

# Record World

AUGUST 25, 1979 \$2.25

Ashford & Simpson

## Hits of the Week

### SINGLES

**KISS, "SURE KNOW SOMETHING"** (prod. by Patrick) (writers: Stanley-Poncia/Kiss) (ASCAP/Mad Vincent, BMI) (3:38). Following their Top 5 "I Was Made For Lovin' You" is this megarocker that bowls you over with sheer power & enthusiasm. A classic Kiss chart-buster. Casablanca 2205.

**POCO, "LEGEND"** (prod. by Orshoff) (writer: Young) (Pitooling/ASCAP) (3:35). After years of trying, Poco has scored two consecutive hit singles and this will make it three in a row. A stinging lead guitar, bulldozer rhythm, & clean lead vocals are perfect for AOR-pop. MCA 4-103.

**WINGS, "ARROW THROUGH ME"** (prod. by McCartney-Thomas) (writer: McCartney) (MPB/Welbeck, ASCAP) (3:37). A unique and thoroughly refreshing McCartney effort, this one features a rhythm that struts while the keyboards rieg and bold horn charts inject energy. Columbia 1-11070.

**K.C. AND THE SUNSHINE BAND, "PLEASE DON'T GO/I BETCHA DIDN'T KNOW THAT"** (prod. by Casey-Finch) (writers: Casey-Finch/Knight-Dees) (Sherlyn/Marrik, BMI/Moonsong/East Memphis/Two-Knight, BMI) (3:43/3:57). This two-sided release is a multi-format hit. TK 1035.

### SLEEPERS

**CHARLIE, "KILLER CUT"** (prod. by Thomas-Cotbeck) (writer: Thomas) (Heavy Music) (8:38). There couldn't be a more appropriate title for this initial release from their new LP. The guitar intro bespeaks excitement while pinpoint falsetto harmonies and Steve Hadd's drumming highlight a rare 0449.

**NATURE'S DIVINE, "I JUST CAN'T CONTROL MYSELF"** (prod. by Stokes) (Smith-Carter) (Willow Bird, BMI) (3:12). Energetic guitar lines, snappy percussion, cute horn adds, male/female vocal leads, and a sticky hook give this debut single enormous widespread appeal. Inland 50-027.

**DENISE LA SALLE, "THINK ABOUT IT"** (prod. by La Salle) (writer: La Salle) (East/Memphis, BMI) (3:48). The boss bass line is joined by thick percussion clops and a sweaty rhythm section while La Salle's strong lead vocal track is under the spotlight. MCA 41044.

**GINDY & ROY, "WHILE WE STILL HAVE TIME"** (prod. by Lynn) (writers: Wortham-Biggs) (MGM/Three, BMI) (3:59). The attraction duo gives a powerful reading to this beautiful ballad from their "Feel It" LP. Upfront vocal gymnastics pay off in a hook-filled playground. Casablanca 2202.

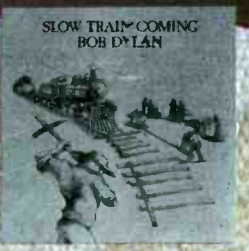
### ALBUMS

**BOB DYLAN, "SLOW TRAIN COMING."** Reports of Dylan's conversion have abounded and this new album should confirm it to some. However, despite the religious undertone to the lyrics, this is in fact one of his all-time strongest albums, very similar musically to his earliest work. Columbia FC 86120 (8-98).

**ASHFORD & SIMPSON, "STAY FREE."** These two master songwriters/harmonizers have found a firm and successful home in the disco field lately and this new album shows off their myriad talents with a special flair. Not all the tunes are disco but they are all standouts. Warner Bros. WB 3367 (8-98).

**JAN LLOYD, "GOOSE BUMPS."** Lloyd, a former member of Stories, has one of the most distinctive voices in rock and here uses it to its best advantage on a sterling collection of tunes. With help from members of Foreigner and The Cars, it's a powerful release. Scotti Bros. SB 7104 (Atlantic) (7-98).

**TALKING HEADS, "FEAR OF MUSIC."** This N.Y. group achieved celebrity as sophisticated punk rockers so it seems fitting that they would collaborate with Brian Eno. This new disc is certainly their most accessible and the AORs have already taken notice. A stunner. Sire SRK 6076 (WB) (7-98).



**W**here will you go  
when the volcano blows?

**Jimmy  
Buffett**

**Volcano**

**H**IS NEW ALBUM ON MCA  
Produced by Norbert Putnam for Trebron Productions

MCA RECORDS ©1979 MCA Records, Inc.

# Record World



AUGUST 25, 1979

## 'N.Y.C. Music Week' Set for Sept. 24-29

■ NEW YORK—The New York Music Task Force, Inc., in cooperation with Manhattan Borough President Andrew Stein, *Record World* and the City of New York, announces the first annual "New York City Music Week," to be held from September 24 through September 29.

Officially endorsed by Manhattan Borough President Andrew Stein, Mayor Edward Koch and Governor Hugh Carey, "New York City Music Week" will kick off with a proclamation by Andrew Stein in honor of the music and the musicians of New York. Activities for the week will include parties, ceremonies, street concerts and performances by some of New York's top musicians at the Citicorp Center; the World Trade Center; St. Peter's, St. Paul's and Trinity Churches, Lincoln Center and other sites yet to be announced. All types of music will be featured during this week-long event. All of these festivities will be free to the public.

As previously announced, *Record World*, the only New York-based music industry trade publication, is preparing a special issue devoted to "The Music of New York City," to coincide with (Continued on page 41)

## German Sales Take First-Half Plunge

By JIM SAMPSON

■ MUNICH—The German music industry suffered its worst first half in this decade, as record and tape sales declined slightly when compared with the same period (Continued on page 52)

## Labels Adjust to Smaller-Staff Realities

By JEFFREY PEISCH

■ NEW YORK—As the shock of label cutbacks during the last several months subsides, employees on all levels are learning to live with the changes. Although most department heads insist that no serious positions were cut, workers are admitting to longer hours and often-hecktic working conditions. "Belt tightening," "trimming fat" and "rolling with the punches" are phrases heard often by employees when talking about working conditions since the cutbacks.

### Rude Awakening

Department heads who lost secretaries and assistants are of course hurt, personally and professionally; but, as executives from several labels pointed out, the cuts also have their advantages. The cuts were, in many people's minds, a well-deserved rude awakening. "The industry grew and grew and grew, and it just got unmanageable," said Mark Hammerman, national di-

rector for artist development at Elektra/Asylum Records.

"Labels got to the point where secretaries had secretaries and assistants had assistants," said Ralph Ebler, E/A's general manager, east coast.

"The record industry became very opulent," said Hope Antman, VP, press and public information, Columbia Records. "Now I feel as though it has shrunk a little, and we've shrunk with it."

### Publicity Hit Hard

Worst hit by label cutbacks have been publicity, artist development and product management departments of labels. As many people pointed out, artist development or artist relations departments were the last innovation at labels, and therefore the least essential and first to go. "The promotion and A&R departments are the heart of a record company," said Bryn Bridenthal, national publicity director, Elektra/Asylum Records. "Conceivably, you could get rid

of the other departments and still have a functioning record company."

Publicity department heads at several labels agreed that things were often "crazy" and that they "go bananas" at times, but the essential work is getting done. "We're typing our own letters, not going out to lunch as often and working very hard," said Roberta Skopp, VP, publicity, Casablanca Records.

"We're definitely putting in a lot more hours," said Nancy Goldstein, E/A director of publicity, east coast. "We are missing some people, so naturally there's going to be an overload."

### Restructuring

Goldstein, Skopp and other publicity workers said that their departments have become restructured due to the cutbacks, and that the emphasis is now on "priorities." Goldstein's office, which formerly had three full-time and one part-time employees, has shifted its responsibilities. A product mailing list that was sent from the east coast for years, is now sent from the L.A. office. Copies of reviews that were once distributed to everyone in the east coast office are now merely made available for those who want them. "We're cutting down on things that were informative, but not really necessary," said Goldstein.

"In the past we had the luxury of doing things that were worthwhile, but not necessary," said (Continued on page 42)

## MCA/Infinity Will Distribute Jim Tyrrell's T-Electric Records

By KEN SMIKLE

■ NEW YORK—Jim Tyrrell, former vice president for CBS' Epic/Portrait/Associated Labels, last week announced the formation of T-Electric Records, based in New York and to be distributed and marketed by MCA and Infinity Records. Two acts have already been signed.

### Studio

T-Electric operations include Studio West Recorders, a 24-track facility currently under construc-

tion in midtown Manhattan that will have demo and rehearsal studios and full production and duplication capabilities.

Tyrrell, the label's president, was joined in making the announcement on Monday, Aug. 11 by his former boss at CBS, Ron Alexenburg, president of Infinity Records, and Deputy Mayor Haskell Ward. Tyrrell's daughter, Cheryl, will be creative director for the label and studio operations. The company will be based at Infinity's offices until their own headquarters are completed.

### Thrust

The thrust of the new label will be predominantly aimed at black entertainers. "Our goal is to create hit singles, hit albums and hit careers," said Tyrrell. T-Electric will begin business as already one of the top 100 minority-owned firms in the country with the single largest Minority Enterprise Small Business Investment Company syndication of its kind. Its \$5 million initial funding package comes from four corporate MESBICS: MCA New Ventures, North Street Capital Corp., EQUICO and (Continued on page 41)

## Senate Gets Another Performer Royalty Bill

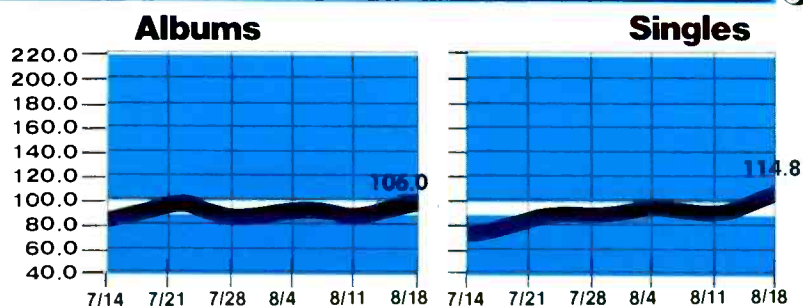
By BILL HOLLAND

■ WASHINGTON—A sound recording performance rights bill was introduced in the Senate shortly before it broke for recess by Sen. Harrison A. Williams Jr. (D-N.J.) and six co-sponsors.

The bill, entitled S. 1552, was introduced as an amendment to the copyright law, and is very similar to a revised bill introduced last January in the House of Representatives (H.R. 997) by Rep. George E. Danielson (D-Calif.).

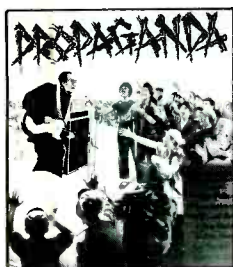
The bill offers a royalty to those who own copyrights on plays, musical compositions and motion pictures when their copyrighted works are performed in a theater, (Continued on page 41)

## 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.

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■ **Page 24.** Arista Music VP Billy Meshel takes issue with the increasing presence of lawyers and accountants in the music publishing business in this week's Dialogue. For Meshel, publishers divide into "administrative" and "creative," and his sympathies, he explains, are with the latter.

## departments

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## Powerhouse Picks

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

### Atlanta Rhythm Section (Polydor/BGO) "Spooky."

The radio action is steadily growing as numerous majors and secondaries added the record this week. Breakout sales and good upward jumps have also been reported.

### Moon Martin (Capitol) "Rolene."

Secondary and primary adds have been excellent. A significant list of primary stations are already playing this record as are numerous secondary outlets. Don't overlook it.

## FCC Poorly Run, Study Charges

By BILL HOLLAND

■ WASHINGTON—The General Accounting Office dropped a bomb on the FCC last week—in the form of a critical study carried out at the request of Congress—that found the FCC to be suffering from poor management, low morale and an inability to do its job quickly when faced with the rapid changes in the communications industry.

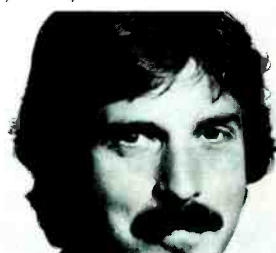
Quicker than you can say "re-elect me," Congress jumped on the Commission. "The FCC is in trouble," said Rep. Lionel Van Deerlin (D-Calif.), and immediately announced that his House Communications Subcommittee will launch a series of oversight hearings this fall "to make sure that the taxpayers' dollars are being used the way they should be—for more efficient and effective regulation."

The GAO not only recommended more Congressional oversight of FCC activities, but also new legislation to lessen the number of commissioners from seven to five, increase the length of their terms and establish a public participation program for FCC proceedings, recommendations similar to Van Deerlin's massive H.R. 3333 Communications Bill, which recently was scuttled during mark-up proceedings due to several controversial broadcasting provisions such as the spectrum use fee.

Calling the FCC "broke" and (Continued on page 42)

## Capitol Names Colomby Pop Music Vice Pres.

■ LOS ANGELES—Bobby Colomby has been appointed to the newly-created A&R post of divisional vice president, pop music for Capitol Records, Inc., according to Rupert Perry, vice president, A&R, CRI.



Bobby Colomby

Colomby will be based at the Capitol Records Tower in Hollywood and will report directly to Perry.

Known as a founding member and later producer of the jazz-rock-pop group Blood, Sweat & Tears, Colomby has worked since then on a wide variety of production projects. Most recently, he was Epic Records west coast vice president of A&R.

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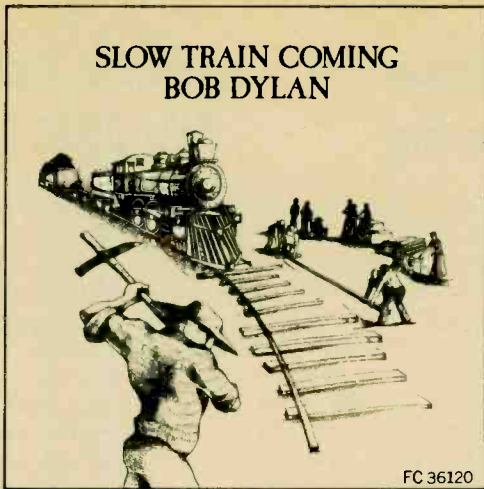
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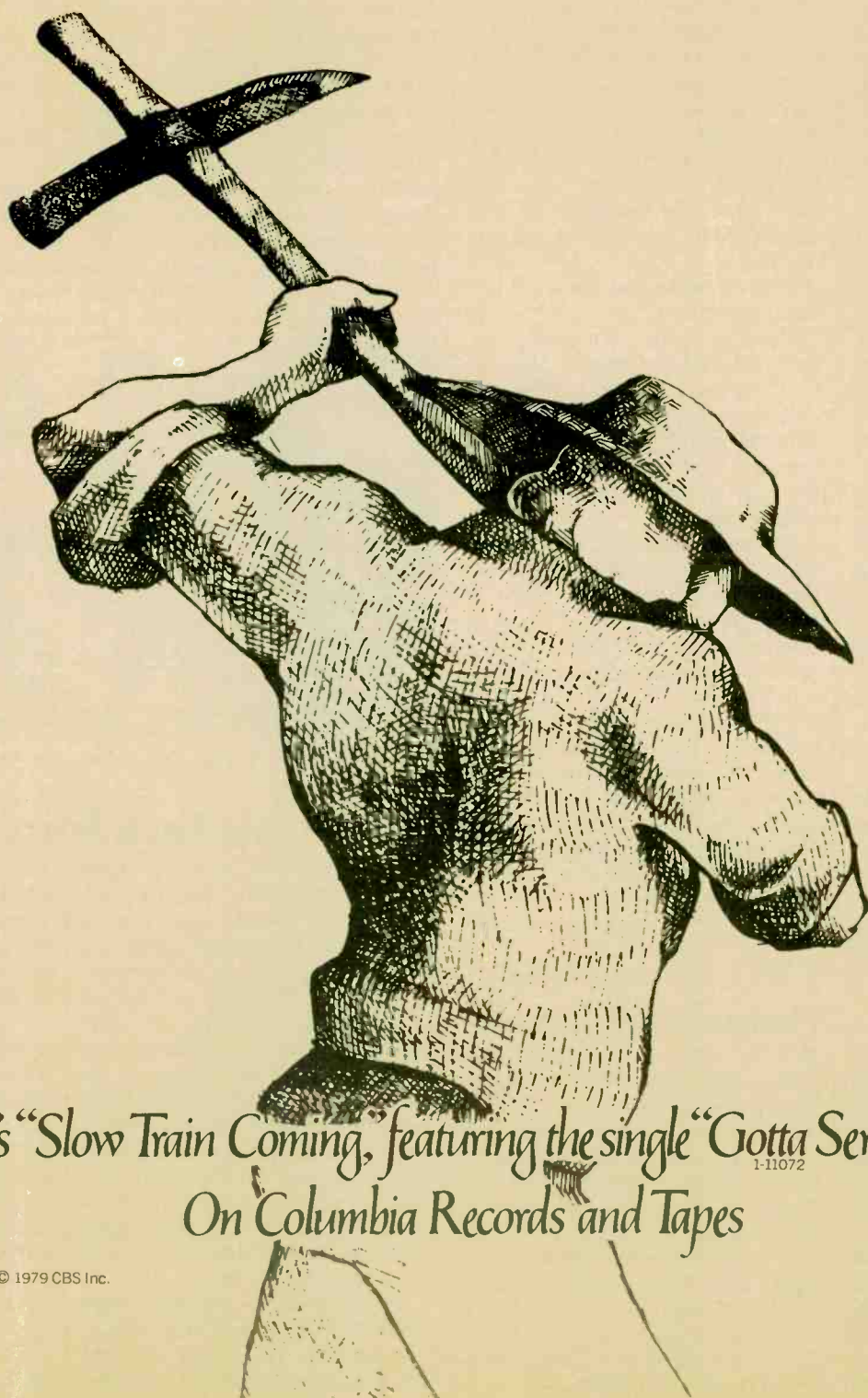
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SLOW TRAIN COMING  
BOB DYLAN



FC 36120



Bob Dylan's "Slow Train Coming," featuring the single "Gotta Serve Somebody."<sup>1-11072</sup>  
On Columbia Records and Tapes

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Produced by Jerry Wexler/Barry Beckett 

## NARM Regional Meet Discusses Credit Cards, Gifts and Ordering

By PETER FLETCHER

■ LOS ANGELES — Bottom line vigilance and realistic initial shipments of superstar product were the focus of discussions at the National Association of Recording Merchandisers (NARM) regional meeting held here Wednesday (15). The meeting was the third of 22 such regional meetings scheduled by NARM this year.

The meeting recapped audiovisual presentations presented at the NARM convention held last March for the 200 representatives of retail outlets, record companies and related firms.

Joe Cohen, executive vice president of NARM, announced that the association is currently working on two programs to help retailers. The first is a reduction in the rate that merchandisers have to pay to bank card companies for processing to a maximum of two and one quarter percent. The second is the development of a campaign to encourage giving albums as gifts.

Credit card sales represent 11 percent of the retail business, Cohen said. Since the average cash sale is \$11 and the average credit card sale is \$17, the acceptance of credit cards by retail outlets should help to boost sales, he added.

Cohen has met with representatives of over 20 record companies to develop the gift giving campaign. His goal is to come up with a logo like that of Florists Transworld Delivery (FTD) that would be readily recognizable to consumers. "We have to sell the concept of a record as a gift. This will have added effect because once you receive a record as a gift you think about giving records as a gift," Cohen said.

The plan should be partially implemented for the Christmas buying season. With the economy affecting the sales of expensive items, Cohen sees the gift campaign as a key part in helping holiday sales. "I believe that Christmas will be better than we anticipate because records are cheap presents."

The five presentations in the morning session were essentially the same as those presented at the NARM national convention. They were tailored to the Los Angeles market using local speakers.

The afternoon session consisted of a discussion on counterfeiting and a manufacturers panel.

The panel was moderated by Lou Fogelman, president of Music Plus and included Del Costello, regional vice president of CBS Records. Several key points came out as the panel took questions

from the floor including the need for realistic ordering on superstar product to prevent returns and the future of 12-inch singles.

Al Bergamo said, "We are taking a harder look at the layout on initial shipping. We are being more selective. Manufacturers won't come into your store and try to jam you with product. We've both paid for that this year. Our return section is bigger than our shipping section. I have 11 warehouses full of records. The cycle time to turn around returns is 120 to 150 days. I'm hoping the returns will slow down."

Huffman, whose record company had the biggest records of 1978 with "Saturday Night Fever" and "Grease" said, "We got caught up in what we thought was magic. We came off an extraordinary year. We have to reevaluate the number of albums we lay out, no more shipping a record double or triple platinum. Our returns, with the exception of one album, have been what we expected."

"We need to get back to basics," he added.

Costello said, "Hopefully we have learned our lesson. We got into craziness of overshipping. This year we shipped one third of what we shipped last year on the new Chicago album. This is the only way to resolve the problems of returns."

All three panelists still expect their companies to produce 12-inch singles. Bergamo, in light of the recent Elton John 12-inch, sees the 12-inch single as a way to break new acts and revitalize others.

Other presentations included the Great Record Robbery, featuring Larry Kaplan of the Record Industry Association of America. Kaplan recapped the history of counterfeiting, bootlegging and piracy and outlined steps the retailer can take to help stop it.

(Continued on page 42)

## E/P/A Receives Gold, Platinum Certifications

■ NEW YORK — Don Dempsey, senior VP and general manager, Epic/Portrait/Associated Labels, has announced RIAA gold and platinum certification for three E/P/A groups. Charlie Daniels Band's "Million Mile Reflections" was certified platinum; "McFadden & Whitehead" was certified gold; and Cheap Trick's single, "I Want You To Want Me," achieved gold status. Cheap Trick's second LP, "in Color," was recently certified gold also.

## Atlantic Names Perry Cooper To Head New Artist Relations/Prod. Mgmt. Dept.

■ NEW YORK — Perry Cooper, former Atlantic director of artist relations, has been named director of the newly-created artist relations and development/product management department. The announcement was made by Atlantic senior vice president/general manager Dave Glew. In addition, Cooper has named four members of this new department: Elin Guskind, Ben Hill, Ginny Morton and Susan Stein.

Prior to this new appointment, Cooper has been Atlantic's director of artist relations for the past two years. He joined the label from Arista Records, where he was director of national album promotion for over two years. He has also done local and regional promotion; and he was program director for WABC-FM (now WPLJ) in New York City.

Elin Guskind was most recently director of video operations for Atlantic Records, a position she maintains along with her new duties. She was previously manager of creative projects for Atlantic since 1975, prior to which she was a copywriter and radio spot producer from 1971-75.

Ben Hill comes to this new Atlantic department from a one-year stint with a selective Warner Communications, Inc. management program, during which he spent time working in a variety of departments within the Atlantic/WEA organization. He previously managed several record stores in the Boston area, prior to which he had his own independent pop promotion company in New England.

Ginny Morton also joins Atlantic from the Warner Communications management program, where she has spent the past year working within many Atlantic departments. She was previously a disc jockey for radio station WRNW (Westchester).

Susan Stein has been a product manager with Atlantic Records for the past year, prior to which she served as assistant to the company's vice president of A&R for three years. She joined Atlantic in 1975 after spending three years in London, where she was involved with various promotional activities within the radio, TV and other media, with a focus on music.



From left: Susan Stein, Perry Cooper (rear), Elin Guskind, Ben Hill and Ginny Morton.

## N.Y. Music Task Force Incorporates

■ NEW YORK — The New York Music Task Force, Inc. has announced its incorporation as a non-profit organization under the laws of New York State, in order to continue its efforts on behalf of the music industry in New York. The year-old Task Force was formed under the auspices of Manhattan Borough President Andrew Stein and the Manhattan Borough President's Office, along with members of the music industry. Its purpose is to help promote the growth of the music industry in New York, and to encourage local talent.

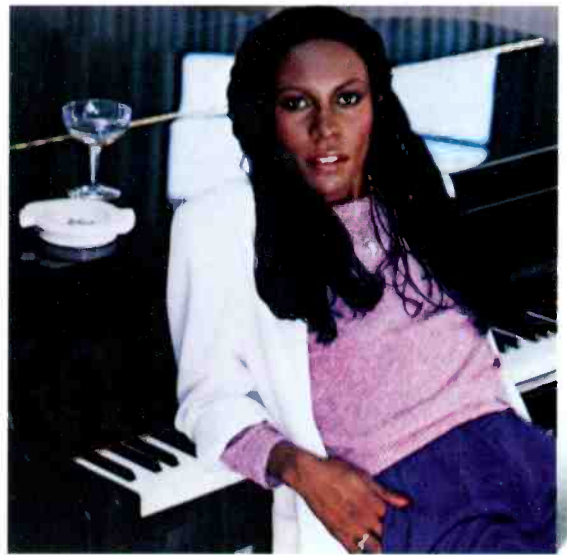
The following officers were elected to serve one-year terms: president — Howard Beldock; vice presidents — Allan Steckler,

Pearl Duncan, Carol Ross, Raleigh Pinsky; treasurer — Ken Sunshine; assistant treasurer — Jonathan Holtzman; secretary — Linda Dintenfass; city liaison — Georgeanne Heller.

Among the past Task Force activities are the 1978 Manhattan Music Playoffs "Battle of the Bands," which awarded the winner a recording contract with Infinity Records, and the 1979 Songwriter's Contest, in which the first prize was a music publishing contract with The Entertainment Company. The Task Force is now planning "New York Music Week" to be held September 23-29 in conjunction with Manhattan Borough President Andrew Stein.

Every once and awhile in this business there is an album from an artist whose *music* is more important than all the posters, pins, four color ads and hype that money can buy.

We've got one of those artists,  
We've got one  
of those albums,



## **Brenda Russell.**

An Artist whose voice is magical, whose lyrics are beautiful, and poignant yet topical. An artist that you'll *listen* to, today, and for years to come.

**Brenda Russell...**  
SP 739  
**Music from Horizon Records & Tapes.**

Her 1st single is, "So Good So Right."  
HZ 123  
The perfect description of her music.

Produced by Andre Fischer for Sweet Street Productions.  
Associate Producer Brenda Dash.



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## Chuck Ashman Named Casablanca Exec. VP

■ LOS ANGELES—Chuck Ashman has been named executive vice president of Casablanca Record and FilmWorks.



Chuck Ashman

Recently Ashman coordinated the Casablanca Records and FilmWorks / Columbia Pictures campaigns for "Midnight Express" and "Thank God It's Friday."

According to Guber, Casablanca FilmWorks will finance four additional films yearly for Universal domestic distribution in addition to its two feature films for worldwide distribution by Universal Pictures.

## Sidney Guber Dies

■ NEW YORK—Sidney H. Guber, 50, vice president of SESAC, Inc., died on Sunday, Aug. 12, following a lengthy illness.

Guber joined the music licensing firm in May 1952 and in 1964 was named sales manager and director of marketing. In 1974, he was elected a vice president of the firm and two years later was appointed to the newly created position of vice president and director of business affairs, a post he held at the time of his death.

Guber is survived by his wife, Elaine, two daughters and one son, and resided at the time of his death in Jericho, Long Island. Funeral services were held on Tuesday, Aug. 14 at the Parkside Chapel in Forest Hills, New York.

## Foreigner Begins Tour; Third LP Due Soon

■ NEW YORK—Atlantic recording group Foreigner returns to the road this week for the opening of their 1979-80 North American tour.

Just prior to the start of the 1979-80 tour, Foreigner has been wrapping up work on their third album. Entitled "Head Games," an official release date will be announced in the near future.

## Tall Story



Long John Baldry recently played at the Whisky in L.A. The occasion gave EMI America/United Artists Records an opportunity to present Baldry with a platinum award commemorating sales of 100,000 plus LPs in Canada. Pictured backstage after the opening night first set are from left: Don Grierson, vice president, A&R, EMI-America/United Artists Records; Kathi McDonald, Baldry cohort; Long John Baldry; Jim Mazza, president, EMI-America/United Artists Records; Gary Gersh, A&R, EMI-America/United Artists Records.

## Summer Disco Benefit For Ford Cancer Center

■ LOS ANGELES—Norman Brokaw, vice president of William Morris and president of the Betty Ford Cancer Center, has announced that the Donna Summer Disco Party Benefit has been set for the Betty Ford Cancer Center at Cedars-Sinai Medical Center to take place on Thursday, November 1, 1979, at the Beverly Hilton hotel in Beverly Hills. Brokaw and Neil Bogart, president of Casablanca Records, who is also executive vice president of the Betty Ford Cancer Center, will serve as co-chairmen of the dinner.

The monies derived from this dinner will support the Betty Ford Center. The Center is located on the 5th floor of the medical center's south patient tower. It contains thirty-two single-bed rooms for the specialized care of complex problems in patients with various types of cancer, and is staffed by highly trained medical, nursing and paramedical personnel.

## Morris Will Stage 'Reunion Concert'

■ NEW YORK—John Morris, who had hoped to put on a Woodstock 10th anniversary concert weekend this summer but could not find a town to play host to it, will stage a one-day festival at a Long Island racetrack September 1 that will bring together several Woodstock performers.

Dubbed the Reunion Concert, the show will be promoted by Morris in association with Richard Nader at Parr Meadows in Yaphank, New York, about 60 miles east of New York City. The promoters expect a talent line-up of about six acts, including Johnny Winter, Country Joe and the Fish and John Sebastian. Tickets will be sold for \$15 each at ticket outlets in New York and New Jersey; the promoters hope to sell 25,000 of them.

## Knack Single Gold

■ LOS ANGELES—"My Sharona," the debut single from the Knack's first Capitol album, "Get The Knack," has been certified gold by the RIAA.

## Waylon Wows N.Y.



When RCA Nashville recording artist Waylon Jennings played two concerts at New York's St. James Theatre, he was greeted backstage following the show by a host of RCA Records executives. From left are: Jerry Bradley, division vice president, Nashville operations; Joe Galante, division vice president, Nashville marketing; Waylon; Mel Ilberman, division vice president, business affairs, and Bob Fead, division vice president, RCA Records—U.S.A.

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# Ellen Shipley

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## Pickwick Rack Div. Meets In L.A.



Pickwick Rack Services division recently held the first of four regional rack services conventions in Los Angeles at the Bonaventure Hotel, August 9-12. Over 110 sales personnel from eleven western states and the Minneapolis head office attended the three-day gathering that featured a number of seminars, presentations and speakers. The L.A. event was followed by a similar gathering in St. Louis, and two more are scheduled for Providence, Rhode Island, and Minneapolis. Pictured at the awards banquet reception in the photo at left are, from left: Bill Hall, vice president, corporate; John Brown, regional sales manager; C. Charles Smith, president. In the photo at right are, from left: Brown; Al Zangrillo, winner of the Seattle Sales Manager of the Year award; Smith; Eric Paulson, vice president, rack services.

## Eagles Set for Japanese Tour

■ LOS ANGELES — The Eagles (Asylum) will make their first Japanese appearances since their 1975 concert tour.

Six concerts have been scheduled for September including four nights at Tokyo's Budokan and outdoor concerts in Nagoya and Osaka. Appearing with The Eagles will be MCA recording artist Jimmy Buffett.

## A&M's 'Propaganda' Extends New-Artist Sampler Concept

By SAMUEL GRAHAM

■ LOS ANGELES — With the release of "Propaganda," a compilation of live and studio tracks featuring various A&M Records artists, the label has what vice president/creative services Jeff Ayeroff hopes will become a "self-fulfilling merchandising tool," one that will promote the artists and gen-

erate some fairly substantial income as well.

Last year's "No Wave," an A&M sampler featuring the likes of Joe Jackson and the Police, served as an effective introduction for those artists, said Ayeroff; while "No Wave," like "Propaganda," was sold to the public, it was primarily intended to create some awareness of the artists among radio programmers and stimulate sales of their forthcoming albums. According to Ayeroff, it was a most successful ploy: although a single like the Police's "Roxanne" had already been released, its subsequent inclusion on "No Wave" apparently found a much larger audience than the 7-inch release itself. "We can show statistically that 'No Wave' broke the Police," Ayeroff said. "It helped sell records, no question about it."

### Balance

"Propaganda," while also intended to heighten radio awareness of the Reds, the Granati Brothers, Bobby Henry, Squeeze and others, serves a further purpose, according to Ayeroff, by balancing live tracks by Jackson and the Police—both of whom are now well established—with offerings by the others, lesser known musicians. "'Propaganda' is an evolutionary step," said Ayeroff. "I feel that by using the hit acts as a sort of lure, we could create greater exposure for the others. It's a lot more blatant, just as it says on the cover."

### 'Cult Market'

Both "No Wave" and "Propaganda," Ayeroff added, are also aimed at what he called "the cult market. We have to satisfy these

(Continued on page 57)

## Tapes Seized, Two Arrested

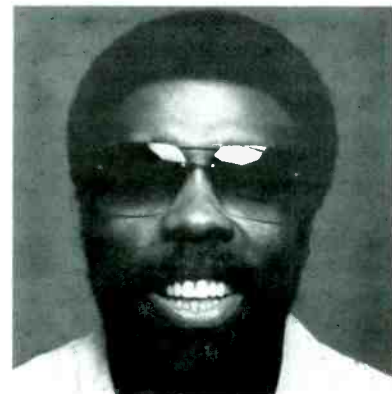
■ NEW YORK—The United States Customs Service and the New York City Police Department have announced the seizure of 2600 LPs, a van transporting them, and the arrest of the two individuals in the van. According to informed sources, the seizures and arrests culminated a joint operation coordinated by the Department of Justice Organized Crime Strike Force for the Eastern District of New York.

Special Agent in Charge of the Customs Service in New York Albert W. Sealey announced that the seizures had occurred after Customs allowed the suspect LPs into the United States in order to determine their ultimate destination. According to Lieutenant Joseph Harding, of the 72nd Precinct, New York Police Department, the arrests were made by Police Officer Frank Cognetta at the authorization of the Brooklyn District Attorney's Office.

Daniel McGee, Commanding Officer of the 77th Precinct, announced that the two individuals arrested were Douglas Piazza, 559 Grand Boulevard, Brentwood, New York, and Frank Basile, 18 West Willow Street, Brentwood, New York. Customs Service Special Agent Steve Rogers placed the recovery value of the seizure in excess of \$22,000.

## A&M Names Gaiters

■ LOS ANGELES—Harold Childs, A&M senior vice president of promotion, announced the appointment of Bob Gaiters to the post of national director of r&b promotion. Gaiters' previous position was with Arista Records where he was west coast regional promotion man for four and a



Bob Gaiters

half years. Before entering the music business in 1969 with a job at MGM, Gaiters had been an All-American football player at New Mexico State. He was the number one draft choice of the New York Giants and Denver Broncos in 1961 and played football with New York, the San Francisco 49ers, and the Hamilton franchise of the CFL.

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## Infinity Ups Ganis

■ NEW YORK—Andrea Ganis has been appointed associate director of national promotion, announced Infinity vice president of promotion, Peter Gidion, and Infinity vice president of field promotion, Rick Swig. Ganis was previously east coast secondary promotion director for Infinity. Prior to joining Infinity, she served as national secondary promotion manager for Polydor Records.



Andrea Ganis

## Teifeld to Ariola

■ LOS ANGELES—B. J. McElwee, vice president of sales, marketing and promotion for Ariola Records, has announced the appointment of Jan Elizabeth Teifeld to the position of singles promotion for the eastern secondaries.

## Hervey R&C VP

■ LOS ANGELES—Ramon Hervey II has been promoted to vice president of Rogers & Cowan Music Division, it was announced by Paul Bloch, president of Rogers & Cowan contemporary music Division.



Ramon Hervey

Hervey first joined Rogers & Cowan in March of 1977 as a writer/publicist, and was later promoted to manager of the west coast music division, the position he has served for the past year.

## CBS Ups Moore

■ CHICAGO — Jim Scully, Chicago branch manager, CBS Records, has announced the appointment of Janet Moore to the position of sales manager, Chicago branch, CBS Records.

# The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ STOMP SOME RUMP—Good news for fans of New Orleans music who've had to content themselves with the occasional **Dr. John** show and **Clifton Chenier's** twice-yearly treks west: **Mardi Gras Mambo**, a showcase of Crescent City acts, is slated to hit the coast in mid-September, bringing with it the **Wild Tchoupitoulas** and the **Neville Brothers Band**, along with special guests **Aaron Neville**, **Earl King**, **James Booker** and the **New Orleans All-Stars**.

The two headliners, along with **Professor Longhair**, did tour here briefly two years ago, making waves at the Monterey Jazz Festival and in a San Francisco club engagement. This time, though, the package is a considerably larger one, enhanced on at least two of the five nights scheduled thus far by Dr. John.

"Mardi Gras Mambo: The Sounds of New Orleans" is slated to appear at the Coconut Grove in Santa Cruz on Sept. 14; at the Monterey Jazz Festival's Blues Afternoon program on Sept. 15; the Old Waldorf in San Francisco on Sept. 16 and 17; and, on Sept. 18, at The Roxy.

Tickets range from \$6.50 for advance sales to the Old Waldorf shows to a high of \$8 for tickets at the Coconut Grove.

SYMBOL-MINDED—Now that he's an **Eagle**, **Joe Walsh** apparently sees a logical next step in his candidacy for the 1980 U.S. presidential race, reportedly announced after Walsh recognized the failure of the incumbent or any current contenders to confront important issues facing this great land.

Walsh thus plans a series of open letters via national magazines, outlining a platform spearheaded by Walsh's promise of "free gas for everybody."

Campaign suggestions can be directed to Walsh via Front Line Management here.

Life in the fast lane, indeed . . .

VARIOUS—The big names were out in force during **Donna Summer's** recent six-night stint at the Universal Amphitheater. Giant celebs included **Barbra Streisand** and mate **Jon Peters**, **Gregory Peck**, **Sammy Davis, Jr.**, **Muhammad Ali** and **Rod Stewart**, as well as **Natalie Cole**, **Marilyn McCoo** and **Billy Davis, Jr.**, **Lindsay Wagner**, **Bette Midler**, **Twiggy**, Casablanca's own **Village People** (by the way, now that lead singer **Victor "Policeman" Willis** is reportedly leaving that group, we sincerely nominate former L.A. Police Chief **Ed Davis** to take his place—the guy needs a job, after all) and **Patti Brooks**, and **Jackson Browne**. That's right, all you Studio 54 haters, Jackson Browne went to a Donna Summer concert . . . From our department of the inevitable, we now bring you the latest **Martha Reeves** single on Fantasy. The tune is essentially a disco remake of the Martha and the Vandellas classic "Dancing in the Streets," which shouldn't come as much of a surprise; but the key word—i.e., "dancing"—is now "skating." We probably won't see you at Flipper's, Martha . . . The **Helen King** Festival of New Music, sponsored by Songwriters Resources and Services, is looking for "songs of intrinsic value, regardless of their commercial potential." Songwriters are invited to submit two songs, on cassette and including lyrics, along with a self-addressed stamped envelope, to SRS Festival, 6381 Hollywood Blvd., Suite 503, L.A. 90028. The deadline, recently extended, is now August 31, with winners (up to 12 of them) scheduled to perform at the Wilshire Ebell Theater on September 29.

BAY AREA FUN AND PROFIT—Journalist-turned-new-wave-entrepreneur **Howie Klein** tells us his 415 Records label, started largely as a lark, is turning out to be more successful than some of his more business-minded competitors might've expected. The label's recent success with **Pearl Harbor and the Explosions** has already led to a reported two-LP deal with Warner Bros. for the band, with **David Kahne** expected to repeat his performance as producer.

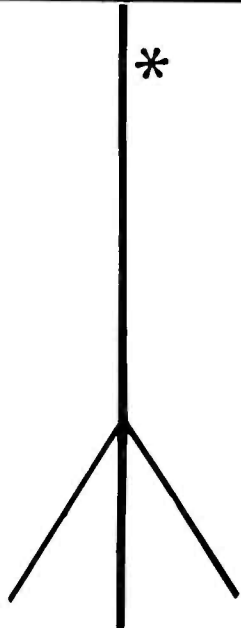
Understandably heartened by this nod of megabucks approval, 415 is now giving the green light to the release of an EP by **SVT**, the band formed by former **Airplane** and **Hot Tuna** bassist **Jack Cassidy** last year. The primary push will be for "Heart Of Stone" (not the **Jagger-Richards** chestnut, but a "high energy rock'n'roll" affair with strong pop undercurrents, according to Klein), already garnering local airplay as a demo.

Next in line will be an EP from the **Readymades**, managed by Klein, and a compilation LP of various local bands. 415 expects the SVT release to arrive in October, with the Readymades to follow in November and the projected anthology targeted for early '80.

CONGRATULATIONS to ATV Music vice president **Steve Love** and  
(Continued on page 53)

## BMI HAS JUST MOVED ITS STAND

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By DAVID McGEE

■ **CAROLYNE MAS REVISITED:** As mentioned last week, female artists are making some of the most interesting rock music lately. One of these artists was in concert at the Bottom Line over the weekend. After much local hoopla, **Carolyn Mas** signed with Mercury last spring, recorded her first album (**Steve Burgh** produced) and is now setting out on a national tour. It appears her days as a New York City phenomenon are numbered.

Mas's repertoire wasn't much different from what she's been playing for several months, but, befitting the occasion, she and her band—particularly guitarist **David Landau**—performed with assurance and urgency. Although some personnel changes are reportedly in the works, Mas's band boasts a tight, driving rhythm section, a strong if unspectacular saxophonist in **Crispin Cioe**, and an intelligent leader in Landau, who is a sound musician and a fine stage foil for Mas.

Mas is hardly a great rock singer, but she is as expressive as she has to be on the uptempo numbers; and when she digs a bit deeper, as in her reading of "Snow," she can be genuinely moving. Another instance of technical prowess being entirely secondary to heart.

Most pleasing of all is Mas's willingness to finally be herself onstage. Earlier in her career she was dubbed "the female **Bruce Springsteen**"—a terrible thing to do to a new artist whose music obviously stood on its own. But in fact it was easy to think of her as such, garbed as she was in black jeans, black sportcoat, black hat and white shirt. Her stage movements suggested she had been studying New Jersey's favorite son long and hard, too. All of this was gone at the Bottom Line. Mas came out in black jeans and a baggy white shirt, no hat, no scarf; and minus the Springsteen moves, she seemed more natural (right down to the nervousness at the outset) and ultimately more confident.

Finally, the music itself was exemplary. "Sadie Says," "Quote Good-bye Quote" and "Still Sane" are outstanding rock songs; the aforementioned "Snow" is lyrically strong and a nice change of pace; and Mas's exuberant reading of **Steve Forbert's** "You Cannot Win If You Do Not Play" was a triumph for both artists.

WHAT A DIFFERENCE A YEAR MAKES, OR, WHAT DOES DEBORAH HARRY HAVE THAT DAVE MASON DOESN'T? It was little more than a year ago when New York Post racing columnist **Ray Kerrison** blew his stack over **Dave Mason's** appearance at Belmont racetrack's summer concert series. "The kids perched on her (Belmont's) rooftops," wrote an outraged Kerrison, "squatted on the concrete floors, tossed frisbees on the front apron, blew some weed and turned parts of the ground into X-rated movie sets . . . Well, man, that's how cool it was at hot, sweaty Belmont when the big draw was Dave Mason and his sounds—and somewhere in the background some running horses. Dig it?"

He didn't dig it then, but when **Blondie** played Belmont a few weeks ago, Kerrison, rock's ol' podnah, was right there rocking and rolling with the New Wave set. Uh, never mind that **Ted Demmon**, vice president of marketing for the New York Racing Association, had previously shown Kerrison some charts and graphs which pointed to the rock concerts—along with the introduction of Sunday racing and a 14 percent tax cut—as Belmont's savior. According to Kerrison, the 1977 pre-concert series figures were "a horror picture. Most of the graph lines on attendance etc. were ready to drop through the floor. Then, in 1978, a remarkable thing happened. All the lines turned sharply upward."

So it comes as no surprise that the man who compared the mating of rock music with racing to building a business "on quicksand" should wax enthusiastic over **Deborah Harry's** warbling: ". . . early yesterday, on an average Sunday afternoon, I looked across from the clubhouse to the grandstand apron and saw it jammed like Belmont Stakes day, rocking with cheering, screaming people.

"It was one of the biggest thrills of the year," proclaimed Kerrison. Feelin' alright, Ray?

OFFICER OBIE NEWS: Police Chief **William J. Obanhein** of Stockbridge, Mass., made legendary by **Arlo Guthrie** in "Alice's Restaurant," is in the news again, this time for allegedly striking two concertgoers who were leaving the Tanglewood Music Center in Lenox, Mass., where Obie was directing traffic. **Gregor Leinsdorf**, son of **Erich Leinsdorf**, former director of the Boston Symphony, claims Obie attacked

(Continued on page 57)

## Virgin, JEM Pact



**Ken Berry**, president of Virgin Records, and **Marty Scott**, president of JEM Records, have announced a major distribution agreement between the two companies that will enable selected Virgin product to be released domestically in the United States on the Virgin International label. The agreement provides that a successful release on Virgin International could lead to the artist's subsequent albums being released on the Virgin Records label distributed by Atlantic. The first releases, "Real Life" and "Secondhand Daylight," both by Magazine, are already available, and the band is currently touring America. Besides new releases, a number of back-catalogue records which have been major-selling imports will be made available domestically on the Virgin International label at a list price of \$7.98. Pictured celebrating the distribution agreement are (from left): **Ed Grosse**, vice president, JEM Records; **Simon Draper**, managing director, Virgin Records; **Richard Branson**, chairman, Virgin Group of Companies; **Marty Scott**, president, JEM Records; and **Ken Berry**, president, Virgin Records.

## 'Music Connection' Fights Drug Abuse

■ **NEW YORK** — The National Committee For A Sane Drug Policy has announced the creation of the Music Connection, a unique radio and television drug awareness and prevention campaign. What makes this program different is that for the first time many of the nation's top recording stars will be recruited for a massive campaign to use music in a positive way to modify youths' attitudes about drugs.

The Music Connection project was developed with a grant from CBS Records, which has agreed to help recruit artists for the campaign. One of the major features will be a national music contest which will offer both a financial and incentive while developing a positive force among America's music artists for drug education.

The committee points to Arista

recording artist **Gil Scott-Heron's** "Angel Dust" record and public service announcements as an example of the kind of trend they hope to set in the industry.

**Ken Smikle**

## Eight from MCA

■ **LOS ANGELES** — Stan Layton, MCA Records vice president of marketing, has announced the second part of the August 1979 schedule of album releases.

The eight releases are: "Volcano," **Jimmy Buffett's** debut album on MCA; **Barbara Mandrell's** "Just For The Record;" "I Feel Good, I Feel Fine" by **Bobby Bland**; **Jerry Fuller's** "It's My Turn Now;" "Chapter Two" by **Faron Young**; **Jerry Clower's** "Greatest Hits;" **Denise McCann's** "I Have Destiny," on Butterfly Records; and "Flying Colors" by **Trooper**.

# She's Doin' It!



# Single Picks

**BOB DYLAN**—Columbia 1-11072

**GOTTA SERVE SOMEBODY** (prod. by Wexler-Beckett) (writer: Dylan) (Special Rider, ASCAP) (3:57)

This highly anticipated first release from his new "Slow Train Coming" LP opens with a foreboding tribal beat that sets the mood for Dylan's recurring message, "It may be the devil or it may be the lord, but you gotta serve somebody." Dylan's fervent vocals, laced with a gospel female chorus, and subdued keyboard/guitar lines make this an important statement.

**RAYDIO**—Arista 0441

**MORE THAN ONE WAY TO LOVE A WOMAN** (prod. by Parker Jr.) (writer: Parker Jr.) (Raydiola, ASCAP) (3:32)

Coming off their Top 20 "You Can't Change That" the Ray Parker Jr.-led Raydio has become a potent crossover act that finds equal success among black and white audiences. Here the prominent bass line is juxtaposed with a lilting falsetto vocal barrage that's simple, yet quite effective. A well-oiled formula for multi-format action.

**DAVE EDMUNDS**—Swan Song 71001

**GIRLS TALK** (prod. by Edmunds) (writer: Costello) (Plangent Visions, ASCAP) (3:25)

Edmunds has consistently pleased critics and an ever-growing cult audience with quality rock'n'roll, but has never had a mass appeal hit. This effort should change that immediately. From his solid "Repeat When Necessary" LP is this super-charged rocker penned by Elvis Costello and ready-made for AOR. A majestic guitar break and Edmunds' vocals are primo.

**CAROLYN MAS**—Mercury 76004

**STILLSANE** (prod. by Burgh) (writer: Mas) (Eggs and Coffee/Chappell, ASCAP) (2:47)

This diminutive young singer/songwriter/guitarist packs a truckload of passion and spirit into her melodic songs and here they jump out with unadulterated fury. Thunderous drum rolls build the intro for a joyous guitar-led, rocking rhythm that's made to stick days after the first play. A magnificent first offering for AOR-pop.

## Pop

**THE BEACH BOYS**—Caribou 9030 (CBS)

**LADY LYNDIA** (prod. by Jardine) (writers: Jardine-Altbach) (Brother/Jardine, BMI/Wilobarston/Mesa Lane, ASCAP) (2:59)

From the "L.A. Light Album" comes this lovely Al Jardine ballad with a big production sound and liberal synthesizer/string textures. Already a hit in England, it's likely to ditto here.

**BLUE STEEL**—Infinity 50,029  
**NO MORE LONELY NIGHTS** (prod. by Shark-Max) (writers: Durham-Herron) (Glad Rag, ASCAP/See Johnny Run, BMI) (3:43)

Tasty lead guitar chops and classy dual lead vocals are this well-schooled country-rock band's fortes. A fine initial release for AOR-pop that's certain to be around for a long time.

**DAVID CASSIDY**—MCA 41101

**HURT SO BAD** (prod. by Appere) (writers: Randazzo-Hart-Wilding) (Vogue, BMI) (3:03)

Sparkling production captures all the emotion of Cassidy's mature performance on this dramatic update of Little Anthony & the Imperials' '65 Top 10 hit.

**ARETHA FRANKLIN**—Atlantic 3605

**LADIES ONLY** (prod. by Kipps-McCoy) (writer: Franklin) (Pundit, BMI) (4:00)

Lady Soul does it all on this self-penned, flashy workout. The ballad opening erupts for an exciting, hip-shaker finish.

**THE RUMOUR**—Arista 0451

**EMOTIONAL TRAFFIC** (prod. by group-Bechirian) (writers: Andrews-Mayberry) (Street, PRS/Zomba, BMI) (2:48)

Not just another back-up band, the Rumour proves to be formidable, even while Parkerless, on this first release from their "Frogs, Sprouts, Clogs and Krauts" LP. A great melody line makes this a hit.

