

# Record World

SEPTEMBER 22, 1979 \$2.25



**Little River Band**

**Hits of the Week**

**BOTTOM LINE/79**  
Annual Merchandising Special

**SINGLES**

**GLORIA GAYNOR, "LET ME KNOW (I Have A Right)"** (prod. by Fekaris) (writers: Fekaris-Perren) (Perren-Vibes, ASCAP) (3:12). As the galloping beat takes hold, strings pour out over the pace while Gaynor's plaintive vocal proclaims the theme. Get out your dancin' shoes. Polydor 2021.

**THE CHARLIE DANIELS BAND, "PASSING LANE"** (prod. by Boylan) (writers: group) (Hat Band, BMI) (3:16). "Million Mile Reflections" is Daniels' first platinum LP and this second single culled from it is another tale spun over a blockbuster rhythm with nifty bass-lead duets. Epic 9-50768.

**THE WHO, "5:15"** (prod. by Entwistle) (writer: Townshend) (Towser Tunes, BMI) (4:51). All the thunderous fury that so often dominates The Who's music is ever-present on this first release from the re-mixed "Quadrophenia" film soundtrack. Straight to the Top of AOR, Polydor 2022.

**HOT CHOCOLATE, "I JUST LOVE WHAT YOU'RE DOING"** (prod. by Most) (writers: Brown-Connor-Hinsley-Olive) (Finchley, ASCAP) (3:58). This action-packed cut has a driving disco beat and relentless synthesizer pushing the rhythm with contrasting lead vocals & a falsetto chorus. Infinity 50,033.

**SLEEPERS**

**JIMMY MESSINA, "NEW AND DIFFERENT WAY"** (prod. by Messina) (writer: Messina) (Jasperilla, ASCAP) (3:30). Messina hits the solo trail on this first cut from his upcoming "Dasis" LP. A light, Latin touch is painted by Milt Holland's percussion with Messina's lyrical guitar upfront. Col. 1-11094.

**BLIND DATE, "I'LL TAKE YOU ANYWHERE"** (prod. by Glixman) (writers: group) (Windstar/Blind Date, ASCAP) (3:22). This talented west coast quartet debuts with a melodic pop-rocker from their new "Blind Date" LP. The lead vocals & guitar are ripe for AOR. Windsong 11722 (RCA).

**DAVID JOHANSEN, "MELODY"** (prod. by Ronson-Johansen) (writers: Johansen-Guy) (Buster Poindexter, BMI) (3:02). The former N.Y. Doll issues an initial single from his second solo LP "In Style" and it's a devastating love song with a wrecking ball rhythm. Blue Sky 9-2781 (CBS).

**LENNY WILLIAMS, "LOVE HURT ME, LOVE HEALED ME"** (prod. by Wilscn) (writers: Footman-Weider-McFadden) (Spec-O-Lite/Jobez/Traco, BMI) (3:55). Crystalline keyboards share the spotlight with Williams' soft, rangy soprano on this ballad for serious romance. MCA 41118.

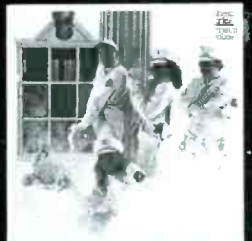
**ALBUMS**

**FOREIGNER, "HEAD GAMES."** New producer Roy Thomas Baker and the addition of a new bass player has given a harder percussive edge to the third LP by this multi-platinum group while maintaining the familiar energy and vocal power of previous efforts. A perfect AOR/top 40 package. Atlantic SD 29999 (\$8.98).

**KENNY ROGERS, "KENNY."** Rogers is one of a handful of artists who qualifies as a true crossover superstar and this new collection of tunes is geared for several audiences. There's plenty here for his country fans but "You Turn the Light On" shows off his rock roots. United Artists LWAK 979 (\$8.98).

