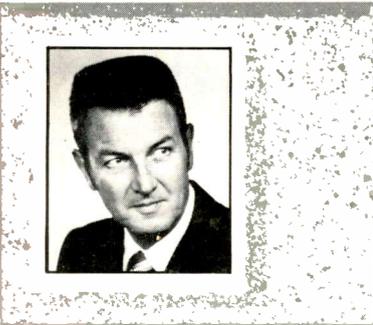


ASCAP board member Sammy Fain is another native New Yorker and a member of ASCAP since 1926.

After spending his youth in upstate New York, Fain returned to N.Y.C. and became a song plugger for a major publishing house and later became a successful radio artist. Along with lyricist Irving Kahal, Fain composed such songs as "Nobody Knows What a Red Headed Mama Can Do" and "Let A Smile Be Your Umbrella."

While still in N.Y. Fain composed such tunes as "Wedding Bells Are Breaking Up That Old Gang Of Mine," "When I Take My Sugar To Tea" and many others. He later went to Hollywood and wrote film music for such stars as Dick Powell and Rudy Vallee.

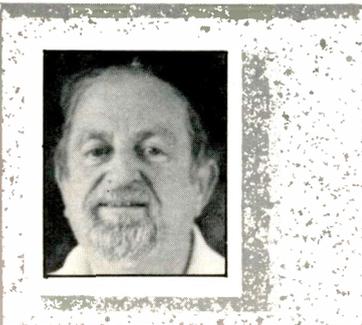
Among his notable Broadway work was the score to the wildly successful "Hellzapoppin'" starring Olsen and Johnson. "Happy In Love" from "Sons of Fun" was a hit for that duo in 1942. His other songs include "Dear Hearts and Gentle People," "April Love," "Wagon Train," and the Academy Award songs "Secret Love" (1953) and "Love Is A Many Splendored Thing" (1955). He was again nominated for an Oscar in 1978 for his "Someone Waiting For You" from "The Rescuers."



Ernest R. Farmer is president of Shawnee Press, Inc. of Delaware Water Gap, Pa., and its wholly-owned subsidiaries, Templeton Publishing Co. and Harold Flammer, Inc.

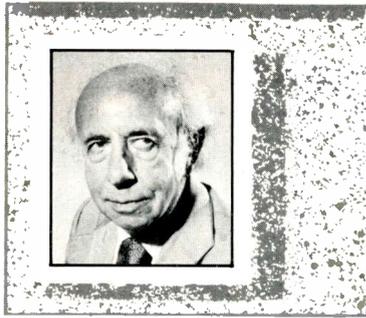
Farmer was born and educated in California and served three and a half years as a trumpet player and arranger for various Army musical organizations during World War II. He later worked as a professional musician with the "big bands" of Raymond Scott and Bobby Sherwood. He joined Shawnee Press in 1949 as sales promotion manager, was appointed general manager in 1955 and was elected president in 1962.

Farmer is a past president and director of the Music Industry Council and the Music Publishers' Association and has served as a member of the board of directors of the NMPA since 1966. He was elected to the board of ASCAP in 1971 and as treasurer of the Society in 1972.



Leonard Golove is administrative vice president and legal

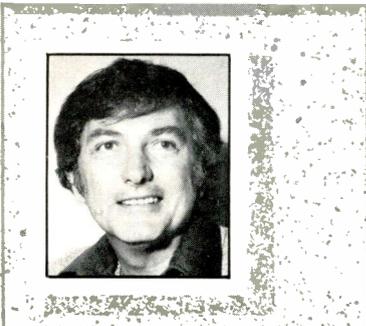
counsel for Warner Bros. Music. Beginning in 1966, he represented Viva Music & Viva Records, which Warner Bros. purchased in 1971.



ASCAP board member Morton Gould is another New York state native and has been a member of the society since 1936. He was elected to the board in 1959 and is chairman of the concert and symphonic committee.

Gould is a frequent guest conductor of symphony orchestras and a recording artist. Among his best known works are "Pavanne," "Interplay for Piano and Orch.," "Fall River Legend," "Spirituals for Orch.," and "Latin American Symphonette." He is composer of the film scores to "Wind Jammer" and "Cinerama Holiday" and the World War I television series "American Salute."

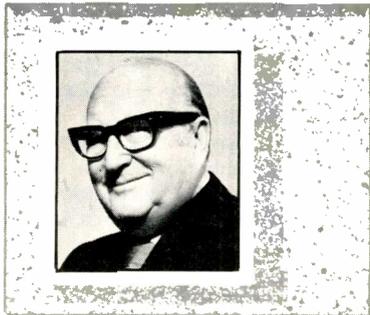
Gould is also an officer of the American Symphony Orchestra Society.



Arthur Hamilton was born in Seattle, Washington, and joined ASCAP in 1955. He has been on the board of directors since 1969. He is a member of the board of governors of the Academy of Motion Picture Arts and Sciences, a member of the executive board of the Composers and Lyricists Guild of America, past president of the California Copyright Conference, a member of AGAC and the Dramatists Guild. Among his songs are: "Cry Me A River," "He Needs Me," "That Means I Love You" (nominated for an Emmy Award), and "Till Love Touches Your Life" (nominated for a Golden Globe Award and an Academy Award). Among his film scores are: "Pete Kelly's Blues," "Zero Hour," "Divorce American Style," and "The Girl Can't Help It."



Sidney Herman joined Famous Music Corporation more than 30 years ago and is presently vice president of the company. He is a graduate of Pratt Institute and Pace College and is a member of the board of directors of the National Music Publishers Association.



Composer Gerald Marks has been a member of ASCAP since 1932 and on the board of directors since 1970.

Marks, a native of Saginaw, Mich., is the composer of such songs as "All of Me," "Is It True What They Say About Dixie," "Night Shall Be Filled With Music," "Oh, Susannah, Dust Off That Old Pianna," and "That's What I Want for Christmas." He is the composer of "Sing A Song of Safety," a 22-song series of children's semi-humorous musical messages used in schools throughout the world. At the invitation of Carl Sandburg, he supplied the music for "Mr. Lincoln and His Gloves," recorded by George London of the Metropolitan Opera Company, and "Mr. Longfellow and His Boy," both premiered in concert at the Library of Congress Auditorium.

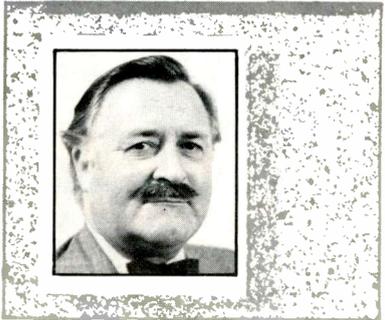
Marks has been an ASCAP lecturer at colleges, universities and conservatories since 1966.



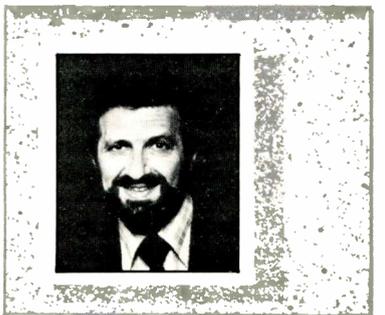
ASCAP board member Edward Murphy is vice president and general manager and member of the board of Macmillan, Inc.

A native of Brooklyn, Murphy attended both Hofstra and Cornell Universities. Joining G. Shirmer in 1958 he served as plant manager there from 1961 to 1969. When G. Shirmer merged with Macmillan Murphy continued as plant manager and became general manager in 1970. He was named vice president in 1972.

Murphy was a member of the U.S. Coast Guard Reserve before starting his professional career and he is currently a board member of the Music Industry Council and first vice president of the Music Publishers Association.



ASCAP board member W. Stuart Pope is a native of Folkestone, England and a graduate of the Boys Singers' School, the London College for Choristers and the Royal College of Organists. He joined Boosey & Hawkes in England in 1937 and took a leave of absence from 1941-1946 to serve in the R.A.F. He re-joined the company in 1946 and served in various managerial capacities in England and South Africa. He was transferred to the New York office in 1964 as managing director and was named president of the company in 1974. He is past president of the Music Publishers' Association and a member of the board of directors of the American Music Center.



ASCAP board member Irwin Z. Robinson has been president of Chappell and Intersong Music Corporation since Sept. 1977. Prior to that appointment he was vice president and general manager of Screen Gems-EMI Music Inc. and an elected member to that company's board of directors.

ASCAP: The First 65 Years

Stanley Adams and the ASCAP Story

By PAT BAIRD

■ Stanley Adams was first elected president of ASCAP in 1953 and served until 1956. He was re-elected in 1959 and has held the post ever since. During his tenure he has spearheaded the growth of the society to its present membership of 26,000, overseen the development of the organization to a major presence in country and gospel music and became the first American president of the international performance society organization, CISAC. In the following Dialogue, Adams discusses the growth of the society and its participation in and effect on the entire music industry.



Stanley Adams

Record World: The first thing that occurred to me is that people might like to know exactly what the functions and duties of the president of ASCAP are.

Stanley Adams: I quote from the Articles of Association, "The president shall be the chief executive officer of the society. He shall preside at all meetings of the board of directors. He shall have general supervision over the business affairs and property of the Society and over its several officers."

To implement the above mandate there are weekly management meetings with a complete agenda. Each item there-on is discussed, debated and a decision arrived at. At the following week's meeting a review of the important past week recommendations are discussed and a progress report made. Naturally, ASCAP's president is deeply involved in all policy questions, including taking part in important negotiations, in addition to serving as an ex-officio member of all committees.

Membership relations are a most important part of his daily routine with emphasis on writer problems that do not necessarily deal with the writer's relationship with ASCAP but are on a more personal level. Having been a writer myself, I know that most writers feel that I have an understanding and a sensitivity to the frustrations encountered by them having been on the roller coaster inherent in our craft.

Then, of course, I must emphasize our venturing into the country field and our continuous growth in Nashville and throughout the southern tier of states, together with the legendary hospitality and cooperation given to us. To a large degree this administration was the one that established the Nashville operation some years ago—

selecting the site, architect and staffing of our building. Of course, the president chairs all board meetings, all general meetings in New York, California and Nashville, as well as the advisory committees.

RW: Are the board members selected by the general membership?

Adams: The board members are elected by the general membership and the officers are elected by the board of directors.

RW: Now you have something like 23,000 members, right?

Adams: It is over 25,000.

RW: So they are all given the opportunity to select the board to represent them?

Adams: Those who have any recent surveyed performances may vote. When we went through a general revision period about 1940, a completely new election system was devised and it was suggested that all strata of ASCAP be on the nominating committee. As a consequence, we take six financial groups and divide the members into six categories from the top to the bottom so that there may be a representative of each group on the nominating committee. Obviously, this ensures that all financial groups in the society are represented. Of course, the membership can vote for anyone they please so the nomination is one thing and the election another. But the new form of nominating committee that was adopted was certainly very necessary and a beneficial step forward.

RW: Now, in the past there have been publishers who were president of ASCAP?

Adams: I believe the first president of ASCAP was a publisher for about 40 minutes (I really mean a very short space of time). But starting with Gene Buck up to and through my administration every president has been a writer.

RW: What do you think you have brought to your position as a songwriter, yourself?

Adams: A complete understanding of writer problems not only an understanding of the technicalities but the disappointments, frustrations, hopes and aspirations having been through the mill myself.

Most people do not know that during every writing career, and I do not care whose it is, there are peaks and valleys. In his career, Oscar Hammerstein, after having written his smash "Oklahoma," took an ad in Variety wherein he thanked everybody for having been so patient for the 10 flops he had written since "Showboat." It shows that even the greatest talent encounters ups and downs.

One of the ways to alleviate this very real possibility of landing in a vacuum in any given year is the Four Funds system which levels out a writer's income over a five year period.

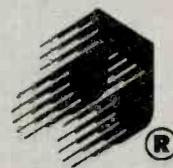
One of the ways to alleviate this very real possibility of landing in a vacuum . . . is the Four Funds system which levels out a writer's income over a five year period.

RW: Do you have writers call you up and say, "I am having a writing bloc. I can't get this line . . . I can't do this . . .?"

Adams: No I don't, no. However, when I was a writer I did. I won't mention the song nor will I mention the writer, but I will tell you a great big hit was written by seven of us. When I was with Warner Brothers working with Hoagy Carmichael, Oscar Levant and a lot of other composers, a certain writer came in who had a wonderful front musical phrase and a great title but couldn't develop either one. We all liked him very much. Hoagy took the front phrase and developed it, I helped with the lyric as did a couple of other lyric writers together with Oscar and some other tune writers, and the song became a tremendous hit. I must tell you that the original writer is the only one who has his name on the song. But that was fine with us. Contrary to general belief, in our business writers do root for each other and help whenever they can. At any rate, in this case, without the great front phrase and the wonderful title the song could not have been the success that it was. So in all honesty, (continued on page 30)

THANKS ASCAP FOR SIXTY-FIVE
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ASCAP: The View from Headquarters

■ Paul Marks, ASCAP's managing director, calls the society a "clearinghouse," a "convenience to our members and to people who want to use their music." Those members now number some 25,000 writers and publishers, with an average of 300 new members joining each month. The music users, broadcasters, clubs, jukeboxes and more, surely number in the tens of thousands.

Staffing the "clearinghouse" are some 675 ASCAP employees. They supervise the collection of license fees from music users, they direct the distribution of that money to members, and they perform a variety of more specialized functions, all, Marks emphasizes, for the benefit of the members who are their employers.

ASCAP members elect the 12 writers and 12 publishers who make up the society's board of directors. Writers vote for writers, publishers for publishers; all serve two-year terms. The board in turn elects ASCAP's officers, a president, two vice presidents, a treasurer and a secretary.

Marks' role, he says, "is similar in a corporate sense to that of



Paul Marks

chief operating officer." A 21-year ASCAP veteran, he oversees nearly all of the society's activities, from the home office at One Lincoln Plaza in Manhattan.

Marks stresses the importance of the management team and the group of executives who make the operation of the society successful.

Paul Fagan, ASCAP's chief economist and special projects manager, is involved "in almost every aspect of the society's operations," according to Marks, including researching market condi-



Paul Fagan

tions to help establish license rates and to insure fair division of the money distributed to members, and general financial considerations—the society's money management.

Curtis Messinger, controller, is the chief financial officer and supervises all of ASCAP's accounting functions. Guy Boyadjian, manager-information systems, directs ASCAP's large computer operation and Richard Redmond is director of auditing and George Muller director of accounting.

New ASCAP members, and re-



Curtis Messinger

lations with those already on board, are the responsibility of Paul Adler, director of membership. Relations with foreign performing rights societies are the province of Arnold Gurwitch, foreign manager.

Louis E. Weber, who is also assistant to ASCAP president Stanley Adams, is director of broadcast licensing; David Hochman, director of radio licensing, and Lawrence Sklover, manager-television division. The many and varied non-broadcast music users licensed by ASCAP are the responsibility of James Cleary, national sales manager and his assistant Barry Knittel.

Money collected from licensees comes to the society in unallocated form, and then must be distributed to ASCAP's members according to the survey of music use ASCAP conducts each year. Lawrence Goldberg, director of distribution, supervises the process, together with Dorothy Jetter, manager-program department (which accumulates data on the performance of music); Nancy Rosenthal, manager-index department, which maintains information on song titles, copyright registrations, film titles and the like;

(continued on page 43)



ASCAP director of publicity Karen Sherry gets a well-placed thank you from Rod Stewart after the performer was presented with three ASCAP plaques honoring him as writer, producer and publisher of the #1 world-wide hit "Da Ya Think I'm Sexy." Plaques also went to Carmine Appice, co-writer and co-publisher of the song, Henry Marks of Warner Bros. Music and Jerry Wexler, senior vice president and A&R consultant of Warner Bros. Records. Shown here are, from left: Marks, Appice, Sherry, Stewart, Wexler and Ed Rosenblatt, senior VP of sales and promotion for Warner Bros.

ASCAP's Aggressive Membership Department

■ To recruit new members and to assist ASCAP writers and publishers, the society maintains three membership offices in the United States, in New York, Los Angeles and Nashville, and one in London. The membership operation, which has grown in importance in recent years, is the responsibility of Paul S. Adler, director of membership, an attorney who has been with ASCAP for 12 years.

"We try to keep in touch with the whole breadth of music,"

Adler says, "from avant-garde 'serious' music to lollypop rock." Which means that the membership staff is something like ASCAP's artists and repertoire ambassador, responsible for searching out new writing talent in locales that range from night clubs and scoring sessions to lawyers' offices.

Adler is also in charge of enrolling the 300 or so new members who join ASCAP each month in full or associate memberships. He and the 14 executives in the membership department oversee the processing of membership applications as well.

For the thousands of writer and publisher members who already belong to ASCAP, Adler's office is an information center and general ombudsman, answering questions about distribution, the ASCAP survey, and any other topics which may affect a member's status in the society.



Paul Adler

ASCAP now holds two membership meetings a year in New York and two in Los Angeles, and has recently added an annual Nashville meeting as well. The so-

ciety employs an international representative in the United Kingdom, Lawrie Ross, because of the importance of British repertoire in the United States, according to Adler.

Membership Duties

Among the membership department's other duties are the tracking of ASCAP songs on the charts of several music industry trade magazines, although those charts are not a basis for the distribution of monies to members. The ASCAP plaques which go to members with top charted records are also handled by Adler's office.

Nor do the membership department's activities end there. They are involved wherever they are needed. "We don't stand on an awful lot of ceremony, or worry too much about where people stand in the 'pecking' order," Adler says. "That works for the membership."

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ASCAP Maintains High West Coast Profile

By SAM SUTHERLAND

California's entertainment industry has expanded and diversified since the earliest years of ASCAP's presence here. And with the proliferation of new usages for the works created by the Society's members, ASCAP itself has evolved into an organization reflecting the many media interests now based in the west.

What was a boomtown fueled primarily by celluloid in ASCAP's early years has spawned its own multi-faceted music industry, a rapidly growing array of broadcast businesses, and an intensive concentration of television production and marketing outlets; updating Hollywood's importance from film industry capital to media center. And with society members pursuing interests in all of these fields, ASCAP has augmented its early strengths in the film music community with a corresponding involvement in contemporary pop music, "serious" music, television and various ancillary music applications.

A Practical Approach Keys Songwriters Workshop West

The ASCAP Songwriters Workshop West is headed by director Annette Tucker. She first launched the concept on her own five years ago. "I had a private workshop going, called the Composium," she recalls. "Arthur Hamilton sat in on several of them, and liked the idea, so he went to the ASCAP Board and suggested that the society make scholarships available to the fledgling writers."

Hamilton

Hamilton, himself a veteran society writer member and currently serving on the board of di-

rectors, saw Tucker's emphasis on a practical, shirt-sleeves approach as a natural object for society support and exploration. Apart from remaining active in the development of the Workshop and its periodic showcases, Hamilton is also shifting sights, with Tucker, to include future educational articles for Songwriter magazine as another extension of the Workshop itself.

Although the Workshop has grown to a respected and somewhat competitive stature — the current waiting list now averages about 300 hopeful students, according to Tucker — but the basic format has been retained. "We've always had 15 writers in each class, and held two classes a week," explains the director. "We call it a kind of song therapy: instead of lecturing on song-

writing, we have the writers perform their songs for the class, and then let class members analyze those actual songs to see how they work."

The emphasis is on gearing craft to the practical needs of the music market. During the final class of the 10-week course, an established publisher attends to hear the class' best efforts, and provides professional input. "The current class may be the best we've seen yet," says Tucker. "Last week they turned in at least a half dozen potential hits."

Interplay

If the rivalry to gain entry to the Workshop is considerable, Tucker says competition between class members is tempered by the interplay. "We try to make it almost a family environment," she explains, "to be supportive while

and A&M Records; like the society's other principal western reps, Levy augments his administrative duties with creative involvement, providing the society's primary western contact with newer, emerging rock styles.

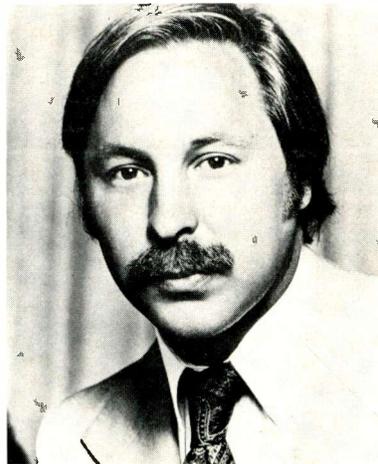
With the addition of membership representatives Eric McKaskill and Sue Bridgeman on hand to assist members, ASCAP's staff has virtually doubled in the past few years. Its expanded activities suggest more than that numerical growth, though.

"There's always been a recognition of the L. A. music scene," explains Gorfaine. "I don't think we've ever minimized it, but as it's grown, we're grown with it." To the society's traditional visibility within the film community has been added a higher profile in contemporary popular music, further spurred in recent months by the upsurge in new popular local rock and pop acts.

"Along with that, we now have access to more information here," adds Brabec, who notes that ASCAP's western branch now boasts a far brisker turnaround in retrieving data, due to a microfiche system permitting same-day reports.

With the obvious gains in administrative coordination afforded by that enhanced access to data, and the expanded staff on hand, Gorfaine says, "What we're trying to do now is departmentalize more. Although we won't be restricting individual reps to one area, we are trying to stress specialization more."

One indication of that is Levy's role as liaison to Los Angeles' new rock community, yet he is quick to point out, "It does broaden our base considerably, but it really isn't a new area. ASCAP has always been involved (continued on page 46)



Todd Brabec



Michael Gorfaine

4

Reasons

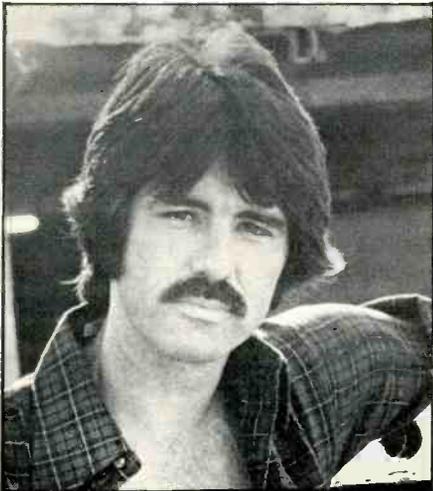
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Storms Of Troubled Times
Just Enough To Make Me Stay
I'll Still Love You
Love Finds Its Own Way
Roses And Love Songs
Like A First Time Thing
Like Old Times Again

My First Day Without Her
The Farthest Thing From My Mind
It Must Have Been The Rain
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ASCAP's Nashville Office Continues to 'Spread the Word'

By WALTER CAMPBELL

■ Beginning as a small, one-person operation in the early '60s, ASCAP's Southern regional office has grown to a full-sized operation of ten people whose job it is to cultivate, sign and serve writers and publishers in a 20-state area.

Ground was broken for the ASCAP building on Nashville's Music Row in October 1968. One year later ASCAP moved into the building, "the embodiment of our belief in country music as well as all types of music of the south," according to southern regional executive director Ed Shea. "ASCAP realized strongly that country music had come of age. We've always had great writers of country music: Fred Rose, Bob Wills, Gene Autry, Jimmy Rodgers, Ervin T. Rowe, Elton Britt, folks like that; but ASCAP didn't always put the thrust in country like it did in other spectrums of music."

That commitment by the Nashville operation has since spread and includes all types of music from the South and midwest including Memphis, Muscle Shoals, Atlantic, New Orleans, Macon, Austin, Houston, St. Louis, Dallas, Tulsa, Miami, and Chicago. "Our primary thrust, our total commitment is to sign and serve those writers in the Southern region and in all America for that matter, but our particular geographic sphere includes about a 20-state area," explains Shea. "We're involved with all idioms of music, and we're constantly traveling to those places to cover them."

Heading up ASCAP's Nashville-based operations, Shea has served as southern regional executive director since plans for the office building were unveiled. Before starting at ASCAP he was the chief executive officer of the

Nashville Area Chamber of Commerce. During his tenure there, Shea was instrumental in steps taken to develop Music City from an oversized Southern town into the diversified business center it is today. In 1968, he was called upon by ASCAP president Stanley Adams to head up the society's southern operations.

ASCAP was admittedly not as strong in the South at that time as its leaders would have liked, and Shea, moving from a job downtown with a staff of 35 "to Music Row where I had three empty rooms, two telephones and no secretary," had his work cut out for him. He quickly immersed himself in the business at hand in an effort to fill the void that existed for ASCAP in the South. After ten years, the number of writers and publishers signed through the Nashville office has more than tripled, and so has the Southern staff.

Executives now working with Shea in Nashville include assistant

ing in a music law firm, RCA Records, and Famous Music.

Judy Gregory, on the southern staff since the completion of the ASCAP building in Nashville, began as a secretary. Now director of writer/publisher administration, she works with writers and publishers already signed with ASCAP, answering any questions and helping to iron out problems concerning royalties. "She's one of our loyal, talented, capable young executives," says Shea, "who joined us during our struggling days. Judy has become one of the most knowledgeable people on performing rights in Nashville. Her determination to know 'why' has been a valuable asset to our staff and a real service to our members."

Rusty Jones, ASCAP's newest employee in Nashville, is a graduate of Memphis State Law School. His first contact with ASCAP was in an entertainment law class where Shea was a guest lecturer. As southern director of

industry. It's an aggressive and dedicated team."

To further gird ASCAP's commitment to the south, the society has initiated membership meetings in Nashville on a regular basis over the past few years. Such meetings give all ASCAP members the opportunity to participate, to be heard, to go over the financial report, and to discuss any related issues or problems pertaining to performing rights and ASCAP's operations. The latest southern membership meeting was held last June at Richland Country Club in Nashville and was attended by ASCAP president Stanley Adams, managing director Paul Marks, director of membership Paul Adler, ASCAP board members Gerald Marks and Wesley Rose, and ASCAP assistant general counsel Gloria Messinger, along with ASCAP's southern staff and writer and publisher members.

The society has also constituted a southern writers' advisory committee (to go along with such



The ASCAP Nashville office

directors Merlin Littlefield, and Connie Bradley; Judy Gregory, director of writer/publisher administration; and Rusty Jones, Southern director of publicity and assistant to the Southern regional executive director. Completing the staff are Charline Wilhite, Jean Wallace, Gabriella Chrostowski, Ronald Russell, and Della Riley.

Littlefield, who has been with ASCAP for four years, "is one of the best balanced men in the music business in terms of his portfolio of marketing, promotion, public relations, knowledge of the industry and knowledge of people," according to Shea. Before joining the ASCAP staff, Littlefield worked on the promotion staffs of a number of record labels, including United Artists, Capricorn, Stax, RCA, and Capitol.

Connie Bradley, has been on the staff since 1976 with extensive experience in the music industry as well, previously work-

ing in a music law firm, RCA Records, and Famous Music. publicity and assistant to the Southern regional executive director, Jones works on spreading the word about ASCAP and its activities and assists Shea on special projects.

The development of ASCAP's southern office into the full-fledged operation it is today has taken much time and hard work. That work involves educating people in the music business as well as the general public what ASCAP is all about. It also involves taking the extra step of actively seeking out writers and publishers.

"We find writers on college campuses, at clubs like Exit/In, the record sessions, and they walk in off the street," explains Littlefield. "The music business is a person-to-person industry, especially here in the South, and one of the secrets of our success here is the personal relationships our staff has developed with writers, publishers, producers, artists—people in all areas of the music



Ed Shea

committees already established in L.A. and N.Y.), designed to give writers an opportunity to meet and discuss their specific needs and issues with the society's management. Songwriters currently on the panel are Rory Bourke, Buzz Cason, Jerry Foster, Bill Gaither, Kermit Goell, Archie Jordan, Arthur Kent, O. B. McClinton, Bob Morrison, Mickey Newbury, Dottie Rambo, Eddy Raven, Bill Rice, Bobby Russell, John Schweers, Frank Stanton, and Billy Wheeler.

Additionally, Nashville is represented on ASCAP's board of directors by Wesley Rose, president of Acuff-Rose Publications, who was elected to the board in 1967. "It's very important for everybody in Nashville and the South to have representation on the board," notes Rose, who was instrumental in the establishment of ASCAP's offices in Nashville. "They've added a lot of tremendous writers since the building was completed here. They're still growing tremendously, and they've gotten pretty aggressive about it. My father joined ASCAP

(continued on page 46)

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HERB EISEMAN
President

ASCAP Lawyers Pursue Copyright Issues

■ Bernard Korman, ASCAP's general counsel, thinks a lot about jukeboxes these days.

He thinks about the two-thirds of the nation's half million boxes that have not applied for the \$8 annual license mandated by the 1976 Copyright Act.

"It's an unhappy situation. The operators just don't pay," he says. "They wait to be sued, and then claim innocence. Some criminal actions brought by the government would probably do the trick."

The possibility of Justice Department action against unregistered jukebox owners for willful infringement is just one avenue toward compliance with the new copyright law's jukebox rules. Another is the filing of civil suits in federal courts around the country to collect damages and persuade individual owners to obtain the \$8 annual licenses.

The expenses ASCAP incurs in its pursuit of jukebox scofflaws will be balanced by fees from licensed boxes, Korman points out, because ASCAP, BMI and SESAC have now agreed on shares of those revenues for 1978. The fees are collected by the Copyright Office and will probably be available for members in the December distribution. The agreement will need another look next year for distribution of the 1979 fees. The Copyright Royalty Tribunal is due to re-examine the \$8 fee (which Korman calls "much too low") early in 1980. The fees in other countries are much, much higher.

Because the extent of non-compliance with performance

rights laws is so much greater among jukebox owners, they have taken up a disproportionate amount of the ASCAP's attorneys' time since the new copyright law took effect January 1, 1978. But Korman—an ASCAP attorney for 28 years—and the seven staff lawyers who work with him have a wealth of other duties.

ASCAP relies for its existence on the copyright law, so attorneys play a more prominent role in the society than they would in a typical corporation, senior attorney Judith Saffer notes. "If you don't pay your Con Ed bill, they can turn off the electricity. If ASCAP isn't paid, we can't turn off the music. Our redress is a lawsuit."

Apart from major antitrust cases in which ASCAP is involved, the society's legal staff files about 500 lawsuits a year, virtually all of them in federal courts, to defend its members' copyrights. In a typical suit, a music user has refused to enter into a license agreement with ASCAP, and has not obtained permission directly from the copyright owner. Those sued include concert promoters, tavern and nightclub owners, TV and radio stations.

The 1976 copyright law added several new groups to the list of those who must pay for the use of musical compositions, and for the past two years ASCAP's lawyers have spent much of their time reaching agreement with those groups. Most of them, other than jukebox owners, Korman says, have been "very coopera-

(Continued on page 45)

■ The ASCAP legal department is headed by general counsel Bernard Korman, and assistant general counsel Gloria Messinger, both graduates of Yale Law School. They exercise general supervision over all ASCAP legal matters. The other members of the ASCAP legal staff are:

Judith M. Saffer, senior attorney, a graduate of N.Y.U. Law School, supervises copyright infringement litigation throughout the United States and is trial attorney for cases filed in New York. Her areas of responsibility include writer and publisher membership problems, trust and estate matters and fair employment practices. She is also attorney and administrator of the ASCAP Foundation.

Richard H. Reimer, also a graduate of N.Y.U. Law School, is largely responsible for major antitrust litigation. He also advises on various legal and litigation questions in both the general licensing and broadcast licensing fields.

I. Fred Koenigsberg, a graduate of Columbia Law School, has responsibility for ASCAP's operations under the new copyright law, including matters involving

the Copyright Office and the Copyright Royalty Tribunal. These include public broadcasting, cable television and jukebox compulsory licenses. He advises on general licensing matters and supervises actions against jukebox operators and radio-over-speaker users. He chairs copyright committees of the American and New York State Bar Associations, and teaches copyright law at Columbia and Pace Law Schools.

Ross Charap, a graduate of Cornell University Law School, is responsible for the conduct of litigation in much of the Midwest, Far-West and Puerto Rico, and for following the developments in new media such as cable television, pay television and satellite communications.

Joshua S. Waffles, a graduate of George Washington Law School, joined ASCAP's legal department in August of 1978. He is supervising more than 130 copyright infringement actions in certain states and has been reviewing the society's internal rules and regulations and responding to legal inquiries from members and the general public.

Katherine Crost, a graduate of the University of Virginia Law School, also joined the legal dept. in August 1978. She too supervises numerous copyright infringement actions in certain states, and is engaged in various research projects touching on other aspects of ASCAP's operations, including current antitrust litigation where she is assisting in pretrial discovery.

Distribution Dept. Tallies the Royalties

■ ASCAP's distribution department is responsible for distributing revenue to members fairly, scientifically and economically. Lawrence Goldberg, director of distribution, explains that, "The amount of money to be distributed is determined by the receipts from license fees and interest received from investments less operating expenses of the society. The net distributable revenue for ASCAP members available in each quarterly distribution is divided equally, 50 percent to publisher members and 50 percent to writer members." Goldberg adds that "This net revenue is arrived at after setting aside an amount for obligations to foreign societies."

Goldberg directs a large staff, which includes the program department, headed by Dorothy Jetter, and the index and royalty departments, headed by Nancy Rosenthal and Brad Miller. Mar-

garet Attisani, former head of royalty, is now coordinator of special projects for royalty matters.

In simplified language, a song or musical work must get surveyed to get paid. ASCAP hires an independent firm of economic experts who constantly update a scientific survey that is used to determine what music will be credited. Goldberg points out that "Since there are million of performances of our members' copyrighted works each day, the cost of logging and identifying each one would exceed ASCAP's total income, leaving nothing to distribute to members. Thus, a sample is necessary. The ASCAP survey includes radio, television, wired music, public TV & radio, airlines and pay TV, as well as symphonic concert, recital and educational performances."

The index department is responsible for cataloguing and updating information on every work indexed with the society, including writers, co-writers, publishers and co-publishers, and date copyrighted. The program department oversees information gathering from all users of ASCAP music. "The program department then processes the information according to ASCAP's system of weighting music by use," says Goldberg, "for example, the same song can be used as a theme, background or feature performance, and will be credited differently for each use. Additionally, the society processes distributions to members of foreign societies whose works are performed in the United States and processes performance information received from foreign societies for its members."

The final step in all distribution processing is the royalty department. This is where performance credits are converted into dollars by means of ASCAP's various payment plans. All publisher members are paid on a "Current Performance" basis. Writer members have a choice between the "Current Performance" method and the "Four Fund" method. Goldberg says that the "Four Fund" option is a way to have performance credits averaged over a period of time, rather than in a single year, so as to reduce the peaks and valleys.

"Needless to say," adds Goldberg, "all these operations are aided by the society's data processing area under the management of Guy Boyadjian. For the purpose of any article about the distribution, it is necessary to oversimplify many complicated procedures which are carried out on a daily basis by a competent and dedicated staff, which also must research and reply to members' inquiries, problems and industry needs."



Bernard Korman

ASCAP & TONY

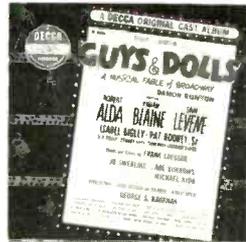
Broadway's
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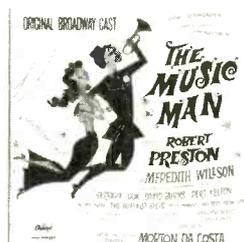
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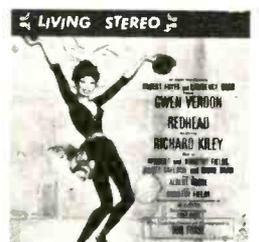
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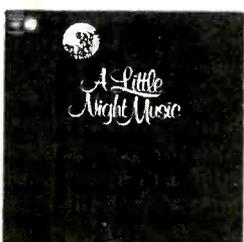
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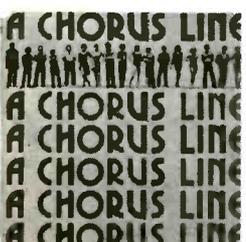
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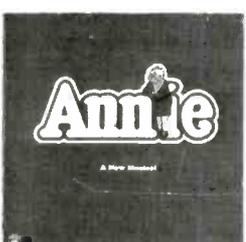
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1977



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1978



1979

Computers Play Vital Role in ASCAP's Growth

By JEFFREY PEISCH

■ ASCAP managing director Paul Marks is fond of a story concerning the society's early involvement with computers in the late '50s. At that time, ASCAP rented computer time from the Service Bureau Corporation, an IBM subsidiary with a computer in New London, Connecticut. The same computer was being used in the development of the nuclear submarine. ASCAP and the military community were competing for time on the same computer!

ASCAP's use of computers has grown considerably in the last 20 years. The society now rents two modern computers from IBM that are housed in the New York offices. The society employs approximately 50 people to work solely on with the computers in a variety of capacities. While the computer was once used only for distribution tabulations, it is now used in all aspects of ASCAP's business — licensing, accounting, and membership data. Guy Boyadjian, chief of information systems at ASCAP, reporting to Curtis Messinger, ASCAP controller, is constantly devising new uses for the computer and expanding its role in the day-to-day business of the society.

"ASCAP is a very data-intensive organization," says Messinger. "When you're in a company that has a lot of information that has to be processed, you need a method of dealing with that information."

The current use of computers by ASCAP can be broken down to four general areas. The radio billing system allows the society to bill 8000 radio licensees monthly. Account executives service inquiries and pursue delinquencies through the "on-line" system for ledgers and accounts. Approximately 700 television accounts are billed and work with through the computer. The non-broadcasting licensees, which include bars, night clubs, dance halls, disco and hotels are billed by the computer. Membership information and distribution functions are computerized also. Through one of 55 terminals in the New York office, key-punchers can update membership information to make it instantly available to the rest of the society. Song title

information is now being cataloged into the computer also.

Although the on-line information is available to licensees only during the day, the computer operators work around the clock, in three shifts. The programmers work with systems analysts in determining how the computer can benefit individual departments within ASCAP.

Although the computer is playing an ever-increasing role in the functions of ASCAP, both Marks and Boyadjian are quick to point out that the computer only can do what humans tell it to do; there is still a lot of personalized contact between ASCAP workers and licensees. A radio station may be billed by the computer, but station relation men travel the country answering questions from stations and maintaining a personal contact. In addition, the radio and account executives in New York are ambassadors to the industry. "We have not been reduced to a computer society," says Marks.

ASCAP TV: Small Staff, Big Responsibility

■ Because the average television station is so big compared to the average radio station, the total amount of revenue income derived from ASCAP licensing agreements from each industry is about the same even though there are about 10 times as many radio stations as TV stations. This alone makes the television broadcast licensing division of ASCAP, headed by manager Larry Sklover, one of the key areas of the society.

With a staff of only six, one of the smallest yet most important at ASCAP, the television broadcast licensing division administers licenses and collects fees from approximately 750 television stations across the country. "Administering the license simply means keeping the stations clear up to date on their accountings and answering their questions about ramifications of the license," said Sklover.

The license agreement calls for the payment of a fee to ASCAP for the right to public performance of the members' copyrighted musical works. The term of the agreement is generally a five-year period with the specific terms and conditions negotiated with an NAB-appointed committee. The license agreements have different terms for stations which are net-

work affiliates and those which are not. Basically, the fee is determined by the gross advertising revenues of the station less certain deductions as specified in the agreement. The administration of these licensing contracts is where Sklover's department becomes especially important.

Since the fees are based on a percentage of revenues, regular audits are required. These are made by the auditing department. If the results are disputed, the negotiations to resolve the dispute are conducted by the sales department and, if necessary, the legal department is also called on for advice or to litigate. In addition, day-to-day questions arise concerning the meaning of various provisions of the license agreement. "Procedurally, local stations report to us on a monthly basis," said Sklover. "They submit an actual report form with a check for the amount due that month. Once they are licensed, we are primarily concerned with their adherence to the terms of the license and that they make their regular reports and payments."

"Most of the questions deal with the interpretation of terms regarding deductions," added Sklover. "Another area that presents a perennial problem is the evaluation of trade deals."

The latest agreement was reached in 1969. Negotiations for the term commencing 1/1/78 broke down and have been suspended while the local television stations are pursuing an antitrust action. "The objectives of both ASCAP and the industry have in the past been to make a more simple, a more clear licensing agreement so as to eliminate disputes," said Dr. Paul Fagan, chief
(continued on page 43)

Non-Broadcasting Licensing Reaches New Areas

By GREG BRODSKY

■ What do Macy's, the New York Yankees and a cafeteria jukebox have in common? Their owners all must pay ASCAP each year for the right to have ASCAP music played on the premises.

Non-broadcast licensing encompasses virtually all places where music is performed or played solely for the attending audience. It includes music presented in nightclubs and bars, hotels and motels, pop concerts and restaurants. It even includes the music played in supermarkets,

elevators and sporting arenas. Thus, it is differentiated from broadcast licensing and the latter's two major areas: radio and television performances.

All of the above-mentioned places (nightclubs, concert halls, etc.) must pay a yearly fee to ASCAP in order to legally present the music of society members. Paul Marks, managing director of ASCAP, refers to ASCAP as a "clearinghouse" because it allows "the people who want to perform music to come to a central place and obtain the right to do so rather than trying to seek out each copyright owner separately. At the same time, instead of the members trying to police their own music in the thousands of places around the country, they have ASCAP clear those performances by licensing those places."

Each yearly fee is based upon certain objective factors such as size of the hall and cover charge (if applicable). Barry Knittel, ASCAP's assistant national sales manager, gives an example: "Let's say someone has a seating capacity of 75—that's our first classification—and they have a band two or three nights a week. If there's no admission fee, cover charge or minimum, their fee would be \$240 per year."

District Offices

To "police" the many thousands of places that are potentially licensed to ASCAP, the organization operates 17 district offices throughout the United States. All new places wishing to present music (for broadcast use or otherwise) are contacted by mail, telephone, or in person by one of these district offices and made aware that the yearly fee must be paid. Knittel adds that "each rate is attached to its agreement at the time that it's signed so that if the licensee has any questions concerning their rate, they can review it at any time."

Not too long ago, certain organizations such as colleges and universities claimed that their musical performances were largely non-profit and therefore warranted an exemption of the ASCAP licensing fee. According to Marks, the long-standing dilemma was cleared up with the Copyright Act of 1976 which "provided a new mechanism for licensing in certain areas that wasn't available before . . . The new statute made it clear that public performances, whether for profit or not, were subject to licensing except in the case of certain specific exemptions, one of which is classroom teaching."

The distribution of collected fees to ASCAP members is based on a scientific survey of "feature" performances on radio and television. Marks points out that "the
(continued on page 43)

For the past sixty-five years, ASCAP and its affiliated composers and lyricists have provided countless invaluable contributions to the business of music and to the culture of America and the world.

We wish to express our deepest thanks to all those responsible for ASCAP's admirable leadership. We're proud to be a part of the ASCAP organization and we congratulate everyone upon sixty-five years of excellence.

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ASCAP And The Music Publisher

By IRWIN Z. ROBINSON

Irwin Z. Robinson, president of Chappell and Intersong Music Companies, is a member of ASCAP's Board of Directors; ASCAP Law Committee; Board of Directors, NMPA; and Board of Directors, Harry Fox Agency. He has been active in the music industry for the past 20 years, in both publishing and record areas.

■ Expansion and change have been key words in the music industry's development through the years. Economically, technologically, and artistically, its growth can only be viewed as extraordinary, even by those outside of the industry. If there has been one constant, it has been the adaptability of the industry's creative and business forces in keeping pace with new musical trends and influences. This elasticity has been the hallmark of the industry's stability and its instrument of survival.

As the industry became more complex, and record companies merged and gave birth to conglomerates, the relationship of artist / writer / record company / music publisher was triggered by new mechanisms. The days of "record company discovers/signs and records artist with a song supplied by some music publishing firm" gave way to an intricate network of intermediaries, such as managers, independent promoters and producers, and artist/writers. Music publishers had to add new branches to their trees to avoid a drying up of the roots.

The publisher in the '70s, more than ever, wears many hats, only a couple of which—securing initial recordings on songs, getting covers, and administering catalogues—have been worn traditionally. He performs additional functions that used to be characteristic of the record company

alone: searching out and developing artist/writers; securing record deals; and promoting records. Publishers today have become sophisticated entrepreneurs by aggressively exploiting their catalogues via commercials, jingles, TV and films; participating in industry organizations and conventions and increasing international exchange and licensing activity.

Scouting for new talent in the form of a writer or writer/artist is at the heart of the publishing industry. Matching the performing talent to the appropriate hit material has always been the mutual province of the record producer and music publisher. So when the writer/artist emerged as a valuable commodity, the record producer and publisher were put in the position of having to vie for this unique property. The competition led them into the same clubs, recording studios, and talent circuits available for finding new acts. This led in turn to the publisher assuming record company functions in connection with the production and financing of sophisticated demos and mas-

rection. Contacts with managers and producers of new artist/groups are essential to secure covers.