**LOUISE GOFFIN**—Asylum 46521

**REMEMBER (Walking In The Sand)** (prod. by Kortchmar) (writer: Morton) (Trio-Robert Mellin/Tender Tunes, BMI) (3:41)

This went Top 5 in '64 for the Shangri-Las and Goffin's sexy, passionate cover should take it higher this time. Wachtel's seething guitar solo and Kortchmar's production are superb.

**POUSETTE-DART BAND**—Capitol 4764

**FOR LOVE** (prod. by Putnam) (writer: Finnerty) (The Closed Door, ASCAP) (2:40)

The hook is a custom-made pop charttopper on this lovely mid-tempo ballad by the Boston-based band. Jon Pousette-Dart's vocals are rapidly becoming radio and retail staples.

**KARLA BONOFF**—Columbia 1-11041

**TROUBLE AGAIN** (prod. by Edwards) (writer: Bonoff-Edwards) (Seagrape, BMI) (3:36)

The first single from her highly anticipated and still forthcoming LP "Restless Nights" reveals the strengths that made her debut so successful, and a continued growth as a vocalist and writer.

**ARLO GUTHRIE With Shenandoah**—Warner Bros. 49037

**PROLOGUE** (prod. by Pilla) (writer: Guthrie) (Arloco) (3:34)

Guthrie continues to add interesting chapters to the folk-rock library as his singing and writing grow stronger with age. Shenandoah contributes depth & body to the authoritative sound.

**THE REDS**—A&M 2175

**VICTIMS** (prod. by Kerstenbaum) (writer: Schaffer) (Tarock, BMI) (2:36)

Another talented and exciting new band, The Reds issue their first single from a debut LP with an urgency and intensity that's certain to make a lasting impact.

## B.O.S./Pop

**TEDDY PENDERGRASS**—Phila. Intl. 3717 (CBS)

**COME GO WITH ME** (prod. by Gamble-Huff) (writers: Gamble-Huff) (Mighty Three, BMI)

Culled from his hot Top 10 "Teddy" LP is this lonely, yearning ballad stamped with trademark Pendergrass vocal cries. Piano / string punctuations and trumpet / female vocal shadows build the melodrama.

**HARVEY MASON**—Arista 0440

**NEVER GIVE YOU UP** (prod. by Mason) (writers: Mason-Mason) (Masong, ASCAP) (3:27)

Mason delves deeper into BOS-pop with this catchy mid-tempo ballad, and logically so, after the success of his "Groovin' You" single. The hook is delivered by a lead female vocal chorus.

**ROSE ROYCE**—Whitfield 49049 (WB)

**IS IT LOVE YOU'RE AFTER** (prod. by Whitfield) (writer: Gregory) (May Twelfth/Warner Tamerlane, BMI) (3:50) The synthesizer-syndrum opening surges into a lively, up-tempo romp. Falsetto vocals and a vibrant rhythm section provide sparks at both ends.

**VERNON BURCH**—Chocolate City 3201

**NEVER CAN FIND A WAY (Hot Love)** (prod. by Gadson) (writers: Burch-Redmon, Jr.-Gadson) (Rick's/Sand B., BMI) (3:43)

Burch offers an appealing disco-pop sound with churning rhythm, horn sparkles and first rate vocal crooning; complete with full chorus harmony ooh's.

**JAMES BROWN**—Polydor 2005

**STAR GENERATION** (prod. by Shapiro) (writer: Shapiro-McCormick) (Kayvette, BMI) (4:21)

Funky dance music has always been his bag and here Brown fills it with an updated disco beat. His famous vocal phrasing is toned down, but still much in command.

**CON FUNK SHUN**—Mercury 76002

**(LET ME PUT) LOVE ON YOUR MIND** (prod. by group-Scarborough) (writers: group) (Val-ie-Joe) (3:50)

The deliberate pace is covered by a richly textured vocal quilt on this beautiful ballad. A moody lead guitar underlines the vocal theme.

## Country/Pop

**DOLLY PARTON**—RCA 11705

**GREAT BALLS OF FIRE** (prod. by Parks-Perry) (writers: Blackwell-Hammer) (Unichappell, BMI/Chappell & Co., ASCAP) (3:33)

Jerry Lee Lewis introduced the world to rock'n'roll mayhem with this cut over 20 years ago and Parton keeps the fine tradition alive with her raucous vocals.

**GLEN CAMPBELL**—Capitol 4769

**HOUND DOG MAN** (prod. by Campbell-Thacker) (writer: Stuart Gobion/Fancy That, ASCAP) (2:39)

From an upcoming LP, this mid-tempo cut has a contemporary sound with a country slant that places the emphasis on Campbell's seasoned vocals. The hook will catch crossover attention.

**JOE STAMPLEY**—Epic 9-50754

**PUT YOUR CLOTHES BACK ON** (prod. by Sherrill) (writers: Sherrill-Davis) (Algee, BMI) (3:23)

Stampley is rapidly becoming a commercial giant. Here he takes a popular topic and gives it an enjoyable, accessible reading. Should make strong pop-a/c inroads.

**HANK THOMPSON**—MCA 41079

**I HEAR THE SOUTH CALLIN' ME** (prod. by Butler) (writers: Bannon-Bettis) (Warner-Tamerlane/Sweet Harmony, BMI/ASCAP) (2:18)

The living legend stamps his own delightful brand of western swing here with a piano/steel guitar jump-break leading the fun. Get up and dance!

## Pickwick Retail Division Meets In Florida

■ HOLLYWOOD, FLA.—Pickwick International's retailing division, the world's largest retail chain of record stores, gathered in Hollywood, Florida at the Diplomat Hotel last week for a full schedule of meetings, seminars, sports activities and entertainment.

Store managers representing Musicland, Discount Records, Sam Goody's, Aura Sounde, the leased departments of Treasure City, Shopper's City, J. C. Penney, Treasury and Treasure Island met with regional, territory and district supervisors and retail management personnel.

The overall theme of the retail store manager's meeting was "Pickwick's Retail Believes... In You." Seminars focused on Pickwick's rapidly growing retail network and the career opportunities available. The aspects of effective merchandising, Christmas season preparations, finance, and electronic and accessory products were also discussed.

The "Store Manager of the Year" Award was presented to Rick Terry, Nashville, Tennessee, with honorable mentions to: Randy Redding, North Charleston, S.C.; Tim Kane, Marion, Indiana; Liz Schmidt, Brookfield, Wisconsin; Bruce Etzler, Lafayette, Indiana; Bob Brazeal, Concord, California; John Walter, Waterloo, Iowa; Nancy Crotty, Hyattsville, Maryland; Jerry Lewis, Monroe, Louisiana; Steve Sander, Minnetonka, Minnesota. The District Supervisor of the Year was Glen Hardisty, Anderson, Indiana. Honorable mentions went to: Doug Backer, Minneapolis, Minnesota; Ken Denne, Houston, Texas; Mike Hanna, Milwaukee, Wisconsin.

Awards to the best sales persons of the year included: Donald Ticotin, Rosedale, Maryland;

Archie Benike, Thornton, Colorado; Deborah Koger, Lincoln, Nebraska; Carol Klees, West Allis, Wisconsin; Jack Gergen, Orange, California.

Named Sam Goody Manager of the Year was: Tom Fazio, Springfield, Pennsylvania. Runners-up were: Ken Mills, Ardmore, Pennsylvania; Bernard Bornstein, New York, New York, Rockefeller Plaza Store; Arnold Jenet, Yonkers, New York.

Highlighting the entertainment schedule were performances by RCA recording artist Waylon Jennings, and Motown recording artists, the Commodores.

## Butterfly Names Joseph Disco Promotion VP

■ LOS ANGELES—A. J. Cervantes, president of Butterfly Records, has announced the appointment of Dee Joseph as vice president of disco promotion.

Prior to her appointment, Joseph was the national disco promotion director for the label.

## Berlin/Carmen Mgmt. Inks Wardell Piper

■ NEW YORK — Berlin/Carmen International Artist Management, Inc. has announced that it has signed Midsong Record's Wardell Piper to its roster.

## Rosen Exits Casablanca

■ Record World has learned that Howard Rosen, VP of promotion at Casablanca Records, left that position last week. No announcement has been made by the label as to a replacement and Rosen will be announcing his future plans shortly.

## Castle Crowd



Casablanca Records and FilmWorks recording artist David Castle recently debuted his new Casablanca LP, "Love You Forever," at a listening party/bash at Spectrum Studios in Venice, Ca. The affair was attended by the executive staff of Casablanca, and others. Castle, in addition to being an accomplished artist and composer, is also an actor. He plays a featured role in Universal's upcoming "Where the Buffalo Roam," starring Bill Murray and Peter Boyle. Pictured from left are: Christy Hill, Casablanca International; Chris Whorf, vice president/creative services; Don Wasley, vice president/artist development; Bruce Bird, executive vice president, Casablanca; David Castle; Richard Sherman, vice president/sales; Steve Keator, vice president/media; Janet Gross of Castle's management firm, Pointless Management.

## Infinity Launching Spyro Gyra Campaign

■ LOS ANGELES — Infinity Records, in conjunction with MCA Distributing Corp., will launch a major marketing campaign in support of Infinity's multi-charted instrumental band, Spyro Gyra, beginning August 20th, according to Infinity vice-president of marketing/finance, Gary Mankoff.

"The time is right to propel Spyro Gyra to gold and beyond," said Mankoff. "This will be the most aggressive campaign launched by Infinity to date combining local advertising with an umbrella of national print and radio advertising, in-store merchandising, and numerous television appearances."

The six-member, Buffalo-based group is currently enjoying multi-format success with its "Morning Dance" single and album. The album is approaching gold status while it's rested at the number two position on the jazz charts for weeks. The single is at #31 on RW's Top 100 chart after 11 weeks.

Through August, Infinity and MCA distributing will market a heavy spread of Spyro Gyra's "Morning Dance" albums and singles to increase sales momentum and to continue development of Spyro Gyra as a major multi-format act with long-term popular appeal. In-store promotions will include the use of a twelve minute video tape which captures the band in performance and also includes audience reaction; coloring contests using the "Morning Dance" album cover in black and white; and the free distribution of extended play version's of "Morning Dance."

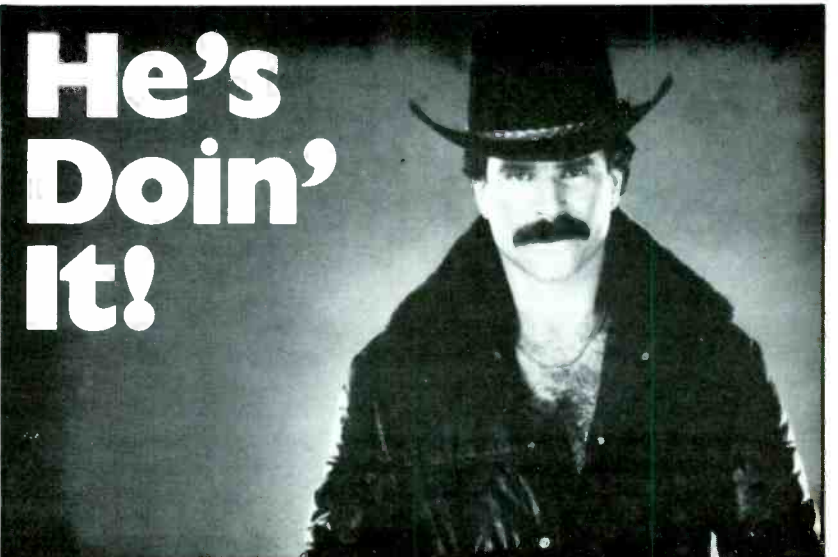
"The band's base has broadened beyond our initial expectations," said Mankoff. "They've just returned from a very successful European tour highlighted by a performance at the Montreaux Jazz Festival. 'Morning Dance,' the single and album, are currently Top 20 in England and #1 on their disco chart so the phe-

(Continued on page 52)

## Cars Cop Platinum



"Candy-O," the second album by Elektra/Asylum's The Cars, has been certified platinum by the RIAA. The group is pictured receiving their platinum awards following a concert in Chicago, one stop on an extensive national tour. Pictured from left: Fred Lewis, Cars' manager; Ric Ocasek, Ben Orr, Greg Hawkes, The Cars; Ralph Ebler, E/A east coast artist development director; Elliot Easton and David Robinson, The Cars.





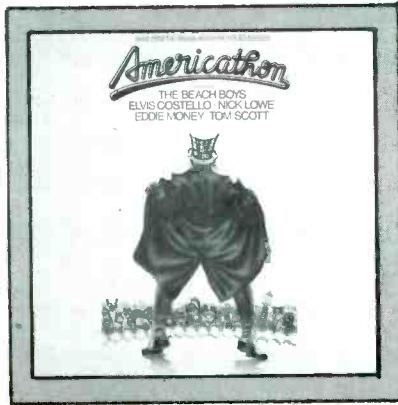
# Record World Album Picks



## DIALOGUE

MICHAEL JOHNSON—EMI America SW-17010 (7.98)

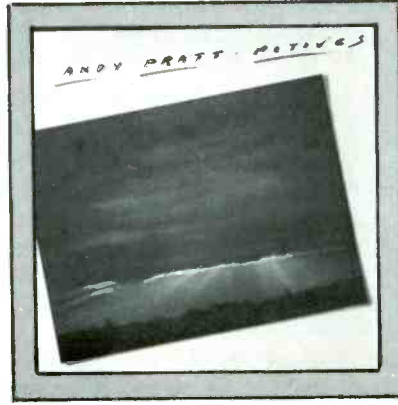
Johnson's first single ("Bluer Than Blue") was a major hit and there's a handful to pick from on this album. Drawing from such writers as Bill LaBounty, Tom Snow, Eric Kaz and Randy Goodrum, he shows he's a fine interpreter of songs. LaBounty's "This Night Could Last Forever" is the prime cut.



## AMERICATHON

ORIGINAL MOTION PICTURE SOUNDTRACK—Lorimar JS 36174 (CBS) (7.98)

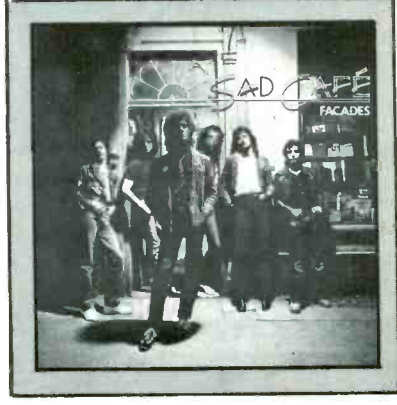
If the soundtrack of this major feature film is any indication, the movie itself will surely be a hit. Unlike other recent scores that utilized old songs, there's lots of current material here by artists such as The Beach Boys, Elvis Costello, Eddie Money and Nick Lowe.



## MOTIVES

ANDY PRATT—Nemperor JZ 35781 (CBS) (7.98)

Pratt has already established himself as a songwriter of note and his albums are much anticipated. This new one has the same tasty instrumentation and vocal delivery but there's a new religious message in some of his lyrics. The combination of religious and secular tunes make this an especially interesting package.



## FACADES

SAD CAFE—A&M SP 4779 (7.98)

Last year's "Run Home Girl" single made lots of friends for this English collective and this second album has the same pop-ish feel with a slightly heavier rock undertone. Produced by Eric Stewart, of 10cc, cuts such as "Emptiness" and "My Oh My" should get fast AOR attention and enthusiasm.

## HIGHWAY TO HELL

AC/DC—Atlantic SD 19244 (7.98)



This Australian band is known as one of the heaviest rocker units around and this new disc enhances their reputation. Relying on some refined nastiness on the guitar/vocal interplay, this is bound for heavy AOR rotation.

## AMERICAN BOY & GIRL

GARLAND JEFFRIES—A&M SP 4778 (7.98)



Jeffries is best known around the New York City area but this new topical album should get national attention. His Latin/rock street rhythms are the key here and the theme demands lyrical attention. It's a stand-out release.

## THE A's

Arista AB 4238 (7.98)



Philadelphia has begun to emerge recently as a center for new rock bands and the A's are one of the most interesting so far. The mood is decidedly teen oriented and the opener, "After Last Night," is the standout here.

## PINK CADILLAC

JOHN PRINE—Asylum 6E 222 (7.98)



Prine's topical country/rock tunes get a fine work-out by the Phillips family (Knox, Jerry & Sam) on production. As usual there's a giggle or two in the lyrics and "Killing the Blues" will no doubt become a fast AOR favorite.

## THE FABULOUS THUNDERBIRDS

Takoma 7068 (Chrysalis) (7.98)



This group, who look a bit like a Crazy Eddie commercial, play new blue/rock material with a touch so close to the originals its startling. Wailing harmonicas and Stratocaster guitars add authenticity.

## BABY I WANT YOU

FCC—Free Flight SHL1-3405 (RCA) (7.98)



This new southern group has a bit of B,S&T and The Doobie Brothers in their sound and an overall light funky effect. "Baby I Want You" is the prime cut but there's lots more here for multi-format play. A very strong debut.

## MUSE

GRACE JONES—Island ILPS 9538 (7.98)



Jones is one of the originators of the disco style and this latest effort is a fine representation of her growth in the field. Tom Moulton's production is as good as you'd expect and this whole package is ripe.

## FEEL IT

NOEL POINTER—United Artists UA LA973-H (7.98)



Pointer has emerged as one of the most successful jazz/fusion artists in the field and this new disc, with assists from a host of heavies, can only enhance that reputation. "Captain Jarvis" sounds like a crossover hit.

## SECONDHAND DAYLIGHT

MAGAZINE—Virgin Intl. VI-2121 (Jem) (7.98)



This new English band (with a familiar name or two) debuts with a somewhat ominous disc, solidly in the new rock vein. The instrumentation is full with synthesizer highlights. This is a band to watch.

## ROOTS IN THE SKY

OREGON—Elektra 6E-224 (7.98)



This group, quite simply, makes some of the most beautiful improvisation music around. Drawing from traditional jazz as well as South American and Far Eastern influences, each cut here is an absolute gem.

## ROCKIT

CHUCK BERRY—Atco SD 38-118 (Atl.) (7.98)



Berry is known as the father of rock 'n' roll but that doesn't mean his music is antiquated. This new album shows his writing style has changed little over the years but it gets an up-to-the-minute presentation and production.

## LENNY ZAKATEK

A&M SP 4777 (7.98)



Zakatek is known as the voice of the Alan Parsons' Project (and Parsons produced here) but this solo album should give him lots of celebrity on his own. The tunes are light and melodic with multi-format accessibility.



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from the multi-talented six  
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## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ New releases by two important creative figures on the disco scene top the Disco File this week. **Boris Midney**, whose "Come Into my Heart" established him last year as one of disco's most unpredictable and exciting composers, is set to release three albums this summer, for different labels. USA-European Connection awaits editing at TK; a disco version of the fairy tale "Pinocchio," by **Masquerade** is in test pressing stage at Prelude. Midney's "Caress" appears this week on Warner Bros./RFC; as is his habit, the album consists of two side-long medleys, "Catch the Rhythm"/"Charmed By You" (16:43) and "You Got It Too Uptight"/"Love Spell" (13:42). The sound is mellow, sometimes strangely serene for a disco record, resembling the most laid-back portions of "Make that Feeling Come Again." Gone are most of the tape and engineering devices, the sudden crescendos, the droning unison choruses. What's left? A spare, almost trancelike sound based in the piano, with less of the episodic, constant climaxes of USA-European and Beautiful Bend, concerned, instead, with holding attention with larger, conceptually more complex passages of music. Where numerous other producer-composer projects (The Ring, Poussez, Amant and Ultimate, among them) have emulated his original style, Midney himself sounds as if he's now more interested in the symphonic structure of his songs and it's sometimes harder to concentrate on his new music because he demands that we keep up with his development throughout each medley. In this way, Midney has become more enigmatic than ever, casting an increasingly subtle spell with his work. While "Caress" doesn't seem yet to be the chartbuster "Come Into My Heart" was (few records could be), this mellower Midney has been brushing the charts already since the advance release a couple of weeks ago of a 7:20 edit-remix of "Catch the Rhythm" prepared by Midney. Always the experimentalist, Boris Midney is an uncategorizable talent to whom I'd allow every whim of exploration. (Not to intrude on his artistry, but for those of us who find "Caress" over-challenging, I'd suggest speeding up "Uptight"/"Love Spell" to peak tempo—with that alteration, the cut reveals the full power and mystery of Midney's best moments.)

**Giorgio Moroder** has taken the opposite tack entirely, on his fourth for Casablanca, "E=MC<sup>2</sup>." From the opening measures, it's obvious that this is unquestionably Giorgio's most accessible work. While refining the technology of music making, (the album was recorded digitally), he's somehow assumed a loose, lighthearted playfulness that was never hinted at in his previous solo work. (Contributing writers **Chris Bennett**, **Keith Forsey**, **Pete Bellotte** and co-producer **Harold Faltermeyer** may have influenced him.) Giorgio sings here in falsetto, accompanying himself with doo-wop

slanted harmonies aptly transformed with electronic effects. The songs themselves are so melodic and attractive that it's hard to recognize him as the ponderous, slightly foreboding figure he's presented so often before. ("Baby Blue" (4:53), particularly enjoyable, is what the Beach Boys' disco record should have sounded like.) Side one is "segued" with the underlying pulse, cohesive, but easily separable, if need be. "I Wanna Rock You" (6:30) opening side two, is paced at a slightly funkier tempo, and the bright, often witty, choral scoring is best here. The album is so entertaining that it's not even an annoyance or a waste to find the credits recorded as the closing passage of the title track. "E=MC<sup>2</sup>" is one of the most pleasant surprises we've heard this year. (Also from Giorgio: his production of **Suzi Lane**, on Elektra, "Ooh La La," where jocks have discovered "Harmony," (6:59), another pulsating, irresistibly hookish song that's already made its way onto the chart this week.)

**RECOMMENDED NEW RELEASES:** **Taana Gardner's** first, on West End, achieves the nearly-impossible feat of recapturing the one-of-a-kind atmosphere of her hit, "Work That Body." It avoids the suspicion of repetition, though, with three excellent new songs with strong individual lines. "Paradise Express" (6:18) is an ode to New York's Paradise Garage, where Gardner is accompanied by a male chorus that gives the cut an almost JB's flavor; Just Be a Friend" (5:50) is unassuming social commentary. "When You Touch Me" (10:36) outdoes all, though, with an unexpectedly serious sleaze/ballad intro: "They call me rigid/or even frigid/It suffocated my spark/But when you touch me/Oh, how it rush me/It liberated my heart." The charge of the dance portion is intensified by the slow approach and, with a lighter tread than "Work That Body" (included here in an interesting new 7:16 mix), the song really takes off as an involved production piece. Producer **Kenton Nix's** work is polished just enough to achieve mass appeal—there's much in common here with Patrick Adams' earlier work: the slightly raw edge the air-tight rhythm playing and an idiosyncratic rhythmic feel all his own. Of course, it's a great debut for Gardner, who turns in fully mature performances here and elsewhere (see below).

**Loleatta Holloway's** music has always achieved a spell-binding intensity that's a mix of hot bluesy wailing and stylish dramatic calculation. This balance is especially prominent on her latest, a new version of "The Greatest Performance of My Life," on Gold Mind disco disc (9:22). Holloway conceived the adaptation herself and finds several disco-appropriate phrases to draw upon, with a result that's fully danceable and grandly emotional. She stresses in the song her drinking (like a fish until she was high) and her dancing (of course), using the breakdowns to pinpoint tension and modulate her vocal. It's certainly one of the better reworkings we've come across recently. The flip, "That's What You Said" (10:10), produced by **Bunny Sigler**, is classic Philly R&B, extended to disco length with clean edited breaks, and Holloway just lashes out with her vocal power to push the song to peak level.

The week's other major remake is a loping synthesizer based version of Sam and Dave's "Hold On I'm Comin'" (7:28), on Arista disco disc, by **Karen Silver**. Produced by Canadians **John Driscoll** and **Gino Soccio**, inevitable parallels will be made with this spring's "Knock On Wood," but this cut's noticeably slower pace provides a more natural backbeat, and is probably an easier record to handle for DJs. Watch for an excellent album to come in September, which

(Continued on page 22)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### CE SOIR/NEW YORK

DJ: JOHN MONACO

**BODY LANGUAGE/JUST AS LONG AS I'M DANCING**—Joel Diamond—Casablanca  
**DANGER/STAND UP AND DANCE**—Gregg Diamond—TK  
**FANTASY**—Bruni Pagan—Elektra  
**GIVE YOUR BODY UP TO THE MUSIC**—Billy Nichols—West End  
**HAVE A REAL GOOD TIME**—Afro-Cuban Band—Arista  
**LAST TRAIN TO THE BOOGIE**—Saint and Stephanie—Arista  
**LOOKIN' FOR LOVE**—Fat Larry's Band—Fantasy/W MOT  
**LOVE THANG**—First Choice—Gold Mind  
**POP MUZIK**—M—Sire  
**RISQUE**—Chic—Atlantic (LP)  
**SHINING**—Venus Dodson—WB/RFC  
**STAY FREE**—Ashford and Simpson—WB (LP)  
**TAKE A HIT**—Chantal Curtis—Keylock  
**WHEN YOU'RE #1**—Gene Chandler—20th Century Fox  
**WHEN YOU TOUCH ME/PARADISE EXPRESS/ JUST BE A FRIEND**—Taana Gardner—West End

### ALFIE'S/CHICAGO

DJ: PETER LEWICKI

**CAN'T LIVE WITHOUT YOUR LOVE**—Tamiko Jones—Polydor  
**CATCH THE RHYTHM**—Caress—WB/RFC  
**COME TO ME/DON'T STOP DANCING**—France Joli—Prelude  
**DON'T STOP 'TIL YOU GET ENOUGH**—Michael Jackson—Epic  
**FANTASY**—Bruni Pagan—Elektra  
**FOUND A CURE**—Ashford and Simpson—WB  
**GROOVE ME**—Fern Kinney—TK  
**LOVE THANG**—First Choice—Gold Mind  
**OVER AND OVER**—Disco Circus—Columbia  
**POW WOW**—Cory Daye—New York Intl.  
**ROCK IT**—Lipps, Inc.—Casablanca  
**SEXY THING/GET LOOSE**—Bob McGilpin—Butterfly  
**TELL ME, TELL ME**—Curtis Mayfield—RSO  
**THE BOSS/NO ONE GETS THE PRIZE**—Diana Ross—Motown  
**WE ALL NEED LOVE**—Troiano—Capitol

### LOCKER ROOM/ATLANTA

DJ: DON LYLE

**BAD GIRLS**—Donna Summer—Casablanca (LP)  
**BORN TO BE ALIVE**—Patrick Hernandez—Columbia (LP)  
**CHANCE**—Candi Staton—WB (LP)  
**CRANK IT UP**—Peter Brown—TK  
**FOUND A CURE**—Ashford and Simpson—WB  
**GET UP AND BOOGIE**—Freddie James—WB  
**GET UP BOOGIE**—Leroy Gomez—Casablanca  
**GOOD TIMES**—Chic—Atlantic  
**H.A.P.P.Y. RADIO**—Edwin Starr—20th Century Fox  
**HERE COMES THAT SOUND AGAIN**—Love De-Luxe—WB  
**I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC/Columbia  
**OPEN UP FOR LOVE**—Siren—Midsong Intl.  
**THE BOSS**—Diana Ross—Motown  
**THE GROOVE MACHINE/THE BOOGIE TRAIN**—Hamilton Bohannon—Mercury  
**THIS TIME BABY**—Jackie Moore—Columbia

### BRASS DOOR CO./SEATTLE

DJ: DANA ANDREWS

**BORN TO BE ALIVE**—Patrick Hernandez—Columbia  
**COME INSIDE MY LOVE**—Bonnie Oliver—Lejoint  
**COME ON AND DO IT**—Poussez—Vanguard  
**DON'T STOP**—Ish—TK  
**FOUND A CURE**—Ashford and Simpson—WB  
**FRANCE JOLI**—France Joli—Prelude (entire LP)  
**GIMME BACK MY LOVE AFFAIR**—Sister Power—Ocean/Ariola  
**GOOD TIMES**—Chic—Atlantic  
**HERE COMES THAT SOUND AGAIN**—Love De-Luxe—WB  
**I DON'T WANT THE NIGHT TO END**—Sylvie Vartan—RCA  
**I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC/Columbia  
**JUST CAN'T STOP DANCING**—Jean Wells—TEC  
**LOVE IS ON THE WAY**—Sweet Inspirations—RSO  
**RED HOT**—Taka Boom—Ariola  
**NEVER GONNA BE THE SAME AGAIN**—Ruth Waters—Millennium

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# Record World Disco File Top 50



AUGUST 25, 1979

AUG. 25	AUG. 18		WKS. ON CHART
1	1	<b>THE BOSS/NO ONE GETS THE PRIZE</b> DIANA ROSS/ Motown (12") 026	10
2	2	<b>THIS TIME BABY</b> JACKIE MOORE/Columbia (12") 23 10994	11
3	3	<b>HERE COMES THAT SOUND AGAIN</b> LOVE DE-LUXE/ Warner Bros. (12"/LP) WBSD 8827, BSK 3342	10
4	7	<b>FOUND A CURE</b> ASHFORD & SIMPSON/Warner Bros. (12"*) HS 3357	8
5	6	<b>GET UP AND BOOGIE</b> FREDDIE JAMES/Warner Bros. (12"*) DWBS 8857	8
6	4	<b>I'VE GOT THE NEXT DANCE</b> DENIECE WILLIAMS/ARC/ Columbia (12") 23 10991	11
7	13	<b>COME TO ME/DON'T STOP DANCING/PLAYBOY</b> FRANCE JOLI/Prelude (12"*) PRL 12170	4
8	5	<b>GOOD TIMES</b> CHIC/Atlantic (12"*) SD 16003	10
9	11	<b>GROOVE ME</b> FERN KINNEY/TK (12") TKD 401	5
10	8	<b>PUT YOUR BODY IN IT</b> STEPHANIE MILLS/20th Century Fox (12"*) T 583 (RCA)	10
11	10	<b>YOU CAN DO IT</b> AL HUDSON AND THE PARTNERS/ MCA (12") 1784	10
12	9	<b>DON'T YOU WANT MY LOVE/UNDERCOVER LOVER/ HOT HOT</b> DEBBIE JACOBS/MCA (12") 13920	12
13	17	<b>STAND UP—SIT DOWN</b> AKB/RSO (12") RSS 302	5
14	15	<b>THE MAIN EVENT/FIGHT</b> BARBRA STREISAND/Columbia (12"*) JS 36115	6
15	23	<b>THE BREAK</b> KAT MANDU/TK (12") 155	3
16	21	<b>POW WOW/GREEN LIGHT</b> CORY DAYE/New York Intl. (RCA) (12"*) BXL1 3408	4
17	14	<b>WHEN YOU WAKE UP TOMORROW/CHANCE/ROCK</b> CANDI STATON/Warner Bros. (12"*) BSK 3333	14
18	12	<b>BORN TO BE ALIVE</b> PATRICK HERNANDEZ/Columbia (12") 23 10987	14
19	24	<b>FANTASY</b> BRUNI PAGAN/Elektra (12") AS 11423	4
20	20	<b>CRANK IT UP (FUNK TOWN)</b> PETER BROWN/TK (12") TKD 151	12
21	18	<b>SAVAGE LOVER</b> THE RING/Vanguard (12") SPV 23	10
22	22	<b>OPEN UP FOR LOVE/MORNING MUSIC</b> SIREN/Midsong (12") MD 513	5
23	37	<b>WHATCHA GONNA DO ABOUT IT</b> ROZALIN WOODS/ A&M (12") SP 12921	4
24	29	<b>RISE</b> HERB ALPERT/A&M (12") SP 12022	5
25	26	<b>HANDS DOWN</b> DAN HARTMAN/Blue Sky (12") 4Z8 2778 (CBS)	3
26	33	<b>MUSIC MAN</b> REVANCHE/Atlantic SD 19245 (entire LP)	3
27	27	<b>GOT TO GIVE IN TO LOVE</b> BONNIE BOYER/Columbia (12") 43 11026	4
28	16	<b>H.A.P.P.Y. RADIO/IT'S CALLED THE ROCK</b> EDWIN STARR/ 20th Century Fox (12"/LP) TCD 0076, T 591 (RCA)	11
29	19	<b>BAD GIRLS/SUNSET PEOPLE/HOT STUFF</b> DONNA SUMMER/Casablanca (12"*) NBLP 2 7150	18
30	40	<b>I GOT THE HOTS FOR YA</b> DOUBLE EXPOSURE/Salsoul (12"*) SA 8523 (RCA)	3
31	34	<b>DON'T YOU FEEL MY LOVE</b> GEORGE McCRAE/ Sunshine Sound (12") 212	5
32	—	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON/ Epic (12"*) FE 35745	1
33	—	<b>LOVE INSURANCE</b> FRONT PAGE/Panorama (12") YD 11677 (RCA)	1
34	25	<b>NIGHT RIDER/SHINING</b> VENUS DODSON/Warner/ RFC (12"/LP) RCSD 8824, RFC 3348	11
35	38	<b>WHEN YOU'RE #1</b> GENE CHANDLER/Chi-Sound/ 20th Century Fox (12") TCD 80 (RCA)	2
36	30	<b>GIVE YOUR BODY UP TO THE MUSIC</b> BILLY NICHOLS/ West End (12") WES 22118	6
37	—	<b>FROM BEGINNING TO END</b> DESTINATION/Butterfly (12"*) FLY 3103 (entire LP) (MCA)	1
38	31	<b>CAN'T LIVE WITHOUT YOUR LOVE</b> TAMIKO JONES/ Polydor (12") PD D 513	5
39	39	<b>IT'S A DISCO NIGHT</b> ISLEY BROTHERS/T-Neck (12") AZ8 2289 (CBS)	2
40	—	<b>ON YOUR KNEES</b> GRACE JONES/Island (12") DISCD 8869 (WB)	1
41	—	<b>GIMME BACK MY LOVE AFFAIR</b> SISTER POWER/Ocean/ Ariola (12") OR 7501	1
42	32	<b>NEVER GONNA BE THE SAME AGAIN</b> RUTH WATERS/ Millennium (12"*) BXL1 7744 (RCA)	3
43	36	<b>HEAVEN MUST HAVE SENT YOU</b> BONNIE POINTER/ Motown (12") 020	16
44	—	<b>HARMONY/OOH LA LA</b> SUZI LANE/Elektra (12"*) 6E 207	1
45	35	<b>AIN'T LOVE GRAND HOTT CITY</b> BUTTERFLY (12"*) FLY 3101 (entire LP) (MCA)	3
46	28	<b>RED HOT</b> TAKA BOOM/Ariola (12") PRO 7761	15
47	44	<b>LET YOUR BODY RUN</b> FRANCIE SIMONE/BC (12") 4001	2
48	48	<b>MAINLINE</b> BLACK IVORY/Buddah (12") DSC 132	5
49	46	<b>LET ME TAKE YOU DANCING</b> BRYAN ADAMS/A&M (12") SP 12014	13
50	43	<b>COME AND GET IT ON SOCCER</b> Salsoul (12") SG 217	4

(★ non-commercial 12", • discontinued)

## Disco File (Continued from page 20)

includes the import twelve-inch, "Make Me Feel Alright." Baker-Harris-Young, the production company that's been responsible for dozens of Philadelphia hits, have produced their first "solo" record, under the name B-H-Y, called "Come as You Are" (6:28), on Salsoul disco disc. The intro takes a bit long to get going but once the song does, with a jolt of horns, it just doesn't stop. The strong hook, "come as you are, just bring your dancing shoes," seems tailor made for the Trammps—it's easy to imagine Jimmy Ellis rasping and barking across the melody—but it sounds just fine sung by a female chorus (the Sweethearts?) who really crank it up at the drum break, shouting, "aaahh, get down!" and break into adlib at the end. Simply done, but it proves once more that Baker-Harris-Young still have the knack for a great punchline.

A DANCE TO THE OFFBEAT, FEIFFER WOULD SAY: In the discussion of Chicago's recent "Disco Demolition" embarrassment, I noticed a report on the incident in Rolling Stone's Random Notes section that breezily summed it up as an overflow of enthusiasm and a clever publicity ploy and several letters to trade meaningless, beat-obsessed music, as opposed to the socially conscious, lyric-oriented rock and roll. Besides the petty sense of peer pressure and repressiveness that's most obvious on the face of the event and reaction

to it, I'd point out that there also seems to be, even more prominently, a sense of panic within the anti-disco contingent that it doesn't have an exclusive lock on all that's creative and exciting in the music scene. I wouldn't begrudge those people the joy of dancing to Bruce Springsteen singing "Quarter to Three;" I'm relieved to know that they are able to enjoy climax and release comparable to the disco experience. It might be suggested, though, that, even within the rock genre, there may well be a vanguard of taste that perceives dancing to rock music in the same way that the disco crowd does. They've made spots like the Mudd Club, The Rocker Room, Trax and Hurrah viable discotheques based on rock music that has been increasingly un-self-consciously willing to refer to the techniques and styles of disco. Prime example: the hit single, "Pop Muzik," by M (Sire), talked up on the disco circuit by a variety of our correspondents, which, while having satirical lyric content, takes disco seriously enough to emulate its sequenced synthesizer and Euro-thump backbeat. A longshot, but the word of mouth seems substantial enough to suggested the real possibility of a club hit. (Warner Bros. serviced a short-version single to its disco list; a 4:58 version, lengthened by editing and a choppy looped ending, (Continued on page 46)

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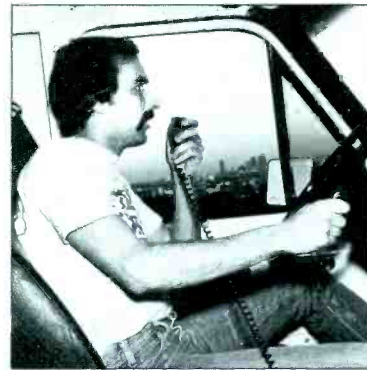
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## Billy Meshel on The Role of The 'Creative' Publisher

By SAMUEL GRAHAM & SAM SUTHERLAND

■ The differences between "administrative" and "creative" publishers form the core of this week's Dialogue with Billy Meshel, vice president and general manager of the Arista Music Publishing Group (Arista Music/ASCAP and Careers Music/BMI). Meshel, who numbers his operation among the latter category, has a good deal to say about what he feels is the ever-increasing encroachment of attorneys, accountants and other businessmen into the publishing world, a development that Meshel views with considerable alarm. Founded in January, 1977—prior to which Meshel served as director of creative affairs for Famous Music—Arista Music has enjoyed consistent chart success, with copyrights included in such albums as the Blues Brothers' "Briefcase Full of Blues," the Allman Brothers' "Enlightened Rogues," and Judy Collins' "Hard Times For Lovers." Singles successes have included Exile's "Kiss You All Over" and the Suzi Quatro-Chris Norman duet "Stumblin' In," both penned by Mike Chapman and Nicky Chinn, as well as GQ's "Disco Nights," Billy Thorpe's "Children of the Sun," Robert John's "Sad Eyes" and Dave and Sugar's "Stay With Me."



Billy Meshel

**Record World:** Before getting into the larger issue of the contrasts between full-service publishing houses and other types of collection agencies, let's have some background on Arista Music itself. Were there any existing catalogues or copyrights that you inherited when the operation started?

**Billy Meshel:** There was one song in the catalogue, the follow up to the Silver hit ("Ram Bam Shangalang") a song called "Memories"—and that was it. Within five weeks of our start, in January of '77, we had our first chart record, "New York You've Got Me Dancing," produced and written by our first signed writer, Gregg Diamond. Before the Gregg Diamond/Andrea True record was out of the top 100, we had our first top ten country hit Kenny Dale on Capitol, a song called "Blue Heartache of the Year." Between then and now, we've had a fairly steady flow of hits. We've hardly ever had a month when we weren't in the charts.

**RW:** What particular repertoire areas did you move into?

**Meshel:** Hits. Anything at all. You see, the difference between a full-service publisher and these people who do administration—we'll call them administrators, and we'll call us creative publishers—is that we know that there are all kinds of hits.

**RW:** How many writers do you represent at this point?

**Meshel:** We're into about 20 deals. And incidentally, all of them were chosen on their creative merits: can we exploit, or can't we exploit. In some cases, our rationale for being involved is the advance—they need the money now, we give them the money now, we pay interest on our money, we have to take a percentage from them. Sometimes we're frank enough to say, "Look, I don't really want the deal because I can't perform. But if you want us to have the deal for whatever reason, and our only function is the advance, we will do nothing else for you." But in the other situations, it's "Can we perform? Are the songs coverable; are the records exploitable outside the United States; are the records promotable by us?" Sometimes it's impossible for a publisher to help an artist or a record company promote a record, because it's just out of our expertise; we know nothing about the promotion of jazz, for instance, and from my point of view, r&b is much more specialized, while the promotion of albums, from a publisher's point of view, is a record company's job. Independent promotion people don't deliver for publishers on albums.

**RW:** In general, what's the set-up of the Arista operation?

**Meshel:** We have our administrator in Los Angeles, Fran Amitin, and a professional manager, Linda Blum; a professional department

in New York, headed by John Wonderling; and our professional department in the U.K., headed by Tony Lytle. If we keep our catalogue where we can control the quantity and the quality, a staff of four professional people can handle it absolutely beautifully. Our two-year old catalogue has approximately 125 songs that are highly recordable.

**RW:** So you have no intentions of trying to run out and drastically increase the number of copyrights in the total catalogue by, say, making catalogue purchases.

**Meshel:** Well, we're always being offered catalogues: old ones that someone is selling, new ones that an artist wants us to get involved in. We're always being offered those possibilities, but again, we're professional music publishers, so we don't want to get involved on a banker's level and jam our people up.

**RW:** In other words, if at this point you pick up another writer or another catalogue, it won't be because you need it.

**Meshel:** Exactly. Can we perform and become valuable? as the writer is developing, will that writer want to stay with us? If you make the deal right, and give them service on a creative level, there is no way that you will lose that writer. Now, we don't hit home runs all the time. There are a couple of writers with us who are brilliant, but somehow or other are having a slower start. The great majority are being very well covered.

**RW:** To focus in on the idea that you are really trying to develop a catalogue that has the maximum potential for being covered: does that mean that you are perhaps less eager to sign up a professional client than those publishers who are interested in simply getting the publishing to a recording act and thereby having a built-in, automatic income fixed around the recording activity that the writer would generate?

**Meshel:** Well, nowadays the coverable writers are artists anyway; the new form of publishing makes it almost impossible not to be dealing 95 percent of the time with writers who are artists. It is rare that a writer/artist has a catalogue that is not coverable.

**RW:** So you feel that the distinction between the journeyman songwriter who writes to get covered, and the artist who writes to "fulfill his art" but thereby comes up with material that can't be covered, is a false distinction?

**Sometimes we're frank enough to say,  
 "Look, I don't really want the deal  
 because I can't perform'."**

**Meshel:** Yes. The only real difference that exists in the deal making and the publishing of those two categories is how much money they get from us. A straight songwriter, a person who is not a recording artist, gets x; a recording artist who is not yet very successful with his own records gets x plus; and, of course, a very successful songwriter/artist gets the most. That is what normally keeps us out of certain deals—people asking too much. But the distinguishable facets of the two writing categories are almost nil.

**RW:** This would seem to be a logical place to start looking at the advantages and disadvantages for a young writer who's faced with the choice of finding a full-time music publisher with a conventional administrative staff, or entrusting either a lawyer, a business manager, an artist manager or an accountant to take over collection. Isn't the prime attraction for the writer in having a deal through one of his business representatives, rather than a full publishing set-up, the belief that he will retain more ownership of the property?

**Meshel:** That is absolutely not true. The general percentage taken by the publisher who is merely administering the publishing income is ten percent of the gross. So on a gold album, where the royalty is, say, \$140 thousand, the administering publisher will take \$14 thousand for doing nothing but filling cards and forms, which takes maybe three hours per album. All the rest is collection. And while

(Continued on page 48)

## Wet Heads



Epic recording group Wet Willie recently appeared at New York's Bottom Line, featuring music from their new LP, "Which One's Willie," produced by Lennie Petze. Pictured backstage are, from left: Jim Hall, Wet Willie; Epic/Cleveland International artist Meat Loaf; Leslie Loaf; Marshall Smith, Michael Duke, Wet Willie; Al DeMarino, VP, artist development, E/P/A; Don Dempsey, senior VP and general manager, E/P/A; and Lennie Petze, VP, national A&R, Epic.

### Atlantic Continuing Muppet Campaign

■ NEW YORK — A major WABC/Atlantic promotion for "The Muppet Movie" soundtrack LP is the latest in a series of film/LP merchandising promotions that the label is conducting across the country. In the current WABC campaign, the label is giving away tickets to a series of private screenings of the film, copies of the LP, and three Susan B. Anthony dollars to the contest winners. Similar promotions have already been held in conjunction with KFRC in San Francisco, Z-93 in Atlanta, KCMO in Kansas City, and KRTH in Los Angeles, among other stations.

Atlantic director of field operations Sam Kaiser noted that the Muppet album campaign was zeroing in on major malls, where the theatres are playing the film and adjacent record shops are displaying the album. Large posters planted in the theatre lobbies advertise "The Muppet Movie" album. In addition to the radio contest spots, time is also being bought to maximize impact on the morning, midday and afternoon-listening subteens and parents.

### Polydor LPs Set

■ NEW YORK — Harry Anger, senior vice president, marketing, Polydor Records, has announced the August 27 release of nine new albums. The second offering from London-based Radar Records, "Yachts," and the debut, self-titled LP from Michele Freeman are included in the release.

Among the other titles are Isaac Hayes' "Don't Let Go," Wayne Henderson's "Emphasized," "Fatback XII," the Simon Orchestra's "Mr. Big Shot," and Rudy's debut album, "Just Take My Body."

In addition, Polydor will issue the most recent effort by Dutch rockers Golden Earring, entitled "No Promises, No Debts."

### Donnelly Bows Firms

■ LOS ANGELES—W. P. "Bill" Donnelly has announced the establishment and opening of a Los Angeles based management consultant firm with offices in Century City.

The new firm will specialize and concentrate on clientele which are small-to-medium size entertainment companies dealing in the areas of general management and marketing.

In addition to Donnelly's management consultant firm, he also has announced the formation of Wrightwood Films International, Ltd., which will be active in the creation of soundtrack albums for independent film producers, and the development of marketing plans for the international release of a number of independent film productions.

Additionally, Wrightwood Films will be involved in the production of video presentations of recording artists for television usage.

Most recently, Donnelly was executive vice president of Twentieth Century Fox Records.

W. P. Donnelly & Associates and Wrightwood Films International, Ltd. are located at 1900 Avenue of the Stars, Suite 1630, in Century City.

### Halsey Ups McMahon

■ TULSA—John Hitt, senior vice president of the Jim Halsey Company, has announced the promotion of Barbara McMahon to the national fair and rodeo department of the Tulsa-based firm. Having worked for the Halsey Company since 1976, she was previously responsible for booking acts in Texas, the Plains states and the Pacific northwest.

### CTI Names Rosenberg Business Affairs Dir.

■ NEW YORK—CTI Records chairman Creed Taylor has announced the addition of Peter Lee Rosenberg as director of business affairs.

## Cover Story:

### Hits Keep Flowing for Ashford & Simpson

By LAURA PALMER

■ LOS ANGELES — Nearly two decades have passed since the start of two very promising careers, those of Nickolas Ashford and Valerie Simpson. From the team's early days in Harlem in the mid-'60s — when they sold their first batch of songs for \$75 — until now, they have maintained a balanced, consistent flow of hit material. Their lyrical treatment of songs, as well as their arrangements, have been designed to inspire their listeners, and have subsequently earned them a flawless track record.

Their first hit, "Let's Go Get Stoned," written for Ray Charles, prompted Motown executives' initial interest in the team of Ashford and Simpson. They were soon on their way to Detroit, where they were signed as staff writers and producers in the growing company. They wrote hit after hit for Marvin Gaye and Tammi Terrell, including "Ain't No Mountain High Enough" and "Ain't Nothin' Like The Real Thing," as well as Diana Ross' "Reach Out And Touch (Somebody's Hand)" and "Remember Me," learning all the while how to develop their own style and sound.

In the late '60s, Valerie began appearing as a vocalist on Quincy Jones' albums; she eventually recorded two solo albums, "Exposed" (which contained "I Don't Need Nobody's Help") and "Valerie Simpson" (which produced a chart single in "Silly, Wasn't I"). Valerie toured solo at Hollywood's Troubadour and New York's Lincoln Center, but decided that her next recording effort would include Nick.

Now, seven Warner Bros. albums later, Nick and Valerie have released "Stay Free," an LP that follows on the heels of two consecutive gold albums, "Send It"

and "Is It Still Good To Ya." In addition to their own productions, they have to their credit a number of recent hit songs, including "Stuff Like That," written for Quincy Jones in 1978, and "I'm Every Woman," recorded by Chaka Khan. The latter was nominated for best female R&B vocal performance at the 21st annual Grammy Awards.

### MCA/Songbird Taps Charlie Shaw

■ LOS ANGELES—Charlie Shaw has been appointed director of marketing/distribution for MCA/Songbird, according to Michael Ehrman, managing director of the label.

In his new capacity at MCA/Songbird, Shaw will be responsible for organizing and overseeing the distribution of product in the Christian marketplace. He will also work closely with MCA Distributing Corporation and lease with MCA's vice president of marketing, Stan Layton, on the coordination of product release and merchandising.

### Sound Seventy Ups Greil and Stewart

■ NASHVILLE—The Sound Seventy Corporation and its client companies, Sound Seventy Productions, Inc. and Sound Seventy Management, Inc., have announced a realignment of management affecting the three companies, according to founder/president and chief operating officer Joe Sullivan.

#### Duties

As Sound Seventy Productions' board chairman, Greil will help establish goals and priorities for that company, and will act in an advisory capacity to the new president.