**CHEAP TRICK, "DREAM POLICE."** Their recent live album was a top charter and pushed the group out of new wave categorization and solidly into mainstream acceptance. This new disc is simply superb rock 'n' roll with a sense of humor and a big, bright production. Epic FE 35773 (\$8.98).

**WEATHER REPORT, "8:30."** Few groups are able to record live albums of the quality of their studio work but Weather Report seems incapable of ever putting out a mediocre LP regardless of origin. This is fusion music in its finest form, ready for AOR, jazz and pop airplay. ARC/Col PC2 36330 (\$8.98).



# MICHELOB® and THE NEW YORK MUSIC TASK FORCE PRESENT NEW YORK MUSIC WEEK SEPTEMBER 24-28

All concerts **FREE** to the public except those marked (\*), where minimal charges collected will be donated to non-profit New York Music Task Force approved charities.

## MONDAY—SEPTEMBER 24

**Citicorp Building (54th & Third Avenue)**  
Sunken Plaza—Melanie/ROC 12-1:30 pm  
Sunken Plaza—Marian McPartland 5-6:30 pm  
Indoor Atrium—Festival of SESAC Artists 7-8:30 pm

**World Trade Center**  
Outdoor Plaza—Tito Puente All Stars 12-1:30 pm

**St. Paul's Church (Fulton Street)**  
Classical Recital—New York Music  
of the Seventies  
Cheryl Taylor, Soprano 12-1:00 pm

**Trinity Church (Broadway & Wall Street)**  
Classical Recital—Tequila Mockingbird 12:45-1:30 pm

**Lincoln Center (Fountain Plaza)**  
Presented in collaboration with the WNCN  
Sidewalk Classic Series  
Classical Recital—MANHATTAN SCHOOL  
OF MUSIC  
BRASS ENSEMBLE 5-7 pm

## TUESDAY—SEPTEMBER 25

**Citicorp Building (54th & Third Avenue)**  
Sunken Plaza—Jonathan Holtzman  
and Friends 1:30-2:30 pm  
Sunken Plaza—Corky Hale 5-6:30 pm  
Indoor Atrium—Festival of AGAC Artists 7-8:30 pm

**World Trade Center**  
Outdoor Plaza—Tito Puente All Stars 12-1:30 pm

**Trinity Church (Broadway & Wall Street)**  
Classical Recital—The Mannes Trio 12:45-1:30 pm

**Lincoln Center (Fountain Plaza)**  
Presented in collaboration with the WNCN  
Sidewalk Classic Series  
Classical Recital—L'Eliason Woodwind Octet 5-7 pm

## WEDNESDAY—SEPTEMBER 26

**Citicorp Building (54th & Third Avenue)**  
Sunken Plaza—Machine/Billy Falcon 12-1:30 pm  
Sunken Plaza—Eubie Blake  
Melba Moore 5-6:30 pm  
Indoor Atrium—Michael Moriarity 7-8:30 pm

**St. Paul's Church (Fulton Street)**  
Classical Recital—  
Concertino String Quartet 12-1:00 pm

**Trinity Church (Broadway & Wall Street)**  
Classical Recital—Roger Press, Piano 12:45-1:30 pm

**Lincoln Center (Fountain Plaza)**  
Presented in collaboration with the WNCN  
Sidewalk Classic Series  
Classical Recital—Jasper Woodwind Quartet 5-7 pm

## THURSDAY—SEPTEMBER 27

**Citicorp Building (54th & Third Avenue)**  
Sunken Plaza—Robert Kraft &  
His Ivory Orchestra 12-1:30 pm  
Sunken Plaza—The Lori Butler Band  
Dave Matthews/  
Tasha Thomas 5-6:30 pm  
Indoor Atrium—Festival of ASCAP Artists 7-8:30 pm