The returns from the placement of catalogues on "jingles" are so great nowadays that practically every large publishing house has a special department acting as a liaison between the advertising agencies, jingle houses, and independent writers, arrangers, and producers of commercials. The publishers of today aggressively suggest material in their catalogue, and even concepts for possible use in commercials. Many jingle writers have benefited from this effort.

Another new, similar activity is the exploitation of catalogues for TV and film synchronization rights. Whereas years ago pop writers wrote for "records" and scorers wrote for TV and film, these separations have eroded completely. Publishers have a viable medium in TV and film for any of their writers' material in any category if they create and energetically pursue the opportunity. The enormous success of the

expansion in the educational field. In response to great demand, pop material is printed up in arrangements for school bands, choral societies, orchestras, and music programs across the country.

In order to apprise themselves of the most recent industry developments in copyright legislation, technology equipment, and artistic trends, today's music publishers are represented at MIDEM, NARM, IPIC, performing rights forums, and the multitude of other annual industry gatherings. The music business has grown so large that attending them, as well as being a member of the NMPA, are requisite for learning about the work of their peers and establishing personal relationships with them.

On the international scene, U.S. publishers cultivate foreign markets by establishing foreign branches of their companies, licensing their catalogues to foreign companies, or engaging in co-ownership agreements. The foreign market has become an invaluable source of tour activity for U.S. artists reflected in increased record sales and performances of the material on radio and TV.

The new responsibilities of the music publisher dictate internal changes within the company. Today's publishing personnel must be multifaceted. Not only should they be tuned into the music of today's marketplace and know how to recognize potential hit writers, but they should also be able to develop and edit songs as well as groom artists and cast material. They must know their way around a recording studio; how to produce a good demo and a saleable master; how to package an act to attract a recording contract; how to develop contacts with ad agencies, record producers, tour promoters, managers and media personalities; and always be on the look out for new talent. They must be sales people with an appreciation of pop music — renaissance music people of the 20th century.

Because of the competitiveness of today's market, and the preponderance of artist/writer combinations, good songs for the nonwriter artists are in great demand. In fact, the hue and cry of producers in need of outside material can be heard throughout the industry. Today's efficient publisher maintains constant, personal relationships with these producers, makes it his business to learn producers' recording schedules and know the material required.

Moreover, because of the cross-over phenomenon—e.g., country songs on pop charts, and vice versa — a Nashville staff, for (continued on page 44)



Frank Sinatra with Stanley Adams

ters, and becoming instrumental in securing record deals for the writer/artist. The publisher now was acting as agent on the artist's behalf. A natural consequence was the involvement of the music publisher in record promotion. Once the publisher placed a writer/artist on a record label, it would be to the publisher's advantage to help get the record off the ground. Hence, the birth of promotion budgets within the publishing company. Although promotion is handled in various ways, depending on the publishing company, often independent promoters — usually those suggested or approved by the record company—are retained to effect this role.

In addition, the publisher seeks "covers" for the material of the writer/artist, which requires significant efforts in still another di-

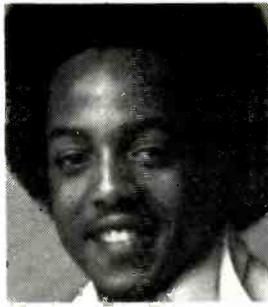
Bee Gees' *Saturday Night Fever* score exemplifies the prominence of contemporary music in film. Once again, the availability of this additional channel to publishers necessitates a massive addition of manpower for trafficking.

With the advent of new music styles, standards continue to be an excellent source for recordings by contemporary artists. Publishers with a large catalogue of tunes from the '20s, '30s, and so on, are discovering their "oldies" arranged on disco, country, and R&B tracks. The publisher with a keen ear and eye for possible use of this material in upcoming studio sessions is rewarded many times over since these discs will most often have automatic appeal to a wide-ranking audience.

In the category of printed music, there has been tremendous



The Brothers Johnson



Peabo Bryson



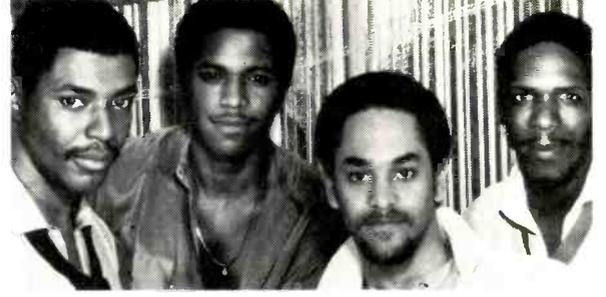
Desmond Child & Rouge



Donald Byrd



Earth, Wind & Fire



G.Q.



Nydia Caro

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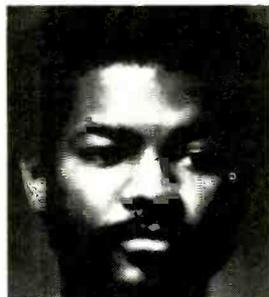
Chanson



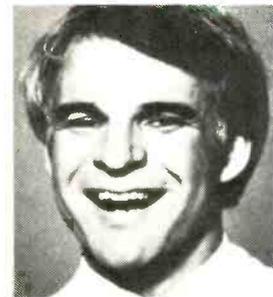
Billy Joel



Rickie Lee Jones



Earl Klugh



Steve Martin



Paul McCartney*



Melba Moore



Gilda Radner



New England



Bernie Taupin



Van Halen

*PRS member, licensing in United States through ASCAP

ASCAP Steps Up Country Efforts

By WALTER CAMPBELL

■ The unprecedented growth of country music and its influence in recent years, together with the new legislation pertaining to copyrights have made performing rights one of the most significant elements of the country music industry today. In 1969, there were fewer than 500 radio stations programming country music on a full-time basis. Now there are nearly 1,500, according to a recent Country Music Association survey.

Country music's spread into other media, including television and film, and its growing popu-

larity in foreign markets are additional growth factors, where country records are often a main ingredient, in the provisions of the new copyright law, is still another potential element.

As country music has grown, so has ASCAP's involvement. In 1969, the year Stanley Adams cut the ribbon opening the new ASCAP building in Nashville, 27 songs earned ASCAP country awards. Last October, 111 songs attained award-winning status, making 1979 ASCAP's biggest

year ever in country music. On *Record World's* Country Singles Chart, 18 ASCAP songs hit number one this year, and a significant percentage of these became major pop hits as well.

At the most recent Academy of Country Music awards, ASCAP writer Randy Goodrum's "You Needed Me" was named Song of the Year. Kenny Rogers, ASCAP writer, was named ACM Entertainer of the Year. Top Male Vocalist, and 1979 Country Music Association Male Vocalist of the Year. Don Schlitz won a Grammy

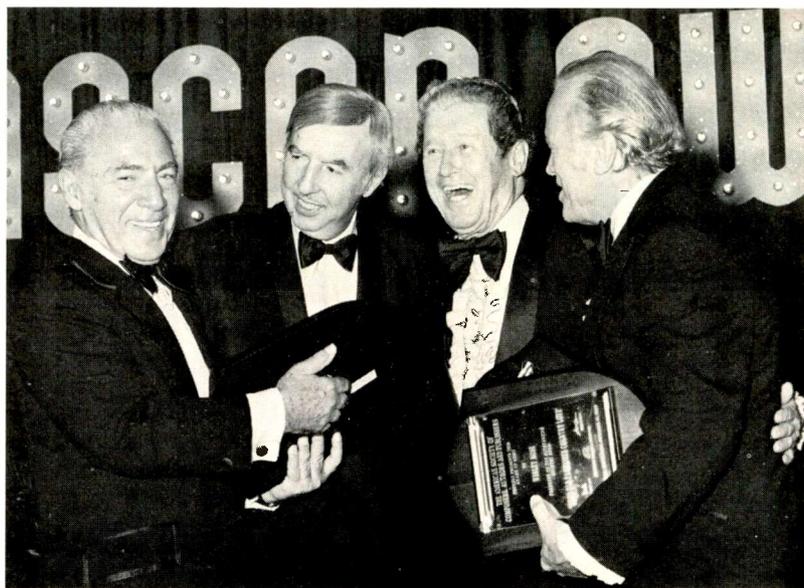
and the 1979 CMA Song of the Year award for "The Gambler." The Nashville Songwriters Association International recognized "You Needed Me" as Song of the Year and Sonny Throckmorton, recently signed with ASCAP, Songwriter of the Year.

The list of ASCAP hit country songs, writers and their publishers is a long one, from Rory Bourke, named ASCAP's 1979 Country Songwriter of the Year, to Georgia Lt. Gov. Zell Miller, one of the most recent writers to join the society.

ASCAP's success in the country market is the result of years of concentrated membership activity in that area as well as an increasing awareness by writers and publishers of the advantages of ASCAP membership.

"We're owned by writers and publishers, and consequently we have a desire and incentive to serve these people," he explains. "And they include newer writers like Don Schlitz, who won an ASCAP award this year for his first song ever recorded by another artist, as well as veteran ASCAP writers who receive awards every year, like Gerald Marks who was recognized this year for Willie Nelson's recording of 'All of Me.'"

"I would say the construction of this building was a definite (continued on page 44)



(From left) ASCAP president Stanley Adams; Wesley Rose, president of Acuff-Rose Publications and ASCAP board member; Roy Acuff; and Ed Shea, ASCAP southern regional executive director.

Disco Hits Have a Home at ASCAP

By BRIAN CHIN

■ In addition to having a catalogue that has provided a continuing harvest of songs ready for a "disco remake," ASCAP has actively come to stimulate the flow of discotheque music with the institution of the ASCAP Disco Writer's Workshop. ASCAP's members, over the decades, have created song after song for the dance floor. A basic list might mention: "Begin the Beguine;" "Toot Toot Tootsie;" "Tangerine;" the "I Love Lucy" theme, updated as "Disco Lucy;" "Flamingo;" "I've Got You Under My Skin;" "That Old Black Magic;" "Poinciana" (the preceding pair particularly popular as revival choices); "How High the Moon;" "What a Difference a Day Made;" "Sing, Sing, Sing" and "The Man I Love." Latter-day standards which have undergone disco rejuvenation have in-

cluded: "Venus;" "Never Can Say Goodbye" (especially notable as a disco landmark); "Day by Day;" "What I Did For Love" and "Send in the Clowns."

As the day of the sweet but rather empty hustle-version standard faded, a crop of writers arose who gave disco its own standard songs. Among the ASCAP members whose names have dotted the disco chart: Sylvester; Patrick Adams; Freddie Perren and Dino Fekaris; Vince Montana; Gino Soccio; Michaela-Lana and Paul Sebastian; Hamilton Bohannon; John Davis; Willi Morrison and Bruce Ley; Grace Jones; Patrick Hernandez; Voyage; Herb Alpert; Alphonse Mouzon; Harvey Mason, Nickolas Ashford and Valerie Simpson; and Gregg Diamond.

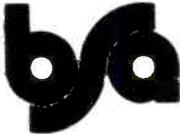
With a rich back catalogue and a roster full of prolific and influential songwriters, ASCAP this fall undertook an interest in disco's future with the formation of a series of disco workshops for aspiring disco writers. The workshops were part of a larger idea developed by ASCAP's Director of Public Relations, Karen Sherry, to cover a wide range of musical styles. While writer workshops had been long established on the West Coast, Sherry says, "East Coast workshops had not been tried for many years. And

while there were forums and conventions that covered the technology of disco, there was nothing that taught writers how to write for the market." A series of eight-week units was devised by Sherry because "it seemed unrealistic to ask any one to give full-time commitment . . . (this way) you can get the top people and ask them for an eight-week period." Subsequent workshops in the series are to include theatre writing (beginning this month), film and television scoring and "fusions in music," which focuses on jazz, pop and classical cross-influences. These specialized areas indicate ASCAP's representation of "every kind of music, from disco to symphonic," says Sherry, noting that most workshops have a pop orientation.

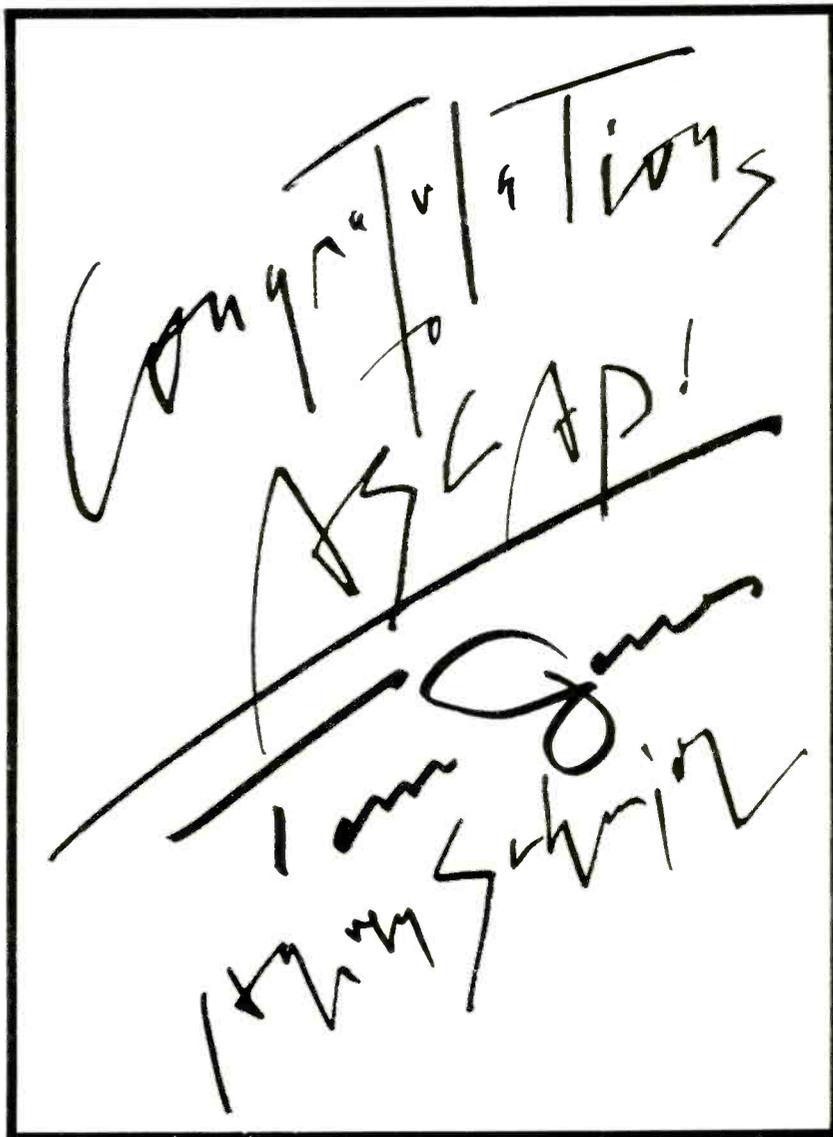
Sherry contacted Atlantic Records' National Disco Promotion Manager, Roxy Myzal, to develop and moderate the writer's workshop. The thirty-five participants ranged in age from 18 to 65, and, Myzal notes, included some experienced composers. They qualified for the course by submitting tapes of two songs which were approved by Myzal and later were used as a basis for discussion. "They got to meet the professionals and learn what they look for in a song and try to do in a record." To give the writers

the widest knowledge of the disco industry, they met in successive sessions with a varied group of people in key positions: artists (including Herbie Mann, Ronnie Dyson, Carol Douglas, Bruni Pagan and D. C. LaRue); producers (including Patrick Adams, Michael Zager and Jerry Love, Silvio Tancredi and Issy Sanchez, Reggie Lucas, Janet Rosenblatt and Jimmy Simpson); mixers and disco DJs (including John Luongo and Jim Burgess); A&R managers (including Warner/RFC's Vince Aletti and West End's Mel Cheren); recording studio personnel (in a class held at Atlantic Recording Studio with studio Manager Dave Tieg and mastering engineer and producer Dennis King); radio, disco and label promotion people (including WKTU's Wanda Ramos Charres and For the Record's Judy Weinstein) and publishers (including MCA's Cory Robbins). These special guest speakers answered questions and discussed their areas of expertise with the participants during the first hour of the session, followed by a coffee break, which, Sherry notes, was "actually very important . . . It gave participants the chance to talk to each other and the panelists informally. Writing can be a rather solitary profession (continued on page 44)

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Dialogue

(continued from page 12)

it was not just a gratuitous act on our part, because it was really deserved.

RW: ASCAP seems to be very involved with the international music scene. Isn't that true?

Adams: It most emphatically is. At the present time I happen to be the president of CISAC (Confederation Internationale Des Societes D'Auteurs Et Compositeurs), an organization representing 46 countries. I was elected in Montreal in 1978. The term is for two years expiring at the end of 1980.

RW: Prior to this, how involved was ASCAP in international music?

Adams: Very much. I was on the executive board and on the administrative counsel of CISAC, as was Paul Marks, before I was elected its president. Bernard Korman was on the international legal and legislative committee which indicates how very involved our society was. You may or may not know that societies in most countries have agreements with us. For instance, the American catalogue in England is handled by the English society and we administer a great part of the English repertory in the United States. At the end of each year we account for performance money earned here for each foreign society and they do the same for ASCAP performances in their territories.

RW: What about countries that do not have performing rights societies?

Adams: One of the main functions of CISAC is to help developing countries to establish performing rights societies. To acquaint you with a classic example of a new area of performing rights I might tell you that Bernard Korman and I went to Moscow and completed a deal in Russia in 1974. We did that because the Soviets joined the Universal Copyright Convention in 1973. Their works were not protected here before that and our works were not protected there. In effect, everything written by the writers of either country prior to 1973 were in public domain and neither they nor ourselves were or are paid for works written prior to that date. But the deal that we made opened the door so that, from 1973 on, writers of both



Stanley Adams with Barbra Streisand

countries have and will receive monies for their respective performances. Of course, new writers and those of future generations are going to really reap the benefits of this undertaking.

RW: Is there great interest in American music in Russia?

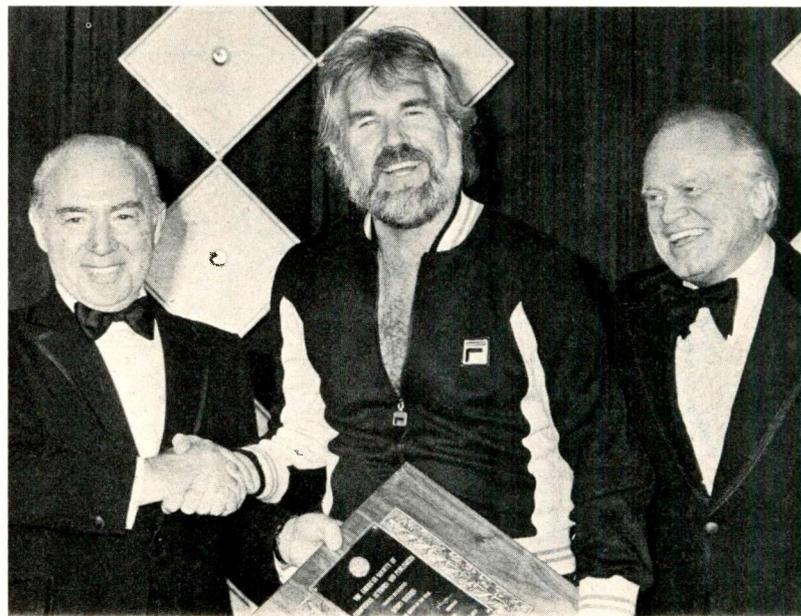
Adams: I honestly cannot tell you how wide spread the interest is because we were rather limited in the areas that we visited. But at the Intourist Hotel in Moscow they were playing disco stuff and hard rock, and extremely up to date both English and American music. Surprisingly enough they were also singing the lyrics. I cannot say for sure that some of them were being done phonetically, but to the ear they sounded just fine. The kids were just like our kids. It really was amazing and had I not known I was in Moscow I could have been any place in any big American city.

RW: Since you have been a member of ASCAP since 1934, what do you feel is ASCAP's greatest contribution to songwriting or to American music?

Adams: America is a gigantic country with over 200 million people. How many radio stations do we have, do you have any idea? Well there are between 7,000 and 8,000. How many nightclubs, how many skating rinks, how many cocktail lounges, how many hotels, how many television stations? Obviously, without ASCAP writers and publishers could not receive a proper accounting of their performances. They would not know where they were being played and they certainly would not know how to collect. ASCAP has sustained their financial well being. If ASCAP were not in existence something like it would have to be devised.

RW: Do you think creative people in general need the kind of protection that you are talking about?

Adams: I do not necessarily mean to cast aspersions on the honesty and integrity of people, but there would be no way for the writer to know who was using his music and no way for the user to know how to find the writer. ASCAP is essentially a clearing house. Every dollar is distributed except that spent for overhead. There is no



Stanley Adams, Kenny Rogers, Ed Shea

profit accruing to ASCAP because every dollar must be out by the end of December each year.

RW: I know in many regards what you did for the change in the copyright law . . . what ASCAP did, but I would like to explain what role you played in the revision of the law.

Adams: It is a very very complicated thing. Congressmen and Senators have a multitude of problems. The first thing was to establish in the minds of Congressmen the injustice and inequity involved in the old law. Laying that groundwork was years and years of work. After that was done one could feel the sympathy that was being engendered, but after that one had to overcome the opposition of the users. While not pleasant to contemplate, I guess it is human to expect that a user basically would much rather play a song and not have to pay for it. Also one must consider that up-to-date changes in the law benefit only a handful of people and the fate of our great country certainly did not depend on whether or not our writers and publishers were going to be beneficiaries of a new copyright law. So on one hand you had to convince the Congress and on the other hand you had to fend off the opposition that was trying to undo all the good work that had been done. I am not going into all the facets that were involved in the changes. Anyone familiar with the new copyright bill can compare the 1909 version with that of 1978.

As a matter of fact, I would like to digress for one moment. I first got into this for only one thing—not a copyright bill, mind you. In 1949 I went to Washington with a fellow director by the name of Johnny O'Connor who knew some Congressmen and the music industry was up in arms because we were not being paid for jukebox performances. Johnny and I went down to our Capitol to see what we could do and that was the beginning of my introduction to Washington. At that time we were not thinking of a general revision of the copyright bill. After some time I had the good fortune to become very friendly with the Chairman of the Judiciary Committee, Emanuel Celler, who became very interested and sympathetic to the writing fraternity. His probing questions led us to realize that there were many more inequities involved than merely jukeboxes. As our friendship continued and our meetings became more frequent, we almost drifted into an extension and expansion of the jukebox question

(continued on page 38)

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A Strong Commitment to Gospel Music

By MARGIE BARNETT

■ Gospel music has made significant advances during the past few years becoming a viable format in radio, television and concerts, and in turn giving gospel writers and publishers a performance royalty boost. ASCAP stands at the pioneering edge of gospel's growth offering support and encouragement for even greater successes.

"ASCAP has always been involved with gospel music," says Ed Shea, southern regional director for ASCAP. "They may not have put the emphasis on gospel in the past like they did on the music of Tin Pan Alley or Hollywood or country music, but gospel music was there. There weren't too many gospel radio stations then, and being a performance rights society we are interested in performance rights in the public marketplace, not in the sacrosanct halls of the church and temples. As gospel music became more popular in areas which the Society licenses, the Society became more and more involved.

"My frank personal opinion is that gospel music is where coun-

try music was about six or seven years ago in terms of accelerated pace upwards. I think gospel is moving as fast as any other major music thrust in terms of acceptability."

Artist and writer Rusty Goodman has been with ASCAP for a year and a half. He has written several well-known gospel tunes including "Leaving On My Mind" from his latest solo LP on Canaan Records' "You Make It Rain For Me." "I believe that ASCAP is a leader in gospel music," states Goodman. "I've noticed a lot of people are coming out of the woods now and saying, 'We really need to be more interested and concerned about gospel music, because it is a part of our business that's here to stay.'"

"Paul Marks was an early vice president of the Gospel Music Association," reports Shea. "Paul had his ear to the ground in terms of the direction of gospel music long before a lot of other people."

"I feel very good about what ASCAP is doing," comments Aaron Brown, general manager of First Monday Music, boasting ASCAP writers Rusty Goodman, Cindy Cruse, Teddy Huffam, Aaron Wilburn and the late Terry Robinson. "All the people there are energetic and enthusiastic, and I think what is more important than anything else is that New York has allowed them (the Nashville ASCAP staff) to get involved and has gotten interested themselves. They are really tuned into gospel."

For the past two years ASCAP has presented special awards to various individuals and companies for their outstanding contribution to gospel music. One such winner was Hal Spencer, president of Manna Music, ASCAP's

1978 Publisher of the Year winner. The Manna catalogue features songs by Audrey Micir, Andrew Culverwell, Doris Akers, Andrae Crouch and Stuart K. Hine, writer of "How Great Thou Art," also honored by ASCAP last year. "It seems that ASCAP takes the time to recognize the gospel publishers and writers in the recent past in a way that has really been gratifying," contends Spencer. "Not only from a standpoint of the financial rewards, but from the standpoint of recognizing us as people and being interested in the careers and the business."

Singer/songwriter Bill Gaither and his wife Gloria have been with ASCAP five or six years. Gaither penned such gospel tunes as "Because He Lives," "He Touched Me," "The King Is Coming" and "I Am Loved" earning him eight consecutive Gospel Music Association Dove awards for Songwriter of the Year. "I think ASCAP's ability to take our broad catalogue of a lot of different styles and kinds of music, deal with it and follow our growth is the best," asserts Gaither. "We (gospel music) are the new kid on the block, and ASCAP is beginning to understand who we are and what we are, and I don't feel as a stepchild at all. I feel they treat us as one of their bonafide children."

Writer of "My Tribute (To God Be The Glory)," "It Won't Be Long," "Bless His Holy Name," "Jesus Is The Answer" and "Soon And Very Soon," artist Andrae Crouch has had a similar experience. "I went with ASCAP about seven years ago," explains Crouch. "Any kind of support I've ever needed, they've been right there every time."

Writers for Word Music include David Meece, Honeytree, Ken

Medena, Ron Harris, Michael and Stormie Omartian, Pat Terry and Kurt Kaiser. The Rodeheaver catalogue, containing such famous hymns as "The Old Rugged Cross," "Beyond The Sunset" and "In The Garden," is also owned by Word. "We have found our returns with ASCAP as far as publishing is concerned to be a major part of our performance royalty income," notes Don Cox, assistant director, music publishing and N&R, Word Music, Inc. "I feel like their tracking system has been the most productive for us."

Randy Cox, director of Paragon Publishing Group, is also happy with ASCAP's monitoring of gospel music. "At this point I can't say that I am completely satisfied, who is?" declares Cox. "And yet I would have to say that they are doing a good job. Our relationships have been good, and I've been pleased with the work that they've done for us." Bill and Gloria Gaither, Gary S. Paxton, Gary Chapman, Dony McGuire, John Thompson and Stuart Hamblen's catalogue are all with Paragon.

According to Paul S. Adler, director of membership, ASCAP's sampling units are allocated to stations in relationship to the license fees paid by each station, not the format. "What is good about the system is that it is designed to reflect the impact of a particular music in the marketplace," explains Adler. "The ASCAP system is designed so that as a station becomes more important in terms of the dollars that it generated, the chances of being included in the survey are increased. Some stations are on the low end of the scale in terms of their revenue, of course, but there are others that are pretty big (continued on page 45)

Jazz, R&B Bloom at ASCAP

■ Music reflecting the Dixieland journey from Ragtime to Gospel to Jazz to Soul, has always been an important segment of the music that ASCAP licenses.

Indeed, Eubie Black, W. C. Handy, Fats Waller, Louis Armstrong—are just a few of the composers associated with ASCAP since its earliest days.

Jazz stalwarts Count Basie, Ornette Coleman, Duke Ellington, Ella Fitzgerald, Dizzy Gillespie, Benny Goodman, Woody Herman, Earl Hines, Helen Humes and Billy Taylor (former member of the ASCAP board of directors are among ASCAP's veteran

members. A partial list of some of ASCAP's newer members would include Toshiko Akiyoshi, Chick Corea, Bob James, Quincy Jones, Thad Jones, Ronnie Laws, Ralph MacDonald, Noel Pointer and Grover Washington, Jr. The Society's role in licensing and supporting jazz is acknowledged by the large number of major creators who continue to choose ASCAP to license their music.

Black music, R&B, soul, whatever it is to be called, is a genre of the popular music scene as important as any in the ASCAP repertory. The music of Stevie Wonder and James Weldon Johnson covers all markets. R&B music is constantly crossing over into pop, disco, jazz, rock, etc., and a quick look at the top proponents of these R&B based areas show a healthy sampling of ASCAP members. Ashford & Simpson, Roy Ayers, the Brothers Johnson, the Commodores, Earth, Wind & Fire, Marvin Gaye, Gil Scott-Heron,

and the Isley Brothers are members. CAPAC's Rick James licenses his music through ASCAP in the U.S. LTD, Chaka Khan, Gladys Knight, Bob Marley, Raydio, War, Smokey Robinson, and Chuck Jackson and Marvin Yancy are part of the fold, along with Peabo Bryson, Donald Byrd, Earl Klugh, Melba Moore, and many others.

ASCAP writers' achievements have been uniformly rewarded by their peers over the years—both in and out of the strictly jazz or R&B areas. At the 1979 NARAS Awards, for example, Earth, Wind & Fire was presented Grammys for best R&B vocal performance by a duo, group or chorus for their recording "All 'n' All," and best instrumental performance for "Runnin'," and group member Maurice White won best arrangement accompanying a vocalist for "Got To Get You Into My Life;" Andrae Crouch won best soul gospel

performance for his LP "Live In London;" Thad Jones won best jazz instrumental performance, big band for his LP "Live In Munich;" Chick Corea won best jazz instrumental performance, group for the LP "Friends;" Quincy Jones and Robert Freedman won best instrumental arrangement for "The Wiz Original Film Soundtrack;" and the music of the late Fats Waller and his collaborators was celebrated in the theater production "Ain't Misbehavin'," which not only won a Grammy as best cast show album, but also received Broadway's Tony Award as best musical of 1978.

ASCAP has always sought to provide a valuable service to its members, no matter what musical category they choose. ASCAP provides the necessary protection for their creative efforts, and is proud of the individual accolades and rewards its members receive as well as their collective contribution to music.

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Wide-Ranging Activities of Symphony & Concert Dept.

■ So many of the great names in the "serious" music community are members of ASCAP that a complete list would be much too long for inclusion here. But, an idea of how impressive this list would be is indicated by the diversity of names of ASCAP members who have won Pulitzer Prizes while members: Dominick Argento, Samuel Barber, Michael Colgrass, Aaron Copland, Jacob Druckman, Howard Hanson, Gail Kubik, John LaMontaine, Gian Carlo Menotti, Douglas Moore, Ned Rorem, Leo Sowerby, Virgil Thomson, Ernest Toch, and Richard Wernick.

The society's general membership continues to increase at an impressive rate and future Pulitzer Prize winners are sure to be among these new members. A substantial part of this increase can be seen in the society's symphonic membership.

The number of symphonic orchestras licensed continues to grow each year as does the revenue distributed to the serious composer.

ASCAP has always been vitally interested in not only increasing serious membership and revenues, but also in fulfilling the needs of this special segment of the musical community. ASCAP has a cultural inheritance that is a result of being the oldest and most prestigious performing rights organization in the U.S. The society was founded to make it possible for creators of music to be paid for performances and for users of music to comply with the federal copyright law.

There was a time when users of symphonic and concert music in the United States paid little or nothing to the composer for the use of his work. The copyist who extracted the orchestral parts, the lowest-paid member of the orchestra, even the ushers and stagehands, often received a larger share of the admission receipts than did the composer of a featured work on the program. Performance fees to composers, when paid, were sporadic. Rates were uncertain, and collection of fees was difficult. Often it was

burdensome for the orchestra to find out exactly who controlled the performance rights in certain compositions. ASCAP has sought, over the years, to rectify this situation not only on behalf of its own members, but on behalf of the many internationally famous members of foreign performing rights licensing organizations who are represented in the U.S. by the society.

In general, ASCAP royalties are distributed to members primarily on the basis of performances of their works. But a portion of ASCAP's domestic writer revenue is set aside for the purpose of making awards to its members. These awards, determined by outside panels of experts who are neither members nor employees of the society, are made to writer members whose works are performed substantially in media not surveyed by the society and to members whose works have a unique prestige value for which adequate compensation would not otherwise be received. The society has taken other steps to assist its members who create in this field. For example, in the distribution of royalties collected for the performance of symphonic and concert works, the society does not deduct administrative expenses, and ASCAP actually distributes more money than it collects from this field of licensing, an important way of encouraging the creation of "serious" music. As someone once said, these composers are the "research and de-

velopment" department of music, and their real contributions to the musical world may not be seen for many years. There are many examples that one may cite of the society's commitment to this particular field, but a key example is found in the fact that ASCAP has reserved six places on its board of directors (three for writers and three for publishers) for representatives of the "serious" music community. Today, Morton Gould, Elie Siegmeister, and Virgil Thomson represent the symphonic and concert community among ASCAP's writer board members. Ernest Farmer (Shawnee Press), Edward Murphy (G. Schirmer) and W. Stuart Pope (Boosey and Hawkes) represent the symphonic and concert community among ASCAP's publisher board members.

To keep abreast of the continuing and changing needs of the serious composer, there is an ASCAP board committee, the symphony and concert licensing committee. Currently serving on the committee are, in addition to Morton Gould (chairman) and the other members of the board of directors representing "serious" music, Mario diBonaventura and Jacob Druckman (ex officio).

The basic function of the committee is to oversee ASCAP's activities in the symphonic and concert area. It provides expertise to assist the staff in dealing with members and licensees.

ASCAP Makes Magic with Movie Music

By SAM SUTHERLAND

■ Southern California's natural contrasts of desert, mountains and surf may be the primary draw for some tourists, but for most visitors Hollywood remains the main attraction. Synonymous with the American movie industry, Los Angeles has continued to dominate the production and development of U.S. films. While New York and Paris can lay early claims to theatrical film productions, the history of the business remains closely identified with the west, although recently the east has made great strides in this area.

Since the early decades of Hollywood's star-making machinery, that role has been expanded to include television production, and the future of audio-video media, whether on tape, disc or some as

yet unseen new configuration, will clearly be strongly influenced by what goes on in California's media community.

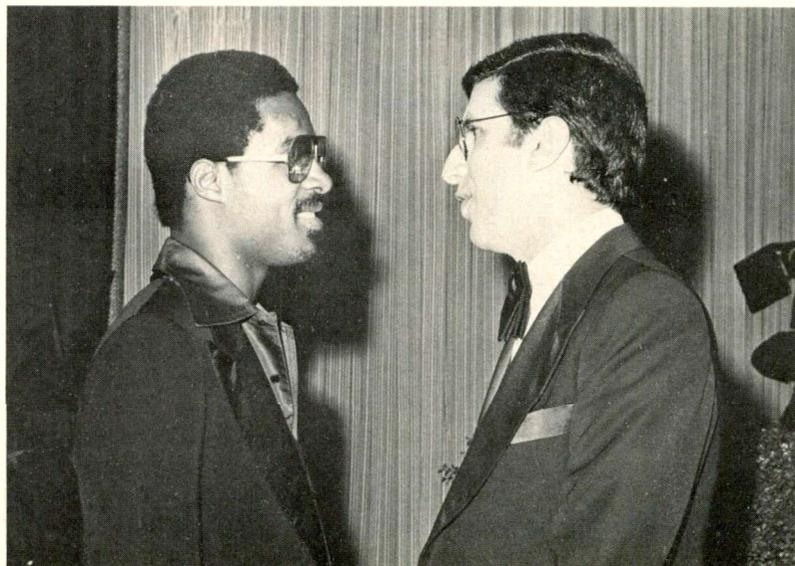
It's no accident that ASCAP has been actively involved in that success story virtually since the beginning, or that the society continues to dominate original songs and scores composed for film and television: the society itself took form even as the first commercial film producers on both sides of

the nation were laying the groundwork for the theatrical movie business through early silent hits. By the time the major studios had emerged, and sound was added to pictures to herald an even more spectacular period of growth, ASCAP was already actively represented. The first Oscar ever awarded for music went to ASCAP members—and over the years, the society's members have continued to reap awards for the

best songs, original scores and adaptations created for film, totaling 110 Oscars since the Academy of Motion Pictures Arts and Sciences held the very first ceremony in 1934.

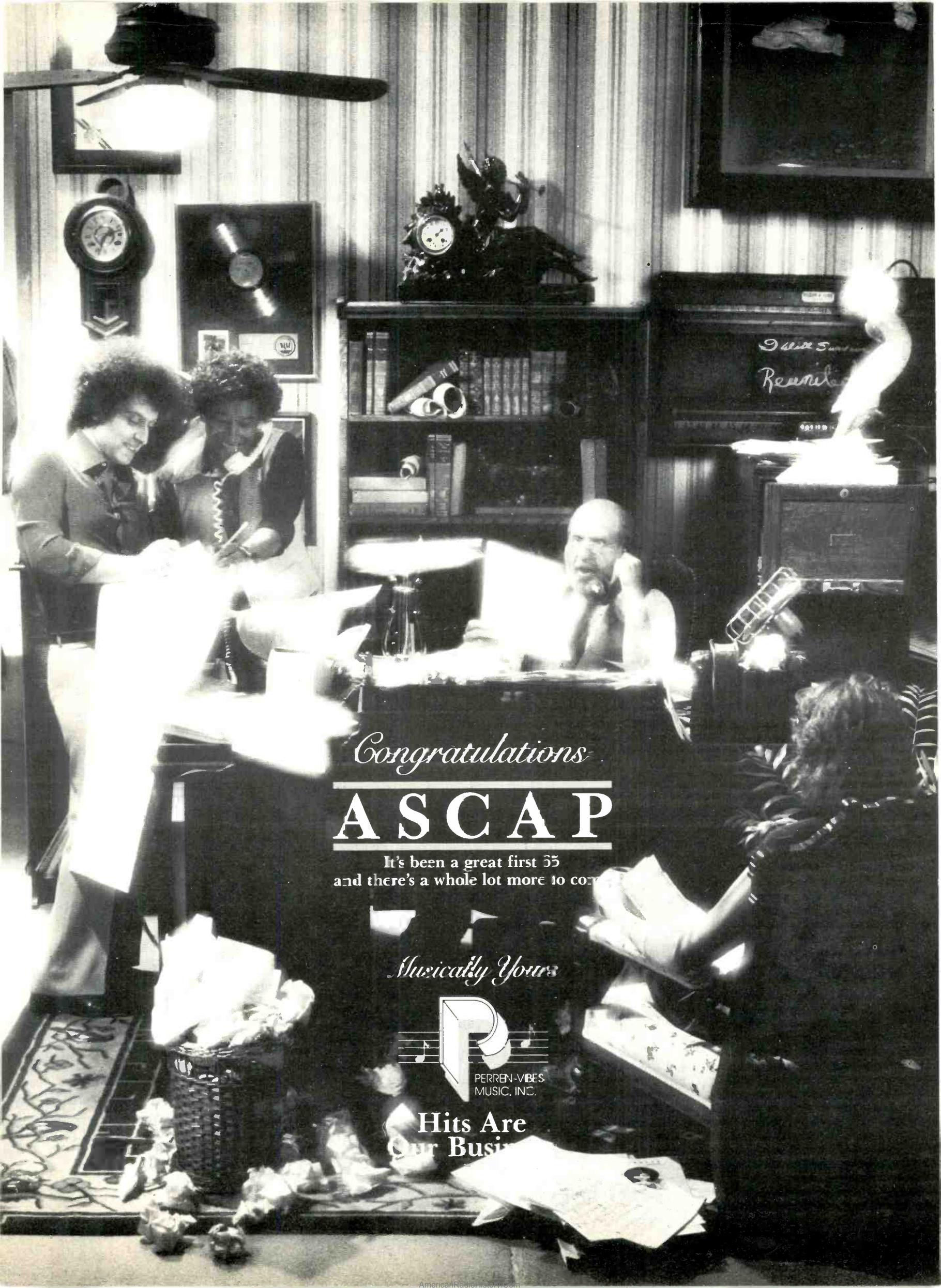
Servicing the film industry isn't simply a question of administering to another group of society members by extending the methods employed for ASCAP's pop or classical music members. "It's a whole separate world of music," asserts Michael Gorfaine, western regional director of repertory, who stresses the differences in both composition and industry structure. "Those composers write specifically for film, literally tailoring their work frame-by-frame in many instances."

"We try to make every single facet of the film industry familiar with our presence," explains west coast director of publicity Allen Levy of ASCAP's current approach. Because screen composers have their own agents, unlike most pop composers, and because of the central role played by studio and production company music chiefs, ASCAP's west coast executives have directed their efforts at each of these sectors of



Two of ASCAP's multi-award winning writer members are shown here at a recent gathering. That's Stevie Wonder on the left and Marvin Hamlisch on the right.

(continued on page 40)



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Hits Are
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ASCAP's Great B'way Tradition

By DIDIER DEUTSCH

■ "When you look at the history of the American musical theatre, you look at ASCAP," says Bernice Cohen, head of the society's musical theatre activities.

Indeed, right from its inception in 1914, ASCAP and Broadway have been intimately associated, often with dazzling results. This should not come as a total surprise, though—one of ASCAP's founding fathers was none other than Victor Herbert, whose close identification with the musical stage is illustrated by such memorable works as "The Red Mill," "Sweethearts," "Naughty Marietta," and "Babes In Toyland,"

currently enjoying its umpteenth revival in a modern-day version involving large "walk-around" toyland characters created by Sid and Marty Krofft, as well as hundreds of puppets and toys.

In fact, it was Herbert's "Sweethearts" that helped establish the authority of ASCAP. He had founded the organization in association with composers Silvio Hein, Louis Hirsch, Raymond Hubbell and Gustave Kerker; librettist Glen MacDonough; and music publishers George Maxwell and Jay Witmark, in order to ensure that participating members were paid the royalties owed them from the public performances of their works.

When he heard the song "Sweethearts" played by the house band of Shanley's Restaurant without his authorization, Herbert sued. At first, on two different occasions, the case was thrown out of the courts. Undaunted by these failures, and convinced of the righteousness of his action, Herbert took the case all the way to the Supreme Court where Justice Oliver Wendell Holmes wrote an opinion in his favor. The legitimacy of ASCAP was never in doubt after that.

Possibly because its roots reach so deeply into the theatre, or because Herbert himself was such a formidable figure of the stage (he also defended eloquently the goals of the society), ASCAP's roster has included some of the most prestigious names in Broadway's history—Rudolf Friml, Sigmund Romberg, Jerome Kern, Irving Berlin, Howard Dietz and

Arthur Schwartz, the Gershwins, Cole Porter, Rodgers and Hart, Rodgers and Hammerstein, Rodgers and Rodgers, Johnny Mercer, Vincent Youmans, Otto Harbach, Frederick Loewe, Stephen Sondheim . . . Incredible as it is, the list is far from complete.

And even though it is only 65 years old, and a young 65 at that, the society's members have been involved with some of the most prestigious musical hits on Broadway. In addition to Herbert's own works, there have been such all-time favorites as Rudolf Friml's "Rose Marie," written with Otto Harbach and Oscar Hammerstein II and "The Vagabond King," written with Brian Hooker; Sigmund Romberg's "The Student Prince," on which he collaborated with Dorothy Donnelly; "The Desert Song" and "The New Moon" co-written with Otto Harbach and Oscar Hammerstein II; "Up In Central Park" by Jerome Kern and Dorothy Fields, "Show Boat" on which Kern collaborated with Oscar Hammerstein II; Irving Berlin's "Annie Get Your Gun," the Gershwins' "Lady Be Good," "Funny Face," "Oh, Kay!," "Of Thee I Sing," and the incomparable "Porgy and Bess" written in collaboration with Dubose Hayward, just for openers. Also consider Vincent Youmans, Otto Harbach and Irving Caesar's "No, No Nanette," the great Rodgers and Hart shows ("On Your Toes," "Babes In Arms," "The Boys From Syracuse," "Pal Joey"), the great Rodgers and Hammerstein musicals ("Oklahoma!," "The King and I," "South Pacific," "The Sound

of Music," "Carousel") and Cole Porter's "Anything Goes," "Can Can," and "Kiss Me Kate," among others.

As if this were not enough, the list also includes Lerner and Loewe's "My Fair Lady;" Frank Loesser's "Guys and Dolls;" Meredith Willson's "The Music Man;" Jule Styne and Stephen Sondheim's "Gypsy" and "Funny Girl" by Stein and Bob Merrill; Leonard Bernstein, Betty Comden and Adolf Green's "Wonderful Town" and "On The Town;" Bernstein and Sondheim's "West Side Story;" Stephen Sondheim's "Company" and "A Little Night Music" and Jerry Herman's "Hello, Dolly," and "Mame." And the list keeps growing . . .

On one wall of her office, Cohen has hung the "Playbill" covers of the shows included in this Broadway season, written by ASCAP members (or by writers who license through ASCAP)—"Sweeney Todd," "Ain't Misbehavin'," "Eubie," "Annie," "Dancin'," "Grease," "The Most Happy Fella," "A Chorus Line," "They're Playing Our Song," "The 1940's Radio Hour," "The Best Little Whorehouse in Texas," "Sugar Babies," "Evita," and "Peter Pan." This is a perfect score, as it should be of course, particularly in view of the fact that musicals are getting more scarce every year.