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Friends  
Are Coming!**

# Record World Singles 101-150

AUGUST 25, 1979

AUG. 25	AUG. 18		Label	
101	112	HIDEAWAY IRON CITY HOUSSEROCKERS/MCA 41076 (Burning River/Sofia, BMI)	MCA	41076
102	105	HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS/Stiff/Epic 8 50726 (Blackhill)	Stiff/Epic	8 50726
103	104	HELLO, HELLO, HELLO NEW ENGLAND/Infinity 50,021 (Rock Steady, ASCAP)	Infinity	50,021
104	—	HOLD ON IAN GOMM/Stiff/Epic 9 50747 (Albion)	Stiff/Epic	9 50747
105	—	BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941 (Mayfield, BMI)	RSO/Curtom	941
106	106	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/Columbia 3 10971 (Kee-Drick, BMI/Cheyenne/Motor, ASCAP)	ARC/Columbia	3 10971
107	107	IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia, BMI)	Planet	45904
108	109	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459 (Perks/BMI)	MCA	12459
109	126	BEAUTIFUL GIRLS VAN HALEN/Warner Bros. 49035 (Van Halen, ASCAP)	Warner Bros.	49035
110	—	ONE FINE DAY RITA COOLIDGE/A&M 2169 (Screen Gems-EMI, BMI)	A&M	2169
111	—	FAMILY TRADITION HANK WILLIAMS/Elektra 46046 (Bocephus, BMI)	Elektra	46046
112	—	GONNA FLY NOW BILL CONTI/United Artists 1317 (Unart, BMI/United Artists, ASCAP)	United Artists	1317
113	116	SIMPLY JESSIE REX SMITH/Columbia 3 11032 (The Laughing Willow, ASCAP)	Columbia	3 11032
114	122	KILLER CUT CHARLIE/Arista 0449 (Heavy, no license)	Arista	0449
115	115	STARRY EYES THE RECORDS/Virgin 67000 (Atl) (Virgin, ASCAP)	Virgin	67000
116	117	DISCO POLKA (PENNSYLVANIA POLKA) BOBBY VINTON/Tapestry 001 (Shapiro/Bernstein, ASCAP)	Tapestry	001
117	118	DON'T THROW OUR LOVE AWAY ORLEANS/Infinity 50,017 (Lucid, BMI/Orleansongs, ASCAP)	Infinity	50,017
118	119	NO MERCY NILS LOFGREN/A&M 2173 (Almo/Hilmer, ASCAP)	A&M	2173
119	—	IN THREE BLUE OYSTER CULT/Columbia 1 11055 (B.O'Cult, ASCAP)	Columbia	1 11055
120	111	ONLY GAME IN TOWN AMERICA/Capitol 4752 (Colgems-EMI/Bayou Blanc/Big Heart/Satsuma, ASCAP/BMI)	Capitol	4752
121	121	FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK) (Finurphy, BMI/Hi Faluten, ASCAP)	Marlin	3335
122	120	GIMME YOUR LOVE NANTUCKET/Epic 9 50744 (Nantucket, ASCAP)	Epic	9 50744
123	125	DO IT GOOD A TASTE OF HONEY/Capitol 4744 (Conducive/On Time, BMI)	Capitol	4744
124	113	SUPER SWEET WARDELL PIPER/Midsong Intl. 1005 (Diagnol/April Summer, BMI)	Midsong Intl.	1005
125	114	FEEL IT LOUISIANA'S LE ROUX/Capitol 4736 (Screen Gems-EMI/Lemed, BMI)	Capitol	4736
126	128	LET ME TAKE YOU DANCING BRYAN ADAMS/A&M 2163 (Irving, BMI)	A&M	2163
127	129	BETTER NOT LOOK DOWN B. B. KING/MCA 41062 (Irving, Four Knights, BMI)	MCA	41062
128	—	IN HER EYES DIRT BAND/United Artists 1312 (Stephen Stills, BMI)	United Artists	1312
129	130	HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/Columbia 3 11023 (Tree, BMI)	Columbia	3 11023
130	131	MY LOVE IS BETTY WRIGHT/Alston 3747 (TK) (Sherlyn/Danbet, BMI)	Alston	3747
131	127	ROCKY II DISCO MAYNARD FERGUSON/Columbia 3 11037 (Unart, BMI/UA, ASCAP)	Columbia	3 11037
132	133	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/Warner Bros. 8839 (Hawkshaw/Gallico/Geoff & Eddie/Blackwood, BMI)	Warner Bros.	8839
133	—	IN NO TIME AT ALL RONNIE MILSAP/RCA 11695 (Chess/United Artists, ASCAP)	RCA	11695
134	—	BOOM, BOOM (OUT GO THE LIGHTS) PAT TRAVERS BAND/Polydor 2003 (ARC, BMI)	Polydor	2003
135	136	D.J. DAVID BOWIE/RCA 11661 (Bewlay Bros./Fleur/EG, BMI/100 M.P.H., ASCAP)	RCA	11661
136	102	MAUREEN EDDIE MONEY/Columbia 3 11030 (Granjonca, BMI)	Columbia	3 11030
137	138	RAPUTIN BONEY M/Sire 1049 (WB) (Al Gallico, BMI)	Sire	1049
138	139	I WANT YOU BACK (ALIVE) GRAHAM PARKER/Arista 0420 (Jobete, ASCAP)	Arista	0420
139	124	RECKLESS LOVE CRIMSON TIDE/Capitol 4755 (Little Lasso/Red Chamber, ASCAP)	Capitol	4755
140	140	THAT'S WHERE MY LOVE GOES AIRBORNE/Columbia 3 11011 (No Gags/We're Pros, BMI)	Columbia	3 11011
141	142	CHILDREN OF THE NIGHTIME CLIMAX BLUES BAND/Sire 49021 (WB) (Publ. not listed)	Sire	49021
142	144	I GOT THE HOTS FOR YA DOUBLE EXPOSURE/Salsoul 2091 (RCA) (Burma East, BMI)	Salsoul	2091
143	145	AS LONG AS WE KEEP BELIEVING PAUL ANKA/RCA 11662 (Paulanne/ATV/Mann & Weil, BMI)	RCA	11662
144	135	FREAKY PEOPLE CROWD PLEASERS/Westbound 55420 (Atl) (Bridgeport, BMI)	Westbound	55420
145	141	DANCIN' JOHNSON BILL SALUGA/A&M 2140 (Dovar/Mercy Kersey, BMI)	A&M	2140
146	—	PHANTOM LOVER ROCK ROSE/Columbia 3 11043 (Natural Songs/Awantha, ASCAP)	Columbia	3 11043
147	110	I WANT JOHNNY'S JOB RAY SAWYER/Capitol 4747 (Horse Hairs/DebDave, BMI)	Capitol	4747
148	146	NEW YORK NUGGETS/Mercury 74067 (Intersong, ASCAP)	Mercury	74067
149	123	RADIATION SUN/Capitol 4713 (Detente, ASCAP)	Capitol	4713
150	132	REDEMPTION (THEME FROM ROCKY II) BILL CONTI/United Artists 1305 (Unart, BMI)	United Artists	1305

# Record World Singles Alphabetical Listing

## Producer, Publisher, Licensee

AFTER THE LOVE HAS GONE White (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP) 5	LADY WRITER Wexler-Beckett (Almo, ASCAP) 65
AIN'T NO STOPPIN' US NOW McFadden/Whitehead/Cohen (Mighty Three, BMI) 100	LEAD ME ON Diante (Almo, ASCAP) 8
AIN'T THAT A SHAME Group (Unart, BMI) 54	LET'S GO R. T. Baker (Lido, BMI) 15
ARROW THROUGH ME P. McCartney & C. Thomas (MPL, ASCAP) 73	LONESOME LOSER Group & J. Boylan (Screen Gems-EMI, BMI) 16
BABY I WANT YOU Ivey-Woodford (Song Tailors/Alan Cartee, BMI) 74	LOVIN', TOUCHIN', SQUEEZIN' Baker (Weed High Nightmare, BMI) 49
BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) R. Palmer (Rockslam, BMI) 22	MAKIN' IT F. Perren (Perren-Vibes, ASCAP) 19
BAD GIRLS G. Moroder & P. Bellote (Starrin/Earborne/Sweet Summer, BMI) 4	MAMA CAN'T BUY YOU LOVE Thom Bell (Mighty Three, BMI) 7
BEST BEAT IN TOWN B. DeBarge (Jobete, ASCAP) 75	MIDNIGHT WIND J. Stewart (Bugle/Stigwood/Unichappell, BMI) 82
BOOGIE WONDERLAND White/McKay (Charleyville/Irving/Deeptrack/Ninth, BMI) 38	MORNING DANCE Beckenstein & Calandra (Harlem/Crosseyed Bear, BMI) 31
BORN TO BE ALIVE Jean Vanloo (Ralmus/Seldagamous, ASCAP) 32	MY SHARONA Mike Chapman (Eighties/Small Hill, ASCAP) 1
CHILDREN OF THE SUN S. Proffer & B. Thorpe (Rock of Ages/Careers/Sashasongs, BMI) 52	OH WELL J. Sandlin (Sonheath, ASCAP) 42
CRUEL TO BE KIND N. Lowe (Anglo-Rock/Albino, BMI) 41	ONE WAY OR ANOTHER M. Chapman (Rale Blue/Monster Island, ASCAP) 42
DEPENDIN' ON YOU T. Templeman (Soquel, ASCAP/Snug, BM) 60	PEOPLE OF THE SOUTH WIND Group (Kirschner/Blackwood, BMI) 84
DIFFERENT WORLDS M. Lloyd (Bruin, BMI) 46	PLEASE DON'T GO Casey/Finch (Sherlyn/Harrick, BMI) 89
DIM ALL THE LIGHTS Moroder-Bellotte (Sweet Summer Night, BMI) 70	POP MUZIK Midascare (Robin Scott, ASCAP) 39
DOES YOUR MOTHER KNOW B. Anderson & B. Ulvaeus (Countless, BMI) 29	REMEMBER (WALKING IN THE SAND) D. Kortchmar (Trio/Mellin/Tender Tunes, BMI) 77
DON'T BRING ME DOWN J. Lynne (Jet, BMI) 13	RING MY BELL F. Knight (Two-Knight, BMI) 10
DON'T STOP 'TILL YOU GET ENOUGH Jones (Miran, BMI) 71	RISE Albert-Badazz (Almo/Badazz, ASCAP) 43
DRIVER'S SEAT L. Salvoni (Complacent Toonz, ASCAP) 27	ROCK AND ROLL DANCIN' Brunt (Silver Cloud/In Pocket/Kind/Cafe Americana, ASCAP) 62
FIRECRACKER Group & Ellerbe (Two Pepper, ASCAP) 61	ROLENE C. Leon (Rockslam, BMI) 57
FOUND A CURE Ashford & Simpson (Nick-o-val, ASCAP) 68	SAD EYES George Tobin (Careers, BMI) 11
GET A MOVE ON Botnick & Money (Grajonca, BMI/Davalex, ASCAP) 87	SAIL ON J. A. Carmichael (Jobette/Commodores, ASCAP) 35
GET IT RIGHT NEXT TIME H. Murphy & G. Rafferty (Colgems/EMI, ASCAP) 55	SATURDAY NIGHT H. Brood (Radmus, ASCAP) 58
GHOST DANCER F. Perren (Musicways/Flying Address, BMI) 80	SHE BELIEVES IN ME Larry Butler (Angel Wing, ASCAP) 34
GIRL OF MY DREAMS Ker-Garvey-Tchaikovsky (Tchaikovsky, ASCAP) 51	SHINE A LITTLE LOVE Jeff-Lynne (Unart/Jet, BMI) 56
GOING THROUGH THE MOTIONS M. Most (Finchley, ASCAP) 94	SO GOOD, SO RIGHT A. Fischer (Rutland Road, ASCAP) 72
GOLD J. Stewart (Bugle/Stigwood, BMI) 18	SPOOKY Buie (Lowery, BMI) 58
GONE, GONE, GONE Group (Badco, ASCAP) 67	STREET LIFE Group (Four Knights/Irving, BMI) 79
GOODBYE STRANGER Group & P. Henderson (Almo/Delicate, ASCAP) 20	SUSPICIONS D. Malloy (DebDave/Briarpatch, BMI) 24
GOOD FRIEND E. Bernstein & N. Gimbel (Bernal/ASG/Haliburton/Summercamp, ASCAP/BMI) 81	THE BOSS Ashford & Simpson (Nic-O-Val, ASCAP) 36
GOOD TIMES Nile Rodgers & Bernard Edwards (Chic, BMI) 2	THE DEVIL WENT DOWN TO GEORGIA J. Boylan (Hat Band) 6
GOT TO GIVE IN TO LOVE N. Chacker (Mad Lad/Pi-Gem, BMI) 59	THE LOGICAL SONG Group & P. Henderson (Almo/Delicate, ASCAP) 66
HEART OF THE NIGHT R. Orshoff (Tarantula, ASCAP) 93	THE MAIN EVENT/FIGHT Bob Esty (Primus Artists/Diana/Rick's, BMI) 3
HEAVEN MUST HAVE SENT YOU Bowen (Stone Agate, BMI) 30	THEN YOU CAN TELL ME GOODBYE N. Tutnam (Acuff Rose, BMI) 78
HIGHWAY SONG A. Nali/H. Weck (Bobnal, BMI) 40	THE TOPICAL SONG P. Langford (Almo/Delicate, ASCAP) 92
HOLD ON Group & Levine (Triumph, CAPAC) 37	THIS IS LOVE Strube-Raphael (Critique, BMI) 76
HOT SUMMER NIGHTS Richard Perry (April/Swell Sounds/Melody Deluxe/Seldak, ASCAP) 62	THIS NIGHT WON'T LAST FOREVER Maher-Gibson (Captain Crystal, BMI) 69
HOT STUFF Giorgio Moroder & Rick Bellotte (Rick's/Stop, BMI) 23	THIS TIME BABY B. Eli (Mighty Three, BMI) 98
I CAN'T STAND IT NO MORE P. Frampton & C. Kimsey (Almo/Frampton/Fram-Dee, ASCAP) 85	TOTALLY HOT T. Farrar (Irving, BMI) 86
I DO LOVE YOU Simpson & Fleming (Chevis, BMI) 25	TURN OFF THE LIGHTS Gamble-Huff (Mighty Three, BMI) 88
I JUST WANT TO BE Blackmon (Better Days, BMI/Better Nights, ASCAP) 99	WE ARE FAMILY B. Edwards & N. Rodgers (Chic, BMI) 50
I KNOW A HEARTACHE WHEN I SEE ONE R. Fraboni (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC) 64	WEEKEND Lenny Pietze (Global/Almo, ASCAP) 90
I'LL NEVER LOVE THIS WAY AGAIN B. Manilow (Irving, BMI) 21	WHATCHA GONNA DO WITH MY LOVIN' Mtume-Lucas (Scarab, BMI) 47
I'M A SUCKER FOR YOUR LOVE R. James (Jobete, ASCAP) 97	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN R. Raffkine (DebDave, BMI) 12
IS SHE REALLY GOING OUT WITH HIM? Kershenbaum (Albion) 17	WHEN YOU WAKE UP TOMORROW C. Staton & J. Simpson (Pop/Leeds/Stacey Lynne/Staton, ASCAP) 96
IT'S JUST ANOTHER NIGHT M. Ronson & I. Hunter (April Music/Ian Hunter/Hyde Park/Mainman, ASCAP) 83	WHERE WERE YOU WHEN I WAS FALLING IN LOVE B. Montgomery (Bobby Goldsboro, ASCAP/House of Gold, BMI) 63
I WANT YOU TO WANT ME Group (Screen Gems-EMI/Adult, BMI) 28	WHERE WILL YOUR HEART TAKE YOU R. Price (Prisons, BMI) 91
I WAS MADE FOR LOVIN' YOU V. Poncia (Kiss, ASCAP/Mad Vincent, BMI) 9	YOU CAN'T CHANGE THAT Ray Parker, (Raydiola, ASCAP) 14
	YOU GONNA MAKE ME LOVE SOMEBODY ELSE Gamble-Huff (Mighty Three, BMI) 48
	YOU TAKE MY BREATH AWAY Callejo & Lawrence (Laughing Willow, ASCAP) 33
	YOUNGBLOOD L. Waronker & R. Titelman (Easy Money, ASCAP) 45
	YOU'VE GOT ANOTHER THING COMING D. Eric (Blair/Bell Hop, BMI) 95



# Record World Singles



AUGUST 25, 1979

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

AUG. 25	AUG. 18		WKS. ON CHART
1	1	<b>MY SHARONA</b> THE KNACK Capitol 4731 (3rd Week)	10
2	2	<b>GOOD TIMES</b> CHIC/Atlantic 3584	11
3	4	<b>THE MAIN EVENT/FIGHT</b> BARBRA STREISAND/Columbia 3 11008	11
4	3	<b>BAD GIRLS</b> DONNA SUMMER/Casablanca 988	14
5	10	<b>AFTER THE LOVE HAS GONE</b> EARTH, WIND & FIRE/ ARC/Columbia 3 11033	8
6	15	<b>THE DEVIL WENT DOWN TO GEORGIA</b> CHARLIE DANIELS BAND/Epic 8 50700	10
7	7	<b>MAMA CAN'T BUY YOU LOVE</b> ELTON JOHN/MCA 41042	12
8	11	<b>LEAD ME ON</b> MAXINE NIGHTINGALE/Windsong 11530 (RCA)	11
9	5	<b>I WAS MADE FOR LOVIN' YOU</b> KISS/Casablanca 983	14
10	9	<b>RING MY BELL</b> ANITA WARD/Juana 3422 (TK)	15
11	16	<b>SAD EYES</b> ROBERT JOHN/EMI-America 8015	14
12	6	<b>WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN</b> DR. HOOK/Capitol 4705	20
13	19	<b>DON'T BRING ME DOWN</b> ELO/Jet 9 5060 (CBS)	4
14	13	<b>YOU CAN'T CHANGE THAT</b> RAYDIO/Arista 0399	19
15	17	<b>LET'S GO</b> THE CARS/Elektra 46063	9
16	21	<b>LONESOME LOSER</b> LITTLE RIVER BAND/Capitol 4748	7
17	18	<b>IS SHE REALLY GOING OUT WITH HIM?</b> JOE JACKSON/ A&M 2132	13
18	8	<b>GOLD</b> JOHN STEWART/RSO 931	15
19	12	<b>MAKIN' IT</b> DAVID NAUGHTON/RSO 916	19
20	23	<b>GOODBYE STRANGER</b> SUPERTRAMP/A&M 2162	8
21	24	<b>I'LL NEVER LOVE THIS WAY AGAIN</b> DIONNE WARWICK/ Arista 0419	10
22	25	<b>BAD CASE OF LOVING YOU (DOCTOR, DOCTOR)</b> ROBERT PALMER/Island 49016 (WB)	6
23	14	<b>HOT STUFF</b> DONNA SUMMER/Casablanca 978	19
24	26	<b>SUSPICIONS</b> EDDIE RABBITT/Elektra 46053	12
25	32	<b>I DO LOVE YOU</b> G.Q./Arista 0426	9
26	29	<b>HOT SUMMER NIGHTS</b> NIGHT/Planet 45903 (Elektra/ Asylum)	10
27	35	<b>DRIVERS SEAT SNIFF 'N' THE TEARS</b> /Atlantic 3604	6
28	20	<b>I WANT YOU TO WANT ME</b> CHEAP TRICK/Epic 8 50680	19
29	22	<b>DOES YOUR MOTHER KNOW</b> ABBA/Atlantic 3574	15
30	36	<b>HEAVEN MUST HAVE SENT YOU</b> BONNIE POINTER/ Motown 1459	9
31	31	<b>MORNING DANCE</b> SPYRO GYRA/Infinity 50,011	11
32	33	<b>BORN TO BE ALIVE</b> PATRICK HERNANDEZ/Columbia 3 10986	9
33	27	<b>YOU TAKE MY BREATH AWAY</b> REX SMITH/Columbia 3 10908	19
34	28	<b>SHE BELIEVES IN ME</b> KENNY ROGERS/United Artists 1273	19
35	44	<b>SAIL ON</b> COMMODORES/Motown 1466	3
36	41	<b>THE BOSS</b> DIANA ROSS/Motown 1462	7
37	38	<b>HOLD ON TRIUMPH</b> /RCA 11569	13
38	30	<b>BOOGIE WONDERLAND</b> EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	16
39	46	<b>POP MUZIK</b> M/Sire 49033 (WB)	3
40	43	<b>HIGHWAY SONG</b> BLACKFOOT/Atco 7105	10
41	48	<b>CRUEL TO BE KIND</b> NICK LOWE/Columbia 3 11018	6
42	34	<b>ONE WAY OR ANOTHER</b> BLONDIE/Chrysalis 2336	13
43	56	<b>RISE</b> HERB ALPERT/A&M 2151	5
44	49	<b>OH WELL</b> ROCKETS/RSO 935	7
45	47	<b>YOUNGBLOOD</b> RICKIE LEE JONES/Warner Bros. 49018	5
46	52	<b>DIFFERENT WORLDS</b> MAUREEN McGOVERN/Warner/Curb 8835	7
47	55	<b>WHATCHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS/20th Century Fox 2403 (RCA)	8
48	39	<b>YOU GONNA MAKE ME LOVE SOMEBODY ELSE</b> JONES GIRLS/Phila. Intl. 8 5680 (CBS)	11
49	58	<b>LOVIN', TOUCHIN', SQUEEZIN'</b> JOURNEY/Columbia 3 11036	7
50	37	<b>WE ARE FAMILY</b> SISTER SLEDGE/Cotillion 44251 (Atl)	18



51	50	<b>GIRL OF MY DREAMS</b> BRAM TCHAIKOVSKY/Polydor 14575	8
52	57	<b>CHILDREN OF THE SUN</b> BILLY THORPE/Capricorn 0321	5
53	62	<b>SPOOKY</b> ARS/Polydor BGO 2001	2
54	61	<b>AIN'T THAT A SHAME</b> CHEAP TRICK/Epic 9 50743	3
55	65	<b>GET IT RIGHT NEXT TIME</b> GERRY RAFFERTY/United Artists 1316	3
56	40	<b>SHINE A LITTLE LOVE</b> ELO/Jet 8 5057 (CBS)	15
57	75	<b>ROLENE MOON</b> MARTIN/Capitol 4765	2
58	59	<b>SATURDAY NIGHT</b> HERMAN BROOD & HIS WILD ROMANCE/Ariola 7754	6
59	60	<b>GOT TO GIVE IN TO LOVE</b> BONNIE BOYER/Columbia 3 11028	5
60	68	<b>DEPENDIN' ON YOU</b> DOOBIE BROTHERS/Warner Bros. 49029	3
61	66	<b>FIRECRACKER</b> MASS PRODUCTION/Cotillion 44254 (Atl)	5
62	63	<b>ROCK AND ROLL DANCIN'</b> BECKMEIER BROTHERS/ Casablanca 1000	5
63	69	<b>WHERE WERE YOU WHEN I WAS FALLING IN LOVE</b> LOBO/MCA 41065	5
64	71	<b>I KNOW A HEARTACHE WHEN I SEE ONE</b> JENNIFER WARNES/Arista 0430	4
65	67	<b>LADY WRITER</b> DIRE STRAITS/Warner Bros. 49006	4
66	42	<b>THE LOGICAL SONG</b> SUPERTRAMP/A&M 2128	22
67	70	<b>GONE, GONE, GONE</b> BAD COMPANY/Swan Song 71000 (Atl)	4
68	79	<b>FOUND A CURE</b> ASHFORD & SIMPSON/Warner Bros. 8870	4
69	77	<b>THIS NIGHT WON'T LAST FOREVER</b> MICHAEL JOHNSON/ EMI-America 8019	4

## CHARTMAKER OF THE WEEK

70	—	<b>DIM ALL THE LIGHTS</b> DONNA SUMMER Casablanca 2201	1
71	86	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON/ Epic 9 50742	2
72	81	<b>SO GOOD, SO RIGHT</b> BRENDA RUSSELL/Horizon 123 (A&M)	3
73	—	<b>ARROW THROUGH ME</b> WINGS/Columbia 1 11070	1
74	76	<b>BABY I WANT YOU</b> F.C.C./Free Flight 11595 (RCA)	6
75	83	<b>BEST BEAT IN TOWN</b> SWITCH/Gordy 7168 (Motown)	9
76	78	<b>THIS IS LOVE</b> OAK/Mercury 74076	6
77	87	<b>REMEMBER (WALKING IN THE SAND)</b> LOUISE GOFFIN/ Asylum 46521	2
78	80	<b>THEN YOU CAN TELL ME GOODBYE</b> TOBY BEAU/ RCA 11670	4
79	89	<b>STREET LIFE</b> CRUSADERS/MCA 41054	2
80	88	<b>GHOST DANCER</b> ADDRISI BROTHERS/Scotti Brothers 500 (Atl)	2
81	82	<b>GOOD FRIEND</b> MARY MacGREGOR/RSO 938	3
82	—	<b>MIDNIGHT WIND</b> JOHN STEWART/RSO 1000	1
83	85	<b>IT'S JUST ANOTHER NIGHT</b> IAN HUNTER/Chrysalis 2352	4
84	54	<b>PEOPLE OF THE SOUTH WIND</b> KANSAS/Kirshner 8 4284 (CBS)	13
85	51	<b>I CAN'T STAND IT NO MORE</b> PETER FRAMPTON/A&M 2148	14
86	84	<b>TOTALLY HOT</b> OLIVIA NEWTON-JOHN/MCA 41075	4
87	—	<b>GET A MOVE ON</b> EDDIE MONEY/Columbia 1 11064	1
88	64	<b>TURN OFF THE LIGHTS</b> TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	10
89	—	<b>PLEASE DON'T GO</b> KC & THE SUNSHINE BAND/TK 1035	1
90	73	<b>WEEKEND WET</b> WILLIE/Epic 8 50714	14
91	—	<b>WHERE WILL YOUR HEART TAKE YOU</b> BUCKEYE/ Polydor 14578	1
92	—	<b>THE TOPICAL SONG</b> THE BARRON KNIGHTS/Epic 9 50755	1
93	53	<b>HEART OF THE NIGHT</b> POCO/MCA 41023	15
94	90	<b>GOING THROUGH THE MOTIONS</b> HOT CHOCOLATE/ Infinity 50,016	5
95	92	<b>YOU'VE GOT ANOTHER THING COMING</b> HOTEL/MCA 41052	6
96	95	<b>WHEN YOU WAKE UP TOMORROW</b> CANDI STATON/ Warner Bros. 8821	5
97	96	<b>I'M A SUCKER FOR YOUR LOVE</b> TEENA MARIE/Gordy 7169 (Motown)	8
98	—	<b>THIS TIME BABY</b> JACKIE MOORE/Columbia 3 10993	1
99	—	<b>I JUST WANT TO BE CAMEO</b> /Chocolate City 019 (Casablanca)	1
100	97	<b>AIN'T NO STOPPIN' US NOW</b> McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	19



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# Record World Album Airplay

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

AUGUST 25, 1979

## FLASHMAKER



### MISTRESS RSO

#### MOST ADDED

- MISTRESS—RSO (32)
- STREET MACHINE—Sammy Hagar—Capitol (26)
- FEAR OF MUSIC—Talking Heads—Sire (23)
- BORN AGAIN—Randy Newman—WB (18)
- GOOSE BUMPS—Ian Lloyd—Scotti Bros. (18)
- AMERICATHON (soundtrack)—Col (16)
- NIGHTOUT—Ellen Foley—Cleve. Intl. (14)
- CHICAGO 13—Col (12)
- BETTER THAN THE REST—George Thorogood—MCA (8)
- NEON SMILES—Bliss Band—Col (7)

### WNEW-FM/NEW YORK

- ADDS:**
- AMERICATHON (soundtrack)—Col
  - BALDY'S OUT—Long John Baldry—EMI-America
  - DAMNED IF I DO (single)—Alan Parsons Project—Arista
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - LUCKY DAY—Alan Price—Jet
  - MISTRESS—RSO
  - MOTIVES—Andy Pratt—Nemperor
  - NEON SMILES—Bliss Band—Col
  - ROCKIT—Chuck Berry—Atco
  - TROUBLE AGAIN (single)—Karla Bonoff—Col
- HEAVY ACTION (airplay in descending order):**
- THE JUKES—Mercury
  - LABOUR OF LUST—Nick Lowe—Col
  - REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
  - CANDY-O—Cars—Elektra
  - FICKLE HEART—Sniff 'N' The Tears—Atlantic
  - SECRETS—Robert Palmer—Island
  - WITH THE NAKED EYE—Greg Kihn—Beserkley
  - FEARLESS—Tim Curry—A&M
  - DAVID WERNER—Epic
  - JOHN COUGAR—Riva

### WBCN-FM/BOSTON

- ADDS:**
- A'S—Arista
  - DUROCS—Capitol
  - FRAGILE LINE—Wha-Koo—Epic
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - CAROLYNE MAS—Mercury
  - MISTRESS—RSO
  - MOTIVES—Andy Pratt—Nemperor
  - PROPAGANDA—Various Artists—A&M
  - STREET MACHINE—Sammy Hagar—Capitol
  - THE KORGIS—WB
- HEAVY ACTION (airplay in descending order):**
- FEAR OF MUSIC—Talking Heads—Sire

- CANDY-O—Cars—Elektra
- DISCOVERY—ELO—Jet
- GET THE KNACK—The Knack—Capitol
- BORN AGAIN—Randy Newman—WB
- FEARLESS—Tim Curry—A&M
- LOW BUDGET—Kinks—Arista
- STATELESS—Lene Lovich—Stiff/Epic
- RECORDS—Virgin
- FICKLE HEART—Sniff 'N' The Tears—Atlantic

### WLIR-FM/LONG ISLAND

- ADDS:**
- AMERICATHON (soundtrack)—Col
  - DAMNED IF I DO (single)—Alan Parsons Project—Arista
  - FALLEN (single)—Phillip Rambow—EMI (import)
  - FRAGILE LINE—Wha-Koo—Epic
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - MOTIVES—Andy Pratt—Nemperor
  - MISTRESS—RSO
  - NIGHTOUT—Ellen Foley—Cleve. Intl.
  - REPLICAS—Gary Numan & Tubeway Army—Atco
  - SKYRIDER—Don Nix—Cream

### HEAVY ACTION (airplay in descending order):

- GET THE KNACK—The Knack—Capitol
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- STRANGE MAN CHANGED MAN—Bram Tchaikovsky—Polydor
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- LOOK SHARP—Joe Jackson—A&M
- DOWN TO EARTH—Rainbow—Polydor
- LABOUR OF LUST—Nick Lowe—Col
- JOHN COUGAR—Riva
- MIRRORS—Blue Oyster Cult—Col
- AT BUDOKAN—Bob Dylan—Col

### WBAB-FM/LONG ISLAND

- ADDS:**
- DOWN TO EARTH—Rainbow—Polydor
  - DUROCS—Capitol
  - FEAR OF MUSIC—Talking Heads—Sire
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - MISTRESS—RSO
  - NEON SMILES—Bliss Band—Col
  - ON THE ROAD AGAIN—Roy Wood—WB
  - PROPAGANDA—Various Artists—A&M
  - ROCKIT—Chuck Berry—Atco
  - ELLEN SHIPLEY—New York International

### HEAVY ACTION (airplay in descending order):

- LABOUR OF LUST—Nick Lowe—Col
- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- BREAKFAST IN AMERICA—Supertramp—A&M
- LOW BUDGET—Kinks—Arista
- FIRST UNDER THE WIRE—Little River Band—Capitol
- SECRETS—Robert Palmer—Island
- THE JUKES—Mercury
- DISCOVERY—ELO—Jet

### WCOZ-FM/BOSTON

- ADDS:**
- AMERICAN BOY & GIRL—Garland Jeffries—A&M

- AMERICATHON (soundtrack)—Col
- BORN AGAIN—Randy Newman—WB
- FEAR OF MUSIC—Talking Heads—Sire
- MISTRESS—RSO
- PROPAGANDA—Various Artists—A&M
- REPLICAS—Gary Numan & Tubeway Army—Atco
- STREET MACHINE—Sammy Hagar—Capitol
- THE KORGIS—WB
- YOU GOTTA SERVE SOMEBODY (single)—Bob Dylan—Col

### HEAVY ACTION (airplay in descending order):

- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- LOW BUDGET—Kinks—Arista
- SECRETS—Robert Palmer—Island
- FEARLESS—Tim Curry—A&M
- DO IT YOURSELF—Ian Dury—Stiff/Epic
- LABOUR OF LUST—Nick Lowe—Col
- NILS—Nils Lofgren—A&M

### WBLM-FM/MAINE

- ADDS:**
- CHICAGO 13—Col
  - DOWN TO EARTH—Rainbow—Polydor
  - 5—J. J. Cale—Shelter
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - I DO THE ROCK (single)—Tim Curry—A&M
  - LOVEDRIVE—Scorpions—Mercury
  - NIGHTOUT—Ellen Foley—Cleve. Intl.
  - ROCK 'N' ROLL DANCIN (single)—Beckmeier Brothers—Casablanca
  - STREET MACHINE—Sammy Hagar—Capitol

### HEAVY ACTION (airplay in descending order):

- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- VAN HALEN II—WB
- FLASH & THE PAN—Epic
- GET THE KNACK—The Knack—Capitol
- BREAKFAST IN AMERICA—Supertramp—A&M
- BLUES PROPHETS—Astro Jet
- LABOUR OF LUST—Nick Lowe—Col
- SCOTT FOLSOM—Folsongs
- DISCOVERY—ELO—Jet

### WCMF-FM/ROCHESTER

- ADDS:**
- BACK TO THE DRAWING BOARD—Rubinoos—Beserkley
  - BORN AGAIN—Randy Newman—WB
  - DOWN TO EARTH—Rainbow—Polydor
  - FEAR OF MUSIC—Talking Heads—Sire
  - MISTRESS—RSO
  - NIGHTOUT—Ellen Foley—Cleve. Intl.
  - PROPAGANDA—Various Artists—A&M
  - STREET MACHINE—Sammy Hagar—Capitol

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

- CANDY-O—Cars—Elektra
- GET THE KNACK—The Knack—Capitol
- BREAKFAST IN AMERICA—Supertramp—A&M
- NINE LIVES—REO Speedwagon—Epic

- DISCOVERY—ELO—Jet
- RUST NEVER SLEEPS—Neil Young—Reprise
- SECRETS—Robert Palmer—Island
- LOW BUDGET—Kinks—Arista
- THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor

### WOUR-FM/UTICA

- ADDS:**
- BORN AGAIN—Randy Newman—WB
  - CHICAGO 13—Col
  - FEAR OF MUSIC—Talking Heads—Sire
  - FRAGILE LINE—Wha-Koo—Epic
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - MISTRESS—RSO
  - NIGHT EYES—Danny Douma—WB
  - NIGHTOUT—Ellen Foley—Cleve. Intl.
  - ON THE ROAD AGAIN—Roy Wood—WB
  - STREET MACHINE—Sammy Hagar—Capitol

### HEAVY ACTION (airplay in descending order):

- RUST NEVER SLEEPS—Neil Young—Reprise
- CANDY-O—Cars—Elektra
- LOW BUDGET—Kinks—Arista
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- WITH THE NAKED EYE—Greg Kihn—Beserkley
- GET THE KNACK—The Knack—Capitol
- SECRETS—Robert Palmer—Island
- MIRRORS—Blue Oyster Cult—Col
- LABOUR OF LUST—Nick Lowe—Col
- THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA

### WIOQ-FM/PHILADELPHIA

- ADDS:**
- CHICAGO 13—Col
  - 5—J. J. Cale—Shelter
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - MAGAZINE (single)—Heart—Mushroom
  - MISTRESS—RSO
  - MOTIVES—Andy Pratt—Nemperor
  - NIGHTOUT—Ellen Foley—Cleve. Intl.
  - POP MUZIK (single)—M—Sire
  - ROCKIT—Chuck Berry—Atco
  - STREET MACHINE—Sammy Hagar—Capitol

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

- CANDY-O—Cars—Elektra
- DESOLATION ANGELS—Bad Company—Swan Song
- BREAKFAST IN AMERICA—Supertramp—A&M
- GET THE KNACK—The Knack—Capitol
- FLASH & THE PAN—Epic
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- WAVE—Patti Smith—Arista
- LOW BUDGET—Kinks—Arista
- COMMUNIQUE—Dire Straits—WB
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

### WYDD-FM/PITTSBURGH

- ADDS:**
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.

- MISTRESS—RSO
- NIGHTOUT—Ellen Foley—Cleve. Intl.

### HEAVY ACTION (airplay in descending order):

- JUST A GAME—Triumph—RCA
- GET THE KNACK—The Knack—Capitol
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- DISCOVERY—ELO—Jet
- MONOLITH—Kansas—Kirshner
- CANDY-O—Cars—Elektra
- DAVID WERNER—Epic
- GREY GHOST—Henry Paul Band—Atlantic
- WHERE I SHOULD BE—Peter Frampton—A&M
- VAN HALEN II—WB

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

- ADDS:**
- BAYOU LIGHTENING—Lonnie Brooks—Alligator
  - BULLSEYE—MCA
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - MISTRESS—RSO
  - NRBQ—Red Rooster
  - NEON SMILES—Bliss Band—Col
  - ROCKIT—Chuck Berry—Atco

### HEAVY ACTION (airplay in descending order):

- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- BOP TILL YOU DROP—Ry Cooder—WB
- SECRETS—Robert Palmer—Island
- LABOUR OF LUST—Nick Lowe—Col
- BORN AGAIN—Randy Newman—WB
- FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
- LOST IN AUSTIN—Marc Benno—A&M
- THE JUKES—Mercury
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- MYSTIC MAN—Peter Tosh—Rolling Stones

### WSHE-FM/FT. LAUDERDALE

- ADDS:**
- ARMAGEDDON—Prism—Ariola
  - BETTER THAN THE REST—George Thorogood—MCA
  - BORN AGAIN—Randy Newman—WB
  - BREATHLESS—EMI-America
  - FEAR OF MUSIC—Talking Heads—Sire
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - KID (single)—Pretenders—Real
  - MISTRESS—RSO
  - NIGHTOUT—Ellen Foley—Cleve. Intl.
  - STREET MACHINE—Sammy Hagar—Capitol

### HEAVY ACTION (airplay in descending order):

- GET THE KNACK—The Knack—Capitol
- BACK TO THE EGG—Wings—Col
- SECRETS—Robert Palmer—Island
- CANDY-O—Cars—Elektra
- LABOUR OF LUST—Nick Lowe—Col
- ESCAPE FROM DOMINATION—Moon Martin—Capitol
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- DAVID WERNER—Epic
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
- THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA

# YOU'RE THE #1 REASON WHY GENE CHANDLER MADE THIS ALBUM.

With the whole country into disco, Gene Chandler knows just the kind of album you're looking for.

That's why he created "When You're #1," an entire album of dancin' dynamite. So let Gene Chandler take the lead, he's on all the right tracks with "When You're #1," the album that's making him king of the dancefloor.



**"WHEN YOU'RE #1"**  
the real hot single heading  
straight for the #1 position  
on radio nationally.

The single 7" C 2411

The disc 12" KCB 81

Contact your RCA Representative for exciting display material.

Produced by Carl Davis Management:  
Blacfoot First Management Corp.



Manufactured and Distributed by RCA Records



# Record World Album Airplay

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

AUGUST 25, 1979

## TOP AIRPLAY

THE CARS  
CANDY-O



CANDY-O  
CARS  
Elektra

### MOST AIRPLAY

- CANDY-O—Cars—Elektra (35)
- GET THE KNACK—The Knack—Capitol (33)
- LABOUR OF LUST—Nick Lowe—Col (23)
- LCW BUDGET—Kinks—Arista (23)
- SECRETS—Robert Palmer—Island (21)
- BREAKFAST IN AMERICA—Supertramp—A&M (17)
- RUST NEVER SLEEPS—Neil Young—Reprise (17)
- DISCOVERY—ELO—Jet (14)
- COMMUNIQUE—Dire Straits—WB (12)
- FIRST UNDER THE WIRE—Little River Band—Capitol (12)

### WABX-FM/DETROIT

- ADDS:**
- AMERICATHON (soundtrack)—Col
  - FEAR OF MUSIC—Talking Heads—Sire
  - STREET MACHINE—Sammy Hagar—Capitol
  - THE CLASH—Epic
- HEAVY ACTION (airplay, sales in descending order):**
- GET THE KNACK—The Knack—Capitol
  - CANDY-O—Cars—Elektra
  - DISCOVERY—ELO—Jet
  - NINE LIVES—REO Speedwagon—Epic
  - RUST NEVER SLEEPS—Neil Young—Reprise
  - STRIKES—Blackfoot—Atco
  - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
  - LOW BUDGET—Kinks—Arista
  - SECRETS—Robert Palmer—Island
  - BOMBS AWAY DREAM BABIES—John Stewart—RSO

### WWW-FM/DETROIT

- ADDS:**
- AMERICATHON (soundtrack)—Col
- HEAVY ACTION (airplay, sales, in descending order):**
- GET THE KNACK—The Knack—Capitol
  - CANDY-O—Cars—Elektra
  - A; BUDOKAN—Cheap Trick—Epic
  - EVOLUTION—Journey—Col
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - VAN HALEN II—WB
  - RUST NEVER SLEEPS—Neil Young—Reprise
  - DISCOVERY—ELO—Jet
  - NINE LIVES—REO Speedwagon—Epic
  - STRIKES—Blackfoot—Atco

### WXRT-FM/CHICAGO

- ADDS:**
- BORN AGAIN—Randy Newman—WB

- CHICAGO 13—Col
- DAMNED IF I DO (single)—Alan Parsons Project—Arista
- DOWN TO EARTH—Rainbow—Polydor
- FEAR OF MUSIC—Talking Heads—Sire
- NEON SMILES—Bliss Band—Col

- HEAVY ACTION (airplay, sales, phones in descending order):**
- LABOUR OF LUST—Nick Lowe—Col
  - ARMED FORCES—Elvis Costello—Col
  - NILS—Nils Lofgren—A&M
  - MONOLITH—Kansas—Kirshner
  - COMMUNIQUE—Dire Straits—WB
  - RUST NEVER SLEEPS—Neil Young—Reprise
  - LOW BUDGET—Kinks—Arista
  - SECRETS—Robert Palmer—Island
  - GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
  - BREAKFAST IN AMERICA—Supertramp—A&M

### KSHE-FM/ST. LOUIS

- ADDS:**
- AMERICATHON (soundtrack)—Col
  - FEAR OF MUSIC—Talking Heads—Sire
  - FRAGILE LINE—Wha-Koo—Epic
  - HIGHWAY TO HELL—AC/DC—Atlantic
  - MISTRESS—RSO
  - NIGHTOUT—Ellen Foley—Cleve. Intl.
  - STREET MACHINE—Sammy Hagar—Capitol
  - YOU GOTTA SERVE SOMEBODY (single)—Bob Dylan—Col

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

- NINE LIVES—REO Speedwagon—Epic
- SECRETS—Robert Palmer—Island
- MONOLITH—Kansas—Kirshner
- FIRST UNDER THE WIRE—Little River Band—Capitol
- GREATEST HINTS—Michael Stanley—Arista
- LABOUR OF LUST—Nick Lowe—Col
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- CANDY-O—Cars—Elektra
- LIVE KILLERS—Queen—Elektra
- RUST NEVER SLEEPS—Neil Young—Reprise

### KQRS-FM/MINNEAPOLIS

- ADDS:**
- BETTER THAN THE REST—George Thorogood—MCA
  - FEAR OF MUSIC—Talking Heads—Sire
  - MISTRESS—RSO

### HEAVY ACTION (airplay in descending order):

- CANDY-O—Cars—Elektra
- STRIKES—Blackfoot—Elektra
- NINE LIVES—REO Speedwagon—Epic
- GET THE KNACK—The Knack—Capitol
- SECRETS—Robert Palmer—Island
- MONOLITH—Kansas—Kirshner
- BACK TO THE EGG—Wings—Col
- HIGHWAY TO HELL—AC/DC—Atlantic
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
- NILS—Nils Lofgren—A&M

### KZEW-FM/DALLAS

- ADDS:**
- AMERICATHON (soundtrack)—Col
  - BREATHLESS—EMI—America
  - FIGHT DIRTY—Charlie—Arista
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - MISTRESS—RSO
  - NO MORE LONELY NIGHTS (single)—Blue Steel—Infinity

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

- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- MONOLITH—Kansas—Kirshner
- NIGHT OWL—Gerry Rafferty—UA
- DESOLATION ANGELS—Bad Company—Swan Song
- COMMUNIQUE—Dire Straits—WB
- BACK TO THE EGG—Wings—Col
- GET THE KNACK—The Knack—Capitol
- SECRETS—Robert Palmer—Island
- FIRST UNDER THE WIRE—Little River Band—Capitol

### KFML-AM/DENVER

- ADDS:**
- A'S—Arista
  - BALANCE—Leo Kottke—Chrysalis
  - BORN AGAIN—Randy Newman—WB
  - BUCKEYE—Polydor
  - FEAR OF MUSIC—Talking Heads—Sire
  - INNER EYES (single)—Dirt Band—UA
  - MISTRESS—RSO
  - NEON SMILES—Bliss Band—Col
  - ROCK 'N' ROLL DANCIN (single)—Beckmeier Brothers—Casablanca

### HEAVY ACTION (airplay in descending order):

- RICKIE LEE JONES—WB
- JOHN COUGAR—Riva
- 5—J. J. Cale—Shelter
- DAVID WERNER—Epic
- LAZY RACER—A&M
- BALDRY'S OUT—Long John Baldry—EMI—America
- OUT OF NOWHERE—Joe Egan—Ariola
- COMMUNIQUE—Dire Straits—WB
- BOP TILL YOU DROP—Ry Cooder—WB
- NEVER ENOUGH—Pousette-Dart Band—Capitol

### KBPI-FM/DENVER

- ADDS:**
- AMERICATHON (soundtrack)—Col
  - BORN AGAIN—Randy Newman—WB
  - BUCKEYE—Polydor
  - FACADES—Sad Cafe—A&M
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - LOVEDRIVE—Scorpions—Mercury
  - MISTRESS—RSO
  - STREET MACHINE—Sammy Hagar—Capitol
  - VOLCANO—Jimmy Buffett—MCA

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

- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- BREAKFAST IN AMERICA—Supertramp—A&M
- RUST NEVER SLEEPS—Neil Young—Reprise
- DISCOVERY—ELO—Jet
- LOW BUDGET—Kinks—Arista
- COMMUNIQUE—Dire Straits—WB
- STRIKES—Blackfoot—Atco
- LABOUR OF LUST—Nick Lowe—Col
- FIRST UNDER THE WIRE—Little River Band—Capitol

### KAWY-FM/WYOMING

- ADDS:**
- BORN AGAIN—Randy Newman—WB
  - BREATHLESS—EMI—America
  - FEAR OF MUSIC—Talking Heads—Sire
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - MAKIN MUSIC—Clarence "Gatemouth" Brown/Roy Clark—MCA
  - MISTRESS—RSO
  - NEON SMILES—Bliss Band—Col
  - ON THE ROAD AGAIN—Roy Wood—WB

- ROCK 'N' ROLL DANCIN (single)—Beckmeier Brothers—Casablanca
- STREET MACHINE—Sammy Hagar—Capitol

### HEAVY ACTION (airplay in descending order):

- DAVID WERNER—Epic
- AIRPLAY—Point Blank—MCA
- WITH THE NAKED EYE—Greg Kihn—Beserkley
- FIGHT DIRTY—Charlie—Arista
- ARMAGEDDON—Prism—Ariola
- RUST NEVER SLEEPS—Neil Young—Reprise
- SECRETS—Robert Palmer—Island
- LOW BUDGET—Kinks—Arista
- MIRRORS—Blue Oyster Cult—Col
- ESCAPE FROM DOMINATION—Moon Martin—Capitol

### KOME-FM/SAN JOSE

- ADDS:**
- BETTER THAN THE REST—George Thorogood—MCA
  - BORN AGAIN—Randy Newman—WB
  - CHICAGO 13—Col
  - DOWN TO EARTH—Rainbow—Polydor
  - FEAR OF MUSIC—Talking Heads—Sire
  - FEARLESS—Tim Curry—A&M
  - MISTRESS—RSO
  - STREET MACHINE—Sammy Hagar—Capitol
  - VOLCANO—Jimmy Buffett—MCA

### HEAVY ACTION (airplay in descending order):

- HIGHWAY TO HELL—AC/DC—Atlantic
- DEOLATION ANGELS—Bad Company—Swan Song
- MIRRORS—Blue Oyster Cult—Col
- CANDY-O—Cars—Elektra
- EVOLUTION—Journey—Col
- WITH THE NAKED EYE—Greg Kihn—Beserkley
- GET THE KNACK—The Knack—Capitol
- BREAKFAST IN AMERICA—Supertramp—A&M
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
- VAN HALEN II—WB

### KWST-FM/LOS ANGELES

- ADDS:**
- AMERICATHON (soundtrack)—Col
  - FEAR OF MUSIC—Talking Heads—Sire
  - CAROLYNE MAS—Mercury
  - MISTRESS—RSO
  - STREET MACHINE—Sammy Hagar—Capitol
  - YOU GOTTA SERVE SOMEBODY (single)—Bob Dylan—Col

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

- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- LOW BUDGET—Kinks—Arista
- SECRETS—Robert Palmer—Island
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- LABOUR OF LUST—Nick Lowe—Col
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- DAVID WERNER—Epic
- AIRPLAY—Point Blank—MCA

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- BOP TILL YOU DROP—Ry Cooder—WB
  - BORN AGAIN—Randy Newman—WB
  - FEAR OF MUSIC—Talking Heads—Sire

- MISTRESS—RSO
- MORE AMERICAN GRAFFITI (soundtrack)—MCA
- POP MUZIK (single)—M—Sire
- PROPAGANDA—Various Artists—A&M
- STREET MACHINE—Sammy Hagar—Capitol

### HEAVY ACTION:

- GET THE KNACK—The Knack—Capitol
- LOOK SHARP—Joe Jackson—A&M
- LABOUR OF LUST—Nick Lowe—Col
- LOW BUDGET—Kinks—Arista
- MIRRORS—Blue Oyster Cult—Col
- NILS—Nils Lofgren—A&M
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA
- WITH THE NAKED EYE—Greg Kihn—Beserkley

### KMEL-FM/SAN FRANCISCO

- ADDS:**
- BETTER THAN THE REST—George Thorogood—MCA
  - FEAR OF MUSIC—Talking Heads—Sire
  - FEARLESS—Tim Curry—A&M
  - FRAGILE LINE—Wha-Koo—Epic
  - STREET MACHINE—Sammy Hagar—Capitol

### HEAVY ACTION (airplay in descending order):

- HIGHWAY TO HELL—AC/DC—Atlantic
- CANDY-O—Cars—Elektra
- LOW BUDGET—Kinks—Arista
- LABOUR OF LUST—Nick Lowe—Col
- SECRETS—Robert Palmer—Island
- FIRST UNDER THE WIRE—Little River Band—Capitol
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- CHICAGO 13—Col
- STREET MACHINE—Sammy Hagar—Capitol
- AMERICATHON (soundtrack)—Col

### KZOK-FM/SEATTLE

- ADDS:**
- AMERICATHON (soundtrack)—Col
  - BETTER THAN THE REST—George Thorogood—MCA
  - BORN AGAIN—Randy Newman—WB
  - CHICAGO 13—Col
  - DOWN TO EARTH—Rainbow—Polydor
  - FEAR OF MUSIC—Talking Heads—Sire
  - FIGHT DIRTY—Charlie—Arista
  - HIGHWAY TO HELL—AC/DC—Atlantic

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

- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- MONOLITH—Kansas—Kirshner
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- MIRRORS—Blue Oyster Cult—Col
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
- SECRETS—Robert Palmer—Island
- LOW BUDGET—Kinks—Arista
- BOP TILL YOU DROP—Ry Cooder—WB
- LABOUR OF LUST—Nick Lowe—Col

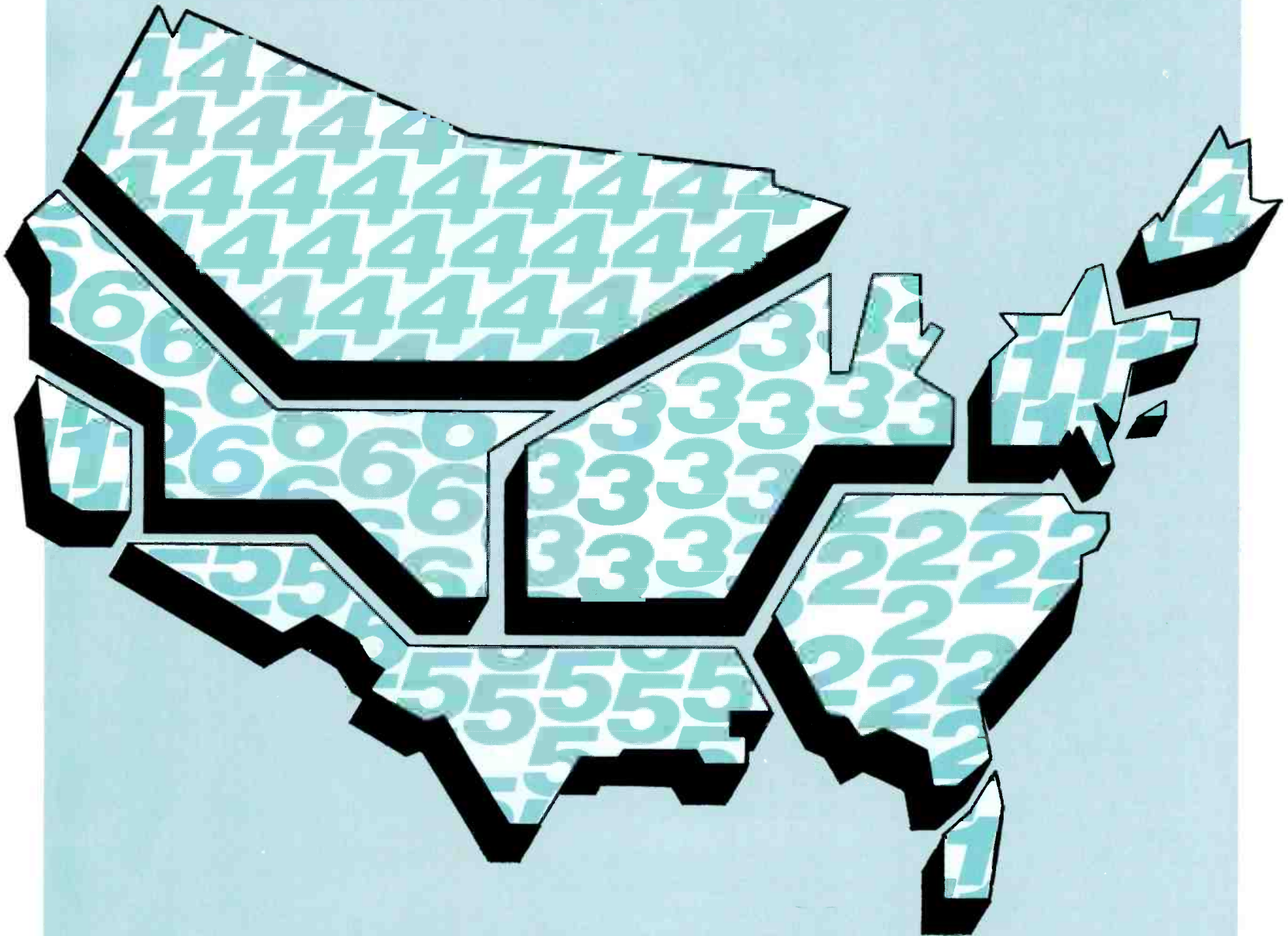
44 stations reporting this week. In addition to those printed are:

- |         |           |         |
|---------|-----------|---------|
| WPIX-FM | WSAN-AM   | WQFM-FM |
| WAAF-FM | WKLS-FM   | KSJO-FM |
| WPLR-FM | ZETA 7-FM | KNAC-FM |
| WQBK-FM | WQSR-FM   | KZAP-FM |
| WQX-FM  | Y95-FM    | KZEL-FM |
| WMMR-FM | WKDF-FM   | KZAM-FM |

# The Radio Marketplace

Record World®

Pull-out Section Aug. 25, 1979



## Hottest:

**Rock** ARS, Nick Lowe, Moon Martin, Wings

**Disco** Ashford & Simpson

**Country** Jennifer Warnes

**B.O.S.** Ashford & Simpson, Crusaders, Michael Jackson, Mass Production

**Adult** Michael Johnson

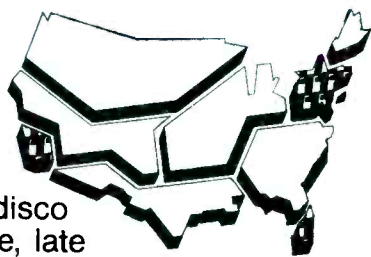
**LP Cuts**

None

# Record World

## The Radio Marketplace

# 1



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

**H. Alpert:** d26 WCAO, 23-18 WFIL, a WICC, d26 WPGC, a WRKO, on KFI, a KFRC; d28 KHJ, 28-24 KRTH, a31 Y100, 23-19 99X.

**ARS:** a WBBF, a WICC, on KFI, d30 KFRC, a KHJ, a KRTH.

**Cars:** 17-14 WCAO, 3-2 WIFI, 9-7 WKBW, 7-3 WPGC, 12-7 KFI, 3-4 KFRC, 8-8 KRTH, 6-9 F105, 13-12 PRO-FM, a33 Y100.

**Cheap Trick:** a28 WIFI, e WKBW, on WRKO, 30-27 KFI, 17-14 KFRC, 30-18 KHJ, lp F105, d23 PRO-FM.

**Chic:** 2-2 WABC, 4-3 WBBF, 3-6 WCAO, 1-1 WFIL, 2-3 WICC, 12-8 WIFI, 9-10 WNBC, 2-6 WPGC, 1-1 WQAM, 2-2 WRKO, 4-3 WTIC-FM, 2-2 KFI, 2-2 KFRC, 4-2 KHJ, 5-5 KRTH, 20-12 F105, 1-1 KC101, 8-11 PRO-FM, 1-4 Y100, 1-1 99X.