**World Trade Center**  
Outdoor Plaza—Tito Puente All Stars 12-1:30 pm

**Trinity Church (Broadway & Wall Street)**  
Classical Recital—Polyhymnia 12:45-1:30 pm

**Lincoln Center (Fountain Plaza)**  
Presented in collaboration with the WNCN  
Sidewalk Classic Series  
Classical Recital—Sylvan Woodwind Quartet 5-7 pm

\* **Goodman House (129 West 67 Street)**  
Classical Concert—Philharmonia Virtuosi  
Under the direction of  
RICHARD KAPP  
With TED JOELSON,  
piano soloist 8 pm

**Shubert Alley Festival of Broadway Artists** 12:30-6 pm

## FRIDAY—SEPTEMBER 28

**Citicorp Building (54th & Third Avenue)**  
Sunken Plaza—Jimmy Frank & Trouble  
The Ad-Libs 1:30-2:30 pm  
Indoor Atrium—Festival of BMI Artists 7-8:30 pm

**World Trade Center**  
Outdoor Plaza—Tito Puente All Stars 12-1:30 pm

**St. Paul's Church (Fulton Street)**  
Classical Recital—L'Eliason Woodwind  
Quintet 12-1:00 pm

**Trinity Church (Broadway & Wall Street)**  
Classical Recital—New York  
Grand Opera 12:45-1:30 pm

**Lincoln Center (Fountain Plaza)**  
Presented in collaboration with the WNCN  
Sidewalk Classic Series  
Metropolitan Brass Quartet 5-7 pm

**Pan Am Building (Lobby)**  
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# Record World



SEPTEMBER 22, 1979

## Michelob To Sponsor N.Y. Music Week

By KEN SUNSHINE

■ NEW YORK—The New York Music Task Force has announced the sponsorship of Michelob Beer for the upcoming New York Music Week. The September 24-28 week coincides with next week's RW special "New York: A Universe of Music."

Allan Steckler, Task Force committee chairman, stated: "By joining with us, Michelob is enabling millions of New Yorkers to enjoy and appreciate the abundance of free music being offered."

Robert E. McDowell, Michelob marketing manager, added: "New York is a great city, and we are laying the groundwork for a major annual entertainment event, the likes of which can be seen nowhere else."

All of the concerts are free to the public, except those clubs whose proceeds for their evening's participation will be donated by the Task Force to New York-based charities.

The Task Force and Michelob also announced that an extended New York Music week will include an October 2 ABBA concert at Radio City Music Hall. This concert is ABBA's first ever in New York.

## Carter Hosts Gospel Event

By MARGIE BARNETT

■ WASHINGTON—Approximately a thousand people participated (Continued on page 75)

## EMI-Paramount Deal Collapses

By VAL FALLOON

■ LONDON — EMI shares dropped last week following the announcement on Thursday (13) that the proposed deal with Paramount Pictures had fallen through.

Shares dropped eight percent to 86 pence, and the big question in the city was: where did the original figure of £70 million (about \$154 million) for a half share in the music division come from, given EMI's total value now of around £96 million?

Though a prepared statement from EMI chief executive Lord Delfont merely commented that the two companies were unable to agree on terms, speculation is that the asking price was too high, which Paramount discovered once the inspection of the accounts of EMI Music companies in 34 countries was completed at the end of August.

One city brokerage here was (Continued on page 79)

## Droz Outlines WEA's Fall Programs As 11-Day Road Show Concludes

By PETER FLETCHER

■ LOS ANGELES — WEA concluded its 11-day fall 1979 marketing road show here last Wednesday (12) and Thursday (13) with Henry Droz, WEA's president, calling for hard work and realistic business practices to help make this the company's eighth successive record-breaking sales year.

### Speech

Droz's speech opened the session that saw product presentations from Atlantic, Elektra/Asylum and Warner Brothers. The day-long session also outlined WEA's fall stocking program and introduced a WEA/Marantz Sweepstakes November promotion. Bob Moering, WEA's director of marketing services, presented a slide show on in-store merchandising.