Adding to that, are some of the shows currently touring and on their way to Broadway, notably "Oklahoma," scheduled to open on December 13th; "West (continued on page 45)

Commitment to Rock Marks ASCAP's History

By SOPHIA MIDAS

■ Although ASCAP services the full spectrum of musical genres, rock 'n' roll has played an increasingly active role in the society's activities and interests. According to Paul S. Adler, director of membership, ASCAP, and Jeff Schock, director of promotion and marketing for Home Run, the management company of one of ASCAP's hottest songwriter members, Billy Joel, ASCAP offers a particularly equitable service for rock songwriters.

The manner in which ASCAP surveys its licensees is central to ASCAP's equitable treatment of all types of songwriters. Schock commented, "ASCAP has a field

staff whose job specifically entails taping radio broadcasts. These tapes are then analyzed and the plays each song receives tabulated. This is an incredible undertaking that truly benefits the writer. I can't think of another organization that does this."

Adler emphasized the importance of radio to rock music over the years and pointed out that FM stations have not only always been included in the ASCAP survey design, but that performances on these stations have not been treated as being of less value than AM performances. "A surveyed performance on an FM station," he said, "is, and always has been, credited at the same value as a performance on an AM station of like size."

Schock noted that ASCAP distributes its royalties either on an averaging basis or on a running four quarter basis, and feels that this can be extremely beneficial for the rock songwriter. "This ASCAP practice means that a writer won't go from a big pay-out to nothing in one sudden fall," he said.

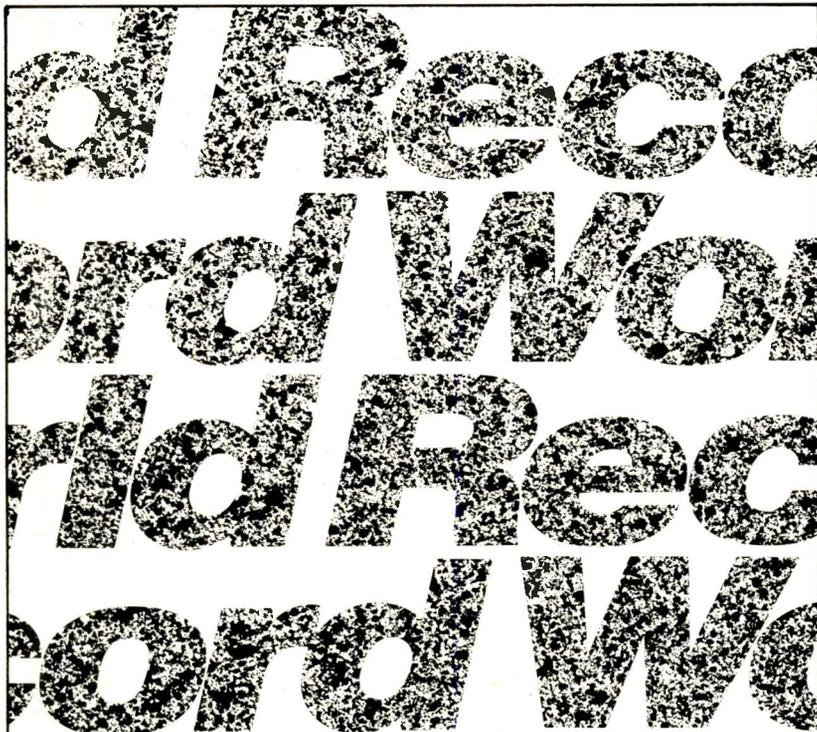
Discussing the subject of membership, Adler stressed ASCAP's "open door" philosophy regarding the new rock writer. "We are always on the lookout for new songwriters," said Adler, "and we have made a special effort to convince people that a rock writer will be treated as equitably as any other type of songwriter. We spend a lot of time listening to new acts and going to clubs. It's important for the new artist to know that ASCAP is interested in him before he establishes himself." Adler also noted that a quick glance at ASCAP's present rock roster is the most telling indication of the company's commitment and service to rock music. "ASCAP has some of the quintessential rock writers," he said, "including Bruce Springsteen, the Rolling Stones, Foreigner, Heart, the Eagles, Blue Oyster Cult, Patti Smith, Led Zepelin, and Blondie—and that's just a few of them. As you can see, our rock roster is diversified. We believe that we can be home to any songwriter from the mel-lowest mood music to the

heaviest metal."

How does ASCAP view the future of the rock singer/songwriter? Adler speculates that there may be a trend back to covering other artists' compositions. "Obviously, the overall economic picture is going to have an impact on songwriters."

■ THE ASCAP FOUNDATION

—Established three years ago, the foundation promotes and supports educational and charitable programs in the field of music. Financed primarily by the Jack and Amy Northworth Memorial Fund, the foundation has awarded grants to universities for music courses, sponsored the ASCAP Songwriters Workshops in New York and Los Angeles and inaugurated a Grant to Young Composers Program. For more information on how to become a member of the ASCAP Foundation (all donations are tax deductible), contact Martin Bookspan at the society's New York office.



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Dialogue

(continued from page 30)

into the thought of overall revision. I must say that Emanuel Celler was really one of the architects of that which became the copyright bill of today, together with Barbara Ringer, the Register of Copyrights and her predecessors.

RW: Didn't the copyright law revision also change the government participation in the bill by creating a Tribunal to establish some rates from time to time?

Adams: That is correct. But it isn't only a big change, it is the first time we have had a Tribunal, a government agency to help us preserve equity and that certainly is both a wonderful and progressive move. I do not think that was necessarily suggested by us. I think some Congressmen, with particular emphasis on Senator Robert Kastenmeier from Wisconsin who was a very very influential man in the implementation of this bill and who has proven himself to be a great friend of the writers and creators in this country, were responsible, along with Senator McClellan in the Senate. And particularly his counsel, Thomas Brennan who was, I think, the originator of the Tribunal idea.

RW: And how are you doing with the jukebox royalty collections?

Adams: Very badly; As a matter of fact, we have had to file about 50 lawsuits. I don't think the music industry has collected for more than 140,000 out of a possible half million jukeboxes.

RW: What do you think it is going to take to actually collect?

Adams: Well you know how hard it was and is to establish our right to collect from cocktail lounges, skating rinks, and others, and it will be the same difficult process over and over again. But since it is the law of the land, eventually somewhere along the line, everyone will have to observe the law. I think it may be another five years, maybe six, maybe seven, but we eventually will succeed. Incidentally, it is only \$8 per jukebox to be divided among three societies. Some people think ASCAP is going to get the \$8. We are not. BMI, SESAC and ASCAP all share in this.

RW: What would be left by the time a songwriter received his share?

Adams: I do not think it will be anything like a bonanza. It's very little money to begin with. We shall have to set up machinery for survey and distribution. We'll have to add to our staff expenses. But it is very important to us and always has been, "If you play us, pay us." I do not care if it is a nickel, the user must pay. And that right must be established in the user's mind.

RW: In the time that you have been a member of ASCAP and certainly since you have been president, technological advances have been rapid. That is so ever since the time of the development of radio, television and electronics in general. Is ASCAP a watchdog, I mean must you keep up at all times with these new things?

Adams: Yes we have thought of that and some years ago we established what we call a "think tank," a euphemism for trying to predict the future. It is really a research bureau. We knew long ago about plans for video cassettes and video discs. We know about satellites, what the consequences of these new inventions will be do boggle the mind but, fortunately, we do have experts who will give us an analysis and light the road down which we must travel.

RW: Does it baffle you sometimes when you think about your early career when you were writing songs for Broadway and the movies and all of a sudden you have to worry about satellites?

Adams: Yes it scares me. I don't know if you have heard that anecdote which points up the question so beautifully. I never knew anything about radio and television insofar as the technical end was concerned. They were both completely new things to me. By turning the dial one-sixteenth of an inch you went from San Francisco to New York or Europe and to me that was baffling. So I asked George S. Kaufman if he had an explanation and he said "Stanley, I don't understand the principle of the 12 inch ruler. Our minds out not geared for that kind of stuff I am afraid."

RW: Since you have had the longest tenure of any president in the history of ASCAP, what do you feel has been the foremost significant contribution that you have made?

Adams: I think that I have, to some degree, created a deep pride in each member in his association with ASCAP. I feel they really believe that we have many of the elements of a family, much more

(continued on page 46)

ASCAP Awards and Grants

■ Each year, ASCAP gives special awards to members and non-members. They include:

ORCHESTRA AWARDS—The ASCAP Orchestra Awards are given annually, and administered by the American Symphony Orchestra League (ASOL). Sash and plaques are presented to musical organizations for "adventuresome programming of contemporary music."

RAYMOND HUBBELL SCHOLARSHIPS—Since 1973 these have been presented annually to numerous educational institutions throughout the country. The ASCAP Hubbell committee decides which institutions will receive the scholarships, and the music departments in each school choose the deserving students of composition. The scholarships draw their income from the estates of Mr. and Mrs. Raymond B. Hubbell. Hubbell was a founding member of ASCAP in 1914.

DEEMS TAYLOR AWARDS—Established in 1967, these annual awards honor the memory of the late composer, critic and commentator, whose distinguished career included six years as president of ASCAP. There are two categories of cash prizes, one for best books, and the other for best newspaper or magazine articles. Any form of non-fiction prose about music and or its creators is eligible, but not instructional textbooks or works of fiction.

BURKAN COMPETITION—The Nathan Burkan Memorial Competition for outstanding law school essays on copyright law was established in 1938 to honor the late Nathan Burkan, ASCAP's first general counsel and a noted copyright authority who played an active role in founding the society. In addition to stimulating interest in the field of copyright law, the competition has been the basis for much scholarly writing in this area of law.

VICTOR HERBERT AWARDS—Three annual scholarships for young composers were established in 1973 to honor Victor Herbert, a principal founder of the society. Herbert was deeply interested in the welfare of his colleagues and especially in young talent.

GRANTS TO YOUNG COMPOSERS—This year, the ASCAP Foundation initiated these grants to encourage deserving young musical creators under the age of 30. The first recipients were nineteen American composers who shared \$15,000 in grants, which derive from the Jack and Amy Norworth Memorial Fund. Jack Northworth's catalogue includes the all-American classics "Shine On Harvest Moon" and "Take Me Out to the Ballgame." Requests for more information concerning the program may be addressed to Martin Bookspan at ASCAP's New York offices at One Lincoln Plaza.

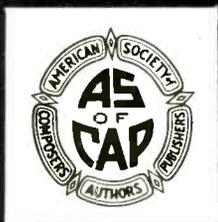
FIFTY YEAR RADIO PLAQUES—As part of ASCAP's 65th anniversary celebration, the society is recognizing radio stations in operation for fifty years or more.

PIED PIPER—This is the highest award ASCAP presents to those who have made outstanding contributions to American music. Only seven people have received this award including Duke Ellington, Carol Burnett, Ella Fitzgerald, Erroll Garner, Lawrence Welk, Barbra Streisand and Ed Sullivan.

HOWARD CONNORS BROADCAST AWARD—In honor of ASCAP's late stations relations representative, the ASCAP Foundation will present a \$1,000 check annually to one of the broadcasters' associations (on a rotating basis) in each of the five states that comprised his territory in the Southeast. The scholarship is for the deserving student of communications selected by the state broadcasters' association.

STANDARD AND POPULAR AWARDS PANEL—Nearly one million dollars has been awarded so far this year in cash grants to members. These special awards are monies over and above royalties given to members whose works have a unique prestige value for which adequate compensation would not otherwise be received, and to writers whose works are performed substantially in media not surveyed by the society.

RUDOLPH NISSIM FOUNDATION—The late director of ASCAP's foreign department left the income from his estate to be administered by ASCAP as follows. The directors of the foundation shall hold a series of annual competitions open to all serious composer members of ASCAP, and a prize for each competition shall be awarded for the most outstanding unperformed or performed, unpublished or published symphonic or similar concert work, with or without voice.



ASCAP

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More than a year ago ASCAP accountants discovered that blues writer/performer Big Joe Lee Williams was due more than \$3,000 in royalties and his last known address was "somewhere in Mississippi." It took nearly the whole year but Williams was finally tracked down in Crawford, Miss. Williams, "at least 75 years old" and the composer of such blues standards as "Baby, Please Don't Go," "Wild Cow Moan," and "Four Corners of the World," was given his check at ASCAP's Nashville headquarters. He's shown here with membership director Paul Adler (left) and southern regional director Ed Shea.

Movie Music

(continued from page 34)

the film music community as well.

"We go out to the scoring sessions regularly," notes Gorfaine, "to facilitate learning about the craft, as well as to stay in closer touch with their projects." As with other areas of ASCAP's performing rights administration, the society's film interests are ex-

plored in seminar programs conducted for industry and education sources as well.

With music for television now representing an even broader market in terms of the demand for scores, themes and incidental pieces, and the recent film/record crossover successes seen for a number of film properties, both musical and non-musical, ASCAP's western arm is as much a part of the movie business as it is an integral partner in the music industry.

SADAIC - ASCAP

LA SOCIEDAD ARGENTINA DE AUTORES Y COMPOSITORES DE MUSICA, SADAIC, SE COMPLACE EN ADHERIRSE A LA CELEBRACION DEL 65 ANIVERSARIO DE LA FUNDACION DE LA AMERICAN SOCIETY OF COMPOSERS, AUTORS AND PUBLISHERS, ASCAP, Y FORMULA LOS MAS CALIDOS VOTOS POR SU PERMANENTE VIGENCIA EN DEFENSA DE LOS DERECHOS AUTORALES.

SADAIC

Lavalle 1547
Buenos Aires,
Argentina

ASCAP's Foreign Affiliates

By STEVEN BLAUNER

ASCAP has agreements with some 40 performing rights societies in foreign countries in all the major territories in Europe (including a number of Eastern Bloc countries), and South America, Japan and Australia.

The necessary liaison with foreign societies is part of the function of ASCAP's foreign department, headed by Arnold A. Gurwitch. This department is concerned with the negotiation and implementation of ASCAP's agreements with other societies, and the exchange of data concerning works in each repertory and membership changes in each society.

ASCAP cooperates with foreign societies in solving problems of international data collection and retrieval, for example. This is accomplished through ASCAP's membership in CISAC, the International Confederation of Authors and Composers Societies. Indeed, Stanley Adams, ASCAP's president, is the first American president of the organization. Paul Marks, ASCAP's managing director, serves on its Executive Bureau. Bernard Korman, ASCAP's

general counsel, is a member of its Legal and Legislative Committee.

Foreign Manager Gurwitch refers to World War II as the only interruption in the steady relationship between ASCAP and the foreign performance rights societies. Today nearly every foreign performing rights society licenses the ASCAP repertory in its territory. In turn, each receives royalties for its members from ASCAP for performances in the U.S.

In 1974, after the U.S.S.R. joined the Universal Copyright Convention, VAAP, the U.S.S.R. copyright agency, entered into an agreement with ASCAP. It thereby joined other Eastern European countries, including Czechoslovakia, East Germany, Hungary, Poland, as well as Yugoslavia, which previously had entered into agreements with ASCAP.

The basic arrangement is simple: performing rights societies in Europe, for example, collect monies (based on their own formulas) for the use of licensed material in much the same way as ASCAP does in the United States. These royalties are then transferred to ASCAP, which distributes them to its members, based on reports from foreign societies.

"Music has a way of getting across frontiers, and people respond to music regardless of ideology," says Gurwitch. ASCAP's relationship with performing rights societies around the world proves both points.



One of ASCAP's newest members is Debby Harry, the lead singer of the group Blondie. Debby's shown here flanked by former ASCAP membership representative Paul Wadkowski and current rep Lisa Schmidt.

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Gerald Marks: ASCAP's Touring Professional

By DAVID MCGEE

■ He is rotund, bespectacled, balding. His clothes are au courant, if not haute monde, and of course he is impeccably groomed. His stealthy, determined gait and careful but enthusiastic manner of speaking might lead the man on the street to mistake him for a banker. But the jolly countenance—especially the twinkling, slightly mischievous eyes—give the lie to that notion. He is, in fact, Gerald Marks, one of the country's most honored and respected songwriters. "All of Me" (with Seymour Simons) and "Is It True What They Say About Dixie?", with Irving Caesar and Sammy Lerner (popularized by Al Jolson and still heard frequently) are two of Marks' most notable compositions. An ASCAP member in good standing since 1932 and currently a member of the ASCAP board of directors, Marks has become one of the Society's great natural resources, its direct link to a younger generation of songwriters, music students and music buffs who may one day be doing business with or for ASCAP. He is an ambassador - at - large who

spends much of his time on the college lecture circuit (he's visited more than 200 campuses in 12 years) speaking to students who are curious about the practical aspects of the business often overlooked in textbooks.

Well-Traveled

It was in 1966 that ASCAP president Stanley Adams suggested to Marks that he tour the nation's colleges and give students a chance to hear an experienced professional talk about the business. At the time, Marks had never been inside a college building in his life. Despite being unnerved before his first lecture, he found the students' enthusiasm infectious, and they in turn warmed to his colorful, gregarious style. He can't begin to estimate the number of miles he travels during a year, but he will mention that in the space of a few weeks he might go from Anchorage, Alaska, to Norman, Okla-

homa to Baton Rouge, Louisiana to Raleigh, North Carolina with stops in-between.

Marks discusses with the students a plethora of abstruse or misunderstood topics, including: performing rights, the history of the performing rights movement in this country, the philosophy and significance of the performing rights society to all people, the background of ASCAP and its multi-faceted functions, a review of U.S. copyright (he is not a lawyer), and royalty payments. He shuns strict theory, preferring to speak in plain English and pepper his talks with anecdotes. That approach, he says, is practical and absolutely essential if the sessions are to have any value at all in the real world.

Experience Counts

"After a lifetime spent in the music business, I can testify to the fact that there is no substitute for experience," explains Marks.



Louis Alter, at piano, is shown here with (from left) Paul Francis Webster, three time Academy Award winning lyricist; George Gershwin, and Seymour Felix, former dance director for Florenz Ziegfield. This photo was taken at Samuel Goldwyn Studios in Hollywood in late May, 1937 when Alter was working on "Vogues of 1938" and Gershwin on "Goldwyn Follies." This is the last known picture taken of Gershwin who died six weeks later at the age of 38.

"A person who has lived in the business, has absorbed its complexities and nuances, and is articulate, should be able to pass the information on to another generation. It's not a textbook subject; it has to come from somebody who's lived it. There's no other way."

Audiences

During the course of his travels, Marks has found himself speaking to broadbased audiences made up not only of music students but also of students from other fields who perhaps have no more than a layman's interest in the inner workings of the industry. "It isn't necessary to point to a career in music to want to know something about the music world. Today more than ever music touches everyone," Marks says. "I will explain ASCAP's survey to them, tell them how it works, but I don't get too technical. I give them a taste of the atmosphere of the business, and describe a few pitfalls that can be avoided. I discuss the accidentals of this business because this is a business of accidentals. The 'best' song will not necessarily be a hit or get any exposure at all. In this business it's a case of supply and demand, and the supply is much, much greater than the demand. Record companies turn out thousands of records that never get anywhere, not because they're 'bad' records or 'bad' songs, but because there isn't enough time on radio for proper exposure. Unless someone comes up with a gimmick whereby the day can be extended to, say, 72 hours, it must remain 24. Barring that, I don't see any way to overcome Adam Smith's rule of supply and demand."

Marks' lectures are two-way
(continued on page 46)

ASCAP Always Has Ears for Radio

By NEIL MCINTYRE

■ The revenue generated by the music licensing of local radio stations represents 25 to 30 percent of the monies collected by ASCAP and distributed to members. Most local radio stations rely upon music programming as their main source of entertainment, and the radio listening audience, for FM in particular, has increased significantly in recent years with music at the heart of the radio stations' attraction.

As the members of ASCAP ben-

efit financially from the on-the-air performances of their music, radio in return helps to support the creation of music, thus insuring broadcasters a continuing supply of new music to attract audiences. The fees collected by ASCAP are based chiefly on the stations' revenues.

Tracking Payments

"For the vast majority of radio stations music is a very inexpensive form of programming. By contrast, all news or talk radio stations have uniformly found that their costs have increased enormously," commented David Hochman, director of radio licensing for ASCAP. The licensing department is composed of 30 employees who keep track of payments from stations, and field representatives whose responsibilities include attendance at and

participation in meetings of state broadcasting associations. In this way, ASCAP keeps informed about its customers in the radio industry throughout the country.

ASCAP monitors radio stations and tapes performances as a principal basis for making royalty distributions to its members. The society does not rely on stations to submit lists of the music they play. Hochman explains the procedure: "ASCAP tapes about 60 thousand hours a year of local radio broadcasts. Our tape analysis and research departments review the tapes and identify the works performed so that the payments to members can be made. A lot of time, effort and money is spent in getting this data on a scientifically random basis to identify the works. Still, over 80 percent of the money collected by

ASCAP is distributed to the members, making total operating costs under 20 percent.

In the radio licensing area, network radio in recent years has concentrated on news and information for their affiliates. But, as the target of young adults has become more of a concern to radio network advertisers, the networks have announced plans to use more music programming.

Agreement

The agreement between ASCAP and broadcasters is negotiated every five years, with a committee appointed by the NAB (National Association of Broadcasters). The last of these agreements to set the fees was worked out in 1978. "Most broadcasters understand the need for music licensing fees, and why they are paying," Hochman said.

Saluting Hoagie



At a small reception recently held at Los Angeles' Bistro Garden, ASCAP presented Hoagie Carmichael with a plaque honoring the famed songwriter for his musical accomplishments, which include writing the classic "Stardust." On hand to greet Carmichael were (left) songwriter Nacio Herb Brown (right) songwriter and ASCAP board member Arthur Hamilton.

N.Y. Office

(continued from page 14)

Bradford Miller, royalty distribution manager; and Margaret Attisani, manager of special royalty projects.

ASCAP's legal department, crucial to a society dependent for its existence on the copyright laws, is headed by general counsel Ber-

nard Korman and assistant general counsel Gloria Messinger.

Serious music and concert licensing are overseen by Martin Bookspan, coordinator for symphonic and concert activities and Gerald Deakin, symphony and concert manager. Bernice Cohen is coordinator of awards and musical theatre. Karen Sherry heads ASCAP's press and public information activities as director of public relations.

TV

(continued from page 22)

economist, and special projects manager. "That objective has not been met 100 percent but we've taken giant steps toward that end." Now, of course, litigation has interrupted the normal way of doing business.

The agreement reached in 1969 initiated sweeping changes in the terms of the license that eliminated hundreds of disputes. Percentage deductions were incorporated which had the result of dra-

matically reducing disputes.

ASCAP uses a sampling system, designed by Robert Nathan Associates, to tally the music played on television. The three networks send in program logs to ASCAP while the society samples over 30,000 hours of local television each year. "Our surveys show that we have both more shows using a good deal of music as well as an increase of news oriented shows," said Lou Weber, assistant to the president of ASCAP. "The two tend to cancel each other out so in effect, there's a stable use of music on television over the past decade."

Non-Broadcast Licensing

(continued from page 22)

cost of surveying all of the taverns, bars and nightclubs would far exceed what is taken in."

Special cash awards are determined by the Popular and Standard Awards Panel for writers whose works have a unique prestige value for which adequate compensation would not otherwise be received since their works are performed substantially in media not surveyed to the

society.

The Copyright Act of 1976 has corrected a number of inequities. "Today," declares James Cleary, ASCAP's national sales manager, "There's licensing in private clubs and fraternal organizations. Whereas in the past they paid for the orchestra, the hall rental, the liquor, and the bartenders, and they never thought to pay the composer for the use of his property. Today, they're paying."

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Country

(continued from page 28)

commitment to country music," said Connie Bradley, assistant director in ASCAP's Nashville office, "to let everybody know that we were here to stay and meant business."

That commitment means involvement in the country music industry by ASCAP's Nashville executives who include Shea, Bradley, Merlin Littlefield, assistant director; Judy Gregory, director of writer/publisher administration; and Rusty Jones, Southern director of publicity and assistant to the Southern regional executive director; along with staffers Charline Wilhite, Jean Wallace, Gabriella Chrostowski, RONALDA RUSSELL, and Della Riley.

Wesley Rose, president of Acuff-Rose and an ASCAP board member, was instrumental in ASCAP's establishment of a Nashville operation. "Since then country has gotten bigger and bigger with ASCAP," he observes. "We have writers of all types of music, but country is a very big part of it now. I think you'll find it's growing tremendously. Country writers have gotten pretty aggressive."

"We have a great working relationship with Ed Shea and the ASCAP Nashville staff," said Henry Hurt, vice president in charge of the Nashville operations of Chappell Music, ASCAP's 1979 Publisher of the Year. "He and his staff have made tremendous strides in the past few years. ASCAP has signed important Nashville writers who are writing songs which are being recorded all over the world."

Other publishers hitting big with ASCAP songs this year (multiple award winners) include April Music, Chess Music, Chip 'N' Dale Publishing, Cypress Music, ETC Music, Knay Listening Music, Fa-

mous Music, Bobby Goldsboro Music, T. B. Harms Co., Keca Music, Cross Keys Music, Milene Music, Edwin H. Morris & Co., Music City Music, Perren-Vibes Music, Royal Oak Music, Terrace Music, United Artists Music, Warner Bros. Music, Welbeck Music, Wiljex Publishing, and World Song Publishing.

Multiple hit ASCAP writers this year include Burt Bacharach, Andy Badale, Betty Ann Barber, Charlie Black, Karl Conley, Don Cook, Hal David, Mack David, Lionel Delmore, Julie Didler, Lew Douglas, Dino Ekoris, Jerry Foster, Bob Hilliard, Archie Jordon, Casey Kelly, Jennie Kendall, Don King, Sam Lerher, Johnny Mackae, Mel McDaniel, Nick Noble, Freddie Perren, Bill Rice, John Schweers, Jeff Silber, Michael Smotherman, Frank Stanton, Sonny Throckmorton, and Jim Weatherly.

"One of the joys of our work here is to sign writers and publishers and watch the accomplishments of their creativity," says Shea. "That's when our work pays off, when we see songs like 'The Gambler' or 'Shadows In The Moonlight' go to the top. We work for the people behind those songs, and we're proud of all of them."

"The biggest challenge we have here is to educate people what we're all about, and it does pay off," adds Merlin Littlefield. "I'm not going to be satisfied if ASCAP licenses 51 percent of the charts. I will be satisfied only with 100 percent."

"Starting with folks like Fred Rose, Gene Autry, Bob Wills and Elton Britt, and continuing on to now with Rory Bourke, Don Schlitz, Don Williams, and Sonny Throckmorton, we have indeed come a long way," concludes Shea. "We now have more chart activity and more number one songs than ever before, but we're not going to rest on last year's laurels. We're out hustling now to make next year even better. That means more work, more performance, more everything."



Pictured above are guest speakers on the A&R panel at the ASCAP Disco Songwriters' Workshop, which met every Tuesday night from 7 to 9 p.m. at the ASCAP Building. The A&R representatives discussed their criteria for "hit" disco material and fielded questions from the workshop's 30 composers and lyricists interested in crafting commercially oriented songs for the disco market. From left: Bill Cureton of Atlantic Records, Vince Aletti of Warner Bros./RFC, Roxy Myzal, workshop director, Bobby Guttadaro of Salsoul Records, Jimmy Simpson, independent producer, and Mel Cheren, president, West End Records.

Disco

(continued from page 28)

and it's important to be in a situation with other writers in the same medium, to share experiences." The remainder of the workshop session were assigned to the listening and critiquing of the participants' demo tapes, led by Myzal. Often, the guest speakers stayed to offer expert criticism and advice, and the tapes themselves ranged from voice and piano tracks to demo to master quality. The 35 participants (and auditors who often brought the class size up to 50) were "professionals," according to Sherry. "They were not there to write their first song." Some were published and even recorded composers.

The benefits of this free workshop to the participants were manifold, say Myzal and Sherry. "The feedback was good," sums Myzal. The writers felt that they had a good overall view of the business and what radio, promotion and A&R people are looking for in songs and demos. More specifically, Sherry offers that along with contacts made in an informal seminar situation, the participants gained "more knowledge in general of the music industry as a business."

This unique writers' workshop and seminar spotlights ASCAP's involvement in the development of discotheque music, from the standards, updated with new arrangements, to the contemporary disco hits.

ASCAP History

(continued from page 10)

used the Holmes decision as a guide and ruled that licensing fees were justified since the performance was for profit.

Another form of media was developed and ASCAP again granted free licenses to aid its growth. From 1941 until 1948 television was given free access to the music of ASCAP's members. Once established, television became a paying licensee.

As ASCAP has grown, so has its contributions to the music world. Although still primarily concerned with public performance rights of its members' works, it also aids composers and songwriters.

But ASCAP does not confine itself to helping only its members. It recognizes the achievements of the writers who contributed so much to America's musical heritage before the society was formed. Effie Shannon, writer of "Rockaby Baby" in 1880, was dis-

Publishers

(continued from page 36)

example, must be as knowledgeable about pop as it is about country. The situation is at its most evident in the disco market where the real sales derive from the appearance of disco records on the pop charts.

Basically, the multiple functions of today's publisher benefit the writer and writer/artist, since they have more avenues open to their material than ever before. The modern publisher gives the artist/writers the special attention and direction they need to develop into talents desirable to record companies; he increases record companies.

Writers whose main bag has been pop or country or r&b have also realized success in jingles, TV, and films. And a co-beneficiary in this chain of events is the music business itself, which becomes richer because of the greater variety of resources its various media can now draw upon.

But as complex as the role of the music publisher has and will become, one must never lose sight of the basic ingredient, the song. A publisher still owes to the writer a staff that has the ability to listen to a song and criticize constructively. A good song transcends the artist, the record, and even the era in which it is conceived. No matter how progressive we become, the cornerstone of the publisher's business will always be the song.

covered to be in desperate need of aid. The relief committee took over the case and supported her until her death. Bela Bartok, the great Hungarian composer who fled to the U.S. in 1940 to escape the Nazis, also benefited from ASCAP's generosity. Suffering from leukemia, the composer received financial assistance from the Society until his death.

To help and encourage writers ASCAP has a cash awards program. These cash awards are granted on the basis of two main criteria: "(1) does the member's works have 'a unique prestige value for which adequate compensation would not otherwise be received,' and (2) are the member's works performed substantially in media not surveyed by the Society." The awards are determined by two panels made up of experts who are neither members nor employees of the Society.

In the 65 years since its birth, ASCAP has come a long way. And as it has grown, so have its invaluable contributions to the world of music.



From left: Honorable Kenneth E. Belieu, Under Secretary of the Army, Honorable Edward M. Kennedy, U.S. Sen.—Massachusetts, Stanley Adams, president, ASCAP—New York City, Honorable Lawrence O'Brien, chairman, Democratic Natl. Comm., James S. Rule, director of public affairs, ASCAP—New York City.

Gospel

(continued from page 32)

broadcasters. To that extent they are included more frequently in the Society's sample. A gospel station is going to be treated the same as a rock station of the same size."

The Benson Company has four

publishing concerns with ASCAP and writers Dottie Rambo, Gordon Jensen and Tim Sheppard among others. "We are very happy with ASCAP's responsiveness to our needs and their participation in what we are trying to accomplish both with our writers as well as with the exposure of our material," says Jim Van Hook, senior vice president of publishing for Benson. "Everything I've known and seen about ASCAP I've liked."

Broadway

(continued from page 36)

Side Story," starring an all-Black cast; "The Music Man," with Dick van Dyke as the ineffable Prof. Harold Hill; and further down the aisle, the revivals of "My Fair Lady" with Rex Harrison, and "Camelot" with Richard Burton, all of which will add to the presence of ASCAP's members on Broadway this season and the next.

With such a vast amount of shows, the catalogue administered by ASCAP is replete, indeed overflowing with tunes that have kept America humming these past sixty-five years.

Broadway has provided the country (and its performers, known and unknown) with so many excellent tunes that anyone in the profession of entertaining has more than enough to choose from. Even if the public does not always remember in what shows these tunes originated, everyone knows "People Will Say We're In Love," "Make Believe," "Send In The Clowns," "People," "The Lady Is A Tramp," "On The Street

Where You Live," or "Smoke Gets In Your Eyes."

"Smoke," in fact, is what kept the show, "Roberta," alive and running for a while. Despite the fact that it boasted a score by Jerome Kern, and a cast of familiar Broadway actors and actresses (Tamara, Ray Middleton, Bob Hope, Fay Templeton and George Murphy, as well as a young chorus boy named Fred MacMurray), "Roberta" had received rather lukewarm reviews. One of the kinder comments had been printed in the World-Telegram, with that paper's critic, Robert Garland, complaining that "there's no tune you can whistle when you leave the theatre. I tried to pucker on the one about smoke getting in your eyes, but it turned out to be 'The Last Roundup' before I reached the sidewalk."

The public, however, took to the tune to such an extent that it eventually got top billing in the ads and on the marquee, saving the show from total oblivion and ensuring a healthy 295-performance run.

The story can be summed up by one statistic: out of 35 shows which have won Tony's for Best Musical, 31 were written by ASCAP members.

ASCAP Lawyers

(continued from page 20)

tive," with the result that ASCAP has issued licenses to private country clubs, dance schools and fraternal organizations such as the Elks and the American Legion.

Commercial Licenses

One unresolved area is the licensing of commercial establishments that play radios or television sets for their customers. The 1976 law exempts "home-style" receivers, but does not define the term precisely. ASCAP has suits pending against Cal's, Inc., a restaurant chain, and the Gap clothing stores because ASCAP believes Congress intended those companies to pay for the radio-originated music they play.

Few Lawsuits

Only "a couple" of the 500 suits go to trial, Korman says. The majority are settled out of court, and ASCAP wins many summary and default judgments as well. The ASCAP attorneys "work with the sales department step by step in issuing licenses," Korman adds, "to give the user every chance to avoid a lawsuit."

CBS Case

The major suits now pending include the 10-year-old action by CBS-TV against ASCAP and BMI, in which the network is seeking to void the performing rights organizations' blanket license for all music performed on television networks. ASCAP and BMI won a major victory in the case last April, when the Supreme Court decided that blanket licensing does not constitute a per se violation of the antitrust laws, then sent the case back to the U.S. Court of Appeals for further review.

Other major suits being defended by the ASCAP legal staff are the action brought by local TV broadcasters who assert that they should pay only for music used on locally-originated programs, which would shift to program producers the responsibility to obtain performance licenses for the television stations; and an action brought by so-called "religious" radio broadcasters which claims that ASCAP violates their freedom of religious expression by requiring that they pay for the music they use on the air.

Compromises

Although Saffer characterizes the new copyright law as "good, overall, in terms of extending rights to creative people," it is evident that what she calls "working out compromises with the new law"—the effort to clarify areas left vague in the statute—is one of ASCAP's chief legal concerns at present. As Korman puts it, "The places we're suing for radio over-speaker uses, for example, are very clearly liable in our judgment. Users don't agree. And so these suits are necessary to get the lines drawn by the courts."

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West Coast

(continued from page 16)

with contemporary music. Where it may have been less obvious was perhaps in the public relations sense; without that aspect here, there was inevitably less of an effort to spotlight it".

While the ASCAP staff's involvement with contemporary pop and rock has helped the society to attain a position of strength on the pop charts, its western executives have not forgotten the importance of traditional pop and film catalogues, and work closely with such ASCAP veterans as Sammy Cahn, Sammy Fain, Ray Evans, Jay

Livingston, and Harry Warren, among the society's many other established pop songwriting greats.

Whether old or new, established or just starting out, ASCAP aims to provide equal service, according to Brabec. "No matter who you are in ASCAP, whether you're Stevie Wonder or Irving Berlin, or a new member just signed, there's no preferential treatment," he asserts. "Equal play gets equal pay. And," he continued, "we try to be guided by that philosophy on the service level too."

Similarly, the society's rapport with the film community extends from the city's most honored veterans of major scoring assignments to young hopefuls, tackling their first scores for television.

ASCAP's staff thus maintains contacts not only with member composers and lyricists and prospective members, but with their agents and managers, music department heads at major studios and indie production firms, and those contemporary pop writers seeking to enter music for film and TV.

Add to these music, film and television outlets the still fledgling realm of video software, cable and pay TV, and the projection for the west coast's impact on future ASCAP membership can only be bullish. While the society's west coast base has kept pace on the administrative side

through upgraded data handling and expanded staff, the creative responsive is proving at least as crucial to ASCAP's growth.

Summarizes Brabec, "Obviously, we're involved with the business side here, from the basic structural standpoint of being a performing rights organization. But we're trying to approach that responsibility on the creative side as well." That means ASCAP's executives are as likely to turn up in scoring rooms, recording studios and local clubs as anywhere else and helps explain why the society's west coast presence will continue to broaden in the coming years.



Nydia Caro, the prominent Spanish singer/songwriter, was one of ASCAP's major membership signings this year. The signing followed a visit to Puerto Rico by ASCAP membership representative Paul Wadkovsky and Willie Hernandez. Caro is a major star of Spanish television and recordings. A native of New York, she moved to Puerto Rico after graduating from the High School of Performing Arts. Three of her ten albums have since been certified gold and her TV show is currently in its seventh year.

Dialogue

(continued from page 38)

than just a collection agency. That sentiment walks side by side with the dollars. I think the copyright bill was certainly a big accomplishment but I hasten to add that the result was due to the work of hundreds of people.

I think that the Four Funds system, on which Mack David collaborated, was of inestimable help to the writer membership.

I believe I have established my accessibility to any member who has a problem in which he feels I may be of some help.

I think the membership knows that I am a working president and I am here full time, five days a week. I take some satisfaction in the success of our efforts in Nashville because the Southern states generate a considerable amount of money from which the members of ASCAP benefit.

I am also pleased with the development of the advisory committees, both publisher and writer, which I established many years ago and recently included an advisory committee in Nashville. In my judgment, it is most important that members who are not on the board feel free to offer suggestions and to have a voice in the running of their society.

I think we have a dedicated and able team on the management and staff levels.

But more than anything else, I am deeply grateful and realize the inadequacy of words in expressing my gratitude to the membership and to the board for having permitted me to head this great organization for 24 years.

Gerald Marks

(continued from page 42)

streets: he imparts information and answers questions, and in turn gets a bird's-eye view of the musical talent being developed in this country. The future, to him, has never looked brighter. "There's going to be no dearth of music in this country," he predicts. "There are thousands and thousands of young people out there writing and they're writing faster than I have ever seen it done in this country. And I don't mean only pop music. I mean long-hair, chamber music, symphonies, a few are dabbling in opera and occasionally getting their works performed by schools. I've listened to a lot of their words and music and much of it is excellent. All the ingredients are there."

Away from the campus, Marks is his own best example as to why young hopefuls should banish from their lexicon the word "discouragement," a lesson he learned early in his career.

His first songs, including "All of Me," were turned down by

everybody on the street. But shortly thereafter, those same songs enabled him to become a member of ASCAP and opened all doors. "A turndown, I tell anyone who will listen, is not necessarily the final word. In fact, if you have complete confidence in a piece of material that is rejected a few times, place it tenderly in a trunk and five years later dust it off, type the lyrics on a clean piece of white paper and take it around again. No one person's opinion of a song is infallible. The critic who once didn't like it, says, 'Now, you're really writing.' It's published, recorded, and becomes a hit. There always have been hundreds of stories like that. They are ageless.

"I want to impress upon the young people that writing a song is only the beginning, because once your product is produced, the marketplace takes over. This is a thorny business run by realists, not dreamers. There's no salary check on Friday. There are no hours. No rules. No prescriptions. Songwriters are the world's great legitimate gamblers. They gamble on the most precious thing they possess—themselves. They're going to beat the musical odds.

"And often do."

Nashville Office

(continued from page 18)

years back when he was a pop writer, and now all of his songs are ASCAP."

ASCAP's current participation in the southern music scene includes such diverse activities and events as Georgia Music Week, meetings of the Memphis Music and gospel shows at the White House, the Muscle Shoals Music Association Records and Producers Seminar, the Copyright Tribunal's visit to Nashville, the Country Music Association, Mus-expo in Miami, and numerous sponsorships of research projects

and scholarships. These functions are in addition to the over-all efforts made to make people aware of ASCAP and its function.

"We constantly make an effort to make the public aware of what we're all about, in the media, in forums, in city clubs, in student lectures—wherever and whenever," says Shea.

Spreading the Word

"If we have a main goal," concludes Shea, "it's to spread the word about ASCAP. The biggest challenge we have is to educate the people as to what we're all about, the public as well as those in the music business. That, combined with complete and responsive service to writers, publishers, as well as the whole industry, is why we're here."

THE GREATEST COUNTRY

IN THE WORLD

IS AT ASCAP

The American Society of Composers, Authors & Publishers

CONGRATULATIONS
ON THE FIRST
65
YEARS!

Almo Music Corp.
Rondor International

Performers Royalty

(Continued from page 3)

companies testified and provided statements to the subcommittee on courts, civil liberties and the administration of justice which pictured the recipients of the performance royalty, singers, musicians and record companies, as greedy dandies who are already well-compensated for their work by the profits of record sales.

On the other hand, those who testified in favor of the royalty tried to impart to the Congressmen a picture of their opponents as Scrooges who have gotten away scot free for years with making their profits through the free use of records, and that for every Pavarotti, Fleetwood Mac or Barbra Streisand there are thousands of recording artists who really need the equally-divided royalty.

James J. Popham, assistant general counsel of the National Association of Broadcasters, complained in his statement about government intervention, and further stated, "It is our contention that performers and particularly record companies are well compensated already for their efforts." He said the establishment of a performance right royalty would constitute "an unwarranted windfall."

Popham quoted an NAB study which showed that performers take a back seat to record companies in received revenues from record sales, but that both are well-compensated.

He then tied that into another NAB study which indicates that performers are doing better in income than the average population. The study, however, was based on median household income, and made no mention if the income was made from performing alone, or income gained from working outside the profession (as a Labor Department survey shows).

Sanford Wolff, National Executive Secretary of the American Federation of Television and Radio Artists (AFTRA), made sure the Congressmen understood that broadcasters, juke-box proprietors and background music companies are "almost totally dependent on sound recordings in their enterprise," and that their goal "is not to promote unknown, untested artists." He added that while broadcasters are demanding a compulsory license royalty for copyrighted programming—and the arrangement of it—for cable TV, in this case they "assert that the performers and record producers who produce over three-quarters of the programming heard on radio are not entitled to a penny from them."

"Mr. Chairman," Wolff said, "I don't know whether to label this chutzpah or schizophrenia. But whatever it is it boggles my mind."

Several awkward but impassioned comparisons throughout the day by spokesmen on both sides caused the Congressmen to pursue particular points of contention, with occasional reminders of caution of "apples and oranges" thinking.

Technology

Future technology was also brought to light by the supporters of the amendment. Stanley M. Gortikov, president of the RIAA, spoke of a future-shock audio-video-cable-jukebox record-playing monster which could seep into American homes for "just a few dollars a month" and would be able, under the present law, to make records as obsolete as horse-drawn wagons.

"When the Celestial Jukebox age really comes, how will the owners and creators of sound recordings get paid?" Gortikov asked. "Unless Congress gives the sound recording full copyright protection, onrushing technology could eliminate the only source of revenue we have—the sale of records."

Alexenburg Sues MCA

(Continued from page 3)

holding proceeds from the sale of Infinity releases from the label, and depriving Alexenburg of control over Infinity's operations, all without Alexenburg's consent.

The move to fold Infinity is in "violation and nullification of every provision of the agreement and has destroyed Infinity as an ongoing company," Alexenburg said.

MCA created Infinity as a wholly-owned east coast subsidiary in April, 1978; the label released its first records in November of last year. Alexenburg, who had been senior vice president of CBS's Epic/Portrait/Associated Labels division, staffed the new label and signed its artists.

MCA closed Infinity November 16, saying the corporation "could not justify extending its financial commitment to Infinity in the context of present day economic realities." MCA's records and music publishing division reported a \$4.3 million loss for the quarter ended September 30.

Bob Siner, president of MCA Records, and Danny Rosencrantz, VP of A&R, have been reviewing the Infinity staff and artist roster to decide which will remain with MCA. Some Infinity staffers will reportedly displace present MCA Records employees.

Copy Writtes

By PAT BAIRD

■ **PORKPIE PASSION:** **Madness**, the group that's already a hit for Stiff in England and about to be released by Sire Records here, danced into N.Y.C. last weekend with shows at Hurrah and Tier 3. Using a quirky blend of Jamaican ska and London bar band beats, the mod septet has an energy level rarely seen on any stage. Since the music is an incorporation of several influences it is best to describe it as "dance" music and leave it at that. **Madness** is also the only band we know of to include a full time dancer and a roadie who duets with same in a well choreographed "Swan Lake" head bashing. This is literally a band that must be seen to be believed but their debut album "One Step Beyond" is a primo introduction. Catch this band anywhere you can.