**Commodores:** d32 WBBF, a30 WCAO, HB WFIL, d26 WICC, d20 WKBW, 25-17 WPGC, 30-28 WQAM, d30 WRKO, on KFRC, d27 KHJ, 26-23 KRTH, a F105, a30 KC101, d24 PRO-FM, 29-23 Y100, d30 99X.

**Crusaders:** 25-22 WCAO, a 99X.

**C. Daniels Band:** a21 WABC, 22-18 WCAO, a34 WNBC, 26-23 WQAM, 15-14 KFI, 22-19 KFRC, 33-24 F105, d21 PRO-FM, 27-25 Y100.

**EW&F:** a25 WABC, 20-12 WBBF, 11-9 WCAO, 14-6 WFIL, 10-9 WICC, 20-16 WIFI, a30 WNBC, 4-2 WPGC, 3-2 WQAM, 17-10 WRKO, 10-6 WTIC-FM, 21-11 KFI, 5-3 KFRC, 7-5 KHJ, 6-6 KRTH, 5-2 KC101, 9-6 PRO-FM, 2-1 Y100, 10-6 99X.

**ELO:** 10-7 WBBF, 25-12 WCAO, 11-6 WICC, 23-18 WIFI, 13-12 WKBW, 9-8 WPGC, 22-19 WQAM, 19-13 WRKO, 22-17 WTIC-FM, 18-15 KFI, 8-5 KFRC, 24-12 KHJ, 9-9 KRTH, 16-11 F105, 17-15 PRO-FM.

**G.Q.:** 23-19 WCAO, 20-19 WPGC, 6-3 WQAM, a29 WTIC-FM, 16-13 KFI, 12-11 KFRC, 2-3 KHJ, 1-3 KRTH, 20-16 PRO-FM, 10-6 Y100, 21-17 99X.

**M. Jackson:** d31 WQAM, a Y100.

**R. John:** a15 WABC, 10-8 WCAO, 17-10 WFIL, 16-12 WICC, 21-19 WIFI, 16-13 WKBW, 23-18 WNBC, 10-4 WPGC, 27-25 WQAM, 27-19 WRKO, 15-11 WTIC-FM, 24-16 KFI, d27 KFRC, 21-13 KHJ, 14-12 KRTH, 30-28 F105, 16-9 KC-101 26-20 Y100, 27-21 99X.

**Journey:** 23-14 WKBW, a WTIC-FM, on KFI, 20-17 KFRC, on KHJ, d29 KRTH.

**Knack:** 6-3 WABC, 2-9 WBBF, 9-1 WCAO, 2-1 WICC, 1-1 WIFI, 2-1 WKBW, 21-17 WNBC, 1-1 WPGC, 15-6 WQAM, 1-1 WRKO, 1-1 WTIC-FM, 1-1 KFI, 1-1 KFRC, 1-1 KHJ, 2-1 KRTH, 1-1 F105, 3-2 PRO-FM, 5-2 Y100.

**LRB:** 23-13 WBBF, 21-17 WCAO, HB WFIL, 12-8 WICC, 24-21 WIFI, 25-17 WKBW, 22-12 WPGC, 24-20 WQAM, 21-17 WRKO, 14-10 WTIC-FM, 20-17 KFI, 24-18 KFRC, 22-17 KHJ, 20-15 KRTH, 28-25 F105, 28-23 KC-101, 15-14 PRO-FM, 34-29 Y100, 25-18 99X.

**N. Lowe:** d39 WBBF, 19-16 WICC, e WPGC, 29-26 WRKO, 29-24 WTIC-FM, 30-23 KFRC, 26-23 KHJ, 17-13 KRTH, 30-26 KC101, d27 99X.

**M. McGovern:** a WBBF, 22-15 WFIL, 20-11 WKBW, a30 WTIC-FM, a KFI, a F105, a 99X.

**Moon Martin:** a WKBW, on WRKO, on KFRC, on KHJ.

**Mass Production:** 17-16 WPGC, 16-7 WQAM, 14-11 Y100.

**M. McGovern:** a WBBF, 22-15 WFIL, 20-11 WKBW, a30 WTIC-FM, a KFI, a F105, a 99X.

**S. Mills:** 11-8 WABC, 25-19 WFIL, d28 WPGC, 30-27 WRKO, a KHJ, a KRTH, d22 PRO-FM, 14-9 99X.

**Night:** 8-8 WBBF, d28 WCAO, 27-24 WICC, 18-15 WIFI, 9-7 WRKO, 25-20 WTIC-FM, 23-19 KFI, 25-22 KRTH, 21-19 F105, on 99X.

**M. Nightingale:** a17 WABC, 5-2 WBBF, 20-16 WCAO, 13-7 WFIL, 7-5 WICC, 22-17 WIFI, a31 WNBC, 13-9 WPGC, 13-9 WQAM, 6-5 WRKO, 5-4 WTIC-FM, 11-5 KFI, 23-15 KFRC, a KHJ, 4-4 KRTH, 7-7 F105, 3-4 KC101, 2-4 PRO-FM, 7-5 Y100, 19-14 99X.

**R. Palmer:** a WCAO, 14-11 WICC, 25-20 WIFI, e WKBW, d21 WPGC, 23-18 WRKO, 12-8 WTIC-FM, 28-22 KFI, 27-24 KFRC, 17-11 KHJ, 19-18 KRTH, 27-22 F105.

**B. Pointer:** a WCAO, e WFIL, 30-22 WPGC, 33-29 WQAM, 5-4 WRKO, 27-25 KFI, on KFRC, 10-8 KHJ, 7-7 KRTH, 10-8 F105, 18-9 PRO-FM, 31-27 Y100, d26 99X.

**D. Ross:** 33-26 WBBF, a WICC, d25 WKBW, 28-23 WPGC, a WRKO, 26-20 KHJ, 21-17 KRTH, 26-23 99X.

**Sniff 'N' The Tears:** 16-13 WCAO, d27 WICC, 28-25 WIFI, e WKBW, 29-25 WPGC, 11-8 WRKO, 24-18 WTIC-FM, d30 KFI, on KFRC, 27-24 KHJ, d27 KRTH, d31 F105, a PRO-FM, a 99X.

**D. Summer (Dim):** a WCAO, d32 WQAM, on WRKO.

**Supertramp:** 26-19 WBBF, 24-21 WCAO, 18-14 WICC, 26-23 WIFI, 5-2 WKBW, a32 WNBC, 18-11 WPGC, 32-30 WQAM, 18-15 WRKO, 13-9 WTIC-FM, 28-24 KFI, 12-11 KRTH, 23-21 F105, 17-11 KC101, 12-7 PRO-FM, 20-15 Y100, 30-25 99X.

**J. Warnes:** on WFIL, a WKBW, d30 KRTH.

**D. Warwick:** 8-5 WCAO, 3-3 WFIL, 3-4 WKBW, 6-5 WPGC, 29-24 WQAM, d28 WRKO, d28 KFI, on KFRC, 28-19 KHJ, 10-10 KRTH, d33 F105, 14-13 PRO-FM, 30-26 Y100, 28-22 99X.

# 2



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

**H. Alpert:** 33-25 WAYS, d27 WBBQ, 21-12 WCIR, a WISE, 21-14 WQXI, a WRJZ, d30 WSGA, a27 Z93, 15-8 94Q.

**ARS:** WANS-FM, d25 WAUG, 35-31 WAYS, d24 WBBQ, e WBSR, d23 WCIR, a WERC, e WFLB, d31 WGSV, a27 WHBQ, e WHHY, a38 WIVY, a WLCY, d26 WQXI, a WRFC, e KX-104, a BJ-105, e KXX-106, d30 Q105, 28-25 Z93, e 92Q, 28-24 94Q.

**Cars:** 21-17 WAYS, 9-7 WBBQ, 29-24 WFLB, 22-21 WHBQ, 20-16 WNOX, 23-17 WQXI, 14-12 WSGA, 4-6 KXX-106, 27-19 Q105, 13-11 Z93, 12-9 92Q, 8-6 94Q.

**Cheap Trick:** d28 WAUG, e WBBQ, e WBSR, 24-14 WCIR, a WFLB, 29-23 WHBQ, d29 WRFC, a32 WSGA, 25-22 KXX-106, e KX-104, e Q105.

**Chic:** 3-3 WAUG, 3-2 WAYS, 4-4 WBBQ, 10-5 WBSR, 4-2 WERC, 2-2 WFLB, 2-2 WHBQ, 3-6 WHHY, 4-2 WISE, 3-6 WIVY, 11-8 WNOX, 4-9 WQXI, 2-1 WRFC, 3-2 WRJZ, 3-4 KX-104, 10-8 BJ-105, 8-5 Q105, 9-10 Z93, 4-4 92Q.

**Commodores:** d32 WANS-FM, d24 WAUG, 16-10 WAYS, 28-15 WBBQ, d29 WBSR, a WCGQ, a30 WCIR, 33-20 WFLB, 27-21 WGSV, 24-19 WHBQ, d24 WHHY, d26 WISE, 40-30 WIVY, d26 WLCY, a WNOX, 25-18 WQXI, 24-15 WRFC, d32 WRJZ, 22-13 WSGA, a KXX-106, d22 KX-104, 37-32 BJ-105, d21 Q105, 24-15 Z93, 27-23 92Q, 23-17 94Q.

**ELO:** 10-8 WANS-FM, 9-6 WAUG, 18-14 WAYS, 22-14 WBBQ, 22-17 WBSR, 28-22 WCGQ, 6-2 WCIR, 14-7 WERC, 24-17 WFLB, 12-8 WGSV, 6-5 WHHY, 5-4 WISE, 7-4 WIVY, 24-21 WLCY, 16-9 WNOX, 8-7 WQXI, 17-14 WRFC, 7-5 WRJZ, 10-9 WSGA, 13-9 KXX-106, 17-11 KX-104, e BJ-105, 19-16 Q105, 4-4 Z93, 19-16 92Q, 4-1 94Q.

**EW&F:** 27-22 WANS-FM, 17-9 WAUG, 6-6 WAYS, 5-5 WBBQ, 8-6 WBSR, 13-8 WCGQ, 3-6 WCIR, 9-9 WERC, 26-18 WFLB, 9-6 WGSV, 10-4 WHBQ, 5-2 WHHY, 6-5 WISE, 14-9 WIVY, 17-16 WLCY, 25-21 WNOX, 6-5 WQXI, 5-4 WRFC, 11-8 WRJZ, 9-6 WSGA, 7-5 KX-104, 19-12 BJ-105, 10-7 Q105, 7-5 Z93, 9-6 92Q, 2-2 94Q.

**M. Jackson:** a WHBQ.

**R. John:** 2-1 WANS-FM, 18-12 WAUG, 2-3 WAYS, 2-2 WBBQ, 1-1 WBSR, 2-1 WCGQ, 2-5 WERC, 16-8 WFLB, 2-1 WGSV, 14-10 WHBQ, 2-8 WHHY, 8-6 WISE, 6-3 WIVY, 18-4 WLCY, 9-4 WNOX, 2-3 WQXI, 15-12 WRFC, 5-4 WRJZ, 3-3 WSGA, 10-6 KX-104, 30-20 BJ-105, 14-6 Q105, 3-1 Z93, 3-3 92Q, 5-3 94Q.

**Journey:** a WANS-FM, d23 WBBQ, e WBSR, a WISE, d29 WLCY, a WRFC, e WRJZ, 6-2 KXX-106, a BJ-105, d22 Q105, 30-20 Z93, a 92Q, 30-23 94Q.

**Knack:** 1-2 WANS-FM, 1-1 WAUG, 1-1 WAYS, 1-1 WBBQ, 2-2 WBSR, 6-5 WCGQ, 1-1 WCIR, 1-1 WERC, 4-4 WFLB, 4-3 WHBQ, 1-1 WHHY, 1-1 WISE, 1-1 WIVY, 1-1 WLCY, 7-1 WNOX, 1-1 WQXI, 1-2 WRFC, 1-1 WRJZ, 1-1 WSGA, 1-4 KXX-106, 1-1 KX-104, 3-1 BJ-105, 1-2 Q105, 1-3 Z93, 1-1 92Q, 1-5 94Q.

**N. Lowe:** d35 WANS-FM, 26-21 WAUG, d33 WAYS, 29-21 WBBQ, d30 WBSR, 25-23 WCGQ, e WCIR, d23 WERC, d33 WFLB, e WHBQ, 28-20 WHHY, 28-21 WISE, 26-21 WIVY, a WLCY, a WNOX, 24-19 WQXI, 26-23 WRFC, d36 WRJZ, 30-27 WSGA, 17-14 KXX-106, 30-29 KX-104, d37 BJ-105, e Q105, 27-22 Z93, e 92Q, 14-10 94Q.

**LRB:** 14-9 WANS-FM, 14-8 WAUG, 10-5 WAYS, 16-9 WBBQ, 18-13 WBSR, 24-15 WCGQ, 15-8 WCIR, 21-17 WERC, 14-10 WFLB, 17-12 WGSV, d22 WHBQ, 17-11 WHHY, 12-8 WISE, 10-7 WIVY, 20-13 WLCY, 18-12 WNOX, 13-8 WQXI, 14-11 WRFC, 14-11 WRJZ, 17-14 WSGA, 11-7 KXX-106, 13-9 KX-104, 28-18 BJ-105, 20-14 Q105, 10-6 Z93, 17-13 92Q, 7-4 94Q.

**M. Martin:** a WAUG, a WAYS, a WBBQ, a WBSR, a WCIR, e WHBQ, a WHHY, d30 WISE, a WLCY, a WNOX, e WRJZ, a33 WSGA, a KXX-106, d30 Z93, e 92Q.

**Night:** 7-7 WANS-FM, 19-16 WAUG, 32-30 WAYS, 15-11 WBBQ, 19-15 WBSR, 21-19 WCGQ, 26-25 WCIR, 8-6 WERC, 20-14 WGSV, e WHBQ, 19-14 WHHY, 16-12 WISE, 22-20 WIVY, 22-18 WLCY, d30 WNOX, 27-24 WQXI, 19-17 WRFC, 17-14 WRJZ, 23-21 WSGA, 21-20 KX-104, e BJ-105, 23-23 Q105, 18-16 Z93, 20-18 92Q, 12-11 94Q.

**R. Palmer:** 6-5 WANS-FM, 15-10 WAUG, 14-9 WAYS, 17-10 WBBQ, 24-21 WBSR, 29-21 WCGQ, e WCIR, 23-20 WERC, 32-26 WFLB, 28-24 WHBQ, 27-16 WHHY, 15-11 WISE, a40 WIVY, 25-22 WLCY, 27-25 WNOX, 15-10 WQXI, 18-16 WRFC, 22-17 WRJZ, 24-19 WSGA, 5-5 KXX-106, 22-19 KX-104, 39-34 BJ-105, 29-18 Q105, 17-13 Z93, 24-20 92Q, 11-9 94Q.

**B. Pointer:** a WANS-FM, 24-18 WAYS, d26 WBBQ, e WCIR, e WHBQ, a27 WISE, d21 WQXI, a WRJZ, 29-20 WSGA, a Z93, a 92Q.

**G. Rafferty:** d34 WANS-FM, a WAUG, d29 WAYS, d29 WBBQ, e WBSR, d38 WCGQ, a WCIR, a WERC, e WHBY, a WHHY, d34 WIVY, d29 WQXI, a WRFC, a WRJZ, 29-27 KXX-106, e KX-104, e 92Q, 29-26 94Q.

**Rockets:** 14-8 WBBQ, e WHBQ, 23-18 WNOX, 20-20 KXX-106, d29 Q105, e 92Q.

**D. Ross:** 30-25 WANS-FM, 23-16 WBBQ, e WBSR, a WCIR, 30-27 WFLB, d36 WGSV, d28 WHHY, 17-14 WISE, 37-35 WIVY, 28-24 WNOX, a WQXI, e WRFC, e BJ-105, d28 Z93, a 92Q.

**Sniff 'N' The Tears:** 14-13 WANS-FM, 21-18 WAUG, d35 WAYS, 27-22 WBBQ, 26-24 WBSR, 31-27 WCGQ, 17-9 WCIR, 18-16 WERC, 31-28 WFLB, 24-18 WGSV, e WHBQ, 26-18 WHHY, 20-19 WISE, 30-22 WIVY, a WLCY, a WQXI, 23-20 WRFC, 27-22 WRJZ, a29 WSGA, 12-10 KXX-106, 27-21 KX-104, 25-15 BJ-105, e Q105, 26-26 Z93, 29-25 92Q, 24-20 94Q.

**J. Stewart:** a WBBQ, a WCGQ, a WHHY, a WRFC, a WRJZ, a KXX-106, a30 94Q.

**Supertramp:** 6-2 WAUG, 12-8 WAYS, 19-12 WBBQ, 17-10 WBSR, 20-16 WCIR, 10-8 WERC, 28-25 WFLB, 11-7 WGSV, 23-23 WHBQ, 8-4 WHHY, 9-7 WISE, 18-15 WIVY, 19-14 WLCY, d26 WNOX, 3-7 WQXI, 9-7 WRFC, 9-9 WRJZ, 13-10 WSGA, 10-8 KXX-106, 11-7 KX-104, 23-21 BJ-105, 9-9 Q105, 2-2 Z93, 10-7 92Q, 7-6 94Q.

**D. Warwick:** 8-7 WAYS, 6-6 WBBQ, d39 WCGQ, 20-14 WERC, 23-14 WFLB, 11-8 WHBQ, a WIVY, 9-2 WQXI, 12-8 WSGA, a28 Q105, 20-12 Z93, 18-14 94Q.

**Wings:** e WAUG, a WGSV, a KXX-106, a KX-104, a28 94Q.

**M. Nightingale:** 13-10 CKLW, 22-19 WEFM, 25-21 WGCL, 14-8 WOKY, 8-10 WZUU, 22-11 KBEQ, 16-13 KSLQ, 17-16 KXOK, 15-7 Q102, 14-8 13Q.

**R. Palmer:** 22-20 CKLW, a28 WEFM, a27 WGCL, 20-19 WNDE, 26-23 WOKY, 21-17 WZUU, 21-15 KBEQ, 15-11 KSLQ, 28-23 Q102, on 13Q.

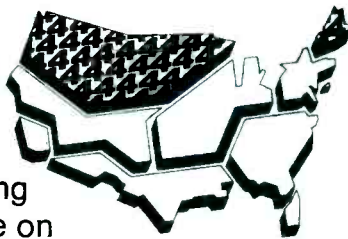
**Rockets:** 28-26 WOKY, a WZZP, 37-33 KSLQ, 6-9 96KX.

**Sniff 'N' The Tears:** a29 WEFM, on WGCL, 22-17 WNDE, 24-20 WOKY, a WPEZ, 12-9 WZUU, d31 KBEQ, 24-20 KSLQ, a27 Q102, on 13Q, a31 96KX.

**D. Warwick:** 2-3 CKLW, 29-15 WGCL, 10-8 WZUU, 31-24 KBEQ, a34 KSLQ, 27-23 KXOK, 21-17 Q102, 9-10 13Q.

**Wings (Arrow):** a WPEZ, a KBEQ, a36 KSLQ, 29-23 96KX.

# 4



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

**H. Alpert:** a WEAQ, d21 KING, e KJR, 20-17 KSTP, a KTOQ.

**Cars:** 5-4 KDWB, 5-5 KING, 6-4 KJR, 23-15 KKOAA.

**C. Daniels Band:** 13-9 WEAQ, 1-1 WJON, 2-2 KDWB, a KGW, 4-2 KING, 17-14 KSTP, 1-1 KTOQ.

**Commodores:** 30-29 WEAQ, a WJBO, e WOW, a WSPT, d24 KCPX, a KING, d24 KJR, a KKLS, e KKOAA, 24-13 KLEO, e KMJK, a KSTP, d27 KTOQ.

**ELO:** d19 WEAQ, 19-12 WGUY, 16-11 WJBQ, 9-8 WOW, 5-2 WSPT, 21-17 KCPX, 12-9 KDWB, 25-16 KGW, 6-4 KING, 9-5 KJR, 16-9 KKLS, e KKOAA, 13-7 KLEO, 18-12 KMJK, 20-12 KTOQ.

**EWf:** 24-23 WEAQ, 26-21 WGUY, 13-9 WJBQ, 8-5 WJON, 10-5 WOW, 20-15 WSPT, 7-4 KCPX, 9-8 KDWB, 12-5 KGW, 11-6 KING, 3-3 KJR, 8-3 KKLS, 14-14 KKOAA, 9-2 KLEO, 10-5 KMJK, 7-4 KSTP, 11-9 KTOQ.

**R. John:** 10-7 WEAQ, 3-1 WGUY, 14-10 WJBQ, 9-7 WJON, 28-23 WOW, 13-7 WSPT, 4-3 KCPX, 18-15 KDWB, 10-3 KGW, 16-13 KING, 19-11 KJR, 15-8 KKLS, 17-17 KKOAA, 7-3 KLFO, 15-13 KMJK, 13-10 KSTP, 21-18 KTOQ.

**M. Johnson:** 27-25 KSTP.

**Journey:** a WEAQ, a WOW, 29-20 WSPT, 26-23 KDWB, 23-20 KING, 22-19 KJR, d30 KMJK.

**Knack:** 1-2 WGUY, 3-4 WJBQ, 1-1 WOW, 2-1 WSPT, 1-1 KCPX, 1-1 KDWB, 1-1 KJR, e KKLS, 1-1 KKOAA, 8-1 KLBQ, 1-1 KMJK, e KTOQ.

**LRB:** 22-15 WEAQ, 18-10 WGUY, 18-14 WJBQ, 18-13 WJON, 18-6 WOW, 10-6 WSPT, 10-7 KCPX, 19-16 KDWB, 24-20 KGW, 15-12 KING, 10-6 KJR, 12-7 KKLS, 21-19 KKOAA, 11-6 KLEO, 21-17 KMJK, 22-18 KSTP, 10-3 KTOQ.

**M:** d28 WGUY, a WOW, d26 WSPT, 25-15 KCPX, d30 KGW, d23 KING, e KJR, 25-19 KMJK.

**R. Palmer:** e WEAQ, 23-17 WGUY, 30-17 WOW, 17-11 WSPT, 17-14 KCPX, 21-18 KDWB, 22-19 KING, 21-17 KJR, d22 KKLS, d23 KKOAA, 21-16 KLEO, 27-23 KMJK, 22-19 KTOQ.

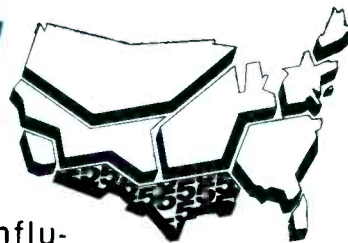
**G. Rafferty:** a30 WEAQ, a WGUY, a WJON, a WOW, a KCPX, 16-14 KDWB, d29 KGW, e KING, a KKLS, a KKOAA, a KMJK, e KTOQ.

**Sniff 'N' The Tears:** d25 WEAQ, 25-20 WGUY, d30 WOW, 21-18 WSPT, 16-13 KCPX, 29-24 KDWB, 28-23 KGW, e KING, a KJR, 22-20 KKLS, e KKOAA, 23-20 KLEO, a KMJK, 17-14 KTOQ.

**J. Warnes:** 15-13 KSTP.

**D. Warwick:** 26-22 WEAQ, 30-27 WGUY, a WJBQ, d25 KCPX, 27-22 KGW, d24 KING, a KJR, d24 KKOAA, 10-6 KSTP.

# 5



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

**Ashford & Simpson:** a WNOE, a WTIX.

**Cheap Trick:** a WNOE, a WTIX, on KILT, d38 KNOE-FM, a KROY-FM,

**Commodores:** a WNOE, d30 KILT, 33-26 KNOE-FM, d19 KRBE, a KROY-FM, a KUHL, a Magic 91.

**ELO:** 30-19 WTIX, 24-14 KILT, 13-8 KNOE-FM, 17-9 KRBE, 23-15 KROY-FM, 16-12 KUHL, 8-6 Magic 91.

**R. John:** 9-3 WTIX, 3-3 KILT, 16-7 KNOE-FM, 3-3 KRBE 13-7 KROY-FM, 4-2 KUHL, 10-8 Magic 91.

**Journey:** a WNOE, a WTIX, on Magic 91.

**Knack:** 1-2 WTIX, 2-1 KILT, 2-2 KNOE-FM, 1-1 KRBE, 1-1 KROY-FM, 1-1 KUHL, 4-2 Magic 91.

**LRB:** 20-15 WTIX, 29-19 KILT, 21-14 KNOE-FM, 22-16 KRBE, 24-19 KROY-FM, 14-9 KUHL, 15-11 Magic 91.

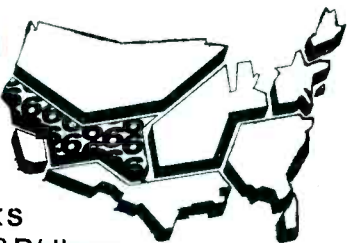
**Night:** 12-11 WTIX, 18-18 KILT, 26-20 KNOE-FM, 14-12 KRBE, d29 KROY-FM, on KUHL.

**M. Nightingale:** 6-8 WTIX, 12-8 KILT, 9-5 KNOE-FM, 9-7 KRBE, 18-12 KROY-FM, 8-5 KUHL, 5-4 Magic 91.

**R. Palmer:** 26-23 WTIX, 31-24 KNOE-FM, 16-13 KRBE, 29-21 KROY-FM, d24 KUHL, 28-26 Magic 91.

**Sniff 'N' The Tears:** 38-33 WTIX, d40 KILT, 36-32 KNOE-FM, 26-23 KRBE, 30-26 KROY-FM, on KUHL, d30 Magic 91.

# 6



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

**Cars:** 11-7 KIMN, 8-4 KNUS, 4-4 KOPA, a25 Z97.

**Commodores:** a KNUS, a KOFM, a KOPA, d24 KTFX.

**ELO:** 28-19 KIMN, 17-13 KNUS, 18-15 KOFM, 8-10 KOPA, 11-9 KTFX, 27-20 KYGO, 1-1 Z97.

**EWf:** 6-2 KIMN, 28-18 KLIF, 10-6 KNUS, 14-12 KOFM, 7-6 KOPA, 7-6 KTFX, 22-18 KVIL, 2-1 KYGO.

**G.Q.:** d30 KIMN, 39-26 KLIF, d37 KNUS, e KOFM, a KVIL.

**R. John:** 1-3 KIMN, 32-20 KLIF, 18-18 KNUS, 11-5 KOFM, 23-16 KOPA, 6-5 KTFX, 24-15 KVIL, 6-3 KYGO.

**Knack:** 3-1 KIMN, 1-1 KNUS, 9-4 KOFM, 1-1 KOPA, 7-4 KYGO, 11-6 Z97.

**LRB:** 15-9 KIMN, 30-21 KLIF, 22-9 KNUS, 20-17 KOFM, 19-11 KOPA, d12 KTFX, 29-22 KVIL, 23-19 KYGO.

**M:** d38 KNUS, e KOFM, d28 KOPA, a KTFX.

**Night:** d25 KIMN, a KLIF, 30-25 KNUS, 25-19 KOFM, 21-19 KOPA, 12-10 KTFX, a KVIL, 17-12 KYGO.

**R. Palmer:** 26-26 KIMN, 35-27 KLIF, 25-23 KNUS, 28-22 KOFM, 26-23 KOPA, 14-13 KTFX, 34-27 KYGO.

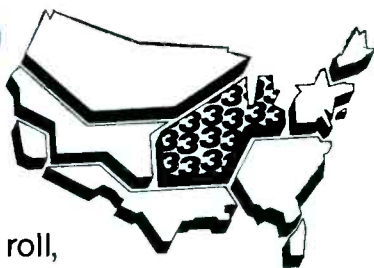
**B. Pointer:** a KIMN, 40-30 KLIF, d36 KNUS, e KOPA, d19 KTFX, d29 KVIL.

**Sniff 'N' The Tears:** 30-27 KIMN, a KLIF, d30 KNUS, 29-23 KOFM, e KOPA, 16-14 KTFX, 36-31 KYGO.

**Supertramp:** 13-6 KIMN, 33-22 KLIF, 19-19 KNUS, 16-13 KOFM, 14-7 KOPA, 9-8 KTFX, 30-25 KVIL, 22-18 KYGO, d21 Z97.

**D. Warwick:** 29-21 KIMN, 26-13 KLIF, 40-34 KNUS, 27-21 KOFM, d29 KOPA, 20-16 KVIL.

# 3



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

**ARS:** a CKLW, a WNDE, 22-20 WZUU, 36-32 KSLQ, 30-29 KXOK, 32-26 96KX.

**Cheap Trick:** 18-12 WEFM, 34-30 KSLQ, a 13Q, a30 96KX.

**Chic:** 5-2 CKLW, 7-4 WEFM, 6-6 WGCL, 6-3 WLS, 8-7 WNDE, 8-2 WOKY, 7-4 KBEQ, 2-5 KSLQ, a30 KXOK, 5-4 Q102, 3-3 13Q.

**Commodores:** d27 WNDE, 31-21 WOKY, a WPEZ, 25-19 WZUU, 38-29 KBEQ, 33-27 KSLQ.

**C. Daniels Band:** 30-9 CKLW, 4-2 WGCL, 2-9 WOKY, 2-2 WZUU, 16-11 Q102, 1-1 13Q.

**EW&F:** 19-15 CKLW, 20-16 WEFM, a23 WGCL, a27 WLS, 4-2 WNDE, on WZUU, 9-6 KBEQ, 7-3 KSLQ, 14-11 KXOK, 9-5 Q102, 2-2 13Q, 30-24 96KX.

**R. John:** 7-5 CKLW, a26 WEFM, 3-3 WGCL, d41 WLS, 9-6 WNDE, 20-12 WOKY, 3-5 WZUU, 34-23 KBEQ, 20-16 KSLQ, 13-6 Q102, 12-7 13Q, a29 96KX.

**M. Johnson:** on WGCL, a KBEQ, 27-23 KSLQ.

**Journey:** on CKLW, a WGCL, 24-18 WZUU, d38 KBEQ, 18-8 KSLQ.

**Knack:** 1-1 CKLW, 1-1 WEFM, 1-1 WGCL, 1-1 WLS, 1-1 WNDE, 1-1 WOKY, 1-3 WZUU, 1-1 KBEQ, 1-1 KSLQ, 4-1 Q102, 2-2 13Q, 18-10 96KX.

**LRB:** d28 CKLW, 31-19 WGCL, a WLS, d12 WNDE, 19-10 WOKY, 6-6 WZUU, 28-17 KBEQ, 5-2 KSLQ, 9-5 KXOK, 24-10 Q102, d27 13Q, 26-18 96KX.

**N. Lowe:** d29 WNDE, a WOKY, a WPEZ, 17-14 WZUU, d39 KBEQ, 31-25 KSLQ, 31-27 96KX.

**Moon Martin:** a WGCL, a WNDE, a KBEQ, a37 KSLQ.

**Night:** 25-23 WEFM, d30 WGCL, d40 WLS, d29 WOKY, 16-13 KBEQ, 33-28 KSLQ, 29-22 Q102.

# Record World Reporting Stations

## RW I

WABC—New York  
WBBF—Rochester  
WCAO—Baltimore  
WFIL—Philadelphia  
WICC—Bridgeport  
WIFI—Philadelphia  
WKBW—Buffalo  
WNBC—New York  
WPGC—Wash., D.C.  
WQAM—Miami  
WRKO—Boston  
WTIC-FM—Hartford  
KFI—Los Angeles  
KFRC—San Francisco  
KHJ—Los Angeles  
KRTH—Los Angeles  
KC-101—New Haven  
F105—Boston  
PRO-FM—Providence  
Y100—Miami  
99X—New York

## RW II

WANS-FM—Anderson  
WAUG—Augusta  
WAYS—Charlotte  
WBBQ—Augusta  
WBSR—Pensacola  
WCGQ—Columbus (Ga.)  
WCIR—Beckley  
WERC—Birmingham  
WFLB—Fayetteville  
WGSV—Guntersville  
WHBQ—Memphis  
WHY—Montgomery  
WISE—Ashville  
WIVY—Jacksonville  
WLCY—St. Petersburg  
WNOX—Knoxville  
WQXI—Atlanta  
WRFC—Athens  
WRJZ—Knoxville  
WSGA—Savannah  
KXX/106—Birmingham  
KX/104—Nashville  
BJ105—Orlando  
Q105—Tampa  
Z93—Atlanta  
92Q—Nashville  
94Q—Atlanta

## RW III

CKLW—Detroit  
WEFM—Chicago  
WGCL—Cleveland  
WIFE—Indianapolis  
WLS—Chicago  
WNDE—Indianapolis  
WOKY—Milwaukee  
WPEZ—Pittsburgh  
WZUU—Milwaukee  
WZZP—Cleveland  
KBEQ—Kansas City  
KSLQ—St. Louis  
KXOK—St. Louis  
Q102—Cincinnati  
13Q—Pittsburgh  
92X—Columbus (Oh.)  
96KX—Pittsburgh

## RW IV

WEAQ—Eau Claire  
WGUY—Bangor  
WJBQ—Portland  
WJON—St. Cloud  
WOW—Omaha  
WSPT—Stevens Point  
KCPX—Salt Lake  
KDWB—Minneapolis  
KGW—Portland  
KING—Seattle  
KJR—Seattle  
KKLS—Rapid City  
Kkoa—Minot  
KLEO—Wichita  
KMJK—Portland  
KSTP—Minneapolis  
KTOQ—Rapid City

## RW V

WNOE—New Orleans  
WTIX—New Orleans  
KILT—Houston  
KNOE-FM—Monroe  
KRBE—Houston  
KROY-FM—Sacramento  
KUHL—Santa Maria  
B100—San Diego  
MAGIC 91—San Diego

## RW VI

KIMN—Denver  
KLIF—Dallas  
KNUS—Dallas  
KOFM—Oklahoma City  
KOPA—Phoenix  
KTFX—Tulsa  
KVIL—Dallas  
KYGO—Denver  
Z97—Fort Worth

# The A/C Report

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

## Most Adds

**SAIL ON**—Commodores—  
Motown (13)  
**BRIGHT EYES**—Art Garfunkel—  
Col (8)  
**ONE FINE DAY**—Rita Coolidge  
—A&M (7)  
**COOL BREEZE**—Jeremy Spencer  
Band—Atlantic (6)  
**GET IT RIGHT NEXT TIME**—  
Gerry Rafferty—UA (6)  
**GOOD FRIEND**—Mary  
MacGregor—RSO (4)  
**SPOOKY**—ARS—Polydor/  
BGO (4)  
**THIS NIGHT WON'T LAST  
FOREVER**—Michael Johnson  
—EMI-America (4)  
**VOULEZ VOUS**—Abba—  
Atlantic (4)

## WSAR/FALL RIVER

**COOL BREEZE**—Jeremy Spencer  
Band—Atlantic  
**DANCIN' ROUND AND ROUND**—  
Olivia Newton-John—MCA  
**GET IT RIGHT NEXT TIME**—Gerry  
Rafferty—UA  
**HEAVEN MUST HAVE SENT YOU**  
(LP cut)—Bonnie Pointer—  
Motown  
**HOLIDAY IN HOLLYWOOD**—  
Richard Stepp—Infinity  
**SPOOKY**—ARS—Polydor/BGO

## WNEW/NEW YORK

**ONE FINE DAY**—Rita Coolidge—  
A&M

## WIP/PHILADELPHIA

**ONE FINE DAY**—Rita Coolidge—  
A&M  
**SPOOKY**—ARS—Polydor/BGO  
**YOUNGBLOOD**—Rickie Lee Jones  
—WB

## WBAL/BALTIMORE

**COOL BREEZE**—Jeremy Spencer  
Band—Atlantic  
**DISCO POLKA (PENNSYLVANIA  
POLKA)**—Bobby Vinton—  
Tapestry  
**SEE YOU IN SEPTEMBER**—Debby  
Boone—Warner/Curb

## WSM/NASHVILLE

**HOUND DOG MAN**—Glen  
Campbell—Capitol  
**SWEET SUMMER LOVER**—Dolly  
Parton—RCA

## WQUD-FM/MEMPHIS

**CRUEL TO BE KIND**—Nick Lowe—  
Col  
**GET IT RIGHT NEXT TIME**—Gerry  
Rafferty—UA  
**DEPENDIN' ON YOU**—Doobie  
Brothers—WB

## WSB/ATLANTA

**ARE YOU AFRAID OF ME**—Shaun  
Cassidy—Warner/Curb  
**LONESOME LOSER**—Little River  
Band—Capitol  
**MIDNIGHT WIND**—John Stewart—  
RSO  
**SPY**—Carly Simon—Elektra  
**VOULEZ VOUS**—Abba—Atlantic

## WFTL/FT. LAUDERDALE

**LONESOME LOSER**—Little River  
Band—Capitol  
**SAD EYES**—Robert John—EMI-  
America

**THIS NIGHT WON'T LAST FOREVER**  
—Michael Johnson—EMI-  
America

## WIOD/MIAMI

**LAND OF MAKE BELIEVE**—Chuck  
Mangione—A&M  
**YOU AND I**—Madleen Kane—WB

## WJBO/BATON ROUGE

**RISE**—Herb Alpert—A&M  
**SAD EYES**—Robert John—EMI-  
America  
**SAIL ON**—Commodores—Motown  
**YOUR KISSES WILL**—Crystal Gayle  
—UA

## WLW/CINCINNATI

**SAIL ON**—Commodores—Motown  
**YOU CAN'T CHANGE THAT**—  
Raydio—Arista

## WGAR/CLEVELAND

**DRIVERS SEAT**—Sniff 'N' The Tears  
—Atlantic  
**HOT SUMMER NIGHTS**—Night—  
Planet  
**SAIL ON**—Commodores—Motown  
**THE DEVIL WENT DOWN TO  
GEORGIA**—Charlie Daniels Band  
—Epic  
**YOUNGBLOOD**—Rickie Lee Jones  
—WB

## KMBZ/KANSAS CITY

**BRIGHT EYES**—Art Garfunkel—Col  
**GET IT RIGHT THE NEXT TIME**—  
Gerry Rafferty—UA  
**SAIL ON**—Commodores—Motown  
**SEE YOU IN SEPTEMBER**—Debby  
Boone—Warner/Curb  
**SPOOKY**—ARS—Polydor/BGO  
**SPY**—Carly Simon—Elektra

## KULF/HOUSTON

**GET IT RIGHT NEXT TIME**—Gerry  
Rafferty—UA  
**GIRL OF MY DREAMS**—Bram  
Tchaikovsky—Polydor  
**I KNOW A HEARTACHE WHEN I  
SEE ONE**—Jennifer Warnes—  
Arista  
**POP MUZIK**—M—Sire  
**SAIL ON**—Commodores—Motown

## KOY/PHOENIX

**BRIGHT EYES**—Art Garfunkel—Col  
**LAND OF MAKE BELIEVE**—Chuck  
Mangione—A&M

## KIIS/LOS ANGELES

**ANGEL EYES**—Abba—Atlantic  
**DIM ALL THE LIGHTS**—Donna  
Summer—Casablanca  
**GET IT RIGHT NEXT TIME**—Gerry  
Rafferty—UA  
**SAIL ON**—Commodores—Motown

## KSFO/SAN FRANCISCO

**DREAM ON**—Oak Ridge Boys—  
MCA  
**LADY LINDA**—Beach Boys—  
Caribou  
**LIFE GOES ON**—Charlie Rich—UA  
**SAIL ON**—Commodores—Motown

## KPNW/EUGENE

**GET IT RIGHT NEXT TIME**—Gerry  
Rafferty—UA  
**ONE FINE DAY**—Rita Coolidge—  
A&M  
**SAIL ON**—Commodores—Motown  
**VOULEZ VOUS**—Abba—Atlantic

Also reporting this week: WBZ,  
WHDH, WKBC-FM, WTMJ, KMOX-  
FM, KVI. 24 stations reporting.



# Radio World

## Radio Replay

By NEIL McINTYRE



■ The shifting of radio personnel both on and off the air is happening at a rapid pace. Many of the broadcasters are preparing for the fall book as the summer one is over, and getting the programming set and on the air line-ups down, is the first matter of business. There is an increase in the availability of specialized programming from both the syndicators and the networks, which coincides with local programmers looking for live broadcasts and special features to help attract new audience.

**GOOD MORNING NEW YORK:** You'll need a scorecard to keep track of the changes in morning personalities in the Apple. Recently, as I hope you will recall, **Jim Kerr** left WPIX-FM to go to WPLJ-FM morning and was replaced by **Alfredo Santos**; **Larry Kenney** was replaced at WHN by **Del De Montreux**, and **Jay Thomas** left WXLO to go to "Mork & Mindy." Kenney is now the new morning man at WYNY and **Les Davis** has left. At WNBC **Brink & Belzer** are no longer the morning team. They are being replaced at the moment by PD **Bob Pittman**, until the arrival of WNBC's new morning man **Don Imus** on September 3rd. Imus was the morning man for years and is returning from WHK in Cleveland. **Bob Sherman**, GM of WNBC said, "Don Imus is one of a handful of radio performers who's proven he can make New Yorkers take notice. I believe New Yorkers have missed Don. I know he's missed them. I'm delighted they'll be together again on WNBC."

Another veteran of New York radio returned to the air last week, filling in for vacationing **Jack Miller** on WCBS-FM. **HOA** (Herb Oscar Anderson) was playing the oldies and seemed like he loved every minute of it. It was nice to hear Herb Oscar saying hello again.

**MOVES:** **Russ Knight**, formerly PD at WHK/Cleveland, has become the new PD at WNEW-AM/New York, replacing **Dean Tyler** . . . **Jackie McCauley** has been named PD at KSAN/San Francisco. She succeeds **Abby Melamed** who was recently appointed operations manager . . . **John Platt** is the new PD at WRVR/New York. Platt more recently was the PD at WXRT/Chicago . . . **Jim Nettleton**, former PD at WUSL/Philadelphia, is now doing afternoons at WPEN/Philadelphia . . . **Keith Isley** is the new PD at ZETA 4 Miami, replacing **Gary Martin**, who remains at the station on-air . . . **C. C. Matthews** is promoted to PD at KJ100/Louisville . . . **Bill Graham** is now news director at WJBO/Baton Rouge from WSAI/Cincinnati.

**Jim Kinney** is the new MD at WYDD/Pittsburgh, replacing **Mike Kirven** . . . WLOB/Portland, Me. has changed formats, going top 40. The station is returning to a format that was popular for them five years ago. The new line-up is **Jeff Klein**, mornings; **Carl Dana**, mid-days; **Dave Ross**, afternoons; and **Jeff Mann**, 6 p.m.-midnight . . . WLIR/Long Island is celebrating its 20th anniversary on August 21st with a party in the park, featuring some of the top rock acts . . . Send your moves, changes and station pictures to RW east, c/o Neil (NAB) McIntyre, and do it today.

**PIECE OF THE ROCK:** Country singer **Charley Pride** and **Jim Long**, president of TM Productions, have purchased rock station KEYN-AM & FM Wichita for \$3.5 million. So that you don't get the wrong idea, the station will remain rock, and Pride isn't giving up on country music—he bought the station strictly as a business investment.

**THERE'S A SATELLITE IN YOUR FUTURE:** The television networks which have for years relied on their local affiliates to carry their programs are looking to the sky. What is being proposed—of course, not approved yet—is that networks broadcast their programs to satellites and they in turn are picked up at your home on receiving dishes, thus bypassing the local TV station as the relay point. If this does occur that would make all local TV stations independent ones in a hurry. As you might imagine, all of this is a long way off, with the FCC, television lobbies, citizens' groups, and with you as a consumer wishing to invest in the equipment.

## 'Live from the Lone Star Cafe' Set For National Syndication

By DAVID MCGEE

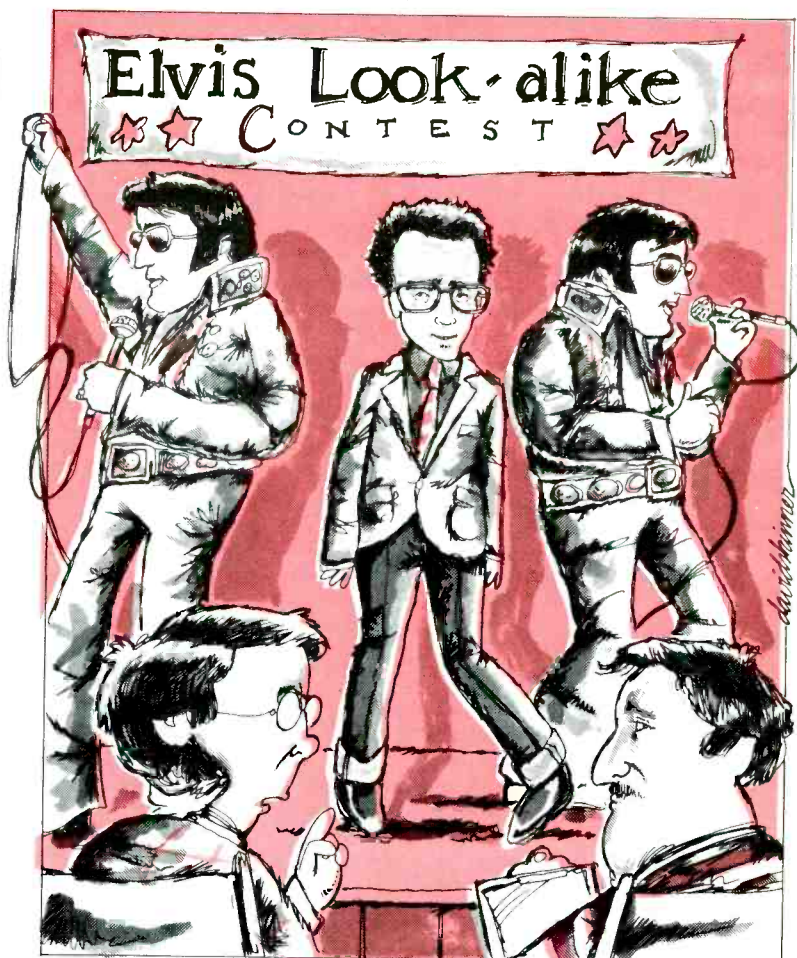
■ NEW YORK — Contemporary country music will be given its biggest boost in recent years come mid-October with the debut of a nationally syndicated radio show emanating live from New York City's, and the northeast's, top country venue, the Lone Star Cafe. Sponsored by Anheuser-Busch, "Live from the Lone Star Cafe" will reach at its peak 80 percent of the United States on 100 top-rated or number two-rated major market stations. This will air twice a week, at mid-week with a repeat scheduled for the weekend, and will be hosted by Epic recording artist Charlie Daniels. At press time, the Clayton-Webster Corporation of St. Louis, co-producers of the show along with the Lone Star Cafe, confirmed that five stations had cleared it for programming without hearing a demonstration tape; another 24 had expressed "positive interest" and had requested a tape.

"There have been syndicated

radio shows before," says Lone Star owner Mort Cooperman in an exclusive interview with *Record World*, "but no one's gone in in a major league before. We're going after a more contemporary form of country, and we're hoping that we'll be able to take this music and get it played in major markets on country, AOR and FM stations and be able to reach a big audience."

Apart from the obvious benefits the venue itself will reap, Cooperman views the broadcasts as potential career builders for both new artists and established artists. At the same time, he hopes the success of the broadcasts will convince labels to give greater support to country artists. "This show can have broad-based ramifications," he claims. "It could be as valuable as a tour for an artist. One of the record company objectives, of course, is to get airplay for its records. This show could be a vehicle for breaking

(Continued on page 46)



"There's something fishy about the one in the middle . . ."

## A Real Rush



Midsong recording artist Chris Rush recently completed a weekend engagement at The Other End. The comedian's shows were recorded for an upcoming LP that will be released in the fall. Seen backstage after the show, from left, are: Bob Reno, president of Midsong; Tod Foster, Midsong recording artist; Chris Rush; Joanne Speis, Jeffrey Schwartz Management; Sy Warner, vice president of marketing and sales; Ken Levy, creative director; Bernie Yudkofsky, eastern regional manager; Stephen Metz, executive vice president.

## RCA Ups Meoli

■ LOS ANGELES — The appointment of Marge Meoli as manager, artists & repertoire administration, west coast, has been announced by Martin Olinick, director, business affairs and A&R administration, west coast, RCA Records.

Meoli had been administrator, A&R administration in Hollywood. She joined RCA Records in 1952 in New York in charge of the "Music You Want When You Want It" program for Red Seal and as editor of a pop music weekly brochure.

## Polydor Promotes Wood

■ NEW YORK—Rish Wood has been promoted to southern regional marketing manager, it was announced by Mario De Filippo, vice president, sales, Polydor Records.

Wood was previously the local manager for Polydor in Atlanta. Before that, he held down the post of operations manager at KINT in El Paso, Texas, for five years.

In his new role, Wood will supervise sales, advertising and marketing activities in the twelve-state southern region, reporting directly to Mario De Filippo.

## BMI HAS JUST MOVED ITS STAND



320 West 57th Street  
New York, NY 10019 (212) 586-2000

# Retail Rap

By PETER FLETCHER

■ NEWS FROM THE TOWER—Retail response to MCA Distributing's move to variable pricing has been very positive, with the most common response from retail executives being, "It's about time." Many retailers have complained about the cost involved in keeping a full-line inventory on the floor, and to them the MCA move seems a step in the right direction. Retailers want to reserve final comment until the titles involved are announced and the sales begin to happen. Many retailers were surprised that MCA led the way, saying they were expecting a move from WEA or CBS. It underscores what MCA has been saying about their commitment to become one of the majors.

Informed sources say that CBS has already decided on new catalogue deals which should be announced before September 15. WEA is also reportedly getting feedback from dealers on new catalogue pricing plans. These moves are necessary to bring back the multiple sale. Their implementation should help to bring retail out of its slump.

DISC NOTES—The recent Disc Records convention is lovely Huron, Ohio was a refreshing change from the generally bad industry news that has circulated through L.A. for the past month. The youth and hope of the chain's managers was very impressive. Not only that, but their desire to play 20 or more innings of softball in a rain storm says something about their desire, if not common sense.

The in-house merchandising seminars cast light on some problems with manufacturers. Most of the store managers complained about their inability to get display materials from labels, with CBS's Computepak singled out as a good idea that needed refinement. Computepak comes with one of each poster and display piece that CBS produces. Many of the managers expressed desire to reorder some of the pieces but were unsure how to do so. In the seminar, chaired by Gary Arnold of the chain, the consensus winner for best merchandising campaign of the year was A&M for its **Supertramp** efforts.

A STICKY SITUATION—Budget Records' Denver metro stores are running a promotion with a highly unusual twist. The payoff will be a loaded Datsun pickup truck, according to Sandy Harper of the chain. But to win the truck the 106 contestants have to dive into a vat of Dr. Pibb, a Dr. Pepper-like substance made by the Coca Cola com-  
(Continued on page 41)

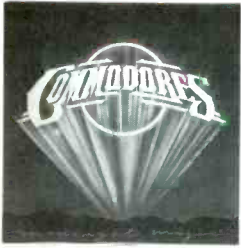


# Retail Report Record World

AUGUST 25, 1979

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

## SALESMAKER OF THE WEEK



**MIDNIGHT MAGIC**  
COMMODORES  
Motown

## TOP SALES

**MIDNIGHT MAGIC**—Commodores—Motown  
**RISQUE**—Chic—Atlantic  
**STAY FREE**—Ashford & Simpson—WB

## CAMELOT/NATIONAL

**A NIGHT AT STUDIO 54**—Various Artists—Casablanca  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**GET THE KNACK**—Knack—Capitol  
**GO FOR WHAT YOU KNOW**—Pat Travers—Polydor  
**GREATEST HINTS**—Michael Stanley Band—Arista  
**HEADLINES**—Paul Anka—RCA  
**HOTEL**—RCA  
**MIDNIGHT MAGIC**—Commodores—Motown  
**NINE LIVES**—REO Speedwagon—Epic  
**RISQUE**—Chic—Atlantic

## HANDLEMAN/NATIONAL

**A NIGHT AT STUDIO 54**—Various Artists—Casablanca  
**BLACKJACK**—Polydor  
**CHILDREN OF THE SUN**—Billy Thorpe—Capricorn  
**DEVOTION**—LTD—A&M  
**DIONNE**—Dionne Warwick—Arista  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**GET THE KNACK**—Knack—Capitol  
**LOW BUDGET**—Kinks—Arista  
**MIDNIGHT MAGIC**—Commodores—Motown  
**STREETLIFE**—Crusaders—MCA

## KORVETTES/NATIONAL

**A NIGHT AT STUDIO 54**—Various Artists—Casablanca  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**IN THE PUREST FORM**—Mass Production—Cotillion  
**LABOUR OF LUST**—Nick Lowe—Col  
**LOW BUDGET**—Kinks—Arista  
**MIDNIGHT MAGIC**—Commodores—Motown  
**NINE LIVES**—REO Speedwagon—Epic  
**RISQUE**—Chic—Atlantic  
**SECRET OMEN**—Cameo—Chocolate City  
**THE BOSS**—Diana Ross—Motown

## PICKWICK/NATIONAL

**DIONNE**—Dionne Warwick—Arista  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**MIDNIGHT MAGIC**—Commodores—Motown  
**MUPPET MOVIE**—Atlantic (Soundtrack)  
**NINE LIVES**—REO Speedwagon—Epic  
**ROBERT JOHN**—EMI America  
**ROCKY II**—UA (Soundtrack)  
**ROOM SERVICE**—Shaun Cassidy—Warner-Curb  
**SECRET OMEN**—Cameo—Chocolate City  
**STREETLIFE**—Crusaders—MCA

## RECORD BAR/NATIONAL

**BRENDA RUSSELL**—Horizon  
**FIGHT DIRTY**—Charlie—Arista

**HIGH GEAR**—Neil Larsen—Horizon  
**IDRIS MUHAMMAD**—Fantasy  
**I WANNA PLAY FOR YOU**—Stanley Clarke—Nemperor  
**OFF THE WALL**—Michael Jackson—Epic  
**RISQUE**—Chic—Atlantic  
**STAY FREE**—Ashford & Simpson—WB  
**UNDERCOVER LOVER**—Debbie Jacobs—MCA  
**WHERE THERE'S SMOKE**—Smokey Robinson—Tamla

## SOUND UNLIMITED/NATIONAL

**BLACKJACK**—Polydor  
**CHILDREN OF THE SUN**—Billy Thorpe—Capricorn  
**DIONNE**—Dionne Warwick—Arista  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**GREATEST HITS**—Waylon Jennings—RCA  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**JUST A GAME**—Triumph—RCA  
**LOVE DRIVE**—Scorpions—Mercury  
**MIDNIGHT MAGIC**—Commodores—Motown  
**WHATCHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century

## DISC-O-MAT/NEW YORK

**BACK TO THE EGG**—Wings—Col  
**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**BORN TO BE ALIVE**—Patrick Hernandez—Col  
**CORY & ME**—Cory Daye—New York Intl.  
**FRANCE JOLI**—Prelude  
**GET THE KNACK**—Knack—Capitol  
**IN STYLE**—David Johansen—Blue Sky  
**LOW BUDGET**—Kinks—Arista  
**REALITY . . . WHAT A CONCEPT**—Robin Williams—Casablanca  
**WHATCHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century

## KING KAROL/NEW YORK

**CAROLYN MAS**—Mercury  
**CINDY & ROY**—Casablanca  
**CORY & ME**—Cory Daye—New York Intl.  
**FEAR OF MUSIC**—Talking Heads—Sire  
**FEARLESS**—Tim Curry—A&M  
**HERMAN BROOD & HIS WILD ROMANCE**—Ariola  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**SATURDAY NIGHT FIEDLER**—Arthur Fiedler & the Boston Pops—Midsong  
**STAY FREE**—Ashford & Simpson—WB

## RECORD & TAPE COLLECTOR/BALTIMORE

**FEAR OF MUSIC**—Talking Heads—Sire  
**FEEL IT**—Noel Pointer—UA  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**FIVE SPECIAL**—Elektra  
**GOOD LIFE**—Bobbi Humphrey—Epic  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**LOVE DRIVE**—Scorpions—Mercury  
**RISQUE**—Chic—Atlantic  
**STAY FREE**—Ashford & Simpson—WB  
**TAKE IT HOME**—B. B. King—MCA

## KEMP MILL/WASH., D.C.

**BETTER THAN THE REST**—George Thorogood & the Destroyers—MCA  
**BRENDA RUSSELL**—Horizon  
**BROWNE SUGAR**—Tom Browne—Arista/GRP  
**FEEL IT**—Noel Pointer—UA  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**LOVE DRIVE**—Scorpions—Mercury  
**RISQUE**—Chic—Atlantic

**SECRETS**—Robert Palmer—Island  
**STAY FREE**—Ashford & Simpson—WB  
**TAKE IT HOME**—B. B. King—MCA

## WAXIE MAXIE/WASH., D.C.

**ESCAPE FROM DOMINATION**—Moon Martin—Capitol  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO  
**LOVE DRIVE**—Scorpions—Mercury  
**MIDNIGHT MAGIC**—Commodores—Motown  
**RECORDS**—Virgin  
**RISQUE**—Chic—Atlantic  
**ROBERT JOHN**—EMI America  
**SEND IN THE CLOWNS**—Walter Jackson—20th Century/Chisound  
**STAY FREE**—Ashford & Simpson—WB  
**WATER SIGN**—Jeff Lorber—Arista

## PENGUIN FEATHER/NO. VIRGINIA

**BETTER THAN THE REST**—George Thorogood & the Destroyers—MCA  
**BOP TILL YOU DROP**—Ry Cooder—WB  
**BORN AGAIN**—Randy Newman—WB  
**DIONNE**—Dionne Warwick—Arista  
**FEAR OF MUSIC**—Talking Heads—Sire  
**5—J. J. Cale**—Shelter  
**NILS**—Nils Lofgren—A&M  
**RECORDS**—Virgin  
**SECRET OMEN**—Cameo—Chocolate City  
**STAY FREE**—Ashford & Simpson—WB

## RECORD REVOLUTION/PA.-DEL.

**A\***—Arista  
**BETTER THAN THE REST**—George Thorogood & the Destroyers—MCA  
**DOWN TO EARTH**—Rainbow—Polydor  
**FEAR OF MUSIC**—Talking Heads—Sire  
**FIGHT DIRTY**—Charlie—Arista  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**IN STYLE**—David Johansen—Blue Sky  
**MUSIC**—Grace Jones—Island  
**STAY FREE**—Ashford & Simpson—WB

## FATHERS & SUNS/MIDWEST

**BORN AGAIN**—Randy Newman—WB  
**DOWN TO EARTH**—Rainbow—Polydor  
**FEAR OF MUSIC**—Talking Heads—Sire  
**FIGHT DIRTY**—Charlie—Arista  
**FUTURE NOW**—Pleasure—Fantasy  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**MIDNIGHT MAGIC**—Commodores—Motown  
**RISQUE**—Chic—Atlantic  
**STAY FREE**—Ashford & Simpson—WB

## NATL. RECORD MART/MIDWEST

**DAVID WERNER**—Epic  
**DIONNE**—Dionne Warwick—Arista  
**FUTURE NOW**—Pleasure—Fantasy  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**MIDNIGHT MAGIC**—Commodores—Motown  
**NILS**—Nils Lofgren—A&M  
**REALITY . . . WHAT A CONCEPT**—Robin Williams—Casablanca  
**SECRETS**—Robert Palmer—Island

**WHERE THERE'S SMOKE**—Smokey Robinson—Tamla

## RECORD REVOLUTION/CLEVELAND

**BREATHLESS**—Mercury  
**DREAMER**—Caldera—Capitol  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**LABOUR OF LUST**—Nick Lowe—Col  
**MIDNIGHT MAGIC**—Commodores—Motown  
**REPEAT WHEN NECESSARY**—Dave Edmunds—Swan Song  
**REPLICAS**—Gary Numan & Tubeway Army—Atco  
**RISQUE**—Chic—Atlantic  
**STAY FREE**—Ashford & Simpson—WB  
**STRANGE MAN, CHANGED MAN**—Brom Tchaikovsky—Polydor

## MUSIC STOP/DETROIT

**MIDNIGHT MAGIC**—Commodores—Motown  
**NINE LIVES**—REO Speedwagon—Epic  
**RISQUE**—Chic—Atlantic  
**RUST NEVER SLEEPS**—Neil Young—Reprise  
**SECRETS**—Robert Palmer—Island  
**STREETLIFE**—Crusaders—MCA  
**STRIKES**—Blackfoot—Atco  
**WHATCHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century

## ROSE RECORDS/CHICAGO

**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**LABOUR OF LUST**—Nick Lowe—Col  
**MIDNIGHT MAGIC**—Commodores—Motown  
**MUPPET MOVIE**—Atlantic (Soundtrack)  
**RISQUE**—Chic—Atlantic  
**ROCK ON**—Raydio—Arista  
**SECRET OMEN**—Cameo—Chocolate City  
**STAY FREE**—Ashford & Simpson—WB  
**WHATCHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century

## 1812 OVERTURE/MILWAUKEE

**BLACKJACK**—Polydor  
**ESCAPE FROM DOMINATION**—Moon Martin—Capitol  
**FEARLESS**—Tim Curry—A&M  
**FUTURE NOW**—Pleasure—Fantasy  
**GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic  
**HOTEL**—MCA  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**LEAD ME ON**—Maxine Nightingale—Windsong  
**LOVE DRIVE**—Scorpions—Mercury  
**MIDNIGHT MAGIC**—Commodores—Motown  
**MIDNIGHT MAGIC**—Commodores—Motown

## GREAT AMERICAN/MINNEAPOLIS

**BOP TILL YOU DROP**—Ry Cooder—WB  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**HOT**—Maynard Ferguson—Col  
**KIDS ARE ALRIGHT**—Who—MCA  
**LOW BUDGET**—Kinks—Arista  
**MORE AMERICAN GRAFFITI**—MCA (Soundtrack)  
**NINE LIVES**—REO Speedwagon—Epic  
**STREETLIFE**—Crusaders—MCA  
**STRIKES**—Blackfoot—Atco  
**WHICH ONE'S WILLIE**—Wet Willie—Epic

## EAST-WEST RECORDS/CENTRAL FLORIDA

**BACK IN THE STREETS**—Tower of Power—Col  
**BALANCE**—Leo Kottke—Chrysalis

**EUPHORIA**—Gato Barbieri—A&M  
**FICKLE HEART**—Sniff 'n' The Tears—Atlantic  
**FIRST UNDER THE WIRE**—Little River Band—Harvest  
**GET THE KNACK**—Knack—Capitol  
**LABOUR OF LUST**—Nick Lowe—Col  
**MIDNIGHT MAGIC**—Commodores—Motown  
**RISQUE**—Chic—Atlantic  
**STAY FREE**—Ashford & Simpson—WB

## POPLAR TUNES/MEMPHIS

**BETTER THAN THE REST**—George Thorogood & the Destroyers—MCA  
**CHICAGO 13**—Col  
**5—J. J. Cale**—Shelter  
**MIDNIGHT MAGIC**—Commodores—Motown  
**OFF THE WALL**—Michael Jackson—Epic  
**RISQUE**—Chic—Atlantic  
**SECRETS**—Robert Palmer—Island  
**STAY FREE**—Ashford & Simpson—WB  
**STRANGE MAN, CHANGED MAN**—Bram Tchaikovsky—Polydor  
**TAKE IT HOME**—B. B. King—MCA

## TAPE CITY/NEW ORLEANS

**DESTINATION SUN**—Sun—Capitol  
**DO IT ALL**—Michael Henderson—Buddah  
**EUPHORIA**—Gato Barbieri—A&M  
**HOT**—Maynard Ferguson—Col  
**LUCKY SEVEN**—Bob James—Col/Tappan Zee  
**MIDNIGHT MAGIC**—Commodores—Motown  
**MINNIE**—Minnie Riperton—Capitol  
**RISQUE**—Chic—Atlantic  
**ROCKY II**—UA (Soundtrack)  
**SECRETS**—Robert Palmer—Island

## INDEPENDENT RECORDS/COLORADO

**BOP TILL YOU DROP**—Ry Cooder—WB  
**BRENDA RUSSELL**—Horizon  
**CORY & ME**—Cory Daye—New York Intl.  
**DAVID WERNER**—Epic  
**5—J. J. Cale**—Shelter  
**HOT BUTTERFLY**—Sweet Inspirations—RSO  
**LABOUR OF LUST**—Nick Lowe—Col  
**LOVE DRIVE**—Scorpions—Mercury  
**TAKE IT HOME**—B. B. King—MCA  
**UNDERCOVER LOVER**—Debbie Jacobs—MCA

## MUSIC PLUS/LOS ANGELES

**AIRPLAY**—Point Blank—MCA  
**BORN AGAIN**—Randy Newman—WB  
**FEEL IT**—Noel Pointer—UA  
**FRANCE JOLI**—Prelude  
**FUTURE NOW**—Pleasure—Fantasy  
**HONEST LULLABY**—Joan Baez—Portrait  
**LEAD ME ON**—Maxine Nightingale—Windsong  
**LOVE DRIVE**—Scorpions—Mercury  
**SATURDAY NIGHT FIEDLER**—Arthur Fiedler & the Boston Pops—Midsong  
**STAY FREE**—Ashford & Simpson—WB

## EVERYBODY'S RECORDS/NORTHWEST

**BETTER THAN THE REST**—George Thorogood & the Destroyers—MCA  
**CLASH**—Epic  
**FEAR OF MUSIC**—Talking Heads—Sire  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**5—J. J. Cale**—Shelter  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**LOVE DRIVE**—Scorpions—Mercury  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic  
**WATER SIGN**—Jeff Lorber Fusion—Arista

# 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

AUGUST 25, 1979

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

AUG. 25  
AUG. 18



WKS. ON CHART

**1 1 GET THE KNACK**

THE KNACK

Capitol SO 11948

(3rd Week)

**8 G**

- 2 2 **BAD GIRLS** DONNA SUMMER/Casablanca NBLP 2 7150 15 L
- 3 3 **BREAKFAST IN AMERICA** SUPERTRAMP/A&M SP 3708 22 H
- 4 4 **CANDY-O** CARS/Elektra 5E 507 9 H
- 5 3 **I AM EARTH, WIND & FIRE**/ARC/Columbia FC 35730 11 H
- 6 6 **DISCOVERY** ELO/Jet FZ 35769 (CBS) 10 H
- 7 7 **TEDDY** TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS) 10 H
- 8 5 **CHEAP TRICK AT BUDOKAN**/Epic FE 35795 27 H
- 9 11 **REALITY . . . WHAT A CONCEPT** ROBIN WILLIAMS/  
Casablanca NBLP 7162 6 H
- 10 9 **MILLION MILE REFLECTIONS** CHARLIE DANIELS BAND/  
Epic JE 35751 16 G
- 11 10 **DYNASTY** KISS/Casablanca NBLP 7152 11 H
- 12 30 **MIDNIGHT MAGIC** COMMODORES/Motown M8 926M1 2 H
- 13 12 **F GAMBLER** KENNY ROGERS/United Artists UA LA 934 H 35 G
- 14 14 **RUST NEVER SLEEPS** NEIL YOUNG/Reprise HS 2295 (WB) 7 H
- 15 71 **RISQUE** CHIC/Atlantic SD 16003 2 H
- 16 17 **WHATCHA GONNA DO WITH MY LOVIN'** STEPHANIE  
MILLS/20th Century Fox T 583 (RCA) 11 G
- 17 29 **FIRST UNDER THE WIRE** LITTLE RIVER BAND/Capitol  
SOO 11954 3 H
- 18 18 **VOULEZ-VOUS** ABBA/Atlantic SD 16000 8 H
- 19 19 **BOMBS AWAY DREAM BABIES** JOHN STEWART/RSO  
RS 1 3051 14 G
- 20 15 **DESOLATION ANGELS** BAD COMPANY/Swan Song  
SS 8506 (Atl) 23 G
- 21 16 **THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK)**  
THE WHO/MCA 2 11005 9 K
- 22 25 **STREET LIFE** CRUSADERS/MCA 3094 12 G
- 23 13 **BACK TO THE EGG WINGS**/Columbia FC 36057 9 H
- 24 21 **VAN HALEN II**/Warner Bros. HS 3312 20 H
- 25 28 **THE BOSS** DIANA ROSS/Motown M8 923M1 10 H
- 26 22 **MONOLITH** KANSAS/Kirshner FZ 36008 (CBS) 12 H
- 27 23 **RICKIE LEE JONES**/Warner Bros. BSK 3296 20 G
- 28 27 **SPIRITS HAVING FLOWN** BEE GEES/RSO RS 1 3041 26 H
- 29 26 **SOONER OR LATER** REX SMITH/Columbia JC 35813 19 G
- 30 36 **LOW BUDGET** THE KINKS/Arista AB 4240 6 H
- 31 32 **MORNING DANCE** SPYRO GYRA/Infinity INF 9004 20 G
- 32 47 **DIONNE** DIONNE WARWICK/Arista AB 4230 9 G
- 33 34 **THE MAIN EVENT (ORIGINAL SOUNDTRACK)**/Columbia  
JS 36115 6 H
- 34 39 **SECRETS** ROBERT PALMER/Island ILPS 9544 (WB) 5 G
- 35 35 **THE CARS**/Elektra 6E 135 56 G
- 36 40 **AN EVENING OF MAGIC** CHUCK MANGIONE/A&M SP 6701 7 L
- 37 37 **MINUTE BY MINUTE** DOOBIE BROTHERS/Warner Bros.  
BSK 3193 36 H
- 38 31 **DEVOTION** LTD/A&M SP 4771 8 G
- 39 48 **SECRET OMEN** CAMEO/Chocolate City CCLP 2008  
(Casablanca) 5 G
- 40 42 **MINNIE** MINNIE RIPERTON/Capitol SO 11936 10 G
- 41 44 **SWITCH II**/Gordy G7 988R1 (Motown) 14 G
- 42 20 **LIVE KILLERS** QUEEN/Elektra BB 702 7 K
- 43 43 **WINNER TAKES ALL** ISLEY BROTHERS/T-Neck PZ2  
36007 (CBS) 12 L
- 44 49 **A NIGHT AT STUDIO 54** VARIOUS ARTISTS/Casablanca  
NBLP 2 7161 4 L
- 45 38 **LOOK SHARP** JOE JACKSON/A&M SP 4743 19 G
- 46 50 **GO FOR WHAT YOU KNOW** PAT TRAVERS BAND/  
Polydor PD 1 6202 6 G
- 47 33 **COMMUNIQUE** DIRE STRAITS/Warner Bros. HS 3330 9 H
- 48 51 **STRIKES** BLACKFOOT/Atco SD 38 112 13 G
- 49 54 **DO IT ALL** MICHAEL HENDERSON/Buddah BDS 5719  
(Arista) 5 G

- 50 24 **WHERE I SHOULD BE** PETER FRAMPTON/A&M SP 3710 10 H
- 51 41 **MINGUS** JONI MITCHELL/Asylum 5E 505 9 H
- 52 46 **THE JONES GIRLS**/Phila. Intl. JZ 35757 (CBS) 9 G
- 53 55 **THE THOM BELL SESSIONS** ELTON JOHN/MCA 13921 8 X
- 54 57 **VAN HALEN**/Warner Bros. BSK 3075 64 G
- 55 73 **IN THE PUREST FORM** MASS PRODUCTION/Cotillion  
5211 (Atl) 3 G
- 56 64 **EVOLUTION** JOURNEY/Columbia FC 35797 21 H
- 57 59 **DISCO NIGHTS** G.Q./Arista AB 4225 21 G
- 58 63 **I WANNA PLAY FOR YOU** STANLEY CLARKE/Nemperor  
KZ2 35680 (CBS) 6 J
- 59 60 **GREATEST HITS** WAYLON JENNINGS/RCA AHL1 3378 16 G
- 60 65 **NINE LIVES** REO SPEEDWAGON/Epic FE 35988 4 H
- 61 75 **ROCK ON** RAYDIO/Arista AB 4212 20 G
- 62 62 **STRANGE MAN, CHANGED MAN** BRAM TCHAIKOVSKY/  
Polydor PD 1 6211 7 G
- 63 67 **McFADDEN & WHITEHEAD**/Phila. Intl. JZ 35800 (CBS) 15 G
- 64 56 **FEVER** ROY AYERS/Polydor PD 1 6204 12 G
- 65 77 **LABOUR OF LUST** NICK LOWE/Columbia JC 36087 5 G
- 66 45 **CANDY CON FUNK** SHUN/Mercury SRM 1 3754 13 G
- 67 68 **MIRRORS** BLUE OYSTER CULT/Columbia JC 36009 7 G
- 68 70 **DESTINATION: SUN** SUN/Capitol ST 11941 5 G
- 69 53 **PARALLEL LINES** BLONDIE/Chrysalis CHR 1192 35 G
- 70 78 **CHILDREN OF THE SUN** BILLY THORPE/Capricorn CPN 0221 4 G
- 71 69 **UNDERDOG** ATLANTA RHYTHM SECTION/Polydor/BGO  
PD 1 6200 10 G
- 72 86 **LUCKY SEVEN** BOB JAMES/Columbia/Tappan Zee JC  
36056 2 G
- 73 58 **GO WEST** VILLAGE PEOPLE/Casablanca NBLP 7144 20 H
- 74 74 **DO YOU WANNA GO PARTY** KC & THE SUNSHINE  
BAND/TK 611 8 G
- 75 52 **SONGS OF LOVE** ANITA WARD/Juana 200,004 (TK) 12 G
- 76 76 **FLAG** JAMES TAYLOR/Columbia FC 36058 16 H
- 77 83 **THE B-52'S**/Warner Bros. BSK 3355 3 G
- 78 80 **NILS NILS** LOFGREN/A&M SP 4756 4 G
- 79 82 **HEART STRING** EARL KLUGH/United Artists UA LA 942 H 15 G
- 80 87 **FICKLE HEART SNIFF 'N' THE TEARS**/Atlantic SD 19242 3 G
- 81 61 **PIECES OF EIGHT** STYX/A&M SP 4724 48 G
- 82 94 **THE JUKES** SOUTHSIDE JOHNNY AND THE ASBURY  
JUKES/Mercury SRM 1 3793 2 G

**CHARTMAKER OF THE WEEK**

**83 — STAY FREE**

ASHFORD & SIMPSON

Warner Bros. HS 3357



**1 H**

- 84 84 **ONE FOR THE ROAD** WILLIE NELSON & LEON RUSSELL/  
Columbia KC2 36064 10 J
- 85 85 **NEW CHAUTAUQUA** PAT METHENY/ECM 1 1131 (WB) 12 G
- 86 66 **ANOTHER TASTE** A TASTE OF HONEY/Capitol SOO 11951 6 G
- 87 81 **GREASE (ORIGINAL SOUNDTRACK)**/RSO RS 2 4002 68 K
- 88 134 **HIGHWAY TO HELL** AC/DC/Atlantic SD 19244 1 G
- 89 79 **THIS BOOT IS MADE FOR FONK-N** BOOTSY'S RUBBER  
BAND/Warner Bros. BSK 3295 7 G
- 90 91 **2 HOT!** PEACHES & HERB/Polydor/MVP PD 1 6172 30 G
- 91 88 **PARADISE** GROVER WASHINGTON, JR./Elektra 6E 182 18 G
- 92 102 **BOP TILL YOU DROP** RY COODER/Warner Bros. BSK 3358 1 G
- 93 95 **WILD AND PEACEFUL** TEENA MARIE/Gordy G7 986R1  
(Motown) 14 G
- 94 99 **STATE OF SHOCK** TED NUGENT/Epic FE 36000 13 H
- 95 90 **TOGETHER** McCOY TYNER/Milestone M 9087 (Fantasy) 4 G
- 96 96 **LET ME BE GOOD TO YOU** LOU RAWLS/Phila. Intl. JZ  
36006 (CBS) 12 G
- 97 114 **LOVE DRIVE** SCORPIONS/Mercury SRM 1 3795 1 G
- 98 125 **FIVE SPECIAL**/Elektra 6E 206 1 G
- 99 101 **REPEAT WHEN NECESSARY** DAVE EDMUNDS/Swan Song  
SS 8507 (Atl) 1 G
- 100 113 **DOWN TO EARTH** RAINBOW/Polydor PD 1 6221 1 G

ALBUM CROSS REFERENCE ON PAGE 40

ROCK 'N' ROLL THAT'S YOURS *FOR THE TAKING* FOR THE TAKING

# MISTRESS



CAREER DIRECTION - ORCHID ENTERTAINMENT, LTD.  
**CEM**

"Mistress" (RS-1-3059) Their Debut Album On RSO Records



**RECORD WORLD FLASH MAKER  
#1 MOST ADDED ABRAMS SUPERSTAR STATIONS**

YOU'LL ALWAYS REMEMBER YOUR FIRST MISTRESS

# Record World Albums 101-150

AUGUST 25, 1979

- |            |         |  |  |
|------------|---------|--|--|
| AUG. 25    | AUG. 18 |  |  |
| <b>101</b> | 111     | <b>HEARTBREAK</b> CURTIS MAYFIELD/Curtom/RSO RS 1 3053                       |  |
| <b>102</b> | 112     | <b>BLACKJACK</b> /Polydor PD 1 6215  |  |
| 103        | 103     | <b>LIVIN' INSIDE YOUR LOVE</b> GEORGE BENSON/Warner Bros. 2BSK 3277          |  |
| 104        | 106     | <b>52ND STREET</b> BILLY JOEL/Columbia FC 35609                              |  |
| 105        | 105     | <b>THE ORIGINAL DISCO MAN</b> JAMES BROWN/Polydor PD 1 6212                  |  |
| 106        | 72      | <b>WE ARE FAMILY</b> SISTER SLEDGE/Cotillion SD 5209 (Atl)                   |  |
| 107        | 97      | <b>JUST A GAME</b> TRIUMPH/RCA AFL1 3224                                     |  |
| 108        | 108     | <b>SATURDAY NIGHT FEVER</b> BEE GEES AND VARIOUS ARTISTS/RSO 2 4001          |  |
| 109        | 107     | <b>THE MUSIC FOR UNICEF CONCERT</b> VARIOUS ARTISTS/Polydor PD 1 6214        |  |
| <b>110</b> | 126     | <b>EUPHORIA</b> GATO BARBIERI/A&M SP 4774                                    |  |
| 111        | 119     | <b>THE CLASH</b> /Epic JE 36060  |  |
| <b>112</b> | —       | <b>FEAR OF MUSIC</b> TALKING HEADS/Sire SRK 6076 (WB)                        |  |
| 113        | 117     | <b>STATELESS</b> LENE LOVICH/Stiff/Epic JE 36102                             |  |
| 114        | 121     | <b>FOOL AROUND</b> RACHEL SWEET/Stiff/Columbia JC 36101                      |  |
| 115        | 98      | <b>NIGHT OWL</b> GERRY RAFFERTY/United Artists UA LA 958 1                   |  |
| 116        | 89      | <b>LODGER</b> DAVID BOWIE/RCA AQL1 3454                                      |  |
| 117        | 120     | <b>LOVE CURRENT</b> LENNY WILLIAMS/MCA 3155                                  |  |
| 118        | 118     | <b>GREATEST HITS</b> BARRY MANILOW/Arista A2L 8601                           |  |
| 119        | 104     | <b>FEETS DON'T FAIL ME NOW</b> HERBIE HANCOCK/Columbia JC 35764              |  |
| 120        | 127     | <b>PART OF YOU</b> ERIC GALE/Columbia JC 35715                               |  |
| 121        | 122     | <b>YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC</b> IAN HUNTER/Chrysalis CHR 1214 |  |
| 122        | 92      | <b>SPY</b> CARLY SIMON/Elektra 5E 506  |  |
| 123        | 129     | <b>PARADE</b> RON CARTER/Milestone M 9088 (Fantasy)                          |  |
| 124        | 93      | <b>FLASH AND THE PAN</b> /Epic JE 36018                                      |  |
| 125        | 100     | <b>WHEN LOVE COMES CALLING</b> DENIECE WILLIAMS/ARC/Columbia JC 35568        |  |
| 126        | 124     | <b>LOVELINE</b> EDDIE RABBITT/Elektra 6E 181                                 |  |
| 127        | 133     | <b>FEEL THE NIGHT</b> LEE RITENOUR/Elektra 6E 192                            |  |
| <b>128</b> | 138     | <b>MORE AMERICAN GRAFFITI (ORIGINAL SOUNDTRACK)</b> /MCA 2 11006             |  |
| <b>29</b>  | 142     | <b>ROOM SERVICE</b> SHAUN CASSIDY/Warner/Curb BSK 3351                       |  |
| <b>130</b> | —       | <b>FUTURE NOW</b> PLEASURE/Fantasy F 9578                                    |  |
| <b>131</b> | —       | <b>FIGHT DIRTY</b> CHARLIE/Arista AB 4239                                    |  |
| <b>132</b> | —       | <b>TAKE IT HOME</b> B. B. KING/MCA 3151                                      |  |
| 133        | 139     | <b>COUNTERPOINT</b> RALPH MacDONALD/Marlin 2229 (TK)                         |  |
| 134        | 137     | <b>WE SHOULD BE TOGETHER</b> CRYSTAL GAYLE/United Artists UA LA 969 H        |  |
| <b>135</b> | —       | <b>BORN AGAIN</b> RANDY NEWMAN/Warner Bros. HS 3346                          |  |
| <b>136</b> | —       | <b>BETTER THAN THE REST</b> GEORGE THOROGOOD & THE DESTROYERS/MCA 3097       |  |
| <b>137</b> | 149     | <b>THE MUPPET MOVIE (ORIGINAL SOUNDTRACK)</b> THE MUPPETS/Atlantic SD 16001  |  |
| <b>138</b> | —       | <b>IN STYLE</b> DAVID JOHANSEN/Blue Sky JZ 36082 (CBS)                       |  |
| <b>139</b> | —       | <b>HIGH GEAR</b> NEIL LARSEN/Horizon SP 738 (A&M)                            |  |
| 140        | 110     | <b>THE GAP BAND</b> /Mercury SRM 1 3758                                      |  |
| 141        | 132     | <b>ROCKETS</b> /RSO RS 1 3047  |  |
| 142        | 135     | <b>LOVE CONNECTION</b> FREDDIE HUBBARD/Columbia JC 36015                     |  |
| 143        | 148     | <b>GREATEST HITS</b> MICHAEL STANLEY BAND/Arista AB 4236                     |  |
| 144        | 136     | <b>KID BLUE</b> LOUISE GOFFIN/Asylum 6E 203                                  |  |
| 145        | 140     | <b>INSPIRATION</b> MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912           |  |
| 146        | —       | <b>FRANCE JOLI</b> /Prelude PRL 12170  |  |
| 147        | —       | <b>THE RECORDS</b> /Virgin VA 13130 (Atl)                                    |  |
| 148        | 150     | <b>CHANCE</b> CANDI STATON/Warner Bros. BSK 3333                             |  |
| 149        | —       | <b>BORN TO BE ALIVE</b> PATRICK HERNANDEZ/Columbia JC 36100                  |  |
| 150        | —       | <b>HOT</b> MAYNARD FERGUSON/Columbia JC 36124                                |  |

# Albums 151-200

- |     |   |     |  |
|-----|---|-----|--|
| 151 | <b>THE GOOD LIFE</b> BOBBI HUMPHREY/Epic JE 35607                 | 177 | <b>SATURDAY NIGHT FIEDLER</b> BOSTON POPS ORCHESTRA/Midsong MSI 001    |
| 152 | <b>ROCKY II (ORIGINAL SOUNDTRACK)</b> /United Artists UA LA 9721  | 178 | <b>WHERE THERE'S SMOKE</b> SMOKEY ROBINSON/Tamla T7 366R1 (Motown)     |
| 153 | <b>DELIGHT</b> RONNIE FOSTER/Columbia JC 36019                    | 179 | <b>SEND IN THE CLOWNS</b> WALTER JACKSON/20th Century Fox T 586 (RCA)  |
| 154 | <b>BEST OF THE J. GEILS BAND</b> /Atlantic SD 19234               | 180 | <b>EYES OF THE HEART</b> KEITH JARRETT/ECM 1 1150 (WB)                 |
| 155 | <b>KNIGHTS OF FANTASY</b> DEODATO/Warner Bros. BSK 3321           | 181 | <b>BECKMEIER BROTHERS</b> /Casablanca NBLP 7147                        |
| 156 | <b>HAPPY FEET</b> AL HUDSON AND THE PARTNERS/MCA AA 1136          | 182 | <b>CORY AND ME</b> CORY DAYE/NY Intl. BXL1 3408 (RCA)                  |
| 157 | <b>UNWRAPPED</b> DENISE LaSALLE/MCA 3098                          | 183 | <b>JOHN COUGAR</b> /Riva RVL 7401 (Polygram)                           |
| 158 | <b>DAVID WERNER</b> /Epic JE 36126                                | 184 | <b>THE BEST OF BARBARA MANDRELL</b> /MCA AY 1119                       |
| 159 | <b>UNDERCOVER LOVER</b> DEBBIE JACOBS/MCA 3156                    | 185 | <b>THE THIRD ALBUM</b> PAUL JABARA/Casablanca NBLP 7163                |
| 160 | <b>BREAKWATER</b> /Arista AB 4208                                 | 186 | <b>ROBERT JOHN</b> /EMI-America 17007                                  |
| 161 | <b>STARBUST</b> WILLIE NELSON/Columbia KC 35305                   | 187 | <b>HI FI</b> WALTER EGAN/Columbia JC 35796                             |
| 162 | <b>BETCHA</b> STANLEY TURRENTINE/Elektra 6E 217                   | 188 | <b>THE REDS</b> /A&M SP 4772   |
| 163 | <b>AIRPLAY</b> POINT BLANK/MCA 3160                               | 189 | <b>WITH THE NAKED EYE</b> GREG KIHN/Beserkley BZ 10063 (Elektra)       |
| 164 | <b>MYSTIC MAN</b> PETER TOSH/Rolling Stones COC 39111 (Atl)       | 190 | <b>ARMAGEDDON</b> PRISM/Ariola SW 50063                                |
| 165 | <b>ARROWS</b> STEVE KHAN/Columbia JC 36129                        | 191 | <b>INFINITY JOURNEY</b> /Columbia JC 34912                             |
| 166 | <b>TOO HOT TO HOLD</b> BOHANNON/Mercury SRM 1 3778                | 192 | <b>LENNY &amp; THE SQUIGTONES</b> LENNY & SQUIGGY/Casablanca NBLP 7149 |
| 167 | <b>LEAD ME ON</b> MAXINE NIGHTINGALE/Windsong BXL1 3404 (RCA)     | 193 | <b>MUSE</b> GRACE JONES/Island ILPS 9538 (WB)                          |
| 168 | <b>WATER SIGN</b> JEFF LORBER FUSION/Arista AB 4234               | 194 | <b>DELPHI I</b> CHICK COREA/Polydor PD 1 6208                          |
| 169 | <b>HOTEL</b> /MCA 3158  | 195 | <b>ESCAPE FROM DOMINATION</b> MOON MARTIN/Capitol ST 11933             |
| 170 | <b>FEARLESS</b> TIM CURRY/A&M SP 4773                             | 196 | <b>GOMM WITH THE WIND</b> IAN GOMM/Stiff/Epic JE 36103                 |
| 171 | <b>FROGS, SPROUTS, CLOGS AND KRAUTS</b> THE RUMOUR/Arista AB 4235 | 197 | <b>NIGHT</b> /Planet P 2 (Elektra/Asylum)                              |
| 172 | <b>CAROLYN MAS</b> /Mercury SRM 1 3783                            | 198 | <b>SWEENEY TODD (ORIGINAL CAST)</b> SONDHEIM/Red Seal CBL2 3379        |
| 173 | <b>ADVENTURES OF CAPTAIN SKY</b> /AVI 6042                        | 199 | <b>ONE OF A KIND</b> BILL BRUFORD/Polydor PD 1 6205                    |
| 174 | <b>BACK ON THE STREETS</b> TOWER OF POWER/Columbia JC 35784       | 200 | <b>MANHATTAN (ORIGINAL SOUNDTRACK)</b> /Columbia JS 36020              |
| 175 | <b>BRENDA RUSSELL</b> /Horizon SP 739 (A&M)                       |     |  |
| 176 | <b>S. J. J. CALE</b> /Shelter SR 3163 (MCA)                       |     |  |

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

## Album Cross Reference

ABBA	18	RALPH MacDONALD	133
AC/DC	88	McFADDEN & WHITEHEAD	63
A TASTE OF HONEY	86	CHUCK MANGIONE	36
ASHFORD & SIMPSON	83	BARRY MANILOW	118
ATLANTIA RHYTHM SECTION	71	MASS PRODUCTION	55
ROY AYERS	64	CURTIS MAYFIELD	101
B-52's	77	MAZE	145
BAD COMPANY	20	PAT METHENY	85
GATO BARBIERI	110	STEPHANIE MILLS	16
BEE GEES	28	JONI MITCHELL	51
GEORGE BENSON	103	WILLIE NELSON & LEON RUSSELL	84
BLACKFOOT	48	RANDY NEWMAN	136
BLACKJACK	102	TED NUGENT	94
BLONDIE	69	ORIGINAL SOUNDTRACK:	
BLUE OYSTER CULT	67	GREASE	87
BOOTSIE'S RUBBER BAND	89	MAIN EVENT	33
DAVID BOWIE	116	MORE AMERICAN GRAFFITI	128
JAMES BROWN	105	MUPPET MOVIE	137
CAMEO	39	SATURDAY NIGHT FEVER	108
CARS	4, 35	ROBERT PALMER	34
RON CARTER	123	PEACHES & HERB	90
SHAUN CASSIDY	129	TEDDY PENDERGRASS	7
CHARLIE	131	PLEASURE	130
CHEAP TRICK	8	QUEEN	42
CHIC	15	EDDIE RABBITT	126
STANLEY CLARKE	58	RAINBOW	100
CLASH	111	GERRY RAFFERTY	115
COMMODORES	12	LOU RAWLS	96
CON FUNNY SHUN	66	RAYDIO	61
RY COODER	92	RECORDS	147
CRUSADERS	22	REO SPEEDWAGON	60
CHARLIE DANIELS BAND	10	MINNIE RIPERTON	40
DIRE STRAITS	47	LEE RITENOUR	127
DOOBIE BROTHERS	37	ROCKETS	141
EARTH, WIND & FIRE	5	KENNY ROGERS	13
DAVE EDMUNDS	99	DIANA ROSS	25
ELO	6	SCORPIONS	97
MAYNARD FERGUSON	150	CARLY SIMON	122
FIVE SPECIAL	98	SISTER SLEDGE	147
FLASH & THE PAN	124	REX SMITH	29
PETER FRAMPTON	50	SMIFF 'N' THE TEARS	80
ERIC GALE	120	SOUTHSIDE JOHNNY & THE ASBURY JUKES	82
GAP BAND	140	SPYRO GYRA	31
CRYSTAL GAYLE	134	MICHAEL STANLEY	143
LOUISE GOFFIN	144	CANDI STATON	148
G.G.	57	JOHN STEWART	19
HERBIE HANCOCK	119	STUDIO 54	14
MICHAEL HENDERSON	49	STYX	87
PATRICK HERNANDEZ	149	DONNA SUMMER	2
FREDDIE HUBBARD	142	SUN	68
IAN HUNTER	121	SUPERTRAMP	3
ISLEY BROTHERS	43	PACHELI SWEET	114
JOE JACKSON	45	SWITCH	41
BOB JAMES	72	TALKING HEADS	112
WAYLON JENNINGS	59	JAMES TAYLOR	76
BILLY JOEL	104	BRAM TCHAIKOVSKY	92
ELTON JOHN	53	TEENA MARIE	63
DAVID JOHANSEN	138	GEORGE THOROGOOD	136
FRANCE JOLI	146	BILLY THORPE	70
JONES GIRLS	52	PAT TRAVERS	46
RICKIE LEE JONES	27	TRIUMPH	107
JOURNEY	56	M-COY TYNER	95
KANSAS	26	UNICEF	109
KC	74	VAN HALEN	24, 54
B.B. KING	132	VILLAGE PEOPLE	73
KINKS	30	ANITA WARD	75
KISS	11	DIONNE WARWICK	32
EARL KLUGH	79	G'OVER WASHINGTON, JR.	91
KNACK	1	WHO	21
NEIL LARSEN	139	DFNIECE WILLIAMS	125
LITTLE RIVER BAND	17	LENNY WILLIAMS	117
NILS LOFGREN	78	ROBIN WILLIAMS	9
LENE LOVICH	113	WINGS	23
NICK LOWE	65	NEIL YOUNG	14
LTD	38		

## Musexpo Names Marketing Reps

■ NEW YORK — Roddy S. Shashoua, Musexpo president, has announced today the appointment of marketing representatives in the west and the east coast for this year's 5th Annual International Record and Music Industry Market, which will be held from November 4-8, 1979 in Miami Beach, Florida.

Michele Elyzabeth & Associates have been retained as west coast representatives. Elyzabeth is located at 9000 Sunset Boulevard, Hollywood, California 90069; phone: (213) 858-0541.

In New York, Musexpo has appointed Frank Newman to the position of east coast coordinator. He is presently based out of the new Musexpo New York headquarters, located at 1414 Avenue of the Americas, New York, New York 10019; phone; (212) 489-9245.

## Cachet Relocates

■ LOS ANGELES—Cachet Records has moved to larger headquarters here, at 6535 Wilshire Boulevard, Suite 700, Los Angeles, Ca. 90069. The new telephone number is (213) 655-2901.

## Performers Royalty Bill

(Continued from page 3)

on radio or TV or anywhere else. The bill particularly wants to establish rights and royalties for the public performance of copyrighted sound recordings.

It would require broadcasters who use sound recordings for profit to compensate writers, vocalists, musicians and record companies for the commercial use of sound recordings.

The House bill has already caused a great deal of controversy among broadcasters as a result of the hearings on the matter and a pro-performer study by the Copyright Office last year, when the initial bill was introduced. There have been no public hearings on the House bill all year (see RW May 12).

Judging from the lessons learned last year on the House side, the Senators who have introduced their version of the bill will have to do a great deal of behind-the-scenes homework to make sure that there is a broad spectrum of support for the bill, which, to say the least, is not a big favorite in the eyes of broadcasters who would have to shell out royalties based on station size and income.

Both bills' proponents maintain the proposed royalty rates are fair and not burdensome, and that broadcasters have profited from the free use of sound recordings.

## Tyrrell's T-Electric Label

(Continued from page 3)

the Minority Equity Capital Corp. A distinct feature of this financing is that it provides capital for not only start up, as is traditionally the case with MESBICS, but also for the second and third years of operation.

### Artists

The two acts presently signed are Love Committee and vocalist Patryce Banks. The male quartet was described by Tyrrell as a "doo-wop group with promise for the '80s." Banks is currently singing backup with Stephanie Mills and was formerly a lead singer with Graham Central Station.

"What we have here," said Alexenburg, "is a family operation. All of us worked together at CBS for many years. We have remained close personal friends and associates through numerous changes. This new venture will once more allow a unity of pur-

pose and a chance for us to again tap the magic personal ingredients that saw the CBS E/P/A Labels Group gross sales climb from \$6 million to \$160 million under our leadership."