CH-CH-CHANGES: **David Wilkes**, who left MLO Music a few months ago, has joined the publishing division of Leber-Krebs, VPing the Daksil and Seldak catalogues. The company publishes the new album releases by **Aerosmith** and **Rex Smith** as well as the **Ray Charles** single "Just Because" written by three members of the group **Les Variations**. Wilkes can be reached at 65 W. 55th St., N.Y.C. (212) 765-2600 . . . **Rick Shoemaker** has left Infinity Music and can now be reached at (213) 560-4433 . . . Now that Rocket Music has moved to L.A., **Al Altman** can be reached in N.Y. at (212) 586-0240, 1650 Broadway, Room #701 . . . **Janet Alhanti** and **Barrie Palmer**, who once collaborated on the management/musical direction of **Disco Tex and the Sex-ettes**, have opened Alhanti/Palmer Enterprises. Their first release is "And This Is Love" by **Ben E. King** . . . **Joel Wertman** and **Mark Wertman** have opened V.M. Music Publishing in L.A. It's an extension of their Canadian publishing company Jomark . . . The Welk Music Group's Vogue Music has acquired Gold Dust Music, formerly owned by **Jack Clement**, **Dickey Lee** and **Allen Reynolds**. The catalogue holds more than 200 compositions by Lee, Reynolds and **Bob McDill** among others.

AWARDS, HAVE WE GOT AWARDS: The American Song Festival named "Somewhere Tonight" by **David Somboretz** it's Grand Prize Winner. The song is published by Arc Music . . . While **Bonnie Tyler** walked away with the grand prize at the World Popular Song Festival in Tokyo, **Cissy Houston** was honored with the gold medallion for

"most outstanding performance" and Sumac Music's "You're the Fire" was given the silver medallion for outstanding compositions. Before Cissy got back to the U.S., Sumac's **Susan McCusker** got together (at left) with the tune's writers **Victor David** and **Phil Vear** for a congratulatory hug . . . Polar Music picked up two of Sweden's "Grammies" recently for the **Abba** LP "Voulez-Vous" and **Allan Pettersson's** "Eight Symphony" recorded by the **Baltimore Symphony Orchestra** conducted by **Sergiu Commissiona**

. . . The Houston Film Festival gave **Michael Nesmith's** "popclip" titled "Rio" the grand award for experimental films. It was directed and co-written by **William Dear** and is probably the first time any promotional film has been so honored.

BUSY: **Brian Gari** has penned the theme song for "L'Comb Talks," the once-a-week **Alan Colmes** talkfest broadcast over N.Y.C.'s WPIX-FM. Gari co-produced the tune with **Don Ciccone** . . . While ASCAP president **Stanley Adams** is busy reading the special contained herein, radio listeners can enjoy his tune entitled "Wacky Dust" on the new **Manhattan Transfer** album. Adams co-wrote the song with **Oscar Levant** back in the days when the title was a nickname for a clarinet . . . Meanwhile, **George Pincus** is busy chatting up his tune "Happy Birth-day Jesus" released last week by **Mike Douglas** on Word Records. The tune was written by **Lee Pockriss** and **Estelle Leavitt** and Douglas plans to sing it at least three times on his pre-Christmas shows . . . **Dizzy Gillespie** stopped by the Songwriters Hall of Fame recently to tape interviews for Voice of America and National Public Radio (hosted by Hall of Fame curator **Oscar Brand**) and while there dabbled at the piano. Gillespie admitted it was the first time he ever played the instrument in public and also took the opportunity to announce he's currently writing a Broadway show.



Thanksgiving Sales: A Mixed Bag

(Continued from page 3)

of Record Revolution in Cleveland owner Peter Schliewen has been in the business of buying and land. Over the last few years, selling used records, a ploy he devised to bolster sales as prices rose. The idea proved to be golden, and never more so than over the last weekend, when, according to Schliewen, sales in one of his stores were up 80 percent over last year. In Record Revolution's Coventry stores sales rose a mere 40 percent.

Similarly, Radio Doctors in Milwaukee experienced a sharp increase in business, up to the expectations and possibly, after all the figures are in, better than last year. Another Milwaukee store, 1812 Overture, reported "fairly good" business, but attributed it in part to a "Record Rampage" sale on all \$7.98 and \$8.98 product. Although no dollar figures were available at press time, 1812's Bonnie Biegel stated that there was a "definite pickup" in volume—and that in itself is noteworthy.

At mid-week, Brett Lehman of Lieberman Enterprises reported that most of that company's accounts "had an excellent weekend, about what we were looking for," and added that the prevailing sentiment is for a break-even holiday season, which, he thinks, "would satisfy everyone.

"I'm curious to see what happens over the next week," Lehman added. "There were no great surprises last week, no great catalogue pickup or anything like that. It was mostly a top 10, top 20 situation. But things are looking good. We'll be taking a hard look at sales this week to see how things are shaping up."

Out in the Pacific Northwest, Tom Keenan of Everybody's Records reported Thanksgiving weekend sales "up to expectations and slightly above last year's." Overall, said Keenan, the increase fell just short of five percent, and he expects that figure to hold throughout not only the Christmas season but during the next year as well. "We're just not looking for any great surge in sales soon," Keenan admitted.

In general, and despite the clement weather, the midwest fared well over the weekend. Most enthusiastic about the final figures from the three-day period following the holiday was Jim Rose of Rose Records in Chicago, whose tally sheet showed a five to 10 percent store-to-store increase over last year. "1979's been rough," Rose said, "but the weekend was about what I expected. We did some promotions and came out nicely on them. We sold a lot of classics, catalogues

showed some movement, and budget and cutout sales were super. It seems to be either feast or famine with the budget and cutout product, and right now the selection is very good."

Although the totals at National Record Mart were down some 10 percent from last year, George Balicky was hardly discouraged. "We really had no idea what to expect," he explained. "We had good weather, and that hurt us in some of the stores. And then it rained Saturday and ruined business in the downtown Pittsburgh stores, but helped it at the mall stores. The weekend was a real odd one because of the weather.

"I'm an optimist, though. I think this Christmas will be a good one. The labels could certainly help by pulling ad dollars off radio stations that continue to play entire LPs with no commercial interruptions. That's hurting us tremendously."

"Business was good, but not great," stated Don Simpson of Fathers & Sons. "Sales definitely picked up over the weekend, but not like they did last year. We instituted our \$5.98 CBS program at that time, and that helped us. Older catalogue didn't really move. People are buying what they hear on the radio."

At the Webb Department Stores in Philadelphia, business was up over last year, but Bruce Webb considered the weekend "a great one" nevertheless. "Units were about the same," said Webb, "but the dollars were greater. I'm satisfied. There's been a pickup in ad dollar support over the last couple of months, and that helped us a lot here."

Baltimore and Washington, D.C., although virtually twin cities, were studies in contrast over the holidays. Store reports from D.C. reflected the improved sales picture there, and Ken Dobin, of the Waxie Maxie chain, as-

serted, "We're on a good streak right now. Ours wasn't a hell-raising increase, but a promising one, and mostly in dollars. At least we met our expectations."

On the other hand, Bill Blankenship of Baltimore's For the Record chain, characterized the weekend as "terrible, like a first of the month weekend—real slow.

"I drove around to a lot of different malls," Blankenship said, "and saw plenty of people out walking around, but they weren't carrying any merchandise. That's a bad sign, because Thanksgiving weekend usually tells you what Christmas is going to be like."

Baltimore's Record and Tape Collector stores fell below their projections for this year, but met last year's figures. Wayne Steinberg blamed the good weather.

In the New York area, sales were brisk, but not on a par with 1978's. At that, though, several dealers expressed satisfaction with the results. "It wasn't as soft as we thought it would be this Thanksgiving," reported Ira Rothstein of the Record World-TSS Stores. "There were bodies around, new products out, and people getting into the Christmas spirit. Although the weather wasn't 100 percent in our favor, that was the first time of the year when Santa Claus makes an appearance in the shopping centers, so people came out to see him, looked around and I think got the Christmas spirit."

And in Richmond, Virginia, Martin Gary, of the Gary's chain, reported a gain over last year, and described the scene in his stores thusly and simply: "A lot of people were coming in and walking out with records in their hands."

That's a phenomenon Gary's compatriots would welcome.

(Assistance in preparing this story was provided by RW assistant editor Sophia Midas.)

Marsh Signing Session



Dave Marsh, author of "Born To Run—The Bruce Springsteen Story" (debuted at #10 N.Y. Times Trade Paperback Bestseller List) is seen signing books at an in-store promotion at B. Daltons in New York. Helping are WNEW DJs Vin Scelsa and Dave Herman.

Rock-Fashion Show

(Continued from page 3)

only recently that this fusion is being given the recognition it deserves. Significantly, the Kline show at Hurrah attracted many prominent members of the fashion press and fashion business who had never before entered a rock disco.

The celebrity models included performers Cherry Vanilla, Cathy Chamberlain and Ula Hedwig. Also modeling during the show were Sandra Trim-DaCosta, CBS Records director of artist development, and publicists Barbara Harris and Janet Osseoff. The show was produced by Candy Leigh for Tomorrow, Today Public Relations and Leona Faber representing Hurrah.

David Peters, director of the Don Kline Collection, commented that the designer has always been interested in designing clothes for performers, both on stage wear and street clothing. "Having our clothes shown by professional models, rock singers and music industry executives was the perfect opportunity to emphasize the adaptability of our line," Peters said. "We were particularly pleased by the cross section of people who attended and by their enthusiastic response."

After the show, DaCosta commented: "Fashion plays a major role in the music industry as it is from this field that basic trends are set. It is definitely key to the way entertainers are viewed by the public. Artists must be aware of their stage attire and the influence it has on their audience since many fans have a tendency to emulate the style of dress of their idols. There is a distinctive style of dress for every form of rock 'n' roll and new wave. You wouldn't find a classical artist wearing jeans on the stage of the Met."

Robert Boykin, owner of Hurrah, commented that he was excited to be among the first in the U.S. to present a fashion show at a rock disco. "Fashion shows in Paris and London have been using new wave music and have long recognized the inter-relationship between rock and fashion," he said. "We are proud to give this fusion the recognition it deserves."

WEA Names Schone To K.C. Position

■ CHICAGO—Al Abrams, WEA Chicago branch manager, has announced the appointment of Cincinnati field sales manager Denny Schone as district sales manager for WEA in Kansas City.

Schone worked for a one-stop, Royal Distributors, and for Swallen's before joining WEA.

Retail Report Record World



DECEMBER 8, 1979

SALESMAKER OF THE WEEK



FREEDOM AT POINT ZERO
JEFFERSON STARSHIP
Grunt

TOP SALES

FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
NIGHT IN THE RUTS—Aerosmith—Col
PHOENIX—Dan Fogelberg—Epic/Full Moon
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet

HANDLEMAN/NATIONAL

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
DON'T LET GO—Isaac Hayes—Polydor
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GREATEST—Bee Gees—RSO
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MASTERJAM—Rufus & Chaka—MCA
PART OF THE GAME—Pablo Cruise—A&M
PARTNERS IN CRIME—Rupert Holmes—Infinity
REGGATA DE BLANC—Police—A&M
WHAT GOES AROUND COMES AROUND—Waylon Jennings—RCA

KORVETTES/NATIONAL

CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
ELO'S GREATEST HITS—Jet
FIRE IT UP—Rick James—Gordy
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GREATEST HITS, VOL. 1—Rod Stewart—WB
IN THE EYE OF THE STORM—Outlaws—Arista
LIVE FROM NEW YORK—Gilda Radner—WB
MAKE YOUR MOVE—Captain & Tennille—Casablanca
NIGHT IN THE RUTS—Aerosmith—Col

MUSICLAND/NATIONAL

AMERICAN GARAGE—Pat Metheny Group—ECM
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
DEGUELLO—Z.Z. Top—WB
ELO'S GREATEST HITS—Jet
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GREATEST HITS, VOL. 1—Rod Stewart—WB
HYDRA—Toto—Col
LIVE FROM NEW YORK—Gilda Radner—WB
MASTERJAM—Rufus & Chaka—MCA
WHAT GOES AROUND COMES AROUND—Waylon Jennings—RCA

SOUND UNLIMITED/NATIONAL

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FIRE IT UP—Rick James—Gordy
FIRST OFFENCE—Inmates—Polydor
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HEADBOYS—RSO
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
LIVE & SLEAZY—Village People—Casablanca
LIVE RUST—Neil Young & Crazy Horse—Reprise

PARTNERS IN CRIME—Rupert Holmes—Infinity
WITCH DOCTOR—Instant Funk—Salsoul

WAREHOUSE/NATIONAL

ABBA'S GREATEST HITS, VOL. 2—Atlantic
CAN'T YOU TELL IT'S ME—Tyrone Davis—Col
EXTENSIONS—Manhattan Transfer—Atlantic
HIROSHIMA—Arista
IN THE EYE OF THE STORM—Outlaws—Arista
NIGHT IN THE RUTS—Aerosmith—Col
ONE ON ONE—Bob James & Earl Klugh—Col/Tappan Zee
PIZZAZZ—Patrice Rushen—Elektra
STAY FREE—Ashford & Simpson—WB
SURVIVAL—Bob Marley & the Wailers—Island

KING KAROL/NEW YORK

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HEADBOYS—RSO
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MIDNIGHT MAGIC—Commodores—Motown
NIGHT IN THE RUTS—Aerosmith—Col
ON THE RADIO—Donna Summer—Casablanca
ONE VOICE—Barry Manilow—Arista
WE DON'T TALK ANYMORE—Cliff Richard—EMI-America
WET—Barbra Streisand—Col

SAM GOODY/EAST COAST

EXTENSIONS—Manhattan Transfer—Atlantic
FIRST OFFENCE—Inmates—Polydor
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
I'M THE MAN—Joe Jackson—A&M
MASTERJAM—Rufus & Chaka—MCA
PARTNERS IN CRIME—Rupert Holmes—Infinity
PRESENT TENSE—Shoes—Elektra
PRINCE—WB
SHORT STORIES TALL TALES—Horslips—Mercury
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

STRAWBERRIES/BOSTON

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
INSIDE IS LOVE—Leon Ware—Fabulous
LIVING PROOF—Sylvester—Fantasy
MASTERJAM—Rufus & Chaka—MCA
PARADISE BIRD—Amii Stewart—Ariola/Hansa
PHOENIX—Dan Fogelberg—Epic/Full Moon
REGGATA DE BLANC—Police—A&M
ROYAL RAPPIN'S—Isaac Hayes & Millie Jackson—Polydor
STEAL THE NIGHT—Cindy Bullens—Casablanca
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol

FOR THE RECORD/BALTIMORE

DANCE OF LIFE—Narada Michael Walden—Atlantic
DOWN ON THE FARM—Little Feat—WB
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HIROSHIMA—Arista
I WANT YOU—Wilson Pickett—EMI-America
JUST A TOUCH OF LOVE—Slave—Cotillion
LIVE & UNCENSORED—Millie Jackson—Spring
MAGIC LADY—Sergio Mendes & Brasil '88—Elektra
MUSIC BAND 2—War—MCA
RAY, GOODMAN & BROWN—Polydor
KEMP MILL/WASH., D.C.
DOWN ON THE FARM—Little Feat—WB
FIRST OFFENCE—Inmates—Polydor

FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HARDER... FASTER—April Wine—Capitol
HERE'S MY LOVE—Linda Clifford—RSO
I'M THE MAN—Joe Jackson—A&M
MUSIC BAND 2—War—MCA
NIGHT IN THE RUTS—Aerosmith—Col
NO STRANGER TO LOVE—Roy Ayers—Polydor
X-STATIC—Hall & Oates—RCA

RECORD REVOLUTION/PA.-DEL.

A CURIOUS FEELING—Tony Banks—Charisma
JOE'S GARAGE, ACTS II & III—Frank Zappa—Zappa
LIVE RUST—Neil Young—Reprise
MUSIC BAND 2—War—MCA
PARTNERS IN CRIME—Rupert Holmes—Infinity
PHOENIX—Dan Fogelberg—Epic/Full Moon
ROCK & ROLL RESURRECTION—Mylon LeFevre—Mercury
SHORT STORIES TALL TALES—Horslips—Mercury
STREET BEAT—Tom Scott—Col

FATHERS & SONS/MIDWEST

DOWN ON THE FARM—Little Feat—WB
JACKRABBIT SLIM—Steve Forbert—Nemperor
JOE'S GARAGE, ACTS II & III—Frank Zappa—Zappa
LIVE RUST—Neil Young & Crazy Horse—Reprise
LIVING PROOF—Sylvester—Fantasy
NIGHT IN THE RUTS—Aerosmith—Col
PARTNERS IN CRIME—Rupert Holmes—Infinity
PHOENIX—Dan Fogelberg—Epic/Full Moon
THE OTHER ONE—Bob Welch—Capitol
VITAL SIGNS—Faith Band—Mercury

NATL. RECORD MART/MIDWEST

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
DEGUELLO—Z.Z. Top—WB
DIFFERENT KIND OF CRAZY—Head East—A&M
DOWN ON THE FARM—Little Feat—WB
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HEADBOYS—RSO
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
LIVE RUST—Neil Young & Crazy Horse—Reprise
NIGHT IN THE RUTS—Aerosmith—Col
PHOENIX—Dan Fogelberg—Epic/Full Moon

MUSIC STOP/DETROIT

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FIRE IT UP—Rick James—Gordy
FIRST OFFENCE—Inmates—Polydor
GREATEST—Bee Gees—RSO
GREATEST HITS VOL. 1—Rod Stewart—WB
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
PARTNERS IN CRIME—Rupert Holmes—Infinity
PRINCE—WB
X-STATIC—Hall & Oates—RCA
YOU'RE ONLY LONELY—J.D. Souther—Asylum

RECORD REVOLUTION/CLEVELAND

AMERICAN GARAGE—Pat Metheny Group—ECM
DRUMS & WIRES—XTC—Virgin
FIRST OFFENCE—Inmates—Polydor
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
I CAN SEE YOUR HOUSE FROM HERE—Camel—Arista
IN THE SKIES—Peter Green—Sail
NIGHT IN THE RUTS—Aerosmith—Col
PHOENIX—Dan Fogelberg—Epic/Full Moon

THE OTHER ONE—Bob Welch—Capitol
WHOLE WIDE WORLD—Wreckless Eric—Stiff

ROSE/CHICAGO

AMERICAN GARAGE—Pat Metheny Group—ECM
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GREATEST—Bee Gees—RSO
INJOY—Bar-Kays—Mercury
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
NIGHT IN THE RUTS—Aerosmith—Col
PRINCE—WB
REGGATA DEBLANC—Police—A&M
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

RADIO DOCTORS/MILWAUKEE

ABBA'S GREATEST HITS, VOL. 2—Atlantic
BRASS CONSTRUCTION 5—UA
BROKEN ENGLISH—Marianne Faithfull—Island
CAN'T YOU TELL IT'S ME—Tyrone Davis—Col
CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
DOWN ON THE FARM—Little Feat—WB
JOE'S GARAGE, ACTS II & III—Frank Zappa—Zappa
LIVE RUST—Neil Young & Crazy Horse—Reprise
NO STRANGER TO LOVE—Roy Ayers—Polydor
TOMITA'S GREATEST HITS—RCA

DISCOUNT RECORDS/ST. LOUIS

COME INTO OUR WORLD—Emotions—ARC/Col
FOREVER—Rex Smith—Col
IN CONCERT—Emerson, Lake & Palmer—Atlantic
JOE'S GARAGE, ACTS II & III—Frank Zappa—Zappa
MUSIC BAND 2—War—MCA
PHOENIX—Dan Fogelberg—Epic/Full Moon
PLAY IT AS IT LAYS—Alicia Bridges—Polydor
PORTRAIT—Don Williams—MCA
STARGAZER—Peter Brown—Drive
TEAR ME APART—Tanya Tucker—MCA

SPEC'S MUSIC/FLORIDA

CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
ELO'S GREATEST HITS—Jet
FEARLESS—Tim Curry—A&M
GREATEST HITS VOL. 1—Rod Stewart—WB
LIVE FROM NEW YORK—Gilda Radner—WB
MAKE YOUR MOVE—Captain & Tennille—Casablanca
MAN OF LA MANCHA—MCA (Soundtrack)
NIGHT IN THE RUTS—Aerosmith—Col
PHOENIX—Dan Fogelberg—Full Moon/Epic

POPLAR TUNES/MEMPHIS

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
DEGUELLO—Z.Z. Top—WB
DOWN ON THE FARM—Little Feat—WB
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
LIVE & UNCENSORED—Millie Jackson—Spring
LIVE RUST—Neil Young & Crazy Horse—Reprise
NIGHT IN THE RUTS—Aerosmith—Col
ONE ON ONE—Bob James & Earl Klugh—Col/Tappan Zee
PHOENIX—Dan Fogelberg—Epic/Full Moon
PRINCE—WB

DISC/TEXAS

CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
DOWN ON THE FARM—Little Feat—WB
DRUMS & WIRES—XTC—Virgin

JACKRABBIT SLIM—Steve Forbert—Nemperor
LIVE RUST—Neil Young & Crazy Horse—Reprise
PHOENIX—Dan Fogelberg—Epic/Full Moon
PRETTY PAPER—Willie Nelson—Col
TEAR ME APART—Tanya Tucker—MCA
10—WB (Soundtrack)

INDEPENDENT RECORDS/COLORADO

AMERICAN GARAGE—Pat Metheny Group—ECM
COME INTO OUR WORLD—Emotions—ARC/Col
DANCE OF LIFE—Narada Michael Walden—Atlantic
DEGUELLO—Z.Z. Top—WB
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HYDRO—Infinity
MUSIC BAND 2—War—MCA
PARTNERS IN CRIME—Rupert Holmes—Infinity
PHOENIX—Dan Fogelberg—Epic/Full Moon
SURVIVAL—Bob Marley & the Wailers—Island

SOUND WAREHOUSE/COLORADO

COME INTO OUR WORLD—Emotions—ARC/Col
DOWN ON THE FARM—Little Feat—WB
ELO'S GREATEST HITS—Jet
FIRST OFFENCE—Inmates—Polydor
FOREVER—Rex Smith—Col
I'M THE MAN—Joe Jackson—A&M
JUST A TOUCH OF LOVE—Slave—Cotillion
LIVE RUST—Neil Young & Crazy Horse—Reprise
LIVE & SLEAZY—Village People—Casablanca
MASTER OF THE GAME—George Duke—Epic

CIRCLES/ARIZONA

BRASS CONSTRUCTION 5—UA
COME INTO OUR WORLD—Emotions—ARC/Col
DEGUELLO—Z.Z. Top—WB
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HIROSHIMA—Arista
JUST A TOUCH OF LOVE—Slave—Cotillion
MUSIC BAND 2—War—MCA
PASSION DANCE—McCoy Tyner—Milestone
SWEET SURRENDER—Anita Ward—Juana
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

MUSIC PLUS/LOS ANGELES

CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
DOWN ON THE FARM—Little Feat—WB
EXTENSIONS—Manhattan Transfer—Atlantic
IN THE EYE OF THE STORM—Outlaws—Arista
LIVE RUST—Neil Young & Crazy Horse—Reprise
PHOENIX—Dan Fogelberg—Epic/Full Moon
SKATT BROTHERS—Casablanca
TEAR ME APART—Tanya Tucker—MCA
THE OTHER ONE—Bob Welch—Capitol

EUCALYPTUS RECORDS/WEST & NORTHWEST

BIG FUN—Shalamar—Solar
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HYDRA—Toto—Col
NIGHT IN THE RUTS—Aerosmith—Col
ONE ON ONE—Bob James & Earl Klugh—Col/Tappan Zee
PART OF THE GAME—Pablo Cruise—A&M
REGGATA DE BLANC—Police—A&M
SOMETIMES YOU WIN—Dr. Hook—Capitol
WHAT GOES AROUND COMES AROUND—Waylon Jennings—RCA
WILLIE NELSON SINGS KRISTOFFERSON—Col



Record World Albums

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

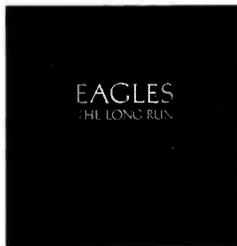
DECEMBER 8, 1979

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

DEC. 8 DEC. 1

WKS. ON CHART

1 **1** **THE LONG RUN**
EAGLES
 Asylum 5E 508
 (7th Week)



9 | **H**

2	2	ON THE RADIO—GREATEST HITS VOLUMES I & II DONNA SUMMER/Casablanca NBLP 2 7191	6	L
3	3	CORNERSTONE STYX/A&M SP 3711	9	H
4	4	MIDNIGHT MAGIC COMMODORES/Motown M8 926M1	17	H
5	5	IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song SS 16002 (Atl)	14	H
6	7	WET BARBRA STREISAND/Columbia FC 36258	6	H
7	6	TUSK FLEETWOOD MAC/Warner Bros. 2HS 3350	7	X
8	9	BEE GEES GREATEST /RSO RS 2 4200	4	L
9	8	ONE VOICE BARRY MANILOW/Arista AL 9505	8	H
10	10	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	15	H
11	12	JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER/Tamla T13 371C2 (Motown)	4	L
12	11	RISE HERB ALPERT/A&M SP 4790	9	G
13	13	KENNY KENNY ROGERS/United Artists LWAK 979	11	H
14	14	LADIES NIGHT KOOL & THE GANG/De-Lite DSR 9513 (Mercury)	12	G
15	15	HEAD GAMES FOREIGNER/Atlantic SD 29999	11	H
16	20	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	5	H
17	18	DREAM POLICE CHEAP TRICK/Epic FE 35773	10	H
18	26	ROD STEWART GREATEST HITS /Warner Bros. HS 3373	3	H
19	21	MASTERJAM RUFUS & CHAKA/MCA 5103	4	H
20	16	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708	37	H
21	19	GET THE KNACK THE KNACK/Capitol SO 11948	23	G
22	25	KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172	7	G
23	22	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110	11	G
24	23	CANDY-O CARS/Elektra 5E 507	24	H
25	17	EAT TO THE BEAT BLONDIE/Chrysalis CHE 1225	9	H
26	24	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120	14	H
27	27	EVOLUTION JOURNEY/Columbia FC 35797	36	H
28	30	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	50	G
29	36	FREEDOM AT POINT ZERO JEFFERSON STARSHIP/Grunt BZL1 3452 (RCA)	3	H
30	32	INJOY BAR-KAYS/Mercury SRM 1 3781	5	G
31	34	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)	7	G
32	49	PRINCE /Warner Bros. BSK 3366	3	G
33	28	IDENTIFY YOURSELF O'JAYS/Phila. Intl. FZ 36027 (CBS)	14	H
34	31	HIGHWAY TO HELL AC/DC/Atlantic SD 19255	16	G
35	37	ONE ON ONE BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241	5	H
36	33	UNCLE JAM WANTS YOU FUNKADELIC/Warner Bros. BSK 3371	9	G
37	38	DON'T LET GO ISAAC HAYES/Polydor PD 1 6224	9	G
38	35	COMEDY IS NOT PRETTY STEVE MARTIN/Warner Bros. HS 3392	10	H
39	42	REGGATTA DE BLANC THE POLICE/A&M SP 4792	6	G
40	40	I'M THE MAN JOE JACKSON/A&M SP 4794	7	G
41	41	LIVE AND SLEAZY VILLAGE PEOPLE/Casablanca NBLP 2 7183	6	L
42	44	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001	12	H
43	65	NIGHT IN THE RUTS AEROSMITH/Columbia FC 36050	2	H
44	29	FIRE IT UP RICK JAMES/Gordy G8 990M1 (Motown)	6	H
45	46	HYDRA TOTO/Columbia FC 36229	4	H

CHARTMAKER OF THE WEEK

46 — **PHOENIX**
 DAN FOGELBERG
 Full Moon/Epic FE 35634

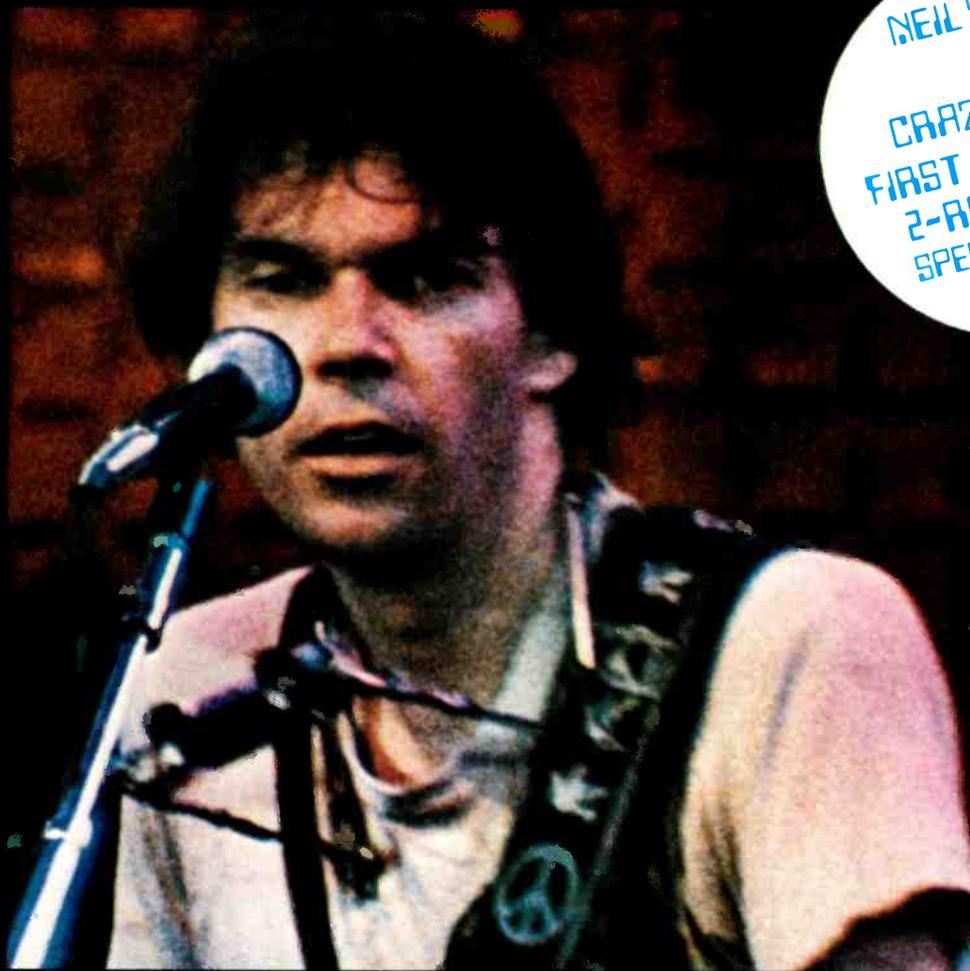


1 | **H**

47	52	PART OF THE GAME PABLO CRUISE/A&M SP 4787	4	G
48	45	THE CARS /Elektra 6E 135	71	G
49	48	DIONNE DIONNE WARWICK/Arista AB 4230	24	G
50	55	ANGEL OF THE NIGHT ANGELA BOFILL/Arista/GRP GRP 5501	4	G
51	39	BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150	30	L
52	43	EVE ALAN PARSONS PROJECT/Arista AL 9504	13	H
53	53	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	31	G
54	51	I AM EARTH, WIND & FIRE /ARC/Columbia FC 35730	26	H
55	79	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/RCA AFL1 3451	2	G
56	57	DYNASTY KISS/Casablanca NBLP 7152	26	H
57	62	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	7	G
58	60	X-STATIC DARYL HALL & JOHN OATES/RCA AFL1 3494	7	H
59	64	IN THE EYE OF THE STORM OUTLAWS/Arista AL 9507	5	H
60	50	RESTLESS NIGHTS KARLA BONOFF/Columbia JC 35799	11	G
61	58	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic JE 35751	31	G
62	63	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	4	H
63	56	DISCOVERY ELO/Jet FZ 35769 (CBS)	25	H
64	67	CHEAP TRICK AT BUDOKAN /Epic FE 35795	42	H
65	68	FIRST UNDER THE WIRE LITTLE RIVER BAND/Capitol SOO 11954	18	H
66	72	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	5	G
67	75	DEGUELLO Z Z TOP/Warner Bros. HS 3361	2	H
68	71	ROYAL RAPPIN'S MILLIE JACKSON AND ISAAC HAYES/Polydor/Spring PD 1 6629	5	G
69	70	A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253	4	G
70	47	BOOGIE MOTEL FOGHAT/Bearsville BHS 6990 (WB)	8	H
71	74	HARDER . . . FASTER APRIL WINE/Capitol ST 12013	4	G
72	—	DOWN ON THE FARM LITTLE FEAT/Warner Bros. HS 3345	1	H
73	69	VAN HALEN /Warner Bros. BSK 3075	79	G
74	54	MARATHON SANTANA/Columbia FC 36154	7	H
75	—	LIVE RUST NEIL YOUNG & CRAZY HORSE/Reprise 2RX 2296 (WB)	1	L
76	107	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	1	G
77	84	JACKRABBIT SLIM STEVE FORBERT/Nemperor JZ 36191 (CBS)	3	G
78	78	STREET LIFE CRUSADERS/MCA 3094	27	G
79	101	PARTNERS IN CRIME RUPERT HOLMES/MCA/Infinity INF 9020	1	G
80	109	ELO'S GREATEST HITS /Jet FZ 36310 (CBS)	1	H
81	59	VOLCANO JIMMY BUFFETT/MCA 5102	14	H
82	106	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3499	1	G
83	80	THE GLOW BONNIE RAITT/Warner Bros. HS 3369	9	H
84	86	TWICE THE FIRE PEACHES & HERB/Polydor/MVP PD 1 6239	3	H
85	99	MASTER OF THE GAME GEORGE DUKE/Epic JE 36263	2	G
86	96	SURVIVAL BOB MARLEY & THE WAILERS/Island ILPS 9542 (WB)	2	G
87	61	XII FATBACK /Spring SP 1 6723 (Polydor)	9	G
88	66	STORMWATCH JETHRO TULL/Chrysalis CHR 1238	10	G
89	77	ROUGH RIDERS LAKESIDE/Solar BXL1 3490 (RCA)	5	G
90	83	IN THE NICK OF TIME NICOLETTE LARSON/Warner Bros. HS 3370	5	H
91	102	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista AL 9509	1	H
92	110	AMERICAN GARAGE PAT METHENY/ECM 1 1155 (WB)	1	H
93	105	PIZZAZZ PATRICE RUSHEN/Elektra 6E 243	1	G
94	104	ARE YOU READY! ATLANTA RHYTHM SECTION/Polydor/BGO PD 2 6236	1	J
95	95	PIECES OF EIGHT STYX/A&M SP 4724	59	G
96	85	STRIKES BLACKFOOT/Atco SD 38 112	26	G
97	93	STAY FREE ASHFORD & SIMPSON/Warner Bros. HS 3357	16	H
98	87	FUTURE NOW PLEASURE/Fantasy F 9578	14	G
99	90	REALITY . . . WHAT A CONCEPT ROBIN WILLIAMS/Casablanca NBLP 7162	21	H
100	88	BRENDA RUSSELL /Horizon SP 739 (A&M)	11	G

LIVE RUST

NEIL YOUNG & CRAZY HORSE



NEIL YOUNG
&
CRAZY HORSE
FIRST LIVE ALBUM
2-RECORD SET
SPECIALLY PRICED
2RX-2296

SUGAR MOUNTAIN
I AM A CHILD
COMES A TIME
AFTER THE GOLD RUSH
MY MY, HEY HEY (OUT OF THE BLUE)
WHEN YOU DANCE I CAN REALLY LOVE
THE LONER
THE NEEDLE AND THE DAMAGE DONE
LOTTA LOVE
SEDAN DELIVERY
POWDERFINGER
CORTEZ THE KILLER
CINNAMON GIRL
LIKE A HURRICANE
HEY HEY, MY MY (INTO THE BLACK)
TONIGHT'S THE NIGHT

PRODUCED BY DAVID BRIGGS, TIM MULLIGAN & BERNARD SHAKY



On Reprise Records & Tapes 2RX 2296 A Warner Communications Company



Record World Albums 101-150

DECEMBER 8, 1979

DEC. 8	DEC. 1	
101	91	RUST NEVER SLEEPS NEIL YOUNG/Reprise HS 2295 (WB)
102	112	STREET BEAT TOM SCOTT/Columbia JC 36137
103	89	VOULEZ-VOUS ABBA/Atlantic SD 16000
104	111	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia JC 36093
105	100	PARALLEL LINES BLONDIE/Chrysalis CHR 1192
106	73	A NIGHT AT STUDIO 54 VARIOUS ARTISTS/Casablanca NBLP 2 7161
107	124	THE MUSIC BAND 2 WAR/MCA 3193
108	114	MELISSA MANCHESTER/Arista AL 9506
109	98	WATER SIGN JEFF LORBER FUSION/Arista AB 4234
110	117	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002
111	113	A DIFFERENT KIND OF CRAZY HEAD EAST/A&M SP 4795
112	129	FIRST OFFENCE INMATES/Polydor PD 1 6241
113	116	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982
114	119	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 611
115	76	MORNING DANCE SPYRO GYRA/MCA/Infinity INF 9004
116	92	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041
117	127	HERE'S MY LOVE LINDA CLIFFORD/RSO/Curtom RS 1 3067
118	82	WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox T 583 (RCA)
119	103	IN THE BEGINNING NATURE'S DIVINE/MCA/Infinity INF 9013
120	81	SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)
121	136	JUST A TOUCH OF LOVE SLAVE/Cotillion SD 5217 (Atl)
122	134	COME INTO OUR WORLD EMOTIONS/ARC/Columbia JC 36149
123	126	THE FINE ART OF SURFACING BOOMTOWN RATS/Columbia JC 36248
124	108	THE WORLD WITHIN STIX HOOPER/MCA 3180
125	139	THE OTHER ONE BOB WELCH/Capitol SW 12017
126	132	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H
127	130	FEARLESS TIM CURRY/A&M SP 4773
128	118	SWITCH II/Gordy G7 988R1 (Motown)
129	138	GREATEST HITS BARRY MANILOW/Arista A2L 8601
130	131	FRANCE JOLI/Prelude PRL 12170
131	135	WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America SW 17018
132	94	TEDDY TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
133	140	STARDUST WILLIE NELSON/Columbia KC 35305
134	97	SOONER OR LATER REX SMITH/Columbia JC 35813
135	142	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H
136	—	BIG FUN SHALAMAR/Solar BXL1 3479 (RCA)
137	—	JOE'S GARAGE ACTS II & III FRANK ZAPPA/Zappa SRZ 2 1502 (Mercury)
138	—	BEST OF FRIENDS TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
139	—	LIVE FROM NEW YORK GILDA RADNER/Warner Bros. HS 3320
140	141	WHEN I FIND YOU LOVE JEAN CARN/Phila. Intl. JZ 36196 (CBS)
141	144	BEST OF EDDIE RABBITT/Elektra 6E 235
142	—	HIROSHIMA/Arista AB 4252
143	146	IN CONCERT EMERSON, LAKE AND PALMER/Atlantic SD 19255
144	149	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250
145	150	LIVING PROOF SYLVESTER/Fantasy F 79010
146	122	8:30 WEATHER REPORT/ARC/Columbia PC2 36030
147	120	VICTIM OF LOVE ELTON JOHN/MCA 5104
148	121	EVERYTHING YOU'VE HEARD IS TRUE TOM JOHNSTON/Warner Bros. BSK 3304
149	—	THEIR GREATEST HITS 1971-1975 EAGLES/Asylum 7E 1052
150	—	AND 125TH STREET, NYC DONALD BYRD/Elektra 6E 247

Albums 151-200

DECEMBER 8, 1979

151	MAKE YOUR MOVE CAPTAIN & TENNILLE/Casablanca NBLP 7188
152	BRASS CONSTRUCTION 5/United Artists LT 977
153	HEADBOYS/RSO RS 1 3068
154	TEAR ME APART TANYA TUCKER/MCA 5106
155	CHICK COREA/HERBIE HANCOCK/Polydor PD 2 6238
156	FLOW SNAIL/Cream CRE 1012
157	SOMETIMES YOU WIN DR. HOOK/Capitol SW 12018
158	NO STRANGER TO LOVE ROY AYERS/Polydor PD 1 6246
159	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135
160	I CAN SEE YOUR HOUSE FROM HERE CAMEL/Arista AB 4254
161	A CURIOUS FEELING TONY BANKS/Charisma CA 1 2207 (Polydor)
162	MOTHER'S FINEST LIVE/Epic JE 35976
163	EXTENSIONS MANHATTAN TRANSFER/Atlantic SD 19258
164	JOHN COUGAR/Riva RVL 7401 (Mercury)
165	STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. JZ 36096 (CBS)
166	BAT OUT OF HELL MEATLOAF/Epic/Cleve. Intl. PE 34974
167	GAMMA 1/Elektra 6E 219
168	EVITA (ORIGINAL BROADWAY CAST)/MCA 2 11007
169	LED ZEPPELIN IV/Atlantic SD 19129
170	THE B-52'S/Warner Bros. BSK 3355
171	THE HAWK DAVE VALENTIN/Arista/GRP GRP 5006
172	DRUMS AND WIRES XTC/Virgin VA 13134 (Atl)
173	GREATEST HITS 1972-1978 10cc/Polydor PD 1 6244
174	PASSION DANCE McCOY TYNER/Milestone M 9091 (Fantasy)
175	AIN'T IT SO RAY CHARLES/Atlantic SD 19251
176	THE CHANGING OF THE GARD STARGARD/Warner Bros. BSK 3386

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

177	CARPENTER'S CHRISTMAS PORTRAIT/A&M SP 4726
178	CARRY ON FLORA PURIM/Warner Bros. BSK 3344
179	DIALOGUE MICHAEL JOHNSON/EMI-America SW 17010
180	MAGIC LADY SERGIO MENDES BRASIL '88/Elektra 6E 214
181	LAUREN WOOD/Warner Bros. BSK 3278
182	PARADISE BIRD AMII STEWART/Ariola/Hansa SW 50072
183	DANCIN' AND LOVIN' SPINNERS/Atlantic SD 19256
184	I WANT YOU WILSON PICKETT/EMI-America SW 17019
185	LIVE AND UNCENSORED MILLIE JACKSON/Spring SP 2 6725 (Polydor)
186	RAIN FIRE DAVID OLIVER/Mercury SRM 1 3784
187	GREATEST HITS VOL. 2 ABBA/Atlantic SD 16009
188	PRETTY PAPER WILLIE NELSON/Columbia JC 36189
189	THE BEAT/Columbia JC 36195
190	HOW HIGH SALSOUL ORCHESTRA/Salsoul SA 8528 (RCA)
191	IN THE SKIES PETER GREEN/Sail 0110 (Rounder)
192	I FEEL GOOD, I FEEL FINE BOBBY BLAND/MCA 3157
193	JORMA JORMA KAUKONEN/RCA AFL1 3446
194	GUITARS AND WOMEN RICK DERRINGER/Blue Sky JZ 36092 (CBS)
195	DON'T THROW STONES THE SPORTS/Arista AB 4249
196	ANOTHER CHA-CHA SANTA ESMERALDA/Casablanca NBLP 7175
197	FUTURE STREET PAGES/Epic JE 36209
198	WALKING ON SUNSHINE EDDY GRANT/Epic JE 36244
199	OOH LA LA SUZI LANE/Elektra 6E 207
200	THE DANCE OF LIFE NARADA MICHAEL WALDEN/Atlantic SD 19259

Album Cross Reference

ABBA	103	LAKESIDE	89
AC/DC	34	NICOLETTE LARSON	90
AEROSMITH	43	LED ZEPPELIN	5
HERB ALPERT	12	LITTLE FEAT	72
APRIL WINE	71	LITTLE RIVER BAND	65
ARS	94	KENNY LOGGINS	22
ASHFORD & SIMPSON	57	JEFF LORBER	109
BARKAYS	30	MELISSA MANCHESTER	108
BEE GEES	8, 116	BARRY MANILOW	9, 129
PAT BENATAR	66	BOB MARLEY	86
BLACKFOOT	96	STEVE MARTIN	38
BLONDIE	25, 105	PAT METHENY	92
ANGELA BOFILL	50	STEPHANIE MILLS	118
BOOMTOWN RATS	123	MOLLY HATCHET	23
KARLA BONOFF	60	ANNE MURRAY	62
JIMMY BUFFETT	81	NATURE'S DIVINE	119
DONALD BYRD	150	WILLIE NELSON	76, 133
CAMEO	120	O'JAYS	33
JEAN CARN	140	ORIGINAL SOUNDTRACK:	
CARS	24, 48	GREASE	110
CHEAP TRICK	17, 64	MUPPET MOVIE	42
LINDA CLIFFORD	117	OUTLAWS	59
COMMODORES	4	ALAN PARSONS	52
PABLO CRUISE	47	PEACHES & HERB	84
CRUSADERS	78	TEDDY PENDERGRASS	132
TIM CURRY	127	TOM PETTY	16
CHARLIE DANIELS BAND	61	PLEASURE	98
JOHN DENVER	55	POLICE	39
GEORGE DUKE	85	JEAN-LUC PONTY	69
BOB DYLAN	26	PRINCE	32
EAGLES	1, 149	EDDIE RABBITT	141
EARTH, WIND & FIRE	54	GILDA RADNER	139
ELO	63, 80	KENNY ROGERS & DOTTIE WEST	135
ELP	143	BONNIE RAITT	83
EMOTIONS	122	SMOKEY ROBINSON	31
FATBACK	87	CLIFF RICHARD	131
FLEETWOOD MAC	7	KENNY ROGERS	13, 28, 126
FOGHAT	70	RUFUS & CHAKA	19
STEVE FORBERT	77	PATRICE RUSHEN	93
DAN FOGELBERG	46	BRENDA RUSSELL	100
FOREIGNER	15	SANTANA	74
FUNKADELIC	36	SHALAMAR	136
LARRY GATLIN	144	TOM SCOTT	102
CRYSTAL GAYLE	57, 113	SLAVE	121
HALL & OATES	59	REX SMITH	134
ISAAC HAYES	37	J.D. SOUTHER	104
HEAD EAST	111	SPYRO GYRA	115
HIROSHIMA	142	BARBRA STREISAND	6
RUPERT HOLMES	79	ROD STEWART	18
STIX HOOPER	124	STUDIO 54	106
PHYLLIS HYMAN	91	STYX	3, 95
INMATES	112	DONNA SUMMER	2, 51
JOE JACKSON	40	SUPERTRAMP	20
MICHAEL JACKSON	10	SWITCH	128
MILLIE JACKSON & ISAAC HAYES	68	SYLVESTER	145
BOB JAMES & EARL KLUGH	35	TOTO	45
RICK JAMES	44	VAN HALEN	73
JEFFERSON STARSHIP	29	VILLAGE PEOPLE	41
WAYLON JENNINGS	53, 82	WAR	107
JETHRO TULL	88	DIONNE WARWICK	49
ELTON JOHN	147	WEATHER REPORT	146
TOM JOHNSTON	148	BOB WELCH	125
FRANCE JOLI	130	LENNY WHITE	138
JOURNEY	27	ROBIN WILLIAMS	99
KC	114	STEVIE WONDER	11
KISS	56	NEIL YOUNG	75, 101
KNACK	21	FRANK ZAPPA	137
KOOL & THE GANG	14	ZZ TOP	67

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ EAST COAST: Last week I was able to get **Phyllis Hyman** to come by the *Record World* offices for a brief interview, which turned into one of the funniest and most insane rap sessions I've had with any artist. When the laughing and hysteria finally eased, we talked about her new LP, "You Know How To Love Me." "I love it, I really do," she said. "This is my third stage of growth. Someone was asking me how did **Reggie Lucas** and **James Mtume** get so much out of me in terms of the rawness in my voice. It wasn't so much a matter of them getting it out of me, it's just that I'm at that stage where I'm growing, I'm learning more. "The album contains a tune that Phyllis wrote with her husband (Larry Alexander) and Howie Schneider, and she hopes to do more composing in the future. "I've been writing a lot more lately because I've been very inspired." She and Larry have also been hard at work building up their publishing companies, Golden Folio, and Command Performance.