"And now," says Tyrrell, "that the team has been reunited, T-Electric Records Co. can offer a synergy of every music industry component that artists could need or want for their career."

Commenting on the state of the industry and how it might affect his new venture, Tyrrell said, "The record business is in trying times for a lot of companies. It's not in trying times for us. We have no returns, and we have no staff. So I don't have the usual problems."

Tyrrell concluded his remarks with, "Here I am with fresh money, some talent I think a lot of, a real tight staff, and I think I'm ready for 1980."



T-Electric Records president Jim Tyrrell announces the formation of T-Electric Records at a press conference in New York's Tower Suite. Introduced at the formal launch, from left: Norman Frazier and Ron Tyson of Love Committee (first artists signed); singer Patryce Banks; Jim Tyrrell; Mrs. Ruby Tyrrell; Joi Tyrrell; Cheryl Tyrrell, T-Electric director of creative services; Larry Richardson and Joe Freeman of Love Committee; Ron Alexenburg, president of Infinity Records; and Robert Braswell, Ford Foundation and MESBIC Board member.

## Retail Rap

(Continued from page 36)

pany, to get the truck's ignition key. The contest is being sponsored by Budget in cooperation with KBPI-FM (106), Coca Cola and CBS Records, with the dive for prizes to be held on Labor Day at Budget's Heritage Square store. There will be 106 keys in the bottom of the vat. Only one will start the truck and its possessor will be the winner. The other 105 contestants will receive albums from CBS. The contestants will be chosen by a random drawing. Let's hope there are shower facilities nearby.

**CEMENTING RELATIONS**—Members of **New England** (pictured on page 36) stopped by the Peaches store in Maple Heights, Ohio, recently to have their hands pressed into cement. Pictured from left, front row: New England's John Fannon and Mike Wieland, Peaches' head buyer. Second row: New England's Hirsh Gardner and Peaches' Jane Cermack. Back row: Peaches' manager Bob Gurich with New England's Jimmy Waldo and Gary Shea.

**UP, UP AND AWAY**—Eucalyptus Records recently completed a **Carole King** "Touch The Sky" (Capitol) promotion in which the winner received a trip for two up the Napa Valley in a hot air balloon and \$100, according to **Maureen Miller** of the chain.

**DEPT. OF INCIDENTAL INFORMATION**—The new **Talking Heads** album, "Fear Of Music," has strong possibilities for high-tech displays . . . This columnist will be at the Record Bar Convention starting Sunday (19). *Record World's* press center will be located at the Holiday Inn on Hilton. Head for all interested parties . . . Infinity has produced a special picture sleeve for **Spyro Gyra's** "Morning Dance" single. The sleeve seems to have had an effect. Tower Records on the Sunset Strip sold 50 singles in two days.

## MCA Distributing Taps Stubenrauch

■ LOS ANGELES — Bob Stubenrauch has been appointed branch manager/Chicago for MCA Distributing Corporation, according to Ron Douglas, vice president of branch distribution for MCA Distributing Corporation.

Stubenrauch held midwest regional marketing positions for Polydor and handled promotion for London Records prior to being promoted to assistant branch manager in Chicago for the label.

## Virgin Taps Goidell

■ NEW YORK—Ken Berry, president of Virgin Records, has announced the appointment of Wendy Goidell to director of production. In this capacity, she will be responsible for the manufacture of all jackets and records to be distributed through both Atlantic and JEM.

Most recently, Goidell was manager, A&R services for CBS Associated Labels.

## N.Y.C. Music Week

(Continued from page 3)

Music Week. Included in the special issue will be a directory listing key music and music-related businesses in New York, as well as rare photographs, articles and provocative insights on the styles and people who make up the music of New York. Special distribution of this issue will be available to the public at each event.

Ken Sunshine, on three month leave of absence from the Borough President's Office, is acting as coordinator of the issue, in conjunction with the New York Music Task Force, Inc.

"New York City Music Week" is the third project initiated by the New York Task Force, a non-profit organization created to help promote the growth of the music industry in New York and to help encourage local talent. The first project, "The Manhattan Music Playoffs," awarded a recording contract to the winner. The second project, "The Songwriter's Contest," awarded a music publishing contract and a cash prize to the winner.

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# Labels Adjusting to Staff Cuts

(Continued from page 3)

Antman. "And now we can't take the time—or money—to do them anymore."

Antman said that Columbia's biggest cuts have been from tour support and gimmicks (shirts, pins, etc.). "The economics of touring have changed, so there aren't as many tours; and support isn't always assured," she said. "We still have as much work to do in terms of getting albums reviewed and stories written; our big drain is in resources available for tours, and this has always been an area that we've devoted a lot of personalized attention to."

Less tour support has saved labels money from two directions: workers who organized the tours have been cut, saving salaries; and the money for the tours themselves is saved. As several executives said, many publicity and artist development jobs involve spending money: by doing away with a job, a large spending budget is taken away also.

Elektra / Asylum's Bridenthal mentioned cuts in tour support also. "We've given up quantity and kept the quality," she said. "We can do a better job on fewer acts, which means, unfortunately, that some people are slipping through our fingers. I'm no longer trying to prove that press can sell records; now all I'm doing is backing up airplay with press. We're only working records that have airplay action on them already. In the past, we would work an act that could be a great press story, but get no airplay, and we would continue to push it; we can no longer do this."

Elektra's national publicity staff, cut from 12 to 8 in the last several months, has been restructured from a topical to a geographical staff. Cut were country music and a black music publicists. Instead of publicists working within certain types of music, they now work with all artists for certain regions. "It's sad, but it's more logical not to have specialists," said Bridenthal.

Several of the functions that artist development staffs tradi-

tionally handled have been incorporated into the work of the promotion and sales staffs. Functions for radio and retail people that in the past were coordinated by promotion people, sales people and local or regional artist development people, are now often handled solely by the promotion and sales people.

Hammerman said that there is no longer an artist development person in every region for Elektra. "What's happened is that Ralph (Ebler) and myself are travelling more; we're covering ground we didn't used to. And our priorities are more refined too. Radio, retail and press functions are, of course, a social event, but the main purpose behind them is to promote a record: we'll only do something like this if it will help the record."

Although promotion people were cut from some labels, those interviewed said that lost regions are easily covered.

Columbia Records' promotion department was hit relatively hard in last week's cuts. Sheila Chlanda, associate director, secondary markets and trade relations, national promotion Columbia Records, who lost three people from her staff, said that her promotion team would definitely be hurt. "There will have to be changes. There will obviously be a loss of coverage. We're

going to review our policies. We won't be able to have the constant coverage that we've had on some markets; and we'll probably concentrate more on radio."

The most common, and in some people's minds, the saddest change in labels' fiscal policies, is the heavy cutback of gimmicks: the t-shirts, jackets, pins and posters that have become a trademark of the record industry for years are fading quickly. The free lunches, cocktail parties and receptions that have kept writers fed for ages are also becoming less frequent.

"We were planning four or five big parties every six months," said Hope Antman, "now we'll have one in the same period."

Several executives see the cutback on "fluff" as a welcome change. "The industry was looking for a way to get out of all this," said Ralph Ebler. "Every record cannot have a t-shirt, a pin and a jacket. If it makes sense, if it's a promotional tool you can use, fine; but the carte blanche on these gimmicks is over with."

"It got to the point where it was taken for granted; it wasn't a favor any more. Not only did key radio, retail and press people get tickets, but clerks at the counter expected it too. I'd go to shows and the seats would be empty."

## Hotel Happening



MCA Records recently hosted a showcase for Hotel at Alex Cooley's Capri Ballroom in Atlanta. Over 200 radio, press, retailers and MCA executives attended the showcase in which Hotel performed songs from their debut LP, "Hotel." Their single is "You've Got Another Thing Coming." Featured at the Capri (from left) are: (standing) Leon Tsilis, southeast projects director for MCA; Jerry Smith, BMI-Nashville; Michael Cadenhead and George Creasman of Hotel; Dain Eric, producer/manager of Hotel; Michael Reid and Lee Barger of Hotel; Ray D'Ariano, vice president/east coast operations for MCA; Bob Siner, president of MCA; Danny Rosencrantz, vice president/A&R for MCA; Larry King, vice president/promotion for MCA.

## KCO Bows

■ LOS ANGELES — Steve Kreiss and Allan Chapin have joined forces to form the Kreiss-Chapin Organization, Inc. KCO is a personal management and production firm with offices at 8111 Beverly Blvd. The new phone number is (213) 653-2194.

## Adams Bows Firm

■ NEW YORK — Daily News columnist Ace Adams has started a music consulting, publicity and record master placing firm. Adams can be reached at 131-77 45th Ave., Flushing, N.Y. 11355. The phone number is (212) 939-4825.

## NARM Regionals

(Continued from page 6)

John Houghton of Licorice Pizza and Lee Larson of KLOS-FM presented a discussion on tuning radio advertising to record profits. The presentation featured a film presented at the national NARM convention.

Also adapted from the NARM convention was "Newspapers Discover Contemporary Music," presented by Grant Keefer of the Newspaper Advertising Bureau and Len Pomerantz of the Los Angeles Times.

Van Webster gave a very enlightening talk on Creative Merchandising. Also presented were two films on Tape Buyers and bar coding.

### Pulse

Pat Gorlick, NARM's director of special projects, said, "These meetings give us a real opportunity to touch the pulse of the marketplace and have it touch us. It's meetings like this that allow us to open up the lines of communication."

Joe Cohen added, "We take the universal presentation and tailor it to the individual marketplace. Attendance is way up from last year. We will become more and more localized. Every year we will take it a step further."

NARM will continue its regional meetings through October. The program is free of charge.

## Study Criticizes FCC

(Continued from page 4)

in need of fixing, the Congressman added that "it shouldn't take an average of three years to award a television license or 13 years to develop policy for new computer communications technology."

The GAO report is not the first critical look at the Commission. In 1978 it came out with a study showing the FCC to be guilty of being one of the red tape leaders in all of government.

The new study was prepared at the request of Sen. Ernest Hollings (D-S.C.), chairman of the Senate Communications Subcommittee. Hollings did not issue a public statement on the study, according to staffers, because it came out so close to the end of the session and because Hollings, when he returns, will be trying to push his own comprehensive communications bill through the Senate. The critical study would be dealt with at that time.

The response of the FCC's Chairman's office was the same sort of candid admission that has been apparent since Charles Ferris took charge of the Commission. He agreed with most of the report.

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# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE

More than 20,000 devoted fans braved a five hour downpour at New Jersey's Giants Stadium, Sat. Aug. 11th for the Kool Jazz Festival. On the bill were **Chic** (the apparent favorite), **Ashford & Simpson**, **Aretha Franklin**, **Peabo Bryson**, **The Bar-Kays** and **Rose Royce**.

Beginning August 20th Warner Brothers Records will launch its Ashford & Simpson "Stay Free" back-to-school-promotion which will involve ten "mom and pop" retail stores in the Metropolitan area. Each of the stores will display merchandising material, prizes, ballot boxes, flyers, posters, etc. Following a three week period each store will conduct random drawings to select three winners. First prize will be an Ashford & Simpson tour jacket. Second prize will be their last three albums ("Stay Free," "Send It" and "Is It Still Good To You"). Third will be a copy of their latest LP.

Producers **Nile Rodgers** and **Bernard Edwards** of Chic fame have reportedly reached an agreement with **Diana Ross** to produce her next album. Motown's office would neither confirm nor deny the agreement. Diana was in the New York area performing at the Westbury Music Fair last week.

Chocolate City recording group, **Cameo**, will go out on a 60-city tour with **LTD** beginning Sept. 1st. Their "I Just Wanna Be" is making a strong showing on the singles charts. Also touring with the show will be **Larry Graham** and **Graham Central Station**. Graham's latest Warner Bros. LP is "Starwalk." The tour is being produced by Tiger Flower Productions.

Before closing for renovations, Les Mouches disco and restaurant presented **Ullanda** as its guest performer. Energetically belting out tunes from her debut LP, "Love Zone," one can hardly wait to catch her first major stage appearance. Ocean Records will soon release her next single "Around and Around," which has all the makings of a hit ballad.

Warner Bros. artist **Raymond Simpson** will be portraying the **Village People's** lead singer, **Victor Willis**, in a forthcoming film on the group.

**Laura Palmer** reports from L.A.: According to **Alvin John Wapels**, PD of KKT radio in Los Angeles, black radio has been coerced to disregard many of the original ideas and concepts for formats used successfully earlier in radio's history. "It is time for AM radio to return to the personality format," he said, "We at KKT are trying to bring in a strong personality orientation in order to stay alive during the heavy popularity of FM radio." Wapels outlined plans for KKT's continued involvement with the community, "One that will allow the community to become involved both on and off the

(Continued on page 44)

## Con Funk Shun Gets Gold



Phonogram, Inc./Mercury Records finally caught up with Con Funk Shun in San Francisco and were able to present them with gold records for their first two albums, "Secrets" and "Loveshine." The group, in turn, visited radio stations to present a gold album to various program and music directors. Pictured from left are: (top) Karl Fuller, Con Funk Shun; Willie Tucker, Phonogram R&B promotion; Louis McCall, Mike Cooper, Con Funk Shun; J. J. Jeffries, PD, KSOL; (bottom) Cedric Martin, Felton Pilate, Paul Harrell, Con Funk Shun.

## Black Oriented Album Chart

AUGUST 25, 1979

- 1. TEDDY**  
TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
- 2. I AM**  
EARTH, WIND & FIRE/ARC/Columbia FC 35730
- 3. MIDNIGHT MAGIC**  
COMMODORES/Motown M8 926M1
- 4. WHATCHA GONNA DO WITH MY LOVIN'**  
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- 5. BAD GIRLS**  
DONNA SUMMER/Casablanca NBLP 2 7150
- 6. STREET LIFE**  
CRUSADERS/MCA 3094
- 7. RISQUE**  
CHIC/Atlantic SD 16003
- 8. MINNIE**  
MINNIE RIPERTON/Capitol SO 11936
- 9. THE BOSS**  
DIANA ROSS/Motown M8 923M1
- 10. SECRET OMEN**  
CAMEO/Chocolate City CCLP 2008
- 11. WINNER TAKES ALL**  
ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)
- 12. DEVOTION**  
LTD/A&M SP 4771
- 13. IN THE PUREST FORM**  
MASS PRODUCTION/Cotillion 5211 (Atl)
- 14. SWITCH II**  
Gordy G7 988R1 (Motown)
- 15. DIONNE**  
DIONNE WARWICK/Arista AB 4230
- 16. DO IT ALL**  
MICHAEL HENDERSON/Buddah BDS 5719 (Arista)
- 17. CANDY**  
CON FUNK SHUN/Mercury SRM 1 3754
- 18. STAY FREE**  
ASHFORD & SIMPSON/Warner Bros. HS 3357
- 19. THE JONES GIRLS**  
Phila. Intl. 17 35757 (CRS)
- 20. DISCO NIGHTS**  
G.Q./Arista AB 4225
- 21. THIS BOOT IS MADE FOR FONK-N**  
BOOTSYS'S RUBBER BAND/Warner Bros. BSK 3295
- 22. FIVE SPECIAL**  
Elektra 6E 206
- 23. DESTINATION: SUN**  
SUN/Capitol ST 11941
- 24. WILD AND BEAUTIFUL**  
TEENA MARIE/Gordy G7 986R1
- 25. CHANCE**  
CANDI STATON/Warner Bros. BSK 3333
- 26. McFADDEN & WHITEHEAD**  
Phila. Intl. PZ 35800 (CBS)
- 27. LET ME BE GOOD TO YOU**  
LOU RAWLS/Phila. Intl. JZ 36006 (CBS)
- 28. ROCK ON**  
RAYDIO/Arista AB 4121
- 29. HEARTBREAK**  
CURTIS MAYFIELD/Curtom/RSO RS 1 3053
- 30. ANOTHER TASTE**  
A TASTE OF HONEY/Capitol SOO 11951
- 31. DO YOU WANNA GO PARTY**  
KC & THE SUNSHINE BAND/TK 611
- 32. SONGS OF LOVE**  
ANITA WARD/Juana 200,004 (TK)
- 33. TAKE IT HOME**  
B. B. KING/MCA 3151
- 34. THE GAP BAND**  
Mercury SRM 1 3758
- 35. UNWRAPPED**  
DENISE LaSALLE/MCA 3098
- 36. WHEN LOVE COMES ALONG**  
DENICE WILLIAMS/ARC/Columbia JC 35568
- 37. LOVE CURRENT**  
LENNY WILLIAMS/MCA 3155
- 38. ADVENTURES OF CAPTAIN SKY**  
AVI 6042
- 39. FUTURE NOW**  
PLEASURE/Fantasy F 9578
- 40. LUCKY SEVEN**  
BOB JAMES/Columbia/Tappan Zee JC 36056

## PICKS OF THE WEEK

### FEEL IT

NOEL POINTER—United Artists LA 973-H



This newest release from the talented violinist features musical assistance from Jon Lucien, the Jones Girls, Patrice Rushen and Onaje Allen Gumbs. The LP consists of five tracks of terrific fusion sounds that were produced by Paul Riser and Pointer. In addition to a/c airplay, there's good potential for R&B attention with the title track.

### RUNNIN' TO YOUR LOVE

EDDIE HENDERSON—Capitol ST-11984



On this his second LP for Capitol, noted trumpeter Henderson, working with Patrice Rushen, Skip Drinkwater and Charlie Mims, has further perfected his fusion explorations. The sound is tight and the dance rhythm tunes are certain to draw a lot of worthy attention, especially the current title track single and "This Band Is Hot." A duet with Herbie Hancock recalls the magic of their earlier days together.

### SAINT & STEPHANIE

Arista AB 4233



The debut release for this duo is a beautiful collection of ballads and dance tunes produced by the Love-Zager team. The pair is strong vocally and this LP displays them as future performers to watch for. In addition to their current single, "Gotta Keep On Dancin'," keep an eye on the "Have You Ever Heard A Symphony/I Hear A Symphony" medley.

### FORCES OF VICTORY

LINTON KWESI JOHNSON—Mango MLPS 956



One of the up-and-coming new forces in reggae music, Johnson is an artist to watch closely. This label debut contains a number of strong tunes that were all written, arranged and produced by him. The LP is already getting some strong airplay.

# Black Oriented Singles

AUGUST 25, 1979

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

AUG. 25	AUG. 18		WKS. ON CHART
1	1	<b>GOOD TIMES</b> CHIC Atlantic 3584 (4th Week)	10
2	2	<b>AFTER THE LOVE HAS GONE</b> EARTH, WIND & FIRE/ ARC/Columbia 3 11033	8
3	6	<b>FOUND A CURE</b> ASHFORD & SIMPSON/Warner Bros. 8870	8
4	8	<b>FIRECRACKER</b> MASS PRODUCTION/Cotillion 44254 (Atl)	8
5	9	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON/ Epic 9 50742	5
6	5	<b>WHATCHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS/20th Century Fox 2403 (RCA)	16
7	4	<b>TURN OFF THE LIGHTS</b> TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	12
8	3	<b>BAD GIRLS</b> DONNA SUMMER/Casablanca 988	13
9	10	<b>THE BOSS</b> DIANA ROSS/Motown 1462	10
10	7	<b>YOU GONNA MAKE ME LOVE SOMEBODY ELSE</b> THE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	16
11	18	<b>I JUST WANT TO BE</b> CAMEO/Chocolate City 019 (Casablanca)	7
12	11	<b>I'M A SUCKER FOR YOUR LOVE</b> TEENA MARIE/Gordy 7169 (Motown)	13
13	13	<b>WHY LEAVE US ALONE</b> FIVE SPECIAL/Elektra 46032	12
14	14	<b>CRANK IT UP (FUNK TOWN) PT. 1</b> PETER BROWN/Drive 6278 (TK)	11
15	16	<b>BEST BEAT IN TOWN</b> SWITCH/Gordy 7168 (Motown)	13
16	12	<b>RING MY BELL</b> ANITA WARD/Juana 3422 (TK)	16
17	15	<b>MEMORY LANE</b> MINNIE RIPERTON/Capitol 4706	15
18	17	<b>WHEN YOU WAKE UP TOMORROW</b> CANDI STATON/ Warner Bros. 8821	13
19	24	<b>I DO LOVE YOU/MAKE MY DREAMS A REALITY</b> G.Q./ Arista 0426	7
20	19	<b>AIN'T NO STOPPIN' US NOW</b> McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	20
21	20	<b>GEORGY PORGY</b> TOTO/Columbia 3 10944	12
22	22	<b>I'LL NEVER LOVE THIS WAY AGAIN</b> DIONNE WARWICK/ Arista 0419	12
23	28	<b>THIS TIME BABY</b> JACKIE MOORE/Columbia 3 10993	7
24	33	<b>RISE</b> HERB ALPERT/A&M 2151	6
25	27	<b>FULL TILT BOOGIE</b> UNCLE LOUIE/Marlin 3335 (TK)	10
26	34	<b>SING A HAPPY SONG</b> THE O'JAYS/Phila. Intl. 9 3707 (CBS)	4
27	21	<b>CHASE ME</b> CON FUNK SHUN/Mercury 74059	16
28	31	<b>DO IT GOOD</b> A TASTE OF HONEY/Capitol 4744	6
29	36	<b>STREET LIFE</b> CRUSADERS/MCA 41054	5
30	37	<b>GROOVE ME</b> FERN KINNEY/Malaco 1058 (TK)	4
31	30	<b>RADIATION LEVEL</b> SUN/Capitol 4713	10
32	32	<b>I'VE GOT THE NEXT DANCE</b> DENIECE WILLIAMS/ ARC/Columbia 3 10971	12
33	40	<b>OPEN UP YOUR MIND (WIDE)</b> GAP BAND/Mercury 74080	5
34	25	<b>SUPER SWEET</b> WARDELL PIPER/Midsong Intl. 1005	10
35	50	<b>SAIL ON</b> COMMODORES/Motown 1466	3
36	42	<b>I GOT THE HOTS FOR YA</b> DOUBLE EXPOSURE/Salsoul 2091 (RCA)	5



37	23	<b>BOOGIE WONDERLAND</b> EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	16
38	39	<b>MY LOVE IS BETTY</b> WRIGHT/Alston 3747 (TK)	7
39	44	<b>BETTER NOT LOOK DOWN</b> B. B. KING/MCA 41062	5
40	47	<b>WHEN YOU'RE #1</b> GENE CHANDLER/20th Century Fox/ Chi-Sound 2411 (RCA)	3
41	38	<b>WINNER TAKES ALL</b> ISLEY BROS./T-Neck 8 2284 (CBS)	6
42	26	<b>LET ME BE GOOD TO YOU</b> LOU RAWLS/Phila. Intl. 8 3684 (CBS)	16
43	29	<b>DANCE "N" SING "N"</b> LTD/A&M 2142	11
44	35	<b>IT'S TOO FUNKY IN HERE</b> JAMES BROWN/Polydor 14557	13
45	51	<b>THAT'S MY FAVORITE SONG</b> DRAMATICS/MCA 41056	6
46	49	<b>MAMA CAN'T BUY YOU LOVE</b> ELTON JOHN/MCA 41042	3
47	54	<b>GOING THROUGH THE MOTIONS</b> HOT CHOCOLATE/ Infinity 50,016	3
48	41	<b>WHERE DO WE GO FROM HERE</b> ENCHANTMENT/Roadshow 11609 (RCA)	9
49	52	<b>WE'VE GOT LOVE</b> PEACHES & HERB/Polydor/MVP 14577	4
50	62	<b>BREAK MY HEART</b> DAVID RUFFIN/Warner Bros. 49030	2
51	53	<b>BOOTSY GET LIVE</b> BOOTSY'S RUBBER BAND/Warner Bros. 49013	4
52	58	<b>CATCH ME</b> POCKETS/ARC/Columbia 3 10954	2
53	43	<b>HOT STUFF</b> DONNA SUMMER/Casablanca 978	19
54	57	<b>MAKE LOVE TO ME</b> HELEN REDDY/Capitol 4712	4
55	61	<b>THE WAY WE WERE/MEMORIES</b> MANHATTANS/Columbia 3 11024	2
56	56	<b>LEAD ME ON</b> MAXINE NIGHTINGALE/Windsong 11530 (RCA)	4
57	64	<b>LOST IN MUSIC</b> SISTER SLEDGE/Cotillion 45001 (Atl)	2
58	65	<b>I LOVE YOU</b> NEW BIRTH/Ariola 7760	2
56	56	<b>LEAD ME ON</b> MAXINE NIGHTINGALE/Windsong 11530 (RCA)	4

CHARTMAKER OF THE WEEK

60 — **BETWEEN YOU BABY AND ME**  
CURTIS MAYFIELD &  
LINDA CLIFFORD  
RSO/Curtom 941



61	67	<b>YOU CAN DO IT</b> AL HUDSON & THE PARTNERS/MCA 12459	17
62	—	<b>OUT THERE</b> EVELYN "CHAMPAGNE" KING/RCA 11680	1
63	63	<b>DR. ROCK</b> CAPTAIN SKY/AVI 273	5
64	—	<b>LOVE THANG</b> FIRST CHOICE/Gold Mind 4022 (Salsoul) (RCA)	1
65	—	<b>STRATEGY</b> ARCHIE BELL & THE DRELLS/Phila. Intl. 3710 (CBS)	1
66	—	<b>(NOT JUST) KNEE DEEP—PART I</b> FUNKADELIC/Warner Bros. 49040	1
67	—	<b>SO GOOD, SO RIGHT</b> BRENDA RUSSELL/Horizon 123 (A&M)	1
68	74	<b>THE GROOVE MACHINE</b> BOHANNON/Mercury 74085	2
69	72	<b>TIMIN' MAZE</b> /Capitol 9150	2
70	69	<b>DANCIN' MAN</b> BRICK/Bang 8 4804	5
71	75	<b>I NEED ACTION</b> TOUCH OF CLASS/Roadshow 11663 (RCA)	2
72	—	<b>I FEEL YOU WHEN YOU'RE GONE</b> GANGSTERS/Heat 01978	1
73	73	<b>CRAZY LOVE</b> ALTON McCLAIN & DESTINY/Polydor 14574	2
74	71	<b>IF IT AIN'T LOVE, IT'LL GO AWAY</b> PRINCE PHILLIP MITCHELL/Atlantic 3587	3
75	60	<b>WANT ADS</b> ULLANDA/Ocean/Ariola 7500	4

## Black Music Report (Continued from page 43)

air" he said. In this phase of expansion KKT (part of the Inner City Broadcasting chain), has already begun a community speakout line, called the KKT Tell The Truth Line, where individual jocks ask questions like, "Has the energy crisis affected your life?" which aside from varied responses from listeners allows the community to reflect on itself. Wapels feels that the real secret to successful radio in the future will be the integration of a talk radio format merged with a strong music format. But for the moment, KKT's plans include the incorporation of soap opera highlights, with all the station's jocks aware of the black personalities' trials and tribulations. According to Wapels, the station has had such a good response to these summaries that it will be expanded through their day and evening programming. Wapels said that working for Inner City Broadcasting Company eliminates the fears and inhibitions that other stations have with regards to being aggressive, while selecting top

personnel and management. "I feel that this company has an edge," he says, adding "and that edge is that the company has experience in being a number one station . . ."

YOU TELL ME if the latest industry trend shows that ballads are what's happening. KTU radio as well as several other stations are playing soft, smooth and refreshing ballads . . . Capitol recording artists **Frankie Beverly & Maze** received quite an ovation last week at the Santa Monica Civic. The 8-piece band seemed shocked that the crowd's enthusiasm was as it was. Beverly and crew have had three gold LPs, with hits "Lovely Inspiration," "Happy Feelings," and "No One Like You," drawing the fiercest crowd reactions . . . Local promoter **Rick Nelson** is presenting another disco dance and show. The theme of the August 24th function is Cowboys to Girls . . . and will require some attendees to dress in western attire. The function is to go down at Von's located at 8452 Melrose Avenue.

# Record World Jazz

# 12-inch Discs

By ROBERT PALMER

■ On the basis of advance cassettes, "8:30," the forthcoming double album from **Weather Report**, sounds like the group's best effort since the glorious "Mysterious Traveller" and a milestone in the jazz-fusion field, which has been sorely in need of one. While most fusion groups these days sound like they were punched out of some glutinous substance by the same cookie cutter, Weather Report continues to forge ahead, creating music that engages the emotions and refusing to play to the cheap seats with flashy licks.

Actually, "8:30" is two albums, both of them exciting. The first three sides are a slightly condensed version of a live Weather Report concert, the performances having been selected from several dates on the group's most recent tour. Operating as a stripped-down quartet, the band sounds lean, mean, and out to transcend its reputation. **Joe Zawinul** does remarkable things with his synthesizers, piling up dense orchestral overlays and occasionally getting sounds that eerily suggest a disembodied human voice. And for once, saxophonist **Wayne Shorter** steps out on a Weather Report album, playing some hell-for-leather tenor saxophone and bringing off a marvellous piece of free-form thematic improvising in his unaccompanied solo feature. I'm not particularly fond of bassist **Jaco Pastorius**, who seems to have surpassed Zawinul in the cultivation of unbridled ego and was content in his solo performance at the Newport-New York jazz festival earlier this summer to string together banal, unrelated licks, but in Weather Report's ensemble he takes care of business. And although **Peter Erskine** is a little formula-oriented for my tastes, he does kick the group along.

Some of Weather Report's finest recorded moments are reprised here with live immediacy, including "Black Market," "Scarlet Woman," "Badia," and Zawinul's "In a Silent Way." But side four, newly recorded studio material, is even more satisfying. "The Orphan" uses a children's chorus with telling effect, the stunning "8:30" is just all Zawinul, and Shorter's "Sightseeing" is a swinging, straight-ahead piece that leaves one hungering for more.

**Jay Hoggard**, whose first album, "Solo Vibraphone," has just been released by India Navigation, is one of the brightest talents to have emerged from New York's new jazz community in some time. He's a consummate master of his instrument, and he's personalized it in a way few other vibraphonists have managed to do. He maintains an abiding interest in the vibraphone's African ancestry, but he doesn't play abstractly! He's a melodist and he swings.

Pianist **Harold Danko**, well-known for his work with the Thad Jones-Mel Lewis Orchestra, and his new group **The Geltman Band** play a contemporary, swinging brand of music, mainstream in its orientation with fusion flavorings. Their first release, "Chasin' the Bad Guys," is on Inner City records. The other new releases from Inner City include "Love For Sale" by **The Great Jazz Trio**, which is pianist **Hank Jones**, bassist **Buster Williams** and drummer **Tony Williams** and gets into some lovely playing on this set of standards; "Dedications," a fine and long-overdue trio set from pianist **Toshiko Akiyoshi**, whose early sixties Candid album with saxophonist **Charlie Mariano** is still a personal favorite; and "Wishes/Kochi" by Japanese keyboard player **Masabumi Kikuchi** and a group of **Miles Davis** stalwarts—saxophonists **Steve Grossman** and **Dave Liebman**, guitarist **Reggie Lucas**, and percussionists **Al Foster** and **Mtume**.

Folkways has released "David 'Honeyboy' Edwards—Mississippi Delta Bluesman," recorded by ethnomusicologist **Verna Gillis** with notes by this writer. . . Alto saxophonist **Tim Berne's** first album, "The Five Year Plan," is now available from Empire Productions, 136 Lawrence Street, Brooklyn, New York 11201. Heard with Tim are several of the leading lights of Los Angeles's new jazz scene, including saxophonist **Vinny Golia** and the superb clarinetist **John Carter**. . . Caedmon, basically a spoken-word label, has released an unusual collaboration called "Hesse Between Music." What's happening here is that a German jazz group, **Between**, is improvising to and around readings from the works of **Herman Hesse**. . . Dobre Records, distributed by Ray Lawrence, Ltd., P.O. Box 1987, Studio City, California 91604, has released three new discs: "Bermuda Triangle" is a selection of fusion music arranged by keyboardist **Don Randi**, "The Romance of Helen Trump" is actually a soap opera with jazz backing of sorts, and "Soul" is the debut album by blues and soul vocalist **Nat McCoy**.

**FRONT PAGE**—Panorama  
JD-11677 (4.98)



**LOVE INSURANCE** (prod. by Robbins-Tell-Szerlip) (writers: Plotnicki-Rubin) (Leads, ASCAP) (8:00)

Good backing track supports crystal clear vocals. Song is produced with a sense of economy and style. Female vocalist ends each phrase with a vibrato twist that is as endearing as it is subtle. Strings float above the mix, and glockenspiel lends an airiness to the piece. Record has already started to generate talk and airplay.

**KAREN SILVER**—Arista CP-707 (4.98)



**HOLD ON I'M COMING** (prod. by Driscoll-Soccio) (writers: Hayes-Porter) (Pronto East/Memphis Clearance, BMI) (7:29)

This disc is sure to remind some of Amii Stewart's cover version of "Knock On Wood." The song, popularized by Sam & Dave, is of a similar vintage and character to Stewart's choice. Silver favors a stripped approach with long percussion breaks. Record was co-produced by Gino Soccio. Flip was written by Raydio's Ray Parker, Jr.

**FIRST CHOICE**—Salsoul GG 502 (4.98)



**LOVE THANG** (prod. by Jackson-M.&M. Steals) (writers: M.&M. Steals-Jackson) (8:04)

Vocals have a teasing sassy quality that with the lyric give this song an identifiable attitude. Strings are arranged over drums and congas with an understanding that "less is more." Song utilizes space to create an effect that suits this composition better than a busy approach. Fade-ins have a reggae-dub flexibility.

**BLUE STEEL**—Infinity L-33-1022 (4.98)



**NO MORE LONELY NIGHTS** (prod. by Shark-Max) (writers: Durham-Herron) (Glad Rag, ASCAP/See Johnny Run, BMI) (3:43)

Rock 12" records are a bit of a rarity. This disc comes from a group of studio musicians whose credentials include backing Linda Ronstadt and Walter Egan. Performance and production are clean, featuring power chords, speeding lead guitar runs and appropriately mahogany vocals. B-side was penned by Dwight Twilley.

## The Jazz LP Chart

AUGUST 25, 1979

- STREET LIFE**  
CRUSADERS/MCA 3094
- MORNING DANCE**  
SPYRO GYRA/Infinity INF 9004
- AN EVENING OF MAGIC**  
CHUCK MANGIONE/A&M SP 6701
- I WANNA PLAY FOR YOU**  
STANLEY CLARKE/Nemperor KZ2 35680 (CBS)
- LUCKY SEVEN**  
BOB JAMES/Columbia/Tappan Zee JC 36056
- MINGUS**  
JONI MITCHELL/Asylum 5E 505
- HEART STRING**  
EARL KLUGH/United Artists UA LA 942 H
- NEW CHAUTAUQUA**  
PAT METHENY/ECM 1 1131 (WB)
- FEVER**  
ROY AYERS/Polydor PD 1 6204
- PARADISE**  
GROVER WASHINGTON, JR./Elektra 6E 182
- EUPHORIA**  
GATO BARBIERI/A&M SP 4774
- LIVIN' INSIDE YOUR LOVE**  
GEORGE BENSON/Warner Bros. 2BSK 3277
- HOT**  
MAYNARD FERGUSON/Columbia JC 36124
- PART OF YOU**  
ERIC GALE/Columbia JC 35715
- HIGH GEAR**  
NEIL LARSEN/Horizon SP 738 (A&M)
- PARADE**  
RON CARTER/Milestone M 9088 (Fantasy)
- TOGETHER**  
McCOY TYNER/Milestone M 9087
- COUNTERPOINT**  
RALPH MacDONALD/Marlin 2229 (TK)
- WATER SIGN**  
JEFF LORBER FUSION/Arista AB 4234
- FEEL THE LIGHT**  
LEE RITENOUR/Elektra 6E 192
- KNIGHTS OF FANTASY**  
DEODATO/Warner Bros. BSK 3321
- ARROWS**  
STEVE KHAN/Columbia JC 36129
- FEETS DON'T FAIL ME NOW**  
HERBIE HANCOCK/Columbia JC 35764
- THE GOOD LIFE**  
BOBBI HUMPHREY/Epic JE 35607
- LOVE CONNECTION**  
FREDDIE HUBBARD/Columbia JC 36015
- DO IT ALL**  
MICHAEL HENDERSON/Buddah BDS 5719 (Arista)
- BROWNE SUGAR**  
TOM BROWNE/Arista GRP GRP 5003
- BETCHA**  
STANLEY TURRENTINE/Elektra 6E 217
- DELIGHT**  
RONNIE FOSTER/Columbia JC 36019
- PAT METHENY GROUP**  
ECM 1 1114 (WB)
- DELPHI I**  
CHICK COREA/Polydor PD 1 6208
- EYES OF THE HEART**  
KEITH JARRETT/ECM 1 1150 (WB)
- CARMEL**  
JOE SAMPLE/MCA AA 1126
- TALE OF THE WHALE**  
MATRIX/Warner Bros. BSK 3360
- DUET**  
CHICK COREA/GARY BURTON/ECM 1 1140 (WB)
- JEAN-LUC PONTY: LIVE**  
Atlantic SD 19229
- BRAZILIA**  
JOHN KLEMMER/MCA AA 1116
- TOUCH DOWN**  
BOB JAMES/Columbia/Tappan Zee JC 35594
- LAND OF PASSION**  
HUBERT LAWS/Columbia JC 35708
- THE JOY OF FLYING**  
TONY WILLIAMS/Columbia JC 35705

# Disco Dial

WCAU/Philadelphia / Roy Perry

- #1** GOOD TIMES—Chic—Atlantic  
 FOUND A CURE—Ashford & Simpson—WB
- Prime Movers:** HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB  
 RISE—Herb Alpert—A&M
- Pick Hits:** IS IT LOVE YOU'RE AFTER—Rose Royce—Whitfield (7")  
 GOT TO GO DISCO—Pattie Brooks—Casablanca  
 SPACE BASS—Slick—Fantasy/WBOT

WRMZ/Columbus / Ken Pugh

- #1** I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia
- Prime Movers:** DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic  
 ON YOUR KNEES—Grace Jones—Island  
 COME TO ME—France Joli—Prelude
- Pick Hits:** NEVER LOSE YOUR SENSE OF HUMOR—Paul Jabara and Donna Summer—Casablanca (LP cut)  
 WHEN YOU'RE #1—Gene Chandler—20th Century Fox  
 POW WOW—Cory Daye—New York Intl.

WDRQ/Detroit / Debbie Stachel

- #1** DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic
- Prime Movers:** I CALL YOUR NAME—Switch—Gordy  
 COME TO ME—France Joli—Prelude  
 STREET LIFE—Crusaders—MCA
- Pick Hits:** I DO LOVE YOU—GQ—Arista  
 YOU'RE SOMETHING SPECIAL—Five Special—Elektra  
 I JUST WANT TO BE—Cameo—Chocolate City

All records played are 12" discs unless otherwise indicated.

DISCO 96/Miami / Frank Walsh

- #1** FIRECRACKER—Mass Production—Cotillion
- Prime Movers:** DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic  
 SAVAGE LOVER—The Ring—Vanguard  
 STAND UP—SIT DOWN—AKB—RSO
- Pick Hits:** IT'S A DISCO NIGHT—Isley Bros.—T-Neck  
 MY FEET KEEP DANCING—Chic—Atlantic  
 DO IT GOOD—Taste of Honey—Capitol

KHFI/Austin / Jack Starr, Becky Schoelman

- #1** THE BOSS—Diana Ross—Motown
- Prime Movers:** HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB  
 PUT YOUR BODY IN IT—Stephanie Mills—20th Century Fox  
 WHATCHA GONNA DO ABOUT IT—Rozalin Woods—A&M
- Pick Hits:** WHY LEAVE US ALONE—Five Special—Elektra  
 LOST IN MUSIC—Sister Sledge—Atlantic  
 RISE—Herb Alpert—A&M

KIIS-FM/L.A. / Sherman Cohen, Mike Wagner, David Schwartz

- #1** GOOD TIMES—Chic—Atlantic
- Prime Movers:** YOU CAN DO IT—Al Hudson and the Partners—MCA  
 PUT YOUR BODY IN IT—Stephanie Mills—20th Century Fox  
 RISE—Herb Alpert—A&M
- Pick Hits:** DIM ALL THE LIGHTS—Donna Summer—Casablanca  
 COME TO ME—France Joli—Prelude  
 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic

## 'Lone Star' Show Set For Syndication

(Continued from page 35)

them on a station where they normally wouldn't get any exposure. And if we do well in terms of programming and content—not just throw it out like 'here it is, folks'—we can be a launching pad for new acts and for acts crossing over."

Cooperman stresses that while the older, contemporary country audience should be attracted to the show, "Live From the Lone Star Cafe" is directed primarily at the 18- to 34-year-old market, as the choice of Daniels as host indicates. But he is quick to point out that no artists will be excluded; in fact, Cooperman worries about defining the word "country" for the radio audience. "Our demographics in the Lone Star are certainly in line with the audience we're trying to reach," he says. "But then you get into these fine lines of definition. Ernest Tubbs has validity across-the-board because he's an original. People like that have a place here. It seems to me it would be a great idea to have someone like Johnny Cash come on and do his set, and then have him introduce someone like Billy Joe Shaver, or some other artist whose songs Cash sings, and let him do a set of his own. We can do all kinds of things if we can just get away from these trite definitions of

country."

Most important, according to Cooperman, is that the spirit of the club's shows be maintained. It has been dubbed the "Studio 54 of country" by one publication, and Cooperman realizes the intrinsic value of preserving for live radio the raucous atmosphere the Lone Star's clientele thrives in (Esquire magazine is currently doing a feature on the Lone Star as one of New York City's five hottest nightspots). All of this, states Cooperman, will add up to something more than a standard live broadcast. "We came into this club like virginal schnooks thinking we had a taste for this kind of music. Now people are telling us we've helped establish some acts. Before us, there wasn't any place for these artists to go. We've shown everyone that there is an audience in New York for these people.

"Obviously," he avers, "this show is a good business stroke. But I went into this business because I was a fan. If we can help the careers of people who deserve to be helped, then I'm satisfied. What I'm hoping to do is show the rest of the country how an animated form of country can appeal to a large demographic audience atypical of the country audience."

## DJM Pacts for Unyque



DJM Records has signed a production deal with Dunmore Productions, Ltd. and Dumas Production Corp. for the group Unyque. A disco-oriented album by Unyque, entitled "Makes Me Higher," is scheduled for a September release on DJM Records through Phonogram, Inc./Mercury Records. Toasting the signing are (from left): Carmen LaRosa, U.S. general manager; Freida Nerangis, co-producer; Steve Frank, president of Dunmore Productions, Ltd.; Britt Britton, co-producer; Stephen James, managing director of DJM Records.

## Polygram Taps Pallas

■ NEW YORK — Jack Kiernan, vice president of sales at Polygram Distribution, has announced the appointment of Peter Pallas to the position of Chicago branch marketing manager.

### Duties

As Chicago's marketing manager, Pallas will supervise all aspects of advertising, merchandising and marketing for Polygram Distribution in the Chicago branch sales territory.

Pallas has been with the Polygram Group since 1969, working for Phonogram, Inc. out of Chicago. His tenure at Phonogram included the positions of staff accountant, customer service manager, singles sales and advertising coordinator and most recently assistant production and inventory manager.

Pallas will report directly to newly-appointed Chicago branch manager Bob Colosi.

## Disco File

(Continued from page 22)

is available promotionally, and a disco disc will be pressed.) Even more daring, and a source of great pleasure to me lately is the initial series of releases on the French ZE label, which has been picked up for distribution domestically by Buddah. The producers associated with the label's early releases include **August Darnell** and **Bob Blank**; they've turned out a bunch of cock-eyed dance-oriented tunes ranging from an absolutely straight-faced remake of **Irving Berlin's** "I'm an Indian, Too" (8:27) from the musical, "Annie Get Your Gun," by **Don Armando's Second Avenue Rhumba Band**, produced by Darnell, to an hysterical, morbidly funny album by the **Aural Exciters**, featuring Taana Gardner, that's fully as literate as the Savannah Band was, and even more uninhibited. Along with a punk-disco entry "Contort Yourself" (6:30), by **James White and the Blacks**, these, the best of ZE's first product, flaunt an outrageous sense of humor and package it with a mixture of drive and subtlety (sessioneers include **Jimmy Young**, **Will Lee**, **Chris Wiltshire** and **Ken Mazur** on the Aural Exciters album), adding it all up magically into danceable, often very creative and always entertaining oddities.

# Two 'Maverick' Labels Map Aggressive Campaigns

By SAM SUTHERLAND

■ As national media continue to mirror industry anxiety over current market problems, the trade's own attention to new ventures and growth opportunities is understandably diverted.

But even as larger conglomerates address serious sales performance obstacles, the

music business' smaller entrepreneurs are continuing to probe new markets. From local music scenes to special market interests, these mavericks are active as ever.

This week, *RW* looks at two such companies, and how they're developing new strategies for their artists and music.

## LP Releases, New Distribution Pacts Key BOMP Label's August Retail Push

■ LOS ANGELES — With newer rock'n'roll styles emerging against the backdrop of current market ills, BOMP Records, the label operation founded by writer and fanzine publisher Greg Shaw at mid-decade, has targeted August for its most ambitious release schedule to date.

### New Distribution Deals

Highlighting recent expansion within the BOMP combine, and accentuating the company's determination to buck the trend toward reduced operations seen elsewhere, are an extended distribution set-up created through two new distribution deals, as well as the addition of two new labels, one a BOMP subsidiary, the second a limited distribution pact with another Southern California indie label.

Shaw has buttressed BOMP's own mail-order and inhouse retail distribution activities with the addition of Progress Distributors in Chicago and Sunshine Distributors on the east coast.

And with BOMP now moving beyond its original singles concentration through its first full-fledged album release, the label has launched a second logo, Voxx Records, to highlight a series of new works devoted to classic '60s British rock and r&b styles, and entered a limited pact covering two acts on Ron Weisner's Rollin' Rock Records, a rockabilly indie label based, like BOMP, in the San Fernando Valley.

As a result, August finds the label shipping its first multiple-title album release. Earlier compilations of previously released BOMP singles have already established the label in LP bins at new wave-oriented retailers, but Shaw and his principal promotion and sales rep, Rich Schmitt, are setting their sights on expanded awareness among larger mainstream accounts.

Titles now shipping include the first album by The Last; an album by The Vampires From Outer Space; the debut for both the Voxx line and the first featured artists on that label, The

Crawdaddys, and Rollin' Rock LPs from Jimmie Lee Maslon ("Salacious Rockabilly Cat") and Ray Campi ("Rockabilly Rebelion").

Also shipping is a 12-inch EP by another Southern California rock act, The Weirdos, which Shaw describes as one of BOMP's "one-off" deals structured around a basic distribution pact.

Shaw himself stresses that array of varying deals, as well as price points—the Voxx line is listed at \$5.98, and the Weirdos EP is about to be priced at or near that level—as several key departures from the strategies seen at the majors.

His willingness to enter more limited pacts such as Rollin' Rock and Weirido deals stems from BOMP's album release activities overseas, where interest in American underground rock has preceded the current stirrings of a new market here.

"I'm looking at some of these 'one-off' situations as a way of building volume for BOMP on a title basis, rather than a sales per title scheme, and thus expand the business' awareness of us," explains Shaw. Apart from the cost efficiency gained through such liaisons, which restrict much of the production cost to the artists and their producers, Shaw traces his willingness to sidestep long-term guarantees to a necessary pragmatism dictated by BOMP's small size and limited finances. Contractual flexibility for the acts is thus an added inducement for young local bands to cut for the label, rather than hold out for the majors.

### Avoids Conventional Network

Shaw is also avoiding a conventional network approach to using independent distributors accustomed to mainstream product. With BOMP already servicing 1,000 retailers directly from its own warehousing facility here, the label is viewing its two indie allies in terms of added field support in areas where retailers are somewhat less attuned to the

(Continued on page 52)

## Takoma: The Economy of Scale

■ LOS ANGELES—At a time when record companies are making economy a top priority, Takoma Records, now distributed by Chrysalis Records, is testing a basic approach to profit maintenance—the economy of scale.

### Financial Flexibility

The phrase is a common enough one, but the Takoma venture represents a serious effort by its chief executive Denny Bruce and Chrysalis' marketing team to offer more eclectic titles while still turning a profit. Central to Takoma's operation is a flexible financial and contractual stance that seeks to attract more specialized acts while still providing the opportunity for mass market clout as a given project begins to generate broader sales.

### Multiple Title Release

This month marks the first multiple title release from the label since Chrysalis acquired Takoma earlier this year. Founded by guitarist John Fahey primarily as a guitar-oriented label, Takoma has since broadened with its first rock singing, Canned Heat, made just prior to the new regime. With Bruce now at the helm, current and forthcoming projects carry that diversification further, tapping a variety of regional musical styles, catalogue and even spoken word.

Bruce, still active in artist management through his Havana Moon firm, which currently handles long-term client Leo Kottke and rocker John Hiatt, agrees that the concept behind the new Takoma stems from the conviction that special market sales can be viable when attained through a cost-controlled approach to producing and exploiting the product. It's a concept apparently shared with Chrysalis.

"I've always been involved with Takoma Productions through John," explains Bruce of the label's genesis, noting that he managed the reclusive guitar master in the late '60s. Until now, though, he had no direct role in the label itself. "Two very vital things happened," continues Bruce. "Approximately a year and a half ago, Terry Ellis and I entered into discussions where I would have my own developmental label, to find new acts, develop them at a low budget, and help launch them at the earliest stages of release.

### Fahey Sells Label

"John Fahey, meanwhile, had had enough of the frustration of trying to run a record company, and was interested in selling the label." That prospect especially excited Bruce, who was interested

in acquiring rights to Leo Kottke's earliest masters, cut for Takoma prior to the artist's first major contract with Capitol.

"So I came full circle with Terry Ellis," says Bruce in summarizing the Chrysalis involvement.

### Reduced Production Costs

Bruce's basic approach is to reduce the production costs that often drive up the break-even point for a typical pop project, and to maximize advertising and merchandising outlays by initially concentrating on those media and accounts traditionally receptive to the particular style covered in a release.

Up to that point, Takoma resembles other successful if small indies like Rounder and Flying Fish. Where the label diverges, though, is in Takoma's ability to offer acts a potential pop career, contingent on actual market performance, through Chrysalis. "In the event a record proves itself with visibility through sales, airplay, reviews or whatever, Chrysalis then has the right of first refusal to pick that act up," explains Bruce.

### New Titles

While Canned Heat released an album in June, the Bruce roster makes its debut this month with the release of albums by the Fabulous Thunderbirds, a Texas rock and blues ensemble, and AOR satirists Stevens and Grdnic. Both projects offer broader airplay and sales potential than most past Takoma releases, according to Chrysalis senior vice president Sal Licata, who works closely with Takoma general manager Jon Monday in coordinating efforts between the two companies.

### Chrysalis Support

"The Chrysalis sales staff will be repping every Takoma title," notes Licata, who adds that the Thunderbirds and Stevens and Grdnic projects have already merited additional support from Chrysalis. "We're already behind the Thunderbirds, which we really think could happen. So Takoma is thus getting much more manpower behind these projects, as a direct result of the association, than it has ever had before. We've put a special promotion rep on retainer to help support these releases."

### Early Servicing

Apart from AOR support for the Thunderbirds, Licata notes that Chrysalis has serviced the Stevens and Grdnic LP early to stations familiar with the duo's comedy via their own DJ posts.

(Continued on page 52)

they are in the process of collecting for this artist/writer, they are also collecting for other people; they collect for their entire catalogue at the same time. But if a creative music publisher isn't asked for an advance, we can do the job for exactly the same percentage. There are times when the artist is so successful that we can do it for a lot less—and I mean a *lot* less—because of the large volume. And by being with us, if they are anywhere near exploitable, they will have the professional opportunity that we offer: the covers, the international expertise on a creative level, and so on.

These administrating publishers do nothing but file the cards, period! They're getting away with a rip-off, a real, honest-to-God, serious rip-off. Now if I am getting the 10 percent of the gross that amounts to \$14 thousand—and if I give the person a \$20 thousand advance—I'm going to exploit, I'm going to promote, I'm going to do everything possible to enhance the music catalogue of that artist.

**RW:** To what can you attribute the rise of this type of deal? The option of the administrative deal, versus a full service one, seems to have become incredibly popular within the last ten years.

**Meshel:** How many music publishers do people outside the industry know? Now, all new talents have friends or relatives who know a lawyer or an accountant. Lawyers outside the industry are connected to other lawyers in the industry and they all know someone who knows an accountant, or a business manager. The first place they go is to one of those people. If one of those people can front-load a deal—in other words, take this person to a publisher who will pay a large advance, and therefore they get their percentage of that advance right in front—terrific, they'll do it. But if it is a new writer that's good but needs some development, what they generally do is send a bunch of tapes out to the publishers, record companies, or whoever, and get a feel—they pick the brains of these people. If the guy's hot, or the girl's hot, then they handle it with silk gloves. They'll hold on to the publishing and offer to administrate at, oh, generally 10 percent, until things happen. Then, when things start to happen, they say, "Look, your success is with your own records; they're not going to get you covers, they're not going to do anything for you." See, they claim that creative publishers do nothing.

This is ridiculous. You talk to the people—and I welcome you to—that we're working with, and see if we do nothing. See if Chappell does nothing, or Screen Gems. No publisher can bat a thousand. I don't get all my songs recorded, Screen Gems and Chappell and all the other great, hard working creative publishers don't get everyone's songs recorded all the time; but they have a fine batting average. I think that our batting average is probably the strongest, pound for pound, in the business, and that's because we keep our catalogue at the right size: workable.

**RW:** In a very real sense, aren't we talking about a conflict of interests when we discuss this whole issue of the publishing administrator who, as you put it, tends to hold on to the publishing interest?

**Meshel:** Absolutely. It is almost humanly inconceivable that when a person has a monetary interest they will in good conscience tell their client that the best thing they can do is take their business somewhere else. It should be, as a matter of fact, legislated into law that that is a no-no. A *total* no-no. If a person is an accountant to a client, or a lawyer, a manager or whoever, it should be against the law for that person to be able to offer an administration deal to that client unless it is for such a low percentage or fee that it's a fee that anyone the industry would charge for filing or whatever, because that's all they do. Even at five percent of the publisher's share, the reward for that gold album we talked about is about \$3500. What an incredible amount of pay for about three hours' work, and giving nothing in return!

**RW:** But again, don't you think that control is part of the attraction, this feeling that the young writer who goes with his manager or accountant will have more control over his own copyrights?

**Meshel:** It's like having control over a rod and reel that has no hook or bait. You've got all the control in the world, but you're controlling absolutely nothing, with no potential. How can you control something if you don't have expertise?

**RW:** There was a period ten years ago when we saw a fairly dramatic shift away from the traditional set-up in which the publisher was able to place material in a wide variety of styles, with a wide variety of artists and producers. Instead, we saw a number of self-contained acts taking over the business, in a sense, and with that came a decline in the availability for covers. Have you

seen a return to the way it used to be?

**Meshel:** There is no question that there is a very, very great return to covering songs. But let me first preface it with this: The self-contained artist/writer was largely the creation of, again, managers and businessmen, who, because of the Beatles or whoever it was that was recording and writing their own songs, thought they had a hook at the record companies and thought they were in a position to have their writer jam the album full of their songs. Again, you have a front-loading deal, in the sense of making things happen early so the businessman gets his money, and he's in fine shape. The record companies didn't understand what was going on. So they had their albums jammed with trash.

These days, creativity is becoming more important. Radio—and when I say radio, I don't mean AM, I don't mean AOR, I mean radio in general—has become tougher on the music. They have become more skilled at recognizing their market, and as it turns out, all markets want better music. So the artist that used to jam his albums full of his own fillers can't do that anymore, and you're seeing covers developing. I think that the hard working, creative publishers never stopped working their material—they've always been able to recognize the channels for their material—but I think that we are all being blessed by getting calls from the a&r people nowadays. Five years ago, we were down to about 10 to 12 songs in the top 100 that were songs that the artist didn't write or weren't somehow self-contained. Now it's about 50 percent.

**RW:** As the business has become more competitive in recent years—and as record companies have found that it's no longer prudent or efficient to just go out and sign up every act in sight—it's become tougher for young writer/performers to get a contract. So there are songwriters who several years ago might have counted on getting a recording contract who can no longer just assume that that's in the cards.

**Meshel:** Once again, that's another bad thing that was created by these businessmen, who were really involved in a rip-off against record companies. Record companies now want to hear finished product or highly developed product before they pay, because they found through the years that they had ended up with a lot of this album filler stuff. So now these writers who really have it in them to write great songs don't have any place to write their great songs as artists, and it has kind of brought a reservoir of writing talent to a standstill. They were brought in because a record deal was easier to get, and they are stone amateurs at music publishing; most of them don't ever get to see a music publisher, because of the routes I described earlier in the conversation, the map of how to get into the music business.

**RW:** That would seem to be one area where the creative publisher offers a service that the administrator never will, because based on what you've said, the administrator probably wouldn't want to get involved with a young songwriter unless he had automatic income.

**Meshel:** They don't know how to do it. The talent necessary in being a good businessman, lawyer, accountant or manager is somehow opposed to the talent necessary being a good creative music publisher. These writer/artists, when asking the administrator what's happenin', may as well be talking to a wall, because they have nothing that they can really offer.

Now, in terms of our development of writers. It's too early in the history of my company to be taking on writers who are straight writers. At this moment, we don't have the personnel or the time to do them justice. I look forward to that happening very early in the next year, I hope; I'm training an assistant now who is going to be able to take a lot of weight off my shoulder and enable me to spend time in L.A. working with, say, a brilliant stand-up writer who has not been blessed with the gifts of a performer. I hope that I haven't just chased away every straight writer in town—but I think I'm better off chasing them away than making an ass of myself by jiving them when they come into my office. I've got to be of service to my artist/writers first.

Paradoxically, though, the bonanza of all time to a publisher can only really be with a stand-up, straight writer, because generally the terms are easier for the publisher, and the publisher can make more money because his risk in the beginning is greater. So when one strikes it rich with a straight writer, one strikes it very rich. I mean, it's big time stuff—you're talking about Jim Webb, people of that nature.

**RW:** That would seem to be a pretty clear indication of where Arista Music is headed.

**Meshel:** It's the exact destination we want to reach, absolutely. We want to reach the straight writer. As a matter of fact, and this is not jive, one of the things that I enjoy most is to sit down with a talented songwriter who doesn't yet know what the game's about, and educate him or her. ☺

## Classical Retail Report

AUGUST 25, 1979

### CLASSIC OF THE WEEK

LONDON DIGITAL RECORDING

#### MEHTA · MAHLER

Symphony No. 4  
Israel Philharmonic  
Barbara Hendricks



**MAHLER**  
**SYMPHONY NO. 4**  
HENDRICKS, MEHTA  
London Digital

### BEST SELLERS OF THE WEEK\*

- MAHLER: SYMPHONY NO. 4**—Hendricks, Mehta—London Digital
- VICTORIA DE LOS ANGELES IN CONCERT**—Angel
- DONIZETTI: LUCREZIA BORGIA**—Sutherland, Horne, Aragall, Bonyngé—London
- MENDELSSOHN: SYMPHONY NO. 4**—Von Dohnanyi—London Digital
- MOZART: FLUTE AND HARP CONCERTOS**—Galway, Robles, Mata—RCA
- NEW YEAR'S IN VIENNA**—Boskovsky—London Digital
- PIPA CONCERTO**—Ozawa—Philips
- MORE HITS OF JEAN-PIERRE RAMPAL**—RCA
- STRAUSS: DIE SCHWEIGSAME FRAU**—Scovotti, Adam, Jareski—Angel

### KORVETTES/EAST COAST

- BRITTEN: SPRING SYMPHONY**—Angel
- VICTORIA DE LOS ANGELES IN CONCERT**—Angel
- DONIZETTI: LUCREZIA BORGIA**—London
- KHACHATURIAN: GAYNE BALLET**—Columbia
- MAHLER: SYMPHONY NO. 4**—London Digital
- MASSENET: CENDRILLON**—Von Stade, Rudel—Columbia
- MENDELSSOHN: SYMPHONY NO. 4**—London Digital
- PIPA CONCERTO**—Philips
- STRAUSS: DIE SCHWEIGSAME FRAU**—Angel
- VAUGHAN WILLIAMS: HUGH THE DROVER**—Groves—Angel

### KING KAROL/NEW YORK

- BACH: GOLDBERG VARIATIONS**—Tureck—Columbia
- VICTORIA DE LOS ANGELES IN CONCERT**—Angel
- DONIZETTI: LUCREZIA BORGIA**—London
- MENDELSSOHN: SYMPHONY NO. 4**—London Digital
- MOSTLY MOZART, VOL. III**—De Larrocha—London
- MUSSORGSKY: PICTURES AT AN EXHIBITION**—Maazel—Telarc Digital
- PIPA CONCERTO**—Philips
- SCHUMANN: KREISLERIANA**—Egorov—Peters International
- STRAUSS: DIE SCHWEIGSAME FRAU**—Angel
- VAUGHAN WILLIAMS: HUGH THE DROVER**—Groves—Angel

### RECORD & TAPE COLLECTORS/ BALTIMORE

- VICTORIA DE LOS ANGELES IN CONCERT**—Angel

- HAYDN: SYMPHONIES NOS. 73, 74**—Dorati—London Stereo Treasury
- MAHLER: SYMPHONY NO. 4**—London Digital
- MUSSORGSKY: PICTURES AT AN EXHIBITION**—Maazel—Telarc
- MUSSORGSKY: PICTURES AT AN EXHIBITION**—Muti—Angel Sonic 45 Series
- NEW YEAR'S IN VIENNA**—London Digital
- PETERSSON: SYMPHONY NO. 8**—Commissiona—Polar
- MORE OF RAMPAL'S GREATEST HITS**—RCA
- RAVEL: RHAPSODIE ESPAGNOLE**—Martinon—Angel Sonic 45 Series
- TCHAIKOVSKY: MANFRED**—Rostropovich—Angel

### RADIO DOCTORS/MILWAUKEE

- BETHOVEN: QUINTETS**—Guarneri—RCA
- VICTORIA DE LOS ANGELES IN CONCERT**—Angel
- DONIZETTI: LUCREZIA BORGIA**—London
- MAHLER: SYMPHONY NO. 4**—London Digital
- MENDELSSOHN: SYMPHONY NO. 4**—London Digital
- NEW YEAR'S IN VIENNA**—London Digital
- PIPA CONCERTO**—Philips
- PUCCINI: TOSCA**—Freni, Pavarotti, Milnes, Rescigno—London
- STRAVINSKY: FIREBIRD SUITE**—Shaw—Telarc
- VAUGHAN WILLIAMS: HUGH THE DROVER**—Groves—Angel

### JEFF'S CLASSICAL/TUCSON

- BRAHMS: A GERMAN REQUIEM**—Te Kanawa, Weikl, Solti—London
- THE IMMORTAL CARUSO, VOLS. VI, VII**—RCA
- CHOPIN: SELECTED WORKS**—Serkin—RCA
- COPLAND: SYMPHONY NO. 3**—Copland—Columbia
- VICTORIA DE LOS ANGELES IN CONCERT**—Angel
- DONIZETTI: LUCREZIA BORGIA**—London
- MAHLER: SYMPHONY NO. 4**—London Digital
- PUCCINI: TOSCA**—Freni, Pavarotti, Milnes, Rescigno—London
- MORE OF RAMPAL'S GREATEST HITS**—RCA
- STRAUSS: DIE SCHWEIGSAME FRAU**—Angel

### TOWER RECORDS/SEATTLE

- ANNIE'S SONG**—Galway—RCA
- VICTORIA DE LOS ANGELES IN CONCERT**—Angel
- DONIZETTI: LUCREZIA BORGIA**—London
- GERSHWIN: MANHATTAN SOUNDTRACK**—Grafman, Mehta—Columbia
- MAHLER: SYMPHONY NO. 4**—London Digital
- MORE OF RAMPAL'S GREATEST HITS**—RCA
- RAMPAL AND LASKINE PLAY JAPANESE FLUTE AND HARP MUSIC**—Columbia
- VAUGHAN WILLIAMS: HUGH THE DROVER**—Groves—Angel
- WALDTEUFEL: WALTZES**—Angel Sonic 45 Series

\* Best Sellers are determined by retail lists from the stores listed above and from those of the following: Sam Goody/East Coast, Record World/TSS/Northeast, Cutler's/New Haven, Discount/Washington, Specs/Miami, Laury's/Chicago, Rose Discount/Chicago, Cactus/Houston, Sound Warehouse/Dallas Tower Records/San Francisco, Odyssey Records/San Francisco and Tower Records/Los Angeles

## Classical Retail Tips

By SPEIGHT JENKINS

■ The news that another London Digital is on the way should gladden the heart of every retailer. The fourth Digital is a popular item on all counts: it pairs Zubin Mehta (whose Mahler Fourth has been the most successful Digital so far) with Radu Lupu for Beethoven's "Emperor" Concerto. The orchestra is the Israel Philharmonic, and the record should be appearing this week in stores across the country. Mehta, incidentally, has proved himself to be an arresting and individual conductor of Beethoven, both on records and in his first year with the New York Philharmonic, and from past evidence Lupu should have the fire and charisma to create a real "Emperor."

### Solti

Another record from London that might be very popular is the new Solti release. This time the Hungarian maestro turns to a surprising piece for him: Holst's *The Planets*, and his orchestra is the London Philharmonic. The last *Planets* recording, which was on Philips, was a big hit; this one should follow suit. There will also be a new compendium of the art of Dame Joan Sutherland, called *La Stupenda*. This will give the Australian diva's fans a chance to hear some of her most wonderful arias, many of them obtainable previously only on complete operas.

And finally dealers should note that the last disc actually conducted by Arthur Fiedler was his Gershwin record for London. This is called *I Got Rhythm*, and has popular overtures, the three preludes and the Second Rhapsody on it. It should be a nostalgic hit.

Classics International, more or less silent since the *Pipa Concerto* in June, has a large August release which should appear at about the same time as London's. The Deutsche Grammophon lineup has several records a bit hard to peg. With the right retailing, they could possibly catch on big. The cast for Daniel Barenboim's version of Berlioz' *La Damnation de Faust* is sensational. Yvonne Minton, Plácido Domingo, Dietrich Fischer-Dieskau and Jules Bastin comprise the quartet. The orchestra is the Orchestre de Paris, which performed the work in New York last May. If this wonderful work can sell, these would be the forces to do it. Also from DG

comes a contemporary opera, Albert Riemann's *Lear*. This was acclaimed at the 1978 Munich Festival and afforded Dietrich Fischer-Dieskau a triumph. DG recorded the operatic version of Shakespeare live, and it might catch on. Certainly the "live" quality of the recording would be the key to making it sell. And one more possible best seller. Maurizio Pollini joins Claudio Abbado and the Chicago Symphony in the two piano concertos of Bartok, a combination that should spell spectacular aural pleasure.

The other half of Classical International, Philips, has two discs that deserve notice: one finds Claudio Arrau offering the complete Nocturnes of Chopin. No pianist has any more loyal following than Arrau, and the Nocturnes at this point in the great pianist's life should be of major interest.

### Jessye Norman

Another disc that just might make a big hit is Jessye Norman singing spirituals. She is accompanied by Dalton Baldwin, and the whole enterprise is prepared by Russell Patterson, the distinguished authority on spirituals from the University of Michigan. The Ambrosian Singers are the choral complement. Miss Norman, who never sings spirituals in her New York recitals, is said to do so in Europe and in other parts of America. The warmth of her soprano should make the recital particularly telling. And finally fans of Jose Carreras should enjoy the tenor singing Zarzuela arias with the English Chamber Orchestra. This record has been available through Desmar from the Zambra label but on Philips its distribution is larger and more all-encompassing.

## Richard Volz Joins Polygram Direct Mktng.

■ GREAT NECK, N.Y.—Richard F. Volz has been named controller of PolyGram Direct Marketing, Inc., according to Abe Wiesel, president of the record mail order company.

Volz joins the company from FFP Licensing N.A., Inc., a unit of PolyGram's TV-film division, where he served as controller. Previously he served as senior auditor and director of special projects for PolyGram Corp. after joining Polygram in 1975.

## Import Dispute Continues in U.K.

By VAL FALLOON

■ LONDON—The newly-formed Record Wholesalers' Association (RWA) has called for a meeting between the importers and the manufacturers to try and reach agreement on the continuing imports controversy. As things stand, most majors are saying that all imports from the U.S. and Canada without permission contravene the 1956 Copyright Act. The RWA's counsel advises that this is not necessarily true for all titles.

### Compromise

The RWA considers there must be a compromise and has asked for the meeting to avoid more drastic action. "Our aim is for peaceful coexistence between importers and manufacturers," said Paul Feldman, an RWA spokesman. "Most independent record shops would be unable to survive without the bigger margin imports can give them. And of course if all imports were stopped, we'd go out of busi-

ness."

Founder members of the RWA have agreed to hold off imports on titles currently the subject of record company warnings, but this freeze only applies to product from the U.S. and Canada, which works out between 10 and 20 percent cheaper than home-produced, full-price material.

Companies are still warning dealers, though: Jet Records has stated that any shops found with unauthorized import copies of ELO LPs by the end of the week face court action. The Mechanical Copyright Protection Society has added that ELO imports without MCPS royalty stamps are illegal (unless originating from EEC countries). Jet claims that large quantities of the huge-selling "Discovery" LP are still coming in from Canada and elsewhere. The company adds that the warning applies to all ELO albums, from "On The Third Day" onward.

## Germany

By JIM SAMPSON

■ MUNICH—Reports of a price increase in Germany are premature. Although field sales reps for at least two record companies have told dealers to expect hikes this fall, no German major has yet officially raised prices. Costs, especially oil-related such as travel and raw material, have pushed some bottom lines into the red during a sluggish summer. Only the pressure of imports has held off a price rise. Particularly irritating to some Germans are the export policies of some Englishmen, who face decreasing exports due to the strengthening of the pound coupled with domestic resistance to VAT-hiked prices. In order to export more product, some U.K. firms allegedly offer no-profit terms. The same charge is made against at least one French company. And everyone is peeved at the Canadians.

RCA Hamburg's **Eckhart Gundel** denies reports of an RCA price rise earlier this month, but asserts the company will up prices about five percent this fall. At Teldec, a spokesman expects a hike within four months. EMI Electrola MD **Friedrich E. Wottawa** calls an impending upward adjustment "unavoidable." At DGG/Polydor and Metronome, however, neither **Ray Schmidt-Walk** nor **Heiner Wieland** expect their Polygram companies to boost prices in the coming three months. Even if some companies officially change prices, a third school of thought believes there could be no real impact in the marketplace. **Albert Czapski** of Ariola notes that through special conditions, a record company can maintain old prices on some or all product despite a new price list. In correlation to Czapski's view, CBS sales chief **Michael Anders** insists his price code will remain stable into 1980. But some new CBS albums might be released in a higher price code category.

TEUTONIC TELEX: It looks like the world's only major Woodstock commemorative festival, ten years after the rock multi-media event of the '60s, will be here in Germany. Promoter **Karsten Jahnke** of Hamburg has pacted **Joe Cocker**, **Arlo Guthrie**, **Richie Havens** and **Country Joe McDonald**, Woodstock vets all, for September shows in four cities under the title "Woodstock Revival" . . . Warner Bros. Music's **Ed Heine** has nabbed the **Rickie Lee Jones** catalogue for this territory.

## England

By VAL FALLOON

■ LONDON — The continuing saga of Ice Records: **Eddy Grant** has poured cold water on the announcement last week that WEA had signed his label for U.K. distribution. A last-minute hitch meant that the major was frozen out. **Richard Branson** coolly pitched in with another offer and has now announced that Ice will be distributed and marketed through Virgin. On discovering that his company had been given the cold shoulder, WEA boss **John Fruin** stated that he was upset that the deal hadn't gone through. Lawyers were reportedly being consulted. Ice previously enjoyed a hit with Grants' "Living On The Front Line." The follow-up will be "Walking On Sunshine" . . . RMO Music's **Ron McCreight** has announced several major territory sub-publishing deals including Global Music (Germany, Austria and Switzerland), Pacific Music (APAN), Rondor Music (Australasia) . . . Zomba Publishing has acquired rights to all new AC/DC material, including the band's current LP, "Highway To Hell" . . . Incidentally, the **Boomtown Rats'** "I Don't Like Mondays" is Zomba's third number one title in just over six months—others were the Rats' "Rat Trap" and Village People's "YMCA." The Rats are currently recording a new LP in Holland, produced by **Robert John Lange**—producer of "Highway To Hell" . . . Ex-**Sheila B Devotion** back-up girl **Bette Noir** signed to Ensign Records. Her debut single is "Forget It" . . . Rockburgh Records has signed EMI Australia band **O Jo Zep and the Falcons** for the U.K., U.S., Japan and some European countries . . . Arista Records has signed I-Spy Records, the label formed by London mod group **Secret Affair**. The group previously recorded three tracks on a compilation album recorded at the Bridgehouse—London's first mod venue.

INS AND OUTS: **Geoff Gibas** moves from EMI International to become international manager of Bronze Records, responsible for all worldwide activities. Further expansion of the international division, which is headed by **Lilian Bron**, will be announced shortly . . . Pye's disco department is to be absorbed into the new R&B division, headed by **Dave McAleer** . . . Ex-UA exec and soundtrack specialist **Alan**  
*(Continued on page 51)*

## Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—CRISIS, WHAT CRISIS? Bet you thought you'd read the last about **Supertramp** in this column for a while. So did we. Until half way through their Canadian tour when the death threats started. Death threats? Supertramp?? Apparently so. Fielded by A&M Records, the phone calls were placed by someone in Halifax calling himself **Benny Superscam**. Finally he stated that the British quintet would meet their maker in Halifax. The promoters (Donald K. Donald from Montreal and Toronto's Concert Productions International), were not satisfied when the police pointed out that they get these threats regularly, leaving more police as the only solution. The show was cancelled and tickets were refunded. This occurred three days after three people died at a Cleveland **Aerosmith/Nugent** date.

ANOTHER CRISIS: Though particular details are not completely available at press time, it appears the CBS-distributed IGM label has been placed in receivership along with affiliated companies Thunder Sound and Black & White Sales. This leaves local acts **David Bendeth** and **Teenage Head** without a label, at least temporarily, coming just after both have released new albums. In the meantime, CBS is doing all in its power to help both acts cope, much to their corporate credit. As some of the IGM principals recently opened a million dollar disco called Heaven, there is some concern it too may be on the line. Further news as it happens.

THIS IS YOUR LIFE STEVEN DAVEY: The gent in question always likes to see his name in print. Known for his ability to reconcile seemingly opposite tastes (**Abba**, **Sailor**, **The Sweet**, **Mott**, **Television**, **Devo**,  
*(Continued on page 51)*



## England

(Continued from page 50)

Warner in London to edit tapes from the vaults. His new company, the Alan Warner Show, has signed a deal with the EMI-owned World Records to produce an eight LP set titled "The Golden Years Of Hollywood." He will also produce, for UA, a "Golden Years Of Hollywood Romance" album. Other plans include a ten LP set of rock 'n' roll from 1956 to 1965. Warner has a deal with UA but is also compiling material for other companies from his base in Hollywood. The World Records set is due in January next year . . . **James Brown** is booked to play London's Venue in September as Polydor releases his new album, "The Original Disco Man" . . . New LP from **Ian Matthews** is "Siamese Friends." His last LP, "Stealing Home," sold half a million . . . Musical spoof group the **Barron Knights** have a new single, "The Topical Song," a send-up of "The Logical Song." For the first time in their 15-year hit career the group's single will also be released in America.

PUTTING THE BOOT IN, CONTINUED: Boots is revealed as the multiple referred to last week which has joined the independents in banning Polydor reps from its stores. A protest against the company's margin cut. The 250-store chain is also no longer promoting Polydor product in its disc departments. A second multiple chain, W. H. Smith, is also discussing margins with Polydor and will make a statement next month . . . September 7-14 is this year's **Buddy Holly** week—the fourth. Among celebrations planned are a concert in London by the **Crickets** and other well-known U.S. acts. Tickets will be given away through fan clubs and competitions, and fans will be asked to dress in appropriate fifties gear. Holly's widow, **Maria Elena**, is also expected in London . . . Scottish independent station Radio Fourth becomes the eighth to take the Record Business chart.

THE **WHO** BUSY: Their mod film "Quadraphenia" opened in London on Thursday; the band headlines a rock night at Wembley before taking the show to Nuremberg; **Roger Daltrey** is starting the third Who produced movie, "McVicar," about a real-life armed robber; **Pete Townshend** provided guitar and keyboards on a Stiff single titled "Angie," produced by his company Eel Pie (U.S. release is anticipated). A recent report in a national paper says that after 15 years, the Who members complain of increasing hearing difficulties.

GIMMICKS SLOWING DOWN: Sire Records have released a four-track 10-inch EP by **Shake** . . . CBS hit band **After The Fire** have a new fluorescent orange vinyl single entitled "Lasar Love."

## Canada

(Continued from page 50)

etc.), Steven has served as drummer/major domo for **The Dishes** and now, singer with the revamped **Everglades**. At a recent comeback gig, he was divine in a pith helmet, grass skirt and near-kimono which boasted "Say It Loud, I'm Black And I'm Proud" (he is neither). Yes, it was just another night . . . until **Mick Tucker** and **Steve Priest** from **The Sweet** gave him some flowers and asked if the Everglades did any Sweet material. The two band members, in town for some recording, were somewhat taken aback when Steven, ever the diplomat, said, "Naw, they're last year's news." C'mon Steven, everybody knows how to play "Blockbuster!"

BOOT IN THE JAH: Boot Records, known mostly for MOR, classical and country material, has released a terrific single by **Ernie Smith & The Roots Revival** ("Don't Down Me Now"/"To Behold Jah"). One local critic pointed out that Ernie has assembled the best band . . . anywhere of any kind. That kind of hyperbole may hurt more than help, but it's not far off the mark. And to mark the event, Boot has even come up with a reggae-oriented label, Generation Records. If you see it, get it. Ditto for **Steve Bilmpeke's** "I Got This Feeling" on Ready Records, a small independent here. Both sides are killers and this 20 year old really puts out. **Stanley Frank** recently surfaced in Toronto with a new band and impressed several sceptics at his premier gigs. Meanwhile, local fixture **B. B. Gabor** is a talent to watch for in the future. Currently represented by a Pye U.K. single called "Soviet Jewellery," B. B. Gabor is at work on a debut album with **Terry (Rush, Max Webster, Klaatu) Brown** producing. If industry signings are currently being curtailed due to economic factors, it hasn't affected the development of new talent in this town. Yet.

BITS'N'PIECES: CHOM-FM's **Bobby Gale** is now on the air at Toronto's Q107 . . . Former CJAY-FM (Calgary) staffer **Ross Davies** is taking **Warren Cosford's** chair at CHUM-FM with Cosford moving to Huchm Productions . . . **Jim Waters** has moved from Kingston's CKLC to an MD slot at CHUM . . . **Patsy Gallant** has signed with a new label, CAM Records, and her former label, Attic, is not crying crocodile tears for some reason.

# England's Top 25

## Singles

- 1 I DON'T LIKE MONDAYS BOOMTOWN RATS/Ensign
- 2 REASONS TO BE CHEERFUL PART 3 IAN DURY & THE BLOCKHEADS/Stiff
- 3 HERSHAM BOYS SHAM 69/Polydor
- 4 WE DON'T TALK ANYMORE CLIFF RICHARD/EMI
- 5 CAN'T STAND LOSING YOU POLICE/A&M
- 6 WANTED DOOLEYS/GTO
- 7 AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/CBS
- 8 BEAT THE CLOCK SPARKS/Virgin
- 9 BORN TO BE ALIVE PATRICK HERNANDEZ/Gem/Aquarius
- 10 GANGSTERS SPECIALS/2 Tone
- 11 VOULEZ-VOUS/ANGEL EYES ABBA/Epic
- 12 THE DIARY OF HORACE WIMP ELO/Jet
- 13 GIRLS TALK DAVE EDMUNDS/Swan Song
- 14 DUKE OF EARL DARTS/Magnet
- 15 ANGEL EYES ROXY MUSIC/Polydor
- 16 IF I HAD YOU KORGIS/Rialto
- 17 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 18 MORNING DANCE SPYRO GYRA/Infinity
- 19 BANG BANG B.A. ROBERTSON/Asylum
- 20 JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/Island
- 21 IS SHE REALLY GOING OUT WITH HIM JOE JACKSON/A&M
- 22 OOH! WHAT A LIFE GIBSON BROTHERS/Island
- 23 SWEET LITTLE ROCK & ROLLER SHOWADDYWADDY/Arista
- 24 STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket
- 25 MY SHARONA KNACK/Capitol

## Albums

- 1 BEST DISCO ALBUM IN THE WORLD VARIOUS/WEA
- 2 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 3 DISCOVERY ELO/Jet
- 4 VOULEZ-VOUS? ABBA/Epic
- 5 I AM EARTH, WIND & FIRE/CBS
- 6 PARALLEL LINES BLONDIE/Chrysalis
- 7 OUTLANDOS D'AMOUR POLICE/A&M
- 8 REPLICAS TUBEWAY ARMY/Beggars Banquet
- 9 THE BEST OF THE DOOLEYS THE DOOLEYS/GTO
- 10 SOME PRODUCT: CARRI ON SEX PISTOLS SEX PISTOLS/Virgin
- 11 LIVE KILLERS QUEEN/EMI
- 12 MORNING DANCE SPYRO GYRA/Infinity
- 13 STREET LIFE CRUSADERS/MCA
- 14 DOWN TO EARTH RAINBOW/Polydor
- 15 BRIDGES JOHN WILLIAMS/Lotus
- 16 HIGHWAY TO HELL AC/DC/Atlantic
- 17 COMMUNIQUE DIRE STRAITS/Vertigo
- 18 NIGHT OWL GERRY RAFFERTY/UA
- 19 MANILOW MAGIC BARRY MANILOW/Arista
- 20 EXPOSED MIKE OLDFIELD/Virgin
- 21 DO IT YOURSELF IAN DURY & THE BLOCKHEADS/Stiff
- 22 20 GOLDEN GREATS BEACH BOYS/EMI
- 23 RUST NEVER SLEEPS NEIL YOUNG/Reprise
- 24 LAST THE WHOLE NIGHT THROUGH JAMES LAST/Polydor
- 25 DIRE STRAITS DIRE STRAITS/Vertigo

(Courtesy: Record Business)

## German Sales Plunge

(Continued from page 3)

in 1978. Particularly hard hit was budget pop product. Only singles and classical music showed steady gains. One company has reacted to the slump with a 10 percent reduction in fall releases.

First half figures released by the German industry association Phonoverband, whose members account for 93 percent of total sales, showed a one percent decline to just under 82 million records and tapes. There have been numerous sales slumps over the years, most recently during the first four months of 1977. But a Phonoverband spokesman confirmed that since the association started reporting turnover in 1970, this is the first time sales have actually declined during a six-month period.

Whereas classical music and singles were largely responsible for the slip of '77, the pop album recession is blamed for Germany's current dilemma. Sales of budget pop albums plummeted 23 percent. Pop cassette sales, increasingly undermined by home taping, fell six percent short of last year's pace. Although most record companies complained about a lack of hit material, singles sold faster than ever, nine percent better than 1978.

The Phonoverband report comes at an inopportune time, just as some companies are planning a price hike to meet inflationary cost increases. Even more distressing is the simultaneous rise in blank cassette sales, which were up over 30 percent in the first quarter.

Reaction to the recession has come from EMI Electrola, which revealed a 10 percent reduction in fall releases. Managing director Friedrich E. Wottawa points to the unwillingness of many record dealers to stock a wide variety of new releases, instead relying on hit material to maintain turnover. Wottawa asserts that while Electrola was always selective in its release policy, the new reduction will allow the promotion department to give new material even better service. While no other company would confirm a similar reduction in new releases, one executive conceded that he has been issuing more material than he can properly support.

The dip in sales by German record manufacturers, coupled with the complaint that more retailers are limiting their purchases to sure hits, points to a crisis in the industry. The trend is away from catalogue and toward the charts. Importers continue to undersell domestic sources of many top-selling international hit albums, putting German firms in a bind.

## BOMP Happenings

(Continued from page 47)

product.

"To tie up with a bunch of indies across the country puts you into a helpless position," asserts Shaw, who feels many indies have lost their capacity to handle more specialized product, concentrating instead only on their heaviest mainstream titles. "It's just hopeless, in most cases, and for that reason, I don't believe in the old style of indie distribution."

What Shaw does believe in, and continues to promote both through the label and its distribution/mail-order arm, as well as BOMP magazine, the fanzine that he continues to publish here, is the revitalized local rock scenes springing up in a number of U.S. regions, and fueled by a more active live club profile.

Now that American labels are seeing sales for British rock acts presumed too marginal in new wave's earliest media exposure, he's also confident that BOMP's releases—which he terms "already mainstream" in several European territories via deals with Decca (U. K.), Sonet (Sweden) and Line (Germany)—can now draw customers in larger retail outlets.

Accordingly, BOMP is now seeking major retail chain involvement through its designation of August as BOMP month. According to Schmitt, early commitment has come from Licorice Pizza, which is working with BOMP to develop window displays, and Tower Records, where a six-by-six outdoor graphic board is being erected.

Last week, the label joined the ranks of the majors by unveiling their own Sunset Strip billboard—another effort to convince the trade that while small, the company still wants to gain market acceptance.

Other promotion and marketing twists include a new promotional mailing of the controversial Rotters single, "Sit On My Face, Stevie Nix" (sic), which is being sent to selected retailers and radio people with a cover letter cautioning the record is intended only for private use, based on its collectors appeal.

Finally, BOMP's plans for future album compilations are also active, with the "Waves" album series, launched at the beginning of the year, being eyed as a long-term showcase for new singles bands, and a special "No Disco" package.

"No Disco" itself involves a 14-store retail display contest, and Schmitt reports that this balance of attention on smaller retail stores and larger chains targeted for the Last and Weirdos projects has drawn encouraging support.

## Takoma Projects

(Continued from page 47)

Additionally, Chrysalis added the act to a special showcase featuring the Babys at the RMR Awards. "There's no way Takoma could've pulled off efforts like these before," concludes Licata.

Other projects targeted for later this year include a new album by Fahey, Mike Bloomfield's "Between The Hard Place and The Ground," and "Citadels of The Mystery" by progressive musician Bernie Krause, who recorded for major labels in the past as part of the Beaver and Krause duo.

### Upcoming Projects

Bruce is also planning albums with New Orleans street poet Ron Cuccia, Los Angeles poet Charles Bukowski, blues-rock-swing legend Doug Sahm, and, in anthology form, early Chicago blues artists. "With my limited budget, this is very much a performance-oriented label," says Bruce. "There will be no giant production extravaganzas."

He confirms that the commitment to adventurous repertoire has been influenced by other labels, notably Island and its Antilles line of rare and specialized pop, folk and ethnic music, but Bruce feels music consumers can help turn such aesthetic risks into bottom line success. "With Takoma, I hope to be able to go back to the point where people would look at Elektra Records and want every record they released because it had Jac Holzman's personal stamp on it. Or the days when Atlantic had artists like Ray Charles and people would say, 'I don't know who he is, but he's on Atlantic so it must be good.'"

Bruce also points to the cost-conscious style and pop-sized success attained by British rock labels like Stiff and Radar as evidence that a grass roots approach can yield viable markets.

He feels as well that aggressive artists interested in maintaining approach. "I'm not offering people a lot of money," he says of his low-advance posture. "I'm offering them the chance to get a record out and reach people."

Meanwhile, Chrysalis is helping assemble a list of key accounts and media, and Takoma's first catalogue print ads have started with a current buy in Guitar Player, whose readership has always paid close attention to Kottke, Fahey, Peter Lang and other Takoma guitarists.

Both Bruce and Licata agree that Takoma's past successes—Kottke's first album, for example, has sold several hundred thousand, and Fahey's titles continue to sell slowly but steadily over the years—argue for continued "word-of-mouth" emphasis at the store level.

## WEA Restructures U.K. Sales Division

By VAL FALLOON

■ LONDON—WEA has become the third major in as many months to announce a radical restructuring in its sales division. EMI recently merged its licensed and group repertoire sales forces, and Polygram last week detailed plans for a joint Polydor-Phonogram sales structure.

WEA managing director John Fruin stated that the changes are to help the company in what he considers are going to be "very difficult" trading conditions for the next 18 months or more.

WEA has three field forces: sales promotion, sales, and field merchandising. Fruin stated that the combination of time and the cost of providing the services is "no longer viable to either the retailer or ourselves."

The three basic sales roles will be merged into one. The reps, in six areas, will handle sales, promotion (including radio), back catalogue and in-store displays. Several jobs will, therefore, be phased out and many retailers will no longer be called on. A back-up display team will follow artist tours.

Concluded Fruin, "The record industry in the U.K. has not had to face a period so full of problems since pre-war, when EMI produced vast quantities of cheap wind-up gramophones in an attempt to revitalize the fledgling 78 rpm market. There is now no simple remedy which can act as a panacea to industry difficulties."

## Spyro Gyra Campaign

(Continued from page 17)

nomenon has definitely reached international proportions."

Infinity will custom-tailor elements of the campaign to totally involve promotion, merchandising, advertising and artist development divisions to promote Spyro Gyra on a retail level. The album graphic display will be of primary importance in the campaign. Designed by creative services director Peter Corriston, the cover features a multi-color graphic of foliage, flowers and butterflies.

"The twelve minute video will be used for television rock shows and Spyro Gyra will also be appearing on 'The Mike Douglas Show' sometime this fall" said Mankoff. "Their music has been played on 'Tom Snyder,' 'A.M. America,' and Voice Of America, with several other offers now being negotiated."

Included in the campaign to fully maximize all marketplace opportunities is the re-release of Spyro Gyra's first album on Infinity.

## Vanguard Taps Boulos

■ NEW YORK—Maynard and Seymour Solomon have announced the appointment of John Boulos to the post of promotion manager, Vanguard Records.

Boulos will be responsible for national promotion of Vanguard's disco, pop and jazz lines.



John Boulos

## Radio Names Siegal Distrib./Mktng. VP

■ FT. LAUDERDALE, FLA.—Radio Records has announced the hiring of Judd Siegal to the position of vice president of distribution and marketing for the newly formed label. Siegal most recently served as vice president of sales and distribution for Arista Records.

Siegal can be reached at Radio Record's home offices in Ft. Lauderdale, Florida, phone: (305) 462-7407.

## CBS Promotes Osborne

■ NEW YORK — Jerry Shulman, director, market research, CBS Records, has announced the promotion of Deborah Osborne to associate director, survey research, CBS Records.

Osborne joined the CBS Records market research department in 1972, and has held a number of different research positions.

## Private Eye Signs with Capitol



Toronto-based Private Eye has signed a worldwide recording agreement with Capitol Records. The band's self-titled debut LP has just shipped. Pictured during the contract signing (from left) are: Don Zimmermann, president, Capitol/EMI-America United Records Group; Private Eye lead and slide guitarist/backing vocalist Gordie Leggat; lead vocalist/rhythm guitarist Hughie Leggat (seated); Rupert Perry, vice president, A&R; drummer/backing vocalist Paul "Boomer" Stamp and bassist Howard Warden; and Dave Evans, president, Capitol Records-EMI of Canada, Ltd.

## EMI Won't Occupy New U.K. Complex

By VAL FALOON

■ LONDON — EMI Limited has announced that it will not be moving into its new headquarters, currently under construction in London's west end. The building complex, due to be completed next year, will be let.

This surprise announcement follows the news in February that EMI had negotiated a sale and leaseback transaction with the freeholders of the site, Prudential Assurance, and earned themselves a total of 33 million pounds, 13.5 million of which has now been paid. EMI has been planning the complex since 1971, as the company's various divisions are currently located in 20 different centers in and out of London.

The reason given is that the EMI structure has changed considerably since 1971, with various purchases and sales altering the accommodation requirements. With the proposed Paramount deal—which is still progressing despite a four-year low in share prices last week—the company will clearly undergo further reorganization, making the pinpointing of office needs difficult. Another factor is that the EMI center would cost around five million pounds to decorate and equip.

## PolyGram Taps Hasson Manager of Accounting

■ NEW YORK—Jerry A. Hasson has been named manager of accounting for PolyGram Corp., according to Edward Forrest, senior vice president and chief financial officer for the entertainment firm.

## UCLA Names Rissmiller To Fine Arts Post

■ LOS ANGELES — Los Angeles concert promoter, Jim Rissmiller president of both Wolf & Rissmiller Concerts and Wolf & Rissmiller Productions, has been named by UCLA vice chancellor Elwin V. Svenson as a special consultant to the department of Fine Arts Productions at the University of California, Los Angeles.

### Rissmiller's Responsibilities

Rissmiller's responsibilities will be to serve as a financial consultant to Fine Arts Productions, in the areas of advertising, promotion and marketing, as well as advisor to the various student programmers on the Westwood campus. In addition to his consultancy, Rissmiller will present a series of lectures at the University.

## Merch. Campaign Set For ABBA U.S. Tour

■ NEW YORK — Each of the U.S. dates on ABBA's upcoming North American tour will be co-sponsored by a radio station in the market. The participating stations in the Atlantic recording group's first tour here will be tying into the concerts with various contests and related promotions.

In conjunction with the promotional efforts, the label is conducting a national in-store ABBA display contest, which ends the last week of August. ABBA posters, 2x2's, and other merchandising materials are being provided to retail accounts.

ABBA's North American tour begins in Edmonton Alberta, Canada on September 13, and runs through the first week of October.

## Frampton at 'NEW



Peter Frampton recently took time off from his 35-city summer tour to visit eight major radio stations in the course of one day. The whirlwind day included visits to three major cities: Boston, Philadelphia and New York. At WNEW in New York City are, standing, from left: Pam Merly, WNEW; Richard Neer, WNEW program coordinator; Rick Stone, local promotion rep, A&M Records; Rich Totoian, national FM director, A&M Records; (sitting) Mary Anne McIntyre, WNEW music director; Frampton.

## The Coast

(Continued from page 14)

wife Susan on the birth of their first child, daughter Elissa, born last Monday (13).

RECORDING NEWS—Contemporary Records' John Koenig is producing and engineering a major new project for his label at Contemporary Studios in L.A.; the album will feature Joe Henderson on tenor sax, along with Chick Corea, Tony Williams and bassist Richard Davis . . . Lonnie Liston Smith's new one, "Song for the Children," is tied into the United Nations' "Year of the Child" campaign. The Liston Smith LP is due on August 20 . . . Producer David Rubinson was in Japan for two weeks recently to produce live recordings for Corea and Herbie Hancock, as well as Hancock's VSOP aggregation (with Williams, Ron Carter, Wayne Shorter and Freddy Hubbard). Rubinson is producing direct-to-disc recordings for the Japanese market, as well as multi-tracks for later worldwide release . . . Currently at Secret Sound in N.Y.: Frank Weber, Don Scardino, Raun Mackinnon and Dry Jack . . . On the tour front, Ariola's Prism will be doing several west coast dates as part of an upcoming minitour, including dates in Seattle and Portland with Cheap Trick and a gig with AC/DC at the Long Beach Arena on September 10. The band's newest album is double platinum in Canada, a success that, needless to say, they'd like to duplicate in these parts.

ERRATUM—In last week's RW, a photo caption indicated that Eddie Rabbitt recently celebrated his one hundredth professional performance. Now, 100 gigs isn't bad, but Rabbitt has been around a bit longer than that: the gig was in fact his one thousandth.

RCA publicist Sally Stevens will be leaving her job at that label as of August 24, after which she will be available for other work. She can be reached at (213) 766-9329 or 464-4375.

## Record World en España

By JOSE CLIMENT

■ Después de varias semanas ausente de esta columna y después de varios intentos y viajes al nuevo continente, pude poner en marcha una serie de Especiales Musicales para Televisión, en sistema de coproducción, entre una productora independiente española ya RTVE y el Canal 13 (estatal) de México. Una idea que llevaba en mente hace tiempo y que ánalmente se podrá llevar a cabo, en bien de la música española, mexicana y de la industria en general. Los programas tienen una doble ánalidad, musico cultural y de intercambio turístico, es decir con álmaciones en localidades de ambos países, los artistas mexicanos en España y los españoles en México. Una idea muy ambiciosa ya como todas muy lenta de coordinar, a los productores, entes de Turismo, cantantes, compañías discográficas, etc. Todo esto me tiene apartado de mi país y me hace viajar por casi todo el continente, llevando a cabo una doble labor, la coordinación de estos especiales y otras particulares de Record World.

En los primeros días del próximo mes de Septiembre espero regresar a España, terminar toda la coordinación de estos programas, recibir a todas aquellas personas con quienes haya dejado asuntos pendientes en mi ausencia y a todos aquellos que aspiren a hacerse cargo de la corresponsalía española de Record World, ya que como oportunamente les informa nuestro Senior Vice President **Tomas Fundora** deahora en adelante me estark ocupando de la supervi-

sión internacional dado el crecimiento de nuestra publicación.

En todo este tiempo he tenido ocasión de ver mucha T.V. y leer todo lo que caía en mis manos, relacionado con esta industria, por esto puedo hablar con conocimiento de causa de la gran aceptación que han tenido en México las grabaciones de **Rocio Jurado**. Del gran éxito en México, Florida y Centroamérica de **José Domingo Castaño**, quien ya tient sonando muy fuerte su versión de la canción de **Herrero, Armenteros y Recuero** "Terciopelo y Fuego", desde aquí quiero darle mi más calurosa felicitación y mis mejores deseos de triunfo; como mi buen amigo que es, le digo "Pepe, adelante que no todos tratan de frenar lo bueno". También tengo que mencionar lo bien que funciona, a nivel radio, **Paloma San Basilio** y la gran acogida que tuvo, a través del buen programa de **Raul Velasco** "Siempre en Domingo," el continuador de esa dinastía de artistas **Miguel Bosé**. También se que el Canal 13 de TV álmó en España a varios aristas españoles y que comenzarán a programar en el mes de Octubre y de los que hay que destacar, la actuación de **Manolo y Jorge**, artistas con un gran porvenir en este continente . . . El canal 8 de Televisa nos ofreció un buen programa de **Angela Carrasco**. Nuestras felicitaciones a Angela y a los directivos del Canal.

Hay otras muchas cosas que les quería comentar, pero la falta de espacio me lo impide ya lo tendré que de jar para mejor ocasión.

## Latin American Album Picks



### ORQUESTA LA TERRIFICA

Artomax 617

Con su interpretación de "Pura" moviendo los "charts" de Puerto Rico, comienza La Terrífica a mover esta grabación en la costa este. Arreglos de J. Millet. Mandy Vizoso y Miguel Flores. "Pura" (J. León), "Juguetes del Destino" (M. Silva), "Quítame este dolor" (J. León) y "Otro le lo lai" (R. Rivón).

■ With "Pura" at the top of the charts in Puerto Rico, this package by La Terrifica is moving nicely on the east coast. Very danceable and contagious salsa. "Quítame este dolor," "Pura," "Vecina" (D.A.R.) and "Me está doliendo el alma" (Ch. Sarabia).

(Continued on page 56)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Valen

■ El próximo 29 de Septiembre saldrá a la luz púplica una edición especial de Record World, que en asociación con la oficina del presidente del Borough de Manhattan, Mr. **Andrew Stein** y la New York City Task Force, se dedicará a las "Actividades Musicales de New York." Como quiera que este especial, hornando la creatividad musical que expande y proyecta enormemente el "negocio de la música en Nueva York, promete ser quizás uno de nuestros más voluminosos ejemplares. Por supuesto, con la importancia de la música latina en el área, que produce producto que exportado representa millones de dólares al mercado original, así como el fuerte movimiento de grabaciones latinas en la muy amplia población de la Babel de Hierro, el impacto de lo latino en este Especial se hará sentir fuertemente. Terminando el ejemplar dedicado a México la semana próxima, pasaré a mis oficinas de Nueva York, para fortalecer la amplia labor periodística y comercial, que nuestro corresponsal **Ivan Gutiérrez**, ha iniciado desde hace varias semanas. El "Quién es Quién" del Nueva York latino se hará presente, así como los grandes problemas que sufre la industria latina en el área . . . Otros especiales en los cuales estamos trabajando activamente en la actualidad son los dedicados al "35 Aniversario" de la firma La Discoteca C.A., liderada por el exitoso **Wilhelm Rickens** su gran conglomerado de empresas discográficas radicadas en Venezuela, representadas en el exterior, así como ubicadas como sucursales en varias áreas fuertes, como lo son Estados Unidos y Colombia; otro especial que promete ser exitoso es el titulado "Spotlight en Argentina," llevado de la mano y actividad de nuestro corresponsal en Argentina, **Rodolfo A. González**, el cual reflejará el despliegue de Argentina como mercado de gran fuerza local y enormes posibilidades como excelente productor de música internacional. La firma Microfón Argentina, también ha situado en nuestras manos su exposición ante su "25 Aniversario" a través de una edición especial que publicaremos a finales de Octubre. Todo esto conlleva gran esfuerzo de parte de la industria latina, a la cual, como siempre damos las gracias de modo muy amplio.