Phyllis began her professional career as a vocalist by singing in night clubs in Miami. She eventually came to New York where she continued club work. Among those that came to hear her regularly was **Norman Connors**, who asked her to do some work on his albums. This was followed by work with **Jon Lucien**, the **Fatback Band** and after that "things just started to happen. I signed a contract with Buddah and met a lot of folks like **Stevie Wonder**, **George Harrison**, **Ashford & Simpson**. I've always been very appreciative of the time people spend with me. I've had an awful lot of good luck. It's been 80 percent luck with me. I didn't work on the voice. After things began to happen I worked on my voice, my look, and learned how to deal with people." When I mention how much differently she sounds on this LP as compared with the rest she says "Oh, I'm singing this time! I'm at the point where I feel comfortable making records. It's been a very difficult thing for me to go into a studio, stand before a little gray microphone and just do it. So this time I changed my attitude and I was able to bring in some people in the studio which just got me inspired. Now I'm a little closer to where I should be in making records. I'm getting to like it."

Among the nine concerts that **Stevie Wonder** is giving is one at the New York's Madison Square Garden on Friday Dec. 7. His interview with Barbara Walters will be aired nationally on Wednesday evening at 10 p.m. on ABC.

Bill Chapel has been acting music director by Alvin Waples, program director at KGFJ in Los Angeles.

Congratulations to **Priscilla Chatman** who has joined the staff of Philadelphia International Records working in the area of artists relations.

Last week I forgot to mention **David Jackson's** address. David is looking for all types of recorded music for his Christmas Day broad-

cast on WBAI-FM. Send any records or tapes to him at 149 W. 80 St., #3B, New York, N.Y. 10024.

WEST COAST—When **Joan Armatrading** brought four new songs to A&M this fall, the company listened and decided they couldn't wait for the album. The result is a unique EP titled "How Cruel." The 12-inch 33rpm record has four songs pressed on one side, while the flip side is smooth. The EP is selling at a suggested retail price of \$4.98 and contains "Rosie," (produced by Armatrading in England) "How Cruel," "He Wants Her," and "I Really Must Be Going," co-produced by Joan and **Henry Lewy**.

Recording crazies **Funkadelic**, along with their alter ego **Parliament**, are currently touring the country with a new show . . . one that does not include **George Clinton**, but does include new group members. Clinton retired from road duties after leading his clones on a
(Continued on page 87)

Black Oriented Album Chart

DECEMBER 8, 1979

- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- MASTERJAM**
RUFUS & CHAKA/MCA 5103
- MIDNIGHT MAGIC**
COMMODORES/Motown M8 926M1
- JOURNEY THROUGH THE SECRET LIFE OF PLANTS**
STEVIE WONDER/Tamla T13 371C2 (Motown)
- PRINCE**
Warner Bros. BSK 3366
- LADIES' NIGHT**
KOOL AND THE GANG/De-Lite DSR 9513 (Mercury)
- INJOY**
BAR-KAYS/Mercury SRM 1 3781
- IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- ON THE RADIO—GREATEST HITS VOLUMES I & II**
DONNA SUMMER/Casablanca NBLP 2 7191
- WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- FIRE IT UP**
RICK JAMES/Gordy G8 990M1 (Motown)
- YOU KNOW HOW TO LOVE ME**
PHYLLIS HYMAN/Arista AL 9509
- DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
- UNCLE JAM WANTS YOU**
FUNKADELIC/Warner Bros. BSK 3371
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- FUTURE NOW**
PLEASURE/Fantasy F 9578
- STAY FREE**
ASHFORD & SIMPSON/Warner Bros. HS 3357
- ROUGH RIDERS**
LAKESIDE/Solar BXL1 3490 (RCA)
- ROYAL RAPPIN'S**
MILLIE JACKSON & ISAAC HAYES/Polydor/Spring PD 1 6229
- RISE**
HERB ALPERT/A&M SP 4790
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- TWICE THE FIRE**
PEACHES & HERB/Polydor/MVP PD 1 6230
- BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
- SWITCH II**
Gordy G7 988R1 (Motown)
- BRENDA RUSSELL**
HORIZON SP 739 (A&M)
- JUST A TOUCH**
SLAVE/Cotillion SD 5217 (Atl)
- BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
- XII**
FATBACK/Spring SP 1 6723 (Polydor)
- DEVOTION**
LTD/A&M SP 4771
- MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
- THE MUSIC MAN 2**
WAR/MCA 3193
- WHEN I FIND YOU LOVE**
JEAN CARN/Phila. Intl. JZ 36196 (CBS)
- DIONNE**
DIONNE WARWICK/Arista AB 4230
- COME INTO OUR WORLD**
THE EMOTIONS/ARC/Columbia JC 36149
- ONE ON ONE**
BOB JAMES AND EARL KLUGH/Columbia/Tappan Zee FC 36241
- ONE WAY FEATURING AL HUDSON**
MCA 3178
- DO YOU WANNA GO PARTY**
KC & THE SUNSHINE BAND/TK 611
- CAN'T YOU TELL IT'S ME**
TYRONE DAVIS/Columbia JC 36230
- SECRET OMEN**
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- IN THE BEGINNING**
NATURE'S DIVINE/MCA/Infinity INF 9013
- WITCH DOCTOR**
INSTANT FUNK/Salsoul SA 8529 (RCA)
- I AM**
EARTH, WIND & FIRE/ARC/Columbia FC 35730
- I WANT YOU**
WILSON PICKETT/EMI-America SW 17019
- WHATCHA GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- SURVIVAL**
BOB MARLEY & THE WAILERS/Island ILPS 9542 (WB)
- LIVING PROOF**
SYLVESTER/Fantasy F 79010
- MOTHER'S FINEST LIFE**
Epic JE 35976
- I FEEL GOOD, I FEEL FINE**
BOBBY BLAND/MCA 3157
- SO SOON WE CHANGE**
DAVID RUFFIN/Warner Bros. BSK 3306
- RRAS CONSTRUCTION 5**
United Artists LT 977

PICKS OF THE WEEK

THE DANCE OF LIFE
NARADA MICHAEL WALDEN—
Atlantic SD 19259



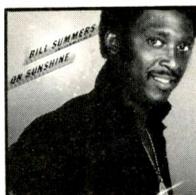
Talented percussionist and composer Walden breaks loose with a hot package of mostly original dance material. Catchy and infectious, the tunes are Chic influenced and superbly executed. A strong future in airplay and chart action await "I Shoulda Loved Ya," "Tonight I'm Alright" and others. The title tune has jazz fusion airplay potential.

WE'RE THE BEST OF FRIENDS
NATALIE COLE AND PEABO BRYSON—
Capitol SW-12019



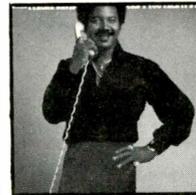
Two of the label's most outstanding artists join forces in a lovely release. The two vocalists also have penned some new compositions and light new fires to the old standards "Let's Fall In Love"/"You Send Me." The arrangements from Bryson and Johnny Pate are superb. Watch for a number of singles to follow the current "Gimme Some Time."

ON SUNSHINE
BILL SUMMERS—Prestige 10107



Hitting back after his "Let's Go Straight To The Bank" chartbuster, Summers comes forth with a LP of mixed tempos and settings. There is a version of Hall & Oates' "She Gone" that's been flavored with reggae. "Walking On Sunshine," Eddy Grant's current single gets a R&B treatment.

CAN'T TELL YOU IT'S ME
TYRONE DAVIS—Columbia JC 36230



Working in a mixed bag of styles, Davis comes up with an album with potential for R&B, pop and country chart action. Producers Leo Graham and James Mack have put together a smooth and mellow setting of ballads and uptempo tunes. Watch for "Be With Me" as a single.

Black Oriented Singles

DECEMBER 8, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)	DEC. 8	DEC. 1	WKS. ON CHART
1 2 DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN MCA 41131			9
2 3 I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050			11
3 1 RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542			9
4 6 ROCK WITH YOU/WORKING DAY AND NIGHT MICHAEL JACKSON/Epic 9 50797			7
5 5 LADIES' NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)			14
6 4 STILL COMMODORES/Motown 1474			11
7 8 MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015			8
8 7 CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)			15
9 10 SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)			5
10 9 DON'T LET GO ISAAC HAYES/Polydor 2011			11
11 11 I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/MCA/Infinity 50,027			13
12 15 LOVE GUN RICK JAMES/Gordy 7176 (Motown)			7
13 14 I CALL YOUR NAME SWITCH/Gordy 7175 (Motown)			10
14 12 (not just) KNEE DEEP—PART I FUNKADELIC/Warner Bros. 49040			16
15 20 GLIDE PLEASURE/Fantasy 874			8
16 21 STRANGER LTD/A&M 2192			9
17 18 PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035			15
18 22 YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463			8
19 13 DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic 9 50742			19
20 19 KING TIM III FATBACK/Spring 199 (Polydor)			11
21 24 THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)			9
22 25 NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/Casablanca NBD 20199			7
23 29 PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/Elektra 46552			5
24 28 SPARKLE CAMEO/Chocolate City 3202 (Casablanca)			6
25 16 RISE HERB ALPERT/A&M 2151			21
26 17 SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)			16
27 23 EGO TRIPPING OUT MARVIN GAYE/Tamla 54305 (Motown)			8
28 26 DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201			15
29 32 NOBODY KNOWS ASHFORD & SIMPSON/Warner Bros. 49099			5
30 35 I JUST WANNA WANNA LINDA CLIFFORD/RSO/Curtom 1012			6
31 31 A SONG FOR DONNY WHISPERS/Solar 11739 (RCA)			9
32 33 MELLOW MELLOW RIGHT ON LOWRELL/AVI 300			10
33 39 JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl)			5
34 40 GIMME SOME TIME NATALIE COLE & PEABO BRYSON/Capitol 4804			4
35 27 I DO LOVE YOU G. Q./Arista 0426			22
36 42 HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551			4



37 30 BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941			16
38 43 RIGHT OR WRONG LEROY HUTSON/RSO/Curtom 1011			5
39 34 YOU'RE SOMETHING SPECIAL FIVE SPECIAL/Elektra 46531			10
40 44 WITCH DOCTOR INSTANT FUNK/Salsoul 72108 (RCA)			3
41 45 DEJA VU DIONNE WARWICK/Arista 0459			5
42 46 BE WITH ME TYRONE DAVIS/Columbia 1 11128			4
43 47 I WANT YOU FOR MYSELF GEORGE DUKE/Epic 9 50792			4
44 49 IT'S MY HOUSE DIANA ROSS/Motown 1471			4
45 50 WHAT'S THE NAME OF YOUR LOVE THE EMOTIONS/ARC/Columbia 1 11134			4
46 51 PARTY PEOPLE PARLIAMENT/Casablanca 2222			4
47 56 FOREVER MINE THE O'JAYS/Phila. Intl. 9 3727 (CBS)			2
48 53 PULL MY STRINGS LAKESIDE/Solar 11746 (RCA)			4
49 52 I WANT YOU HERE WITH ME THE O'JAYS/Phila. Intl. 9 3726 (CBS)			4
50 55 I WANT YOU WILSON PICKETT/EMI-America 8027			3
51 64 SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033			2
52 58 SO DELICIOUS POCKETS/ARC/Columbia 1 11121			3

CHARTMAKER OF THE WEEK

53 — STEPPING GAP BAND Mercury 76021			1
54 48 MOVE ON UP DESTINATION/Butterfly 41084 (MCA)			7
55 63 SWEETEST PAIN DEXTER WANSEL/Phila. Intl. 9 3724 (CBS)			6
56 62 YOU CAN GET OVER STEPHANIE MILLS/20th Century Fox 2427 (RCA)			3
57 65 ROTATION HERB ALPERT/A&M 2202			2
58 61 MOONCHILD CAPTAIN SKY/AVI 299			3
59 54 I DON'T WANT TO BE A FREAK DYNASTY/Solar 11694 (RCA)			8
60 36 SAIL ON COMMODORES/Motown 1466			18
61 38 HIGH STEPPIN', HIP DRESSIN' FELLA (YOU GOT IT TOGETHER) LOVE UNLIMITED/Unlimited Gold 9 1409 (CBS)			11
62 71 WHAT'S YOUR NAME LEON WARE/Fabulous 748 (TK)			2
63 41 BREAK MY HEART DAVID RUFFIN/Warner Bros. 49050			11
64 70 LET'S DANCE 9TH CREATION/Hilltak 7901			3
65 — I SHOULDA LOVED YA NARADA MICHAEL WALDEN/ Atlantic 3631			1
66 57 I FOUND LOVE DENIECE WILLIAMS/ARC/Columbia 1 11063			9
67 — DON'T STOP THE FEELING ROY AYERS/Polydor 2037			1
68 59 ROLLER-SKATIN' MATE PEACHES & HERB/Polydor/MVP 2031			7
69 60 WEAR IT OUT STARGARD/Warner Bros. 49066			9
70 37 BODY LANGUAGE SPINNERS/Atlantic 3619			10
71 66 MY FORBIDDEN LOVER CHIC/Atlantic 3620			10
72 67 NO LOVE, NO WHERE, WITHOUT YOU LINDA WILLIAMS/ Arista 0442			9
73 68 HOW HIGH SALSOU ORCHESTRA FEATURING COGNAC/ Salsoul 72096 (RCA)			7
74 69 CONCENTRATE ON YOU STANLEY TURRENTINE/Elektra 46533			9
75 72 IN THE STONE EARTH, WIND & FIRE/ARC/Columbia 1 11093			9



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Produced by Narada Michael Walden and Bob Clearmountain

They're going to love "I Shoul'da Loved Ya," 3631

the new single from Narada Michael Walden's

latest album, "The Dance of Life." SD 19259

On Atlantic Records.

Black Music Report

(Continued from page 85)

farewell ten day run at New York's Apollo Theatre. "This is where I started, and this is where I wanted to finish up," said Clinton. "The Apollo gave birth to so much funk that by playing there, we've successfully gapped the bridge from Funkadelic's past into their future. This is not to say that I'm never going to hit the stage again," he said, "but I don't want to feel obligated to be there 'cause I already have too many obligations to fulfill in the studio." George's decision to stop touring came after much soul searching and over 20 years of near non-stop touring. "It's about survival," George explains, "and if the funk is going to survive and keep growing, it means that I have to spend a lot of time in the studio, not just to record Parliament and Funkadelic, but for all the various artists we're going to have on Uncle Jam Records, the new label we're planning" . . . **Linda Clifford** and **Curtis Mayfield** are currently on a three week promotional tour. The tour marks the first time the two RSO artists have shared a stage, but more importantly this is Mayfield's first concert date since 1973. Mayfield is touring in support of his Curtom/RSO LP, "Heartbeat," and Clifford is touring in support of her just released second LP "Here's My Love."

By now you've heard the news that **Donald Byrd** has left the **Blackbyrds**, but what you probably haven't heard is **Kevin Toney** of the Blackbyrds will marry **Phyllis Saunders**, his love of two years, on December 8. The couple met in Detroit, but the ceremony will be held at Toney's Oxon Hill, Md., home, with his brother, Houston disc jockey **Chris Hall** of KMJO, "Magic 102," in Houston as best man. Meanwhile, the Blackbyrds will be heading back into the studio to cut their next Fantasy LP after the New Year . . . The **Commodores** are preparing to release the third single from their "Midnight Magic" LP, entitled, "Wonderland." Commodore bassist **Ronald LaPread's** "Daizy Lady"—recorded by Parachute artists **7th Wonder**—is the second single to be released from their "Climbing Higher" LP. The song was written, arranged and produced by LaPread, and is distributed by Casablanca.

BOS Chart Highlights

Rufus and Chaka (MCA) hold the top chart position this week, with **Prince** (WB) following closely behind in the bulleted number two position. Other top 10 bullets include **Michael Jackson** (Epic) at four, **The Bar-Kays** (Mercury) at number seven and **Stevie Wonder** (Tamla) at nine.

Highlights in the top 20 include **Shalamar** (Solar) at number 21 bullet. "The Second Time Around" continues to pick up both airplay and sales, with definite strength in New York, Philadelphia, Los Angeles and San Francisco. At number 23 bullet, **Lenny White's** (Elektra) release has proved to be a fast chart climber and is doing well in Atlanta, Detroit, Chicago, Houston and Los Angeles.

In the thirties, highlights include **Slave** (Cotillion) at number 33 bullet. The single shows a good national airplay spread and is beginning in sales. Breaking wide open in Detroit and Los Angeles is **Patrice Rushen's** (Elektra) latest, which jumps from number 42 to number 36 bullet this week.

In the fourth week on the charts, the **Emotions** (ARC/Col) jumped into the number 45 bullet position. The single has had three strong weeks of airplay and continues this week by picking up two new station adds at WJLB and KSOL. In its second week on the chart, the **O'Jays'** (Phila. Intl.) "Forever Mine" jumped from number 56 to number 47 bullet and is already top 10 in Baltimore and Los Angeles. The third and strongest release from their current LP, it's a big mover and had immediate sales in New York, Philadelphia, D.C., Atlanta, Miami, Detroit and Los Angeles.

The bullets in the fifties include: **Ray, Goodman and Brown** (Polydor) at number 51 bullet, in their second week on the chart. "Special Lady" has new adds this week from WWRL, WGIV, WCIN, WBMX, WEDR, WMBM and KDAY. Coming in as this week's Chart-maker is the **Gap Band** (Mercury) at number 53 bullet. This week alone the record picked up adds at WWRL, OK100, WAOK, WGIV, WMBM, WJMO and KDAY.

Closing out this week's chart highlights in the sixties, bulleting is **Leon Ware** (Fabulous) at number 62. This is another 45 in its second week on the chart with adds from WJLB, WCIN and KDAY, while picking up movement in Miami, Los Angeles and San Francisco markets.

9th Creation's (Hilltak) single picked up its first week of bulleting status at number 64. The 45 continues to spread with the add from OK100. New records on the chart include **Narada Michael Walden** (Atlantic) at number 65 bullet, and **Roy Ayers** (Polydor) at number 67 bullet.

CBS Intl. Fetes Gladys Knight & Pips



CBS Records International held an informal reception for Gladys Knight and the Pips recently, to celebrate the success of the group's British tour, their first visit to Britain since signing to CRI earlier this year. The tour, which opened on October 12th in Newcastle and closed on October 29th in Brighton, with two shows a night, took in ten London shows on which CBS artist Ramsey Lewis was special guest. Pictured from left Peter Robinson (CBS UK marketing director); David Betteridge (CBS UK managing director); Bubba Knight (Pips); Ramsey Lewis; Gladys Knight; William Guest, Edward Patten (both Pips); and Sid Seidenberg (manager).

'Jazz Legacy'

(Continued from page 12)

listing at \$75) are showing "instant sell-through. We're getting national reports that are incredible; it could become one of our most successful releases ever." Less than two weeks after release, Inner City already has plans to double the initial pressing of five thousand copies each, and "selling 10 thousand copies of a Mary Lou Williams or a Sidney Bechet would be extraordinary," Kratka said.

Kratka noted he is "slightly astonished" at the reception for the boxed set. "A lot of stores have grabbed it," he said, adding that some 800 sets are currently on order—at a price to the consumer that will realistically be in the neighborhood of \$50. "We think this set will make a first-class Christmas present," he said.

In order to insure the set's appeal as a Christmas item, Inner City has embarked on an extensive consumer advertising campaign, including such relatively

unlikely publications as Psychology Today, Smithsonian, the Wall Street Journal, Harper's and the New Yorker. There is a mail-order campaign as well. "We hope to reach the entire marketplace through these consumer magazines," said Kratka. "There shouldn't be a single collector who doesn't know that they're available."

Despite the albums' late November release, Kratka anticipates few problems garnering sufficient holiday sales. "This year, dealers are more open, since they're coming into the Christmas season from the low end. The old rules don't seem to abide—and jazz is on the upbeat right now, in any case, and we already see good Christmas sales happening."

Future releases in the "Jazz Legacy" series will include works by Lionel Hampton, Don Byas, Willie "The Lion" Smith, Gerry Mulligan and others.

The Jazz LP Chart

DECEMBER 8, 1979

- ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/
Tappan Zee FC 36241
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- STREET LIFE**
CRUSADERS/MCA 3094
- RISE**
HERB ALPERT/A&M 4790
- A TASTE FOR PASSION**
JEAN-LUC PONTY/Arista/Atlantic SD 19253
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- WATER SIGN**
JEFF LORBER FUSION/Arista AB 4234
- 8:30**
WEATHER REPORT/ARC/Columbia
PC2 36030
- STREET BEAT**
TOM SCOTT/Columbia JC 36137
- MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
- AMERICAN GARAGE**
PAT METHENY/ECM 1 1155 (WB)
- MORNING DANCE**
SPYRO GYRA/MCA/Infinity INF 9004
- THE HAWK**
DAVE VALENTIN/Arista/GRP GRP 5006
- BEST OF FRIENDS**
TWINNYNINE FEATURING LENNY
WHITE/Elektra 6E 223
- BROWNE SUGAR**
TOM BROWNE/Arista/GRP GRP 5003
- THE WORLD WITHIN**
STIX HOOPER/MCA 3180
- AND 125TH STREET, NYC**
DONALD BYRD/Elektra 6E 247
- HEART STRING**
EARL KLUGH/United Artists UA LA
942 H
- LUCKY SEVEN**
BOB JAMES/Columbia/Tappan Zee
JC 36056
- DON'T ASK**
SONNY ROLLINS/Milestone M 9090
(Fantasy)
- CHICK COREA/HERBIE HANCOCK**
POLYDOR PD 2 6238
- PASSION DANCE**
McCOY TYNER/Milestone M 9091
(Fantasy)
- THE BEST OF HERBIE HANCOCK**
Columbia JC 36309
- MOSAIC-BEST OF JOHN KLEMMER**
VOLUME I
MCA 2 8014
- CARRY ON**
ROY AYERS/Polydor PD 1 6246
- OLD FRIENDS, NEW FRIENDS**
RALPH TOWNER/ECM 1 1153 (WB)
- FEEL IT**
NOEL POINTER/United Artists UA LA
973 H
- NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- CIRCLE IN THE ROUND**
MILES DAVIS/Columbia KC2 36278
- PRODUCT**
BRAND X/Passport PB 9840 (JEM)

Cover Story:

Teddy Pendergrass—Platinum Performer

By KEN SMIKLE

■ Though his career as a soloist began just two years ago, Phila. Intl.'s Teddy Pendergrass has established a solid reputation as a consistent million-selling artist. Sporting his reputation as music's leading sex symbol, he has turned the admiration of countless females into double platinum, platinum and gold records and shows every sign that he will maintain this status for some years to come.

Pendergrass began singing at the age of two, and by the time he was 13, he was both an ordained minister and self-taught drummer. He spent his teenage life in Philadelphia as a vocalist with a local group, but gave up his singing pursuits after being taken in a classic "we'll-make-you-a-star" hustle. After that it was back to drums with another

Brady's WABC Charges

(Continued from page 30)

for WABC: "Records will be added that will only be played at night, some others will only be played in the morning or in midday."

Brady's longer playlist will probably not include a lot more disco records, however. "I happen to think that disco has begun to run its course," he said. "I'm being a lot more careful of the disco records that I do add; I'm looking at them a little longer; I'm making sure they're mass appeal hits. The function of a mass-appeal radio station is to play the music that's selling, and if you look at what's selling in New York right now, disco is not a large percentage of the music being sold, in light of what a large percentage it was six or eight months ago."

WABC's steady diet of contests will continue, Brady said. "A contest gives your disc jockeys and the people inside your radio station something to get excited about," he said. "Many times the energy that's generated inside the radio station is exhibited on the air."

How does Brady's job relate to that of Rick Sklar, ABC Radio's programming VP and for years the force behind WABC? "I have been charged with the responsibility of making the radio station what it's going to be, and I have the authority to do that," Brady said. "The day-to-day is in my hands and (VP and general manager) Al Racco's hands. Rick has had many years of his life involved with this radio station, and he probably knows the heritage of it better than anybody else around."

local group, the Cadillacs.

Teddy's association with Harold Melvin and the Blue Notes began when the Cadillacs became their back-up band. And in 1970, after the Blue Notes went through some personnel problems, he was recruited as the lead vocalist. The following year, the group signed a contract with Philadelphia International Records. With a successful string of hits to their credit, Teddy Pendergrass achieved public acclaim with "If You Don't Know Me By Now," "The Love I Lost," "Bad Luck" and other gold singles.

In 1976, Pendergrass and the Blue Notes parted company, and the star-to-be remained out of sight for a year. When he surfaced again in 1977, it was to announce his solo contract with PIR and his debut LP, "Teddy Pendergrass." It was the first in a series of successes. "Life Is A Song Worth Singing" followed and gave him and the label its first double platinum album. His third LP, "Teddy," is platinum also.

For all those who may have been wondering exactly what sort of effect Pendergrass has on women, especially during one of his noted "For Women Only" concerts, the mystery will unfold for you on his latest release. Entitled "Teddy Live From Coast To Coast" the two record set includes the sounds of thousands of women succumbing to his stage presence.

Pendergrass offstage demonstrates the skills of a clever manager and has formed his own firm, Teddy Bear Productions, Inc., to make certain that he maintains control over his

ASCAP Inks Ian Hunter



Pictured above is Chrysalis recording artist Ian Hunter signing a writer agreement with American Society of Composers, Authors and Publishers (ASCAP). Pictured from left: Bob Casper, attorney; Ian Hunter; Lisa K. Schmidt, asst. to ASCAP dir. of membership; and Paul S. Adler, ASCAP dir. of membership.

Radio Replay (Continued from page 30)

broadcast. "It was pretty scary thinking someone's life depended on those broadcasts."

Perhaps the last irony is that McKay is no longer with WBAM—not because of the kidnapping, but due to a personal decision to move to Mobile. He is, however, continuing in the news field, as a reporter with WKRG/AM-FM/Mobile (pop adult/rock).

COUNTRY MOVES: Peter Casella has been appointed general manager of WEEP-AM/WDSY-FM/Pittsburgh, according to PD Joel Raab. Also, Raab reports the station becomes an NBC affiliate this week (Dec. 1), and will join with the network in coverage of the Winter Olympics in Lake Placid, N.Y. (WEEP also has individual status as the official Winter Olympics station in the Pittsburgh ADI, as designated by the Lake Placid Olympic organizing committee) . . . Chris O'Connor has been named MD at WMGO/Canton, Miss., which recently started programming country full time (the station previously was doing block country programming).

COUNTRY NEWS: WWVA/Wheeling's Jamboree U.S.A. has announced the opening of the 1980 "Starquest" national talent contest beginning Dec. 1. Various phases of the contest will continue through the year, with announcement of the winner set for July . . . There's a couple of big cash giveaways going on: WMC/Memphis recently opened up a bank vault containing \$1 million dollars to a contest winner, who grabbed \$18,175 in a cash dash . . . KGA/Spokane is running a "Gold Rush" contest, with \$5,000 worth of gold prizes.

skyrocketing career. He has also been very involved in the controversy with the nation's black concert promoters and has been named interim chairperson of the Black Music Association's

Performing Artists Rights Committee, which will try to resolve some of the problems between artists and others in the music industry.

LRB's Precious Metals



Capitol recording group the Little River Band just wound up their fourth North American tour, and before returning to Australia the band was presented with gold and platinum discs by Capitol execs honoring the RIAA's certification of sales exceeding a million copies of their current "First Under The Wire" LP. LRB now has three gold and two platinum awards in America. Pictured at the presentation are (front row, from left): LRB manager Glenn Wheatley; LRB members Glenn Shorrock, Derek Pellicci, David Briggs and Barry Sullivan; Dennis White, vice president, marketing; and Don Zimmermann, president, Capitol/EMI America/United Artists Records Group. In the back row are LRB co-producer John Boylan; and LRB members Mal Logan, Beeb Birtles and Graham Goble.

Frisoli AJC Honoree

(Continued from page 23)

Chayet (Allison Audio Products, Inc.), Richard Block (AGI), Bob Edson (RSO), Al Feilich (BMI), John Frisoli (Polygram), David Feir (BSR), Eddi Germano (Hit Factory), Allen Grubman (attorney), Marty Gutenplan (Stereo Warehouse), Tommy Heiman (Peaches, Records & Tape), Iz Horowitz (Billboard), Eric Kaltman (Queens Lithographing Co.), Ben Karol (King Karol Records), Hugh Landy (PRC Records), Robert Menashe (Sam Goody, Inc.), Toby Pianik (attorney), Ed Portnoy (Record Shack), Arnold Rich (Polygram), Ken Rosenblum (Shorewood Packaging), Sani Rothberg (ASR Recording), Dave Rothfeld (Korvettes), Sal Uterano (Atlantic Records), Gary Thorne (Sam Goody, Inc.), George Levy (Sam Goody, Inc.), and Miriam Cohen (Polygram).

Classical Retail Report

DECEMBER 8, 1979

CLASSIC OF THE WEEK



O SOLE MIO
LUCIANO PAVAROTTI
London

BEST SELLERS OF THE WEEK*

- LUCIANO PAVAROTTI: **O SOLE MIO**—London
- BRAHMS: **COMPLETE SYMPHONIES**—Solti—London
- VLADIMIR HOROWITZ, **CONCERTS 1978-79**—RCA
- LUCIANO PAVAROTTI: **O HOLY NIGHT**—London
- TCHAIKOVSKY: **VIOLIN CONCERTO**—Perlman, Ormandy—Angel
- STRAUSS: **FOUR LAST SONGS, OTHERS**—Te Kanawa, Davis—Columbia
- VERDI: **DON CARLO**—Freni, Carreras, Ghiaurov, Karajan—Angel

KORVETTES/EAST COAST

- BRAHMS: **COMPLETE SYMPHONIES**—London
- GALWAY PLAYS **TELEMANN**—RCA
- HOROWITZ, **73-79**—RCA
- HUMPERDINCK: **HANSEL UND GRETEL**—Cotrubas, Von Stade, Pritchard—Columbia
- MOZART: **DON GIOVANNI**—Solti—London
- PAVAROTTI: **O SOLE MIO**—London
- FREDERICA VON STADE SINGS **ITALIAN OPERA ARIAS**—Columbia
- VERDI: **DON CARLO**—Angel
- VERDI: **RIGOLETTO**—Sills, Kraus, Milnes, Rudel—Angel
- WEILL: **RISE AND FALL OF THE CITY OF MAHAGONNY**—Columbia

KING KAROL/NEW YORK

- GALWAY PLAYS **TELEMANN**—RCA
- MASSENET: **SAPPHO**—Peters International
- MOZART: **DON GIOVANNI**—Solti—Columbia
- MOZART: **REQUIEM**—Giulini—Angel
- PAVAROTTI: **O SOLE MIO**—London
- SAINT-SAENS: **SAMSON ET DALILA**—Obraztsova, Domingo, Barenboim—DG
- STRAUSS: **FOUR LAST SONGS**—Columbia
- TCHAIKOVSKY: **1812 OVERTURE**—Telarc
- VERDI: **DON CARLO**—Angel
- WEILL: **RISE AND FALL OF THE CITY OF MAHAGONNY**—Columbia

CUTLER'S/NEW HAVEN

- HANDEL: **ALEXANDER'S FEAST**—Angel
- HOROWITZ, **78-79**—RCA
- MAHLER: **SYMPHONY NO. 5**—Tennstedt—Angel

- MOZART: **DON GIOVANNI**—Maazel—Columbia
- PAVAROTTI: **O HOLY NIGHT**—London
- PAVAROTTI: **O SOLE MIO**—London
- SAINT-SAENS: **SAMSON ET DALILA**—Obraztsova, Domingo, Barenboim—DG
- SCHOENBERG: **GURRELIEDER**—Ozawa—Philips
- DAME JOAN SUTHERLAND SINGS **WAGNER**—London
- VERDI: **DON CARLO**—Angel

RADIO DOCTORS/MILWAUKEE

- ANNIE'S SONG—Galway—RCA
- DVORAK: **NEW WORLD SYMPHONY**—Rostropovich—Angel
- HANDEL: **ALEXANDER'S FEAST**—Angel
- PACHELBEL: **KANON**—Muenchinger—London
- PAVAROTTI: **O HOLY NIGHT**—London
- PAVAROTTI: **O SOLE MIO**—London
- ITZHAK PERLMAN **ENCORES**—Angel
- RESPIGHI: **PINES AND FOUNTAINS OF ROME**—Ozawa—Philips
- TCHAIKOVSKY: **NUTCRACKER**—Schermerhorn—Columbia
- TCHAIKOVSKY: **SYMPHONIES NOS. 1, 2, 3**—Karajan—DG

STREETSIDE/ST. LOUIS

- BACH: **CHRISTMAS ORATORIO**—DG
- BRAHMS: **COMPLETE SYMPHONIES**—London
- GOUNOD: **FAUST**—Freni, Domingo, Ghiaurov, Pretre—Angel
- MOZART: **DON GIOVANNI**—Solti—London
- MOZART: **LE NOZZE DI FIGARO**—Karajan—London
- THE GREAT PAVAROTTI—London
- SAINT-SAENS: **SAMSON ET DALILA**—Obraztsova, Domingo, Barenboim—DG
- TCHAIKOVSKY: **VIOLIN CONCERTO**—Angel
- VERDI: **DON CARLO**—Angel
- WAGNER: **PRELUDES AND OVERTURES**—Leinsdorf—Crystal (Digital)

TOWER RECORDS/ SAN FRANCISCO

- BRUCKNER: **SYMPHONY NO. 7**—Haitink—Philips
- HINDEMITH: **MATHIS DER MALER**—Kubelik—Angel
- HUMPERDINCK: **HANSEL UND GRETEL**—Cotrubas, Von Stade, Pritchard—Columbia
- MOZART: **DON GIOVANNI**—Solti—London
- PAVAROTTI: **O SOLE MIO**—London
- ITZHAK PERLMAN **ENCORES**—Angel
- FREDERICA VON STADE SINGS **ITALIAN OPERA ARIAS**—Columbia
- STRAUSS: **FOUR LAST SONGS**—Columbia
- STRAVINSKY: **PULCINELLA**—Abbado—DG
- DAME JOAN SUTHERLAND SINGS **WAGNER**—London

* Best Sellers are determined from retail lists of the stores listed above, plus those from the following: Sam Goody/East Coast, Record World/TSS/Northeast, Discount Records/Washington, D.C., Specs/Miami, Rose Discount/Chicago, Laury's Chicago, Sound Warehouse/Dallas, Tower Records/Los Angeles, Discount Records/San Francisco, Tower/Seattle, Record & Tape Collectors/Baltimore and Jeff's Classical/Tucson.

Mahler Symphonies on Disc

By SPEIGHT JENKINS

■ NEW YORK — Two important Mahler symphonies have appeared in the last few weeks, both of which should be of great interest to the many fans of the composer's work. In numerical order they are the Fifth led by Klaus Tennstedt on Angel and the Ninth led by James Levine on RCA.

Both are frequently recorded, with 11 versions of the Fifth and nine versions of the Ninth in the Schwann catalogue prior to the appearance of these two albums, yet Mahler of all composers is never exhausted. Each conductor, provided he has a strong personality and feeling about Mahler, can bring a fresh insight to any of his works.

Polyphony

And the Fifth is one of his more fascinating. It was in this one that he broke away from the song symphony and began the polyphonic composition that was to characterize all of his later music. All of the basic elements—military, tragi-comic, Jewish, folk—appear in this work, but it is a much more sophisticated composition than what had come before. It also marks Mahler's first break with the piano: up to this time like most composers he had composed everything from the piano; with the Fifth he decided

that the piano was too confining and began to work at a stand-up table where he felt he could better concentrate on the various sonorities of the orchestra, a difference very clear if one tries to play a piano reduction of this work.

With all the polyphony and the massive treatment of the Laendler, the simple Austrian folk waltz Mahler loved so much, the Fifth has another vital element in Mahler's personality—naivete is well caught by Tennstedt, who lets the symphony evolve naturally with the heroics of the funeral music in the first movement and the Laendler's questions and nervousness moving easily into a wonderful account of the Adagio. This slow movement, probably Mahler's most well-known single section, is hard to find well performed on disc. Maybe its complexity in thought and simplicity in means, perhaps even its popularity, make it not come off so well. But, here it is clear, moving and not overdone. The joyous finale never gets too loud and the London Philharmonic plays brilliantly. Tennstedt, it seems to me, is one of the most important of the Mahler conductors on the way up.

Long ago any Mahler enthusiast (Continued on page 96)

Classical Retail Tips

■ Coming this month from London are two of the most interesting opera releases of the year: Massenet's *Don Quichotte* and Janacek's *Makropulos Case*. The current rage for Massenet has seen the French composer's version of *Don Quixote* performed in Paris, and the current recording has what seems to be an ideal cast: Regine Crespin as Dulcinee, Nicolai Ghiaurov as Quixote and Gabriel Bacquier as Sancho Panza. Ghiaurov performed his roles on-stage and the voices and styles of all three seem perfect for this opera of Massenet's older age. The conductor is Kazimierz Kord, who led *Boris Godunov* recently at the Metropolitan.

Another hit should be Janacek's opera because the Elena Makropulos (or Emilia Morty) is Elisabeth Soederstroem, who had such a triumph with her last Janacek work, *Katya Kabunova*. Sir Charles Mackerras, known around the world as a Janacek interpreter,

leads the Vienna Philharmonic and the romantic male lead is taken by Peter Dvorsky, a young lyric tenor very popular in Vienna. This should be one of the most exciting records of the year, of an opera that had a very successful run at the New York City Opera about a decade ago.

Also coming from London is a recital record of favorite violin showpieces by one of the brightest young fiddlers, Kyung Wha-Chung. The Korean violinist has built a great audience all over America because of the virtuosity of her playing coupled with her excitement and ability to communicate. In performance she is never less than exciting. On this disc she plays Chaussons' *Poeme*, Saint-Saens' *Introduction* and *Rondo Capriccioso* and Ravel's *Tzigane*, three of the most familiar and popular groupings of romantic violin works. Charles Dutoit and the Royal Philharmonic support her.

The Record World

1



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

Buggles: a26 WFBR, 30-29 WKBW, ex WPGC, 26-23 KFI, 20-17 KHJ, 13-11 PRO-FM, on 14Q.

Capt. & Tennille: 41-41 WABC, e WAXY, a24 WBBF, 28-26 WCAO, 24-19 WFBR, d25 WFIL, 18-14 WICC, 12-7 WKBW, 25-21 WPGC, 22-18 WRKO, 24-22 WTIC-FM, 28-26 WXLO, 24-15 WYRE, 22-19 KFI, on KFRC, 13-10 KHJ, 13-10 KEARTH, a29 F105, 19-17 KC101, 18-15 PRO-FM, 24-22 14Q.

T. DeSario with KC: d29 WPGC, on WXLO, a KRFC, 23-20 KEARTH, 24-19 KC101, 29-16 Y100.

Dr. Hook: 28-26 WAXY, 21-19 WCAO, 23-21 WFBR, 23-19 WFIL, 10-8 WICC, d30 WYRE, 21-15 WRKO, d29 WXLO, on KFI, 27-25 KHJ, d29 KEARTH, 15-12 PRO-FM, on 14Q.

Eagles: a WABC, a WAXY, a33 WBBF, d27 WCAO, a27 WFBR, 21-17 WICC, e WKBW, aHB WPGC, d26 WRKO, a30 WTIC-FM, a WXLO, a27 WYRE, d24 KFI, d28 KFRC, a30 KEARTH, a38 Y100, a31 14Q.

Foghat: d27 WFIL, 23-17 WKBW, a WXLO, on KFI, on KFRC, d27 KHJ, a KEARTH, HB-22 PRO-FM, 32-30 14Q.

Steve Forbert: HB WFIL, ae WIFL, 22-18 WTIC-FM, on KFI, a KEARTH, HB-25 PRO-FM.

Foreigner: a WABC, 26-24 WAXY, 21-11 WBBF, 18-12 WCAO, 16-15 WICC, 20-17 WIFL, 28-26 WKBW, 18-13 WPGC, 15-13 WRKO, 18-14 WYRE, 21-17 KFI, 26-23 KFRC, 25-24 KHJ, 22-19 KEARTH, a32 F105, HB-20 PRO-FM, a37 Y100, 22-19 14Q.

C. Gayle: a42 WABC, a28 WCAO, 28-24 WFBR, 19-17 WFIL, 29-28 WRKO, 21-18 WXLO, 14-12 KFI, 11-9 KHJ, 10-9 KEARTH, a26 F105, 20-17 PRO-FM.

Hall & Oates: ae WCAO, 27-22 WFBR, d26 WFIL, 7-7 WIFL, HB-30 WPGC, 23-21 WRKO, a KEARTH, HB-24 PRO-FM, 25-23 14Q.

I. Hayes: 27-23 WPGC, d28 WXLO, a WYRE, 28-25 KFI, 29-23 KHJ, d27 KEARTH.

R. Holmes: 21-13 WABC, 3-2 WAXY, 13-5 WBBF, 5-5 WCAO, 4-4 WFBR, 14-8 WFIL, 6-4 WICC, 17-16 WIFL, 17-8 WKBW, 4-5 WPGC, 28-19 WRKO, 21-12 WTIC-FM, 10-5 WXLO, 4-3 WYRE, 6-4 KFI, 16-7 KFRC, 9-6 KHJ, 6-3 KEARTH, 32-30 F105, 5-3 KC101, a PRO-FM, 19-10 Y100, 18-5 14Q.

M. Jackson: 9-4 WABC, 12-8 WAXY, 18-10 WBBF, a11 WCAO, 18-10 WFBR, ae WFIL, 12-7 WPGC, 30-20 WRKO, 29-20 WTIC-FM, 4-3 WXLO, 20-11 WYRE, d29 KFI, 25-17 KFRC, 18-11 KHJ, 9-7 KEARTH, 12-10 KC101, a PRO-FM, 10-5 Y100.

Jefferson Starship: a WABC, e WAXY, 25-18 WBBF, 27-23 WFBR, 17-11 WICC, 12-10 WIFL, 27-25 WKBW, 28-26 WPGC, 24-22 WRKO, 14-11 WTIC-FM, 27-13 WYRE, a KFI, 15-10 KFRC, 24-18 KHJ, 28-24 KEARTH, a33 F105, a PRO-FM, 38-34 Y100, 28-27 14Q.

Kool & The Gang: 10-6 WABC, 19-16 WAXY, a WBBF, 7-3 WCAO, 5-3 WFBR, 5-2 WPGC, 3-2 WRKO, 17-10 WTIC-FM, 6-6 WXLO, 7-4 WYRE, 11-8 KFI, 12-11 KFRC, 3-3 KHJ, 5-5 KEARTH, 20-13 F105, 27-22 KC101, 8-7 PRO-FM, 8-6 Y100.

LRB: 29-26 WAXY, 11-9 WBBF, 20-16 WCAO, 15-11 WFBR, 24-20 WFIL, 13-10 WICC, 11-8 WIFL, 20-20 WKBW, 29-27 WPGC, 10-8 WRKO, 7-6 WTIC-FM, 30-27 WXLO, 23-20 WYRE, 12-9 KFI, d28 KEARTH, 23-19 F105, 23-18 KC101, 5-4 PRO-FM, 37-33 Y100, 17-8 14Q.

K. Loggins: 11-6 WAXY, a WBBF, e WCAO, HB WFIL, 14-13 WICC, 29-20 WIFL, aHB WPGC, 27-23 WTIC-FM, 29-25 WXLO, 26-22 KHJ, 24-18 KEARTH, 26-23 KC101, on PRO-FM, 14-11 Y100, ae 14Q.

O'Jays: a15 WABC, 26-23 WXLO, a KHJ, d22 KEARTH.

A. Parsons: d29 WCAO, 25-19 WIFL, 10-12 WKBW, 11-10

WRKO, on KFI, on KHJ, 24-19 PRO-FM, 16-7 14Q.

T. Petty: a WAXY, ae WCAO, a WCC, on WIFL, 30-28 WPGC, 27-24 WRKO, d29 WTIC-FM, 29-25 WYRE, on KFI, 23-16 KFRC, d30 KHJ, 27-21 KEARTH, 19-14 PRO-FM, d33 14Q.

Prince: aHB WPGC, a WRKO, a KEARTH, 28-25 Y100.

C. Richard: 30-36 WABC, e WAXY, a WBBF, 23-17 WCAO, 12-9 WFBR, 20-16 WFIL, 12-9 WICC, 30-24 WIFL, 19-18 WKBW, 14-12 WPGC, d27 WRKO, 9-7 WTIC-FM, 25-24 WXLO, 14-9 WYRE, 16-10 KFI, 21-20 KFRC, 20-16 KEARTH, a31 F105, 15-11 KC101, d21 PRO-FM, a35 Y100, 20-18 14Q.

S. Robinson: 35-30 WABC, 10-6 WCAO, a17 WFBR, d22 WFIL, 20-19 WICC, 26-23 WIFL, 24-19 WPGC, d29 WRKO, 25-19 WTIC-FM, 23-19 WXLO, 25-21 WYRE, 30-21 KFI, 7-6 KFRC, 5-5 KHJ, 4-4 KEARTH, 13-7 KC101, 18-14 Y100, ae 14Q.

K. Rogers: 30-28 WAXY, 11-7 WFBR, 25-18 WFIL, d23 WICC, 6-6 WPGC, d23 WRKO, 30-21 WTIC-FM, d30 WXLO, 5-5 WYRE, 25-20 KFI, d21 KFRC, 25-17 KEARTH, a29 KC101, 6-2 14Q.

J. D. Souther: 28-27 WABC, 14-12 WAXY, 6-5 WBBF, 16-13 WCAO, 10-8 WFBR, 13-10 WFIL, 4-3 WICC, 26-21 WKBW, 13-11 WPGC, 20-16 WRKO, 6-4 WTIC-FM, 14-22 WXLO, 16-12 WYRE, 20-15 KFI, 31-28 F105, 4-5 KC101, 24-22 Y100, d34 14Q.

Supertramp: 26-24 WABC, 14-9 WCAO, 9-6 WFBR, 6-6 WIFL, 9-14 WKBW, 10-9 WPGC, 17-14 WRKO, 17-13 WXLO, 8-6 KFI, 14-13 KFRC, 17-15 KEARTH, 26-23 F105, 10-9 PRO-FM, 5-4 Y100, 7-11 14Q.

D. Warwick: a25 WFBR, HB WFIL, d30 WRKO, a KFI, 30-28 14Q.

S. Wonder: a22 WABC, 17-14 WAXY, 14-8 WBBF, 11-18 WCAO, 20-15 WFBR, 15-11 WFIL, 8-7 WICC, 20-18 WPGC, 26-25 WRKO, 22-15 WXLO, 19-16 WYRE, d27 KFI, 18-15 KFRC, 15-12 KEARTH, 24-22 F105, 22-12 KC101, 21-16 PRO-FM, 16-13 Y100, 31-29 14Q.

2



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

Captain & Tennille: 19-16 WAKY, 33-28 WANS-FM, 6-4 WAYS, 26-16 WBBQ, 19-16 WBSR, 28-24 WCGQ, 9-7 WCIR, 14-9 WERC, 23-17 WFLB, 16-12 WGSV, 19-15 WHBQ, 9-5 WISE, 24-20 WIVY, 30-24 WKIX, d30 WLAC, 20-18 WNOX, 12-11 WQXI, 20-15 WRFC, 21-16 WRJZ, 17-16 WSGA, 25-25 KX-104, 18-15 KXX-106, 12-10 BJ-105, 26-21 Z93, a 92Q.

T. DeSario with KC: a WANS-FM, d32 WAYS, e WBBQ, e WBSR, a WISE, e WKIX, a WLCY, a WQXI, d30 WRFC, a28 WSGA, a KX-104, e BJ-105, a Z93, a 92Q.

Dr. Hook: 27-21 WAKY, 6-3 WANS-FM, 11-9 WAYS, 14-7 WBBQ, 16-14 WBSR, 26-22 WCGQ, a WCIR, 19-17 WERC, 10-9 WFLB, 21-16 WGSV, d29 WHBQ, 4-4 WISE, 18-16 WIVY, d26 WKIX, 15-12 WLAC, 25-24 WLCY, 8-6 WNOX, a WMC, 21-16 WQXI, 19-16 WRFC, 15-10 WRJZ, d28 KX-104, 19-14 BJ-105, a V100, 30-24 Q105, 19-15 Z93, 6-6 92Q.

Eagles: a28 WAKY, a WANS-FM, d28 WAUG, a WAYS, a29 WBBQ, a WBSR, d35 WCGQ, e WCIR, e WERC, 32-26 WGSV, a WHBQ, 27-19 WHHY, d31 WISE, d39 WIVY, a WKIX, e WLAC, a WLCY, e WMC, d28 WQXI, d28 WRFC, a WRJZ, 19-17 WSGA, d30 KX-104, 40-36 BJ-105, e V100, d25 Q105, 20-13 Z93, e 92Q, 28-23 94Q.

Fleetwood Mac: a WAUG, a30 WAKY, d38 WCGQ, a WCIR, a WGSV, a WHHY, a WISE, a WLCY, a WQXI, e WRFC, 31-27 WSGA, d28 Z93.

Foreigner: 25-20 WANS-FM, 20-16 WAUG, 31-26 WAYS, 24-19 WBBQ, d28 WBSR, d39 WCGQ, 23-15 WCIR, 21-16 WERC, d28 WHBQ, 18-15 WHHY, 28-24 WISE, 17-14 WIVY,

26-25 WLAC, 28-23 WNOX, d24 WMC, d23 WQXI, 27-24 WRFC, 27-24 WRJZ, 11-11 WSGA, 15-14 KX-104, 24-22 KXX-106, 40-31 BJ-105, 23-19 V100, 26-22 Q105, 9-7 Z93, 25-21 92Q, 18-14 94Q.

I. Hayes: 21-16 WANS-FM, 10-8 WAYS, 7-1 WBBQ, 15-11 WBSR, 17-10 WCGQ, 8-4 WERC, 9-6 WFLB, 35-30 WGSV, 24-14 WHBQ, a WISE, 37-32 WIVY, 11-8 WKIX, e WLAC, 29-26 WLCY, 10-5 WMC, 17-14 WQXI, d23 WRFC, d33 WRJZ, 21-18 WSGA, 29-28 Q105, 14-11 Z93, 22-18 92Q.

R. Holmes: 17-15 WAKY, 5-1 WANS-FM, 7-6 WAUG, 4-5 WAYS, 4-4 WBBQ, 2-1 WBSR, 3-2 WCGQ, 3-2 WCIR, 1-1 WERC, 13-4 WFLB, 3-3 WGSV, 28-22 WHBQ, 4-1 WHHY, 10-6 WISE, 22-18 WIVY, 14-7 WKIX, 20-18 WLAC, 4-1 WLCY, 30-11 WNOX, 18-13 WMC, 1-1 WQXI, 4-3 WRFC, 3-2 WRJZ, 2-2 WSGA, 5-3 KX-104, 1-2 KXX-106, 31-26 BJ-105, 12-4 V100, 10-3 Q105, 1-1 Z93, 9-5 92Q, 1-1 94Q.

Inmates: a WLAC, a WMC, d32 KXX-106.

M. Jackson: 16-12 WAKY, 24-17 WAYS, 16-11 WBBQ, d29 WBSR, 21-12 WCGQ, 25-13 WCIR, 12-7 WERC, d31 WFLB, 18-14 WGSV, 11-4 WHBQ, 27-22 WISE, 8-5 WIVY, 27-18 WKIX, d29 WLAC, 10-3 WLCY, 27-16 WNOX, 17-12 WMC, 5-2 WQXI, 8-4 WRFC, 10-7 WRJZ, 13-4 WSGA, 17-15 KX-104, 9-6 BJ-105, 19-13 V100, 14-9 Q105, 7-3 Z93, d25 92Q.

Jefferson Starship: 13-5 WANS-FM, 16-10 WAUG, 29-27 WAYS, 28-14 WBBQ, 20-15 WBSR, 38-31 WCGQ, 6-5 WCIR, 32-26 WFLB, 12-10 WHBQ, 28-23 WHHY, 23-19 WISE, 31-25 WIVY, 24-22 WLAC, 22-19 WLCY, a WNOX, 21-18 WMC, 25-15 WQXI, 25-18 WRFC, 31-27 WRJZ, 27-22 WSGA, 20-12 KX-104, 23-21 KXX-106, 22-20 BJ-105, 16-10 V100, 24-18 Q105, d26 Z93, d29 92Q, 10-3 94Q.

T. Johnston: d34 WAYS, 20-13 WBBQ, e WBSR, e WHBQ, a WHHY, d34 WRJZ, 16-15 WSGA, 30-26 KX-104, 19-16 KXX-106, e BJ-105, 29-25 Z93, a 92Q, 9-8 94Q.

Kool & The Gang: 22-19 WAYS, 1-2 WBBQ, 34-25 WCGQ, 1-1 WCIR, d21 WERC, 6-3 WFLB, 14-12 WHBQ, 15-13 WHHY, 15-12 WISE, d36 WIVY, 13-9 WKIX, 18-13 WLAC, 28-22 WLCY, a26 WNOX, 19-16 WMC, 8-4 WQXI, 26-17 WRFC, 8-8 WRJZ, 20-12 WSGA, 7-5 KX-104, aV100, 17-10 Q105, 25-20 Z93, 23-13 92Q.

Prince: d31 WANS-FM, a29 WBBQ, a WGSV, a WHHY, a WISE, a WIVY, e WKIX, d28 WNOX, a WMC, d21 WQXI, d25 WRFC, a29 WSGA, a KX-104, e 92Q.

C. Richard: 18-17 WAKY, 14-7 WANS-FM, 25-22 WAYS, 8-6 WBBQ, 18-13 WBSR, 20-15 WCGQ, 19-12 WCIR, 6-5 WERC, 17-13 WFLB, 14-11 WGSV, 20-16 WHBQ, 14-9 WHHY, 21-17 WISE, 14-10 WIVY, 25-21 WKIX, 21-20 WLAC, 14-11 WLCY, 5-2 WNOX, 14-11 WMC, 22-19 WQXI, 23-22 WRFC, 18-15 WRJZ, 25-20 WSGA, 23-16 KX-104, 11-9 KXX-106, 13-11 BJ-105, 25-19 Q105, 27-23 Z93, 17-15 92Q, 15-12 94Q.

S. Robinson: a29 WAKY, 32-30 WANS-FM, 13-11 WAYS, 6-5 WBBQ, 22-17 WBSR, 1-1 WCGQ, 3-3 WERC, 12-8 WFLB, 19-15 WGSV, 17-17 WHBQ, 3-2 WHHY, 24-21 WISE, 24-19 WKIX, 14-7 WLAC, d29 WNOX, 7-8 WQXI, 1-1 WRFC, 27-25 WRJZ, 12-3 WSGA, 21-17 KXX-106, a V100, 11-8 Z93, 12-8 92Q.

K. Rogers: 22-13 WAKY, 34-29 WANS-FM, 20-10 WAYS, 30-22 WBBQ, 28-23 WBSR, 27-19 WCGQ, 7-4 WCIR, d20 WERC, 35-22 WFLB, 31-22 WGSV, 26-21 WHBQ, 29-25 WISE, 17-12 WKIX, 10-5 WLAC, a WLCY, d15 WNOX, 15-10 WMC, 23-13 WQXI, 22-14 WRFC, 16-1 WRJZ, 8-6 WSGA, 3-1 KX-104, 26-24 KXX-106, 37-29 BJ-105, d26 V100, 28-27 Q105, 28-19 Z93, 1-1 92Q.

J. D. Souther: 7-6 WAKY, 4-10 WANS-FM, 5-4 WBSR, 7-9 WCGQ, 16-15 WFLB, 13-13 WHBQ, 12-7 WISE, 19-14 WKIX, 7-4 WLAC, 7-6 WLCY, 4-1 WNOX, 7-6 WMC, 6-5 WQXI, 3-6 WRFC, 5-3 WRJZ, 9-9 KX-104, 26-23 BJ-105, 4-9 V100, 6-9 Z93, 20-17 92Q, 2-6 94Q.

Sugarhill Gang: 23-3 WBBQ, d26 WLAC, e WLCY, 1-1 WSGA, 1-4 KX-104, a38 BJ-105, d22 V100, 27-17 Q105.

D. Warwick: a33 WAYS, a WBBQ, e WBSR, a WCGQ, e WCIR, d34 WGSV, a WISE, a WKIX, a WLAC, 29-26 WQXI, 30-26 WSGA, a KX-104, a Z93, a28 94Q.

S. Wonder: 24-20 WAKY, 35-32 WANS-FM, 12-7 WAUG, 26-23 WAYS, 18-12 WBBQ, 29-25 WBSR, 23-17 WCGQ, 24-16 WCIR, 20-19 WFLB, 6-4 WGSV, 18-18 WHBQ, 20-17 WHHY, 25-23 WISE, a WIVY, 28-23 WKIX, 25-24 WNOX, 24-19 WMC, 11-7 WQXI, 14-11 WRFC, 30-28 WRJZ, 15-14 WSGA, 19-17 KX-104, 24-21 BJ-105, 7-3 V100, 21-14 Z93, 20-15 94Q.

Rock

Eagles, Tom Petty and the Heartbreakers

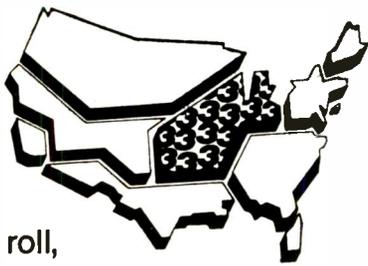
Disco

None

Hottest:

Radio Marketplace

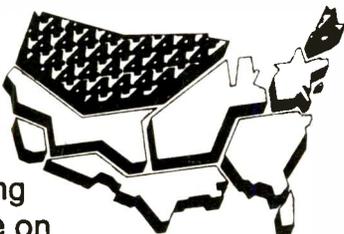
3



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

Capt. & Tennille: d20 CKLW, 23-18 WFFM, 20-16 WGCL, 23-13 WNDE, 9-5 WOKY, 7-6 WZUU, 27-23 WZZP, 21-18 KBEQ, 23-21 KSLQ, 29-24 Q102, a25 92X.
Cheap Trick: 30-22 WEFM, a WGCL, d29 WPEZ, a30 Q102.
T. DeSario with K.C.: d36 WFFM, on WGCL, 25-21 WOKY, on KBEQ.
Eagles (Long): a CKLW, a WFFM, a22 WGCL, d27 WPEZ, a WZUU, on KBEQ, d12 KSLQ, 2-10 KWK, a26 KXOK, a29 Q102, on 92X.
Fleetwood Mac (Sara): a WFFM, a WZUU, d25 KWK, a27 KXOK, a28 96KX.
S. Forbert: a WFFM, a WPEZ, a KBEQ, a31 KSLQ.
Foreigner: 20-13 WEFM, 27-17 WGCL, on WLS, 25-21 WPEZ, 15-13 KBEQ, 2-2 KSLQ, 4-3 KWK, 38-25 Q102, 34-18 92X.
R. Holmes: 3-2 CKLW, 9-5 WFFM, 13-3 WGCL, 42-29 WLS, 13-9 WNDE, 19-16 WOKY, 18-10 WPEZ, 24-20 WZUU, 20-13 WZZP, 11-5 KBEQ, 3-3 KSLQ, 28-16 KXOK, 20-16 Q102, 16-8 92X.
M. Jackson: 7-7 CKLW, a WFFM, 21-12 WGCL, a WOKY, a WZZP, 38-36 KBEQ, 27-19 KSLQ, 37-20 92X.
K. Loggins: 23-20 WEFM, 24-20 WFFM, 18-13 WGCL, d17 WNDE, on WOKY, 28-25 WPEZ, 19-18 WZUU, 26-24 WZZP, 12-10 KBEQ, 11-10 KSLQ, 16-11 Q102, 35-23 92X, a30 96KX.
T. Petty: 24-20 WGCL, d31 WOKY, d28 WPEZ, 33-27 KBEQ, 25-22 KSLQ, 17-13 KWK, a27 Q102, 36-22 92X.
C. Richard: 15-14 CKLW, 25-19 WEFM, 21-17 WFFM, d30 WGCL, a43 WLS, 9-7 WNDE, 24-23 WOKY, 21-18 WPEZ, 16-15 WZUU, d25 WZZP, 17-14 KBEQ, 12-5 KSLQ, 20-13 KXOK, 14-9 Q102, 20-10 92X.
S. Robinson: 9-9 CKLW, 26-21 WEFM, 26-22 WFFM, a26 WNDE, 27-22 KBEQ, 26-24 KSLQ, 22-17 92X.
K. Rogers: 35-34 WFFM, 29-16 WNDE, 23-19 WOKY, 18-17 WZUU, 37-35 KBEQ, 21-14 KSLQ, a28 KXOK.
Santana: on WEFM, a30 KSLQ, 24-16 KWK, a29 96KX.
J. D. Souther: 8-6 WFFM, 11-9 WGCL, d38 WLS, 6-4 WNDE, 9-8 WPEZ, 8-2 WZZP, 31-29 KBEQ, 8-9 KSLQ, 11-6 KXOK, 11-7 Q102, 5-4 92X.
D. Warwick: 12-10 CKLW, d37 WFFM, a25 WGCL, a20 WNDE, 32-28 KBEQ.
S. Wonder: 23-19 CKLW, 27-23 WFFM, 20-12 WNDE, 12-9 WOKY, 29-26 WPEZ, 5-2 WZUU, d26 WZZP, 28-26 KBEQ, 19-17 KSLQ, 16-12 KXOK, 18-14 Q102, 18-11 92X.

4



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

Captain & Tennille: 22-21 WEAQ, 15-10 WGUY, 25-22 WJBQ, 28-26 WOW, 15-10 WSPT, 23-19 KCPX, d22 KING,

20-17 KJR, d25 KKLS, e KKO, 12-8 KLEO, a KMJK, 14-9 KSTP.

Dr. Hook: a WEAQ, 23-13 WGUY, 22-18 WJBQ, d28 WOW, **C. Gayle:** d25 WJBQ, 9-7 KCPX, a KGW, 23-20 KING, 7-10 10-7 KLEO, d28 KMJK, 6-5 KSTP.

Eagles: d29 WEAQ, a WGUY, d30 WOW, 21-18 KCPX, a KGW, 12-12 KING, 13-10 KJR, e KKO, a KLEO, d25 KMJK.

C. Gayle: d25 WJBQ, 9-7 KCPX, a KGW, 23-20 KING, 7-10 KSTP.

R. Holmes: 18-14 WEAQ, 14-7 WGUY, 18-15 WJBQ, 24-13 WOW, 11-1 WSPT, 4-3 KCPX, 5-2 KGW, 3-2 KING, 3-2 KJR, 6-2 KKO, 1-1 KLEO, 4-1 KMJK, 12-7 KSTP.

M. Jackson: d30 WGUY, 27-24 WOW, a WSPT, a KCPX, a KGW, 24-15 KING, 25-19 KJR, a KKLS, 18-11 KKO, 14-7 KMJK, a KSTP.

Kool & The Gang: e WGUY, d23 WOW, 29-23 KCPX, a KJR, e KKLS, 26-21 KMJK.

LRB: 13-10 WEAQ, 19-18 WGUY, 13-10 WJBQ, 18-6 WOW, 8-8 WSPT, 11-8 KCPX, 24-16 KGW, 10-5 KING, 11-7 KJR, 12-7 KKLS, 25-20 KKO, 4-2 KLEO, 13-6 KMJK, 22-16 KSTP.

T. Petty: d26 WEAQ, e WGUY, 29-22 WOW, 28-23 WSPT, d30 KCPX, 21-11 KDWB, d19 KING, 26-23 KJR, d26 KKLS, a KKO, 26-23 KLEO, 17-12 KMJK.

C. Richard: 19-18 WEAQ, 24-14 WGUY, 17-12 WJBQ, 6-4 WSPT, 13-10 KCPX, 14-11 KGW, 25-13 KING, 17-14 KJR, 6-4 KKLS, d25 KKO, 6-5 KLEO, 19-15 KMJK, 18-13 KSTP.

S. Robinson: e WGUY, d28 KCPX, a KING, a KJR, d29 KMJK, e KSTP.

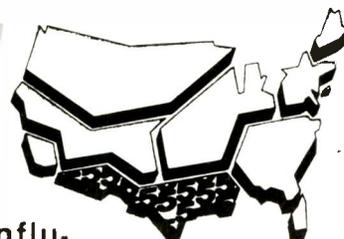
K. Rogers: 30-27 WEAQ, 28-20 WGUY, a WJBQ, 23-16 WOW, 23-12 WSPT, 27-21 KCPX, a KING, e KJR, e KKLS, a KKO, 25-15 KLEO, 26-19 KSTP.

J. D. Souther: 4-2 WEAQ, 6-4 WGUY, 16-11 WJBQ, 10-9 WOW, 4-2 WSPT, 7-5 KCPX, 6-4 KDWB, 7-7 KGW, 16-11 KING, 21-19 KKO, 5-3 KMJK.

Jefferson Starship: 24-23 WEAQ, d29 WGUY, d27 WJBQ, 25-21 WOW, 18-13 WSPT, 28-24 KCPX, 19-14 KDWB, 21-14 KING, 14-5 KJR, 21-16 KKLS, d23 KKO, 15-12 KLEO, 21-17 KMJK.

S. Wonder: 23-22 WEAQ, 26-24 WGUY, 26-23 WJBQ, 20-17 WOW, 17-15 WSPT, 20-13 KCPX, 11-6 KDWB, 22-17 KGW, d23 KING, d24 KJR, 17-14 KKLS, 24-21 KKO, 11-9 KLEO, 23-17 KSTP.

5



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

Blackfoot: d40 WNOE, 29-26 WTI, d35 KNOE-FM, a K TSA.

Capt. & Tennille: 27-18 WNOE, 34-23 WTI, 11-9 KFMK, 37-21 KILT, 31-27 KNOE-FM, on KUHL, d25 B100, 21-18 Magic 91.

Eagles: d36 WTI, d28 KFMK, 1p-40 KILT, d32 KNOE-FM, d25 KRBE, on KROY-FM, a K TSA, on KUHL, d28 B100, 28-16 Magic 91.

S. Forbert: a WNOE, a WTI, d30 KRBE.

Foreigner: 25-21 WNOE, 37-24 WTI, 21-20 KFMK, d30 KILT, 16-14 KNOE-FM, 27-20 KRBE, on KUHL, 30-27 B100.

Hall & Oates: 33-28 WNOE, d40 WTI, on KNOE-FM, 23-21 Magic 91.

I. Hayes: 29-22 WNOE, d34 WTI, 14-9 KILT, a B100.

R. Holmes: 22-10 WNOE, 11-5 WTI, 4-7 KFMK, 7-3 KILT, 8-4 KNOE-FM, 5-2 KRBE, on KUHL, 3-2 B100, 14-5 Magic 91.

M. Jackson: 16-13 WNOE, 23-17 WTI, 20-13 KFMK, 17-10 KILT, 28-26 KNOE-FM, d28 KUHL, 17-15 B100, a28 Magic 91.

Jefferson Starship: 38-30 WNOE, 36-30 WTI, on KFMK, 39-26 KILT, 17-12 KNOE-FM, 11-11 KRBE, a K TSA, 26-23 KUHL, 24-20 B100, 25-23 Magic 91.

Kool & The Gang: 3-3 WNOE, 3-8 WTI, 3-3 KFMK, 9-5 KILT, 2-1 K TSA, 16-8 KUHL, 14-5 B100, 27-22 Magic 91.

K. Loggins: 23-19 WNOE, 35-29 WTI, 26-24 KFMK, 25-25 KILT, on KNOE-FM, a29 KRBE, d26 KUHL, 24-19 Magic 91.

Pablo Cruise: 37-24 WNOE, 32-28 WTI, 26-21 KRBE, on KUHL, 16-13 B100, 16-13 Magic 91.

A. Parsons: d39 WNOE, 39-32 WTI, d28 KRBE, a30 Magic 91.

T. Petty: d29 WNOE, d35 WTI, d29 KFMK, 34-28 KILT, 24-19 KNOE-FM, d26 KRBE, on KUHL, 27-24 B100, a29 Magic 91.

C. Richard: 19-16 WNOE, 27-22 WTI, 16-11 KFMK, 6-4 KUHL, 21-17 B100, 15-7 Magic 91.

S. Robinson: 12-12 WNOE, 25-19 WTI, 25-23 KFMK, 24-13 KILT, 19-16 KNOE-FM, 26-22 B100, 30-24 Magic 91.

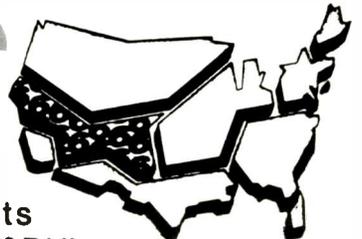
K. Rogers: 36-20 WNOE, 10-4 WTI, 32-15 KILT, 29-25 KNOE-FM, 21-15 KRBE, on KUHL, 29-16 B100, 29-26 Magic 91.

Sugarhill Gang: 10-1 WNOE, 1-1 WTI, 1p-12 KILT.

D. Warwick: d32 WNOE, d39 WTI, a KFMK, on KUHL, d25 Magic 91.

S. Wonder: 8-6 WNOE, 21-13 WTI, 19-18 KFMK, 11-10 KILT, 26-24 KNOE-FM, on KUHL, 22-21 B100, 26-17 Magic 91.

6



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

Capt. & Tennille: 19-15 KIMN, 29-16 KLIF, 29-26 KOFM, 29-27 KOPA, a37 KTFX, aKVIL.

Dr. Hook: 27-23 KIMN, 17-15 KLIF, d29 KOFM, 23-19 KOPA, 26-18 KTFX, 26-23 KVIL.

Eagles: e KLIF, a KOFM, 24-17 KOPA, a40 KTFX, 1-3 KUPD, 10-4 Z97.

C. Gayle: a30 KIMN, 20-20 KLIF, 24-20 KVIL.

R. Holmes: 8-6 KIMN, 14-10 KLIF, 2-2 KOFM, 9-4 KOPA, 2-1 KTFX, 12-8 KVIL.

M. Jackson: 30-25 KLIF, e KOFM, d28 KOPA, a34 KTFX, a KVIL.

T. Johnston: e KIMN, a KLIF, d30 KOPA.

Kool & The Gang: d28 KLIF, a KOFM, 3-3 KOPA, 24-16 KTFX, 29-28 KVIL.

LRB: 17-14 KIMN, 11-16 KLIF, 24-21 KOFM, a KOPA, 7-3 KTFX, a KVIL.

T. Petty: 29-26 KIMN, a KLIF, e KOFM, 18-13 KOPA, 38-30 KTFX, e KUPD.

C. Richard: 20-16 KIMN, 22-21 KLIF, 9-6 KOFM, 20-16 KOPA, 13-6 KTFX, a KVIL, a28 Z97.

S. Robinson: 23-20 KIMN, a KLIF, e KOFM, 15-9 KOPA, 35-20 KTFX.

K. Rogers: a KIMN, d26 KLIF, 27-17 KOFM, 30-22 KOPA, 39-28 KTFX, a KVIL.

J. D. Souther: 9-4 KLIF, 10-9 KOFM, 36-27 KTFX, 16-10 KVIL, a25 Z97.

S. Wonder: 20-16 KIMN, 22-21 KLIF, 28-25 KOFM, 20-16 KOPA, 25-17 KTFX, a KVIL, a28 Z97.

B.O.S.

Michael Jackson, Prince

Country

None

Adult

Teri DeSario, Kenny Rogers, Dionne Warwick

LP Cuts

Fleetwood Mac ("Sara") WHBQ, WQXI, WSGA, WZUU, WXLO, KBEQ, KDWB, KFI, KFRC, KOPA, KSTP, KSLQ, KWK, KXOK, 96KX, 92Q, 94Q, FM97, KX104, Z93.

Germany

By JIM SAMPSON

■ MUNICH—UFA MUSIC PUBLISHING FETES 50th ANNIVERSARY: On November 11, 1929, three German music publishers allied with the famous Universum Film AG (UFA) to form Ufaton Publishing. Recently, UFA Music Publishing officially observed its 50th anniversary with a gala banquet at the Munich Hilton. UFA has more than enough reasons to be satisfied with both past achievements and future prospects. Its affiliated companies Wiener Boheme, Dreiklang-Dreimasken, Ahn & Simrock, Edition Rex, Bavariaton, Discoton, and, most recently, Interworld administer well over 20,000 copyrights from the classic work of Robert Stolz and Irving Berlin to Michael Jackson the Commodores and Angelo Branduardi. UFA managing director Dr. Josef Bamberger notes that the house is now part of Bertelsmann corporate policy, UFA is given maximum independence in order to provide optimum exploitation for an author's work. One of UFA's most popular recent breakthroughs, Konstantin Wecker, thus went to Polydor. The company's first international disco breakout, Pamala Stanley, produced by Joachim Heider for UFA/Alfie Publishing, has been on RW's Disco Chart for many weeks as an EMI artist. Under Bamberger, UFA has intensified its activities in hit pop music publishing. Motown's prestigious Jobete catalogue is represented in Germany by UFA, which placed the Holland/Dozier/Holland classic "Can't Help Myself" on the hot TV-merchandised Howard Cependale album. Heavy promotion support is planned for Interworld's new Yvonne Elliman single, "Love Pain," as well as for the Disney catalogue's soundtrack to the coming space epic "Black Hole."

Looking to the future, Bamberger promises to continue exploring all avenues for exploitation of UFA songs, and to place special emphasis on discovering new authors and artists. "A Robert Stolz or Irving Berlin comes along perhaps once in a lifetime," says Bamberger. "But when promising talent comes to UFA, we'll always have time to listen."

GERMAN IFPI ISSUES ANTI-PIRACY BROCHURE: Following its annual meeting last month, the German IFPI group released a wide-ranging booklet on technical, economic and legal aspects of recording piracy. It supplies a comprehensive, but sobering, overview of the problems as it threatens the German market. Piracy was a major topic at the IFPI meeting, as was the proposal for a blank cassette royalty and a new law on social insurance for artists. DGG/Polydor M.D. Richard Busch was re-elected head of the German IFPI, again joined by WEA's Siegfried E. Loch and Teldec's Gerhard Schulze. The Phonoverband industry association, meeting simultaneously, unanimously endorsed Friedrich Schmidt of Ariola as chairman, with Wilfried Jung (EMI) and Hans-Georg Baum (RCA) on the executive board.

Japan

(This column appears courtesy of Original Confidence magazine)

■ This is a continuation from the last week's reports on Yamaha's 10th World Popular Song Festival held on Nov. 9-11.

Among the 31 songs from 20 countries, full of musical variety, most of the songs which remained at this year's final were not only sound rhythmically but also rich in melody and in lyric.

At the press conference held immediately after the festival, Mr. Kawakami, the chairman of the judging committee, voiced his personal preference: "There is a tendency for entrants to perform 'shout' types of songs on a big stage in order to be heard well. I personally like 'quiet' types of songs like 'Luanda Sife' by Maria Creuza of Brazil or the two Japanese entries, 'Driftn' by Takato Oyanagi & Box Office Band and 'I'll Wait for You' by Lisa Lee. I was deeply impressed by them."

The grand prize winners, Bonnie Tyler and the Crystal King, Cissy Houston, who received the most outstanding performance award and the special Kawakami prize winner, Takato Oyanagi, all attended this press interview. The reactions of the winners were varied in

(Continued on page 93)

England

By VAL FALLOON

■ LONDON—Ecclesiastical history may well be made by the first presentation of a gold disc to the Pope. Irish sales of the Outlet LP "The Historic Visit of John Paul II" have predictably hit gold status (25,000 in Ireland) and Outlet MD Billy McBurney presented three discs to Cardinal Tomas O'Fiaich for the various participants: one for the Pope, one for the Cardinal for his assistance with the recording, and the third on behalf of "The People of Ireland," who of course are featured on the record. Royalties go to a charity nominated by the Cardinal . . . Bootlegger David Britton, trading as "Bookchain," has agreed to pay over seven thousand pounds damages plus costs to the BPI following the Operation Moonbeam bust earlier this year. Britton has already given a high court undertaking to cease his bootlegging activities. The Moonbeam Operation was one of the biggest ever by the BPI against bootlegging, and was the climax of five months of investigation . . . Jerry Thomas, Cube/Electric GM, is to leave the company to start his own label in partnership with Max Hole, manager of Camel and Martin Carthy. The pair will also be managing artists alongside the label venture. Hole is currently MD of Criminal Records, but the new label will be a separate company . . . Stiff Records is moving to larger premises next year, formerly the home of Caroline Exports, half a mile away from the label's current Bayswater headquarters. Stiff enters the new year with almost five percent increased prices but will continue with low tags for new artist product and introduce a five percent returns system.

McCARTNEY GOES HOME: Paul McCartney went back to Liverpool last week and gave a surprise concert for current students of his old school, the Liverpool Institute. Afterwards he held a family reunion party with 70 members of the McCartney clan present. He went on to perform three more dates at the Royal Court, where tickets were reportedly changing hands for a hundred pounds. London dates on the tour include a night at the Rainbow and four at the giant Wembley Stadium . . . EMI has released a Christmas single by McCartney—without Wings—"Wonderful Christmastime," his first solo recording since the "Ram" album nine years ago. B side is "Rudolf The Red-Nosed Reggae." He wrote, produced and plays all the instruments on the 90-second number on this side. He recorded it last summer while the rest of the band were on vacation, though 'Rudolf' features

(Continued on page 93)

France

By GILLES PETARD

■ Michel P. Bonnet, president and general manager of Pathé-Marconi, resigned from his post for reasons of disagreement on policy. Alain de Ricou, general manager of publishing, has been appointed head of production and promotion management, while keeping his former attribution. Also leaving Pathé-Marconi after many years, Dominique Larmoyer will join Ariola-Eurodisc as head of promotion and publicity . . . Henri Hoffman, formerly with CBS, is now production mgr. with Disc'AZ . . . Alan Parsons recorded a new album, "Project 6," at the Acoustic Studios in Paris . . . Diva Gray, formerly involved with Chic, in town to promote her single, "Hotel Paradise," signed up a distribution contract with Hansa-France.

Véronique Sanson, who is chalking up huge sales with her "7th" album, is currently touring France . . . WEA is launching an operation to commemorate Frank Sinatra's 40 years in the music business . . . Serge Gainsbourg, whose reggae album turned out a big success despite protests from rabid patriots (it includes a hilarious pun on the Marseillaise, the French anthem), gave a series of shows at the Palace; he was accompanied by the musicians and background singers of Bob Marley.

Randy Newman did two concerts at the Theatre des Champs Elysées on the strength of his latest album, "Born Again" . . . Supertramp's concerts were, predictably, sellouts. On the other hand, even staunch supporters were surprised at the crowds Johnny Hallyday has been drawing for over a month at the Pavillon de Paris. The rock star, who is feting his 20 years in the business, is far from bowing out!

England *(Continued from page 92)*

Wings and is an instrumental. The violin solo is played by an unknown fiddler who dropped into the McCartney studio in his other role as a removalist, played the part and vanished. McCartney would love to know where he is . . . **Lynsey De Paul** is back in town from L.A. and planning a U.K. comeback. Talks are in progress about a possible musical and TV series . . . **Janis Ian** paid a short visit for promotional purposes, and **Andy Williams** is in London for concerts at the Dominion Theatre and promo appearances . . . Disc of the week from RCA is "Young Messiah." It is performed by keyboard player and composer **Tom Parker** . . . DJM recording artist **Grace Kennedy** is in Berlin shooting scenes for a new movie "The Apple," in which she co-stars with **Alfan Love**, the "Tommy" stage star. Grace also sings in the film which will be previewed at Cannes next year. Grace took time out to perform at the Afro-Caribbean Golden Sunrise Awards Show. Her new LP, "Desire," produced by **Phil Swern**, is out now on DJM . . . Ariola U.K. has signed Canadian star **France Joli**. Joli comes from the Dreyfus stable, which recently signed to Ariola Benelux.

LUNCH BOX: **London Symphony Orchestra** and K-Tel held a luncheon to launch their box set of classical recordings celebrating the orchestra's 75th anniversary. Former prime minister **Edward Heath** was guest of honor (he is also an LSO patron) . . . ATV Music inaugurating "Ear Of The Year" awards for A&R men. First ones are to be presented on December 14 . . . Talking of awards, Phonogram puzzled by French radio station Europe One's announcement that **Dire Straits** are named best disco band of the year . . . Heavy industry bidding for singalong disc "Day Trip To Bangor" on the Dingle label, likely to be the unlikely Christmas hit this year.

NEO SIGNING: Auro Records has signed **Ian North**, with first LP "Neo" out this week. North was a member of the new wave band **Milk And Cookies** and will be in the U.K. early next year for a tour . . . To tie in with their hit "Crazy Little Thing Called Love." **Queen** are doing a six-date tour of London for Christmas, following their first nation-wide tour here for almost three years . . . **Freddie Mercury**, incidentally, has taken up ballet—he appeared in a charity gala recently accompanied by the Festival Ballet Orchestra and danced to special versions of "Bohemian Rhapsody" and "Crazy Little Thing Called Love."

Japan *(Continued from page 92)*

expression but all had the same unanimous message of joy. "I didn't even expect to be left at the final. I'm more than happy. It's really fantastic," said Bonnie. Cissy answered, "Tokyo should be very proud of Yamaha. Everything is marvelous."

Kawakami personally wanted to give the grand prize as well as the most outstanding performance award to Cissy, who gave a powerful and wonderful performance. In fact, Cissy tied with Bonnie in first round of votes to vie for the grand prize. The judges had to vote again. And the next time Bonnie's "Sitting on the Edge of the Ocean," which was more commercial and appealing to Japanese, won. After the presentation of awards, as a grand prize winner, Bonnie just couldn't help hiding her joy over her hard won victory. She repeatedly uttered "wow" throughout her performance. That was so natural and of course, so impressive.

A note or two about the other grand prize winner, the Crystal King. Formed in '74 in Sasebo, they later moved to Hakata to specialize in disco music. It didn't take long for the band to become a popular favorite with the disco fans. Two years ago, the band started pursuing more creative activities and they competed in the 16th Popular Song Contest in Japan.

They made it to the Finals but were unable to get the grand prize. Therefore this year they again challenged the Popular Song Contest and happily got the grand prix at the 10th Festival. The powerful and extensive range of the twin male vocal section is considered a distinctive feature of the Crystal King. Their winning song, "In the City of Strangers," was released on Nov. 21 by Canyon.

Kawakami said, "The Crystal King all have kids and besides they are not good looking, that means generally no one has anything to do with them in Japan. So, truthfully speaking, we are not expecting good record sales. But one thing I want you to understand is that Yamaha is the only one to give awards, based on talent, irregardless of looks."

As for the future direction of the festivals, he referred, "We don't have any particular plans for the future at this moment. We aren't considering any changes in the style. But as our goal always has been, we would like to introduce as many good songs as possible. Good songs which reflect the trend of the times."

Bonnie is busy busy from now until Christmas.

England's Top 25

Singles

- 1 **WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN** DR. HOOK/Capitol
- 2 **CRAZY LITTLE THING CALLED LOVE** QUEEN/EMI
- 3 **ETON RIFLES** JAM/Polydor
- 4 **STILL COMMODORES**/Motown
- 5 **NO MORE TEARS (ENOUGH IS ENOUGH)** STREISAND/SUMMER/CBS/Casablanca
- 6 **COMPLEX** GARY NUMAN/Beggars Banquet
- 7 **ONE STEP BEYOND** MADNESS/Stiff
- 8 **QUE SERA MI VIDA (IF YOU SHOULD GO)** GIBSON BROTHERS/Island
- 9 **LADIES NIGHT** KOOL & THE GANG/Mercury
- 10 **A MESSAGE TO YOU RUDI** NITE CLUB SPECIALS FEATURING RICO/2 Tone
- 11 **KNOCKED IT OFF** B.A. ROBERTSON/Asylum
- 12 **ONE DAY AT A TIME** LENA MARTELL/Pye
- 13 **CONFUSION/LAST TRAIN TO LONDON** ELO/Jet
- 14 **DIAMOND SMILES** BOOMTOWN RATS/Ensign
- 15 **GIMME GIMME GIMME (A MAN AFTER MIDNIGHT)** ABBA/Epic
- 16 **THE SPARROW** RAMBLERS/Decca
- 17 **RISE** HERB ALPERT/A&M
- 18 **ON MY RADIO** SELECTER/2 Tone
- 19 **UNION CITY BLUE** BLONDIE/Chrysalis
- 20 **WORKING FOR THE YANKEE DOLLAR** SKIDS/Virgin
- 21 **WALKING ON THE MOON** POLICE/A&M
- 22 **IT'S A DISCO NIGHT (ROCK DON'T STOP)** ISLEY BROTHERS/Epic
- 23 **NIGHTS IN WHITE SATIN** MOODY BLUES/Deram
- 24 **ONLY WANT TO BE WITH YOU** TOURISTS/Logo
- 25 **SHE'S IN LOVE WITH YOU** SUZI QUATRO/Rak

Albums

- 1 **GREATEST HITS VOL. 2** ABBA/Epic
- 2 **GREATEST HITS** ROD STEWART/Riva
- 3 **20 GOLDEN GREATS** DIANA ROSS/Motown
- 4 **REGGATA DE BLANC** POLICE/A&M
- 5 **SETTING SONS** JAM/Polydor
- 6 **GREATEST HITS** 10cc/Mercury
- 7 **TUSK** FLEETWOOD MAC/Warner Bros.
- 8 **ROCK & ROLLER DISCO** VARIOUS ARTISTS/Ronco
- 9 **OUT OF THIS WORLD** MOODY BLUES/K-Tel
- 10 **ONE STEP BEYOND** MADNESS/Stiff
- 11 **20 GOLDEN GREATS** MANTOVANI/Warwick
- 12 **LENA'S MUSIC ALBUM** LENA MARTELL/Pye
- 13 **SPECIALS**/2 Tone
- 14 **JOURNEY THROUGH THE SECRET LIFE OF PLANTS** STEVIE WONDER/Motown
- 15 **OFF THE WALL** MICHAEL JACKSON/Epic
- 16 **THE FINE ART OF SURFACING** BOOMTOWN RATS/Ensign
- 17 **STRING OF HITS** SHADOWS/EMI
- 18 **GREATEST HITS** BEE GEES/RSO
- 19 **ON THE RADIO** DONNA SUMMER/Casablanca
- 20 **LOVE SONGS** ELVIS PRESLEY/K-Tel
- 21 **NEW HORIZONS** DON WILLIAMS/K-Tel
- 22 **NIGHT MOVES** VARIOUS ARTISTS/K-Tel
- 23 **SOMETIMES YOU WIN** DR. HOOK/Capitol
- 24 **MACHINE GUN ETIQUETTE** THE DAMNED/Chiswick
- 25 **DISCOVERY** ELO/Jet

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Aviso para todos los productores de fonogramas que pretenden incursionar en México. Sin excepciones, todas las grabaciones (inglés y castellano) que aspiran a probar suerte en las emisoras de la Capital, deberán tener un máximo de tres minutos de duración. Las producciones que excedan los tres minutos, corren el riesgo de ser mutiladas a criterio de los programadores radiales, y si esto no pudiera ser factible, definitivamente no serán incluidas en la programación, ó lo que es lo mismo, no tienen la menor opción de ser conocidas por el consumidor mexicano. Esta medida -entendase orden inapelable- acaba de entrar en vigencia paralelamente con el anuncio oficial dado a conocer por los voceros autorizados de los diferentes núcleos radiofónicos, los mismos que agrupan a las emisoras de mayor rating de la Capital. Con esta reducción de tiempo en las grabaciones, las emisoras -según sus voceros- tendrán oportunidad de poder introducir un mayor número de canciones en sus programas musicales, ya que la avalancha de producciones crece espantosamente en cada temporada, habiéndose llegado en la actualidad a cifras increíbles de lanzamientos. Por su parte los productores mexicanos han exteriorizado su descontento con esta medida adoptada por los núcleos radiofónicos, manifestando "es un atropello, pero no queda alternativa, ya que de ellos (la radio) dependemos para dar a conocer nuestro producto."