Daniel Magal

Nuestro corresponsal en España, **José Climent**, en negociaciones centralizadas con el Departamento de Turismo de México y el Canal Estatal 13, estará desempeñando actividades que le mantendrán viajando por Latinoamérica con base en México, lo cual nos mueva a situarlo a cargo de supervisión internacional dentro de las próximas semanas, en que se hará cargo de nombrar nuevo corresponsal de Record World en ese territorio, quien se ocupará primordialmente de cubrir toda las actividades informativas de la región, así como nuestro "Spotlight sobre España" que anualmente imprimimos a principios de año, así como nuestra "Entrega de Trofeos Record World" en Madrid . . . El cantante español **Valen**, ocupó el segundo lugar en el Festival Internacional de la Canción, realizado en Buga, Colombia. Valen presentó dos canciones, "Cara de Barro" y "Quiero amarte." La primera de ellas forma parte de su más reciente elepé lanzado en Colombia por Sonolux y por Godell Music en los Estados Unidos . . . El compositor colombiano **Luis Gabriel** grabó en España su nuevo long playing lanzado al mercado por Sonolux en Colombia y RCA en Latinoamérica, en el cual se incluyeron entre otras "A una de esas muchachas," y "Subase a mi tren." Luis Gabriel radica actual-



Luis Gabriel

(Continued on page 55)

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Houston

By KEYH (ALFREDO RODRIGUEZ)

1. QUIEN ENTIENDE A ESA MUJER  
SERGIO ESQUIVEL—Polydor
2. HASTA QUE AMANEZCA  
JOAN SEBASTIAN—Musart
3. BUENOS DIAS SENOR SOL  
JUAN GABRIEL—Pronto
4. NOCTURNAL  
ARIA 8—Mercurio
5. NO VENGO NI VOY  
JULIO IGLESIAS—Alhambra
6. EL AMOR DE MI VIDA  
CAMILO SESTO—Pronto
7. CHIQUITITA  
ABBA—RCA
8. SOBREVIVIRE  
ISABELLE—Funny
9. DISCO SAMBA  
LOS JOAO—Musart  
FREDY VENTURA—Orfeon
10. PEDACITO DE CIELO  
LOS TERRICOLAS—Discolando

### Peru

By RADIO PANAMERICANA  
(ALBERTIN RIOS)

1. LA BAMBA  
ANTONIA RODRIGUEZ
2. CHICAS MALAS  
DONNA SUMMER
3. RAYO DE LUNA  
MATIA BAZAR
4. TU Y YO  
MADELAINE CAINE
5. HAZLO O MUERE  
ATLANTA RHYTHM SECTION
6. BRILLA UN PEQUEÑO AMOR  
ELECTRIC LIGHT ORCHESTRA
7. PARAISO DEL BOOGIE  
TIERRA, VIENTO Y FUEGO
8. LA ALMOHADA  
JOSE JOSE
9. QUIERO QUE ME QUIERAS  
CHEAP TRICK
10. ADIOS EXTRANO  
SUPERTRAMP

### Los Angeles

By KALI (RAUL ORTAL)

1. CHIQUITITA  
ABBA
2. HASTA QUE AMANEZCA  
JOAN SEBASTIAN
3. 30 AÑOS  
NAPOLEON
4. QUE ME PERDONE TU SENORA  
MANOELLA TORRES
5. CUANDO VOLVERAS A MEXICO  
JUAN GABRIEL
6. CARTAS MARCADAS  
INDIO
7. VETE YA  
LOS SOLITARIOS
8. MI MANERA DE AMAR  
NELSON NED
9. HOMENAJE A LOS QUE SE FUERON  
LOS FELINOS
10. BESANDO LA CRUZ  
RIGO TOVAR

### Mexico

By VILO ARIAS SILVA

1. CHIQUITITA  
GRUPO ABBA—RCA
2. SOY YO  
LOS YONICS—Polydor
3. DISCO SAMBA  
LOS JOAO—Musart  
DISCO SAMBA GROUP—Orfeon
4. TERCIOPELO Y FUEGO  
JOSE DOMINGO—Melody
5. QUE ME PERDONE TU SENORA  
MANOELLA TORRES—CBS
6. HASTA QUE AMANEZCA  
JOAN SEBASTIAN—Musart
7. EL AMOR DE MI VIDA  
CAMILO SESTO—Ariola
8. ABRAZAME  
ARIANNA—EMI Capitol
9. SOLO SOY UNA MUJER  
LUPITA D'ALESSIO—Orfeon
10. LA CREACION  
PIERO—RCA

## Ventas (Sales)

### Sao Paulo

By ASSOCIACAO BRASILEIRA

1. BORN TO BE ALIVE  
PATRICK HERNANDEZ—CID
2. NAO CHORE MAIS  
GILBERTO GIL—WEA
3. ALLOUETE  
DENISE EMMER—Tapecar
4. CHIQUITITA  
ABBA—RCA
5. TOO MUCH HEAVEN  
BEE GEES—Polygram
6. SONHO MEU  
MARIA BETHANIA—Polygram
7. PEQUENINA  
PERLA—RCA
8. READY TO TAKE A CHANCE AGAIN  
BARRY MANILOW—Odeon
9. TU  
JULIO CESAR—RGE/Fermata
10. Y.M.C.A.  
VILLAGE PEOPLE—RCA

### El Paso

1. EL TIQUETITO  
WALLY GONZALEZ—Falcon
2. QUE ME PERDONE TU SENORA  
MANOELLA TORRES—Caytronics
3. LA LAMPARA  
CHELO—Musart
4. OJITOS COLOR CAFE  
LOS HUMILDES—Fama
5. DEJAME  
LUPITA D'ALESSIO—Orfeon
6. CAMAS SEPARADES  
YOLANDA DEL RIO—ARCANO
7. BUENOS DIAS SENIOR SOL  
JUAN GABRIEL—Pronto
8. CUANDO REGRESES  
LOS MOONLIGHTS—Fama
9. VENGO A VERTE  
MERCEDES CASTRO—Musart
10. SOY YO  
LOS YONICS—Atlas

### San Jose

1. VENGO A VERTE  
MERCEDES CASTRO—Musart
2. ME OLVIDE DE VIVAR  
JULIO IGLESIAS—Alhambra
3. QUE ME PERDONE TU SENORA  
MANOELLA TORRES—Caytronics
4. SOY YO  
LOS YONICS—Atlas
5. MOTIVOS  
JOSE DOMINGO—Musart
6. BURLATE  
MIRIAM NUNEZ—Orfeon
7. UNA PALOMITA  
RIGO TOVAR—Melody
8. EL AMOR DE TU VIDA  
CHAYITO VALDES—Cronos
9. AMANTES DE MEDIO TIEMPO  
ALBERTO VAZQUEZ—Gas
10. TE VAS  
LOS BUKIS—Mericana

### Mexico

By VILO ARIAS SILVA

1. DISCO SAMBA  
LOS JOAO—Musart  
DISCO SAMBA GROUP—Orfeon
2. LA DE LA MOCHILA AZUL  
PEDRITO FERNANDEZ—CBS
3. VENGO A VERTE  
MERCEDES CASTRO—Musart
4. CHIQUITITA  
ABBA—RCA
5. SOY YO  
LOS YONICS—Polydor
6. MOTIVOS  
JOSE DOMINGO—Melody
7. HASTA QUE AMANEZCA  
JOAN SEBASTIAN—Musart
8. EL AMOR DE MI VIDA  
CAMILO SESTO—Ariola
9. SOLO SOY UNA MUJER  
LUPITA D'ALESSIO—Orfeon
10. MI PRIMER AMOR  
JOSE AUGUSTO—EMI Capitol

## Nuestro Rincon (Continued from page 54)

mente en España . . . Me escribe **Daniel Magal** de Argentina diciéndome: "mi último álbum ha sido mexclado íntegramente en Nueva York, gracias a una brillante oportunidad que me ha brindado CBS. Trabajaron en este álbum, titulado "Tercer Tiempo" el ingeniero de sonido **Don Puluse** y mi productor **Mochin** Marafioti, (argentino) realizándose también allí el corte de esta producción. Consciente estoy de la oportunidad que se me brinda y del esfuerzo que realiza la compañía a la cual pertenezco. Como Ud. recordará, soy conjuntamente con **Lotes**, autor de "Cara de Gitana," tema que me ha dado, además de como cantante, tremendas satisfacciones como compositor. En el nuevo álbum se han incluido otros temas de gran fuerza como "La Señora Rodríguez, (Magal-Marafioti-Lotes) "Baila bailarina," (Magal-Marafioti-Lotes) y "No debo quererte aunque te quiera." (Magal-Marafioti-Lotes) Quiero agradecer Sr. Fundora a toda la gente que como Ud., impulsan el desarrollo y la evolución de todo a lo que uno aspira y merced al esfuerzo y al trabajo, se logra poco a poco. ¡Muy bien, Magal, muy bien!

Va tomando gran fuerza la nueva grabación de **Hector Lavoe**, titulada "Recordando a **Felipe Pirela**", que fué lanzada en Venezuela por Ernesto Aue en su sello Palacio como estreno. Cualquier obra lanzada en recordación del enormemente popular venezolano, **Felipe Pirela**, es recibida con gran fervor en todos los mercados, que vivieron bajo la influencia de su arte. Ahora, **Hector Lavoe**, rememora aquellos viejos temas que disfrutamos tanto en la voz del grande de Venezuela . . . **Larry Harlow** está produciendo la nueva grabación del dominicano **Fausto Rey** . . . **Cheo Feliciano** está terminando un nuevo álbum para Fania, totalmente grabado en Puerto Rico . . . La nueva larga duración de los **Puerto Rico All Stars** titulada "Puerto Rico All Stars Tribute to the Messiah," se esta lanza como tributo a **Eddie Palmieri**, con temas de la autoría del talentoso puertorriqueño . . .

El nuevo álbum de **Angel Canales** titulado "El Sentimiento Latino en Nueva York" está recibiendo muy buena acogida . . . **Ismael Quintana** y **Ricardo Marrero** se presentarán en el Town Hall de Nueva York esta semana . . . Y ahora . . . ¡Hasta la próxima!

*Record World* will publish a special in its September 29th issue in conjunction with Manhattan Borough President **Andrew Stein's** office and the New York City Task Force dedicated to New York's music activities, entitled "New York: A Universe of Music." This special issue promises to be one of our most outstanding. Due to the importance of Latin music in the New York area and the strong movement of Latin recordings, the impact of the Latin influence will be highly visible. After finishing the special in México next week, I will fly to New York in order to help the efforts of our correspondent in New York, **Ivan Gutierrez**, for this special issue . . . Other special issues that we are working heavily will be the one dedicated to the 35th Anniversary of La Discoteca C.A. in Venezuela and its leader, Wilhelm Ricken, and the "Spotlight on Argentina" by our correspondent **Rodolfo A. Gonzalez**, which will reflect the importance of the Argentinian market, locally and internationally. Also, Microfon Argentina has authorized us to start working a special issue dedicated to their 25th Anniversary that will be released in late October. With all these efforts from the Latin industry, I really thank all of them.

Our correspondent in Spain, **José Climent**, will be developing his duties, travelling in Latin American with a base in México, through arrangements made with the Tourism Dept. in México and Channel 13. He will be appointed as our Latin international supervisor in the next few weeks and another correspondent will be appointed in Spain to cover all the activities in that area as well as our "Spotlight in Spain"

*(Continued on page 56)*

## Country Sales Holding Their Own According To Natl. Racks, Retailers

By WALTER CAMPBELL

■ NASHVILLE—The current economic situation is affecting all kinds of music, but country records, particularly by crossover artists, are some of the least affected, according to a survey of national racks and retailers. More country artists are crossing to the pop charts than ever before, and even the ones that do not cross over are at least maintaining previous levels of sales strength.

"What I'm gauging it by is my weekly sales, which is really the most honest way to tell," reports Steve Marmaduke, vice president of purchasing for Western Merchandisers in Amarillo. "A year ago I was selling approximately 1200 of a good hit pop album a week. Right now I'm selling 600 to 800. A year ago I was selling 400 to 450 of a good strong country crossover type album, and I'm selling 400 to 600 right now. Definitely country sales have held up for us."

Western Merchandisers is one of the nation's largest racks, covering the southwestern region

### Rogers' 'Gambler' Hits 29th Week on Top

■ After a total of 37 weeks on RW's Country Album Chart, Kenny Rogers' latest United Artists album, "The Gambler," has held the number one position for 29 weeks, the longest time any album has been number one. The LP, which was certified platinum Feb. 20, is also at number 13 this week on the pop album chart. Rogers is also on four other records on the Country Album Chart.

which may account for its continuing progress with country product. The region is a traditionally strong country market and is also one of the least affected areas by the current economic slowdown.

"Business isn't exactly what you would call red hot," said David Lieberman, president of Lieberman's, headquartered in Minneapolis, "but the business is best in that part of the country where country music sells best, the Sunbelt—Texas, Arkansas, Missouri, Oklahoma, the south: Mississippi, Alabama, Tennessee. Those states seem to be the least affected by the general economic conditions, that's a big factor. Country records are probably still enjoying the same percentage, and if anything, are doing a little better. Also the country buyer is more loyal and a steady kind of buyer."

Handleman's is experiencing the most difficulty in larger markets, according to John Ditch, and that is one of the factors in country's sustained sales. "Business in general is soft, especially in the larger markets, which means for us Kansas City, St. Louis, Omaha and Wichita," he explained. "The smaller market business is still holding up fairly strong, and it just also happens to be that the smaller markets are where we sell most of our country product. The economic slowdown doesn't seem to have reached the secondaries at the moment. Six months from now, who's to say."

The marginal artists in every field are being hurt the most right now, according to Ditch. "People seem to be spending their money on the established country artists

(Continued on page 59)

## WB Signs Gail Davies



Andy Wickham, vice president of Warner Bros. Records and country division director, has announced the signing of Gail Davies to a long term recording contract with Warner Bros. Pictured at the signing in the Nashville office are (from left) Wickham; Gail Davies; Garth Fundis; and Bob Kirsch, general manager WB country division. Ms. Davies and co-producer Fundis are currently in the studio working on her first album for the label.

## Nashville Report

BY RED O'DONNELL

■ M-M-Mel Tillis was on the west coast last week taping featured role in CBS' "Dukes of Hazzard" series. It was a first! Mel's part didn't call for him to do any stuttering. "Strictly dramatic," he said. "I play a poor ranch owner who owns a horse that actually is a racehorse that runs very fast."

Meanwhile, believe it or not, **Waylon Jennings** sat still long enough to tape an interview with **Jane Pauley** that will be aired on NBC's "Today" program Thursday, Sept. 6. Ole Waylon isn't talking too much about what he and Jane discussed. "Turn on your set and find out," he says with a sly smile. Who can remember when Jennings was interviewed on a national TV show? Perhaps it's true that his new son has mellowed the "outlaw."

Speaking of Waylon, he recently purchased a new bus and the very first passenger on it was **Muhammad Ali**. The champ was in Nashville and experienced trouble getting a flight to Louisville on a commercial airline. Jennings volunteered to have the champ driven up there. Ali accepted, and away he went out I-65.

Generally, this column doesn't hype recordings, but if you want to hear some virtuoso-type fiddling listen to big **Charlie Daniels'** single, "The Devil Went Down to Georgia." (No. 1 country single this week.) If you like string music, you'll like it.

Business-like **Wes Rose**, boss man of Acuff-Rose Publications and Hickory Records, has had as his house-guest 9-year-old granddaughter **Jennifer Brown** of Los Angeles. Asked what she had been doing while in Nashville, Jennifer replied: "I've been teaching 'Poppo' how to disco."

Work is now underway on the film adaptation of **Sonny Throck-**  
(Continued on page 60)

## PICKS OF THE WEEK

**SINGLE** **LARRY GATLIN AND THE GATLIN BROTHERS BAND, "ALL THE GOLD IN CALIFORNIA"** (prod.: Larry Gatlin, Steve Gatlin & Rudy Gatlin) (writer: L. Gatlin) (Larry Gatlin, BMI) (2:37). The Gatlins use their full, strong harmonies on the chorus of this mid-tempo song, while Larry carries the verses solo. Instrumental accompaniment is fairly uncomplicated, highlighting the strong vocals. Columbia 1-11066.

**SLEEPER** **ROSANNE CASH with BOBBY BARE, "NO MEMORIES HANGIN' ROUND"** (prod.: Rodney Crowell) (writer: R. Crowell) (Coolwell/Granite, ASCAP) (3:23). The artist here sings a love song with a wistful, melancholy tone backed by steel and electric guitars, fiddles and an easy moving bass and rhythm track. Bobby Bare complements her well with harmonies and lead vocals on one verse. Columbia 1-11045.

**ALBUM** **GOVE SCRIVENOR, "COCONUT GOVE."** Gove's music includes a variety of influences, including country and bluegrass, and he has developed a loyal cult following with the albums released thus far. Produced by Ernie Winfrey and the artist, this collection of easy-going tunes has in interesting, well-balanced sound, including a nice new version of "Reason To Believe." Flying Fish 084.



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

- Dolly Parton — "Sweet Summer Lovin' "  
Louise Mandrell — "I Never Loved Anyone Like I Love You"  
Crystal Gayle — "Half The Way"  
Joe Stampley — "Put Your Clothes Back On"  
Glen Campbell — "Hound Dog Man"



Hank Thompson

Louise Mandrell goes solo on "I Never Loved Anyone Like I Love You" and meets with instant success at WBAM, WPNX, KMPS, WDEN, WWVA, KDJW, KTTS, KSOP, WHOO, WIVK.

Hank Thompson has drawn an unusually rapid following for "I Hear The South Callin' Me" at KRAM, KWKH, WTMT, KYNN, KRAK, WIRK, KDJW, KFDI, KTTS, KCKC, KNIX, KGA, KKYX, WGTO, KSO, WNYN, WTOD.

Ace piano player Hargus "Pig" Robbins goes vocal on "Unbreakable Hearts" that's breaking at WQQT, WGTO, KFDI, KVOO, WSLC, WFAI, WDEN.

Rosanne Cash (daughter of Johnny) teams with Bobby Bare for her first Columbia outing, "No Memories Hangin' Round," and it's a new add at KSOP, WBAM, KRMD, WTSO, KFDI, KWKH, KDJW, KGA. Another newcomer, Scheree, is getting play on "I'm In Another World" at WPNX, WVOJ, KFDI, WQQT.



Kitty Wells

Kitty Wells re-enters the recording field in a big way with "Thank You For The Roses" getting frequent play at KENR, KIKK, KFDI, KSOP, KVOO, WSLC, WVOJ.

Super Strong: Larry Gatlin, Ronnie Milsap, Razzy Bailey, Tommy Overstreet, Cristy Lane.

Dolly Parton's "Sweet Summer Lovin'" is choice at WPLO, KCKC, WIVK, WSLC, KKYX, WGTO, KXLR, KRMD, KSO, WCXI, KBUC, KFDI, KSSS, WTOD. The flip, "Great Balls of Fire," is playing at WWOK, KRAM, WDEN; WPNX, KSOP, KDJW are going with both.

Alabama is beginning to show in Knoxville, Greenville and Salt Lake City with "I Wanna Come Over." Debby Boone's "See You In September" is a new add at KDJW, KWKH, KSOP, KRMD.

### SURE SHOTS

Joe Stampley — "Put Your Clothes Back On"

### LEFT FIELDERS

- Debby Boone — "See You In September"  
Rosanne Cash — "No Memories Hangin' Round"  
Juice Newton — "Any Way That You Want Me"  
Big Al Downing — "Midnight Lace"

### AREA ACTUON

- Arthur Blanch — "Maybe I'll Cry Over You" (KFDI, WSDS)  
Chris Thompson — "If You Remember Me" (WOKO)

## Country Sales

and on the established pop artists. The marginal pop releases just aren't making it like they were last year, but I'd have to say probably that the marginal country releases aren't either, but there aren't as many marginal country releases that come out. So the country stuff that I go on generally seems to move because they don't have a lot of schlock to weed through." Ditch also noted the increasing frequency of cross-

(Continued from page 58)

over records by country artists, such as Kenny Rogers, Eddie Rabbit, Waylon Jennings, Willie Nelson, Anne Murray, and Barbara Mandrell.

### More Crossovers

Pickwick International, the nation's largest rack, also reports more crossover albums than ever. "Out of the top 152 records in the entire country, we have 30 that are either country or coun-

(Continued on page 60)

## E/A Signs Dennis William Wilson



Jimmy Bowen, vice president/general manager of Nashville operations of Elektra/Asylum Records, has announced the signing of Dennis William Wilson to an exclusive recording contract with the label. Wilson (left) is currently working on his debut, "One Of Those People," co-produced by Bowen (right) and Sterling Whipple.

## Country Radio

By CINDY KENT

MOVES: Hot on the trail of WHK's departed Terry Stevens (to WMAQ) are PD Russ Knight and well-known morning man Don Imus, who have taken prestigious posts in the Big Apple. Knight started Aug. 13 as PD of WNEW-AM (pop adult) and Imus starts Sept. 3 as morning man at WNBC (rock). It is a return to pop adult for Knight, who told RW he's happy to continue in heavy-personality-radio, as was the case at WHK. "WHK was #1 in the entire market for a solid year," Knight said. "And the combination of Stevens, Imus, and myself were part of the success. As that success became known, we each got better offers." For Imus, it is a return to New York, as he was a personality with WNBC several years ago. . . . Chris Taylor, PD, KYNN/Omaha, has appointed Billy Cole as MD, beginning this week. Cole, a former CMA DJ of the Year, comes to KYNN from WHO/Des Moines.

TILLIS UPDATE: Several months ago RW reported the creation of Mel Tillis Communications, Inc., for the purpose of acquiring and maintaining country radio properties. KIXZ/Amarillo was the first purchase in March, 1979. Since that time, the station has captured a 15.2 share (total 12+ : April/May '79 Arbitron), according to vice president of the organization, Shelly Davis. This makes KIXZ second in the overall market (up from 5.6 A/M '78 as a rocker). The main reason for the rating success are heavy TV and outdoor promotions, high cash contests, and of course the prestige and involvement of Tillis himself. "Tillis is devoted to the growth of country music," Davis said. "We plan to continue acquiring radio properties, which all will be country." Davis added Tillis Communications is considering current stations up for sale as acquisitions, as well as seeking opportunities to apply for the creation of new stations on new frequencies.

PRIDE BUYS: Charley Pride, along with Jim Long, president of TM Productions in Dallas, have agreed to buy rock stations KEYN/AM-FM/Wichita. From all indications, the format will remain rock. For details, see "Radio Replay" in this week's issue.

THE WHEELER/COLLIER TEAM: There's some musical chairs going on in Portland, or should it be called musical stations? A few months ago, Verl Wheeler and Chris Collier left their posts as GM and PD (respectively) at KCKN/Kansas City, and surfaced in Portland to fill the GM and PD posts at KLLB-FM. The newest development will take place Sept. 4, when the country FM will swap formats with the rock AM facility. KYTE-AM, rock, will become country, with Wheeler/Collier assuming command, and KLLB-FM country will become rock. Other staffers for the country station will include Don Terry, also from KCKN, and Gary Gallagher from KIKK/Houston.

ETC.: Kenny Rogers has been scheduled to perform at the NAB programming conference Sept. 11 in St. Louis. . . . KYNN/Omaha held its second anniversary picnic over the weekend. The free mini-fair and concert featured Danny Davis and the Nashville Brass and Leon Everett. In addition, \$5,000 worth of prizes were given away to commemorate the event.

## Nashville Honors Kitty Wells

■ NASHVILLE—Kitty Wells, long known as the Queen of Country Music, was feted here Monday, Aug. 13, by Top Billing and WJRB Radio at a special luncheon in honor of her upcoming 60th birthday. At the luncheon she was honored by Bill Ivey, director of the Country Music Foundation; Jo Walker, executive director of the Country Music Association; Ed Shea, southern regional director of ASCAP; and numerous other artists.

An avid baseball fan, Wells received special recognition from the Nashville Sounds baseball team and the St. Louis Cardinals. Nashville Mayor Richard Fulton and Tennessee Gov. Alexander also proclaimed August 30 as Kitty Wells Day.

In commemoration of her birthday, an album entitled "Kitty Wells Hall of Fame, Vol. 1," containing eight of her greatest hits plus her new single, "Thank You For The Roses," has been released on Ruboca Records. The record company, a Johnny Wright/Kitty Wells family-owned business located at 264 Old Hickory Blvd., Madison, Tenn., is part of

## Post Awards B'cast Planned by CMA

■ NASHVILLE—Plans have been made for a CMA-produced radio special, to air immediately following the nationally telecast 1979 CMA Awards Show Oct. 8, according to Dan McKinnon, chairman of the Country Music Association's radio committee. This Post Awards Show will be broadcast live over the NBC Radio Network, beginning at 11:05 eastern time, from the Post Awards party, taking place adjacent to the Grand Ole Opry House.

### Anderson And Emery To Host

Bill Anderson and Ralph Emery will host the show which will feature highlights of the Awards Show along with interviews of winners, nominees, and music industry notables. The Post Awards Show will be produced and directed by CMA board members Dan McKinnon and Jim Duncan, with assistance from CMA staff member Toby Cannon.

The NBC Radio Network will offer coverage of the show to its affiliates first; if declined by NBC stations in various markets, the show will then be offered to CMA organizational member stations; next, to other country music stations; and finally, to other stations. NBC will determine stations' clearances. Those interested in finding out more information about station selection should contact Ruth Meyer, program director, NBC Radio Network, New York.

the same company that produced and syndicated the Kitty Wells Family television show. The name is taken from the first two letters of their children's names—Ruby, Bobby and Carol Sue.

### Star Since 1952

Kitty Wells was the first female to reach number one in the country charts with "It Wasn't God Who Made Honky Tonk Angels" in 1952. She has never released a record that didn't make the charts and has had 26 number one records in a row. Her duet with Red Foley, "One By One," was number one for 52 weeks and in the top ten for two years. For all these achievements, she earned the title which Fred Rose, founder of Acuff-Rose Publications, first gave her: the Queen of Country Music In 1976. She was inducted into the Country Music Hall of Fame.

## Country Sales

(Continued from page 59)

try crossovers," said national product specialist Mike Riley. "That's the most I've ever seen. Country records per se cross over faster now than they did a year ago, but the difference is that everything crosses over. Finally top 40 has sat down and said they'll play the 40 or 30 or 20 records that the people want to hear, whether it's black, white, disco or whatever. That has helped country because finally people are digging out Kenny Rogers, Barbara Mandrell, people like that, and saying this is a top 40 hit, and we're going to play it. Top 40 stations are playing more across the board, and it shows up in sales. As far as country sales being up, country is a bigger percentage of our national sales now than it has ever been, but the country artists that are a bigger percentage are crossover artists."

Record Bar, one of the largest retail chains in the southeast, doesn't have a large percentage sales, according to Ralph King, "but that amount consistently seems to be holding its own. I think country will probably bounce back real well as the situation tightens up more. The country product represents a small portion of our market, but it's very consistent. Rock'n'roll buyers are very fickle; country music fans usually aren't. They're very loyal fans."

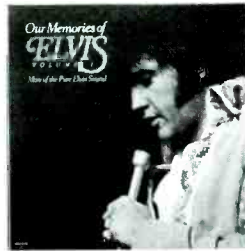
As for the over-all future market situation, nearly all those surveyed did not predict a rapid recovery. "I think probably it will be several years before things start really looking brighter," said Ditch.

# Country Album Picks

## OUR MEMORIES OF ELVIS VOLUME 2

ELVIS PRESLEY—RCA AQL1-3448

This is the second Elvis album which has been remixed to present "just Elvis as he did in the recording studio," released to coincide with the second anniversary of his death. A variety of tunes are offered, from "Way Down" to a previously unreleased studio jam session of "Don't Think Twice, It's All Right." The mix is clear, and needless to say, the artist sounds superb.



## STAY WITH ME/GOLDEN TEARS

DAVE & SUGAR—RCA AHL1-3360

The vocals of Dave Rowland, Sue Powell and Melissa Dean trade lines back and forth and join together in strong harmonies throughout this LP, on both ballads and faster moving love songs. Produced by Jerry Bradley and Dave Rowland, the sound is full with plenty of strings to sweeten the flow.



## THE SOUND OF A PIONEER

BOB NOLAN—Elektra 6E-212

An authentic sampling of some of the best western cowboy music is offered here using clear, contemporary production. Nolan sounds as good as ever with classics such as "Tumbling Tumbleweeds" and "Cool Water," as well as more contemporary tunes like "That Old Outlaw Time" and "Can You Hear Those Pioneers," produced by Snuff Garrett.



## Nashville Report

(Continued from page 58)

morton's song "Middle Age Crazy," which was a country hit for Jerry Lee Lewis last year. They're shooting on location in Houston now, with Ann Margret and Bruce Dern in starring roles, and Sonny's at work writing some more songs to be included in the movie's soundtrack.

Speaking of soundtracks, producer Jim Ed Norman was in Richey House Studio in Nashville during the past two weeks with Mickey Gilley working on the soundtrack for the soon-to-be-released movie, "Urban Cowboy," starring John Travolta and Waylon Jennings.

Floyd Cramer may be a grandfather by the time you're reading this. Cramer's daughter, Diana (Mrs. Bobby) Nichols, is (was) expecting.

The next time you're in Los Angeles, be sure to remember that Beverly Hills is now in downtown Hollywood. However, don't strain your orbs looking for it on a map of the city because the "Beverly Hills" is a lady—the newest staffer at the west coast office of the Nashville-based Tree International.

Could be that Ray Griff is this season's "touring champ." Singer-writer Griff is back in Nashville after an 11-week tour of his native Canada.

Mary Reeves Davis (widow of Jim Reeves) shot a hole-in-one in the Ronnie Prophet Celebrity Golf Tournament staged recently at Morristown, Tenn. She was presented a large plaque on which was "decorated" with the ball she hit from tee-to-hole in one shot.

"It was the first of my long (?) career. I hope it isn't my last," said Mary, who heads up Jim Reeves Enterprises, Inc., when she isn't on the golf course, raising cattle, or whatever.

Larry Gatlin visits the "Tonight" show Wednesday and Kenny Rogers guest-hosts the program Monday, Sept. 10.

All the rock fans around here are eagerly looking forward to Wednesday, Sept. 19. Elton John is slated for a concert at the Grand Ole Opry House on that date, one of the best halls in the country acoustically speaking.



# Country Single Picks

## COUNTRY SONG OF THE WEEK

**GLEN CAMPBELL**—Capitol P-4769

**HOUND DOG MAN** (prod.: Glen Campbell & Tom Thacker) (writer: T. Stuart) (Gobion/Fancy That, ASCAP) (2:39)

Coinciding with the second anniversary of Elvis' death, Campbell pays tribute to the King with a song that is as much about today as earlier times. Energetic vocals and lively production keep the tone positive.

**JOE STAMPLEY**—Epic 9-50754

**PUT YOUR CLOTHES BACK ON** (prod.: Billy Sherrill) (writers: B. Sherrill/S. Davis) (Algee, BMI) (3:23)

Stampley sounds as good as ever on this happy love song with a hook line that's hard to forget. The mood subtly builds throughout the song to emphasize the lyrics.

**JUICE NEWTON**—Capitol P-4768

**ANY WAY THAT YOU WANT ME** (prod.: Otha Young) (writer: C. Taylor) (Blackwood, BMI) (3:25)

Newton puts new vitality into a song which has been cut by several pop artists in the past. Her strong performance and the solid, clear production insure chart success.

**MARGO SMITH**—Warner Bros. 49038

**BABY MY BABY** (prod.: Norro Wilson) (writers: M. Smith/N. Wilson/M. David) (Galamar/Al Gallico/Dusty Roads, BMI/Mack David, ASCAP) (2:46)

Smith's latest single is a recitation about a lost loved one. A piano, soft guitar, background singers, and plenty of strings play in the background to emphasize the message.

**JOE SUN**—Ovation 1127

**I'M STILL CRAZY ABOUT YOU** (prod.: Brien Fisher) (writer: A. Portilla) (Warner Brothers, ASCAP) (3:55)

Sun continues his string of quality singles with a soulful love ballad performed in his strong, expressive style. "I'd Rather Go On Hurtin'" on the flip side is a faster paced, equally strong contender.

**SHYLO**—Columbia 1-11048

**I'M PUTTIN' MY LOVE INSIDE YOU** (prod.: Larry Rogers) (writers: R. Williams/L. Rogers/R. Scaife) (Bill Black/Red Williams, ASCAP/Partner, BMI) (2:47)

Smooth flowing lyrics backed by a strong, steady rhythm track highlight the group's latest single effort. There is plenty of potential here for both country and pop formats.

**MELANIE JAYNE**—MCA 41107

**HANGIN' BY A THREAD** (prod.: Blake Mevis) (writers: B. Cadd/B. Thorpe) (Big Heart/Careers/Rock Of Ages, BMI) (2:43)

Starting with artist singing almost a capella, the song builds as it progresses and more instruments kick in along the way. A lead guitar break followed by the bridge adds a nice touch.

**BIG AL DOWNING**—Warner Bros. 49034

**MIDNIGHT LACE** (prod.: Tony Bongiovi, Lance Quinn & Harold Wheeler) (writer: A. Downing) (Al Gallico/Metaphor, BMI) (3:52)

Downing is emerging as an artist with a distinctive style all his own, singing with plenty of strength and feeling. The song moves easy, but the treatment given it keeps the momentum strong.

**DEBBY BOONE**—Warner/Curb 49042

**SEE YOU IN SEPTEMBER** (prod.: Michael Lloyd) (writers: Edwards/Wayne) (Vibar, ASCAP) (2:30)

Boone covers an earlier hit with a smooth, sweet sound for wide appeal. The song is a well-timed release for the artist.

**RCA**  
Records

PROUDLY  
ANNOUNCES

*Porter Wagoner's*

NEW HIT SINGLE

"EVERYTHING  
I'VE ALWAYS WANTED"

PB11671

Written by Johnny Marks

Another super hit by the writer  
of "Rudolph the Red-Nosed Reindeer"



**RCA**  
Records



# Record World Country Albums

AUGUST 25, 1979

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

AUG. 25	AUG. 18		WKS. ON CHART
1	1	<b>THE GAMBLER</b> KENNY ROGERS United Artists LA 834 H (29th Week)	37
2	2	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	17
3	3	<b>ONE FOR THE ROAD</b> WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064	10
4	5	<b>WE SHOULD BE TOGETHER</b> CRYSTAL GAYLE/United Artists LA 969 H	6
5	4	<b>LOVELINE</b> EDDIE RABBITT/Elektra 6E 181	13
6	6	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/ Epic KE 35751	16
7	7	<b>GREAT BALLS OF FIRE</b> DOLLY PARTON/RCA AHL1 3361	10
8	8	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318	16
9	13	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol SW 18849	28
10	11	<b>IMAGES</b> RONNIE MILSAP/RCA AHL1 3346	11
11	12	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/ United Artists LA 946 H	20
12	10	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	68
13	9	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	84
14	14	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096	14
15	15	<b>THE LEGEND AND THE LEGACY, VOL. I</b> ERNEST TUBB/ Cachet CL 3 3001	4
16	16	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743	80
17	17	<b>THE TWO AND ONLY</b> THE BELLAMY BROTHERS/ Warner/Curb BSK 3347	7
18	18	<b>THE OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135	21
19	21	<b>TODAY AND FOREVER</b> EARL SCRUGGS REVUE/Columbia JC 36084	3
20	23	<b>HONKY TONKIN'</b> VARIOUS ARTISTS/RCA AHL1 3422	6
21	30	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 34326	39
22	27	<b>SERVED LIVE ASLEEP AT THE WHEEL</b> /Capitol ST 11945	8
23	20	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra 6E 194	14
24	31	<b>YOU'RE MY JAMAICA</b> CHARLEY PRIDE/RCA AHL1 3441	2
25	19	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H	61
26	28	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037	186
27	26	<b>THE VERY BEST OF LORETTA AND CONWAY</b> LORETTA LYNN & CONWAY TWITTY/MCA 3164	4
28	32	<b>THE ORIGINALS</b> THE STATLER BROTHERS/Mercury SRM 1 5016	19
29	33	<b>SERVING 190 PROOF</b> MERLE HAGGARD/MCA 3089	12
30	25	<b>MR. ENTERTAINER</b> MEL TILLIS/MCA 3167	4
31	42	<b>OUR MEMORIES OF ELVIS, VOL. II</b> ELVIS PRESLEY/ RCA AQL1 3448	2
32	34	<b>A RUSTY OLD HALO</b> HOYT AXTON/Jeremiah JH 5000	5
33	22	<b>MAKIN' MUSIC</b> ROY CLARK & GATEMOUTH BROWN/ MCA 3161	4



34	24	<b>CROSS WINDS</b> CONWAY TWITTY/MCA 3086	12
35	38	<b>LARRY GATLIN'S GREATEST HITS</b> /Monument MG 7628	41
36	35	<b>MOODS</b> BARBARA MANDRELL/MCA AY 1088	45
37	37	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	82
38	41	<b>3/4 LONELY</b> T. G. SHEPPARD/Warner Bros. BSK 3353	3
39	39	<b>ROSE COLORED GLASSES</b> JOHN CONLEE/MCA AY 1105	41
40	29	<b>THE BEST OF BARBARA MANDRELL</b> /MCA AY 1119	29
41	36	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/MCA DO 2993	98
42	44	<b>TNT</b> TANYA TUCKER/MCA 3066	40
43	40	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	72
44	45	<b>EXPRESSIONS</b> DON WILLIAMS/MCA AY 1069	50
45	43	<b>ROOM SERVICE</b> OAK RIDGE BOYS/MCA AY 1065	43
46	46	<b>PROFILE—THE BEST OF EMMYLOU</b> EMMYLOU HARRIS/ Warner Bros. BSK 3258	39
47	47	<b>ROCKIN' YOU EASY, LOVIN' YOU SLOW</b> RONNIE McDOWELL/Epic JE 36142	2
48	56	<b>JUST TAMMY</b> TAMMY WYNETTE/Epic KE 36013	11
49	53	<b>EVERY WHICH WAY BUT LOOSE</b> (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	36
50	57	<b>GREATEST HITS, VOL. II</b> JOHNNY PAYCHECK/Epic KE 35444	42
51	51	<b>SWEET MEMORIES</b> WILLIE NELSON/RCA AHL1 3243	29
52	49	<b>THE TEXAS BALLADEER</b> FREDDY FENDER/Starflite 36073	6
53	52	<b>ALONE TOO LONG</b> CHARLY McCLAIN/Epic KE 36090	5
54	63	<b>LEGEND</b> POCO/MCA AA 1099	21
55	55	<b>REDHEADED STRANGER</b> WILLIE NELSON/Columbia KC 33482	185
56	62	<b>OUR MEMORIES OF ELVIS</b> ELVIS PRESLEY/RCA AQL1 3279	22
57	64	<b>RUNNING LIKE THE WIND</b> MARSHALL TUCKER BAND/ Warner Bros. BSK 3317	14
58	58	<b>BURGERS &amp; FRIES/WHEN I STOP LEAVING</b> CHARLEY PRIDE/RCA APL1 2983	41
59	68	<b>JERRY LEE LEWIS</b> /Elektra 6E 184	19
60	69	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G	96
61	48	<b>I DON'T LIE</b> JOE STAMPLEY/Epic KE 36016	13
62	66	<b>RANDY BARLOW</b> /Republic RLP 6024	5
63	72	<b>BEST OF DOLLY PARTON</b> /RCA APL1 1117	169
64	70	<b>RODRIGUEZ</b> JOHNNY RODRIGUEZ/Epic KE 36014	13
65	59	<b>VARIATIONS</b> EDDIE RABBITT/Elektra 6E 127	73
66	50	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA AFL1 2780	62
67	65	<b>REFLECTIONS</b> GENE WATSON/Capitol ST 11805	27
68	54	<b>LAUGHING AND CRYING, LIVING AND DYING</b> BILLY "CRASH" CRADDOCK/Capitol ST 11946	8
69	60	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1719	103
70	61	<b>ARMED &amp; CRAZY</b> JOHNNY PAYCHECK/Epic KE 35623	39
71	67	<b>HEART TO HEART</b> SUSIE ALLANSON/Elektra 6E 177	19
72	71	<b>JUST LIKE REAL PEOPLE</b> THE KENDALLS/Ovation OV 1739	26
73	73	<b>GREAT SONGS OF THE BIG BAND ERA</b> DANNY DAVIS & THE NASHVILLE BRASS/RCA ALH1 3415	5
74	74	<b>IF LOVE HAD A FACE</b> RAZZY BAILEY/RCA AFL1 3391	11
75	75	<b>SPECTRUM VII</b> DAVID ALLAN COE/Columbia KC 35789	16

The New LP



AHL/AHS/AHK1-3360

## DAVE & SUGAR

Includes the Hit singles:

"STAY WITH ME"

"GOLDEN TEARS"



# Record World Country Singles



AUGUST 25, 1979

TITLE, ARTIST, Label, Number	AUG. 25	AUG. 18	WKS. ON CHART
<b>1</b> 2 THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND Epic 8 50700			8
2 1 COCA COLA COWBOY MEL TILLIS/MCA 41041			11
<b>3</b> 7 HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/ Columbia 3 11023			8
<b>4</b> 11 I MAY NEVER GET TO HEAVEN CONWAY TWITTY/MCA 41059			7
5 6 STAY WITH ME DAVE & SUGAR/RCA 11654			9
<b>6</b> 9 TILL I CAN MAKE IT ON MY OWN KENNY ROGERS & DOTTIE WEST/United Artists 1299			7
7 4 PICK THE WILDWOOD FLOWER GENE WATSON/Capitol 4723			12
<b>8</b> 12 YOU'RE MY JAMAICA CHARLEY PRIDE/RCA 11655			7
9 3 FAMILY TRADITION HANK WILLIAMS, JR./Elektra 46046			12
<b>10</b> 14 HERE WE ARE AGAIN STATLER BROTHERS/Mercury 55066			8
<b>11</b> 16 JUST GOOD OL' BOYS MOE & JOE/Columbia 3 11027			7
12 5 SUSPICIONS EDDIE RABBITT/Elektra 46053			11
<b>13</b> 17 YOUR KISSES WILL CRYSTAL GAYLE/United Artists 1306			5
<b>14</b> 18 FOOLS FOR EACH OTHER JOHNNY RODRIGUEZ/Epic 8 50735			8
15 10 DON'T LET ME CROSS OVER JIM REEVES/RCA 11564			11
<b>16</b> 20 I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430			9
<b>17</b> 26 IT MUST BE LOVE DON WILLIAMS/MCA 41069			4
<b>18</b> 24 MY SILVER LINING MICKEY GILLEY/Epic 8 50740			6
<b>19</b> 22 DADDY DONNA FARGO/Warner Bros. 8867			6
<b>20</b> 30 ONLY LOVE CAN BREAK A HEART KENNY DALE/Capitol 4746			5
21 8 BARSTOOL MOUNTAIN MOE BANDY/Columbia 3 10974			11
<b>22</b> 27 THAT MAKES TWO OF US JACKY WARD & REBA McENTIRE/Mercury 55054			8
23 23 LET'S TRY AGAIN JANIE FRICKE/Columbia 3 11029			8
<b>24</b> 31 FOOLS JIM ED BROWN & HELEN CORNELIUS/RCA 11672			4
<b>25</b> 36 LAST CHEATER'S WALTZ T. G. SHEPPARD/Warner/Curb 49024			4
26 28 PLAY HER BACK TO YESTERDAY MEL McDANIEL/Capitol 4740			9
<b>27</b> 38 BEFORE MY TIME JOHN CONLEE/MCA 41072			3
28 29 ALL I WANT AND NEED FOREVER VERN GOSDIN/Elektra 46052			8
<b>29</b> 33 WHO WILL THE NEXT FOOL BE JERRY LEE LEWIS/Elektra 46067			6
<b>30</b> 39 THE LETTER SAMMI SMITH/Cyclone 104			6
31 35 ONCE IN A BLUE MOON ZELLA LEHR/RCA 11648			8
<b>32</b> 40 LOW DOG BLUES JOHN ANDERSON/Warner Bros. 8863			7
33 37 I COULD SURE USE THE FEELING EARL SCRUGGS REVUE/ Columbia 3 10992			9
34 34 YOU ARE MY RAINBOW DAVID ROGERS/Republic 042			8
<b>35</b> 44 FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077			3
<b>36</b> 41 IF I FALL IN LOVE WITH YOU REX ALLEN, JR./Warner Bros. 49020			4
<b>37</b> 48 THERE'S A HONKY TONK ANGEL (WHO WILL TAKE ME BACK IN) ELVIS PRESLEY/RCA 11679			3
<b>38</b> 43 ROBINHOOD BILLY "CRASH" CRADDOCK/Capitol 4753			4
<b>39</b> 46 GOODBYE EDDY ARNOLD/RCA 11668			4
<b>40</b> 45 THE DREAM NEVER DIES BILL ANDERSON/MCA 41060			5
<b>41</b> 52 DREAM ON OAK RIDGE BOYS/MCA 41078			2
<b>42</b> 51 DANCIN' ROUND AND ROUND OLIVIA NEWTON-JOHN/ MCA 41074			4
<b>43</b> 65 IN NO TIME AT ALL RONNIE MILSAP/RCA 11695			2
<b>44</b> 61 YOU AIN'T JUST WHISTLIN' DIXIE THE BELLAMY BROTHERS/Warner/Curb 49032			2
<b>45</b> 50 THE ROOM AT THE TOP OF THE STAIRS STELLA PARTON/ Elektra 46502			5
<b>46</b> 64 I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY RAZZY BAILEY/RCA 11682			2
47 47 I CAN'T SAY GOODBYE TO YOU BECKY HOBBS/Mercury 55062			8
<b>48</b> 53 LIVIN' OUR LIFE TOGETHER BILLIE JO SPEARS/United Artists 1309			4
<b>49</b> 55 WE GOT LOVE MUNDO EARWOOD/GMC 104			5
<b>50</b> 60 I DON'T DO LIKE THAT NO MORE/NEVER MY LOVE THE KENDALLS/Ovation 1129			2



<b>51</b> 59 ANOTHER EASY LOVIN' NIGHT RANDY BARLOW/ Republic 044	3
52 56 I'M JUST A HEARTACHE AWAY DICKEY LEE/Mercury 50068	5
53 54 GUESS WHO LOVES YOU MARY K. MILLER/RCA 11663	5
<b>54</b> 62 EVERYTHING I'VE ALWAYS WANTED PORTER WAGONER/ RCA 11671	3
55 32 SOMEDAY MY DAY WILL COME GEORGE JONES/Epic 8 50684	9
56 57 IT'S TOO SOON TO SAY GOODBYE TERRI HOLLOWELL/ Con Brio 156	5

## CHARTMAKER OF THE WEEK

<b>57</b> — ALL THE GOLD IN CALIFORNIA LARRY GATLIN & THE GATLIN BROTHERS BAND Columbia 1 11066			1
58 13 ALL AROUND COWBOY MARTY ROBBINS/Columbia 3 11016			10
59 19 I LOVE HOW YOU LOVE ME LYNN ANDERSON/ Columbia 3 11006			10
60 63 THAT RUN-AWAY WOMAN OF MINE FREDDY WELDER/ Columbia 1 11044			3
<b>61</b> 68 BESIDE ME STEVE WARINER/RCA 11658			4
<b>62</b> 15 YOU'RE THE ONLY ONE DOLLY PARTON/RCA 11577			12
<b>63</b> — WHAT MORE COULD A MAN NEED TOMMY OVERSTREET/ Elektra 46516			1
<b>64</b> — SLIPPIN' UP, SLIPPIN' AROUND CRISTY LANE/United Artists 1314			1
65 42 TOWER OF STRENGTH NARVEL FELTS/MCA 41055			8
<b>66</b> 78 CRAZY ARMS WILLIE NELSON/RCA 11673			2
67 67 I'VE GOT A RIGHT TO BE WRONG B. J. WRIGHT/ Soundwaves 4589			4
68 70 IT'S SUMMER TIME JESS GARRON/Charta 136			3
69 25 YOURS FREDDY FENDER/Starlite 8 4900			10
70 76 PLEASE SING SATIN SHEETS FOR ME JEANNE PRUETT/ IBC 0002			4
<b>71</b> — LOVE ME NOW RONNIE McDOWELL/Epic 9 50753			1
<b>72</b> 21 NO ONE ELSE IN THE WORLD TAMMY WYNETTE/Epic 8 50722			12
73 49 LIBERATED WOMAN JOHN WESLEY RYLES/MCA 41033			13
74 58 LORELEI SONNY JAMES/Monument 288			6
75 69 THAT'S THE ONLY WAY TO SAY GOOD MORNING KAY PRICE/Monument 283			13
76 71 SLIP AWAY DOTTSY/RCA 11610			11
77 77 I DON'T WANT TO LOVE YOU ANYMORE DANDY/ Warner/Curb 8880			3
78 66 (GHOST) RIDERS IN THE SKY JOHNNY CASH/Columbia 3 10961			15
79 79 YOURS AND MINE MARY LOU TURNER/Churchill 7741			4
80 73 REUNITED R. C. BANNON & LOUISE MANDRELL/Epic 8 50717			13
<b>81</b> — MY EMPTY ARMS ANN J. MORTON/Prairie Dust 7632			1
<b>82</b> 72 SECOND HAND EMOTION FARON YOUNG/MCA 41046			8
<b>83</b> 80 I'M TURNING YOU LOOSE BOBBY WRIGHT/United Artists 1300			5
84 75 CAN'T YOU HEAR THAT WHISTLE BLOW SONNY THROCKMORTON/Mercury 55061			8
85 74 SAVE THE LAST DANCE FOR ME EMMYLOU HARRIS/ Warner Bros. 8815			13
86 82 SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716			14
87 81 BLUE RIVER OF TEARS MICKI FUHRMAN/MCA 41057			4
88 88 BACKSLIDER'S WINE MICHAEL MURPHEY/Epic 8 50739			3
<b>89</b> — WITHOUT YOU SUSIE ALLANSON/Elektra 46503			1
<b>90</b> — I HEAR THE SOUTH CALLIN' ME HANK THOMPSON/ MCA 41079			1
91 96 LET YOUR LOVE FALL BACK ON ME DAVID HOUSTON/ Derrick 126			2
92 — LIFE GOES ON CHARLIE RICH/United Artists 1307			1
93 — RAINY DAYS AND RAINBOWS PAUL SCHMUCHER/ Star Fox 779			1
94 95 THANKS A LOT BILLY PARKER/SCR 177			2
95 — SOAP O. B. McCLINTON/Epic 9 50749			1
96 93 MAKE BELIEVE YOU LOVE ME REBECCA LYNN/Scorpion 0581			4
97 91 LOVE WOULDN'T LEAVE US ALONE BILL WOODY/ MCA/Hickory 41070			4
98 — EASY BOBBY HOOD/Chute 0008			1
99 — SKIP A ROPE ROGER YOUNG/Dessa 792			1
100 — TAKE GOOD CARE OF MY LOVE MAX BROWN/ Door Knob 9 105			1

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