Jaime Morey (Orfeón) logra fuerte impacto con su creación "Tu amor le va a mi piel." La difusión en favor de este hermoso tema del talentoso autor **Augusto Algeró** va en aumento, vislumbrándose que Morey puede alcanzar su primer éxito en México . . . ¡Otro bombazo de **Alvaro Dávila** (Profono)!. Se trata del tema "Amarrado" el cual violentamente se colocó como uno de los grandes favoritos de fin de año.

A nombre de nuestro Vice-Presidente y Director General **Tomás Fundora** y el mío propio, agradezco todas las felicitaciones (cables, telegramas y personales) que me han hecho llegar por el Especial México 79. Considero que la industria discográfica mexicana, periódicamente se merece una Edición Especial de altura y eso es lo que tratamos todos los años de lograr.

Con gran optimismo y contando con el total respaldo de su compañía Ariola representada en la persona de su Gerente General **Fernando Hernández**, **Estela Nuñez** viajará los primeros días de diciembre a Venezuela para la final del OTI. Estela llevará la representación de México y estará participando con la canción "Vivir sin ti" del maestro **Eduardo Magallanes**. ¡Que haya suerte Estela!

Angela Carrasco (Ariola) se afianzó definitivamente en el primer lugar de popularidad con su hitazo "Quererte a ti." La difusión que en un comienzo se notó lenta, en la actualidad es impresionante a nivel nacional.

Latin American Album Picks



Y OTRA VEZ BOLEROS

ROLANDO OJEDA—Alhambra 50151

Producido por José Manuel Yanes y con arreglos de Manuel Gas, vuelve a la carga Rolando Ojeda con su segundo paquete de boleros. En cara 21 clásicos y cinco en cara B con más exposición melódica original. "La Hiedra" (Acquisto-Saracini), "Preciosa" (R. Hernández), "Adoro" (Manzanero) y muchos más.

■ Produced by José Manuel Yanes and arranged by Manuel Gas, Rolando Ojeda is back with his second package consisting of a compact medley of boleros in side A. Among others are included "Alma, corazón y vida" (P. Flores), "Historia de un amor" (C. Almarán), "Lágrimas negras" (M. Matamoros) and "Piel Canela" (B. Capó).

(Continued on page 96)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



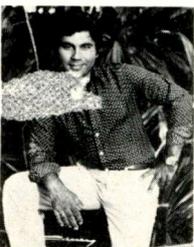
■ Es un hecho indiscutible que la relación entre las industrias discográfica y radial debe ser de mutua comprensión y cooperación. En cualquier momento y circunstancia en que el principio se vulnera, la situación se vuelve crítica, porque si bien es cierto que sin la divulgación de su creatividad por parte de la radial se abastece totalmente de ella y sin su cooperación la situación puede volverse muy crítica también. Generalmente, es la industria discográfica la agresiva, tanto en inducir de mil maneras distintas a ser favorecidos en detrimento de un competidor, en la captación de programación radial, como en atacar a quien sea cuando se ve preterida, y en ello, cualquier etiqueta puede llegar a la peor de las locuras. Pero la situación actual es distinta. Es la industria radial la que agresivamente está lesionando los intereses disconográficos. La política de algunas muy fuertes emisoras norteamericanas de lanzar grabaciones larga duración, anunciando previamente a sus oyentes sobre el hecho de estar preparados a determinada hora, para grabar en sus "cassettes," la producción en su totalidad, ha despertado amargas situaciones que entran su impacto progresivamente. La RIAA acaba de lanzar un pronunciamiento a toda la industria radial, firmado por los ejecutivos toques de todas las empresas, reclamándoles el discontinuamiento de tal política. La fuerte cadena RKO, ha lanzado a todas sus emisoras, una orden expresando su inconformidad con los programadores que lancen al aire este tipo de agresión, que aunque les viene bien para sus "ratings" en momentos de chequeo, va en detrimento de la supervivencia de las empresas discográficas. Anuncios de prensa, boletines y todo tipo de promoción se han estado usando para alertar e instruir a los oyentes, de la hora del lanzamiento al aire de una determinada grabación, para que la graben. El proceso está al rojo vivo actualmente en Estados Unidos y como quiera que siempre se adaptan y aprenden las cosas malas mucho más fácil, que las buenas, el fenómeno comienza a aparecer en algunos países latinoamericanos. El peor de los casos ha sido en Brasil, donde a pesar de la cautela de CBS de no dejar filtrar la última grabación de **Roberto Carlos**, hasta tanto no estuviera listo el abastecer al mercado en su totalidad, cierto grupo de emisoras lanzó al aire el anuncio de la hora en que el long playing iba a ser lanzado al aire, para que sus oyentes lo grabaran. La reacción inmediata, fué lanzar al mercado de inmediato la citada grabación, poniendo en peligro el suministro de copias, por no tener aun listas las cantidades necesarias para abastecer el mercado. En total, y aun cuando CBS no manifiesta pérdidas irreparables en el proceso, lo cierto es que, por supuesto, las ventas se verán menguadas al final, ante la inmensa popularidad del cantante brasileño.



Charlie Palmieri
presas discográficas. Anuncios de prensa, boletines y todo tipo de promoción se han



Orchid Santiago
prensaje total para



Rolando Ojeda

He podido confirmar la salida de **Jose Victor Rossa** de la gerencia de CBS, Brasil, para ocupar la gerencia general, de la recientemente creada, Ariola de Brasil . . . No es cierto que Ariola haya comprado los estudios de RCA radicados en Sao Paulo . . . **Nelson Ned** terminó y no negoció de nuevo su contrato con Copacabana, Brasil. La cifra que pide el cantante brasileño es muy interesante y todo parece indicar que se está moviendo en el círculo establecido entre Ariola y CBS . . . **Charlie Palmieri** se mudará a Puerto Rico, a donde lleva a algunos de sus músicos, para establecer su banda de nuevo, en la Isla del Encanto, agregándole músicos locales. **Catalino Rolon**, uno

(Continued on page 95)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Sao Paulo (Nacional)

By L&C (RONALDO C. ASSUMPÇÃO)

1. LEMBRANCAS
KATIA
2. AMOR PERFEITO
AMADO BATISTA
3. CAFE DA MANHA
ROBERTO CARLOS
4. ATE PARECE UM SONHO
ODAIR JOSE
5. NAO CHORE MAIS
GILBERTO GIL
6. UMA MUSICA LENTA
LILIAN
7. FEITICEIRA
CARLOS ALEXANDRE
8. CAIXINHA DE MUSICA
LEILA
9. PEQUENINA
PERLA
10. ESPINHO NA CAMA
CARMEN SILVA

New York

By WJIT (MIKE CASINO)

1. MI BAJO Y YO
OSCAR D'LEON
2. PREGUNTALE
JULIO IGLESIAS
3. NOVENO MANDAMIENTO
NELSON NED
4. CELOS DE MI COMPAY
EL GRAN COMBO
5. CORAZON DE ACERO
LOS VIRTUOSOS
6. SI LA TIERRA TIEMBLA
JOHNNY PACHECO/HECTOR CASANOVA
7. AY CARAY
ADALBERTO SANTIAGO
8. PURA
ORG. LA TERRIFICA
9. EL PREGONERO
ORG. LA MASACRE
10. OTRA VEZ NO
SOPHY

Chile

By RADIO COOPERATIVA
(LUIS FLORES CRUZ)

1. LIBRE
PALOMA SAN BASILIO
2. AMANTE ETERNA, AMANTE MIA
JOSE LUIS RODRIGUEZ
3. ME FALTAS TU
JOSE ALFREDO FUENTES
4. MY SHARONA
THE KNACK
5. ESTOY SONANDO
ABBA
6. Y SURGIO EL AMOR
JOSE LUIS RODRIGUEZ
7. CONTRA EL AIRE
CAMILO SESTO
8. CREER
GINETTE ACEVEDO
9. QUIEN SERA
CAMILO SESTO

Costa Rica

By RADIO TITANIA

1. DEJENLA QUE LLORE SOLA
MATHIAS
2. RISE
HERB ALPERT
3. EN ESTE DIA IMPAR PUDE SABER
JAIRO
4. MARIA
GAVIOTA
5. GOOD TIMES
CHIC
6. FRUTA MORDIDA
BRAULIO
7. QUERERTE A TI
ANGELA CARRASCO
8. MI COMPANERA
NARANJA
9. SOY UN CORAZON TENDIDO AL SOL
VICTOR MANUEL
10. LO QUE NO FUE NO SERA
JOSE JOSE

Ventas (Sales)

Houston

1. MI PRIMER AMOR
JOSE AUGUSTO—Odeon
2. QUERERTE A TI
ANGELA CARRASCO—Pronto
3. TRISTE IMAGINAR
LOS BUKIS—Profono
4. 30 AÑOS
NAPOLEON—Raff
5. LO QUE NO FUE NO SERA
JOSE JOSE—Pronto
6. EL AMOR DE MI VIDA
CAMILO SESTO—Pronto
7. AAAPA VIAJECITO
RENACIMIENTO 74—Ramex
8. SI AMANECE
ROCIO JURADO—Arcano
9. BESOS BESITOS
SUNDIN TROPICAL—Novavox
10. AMARRADO
ALVARO DAVILA—Melody

Miami

1. WANDA
CHARANGA 76—TR
2. ISADORA
CELIA CRUZ—Columbia
3. ALVAREZ GUEDES NO. 10
ALVAREZ GUEDES—Gema
4. EL BARCO
CHIRINO—Oliva Cantu
5. QUE ME PERDONE TU SENORA
MANOELLA TORRES—CBS
6. EL BAILE DEL SUAVITO
OSCAR D'LEON—TH
7. VARIOS
ESTRELLAS DE ORO—America
8. CORAZON DE ACERO
LOS VIRTUOSOS—Discolor
9. Y OTRA VEZ BOLEROS
ROLANDO OJEDA—Alhambra
10. POR SI VOLVIERAS
JOSE LUIS—TH

Sao Paulo

By ASSOCIACAO BRASILEIRA

1. LEMBRANCAS
KATIA—CBS
2. LOVE OF MY LIFE
QUEEN—Odeon
3. HOORAY! HOORAY! IT'S A
HOLI-HOLIDAY
BONEY M—RCA
4. UMA MUSICA LENTA
LILIAN—RCA
5. FEITICEIRA
CARLOS ALEXANDRE—RGE/Fermata
6. RING MY BELL
ANITA WARD—CBS
7. GOOD TIMES
CHIC—WEA
8. READY TO TAKE A CHANCE AGAIN
BARRY MANILOW—Odeon
9. BORN TO BE ALIVE
PATRICK HERNANDEZ—CID
10. PEQUENINA
PERLA—RCA

Ecuador (Salsa)

By MARCELO E. NAJERA

1. EL CASADO ARREPENTIDO
RODOLFO
2. SIEN TATE AHI
OSCAR D'LEON
3. PEDRO NAVAJA
RUBEN BLADES
4. VIRGEN DE LA CANDELARIA
SONORA DINAMITA
5. A ROMPER PARLANTES
POLITO BUNCES
6. COMO UN LUCERO
LA SUPERBANDA
7. YO SOY
NELSON GONZALEZ
8. SIN PODERTE HABLAR
WILLIE COLON
9. SUAVE
LOS VIRTUOSOS DE LA SALSA
10. CATALINA DEL MAR
FRUKO Y SUS TESOS

Nuestro Rincon (Continued from page 94)

de los más populares promotores y empresarios radicados en Nueva York, también cambiará su base de operaciones a Puerto Rico, donde manejará los asuntos comerciales de Charlie . . . Latin Percussion Ventures Inc., que va tomando fuerza dentro del mercado salsero neoyorkino, acaba de contratar a **Orchid Santiago**, hija de **Al Santiago**, pionero del movimiento salsa de la metrópoli neoyorkina. Orchid lleva años de experiencia en el ramo y se ocupará de las áreas de promoción y publicidad, adicionalmente al de Gerente de las Oficinas. . . . Nos invita Alhambra Records a un "cocktail party" de su artista exclusivo **Rolando Ojeda**, que se celebrará el 27 de Noviembre en el Chateau Sevilla de Miami, Fla. Sale al aire esta semana por el Canal 47 de Nueva York, el programa "Ensalsando a **Tito Puente**" (The Tito Puente Roast, T.V. Show"), en producción de **Joe Quijano**. La larga lista de artistas invitados es impresionante. ¡Saludos a lgran amigo!

El nombramiento a partir de Enero lro. de **Maurice R. Valente**, vice presidente ejecutivo de ITT, como Presidente y Oficial Jefe de Operaciones de RCA Corporation, tiene a muchos ejecutivos de la division Discos en constante ansiedad. Valente estara a cargo de todas las divisiones de RCA Corporation, propietaria de RCA Records, excluyendo las divisiones de National Broadcasting Company y Hertz Rent a Car, que seguirán reportandose a **H. Griffiths**, quien ha sido presidente de la corporación desde 1976 y que continuará como "Chairman" de la Corportion y Oficial Jefe Ejecutivo. Buena suerte al nuevo y brillante ejecutivo de duna de las más importantes corporaciones norteamericanas . . . Y ahora . . . ¡Hasta la próxima!

It is a fact that the relationship between the record and radio industry should be one of mutual cooperation and comprehension. If, by any chance, this relationship suffers from any kind of misunderstanding, the situation could become critical, because both industries depend on each other. Generally, the record industry is the aggressive one, but the actual situation is different. The radio

industry is hurting the record industry's interests. The pattern established by some important American radio stations in airing a complete LP after telling their listeners to be prepared at a specific time, in order to record the complete package on tape, is creating a lot of objections from the record industry. The RIAA has just released a statement to the radio industry signed by top executives of all labels in order to stop such a policy. Also, the RKO chain has appealed to all the stations to put a stop to this kind of programming. Although it represents a good chance to obtain a higher rating for the stations, it goes against the record labels' interests. Press releases, bulletins and every promotional source available is being used in order to alert the radio listeners about the matter. This problem has already spread to certain Latin American countries, especially in Brazil, where even though CBS has been cautious enough with the latest **Roberto Carlos** LP, until the pressing will be ready in order to supply all the demand for the market. Unfortunately, the recording was aired before the album was released by several radio stations, causing a certain loss of sales for CBS.

José Victor Rossa has been named general mgr. for Ariola in Brazil. He was previously with CBS Brazil . . . I could not confirm rumors that Ariola bought the RCA Studios in Sao Paulo, Brazil . . . **Nelson Ned's** contract with Copacabana expired with no intention from the singer to re-sign it. The figure that the singer is asking is very interesting and it seems that Ariola or CBS is interested in negotiating with the singer . . . **Charlie Palmieri** will move to Puerto Rico, where he will take some of his musicians in order to organize his band again. **Catalino Rolon**, one of the most important promoters and managers in New York, will also move to Puerto Rico, where he will take care of Charlie Palmieri's business affairs . . . Latin Percussion Ventures Inc. has just appointed **Orchid Santiago** in charge of promotion, advertising and office departments. Orchid, **Al Santiago's** (Continued on page 96)

Album Analysis

(Continued from page 8)

Prince's (WB) "I Wanna Be Your Lover" single is a solid crossover item (now at #50 bullet on the Singles Chart), helping move the LP to #32 bullet.

Last week's Chartmaker, Aerosmith (Col), is another LP by a star act that is enjoying quick pick-up at retail; racks are not yet much of a factor for the #43 bullet album. This week's Chartmaker, Dan Fogelberg (Epic/Full Moon), enters at #46 bullet with a similar set of circumstances, although racks are more of a factor here.

Angela Bofill (Arista/GRP), at #50 bullet, enjoys healthy retail sales in such areas as Washington, Detroit and Indianapolis, while John Denver and the Muppets (RCA), at #55 bullet, is taking off at racks—and looks to be a big Christmas item, as intended. Elsewhere in the fifties, Crystal Gayle (Col) regains a bullet at #57, as her "Half the Way" single is growing.

ZZ Top (WB), as expected, is doing extremely well in the southwest, the group's home area, but retail sales for the #67 bullet product are also excellent in the midwest, the northwest, LA and NY—and all without a single. Two new entries, #72 bullet Little Feat (WB) and #75 bullet Neil Young (Reprise), are also strong at retail.

Another strong showing in the southwest was recorded by Willie Nelson (Col), at #76 bullet with racks generally ahead of retail on a national basis. Meanwhile, Steve Forbert (Nemperor) moves to #77 bullet with retail throughout the northeast corridor (including top ten in Philadelphia) and in the midwest as well, while #79 bullet Rupert Holmes (Infinity) shows steady retail growth.

In the eighties, #80 bullet ELO (Jet) enjoys retail breakouts in various areas, including Florida, the southwest, Pennsylvania, Milwaukee, Portland and Memphis/Nashville. Waylon Jennings (RCA), at #82 bullet, shows similar movement to Willie Nelson, with racks ahead of retail.

Other bulleting albums in the eighties and nineties, all of them with retail action, include the following: #85 George Duke (Epic); #86 Bob Marley (Island), with sales along both coasts and in the midwest; Phyllis Hyman (Arista), at #91 with sales in Washington/Baltimore/Philly and other black markets; Pat Metheny (ECM), at #92 and especially strong in the northeast, along with the west coast and in the midwest; #93 Patrice Rushen (Elektra), with a nice spread to all areas; and #94 Atlanta Rhythm Section (Polydor).

Singles Analysis

(Continued from page 8)

dozen adds, top 10 in Minneapolis, and huge pop adult responses. Terri DeSario (Casablanca) is at #54 with great secondary action building and pop adult filling in nicely.

The sixties have six bullets with three of the records deserving special attention. Cheap Trick (Epic) at #62 jumped nine slots behind its second week of six adds. Steve Forbert (Nemperor) gained eight adds for a huge 12 place jump to #64. Finally, the Bar-Kays (Mercury) used their #6 bullet BOS rating for a six place move to #67.

The seventies have six big bullets led by Santana (Columbia) at #70, making a 12 post jump behind six adds; the O'Jays (Phila. Intl.) making a 15 place move to #72 fueled by four adds including WABC; Rufus & Chaka Kahn (MCA) moving eight places to #73 with the #1 BOS ranking; REO Speedwagon (Epic) enjoying a 10 place move to #74 with adds at KRBE, WBO and Z97; Robert John (EMI-America) going nine slots to #77 behind adds at WGCL and WAYS; and Herb Alpert (A&M) bulleting on the BOS side and adding at 94Q for a 10 slot move to #78.

ELO (Jet) is this week's Chartmaker, entering at #80. Six other records earned bullets in the eighties, three of which: Pleasure (Fantasy) at #85, Jennifer Warnes (Arista) at #87, and the Inmates (Polydor) at #89, are entries. Pleasure is also sitting at #15 bullet on the BOS chart joined by Rick James (Gordy) at #12 bullet BOS for #82 here.

Mahler Symphonies

(Continued from page 89)

ast learned to anticipate what Levine does. Certainly his Ninth, the sixth step in his Mahler cycle, presents another development for him. This, the most poignant of of Mahler's farewell compositions, has a touch in each movement of all the different musical forms that appear in his other works. The Laendler, for instance, receives a massive treatment but is tied to all the previous Laendlers. In the final movement the listener, I believe, should be taken on a sad but satisfying trip into the nether region. Levine, without becoming too delicate, succeeds precisely in doing this. The sound of the violins becomes less and less, the pianos get lighter yet the construction of the movement is clear and definable. The Philadelphia Orchestra plays brilliantly, supplying clear textures and energy when it is needed. It is a view of the infinity by the composer most concerned, in fact preoccupied, by death for his whole life.

Ponty's 'Passion'



As part of his just-completed cross-country U.S. tour, Atlantic recording artist Jean-Luc Ponty and his band played a date at the Orpheum Theatre in Boston. While in town, the violinist/composer took the opportunity to visit area radio station WCOZ. Ponty's two-month U.S. tour coincided with the release of his seventh Atlantic album, "A Taste for Passion." The album has just yielded its first single, "Beach Girl." Shown at the studios of WCOZ in Boston are, from left: Atlantic product manager Ben Hill, Jean-Luc Ponty, WCOZ program director Tom Hedges, and WCOZ music director Bob Slavin.

Nuestro Rincon (Continued from page 95)

daughter, has been involved since her childhood in the salsa market in New York, due to her long affiliation with her father. . . . Alhambra Records invited us to a cocktail party in honor of **Rolando Ojeda** on November 27th at the Chateau Sevilla in Miami, Fla. . . . Channel 47 in New York will air this week the program entitled "Ensalsando a Tito Puente" (The Tito Puente Roast TV Show) produced by **Joe Quijano**. A very long list of top salsa performers will perform as guests on this spectacular show. . . . RCA Corporation has appointed **Maurice R. Valente**, executive vice president of ITT, president and chief operating officer, starting on January 1st. All RCA divisions, excluding the national broadcasting company and Hertz-Rent-a-Car, will report to him. Those two divisions will continue to report to **Edgar H. Griffiths**, who has been RCA's president since 1976 and will continue as the corporation chairman and chief executive officer. My congratulations to Valente for this important appointment.

Latin American Album Picks

(Continued from page 94)

SERA VARON, SERA MUJER

LOS ANGELES NEGROS—Latin Int. DLIS 4025

Los integrantes chilenos del original grupo con su cantante mexicano, interpretan muy comerciales páginas musicales. Entre otros se destacan "Será varón, será mujer" (Favini-Vera), "Nadie me ama" (Lobo-Mariá-Contursi), "Yo haré que olvides ese amor" (C. Baeza) y "Quien lo diría" (B. Capó).



■ With the original Chilean musicians of the group and their new singer, Los Angeles Negros are back with this very commercial package. "Respiro" (F. Simone), "Los momentos" (E. Gatti), "Nadie me ama" (Lobo-Maria-Contursi).

SE FELIZ!

LUCIA MENDEZ—Arcano DKLi 3455

Acompañada por los mariachis Vargas de Tecalitlán y América de J. Rodríguez de Hajar, Lucía Méndez interpreta entre otras "Amor de Madrugada" (L. de la Colina), "Espinita" (N. Jimenez), "En mi viejo San Juan" (Noel Estrada-Se acredita erróneamente en la etiqueta) y "Tengo sed" (J. Gabriel).



■ Backed by mariachis Vargas de Tecalitlan and América, Lucía Méndez offers a package of rancheras and boleros. "Si amanecer" (Alejandro-Magdalena), "Besando la cruz" (Ch. Monge) and "Acostumbrá a vivir sin mí" (M. Plata).

PA' DOMINICANA

LOS VECINOS—Baron RR001

Grabación de música dominicana con gran sabor y voces femeninas. Incita a bailar a pesar de una mezcla pobre. "Pa' Dominicana" (Milly), "Aunque me cueste la vida" (L. Kalaff), "Mi vida privada" (Milly) y "Tu y yo" (Streisand-Williams-Jocelyn).



■ Dominican group with that touch of female voices that could make good. Very spicy and contagious. "Rocio" (De Paula-N. Rosa-Milinho), "Cat Hustle," "Quiero" (Americo), others.

1980 NARM Plans

(Continued from page 4)

zero in on methods of merchandising and advertising year round gift-giving opportunities.

Other business sessions will focus on editorial and advertising opportunities in the print media: newspapers and magazines; opportunities in the merchandising of home video entertainment; new developments in digital and direct to disk recordings; capitalizing on plus sales of accessories and other "add on" profit items. The Convention will take a futuristic look at the impact which computers will have on the recording industry during the 1980's with special emphasis on bar coding and inventory management.

Exhibit Area

The exhibit area will be designed to attract the participation of all Convention registrants. Plans are being made to hold a cocktail reception, luncheon and several business meetings in the general exhibit area. In addition, demonstrations of video cassettes and disks, of digital and direct to disk recordings will be set up adjacent to the exhibit area.

The Coast (Continued from page 23)

white is used for the club sequences, while full color is the medium elsewhere. The package strongly reinforces the cover art—an obvious marketing asset—yet it's unlikely anyone will realize they're being solicited, given the stylish flow of the piece.

Meanwhile, Nesmith's interest in the medium goes further, via the "Popclips" syndicated series he's been developing over the past year. Nesmith's Pacific Arts Television division recently pacted with Warner Cable for 28 episodes of the half-hour series, designed for daily programming and due to air early next year.

FLACKS WITHOUT WHEELS—Holiday highway hazards struck close to home this Turkey Season (COAST demurs explaining this term further) as at least two industry publicists found themselves with sob stories for their insurance agents.

Closest shave came from Bay Area independent **Ken Baker**, whose holiday cheer was rudely ruptured when he found himself playing man-in-the-middle in a three-car crackup. Although all three cars were totalled, Baker and his date sustained only slight injuries. Baker himself broke a wrist, though, meaning an impaired flow of press releases for a few days.

Meanwhile, Arista's **Patti Wright** had a less perilous but perhaps more frustrating weekend: relatives borrowing her two cars (this is California, folks) managed to crash both, totalling one and incurring extensive damage to the second.

TRUE LOVE—Most rock'n'roll business types pride themselves on their cynicism, but it's nice to hear that at least one unabashed romantic is still around. Although his clients, **The Durocs**, may excel at lampooning romantic and sexual foibles, their co-manager, Sly Boots' **Kip Krones**, has just wrapped the proverbial whirlwind courtship.

Krones tied the knot Tuesday (27) in London, wedding **Carol Newlitt**, an English girl he met a scant three weeks earlier while there for a promo/business jaunt with Durocs **Scott Mathews** and **Ron Nagle**, "Just one look," we're told, and Krones postponed his departure. After returning stateside, he promptly scheduled a return trip, arriving 10 days ago.

BULLETIN BOARD—As part of recent cutbacks, Atlantic has closed its west coast Atco operation. Former general manager **Mardi Nehrbass** can now be reached at the Network Agency, (213) 463-6894 . . . Meanwhile, COAST's favorite gothic heroine, **Jane Ayer**, has departed her post as publicist with Rocket Records, and can be reached at (213) 766-7079 . . . Finally, writer/producer **Lynnsey Guerro** has left his position with **Robert M. Morgan's** "Record Report." He can be reached in L.A. at 824-5086.

Dave Peters Bows Production Co.

■ LOS ANGELES—Dave Peters II has bowed Dave Peters Productions to work with live concert, television and commercial projects. Peters also plans to package talent for festivals, colleges, special tours and work as a consultant in these matters.

Peters was formerly executive vice president of the Wayne Coombs Agency here and will maintain his offices at 655 Deep Valley Drive, Suite 165, Rolling Hills Estates, Calif. 90274.

CBS 4-Act Show

(Continued from page 10)

show, is terrific for us. It gives us an opportunity to market the artists not just on the virtue of one performance, but on a series of performances."

Future Headliners

Rudge went straight to the point when he said "Hopefully next year, each of these acts will headline the Palladium for an \$8.50 ticket."

Both Delsener's office and CBS are already talking about other budget concerts for the future.

Police Behind Bars



The Police entered Terminal Island Prison in San Pedro on Friday November 23 to play for the benefit of an overflowing audience of inmates at the correctional institution. Aside from their performance, the band donated brand new musical equipment in the form of drums, guitars, amplifiers and other assorted goodies to the tune of about \$4,500 in order to set up a musical workshop within the institution for rehabilitation purposes. The prison was more than pleased with the show of good will. Pictured from left to right are Stewart Copeland, Sting, of The Police; Jewell Bragg of the Recreational Department, and Andy Summer of The Police.

New York, N.Y. (Continued from page 12)

and on top of this Chance adds two slightly-dissonant guitars (slide and scratch rhythm) and his own ever-improving, Ayler-influenced (Chance reportedly hates this comparison) alto sax playing. It's wonderfully American music, simultaneously art, pop and entertainment.

"Last weekend at Trax, Chance—or rather James White and the Blacks—pulled out all the stops. The current Contortions lineup was aided by the lovely **Ginger Lee** (who introduced Chance as "the master of ultra-soul"); two funky-but-chic singers (the **Disco Lolitas**); two go-go girls (the **Lovely Wigglelettes**); and a four-piece horn section composed of **Henry Threadgill** (tenor sax), **Joseph Bowie** (trombone), **Ted Daniels** (trumpet) and **James Purcell** (baritone sax). These are four top-notch black jazz players who all play and record with their own bands. The juxtaposition of the white, frantic, tuxedoed Chance, playing call-and-response horn charts with the black horn section was priceless.

"Although Chance is always hot, this performance was blistering. His singing, often reduced to an irritating squawk, was full of expression. On one slow song, Chance bent down low, pumped his knees up and down, grimaced, and coaxed every last "ooh" and "ah" out of the words before he let them pass—just like you-know-who.

"It should also be noted that RW staffer **Steven "Highpockets" Blauner** was also in attendance, and his presence alone vouches for the show's very hipness. Not usually known for his overenthusiasm, Blauner was moved to wiggle, scream and froth at the mouth uncontrollably throughout the set. At one point, he lost himself in an unbridled funk frenzy and asked the musical question: 'Are you funkier than **Chic**, James?' Stay tuned for the answer."

(Note: Jeffrey Peisch would like to thank the columnist for the heavy edit on his review of James Chance. Don't mention it Jeff.)

CONGRATULATIONS to **David** and **Cheryl Ashley Krebs**, who became the proud parents of a daughter, **Chyna Lilly Krebs**, on October 16. Krebs is co-president of Contemporary Communications Corporation, which manages **Aerosmith**, **Ted Nugent**, **AC/DC**, **Rex Smith**, the **Scorpions**, **Mother's Finest** and **Mahogany Rush**. Mrs. Krebs is a professional singer.

JOCKEY SHORTS: On the eve of his first British tour in more than three years, **Paul McCartney** performed a special free concert before 700 pupils at his old school, the Liverpool Institute, where he was educated with, among others, **George Harrison**. "It was my way of saying thank you," McCartney said of the concert. "Many people knock their schooldays, but for me they hold many memories." . . . **Jerry Bergh** has been named director of east coast operations for Jon Roseman Productions. He will be coordinating all New York video productions as well as developing the home market side of the Roseman business. Roseman Productions produced the first videodisc for Chrysalis, **Blondie's** "Eat To The Beat," in addition to a one-hour video of the **Kinks** . . . **Charles Abrams**, a/k/a "**Spanky**," is now in charge of music at Wednesdays. His former venues include Infinity, Studio 54 and New York, New York . . . **Blackfoot** is opening for the **Who** at Michigan's Pontiac Stadium on December 7 . . . a minor cultural revolution will take place in Norman, Oklahoma on December 5 when the **Buzzcocks** and **Cramps** play the Boomer Theatre. Here's hoping the groups' reception there is better than the one afforded the Nebraska football team on November 24 when it was whupped by OU for 60 solid minutes to the tune of nearly 500 yards total offense.

Universal Broadcasting Buys 11th Station

By MARGIE BARNETT

■ LOS ANGELES — Universal Broadcasting, pending FCC approval, recently purchased its 11th station, WCBW-FM, St. Louis. According to Dick Marsh, Universal vice president, the station will operate 24 hours featuring "bright MOR Christian music" with the probability of heavy contemporary and black gospel segments plus some programs.

"WCBW is a gospel station now," say Marsh, "but the problem is it has no image in the community." Universal has hired Tommy Arena as general manager for the station and plans to keep the present staff. Marsh cited engineering improvements, the building of new offices, hiring a sales staff and TV and direct mail promotions to up community awareness as specific actions in their gameplan for the St. Louis station.

"We plan on playing the role of a full service gospel station," adds Marsh, "where we get involved in gospel concerts, artists coming through town, contests and promotions. We want to be able to appeal to the largest segment of the audience that is available in St. Louis."

Founded in 1964 Universal is privately owned by its president Howard Warshaw and the chairman of the board Marvin Kosofsky. Warshaw is in the corporate headquarters in New York, and Kosofsky and Marsh are on the west coast. The radio chain owns four daytimers — KUXL, Min-

neapolis; WTUE, New York; WARO, Pittsburgh and WYLO in Milwaukee; and five 24-hour stations — KEST, San Francisco; WVX-FM, Chicago; KCNW, Kansas City; KMAX-FM, Los Angeles and WGRT-FM, Indianapolis. Their tenth station, KPPC in the Los Angeles area, has a special set-up, broadcasting only on Sundays and Wednesdays. It is not a share-time station as no other station has that frequency. The unusual broadcasting times have long become a tradition since KPPC was founded by the Pasadena Presbyterian Church in 1924.

Marsh states that a desire to be in larger markets and a relatively low number of gospel stations at the time of Universal's conception led the owners to that figure. Eventual plans are to own a full complement of 14 stations — seven AMs and seven FMs.

Despite the fact that the stations are in part if not totally gospel formatted, Marsh contends that each station has its own sound. "We will never go to a standard format, because our philosophy is that we like to operate in the biggest cities," he explains. "In order to do that we have to adapt to what's going on in that particular city. Each station plays an individual role in its market. We have to figure out what we can do with that facility realizing the competition that's there.

"We play a role that can attract an audience in that particular market." The New York station plays black gospel; Pittsburgh features country gospel; the Minneapolis station has contemporary Christian. KMAX in Los Angeles programs Spanish gospel every afternoon for the two to three million Spanish-speaking citizens in the area. In Indianapolis the format is secular adult/contemporary with black gospel every morning and all day Sunday. The Indianapolis station was purchased in August of this year and is the only all-music station in the chain. The other stations vary in their block preaching programs/music percentages.

Marsh points out that their stations are programming more and more music. "There are holes in probably every market in this

(Continued on page 99)

Greentree Inks Voegtlin

■ NASHVILLE — Mike Cowart, executive senior vice president of the Benson Company, has announced the signing of Karen Voegtlin to a solo recording contract with Greentree Records. Her new album, "Misty Morning," has just been released.

Sparrow Signs Kaegy

■ LOS ANGELES—Sparrow Records president Billy Ray Hearn has announced the recent signing of Phil Kaegy to a long term recording and publishing contract. His first Sparrow album is scheduled for release in the spring.

Soul & Spiritual Gospel

DECEMBER 8, 1979

DEC. 8	NOV. 24		
1	1	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)	20 12 YOU LIGHT UP MY LIFE ISAAC DOUGLAS/Creed 3090 (Nashboro)
2	2	CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)	21 18 SWEET SPIRIT SAVANNAH COMMUNITY CHOIR/Creed 3093 (Nashboro)
3	3	LEGENDARY GENTLEMEN JACKSON SOUTHERNAIRES/Malaco 4362 (TK)	22 22 CAN'T NOBODY DO ME LIKE JESUS REV. WILLINGHAM & THE 21ST CENTURY SINGERS/Nashboro 7208
4	4	I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)	23 — I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
5	7	GIVE ME SOMETHING TO HOLD ONTO MYRNA SUMMERS/Savoy SL 14520 (Arista)	24 — THE PROMISE JAMES CLEVELAND & THE PHILADELPHIA MASS CHOIR/Savoy SL 14526 (Arista)
6	6	TRY JESUS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213	25 25 DR. JESUS THE SWANEE QUINNET/Creed 3088 (Nashboro)
7	5	IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035	26 24 FOR THE WRONG I'VE DONE WILLIE BANKS & THE MESSENGERS/HSE 1521
8	11	BECAUSE HE LIVES INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G	27 21 PUSH FOR EXCELLENCE VARIOUS ARTISTS/Myrrh MSB 6617 (Word)
9	8	THE FOUNTAIN OF LIFE JOY CHOIR GOSPEL ROOTS/5034 (TK)	28 16 I MUST TELL JESUS SARA JORDAN POWELL/Savoy 14516 (Arista)
10	9	GOSPEL FIRE GOSPEL KEYNOTES/Nashboro 7202	29 33 TO ALL GENERATIONS MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3091 (Nashboro)
11	15	IN GOD'S OWN TIME, MY CHANGE WILL COME JAMES CLEVELAND & THE TRIBORO MASS CHOIR/Savoy SL 14525 (Arista)	30 36 WHAT A WONDERFUL SAVIOR I'VE FOUND DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Nashboro)
12	10	COME LET'S REASON TOGETHER FLORIDA MASS CHOIR/Savoy SGL 7034 (Arista)	31 — FIRST CLASS GOSPEL THE WILLIAMS BROTHERS/Tomato TOM 7036G
13	13	MORE THAN ALIVE SLIM & THE SUPREME ANGELS/Nashboro 7209	32 31 I'VE BEEN TOUCHED JOHNSON ENSEMBLE/Tomato TOM 7027G
14	14	TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/Nashboro 7207	33 35 SUNSHINE TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7214
15	19	EVERYTHING WILL BE ALRIGHT REV. CLAY EVANS/Jewel 0146	34 30 CASSIETTA GEORGE IN CONCERT Audio Arts 7007
16	20	HOMECOMING PILGRIM JUBILEE SINGERS/Nashboro 27212	35 26 I'VE GOT A HOME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14493 (Arista)
17	17	THE GOSPEL KEYNOTES SALUTE PAUL BEASLEY Nashboro 7210	36 27 FAMILY REUNION REV. JULIUS CHEEKS/Savoy 14504 (Arista)
18	23	THINK OF HIS GOODNESS TO YOU JAMES CLEVELAND & THE CLEVELAND SINGERS/Savoy SGL 14438 (Arista)	37 29 LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
19	28	HEAVEN IS MY GOAL CHARLES HAYES & THE COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SGL 7026 (Arista)	38 38 AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
			39 40 EVERYTHING WILL BE ALRIGHT JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista)
			40 32 VERNARD JOHNSON LIVE Glori JC 1052

Benson Company Taps Smith and Kunselman

■ NASHVILLE — Jim Van Hook, senior vice president of the Benson Company's publishing division, has announced the appointments of Roy "Bubba" Smith to director of song promotion and development and Don Kunselman to director of choral promotion.

Smith will work with Benson staff writers in the promotion of their songs and the entire Benson song catalogue. Kunselman's job entails all promotion of choral music including advertising, campaigns, all publishing publicity, Benson choral club, and sending music review copies. He will represent the Benson Company at music clinics across the country.

Gospel Time

By MARGIE BARNETT

■ Chrim artist **Stephanie Boosahda** visited Israel recently to tape the Christian Broadcasting Network's "700 Club" Christmas special from Lebanon. Also on the program were **Roger Wiles**, **Louise Gray** and two 70-voice choirs from Israel and Washington, D.C. The special will air in the U.S. on Dec. 21.

Greentree Records sponsored receptions for artist **Reba** after her performances in Kansas City and Dallas. Bookstore dealers, radio personalities and local media representatives attended, receiving a copy of Reba's latest album "The Prodigal" and Reba-Lady T-shirts . . . A promotional campaign for Voice Box artist **Denny Duron**, found Voice Box employee **Claudia Price** in a football uniform presenting Duron's new album "The Winner" to Memphis area stations. Duron had previously played in the World Football League and with the Washington Redskins before pursuing a recording career.

The **Wall Brothers Band** has re-signed their recording agreement with Greentree Records. They were one of the first groups to go with the label when it was established in 1976 . . . Congratulations go to **Joe Oakley**, the Benson Company's Salesman of the Year. He represents Benson in Texas, New Mexico and Colorado . . . **Sharon K. Tirey** has gone to work for the **Speer Family** in a public relations capacity to promote Speer concerts within various cities and surrounding communities. She will work closely with **Bill Murray**, director of Great Circle Representation, the agency representing the Speers.

Contemporary & Inspirational Gospel

DECEMBER 8, 1979
DEC. 8 NOV. 24

1	1	YOU GAVE ME LOVE B.J. THOMAS/Myrrh MSB 6633 (Word)	21	14	HOME WHERE I BELONG B.J. THOMAS/Myrrh MSB 6574 (Word)
2	2	NEVER THE SAME EVIE TORNQUIST/Word WSB 8806	22	20	SIR OLIVER'S SONG CANDLE/Birdwing BWR 2017 (Sparrow)
3	13	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Word)	23	26	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
4	3	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS)	24	—	MARANATHA MARATHON HONEYTREE/Myrrh MSB 6629 (Word)
5	5	ALL THAT MATTERS DALLAS HOLM & PRAISE/ Greentree R 3558 (Great Circle)	25	21	NATHANIEL THE GRUBLET CANDLE/Birdwing BWR 2018 (Sparrow)
6	9	WE ARE PERSUADED BILL GAITHER TRIO/Word WSB 8829	26	23	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015
7	16	TOWARD ETERNITY MATTHEW WARD/Sparrow SPR 1014	27	35	THE MASTER AND THE MUSICIAN PHIL KAEGGY/New Song NS 006 (Word)
8	7	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024	28	29	STANDIN' IN THE LIGHT DENNY CORRELL/Maranatha MM0058 (Word)
9	4	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	29	30	HIGHER POWER DARRELL MANSFIELD/A&S MM0055 (Word)
10	10	DALLAS HOLM AND PRAISE LIVE GREENTREE R 3441 (Great Circle)	30	36	THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
11	8	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	31	33	SAIL ON THE IMPERIALS/DaySpring DST 4006 (Word)
12	11	HEED THE CALL THE IMPERIALS/DaySpring DST 4011 (Word)	32	32	HYMNS FOR CLASSIC GUITAR RICK FOSTER/Bread 'N' Honey BH 102
13	15	FORGIVEN DON FRANCISCO/New Pax NP 33042 (Word)	33	22	PRAISE STRINGS III Maranatha MM0054 (Word)
14	6	PRAISE III MARANATHA SINGERS/ Maranatha MM0048 (Word)	34	27	EVERYBODY NEEDS A LITTLE HELP DAVID MEECE/Myrrh MSB 6619 (Word)
15	24	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)	35	34	AMY GRANT Myrrh MSB 6586 (Word)
16	19	RAINBOW'S END RESURRECTION BAND/Star Song SSR 0015 (Tempo)	36	—	A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS EVIE TORNQUIST/Word WST 8769
17	25	TAKE IT EASY CHUCK GIRARD/Good News GNR 8108 (Word)	37	31	COME ON, RING THOSE BELLS EVIE TORNQUIST/Word WSA 8770
18	18	MIRROR EVIE TORNQUIST/Word WSB 8735	38	28	BREAKIN' THE ICE SWEET COMFORT BAND/Light LS 5751 (Word)
19	17	STAND UP THE ARCHERS/Light LS 5755 (Word)	39	37	MANSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow SPR 1020
20	12	HAPPY MAN B.J. THOMAS/Myrrh MSB 6593 (Word)	40	38	ORDINARY MAN DOGWOOD/Myrrh MSB 6616 (Word)

Gospel Album Picks



SHE'S GONE ON HOME

THE SOUL STIRRERS—Savoy SL 14530 (Arista)

The Soul Stirrers' contributions to gospel music have spanned several decades and their southern quartet styling is as welcome now as it has ever been. "He's Been A Shelter For Me," "I Want To Go With Him" and "I Want To See You (In The Rapture)" are top selections.



THINK OF THESE THINGS

JANNY—Sparrow SPR 1028

Janny Grein's style of telling it like it is sans unnecessary frills is an obvious characteristic of this album. "Awake," "Missionary," "Build Your House On The Rock," and "Keep On Sayin' It" are stand-outs. Grein's contemporary appeal is strong.

GARY SANFORD PAXTON

Pax R 2411 (Tempo)

Paxton has toned down his typical style for this album which includes a generous portion of standard church hymns—a couple of which are done in a not-so-standard way. "I'd Rather Have Jesus" and "Precious Lord, Take My Hand" are top selections.



AIN'T NO STOPPING US NOW (WE'RE ON THE MOVE)

WILLIE NEAL JOHNSON AND THE GOSPEL KEYNOTES—Nashboro 27217

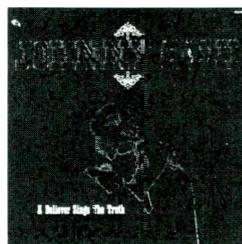
The Keynotes are one of the top quartets in the soul and spiritual field, garnering top chart positions with each release. This two-record set should prove no exception with the title cut, "Everything Must Change" and "Trust In Me" outstanding.



SOMETIMES ALLELUIA

JIMMY SWAGGART—Jim 131

Swaggart's inspirational style has long been a favorite of older gospel listeners. Working his way through numerous traditional hymns, Swaggart again provides a smooth, easy-listening package, picking up the pace on "Goodbye World Goodbye."



A BELIEVER SINGS THE TRUTH

JOHNNY CASH—Cachet CL3-9001

A long-known and respected country artist, Cash branches out into gospel music on this special double LP for Cachet Records. With assistance from wife June Carter, the Carter Family, daughters Rosanne and Cindy Cash and son-in-law Rodney Crowell, Cash has produced a fine collection of gospel tunes old and new. Should appeal to country and gospel listeners alike.

Universal Buys WCBW-FM

(Continued from page 98)

country for all-music Christian stations," he stipulates. "The thing people have to remember these days is with the price of radio stations now, can they make it financially? Not can they retire on it, but can they just pay the bills? That's why people have block programs. It's a consistent base.

As far as a programming deci-

sion, I think Christian music is a viable format. The question in radio is whether it is a viable economic format. I think maybe eventually it will. It will need more credibility, and the people who spend the advertising dollars need to understand the type of people who like this music. The advertisers have misconceptions of what religious radio is."

Concert Review

Petty, Poodles Impressive

■ NEW YORK — Tom Petty and the Heartbreakers' (Backstreet/MCA) performance at the Palladium confirmed that the man and his band are capturing their audiences in a new wave of enthusiasm. With "Damn The Torpedos" selling faster than previous efforts, T.P. knows he's going to have the opportunity to reach the ears and hearts of more people than ever before and he has cultivated a brand new stage attitude to deal with it.

From the first moment T.P. appeared, his excited, nervous energy fueled his expressive physical and vocal gestures. Together these elements spawned a magnetic field of subtle character portrayals set appropriately in the center of a no frills rock 'n' roll backdrop.

While dedicating a gentle ballad to his mom, Petty personified a believable and wholesome All-American rock 'n' roll heart-throb. Then quickly, he slid into the more macho stance of "Breakdown," lest we lose track of the compassion that runs through many of his best lyrics. The many comparisons to other artists prove that he's mastered the former and as his new material and a few of his classics indicate he is quite capable of succeeding in the latter. The verses to "Here Comes My Girl" were sung in his own style and injected with his own feeling before he slid into the Byrd-like chorus.

The Heartbreakers served as the frame of T.P.'s expression. Stan Lynch's drum skills were by far the most dynamic element in the scheme of the bands unity. Benmont Tench's keyboards blended with Ron Blair's bass lines to form a snugly knit sound that was embellished by just the right dose of Mike Campbell's guitar frills and solos.

The straight-forward, well-paced set lasted almost two hours and included seven of the nine songs from the latest album as well as past favorites like

War Promo Tour

■ LOS ANGELES — MCA recording artists War have begun a major promotion tour to coincide with the release of their album "War, The Music Band 2." The tour, with visits to radio stations and retail outlets, will cover Houston, New Orleans, Atlanta and major east coast cities.

The current album and previous record on MCA, "War, The Music Band," are being promoted during the Christmas season under the promotional logo "War To The World."

"American Girl" and "She's Gonna Listen To Her Heart." The audience brought the band back or two encores and was still craving for more as the group was about to leave stage. A smiling Tom Petty put his arms around his fellow band members and remarked with excitement and relief, "This is a whole lot better than court."

Opening the show were the Epic artists The Fabulous Poodles whose unique, new wave sound and unusual lyrical approach gained them much recognition with their first LP. They promise to create even more interest with their latest record, "Think Pink," and their current tour.

Kris Nicholson

Chappell Ups Talmadge

■ LOS ANGELES — Randy Talmadge has been promoted to the position of creative manager, west coast for Chappell Music, announced Roger Gordon, vice president and general manager for Chappell Music's west coast division. Talmadge, who is based in Los Angeles, joined Chappell as a professional manager in 1975.

Gottlieb to Leave Polygram Leisure

■ LONDON — Steven Gottlieb, chairman of Polygram Leisure Ltd., has resigned his position effective December 31. Polygram Leisure is the group's coordinating organization in the U.K., and Gottlieb, who joined Polygram in 1969, has served in both operative and corporate capacities during the past 10 and a half years.

Coen Solleveld, president of the worldwide Polygram Group,

BMI Honors CTW



Broadcast Music, Inc. has presented a citation to Children's Television Workshop, creators of "Sesame Street," "The Electric Company" and "The Science Show." The award, a bronze plaque, cited the workshop for "its unique use of music in contributing to the education of the nation's young." Pictured from left: Big Bird, from Sesame Street, accepting the award; Claudia Granville, age 5; and Elizabeth Granville, assistant vice president, publisher relations, BMI.

Marks' Xmas Songs Get Holiday Boost

■ NEW YORK — Songwriter Johnny Marks will be in the public eye during the Christmas season with his standards "Rudolph The Red-Nosed Reindeer," "Rockin Around The Christmas Tree," "I Heard The Bells On Christmas Day" and "A Holly Jolly Christmas."



Johnny Marks

"Rudolph The Red-Nosed Reindeer" was first recorded in 1949, and the television special of the same name with Burl Ives will have its 16th annual showing December 6 on CBS. Other Christmas specials will include "Rudolph's Shiny New Year" on ABC, December 16 and "The Tiny Tree" on CBS, December 12. A new movie special, "Rudolph And Frosty," was shown on ABC, November 25.

stated that as Polygram's chief U.K. representative, Gottlieb has played an important role in the development of the company and particularly the leisure company, of which he was appointed chairman in 1972. He saw it grow through Phonogram and Polydor Records, the publishing companies Chappell and Intersong, the feature and TV arm Polytel and the mail order club Britannia Music.

Anka To Receive Humanitarian Award

■ NEW YORK — Singer/songwriter Paul Anka will be presented with the United Cerebral Palsy Humanitarian Award on December 13, 1979. The award is given annually to people who have notably personified humanitarianism by promoting the betterment and welfare of the handicapped. Anka has acted as Talent Host for the Greater New York area on cerebral palsy telethons since January, 1972.

Donald C. Cook

The award will be shared with Donald C. Cook, general partner of Lazard Freres & Co., an international investment banking firm in New York, who has helped to promote the needs of the handicapped to the financial communities.

Theater Review

'Woody Guthrie': The Populist Returns

■ NEW YORK — Like its much-traveled subject, Tom Taylor's "Woody Guthrie" has arrived at the Cherry Lane Theatre here after rambling around the nation that was, in general and in particular, Guthrie's inexhaustible inspiration. Guthrie seems at home in Greenwich Village, the focus of the folk-music revival he sparked, and through Taylor's vivid recreation he should be here for a long stay.

After the return of Mark Twain, Harry Truman, Gertrude Stein, Oscar Wilde and a burgeoning list of other notables, no one-man or woman salute to a historical figure has much chance at novelty. These shows draw their audiences primarily with the appeal of the subject, but occasionally (Vincent Price, E. G. Marshall) with that of the star. They proliferate as much because they are thrifty theater as because they are popular.

If the genre is beginning to feel shopworn, however, Taylor's tribute to Guthrie stays fresh. It ranges from coast to coast, from the singer's Dust Bowl origins to the hospitals where he spent his final years. Taylor punctuates his narration—drawn from Guthrie's books—with some of the most famous Guthrie songs, played and sung faithfully and skillfully. The actor captures the intensity of Guthrie's populist message, and brings out the simplicity of form that was—and is—the basis of his music's power. Nor should that simplicity be underestimated: it makes Guthrie's sketch of a song about the Steinbeck hero Tom Joad more effective than all of "The Grapes of Wrath." It binds Taylor's glimpses of Woody Guthrie's achievements and demons into an emotional, ennobling portrait.

Marc Kirkeby

Tapes, Equipment Seized by FBI

■ FT. WORTH — Tape duplicating equipment and more than 8000 allegedly counterfeited recordings, valued at between \$10 and \$15 million, were seized by FBI agents at two locations here from what authorities described as "the major distributor of counterfeit recordings for the South-west United States."

Both locations—J&J Sales and an unnamed warehouse on Vickory Avenue here—were said to be owned by Jerry May and were described as factories where counterfeit tapes, illegal duplications of legitimate recording originally issued by every major record company, were being manufactured and distributed.

Record World Country

Country Fills 'Music Gap' in A/C Formats

(Continued from page 3)

Rogers, Crystal Gayle and Anne Murray. Since the whole crossover phenomenon began in the early '70s, people like John Denver and Olivia Newton-John have basically become mainstays of the adult market. A lot of that is because country music is basically the only body of music today that's aimed at adults. In the early '60s and '50s you had true adult music that was not country with people like Patti Paige, Frank Sinatra and Sammy Davis Jr. Today adult contemporary is a format without a mass of music being made for it, and country tends to fill a lot of that void."

The effect of the formats on each other depends on individual market characteristics and listener preferences; still, many of the same records are showing up on the playlists of country, A/C and pop stations in many areas. Cross-

Thunderbird Inks Four

■ TULSA — Thunderbird Artists, a division of The Jim Halsey Company, has announced the signing of four new artists: Sheila Andrews, Badfinger, Rodney Lay and The Wild West, and Don White.

Andrews, Ovation recording artist, has recently released her debut album, "Love Me Like A Woman." In keeping with the direction initially outlined by the Thunderbird agency to expand into the contemporary field, comes the announcement of Badfinger joining the roster. Rodney Lay and The Wild West are known as Roy Clark's band. The group also records on the Sun Records label. Performer and writer Don White has a cut by the Oak Ridge Boys on their newest MCA album, "The Oak Ridge Boys Have Arrived," of his song "I've Got To Get Over This."

over records have always been around, but recent country records have crossed over largely because of the need for adult-oriented product.

"In this particular market what has happened is that the MOR stations have gone adult contemporary," explains Don Langford at KLAC in Los Angeles, "which means that they are leaning more toward a rock format but trying to stay with more of the classic pop-adult material. And with the material that Nashville is producing for us to play, we are filling that gap that was left by the MOR stations. Not only do we keep our own audience, we're picking up an audience that was neglected or left behind for the purposes of going adult contemporary. We also feel that in this market most of the adult contemporary stations are programmed as close to a rock station as the rock stations are. There's a thin line between the two."

"I think in the last couple of weeks in the adult contemporary charts, the country charts and the top 40 charts, the top five records were all pretty much the same basically," said Bill Hennes, PD at WMAQ in Chicago. "You have Kenny Rogers, Crystal Gayle, Anne Murray, J. D. Souther . . . it's hard to put a label on it. I've had the belief for the last two and a half years that country is really filling the middle-of-the-road music void that's out there. When you take the rock hits out of the top 4, you do not wind up necessarily with what the adult contemporary audience wants to hear. Therefore country music as it is being recorded and produced today is filling the void of really popular music for the adult audience, and it just happens that their roots are basically from country, MOR and folk. I mean 'Dream On' by the Oak Ridge Boys is one of the finest pieces of

adult contemporary music that has come out. The same with 'You Decorated My Life' and 'Half The Way.'"

Hennes characterizes WMAQ's format as "adult contemporary country," but like many artists and producers behind the records, he downplays categorization of music. "I think it's time people stopped putting labels on music and program what their audience really wants to hear. In the final analysis, anybody can sit back and pontificate and say they're not going to play something because it's not country, but if your audience wants to hear 'Blind In Love' followed by 'You Decorated My Life' followed by 'Sail On' by the Commodores, then as a programmer it behooves you to play those tunes and not take an arbitrary stance."

Competition

The competition for the adult audience is as strong as ever, but the approach by country stations to the situation again depends on individual markets. Other than the changes reflected musically by country-oriented artists themselves, a majority of the country PDs surveyed contend that competition from A/C formats has little effect on their own programming.

"The way we have worked here is not to program toward listeners that we don't have," explains Salamon at WHN. "We measure the listeners that we do have and get their preferences, and we try to attract new listeners through outside promotion, like television spots and advertising. But we program our station to the people who already listen to it rather than the people who might listen to it."

In Atlanta, Jim Clemens at WPLO views the adult contemporary stations as his main competition, but claims it has no effect on (Continued on page 103)

Country LPs Show Chart Longevity

■ NASHVILLE — Country music and its artists are known for the enduring loyalty they instill in fans, and the country album chart illustrates this more than ever before. A total of six albums have been on the RW Country Album Chart for over a year.

The longest enduring album to date is "Best Of The Statler Brothers" on Mercury at 23 bullet this week after 201 weeks on the chart. Ironically, the Statler Brothers have had little or no crossover action recently, although the album has attained platinum status.

Right behind the Statlers in longevity is Willie Nelson on Columbia, at 200 weeks on the chart. The Oak Ridge Boys are next with "Y'all Come Back Saloon" (MCA) at 113 weeks followed by Kenny Rogers' "Daytime Friends" (United Artists) at 111 weeks.

Approaching the two year mark are Rogers' "Ten Years Of Gold" (United Artists) logging 99 weeks, "Waylon & Willie" at 97 weeks, Anne Murray's "Let's Keep It That Way" (Capitol) at 95 weeks, Kenny Rogers' and Dottie West's first duet album, "Every Time Two Fools Collide," on United Artists at 87 weeks and Willie Nelson's platinum "Stardust" LP (Columbia) at 83 weeks.

United Artists' "When I Dream" album by Crystal Gayle is still strong at 76 weeks on the chart as well as Don Williams "Expressions" (MCA) at 65 weeks, "Moods" by Barbara Mandrell (MCA) at 60 weeks, "Larry Gatlin's Greatest Hits" on Monument and John Conlee's "Rose Colored Glasses" (MCA) at 56 weeks each, Nelson's "Willie And Family Live" LP on Columbia at 54 weeks and Kenny Rogers' platinum "The Gambler" still riding high on the charts after one full year.

PICKS OF THE WEEK

SINGLE JOHN CONLEE, "BABY, YOU'RE SOMETHING" (prod.: Bud Logan) (writers: R. VanHoy/C. Putman/D. Cook) (Tree, BMI/Cross Keys, ASCAP) (2:57). Conlee's solid, heartfelt style shines once again, this time on a ballad about love and temptation. Production is light and smooth to highlight the artist's outstanding vocals. MCA 41163.

SLEEPER DEAN DILLON, "I'M INTO THE BOTTLE (To Get You Out Of My Mind)" (prod.: Jerry Bradley) (writers: D. Rutherford/S. Abbott) (Pi-Gem, BMI) (3:25). This debut single is a solid country tune with a touch of the blues. The approach is straightforward with instrumental accompaniment, including some nice lead guitar licks, most prominent on the chorus. RCA PB-11881.

ALBUM JERRY JEFF WALKER, "TOO OLD TO CHANGE." Jerry Jeff hangs in there with his ragged and sometimes off-the-wall posture. Produced by Walker himself, the collection includes familiar tunes like "I'll Be Your San Antone Rose" (with Carole King) and "Me And Bobby McGee," as well as other material like "Old Nashville Cowboy." Elektra 6E-239.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Roy Clark — "Chain Gang of Love"

David Rogers — "You're Amazing"

Zella Lehr — "Love Has Taken Its Time"

John Conlee — "Baby, You're Something"

Cristy Lane — "Come To My Love"



John Conlee

WMNI, KSOP, KBUC, WDN, WWVA.

John Conlee pulls another hit from his LP! "Baby, You're Something" is an instant add at WMC, WJQS, KRMD, WUNI, KSO, KHEY, WXCL, KFDI, WTSO, KBUC, WBAM, WWVA, KWKH.

Roy Clark shows strong early action on "Chain Gang of Love" at WBAM, KMPS, WQQT, KNIX, WFAI, WONE, KFDI, KRAK, KCUB, KNEW, WIRK, WWNC, KVOO, KRAM,

Zella Lehr gets play on "Love Has Taken Its Time" at KRAK, WUNI, KFDI, KNIX, WDN, WPNX, KRMD, KVOO, KERE, KRAM, KSOP, WBAM, WWVA, KGA. Cristy Lane's "Come To My Love" is moving at KNIX, WBAM, KHEY, WQQT, KMPS, KSOP, WXCL, KFDI, KBUC, KERE, WWVA, KWKH, KGA.

Buck Owens makes his way back onto playlists with



Zella Lehr

"Let Jesse Rob The Train" at WFAI, WGTO, KSO, WIRK, KRMD, WSDS, KVOO, KRAM, KFDI, KERE, WWVA. The Four Guys tell how "Mama Rocked Us To Sleep (With Country Music)" at WIRE, WPNX, WSDS, KVOO, WFAI.

Newcomer Jimmie Tucker warms up with "Got That Fire Going" at KGA, KSO, WPNX, WSDS, KRAK, KFDI. Jack

Stillwell's "Have You Hugged Your Kid Today" playing at KSO, WPNX, WSDS.

Patriotism Expounded: Billy Brown tells "What It Means To Be An American" at WWNC, KSSS, WSDS, WPNX, KLLL. Bobby G. Baker says "Take Your Oil and Shove It" at WCXI; "Message to Khomeini" by Roger Hallmark & the Thrasher Bros. is playing at WYDE (#25), WMNI, WPNX; and Max D. Barnes has just released "Dear Mr. President." There'll be more.

David Rogers getting immediate action on "You're Amazing" at KKYX, KERE, WIRK, KBUC, KFDI, KMPS, KWKH, KSO, WBAM, KVOO, WTD, WPNX, KGA. Kenny Serratt airing "Never Gonna Be A Country Star" at KYNN, WWNC, KVOO, WSDS, KERE, KRMD, WPNX. The flip, "Damn Good Drinking Song," playing at KFDI.

Super Strong: Kenny Rogers, T. G. Sheppard, Don Williams, Crystal Gayle, Margo Smith, Joe Sun.

SURE SHOTS

John Conlee — "Baby, You're Something"

Razzy Bailey — "I Can't Get Enough of You"

LEFT FIELDERS

Sam Wade — "Time After Time"

Diana Williams — "You Still Know The Way To My Heart"

Jess Garron — "That Old Piano Man"

B. J. Wright — "Nobody's Darlin' But Mine"

AREA ACTION

Donna Deville — "High Style Woman" (WMC)

Tina North — "Tell Me A Warm Lie" (WFAI, WSDS)

Cates Sisters — "Let's Go Through The Motions" (WDEN)

Williams Wails At Lone Star



Elektra/Asylum recording artist Hank Williams Jr. recently performed at New York's Lone Star Cafe. The performance was broadcast on a syndicated radio show that reached 180 stations nationally. Shown backstage (from left) are: Jimmy Bowen, E/A vice president/general manager of Nashville operations; Hank Williams Jr.; Nancy Goldstein, E/A east coast publicity director; Mark Hammerman, E/A national artist development director and Ralph Ebler, E/A east coast artist development director.

Nashville Report

By RED O'DONNELL

■ Tammy Wynette's biography, "Stand By Your Man," is going to be made into a TV mini-series or a motion picture for theaters, with Jon Peters (Barbra Streisand's husband) producing. "The deal is signed and writing of the screenplay is underway," reports George Richey, her manager and husband. "Tammy is going to sing the soundtrack—but have no acting role." According to Richey, Peters extended a bid for rights about a month ago. CBS-TV is involved in the project.

Mt. Juliet's own Charlie Daniels served as grand marshal for Nashville's Christmas parade this year. CD and the B rode at the head of the parade, Charlie on a white Tennessee walking horse and the boys in the band in a horse-drawn wagon.

Ernest Tubb has added a definite family look to his Texas Troubadors. His son, Ernest "Tinker" Tubb, Jr., is now fronting the group on all of ET's dates, which now include over 20 shows in December and a California and western tour in January and February.

Sorry about that: Churchill is not a division of Ovation, as was reported here last week.

Bonnie Owens told RW that after the first of the year she no longer will be a member of her former husband Merle Haggard's show. "We are parting on friendly terms," she explained. "I'm going out on my own as a single and hope to land a recording contract. I'll continue my songwriting."

Joe Talbot, president of Precision Record Pressing Co., is not among the music "blues singers." "Business this year has been very good," he said. "We've been going at full steam. I think perhaps it is because we concentrate mostly on pressing country product whereas other plants around the nation rely on pop, rock, R&B or whatever."

Literary Dept.: Faron Young, in his spare time, has been writing the story of his life. "Memories rather than memoirs," he calls it. "It's going to be a 'tell almost.'"

Culinary Dept.: Dolly Parton was recalling the other day about her first days on the Nashville music scene. "My main diet then," she said, "was something I called 'ketchup soup.' The recipe? Well, you put ketchup, mustard and relish in a bowl and fill it with hot water from a faucet. To this day," she insists, "I can't look at a relish jar without shuddering."

Yes, those harmonious voices you hear on the McDonald hamburger radio commercials belong to the Statler Brothers.

The Statlers, the past weekend, concluded one of the best years of their steadily successful career with three consecutive sellouts at Chattanooga and Johnson City (both in Tennessee), and at Terre Haute, Ind.

Anne Murray, her husband and their two children, are certain of a White Christmas. They are spending the Yule in Nova Scotia with her parents. "And," as Anne forecasts, "bet your bankroll we'll have snow on the ground."

Country Single Picks

COUNTRY SONG OF THE WEEK

JOHNNY PAYCHECK—Epic 9-50818

DRINKIN' AND DRIVIN' (prod.: Billy Sherrill) (writer: G. Gentry)
(Taylor and Wilson, BMI) (3:03)

Paycheck gets down with a subject dear to the hearts of many a country fan, despite the legal aspects, and sounds as ornery as ever. Both melody and lyrics are right down Paycheck's alley.

RAZZY BAILEY—RCA PB-11885

I CAN'T GET ENOUGH OF YOU (prod.: Bob Montgomery) (writers: J. Slate/
D. Morrison) (House of Gold, BMI) (3:29)

Continuing with his smooth and easy style, Bailey does a pretty love song which features an effective chorus hook. With the dreamy sound of a piano and string backing up vocals, the song gradually builds in intensity.

BUCK OWENS—Warner Bros. 49118

LET JESSE ROB THE TRAIN (prod.: Norro Wilson) (writer: B. Owens)
(Blue Book, BMI) (2:27)

Owens takes a slightly different approach and picks up the tempo here. Strong, steady bass and drums give the sound added punch, emphasizing the subject of the song.

B. J. WRIGHT—Soundwaves 4593

NOBODY'S DARLIN' BUT MINE (prod.: Joe Gibson) (writer: J. Davis)
(Duchess, BMI) (3:03)

An electric guitar leads the way into this more traditional country tune which the artists sings with strength and expression. Keyboards, steel and acoustic guitars all add to the mellow bluesy mood.

NANA MOUSKOURI—Cachet CS4-4500

ROSES LOVE SUNSHINE (prod.: Andre Chappell) (trad. arr. J. Sakel)
(Chappell, ASCAP) (3:05)

This traditional tune is given a light, smooth treatment which blends well with the holiday season. Vocals and instrumental accompaniment create a pleasant blend.

R. HARLAN SMITH & CHRIS NIELSEN—Royalty 1000-84

STOLEN MOMENTS (prod.: R. Harlan Smith) (writer: B. Munro)
(Helping Hand, BMI) (3:01)

Although not a holiday record, here is another tune with a sound that goes well with the season. The mood is subdued with a light melody which keeps the feeling light and easy.

STEVEN LEE COOK—Grinder's Switch 1979

PLEASE PLAY MORE KENNY ROGERS (prod.: Phil Copeland) (writers:
R.W. Gabbard/J. Ireson) (Cream of the Crop, BMI) (3:20)

Despite the title, this tune is not really a novelty song. Cook, backed by the Jordanares, tells the story of a girl in a bar, a jukebox and a little more.

Clower Campaign Set by MCA

■ NASHVILLE — A marketing effort utilizing television advertising for the promotion of MCA comedian Jerry Clower's "Greatest Hits" album has been unveiled by MCA Records and Tandy Rice, Clower's personal manager. Plans include national television advertisements, a standard strong print campaign and a flight of national radio spots strategically placed across the nation.

Special television spots, running three weeks between Thanksgiving and Christmas on "superstation" Channel 17 in Atlanta, will be seen in all 50

states. Additionally a two-week run of these TV spots is scheduled during airing of "Nashville On The Road," which Clower co-hosts, in Little Rock, Kansas City, Colorado Springs, St. Louis, Atlanta Shreveport, and Jackson, Miss.

Clower's LP is a compilation of his best tales about life in Amite County, Miss. In advance of the album release, MCA distributed to its entire country mailing list a single containing three favorite stories from the album: "A Coon Huntin' Story," "Marcel's Talkin' Chain Saw" and "Home Comin' Steaks."

Country Fills A/C 'Music Gap'

(Continued from page 101)

his programming. "Our identity is still there, but we may lean more with the contemporary," he explains. "We share a lot of our audience with them, and they share a lot of theirs with us. It doesn't affect our programming."

The same is true in Los Angeles, according to Langford. "Our format is the same as it has been for the last three years . . . The consistency is paying off. Dabbling in different formats and different mixes and different ways of doing the same thing has got a certain portion of the population confused. One thing that we are consistent. So while the market changes we just try to stay the same."

"With our country format we're trying to maintain our base audience but still reach out and grab some of those more contemporary numbers," says Bill Knight, PD at WUNI in Mobile, "sort of like the theory of some of those artists and producers. We feel that we've got to introduce some of our people to it; so that's why we play some of the more MOR product. We're not really a true 'country' station."

Not surprisingly, the situation is different in a market like Houston, where country is a major influence. "We don't really have

an adult contemporary station here," says KENR program director Ric Libby, "but everybody plays our music here. The pop stations even go farther than Kenny Rogers and some of the artists like that. They'll go all the way to Tammy Wynette."

Inevitably the discussion on country in relation to other formats leads to the perpetual debates over the identity of country.

"I don't think there's any question about country and A/C growing together," observes Lee Ranson at WXCL in Peoria. "It's so much of the same music that you really can't tell from listening to an adult contemporary and a good country station 90 percent of the time. Of course there are some things that A/C will play that we won't, and vice versa. The middle of the road music today is where country music has gone, with Kenny Rogers, Crystal Gayle, people like that."

Ranson says WXCL maintains a balance between MOR and traditional stylings. Even the new ticed somewhat of a trend in country music that now seems to be going back more towards the traditional stylings. Even the new Kenny Rogers, 'Coward Of The County,' is definitely more country than 'You Decorated My Life.'

**Freddy
and Eddy are**

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**with songs from
southern writers group usa**

"Go For The Night"

by Freddy Weller on Columbia
(Cason-Weller)

Buzz Cason Publications/Young World Music

**"If I Ever Had To Say
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by Eddy Arnold on RCA

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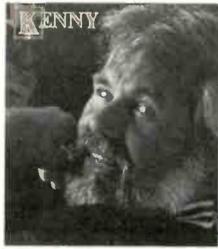


Record World Country Albums

DECEMBER 8, 1979

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

DEC. 8	DEC. 1		WKS. ON CHART
1	1	KENNY KENNY ROGERS United Artists LWAK 979 (8th Week)	11
2	2	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	52
3	3	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	32
4	4	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	11
5	5	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	6
6	6	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493	4
7	7	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	4
8	8	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250	9
9	9	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	99
10	10	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	6
11	11	BEST OF EDDIE RABBITT /Elektra 6E 235	5
12	12	STARDUST WILLIE NELSON/Columbia KC 35305	83
13	13	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	31
14	16	PORTRAIT DON WILLIAMS/MCA 3192	4
15	17	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	95
16	15	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	35
17	21	PRETTY PAPER WILLIE NELSON/Columbia JC 36189	3
18	20	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	4
19	22	IMAGES RONNIE MILSAP/RCA AHL1 3346	26
20	18	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	36
21	23	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	54
22	19	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	9
23	28	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	201
24	24	3/4 LONELY T. G. SHEPPARD/Warner Bros. BSK 3353	18
25	26	LARRY GATLIN'S GREATEST HITS /Monument MG 7628	56
26	14	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064	25
27	36	MY VERY SPECIAL GUESTS GEORGE JONES/Epic JE 35544	4
28	29	THE BEST OF DON WILLIAMS, VOL. 1 /MCA 3096	29
29	25	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165	13
30	30	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	76
31	27	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849	43
32	31	VOLCANO JIMMY BUFFETT/MCA 5102	13
33	33	BEST OF BARBARA MANDRELL /MCA AY 1119	44
34	35	LOVELINE EDDIE RABBITT/Elektra 6E 181	28
35	34	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	113
36	39	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	29
37	32	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	31
38	37	MOODS BARBARA MANDRELL/MCA AY 1088	60

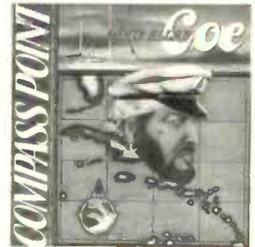


WKS. ON CHART

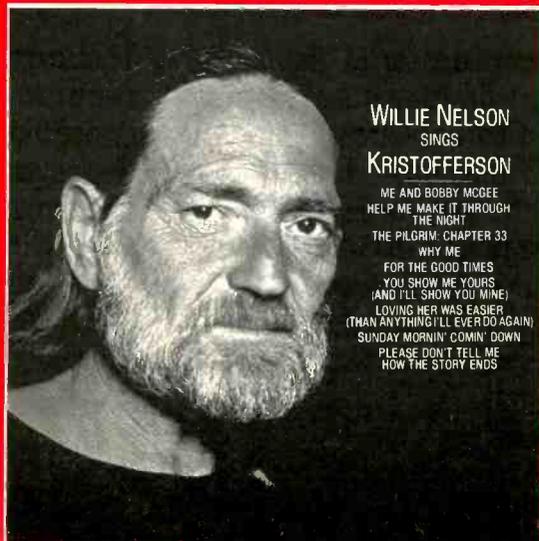
39	40	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	87
40	46	FOREVER JOHN CONLEE/MCA 3174	12
41	41	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105	56
42	50	JUST FOR YOU DONNA FARGO/Warner Bros. BSK 3377	5
43	43	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016	34
44	42	DIAMOND DUET CONWAY TWITTY & LORETTA LYNN/ MCA 3190	4
45	47	THE LEGEND AND THE LEGACY, VOL. I ERNEST TUBB/ Cachet CL 3001	19
46	44	SHOULD I COME HOME GENE WATSON/Capitol ST 11947	9
47	49	TEAR ME APART TANYA TUCKER/MCA 5106	3
48	51	ME AND PEPPER MEL TILLIS/Elektra 6E 236	4
49	54	ONE OF A KIND MOE BANDY/Columbia JC 36228	4
50	48	EXPRESSIONS DON WILLIAMS/MCA AY 1069	65
51	52	CROSS WINDS CONWAY TWITTY/MCA 3086	27
52	55	THE VERY BEST OF LORETTA AND CONWAY LORETTA LYNN & CONWAY TWITTY/MCA 3164	19
53	38	SHOT THROUGH THE HEART JENNIFER WARNES/Arista AB 4217	15
54	56	GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361	25
55	58	BANDED TOGETHER VARIOUS/Epic JE 36177	6

CHARTMAKER OF THE WEEK

56 — **COMPASS POINT**
DAVID ALLAN COE
Columbia JC 36277



57	—	EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/ Epic JE 36200	1
58	59	JERRY CLOWER'S GREATEST HITS /MCA 3092	12
59	45	GOLDEN TEARS/STAY WITH ME DAVE & SUGAR/RCA AHL1 3360	14
60	61	A RUSTY OLD HALO HOXT AXTON/Jeremiah JH 5000	20
61	60	OUR MEMORIES OF ELVIS, VOL. II ELVIS PRESLEY/RCA AQL1 3448	17
62	62	ROCKIN' YOU EASY, LOVIN' YOU SLOW RONNIE McDOWELL/Epic JE 36142	17
63	—	SIMPLE LITTLE WORDS CRISTY LANE/United Artists LA 978 H	1
64	53	OL' T'S IN TOWN TOM T. HALL/RCA AHL1 3495	3
65	57	THE TWO AND ONLY THE BELLAMY BROTHERS/Warner/ Curb BSK 3347	22
66	63	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL1 3441	17
67	71	HIGHWAYMAN GLEN CAMPBELL/Capitol SOO 12008	6
68	64	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	11
69	65	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	97
70	67	ONLY LOVE CAN BREAK A HEART KENNY DALE/Capitol ST 12001	8
71	66	DON'T LET ME CROSS OVER JIM REEVES/RCA AHL1 3454	11
72	68	SILVER JOHNNY CASH/Columbia KC 36086	15
73	69	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	111
74	70	JERRY REED LIVE /RCA AHL1 3453	15
75	75	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	200



WILLIE NELSON
SINGS
KRISTOFFERSON

ME AND BOBBY MCDEE
HELP ME MAKE IT THROUGH
THE NIGHT
THE PILGRIM: CHAPTER 33
WHY ME
FOR THE GOOD TIMES
YOU SHOW ME YOURS
(AND TELL 'EM YOU MINE)
LOVING HER WAS EASIER
(THAN ANYTHING I'LL EVER DO AGAIN)
SUNDAY MORNIN' COMIN' DOWN
PLEASE DON'T TELL ME
HOW THE STORY ENDS

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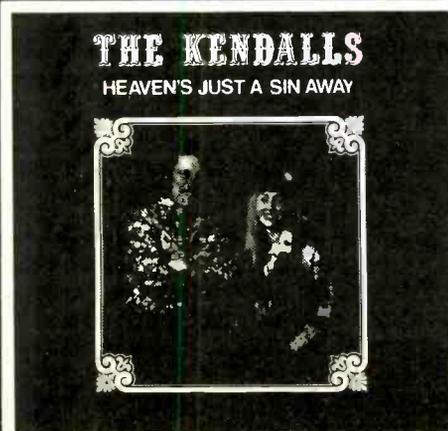
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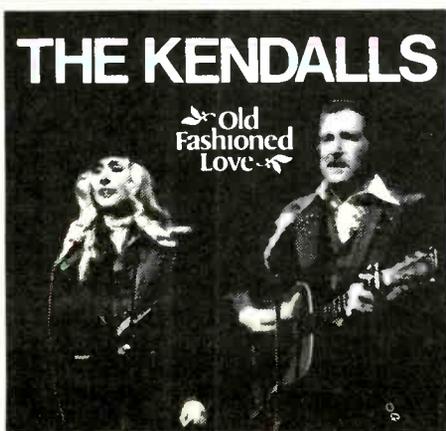
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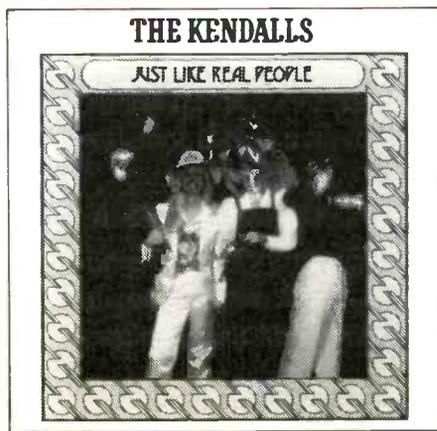
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Record World Country Singles

DECEMBER 8, 1979

TITLE, ARTIST, Label, Number

DEC. 8	DEC. 1		WKS. ON CHART
1	1	BROKEN HEARTED ME ANNE MURRAY Capitol 4773 (2nd Week)	11
2	4	I CHEATED ME RIGHT OUT OF YOU MOE BANDY/Columbia 1 11090	10
3	3	BLIND IN LOVE MEL TILLIS/Elektra 46536	11
4	5	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 46535	10
5	11	HAPPY BIRTHDAY DARLIN' CONWAY TWITTY/MCA 41135	7
6	9	I'VE GOT A PICTURE OF US IN MY MIND LORETTA LYNN/ MCA 41129	9
7	2	COME WITH ME WAYLON JENNINGS/RCA 11723	12
8	12	MY WORLD BEGINS AND ENDS WITH YOU DAVE & SUGAR/ RCA 11749	8
9	13	MISSIN' YOU CHARLEY PRIDE/RCA 11751	6
10	10	YOU SHOW ME YOUR HEART (AND I'LL SHOW YOU MINE) TOM T. HALL/RCA 11713	11
11	14	A RUSTY OLD HALO HOYT AXTON/Jeremiah 1001	10
12	19	POUR ME ANOTHER TEQUILA EDDIE RABBITT/Elektra 46558	6
13	17	TELL ME WHAT IT'S LIKE BRENDA LEE/MCA 41130	8
14	20	NOTHING AS ORIGINAL AS YOU STATLER BROTHERS/ Mercury 57007	7
15	6	SHOULD I COME HOME (OR SHOULD I GO CRAZY) GENE WATSON/Capitol 4772	13
16	26	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327	4
17	23	I HATE THE WAY I LOVE IT JOHNNY RODRIGUEZ & CHARLY McCLAIN/Epic 9 50791	8
18	18	MISSISSIPPI CHARLIE DANIELS BAND/Epic 9 50768	10
19	22	ALWAYS ON MY MIND JOHN WESLEY RYLES/MCA 41124	9
20	24	HELP ME MAKE IT THROUGH THE NIGHT WILLIE NELSON/ Columbia 1 11126	5
21	21	CRAZY BLUE EYES LACY J. DALTON/Columbia 1 11107	10
22	27	OH, HOW I MISS YOU TONIGHT JIM REEVES/RCA 11737	6
23	25	YOU PICK ME UP (AND PUT ME DOWN) DOTTIE WEST/ United Artists 1324	8
24	30	YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL CONWAY TWITTY & LORETTA LYNN/MCA 41141	5
25	29	SHARING KENNY DALE/Capitol 4788	6
26	32	HOLDING THE BAG MOE & JOE/Columbia 1 11147	4
27	8	THE LADY IN THE BLUE MERCEDES JOHNNY DUNCAN/ Columbia 1 11097	12
28	35	YOU'D MAKE AN ANGEL WANT TO CHEAT THE KENDALLS/ Ovation 1136	4
29	36	LAY BACK IN THE ARMS OF SOMEONE RANDY BARLOW/ Republic 049	6
30	33	LOVIN' STARTS WHERE FRIENDSHIP ENDS MEL McDANIEL/ Capitol 4748	8
31	7	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	15
32	37	YOUR LYING BLUE EYES JOHN ANDERSON/Warner Bros. 49089	7
33	39	I DON'T WANT TO LOSE YOU CON HUNLEY/Warner Bros. 49090	6
34	34	I WANNA COME OVER ALABAMA /MDJ 4906	9
35	40	RAINY DAYS AND STORMY NIGHTS BILLIE JO SPEARS/ United Artists 1326	5
36	42	I WISH I WAS CRAZY AGAIN JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742	4
37	44	BLUE HEARTACHE GAIL DAVIES/Warner Bros. 49108	4
38	43	TILL I STOP SHAKING BILLY "CRASH" CRADDOCK/Capitol 4792	5
39	48	LEAVING LOUISIANA IN THE BROAD DAYLIGHT OAK RIDGE BOYS/MCA 41154	2
40	46	BUT LOVE ME JANIE FRICKE/Columbia 1 11139	5
41	49	A LITTLE GETTING USED TO MICKEY GILLEY/Epic 9 50801	4
42	47	SMOOTH SAILIN' JIM WEATHERLY/Elektra 46547	6
43	45	YOU'RE THE PART OF ME JIM ED BROWN/RCA 11742	7
44	69	I'LL BE COMING BACK FOR MORE T. G. SHEPPARD/ Warner/Curb 49110	2
45	50	WHEN I'M GONE DOTTSY/RCA 11743	5
46	53	YOU'RE GONNA LOVE YOURSELF IN THE MORNING CHARLIE RICH/United Artists 1325	3
47	52	UNTIL TONIGHT JUICE NEWTON/Capitol 4793	5

CHARTMAKER OF THE WEEK

48	—	LOVE ME OVER AGAIN DON WILLIAMS MCA 41155	1
49	62	BACK TO BACK JEANNE PRUETT/IBC 0005	3
50	54	THIS MUST BE MY SHIP CAROL CHASE/Casablanca West 4501	4
51	51	DO IT IN A HEARTBEAT CARLENE CARTER/Warner Bros. 49083	7
52	57	PREACHER BERRY DONNA FARGO/Warner Bros. 49093	4
53	60	IF I EVER HAD TO SAY GOODBYE TO YOU EDDY ARNOLD/ RCA 11752	4
54	55	EVERYBODY'S SOMEBODY'S FOOL DEBBY BOONE/ Warner/Curb 49107	4
55	61	WE LOVE EACH OTHER R. C. BANNON & LOUISE MANDRELL/Epic 9 50789	4
56	65	WHAT'LL I TELL VIRGINIA JOHNNY RODRIGUEZ/Epic 9 50808	3
57	63	AIN'T NO WAY TO MAKE A BAD LOVE GROW JOHNNY RUSSELL/Mercury 57008	4
58	64	FADIN' RENEGADE TOMMY OVERSTREET/Elektra 46564	4
59	41	YOU DON'T MISS A THING SYLVIA/RCA 11735	9
60	68	MISTY MORNING RAIN RAY PRICE/Monument 290	3
61	70	SUGAR FOOT RAG JERRY REED/RCA 11764	2
62	66	FORGET ME NOT STEVE WARINER/RCA 11658	5
63	—	YOUR OLD COLD SHOULDER CRYSTAL GAYLE/ United Artists 1329	1
64	15	SAY YOU LOVE ME STEPHANIE WINSLOW/Warner/Curb 49074	11
65	16	YOU'RE MY KIND OF WOMAN JACKY WARD/Mercury 57004	12
66	—	THE SHUFFLE SONG MARGO SMITH/Warner Bros. 49109	1
67	71	HERE'S TO ALL THE TOO HARD WORKING HUSBANDS (IN THE WORLD) DAVID HOUSTON/Derrick 127	4
68	75	GO FOR THE NIGHT FREDDY WELLER/Columbia 1 11149	3
69	72	MY PRAYER GLEN CAMPBELL/Capitol 4799	3
70	56	SARAH'S EYES VERN GOSDIN/Elektra 46550	6
71	—	OUT OF YOUR MIND JOE SUN/Ovation 1137	1
72	79	IT STARTED WITH A SMILE HELEN CORNELIUS/RCA 11753	3
73	78	DON'T TOUCH ME KELLY WARREN & JERRY NAYLOR/ Jeremiah 1002	4
74	28	SWEET DREAMS REBA McENTIRE/Mercury 57003	12
75	82	I AIN'T NO FOOL BIG AL DOWNING/Warner Bros. 8787	4
76	67	STRANDED ON A DEAD END STREET ETC BAND/ Warner Bros. 49072	10
77	31	THE ONE THING MY LADY NEVER PUTS INTO WORDS MEL STREET/Sunset 100	10
78	38	WALKIN' THE FLOOR OVER YOU ERNEST TUBB & FRIENDS/ Cachet 4 4507	9
79	—	MORE THAN A BEDROOM THING BILL ANDERSON/MCA 41150	1
80	74	BUENOS DIAS ARGENTINA MARTY ROBBINS/Columbia 1 11102	9
81	92	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079	2
82	98	I MUST BE CRAZY SUSIE ALLANSON/Elektra/Curb 46565	2
83	95	YOU MAKE IT SO EASY BOBBY G. RICE/Sunset 102	2
84	87	HONKY TONKIN' RONNIE SESSIONS/MCA 41142	2
85	88	YOU'VE STILL GOT ME JERRY WALLACE/Door Knob 9 116	2
86	58	SEA OF HEARTBREAK LYNN ANDERSON/Columbia 1 11104	9
87	73	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE MERLE HAGGARD/MCA 41112	13
88	—	JUST WHAT THE DOCTOR ORDERED BECKY HOBBS/ Mercury 57010	1
89	—	SWEET MOTHER TEXAS EDDY RAVEN/Dimension 003	1
90	59	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. 49056	12
91	91	RODLE-ODEO-HOME ARNIE RUE/NSD 32	3
92	94	SOMETIMES LOVE MUNDO EARWOOD/GMC 108	2
93	—	IT TAKES ONE TO KNOW ONE BOBBY HOOD/Chute 0009	1
94	76	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	13
95	77	ALL THE GOLD IN CALIFORNIA LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11066	16
96	84	DREAM ON OAK RIDGE BOYS/MCA 41078	17
97	81	I'LL SAY IT'S TRUE/COCAINE BLUES JOHNNY CASH/ Columbia 1 11103	8
98	—	I LOVE THAT WOMAN LEON EVERETTE/Orlando 105	1
99	99	I KNOW I'M NOT YOUR HERO ANYMORE RONNY ROBBINS/TRC 081	2
100	80	YOU'RE A PART OF ME CHARLY McCLAIN/Epic 9 50759	13

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