### 'Marketeam'

WEA's "marketeam" concept was examined in a humorous

slide presentation conducted by Rich Leonetti, vice president, sales, and Russ Bach, vice president, marketing development.

### Industry Problems

Droz summarized the problems of the record industry in 1979 and laid out a proposal to get back on the right track. "I have referred to the ordeal of 1979 and I would like to talk to you about your company's leadership role during the ordeal. We were hot! Our share of all cash register sales was the highest in our industry. Our product provided badly needed cash flow to our customers. We did not stall returns of unsaleable product. We advertised, merchandised and we delivered. But we also believe in this industry and have every confidence in its continued growth and success. We are, and will be, investing the energy and dollars to support that confidence."

While touching on the problems of the industry, Droz told (Continued on page 61)

## Pop Stars Debut in Prime Time As Specials Replace Variety Series

By MARC KIRKEBY

■ NEW YORK—Performers, managers, agents and music publishers take note: there are no prime time musical variety series on the three major networks this fall.

In the culmination of a trend that has grown over the last five years, variety series have gone the way of westerns, victims of a repeating pattern of initially high ratings followed by steady decline.

Popular music will not be com-

pletely absent from prime time, however. The syndicated talk shows that run in prime hours in many cities will continue to rely heavily on such performers, and network variety specials will give headlining spots to a number of artists, many of them for the first time.

The Bee Gees, Rod Stewart, Donna Summer, Paul McCartney and John Travolta head the pop-music special debut list.

ABC, the top-rated network in recent years, will bring back John Travolta, who rose to stardom in (Continued on page 80)

## Nader Attacks FCC Radio Plan

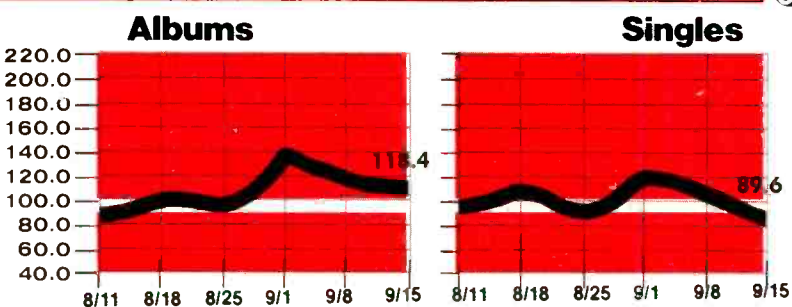
By BILL HOLLAND

■ WASHINGTON—Consumer advocate Ralph Nader took aim at the FCC last week and blasted its recent radio deregulation hearings (RW, September 8) as insensitive and unresponsive to public interests.

### 'One of the Worst'

Calling the FCC "one of the worst regulatory agencies in Washington," Nader charged that the Commission's deregulation (Continued on page 80)

## 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.

## High Prices, Quick Mfr. Deletions Have Curtailed 12" Single Sales

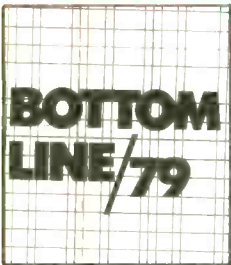
By DAVID MCGEE

■ NEW YORK — High list prices have combined with quick manufacturer deletions of hit titles to seriously curtail sales of 12-inch singles in the last three months, according to a Record World survey. As a result, retailers are now taking a hard second look at the product being offered and, especially with the fourth quarter

looming, buying more selectively. In many cases, 12-inch titles are being stocked only if warranted by consumer demand. And in contrast to the last two years, most accounts feel disco singles will be of little importance to overall holiday sales in 1979.

Only five months ago retailers (Continued on page 74)

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■ **Opposite page 38.** Record World's look at fall merchandising '79 offers a complete wrap-up of release schedules and marketing strategies for major American record companies. Included is a retailers' roundtable on the key issues confronting dealers on the eve of the fourth quarter.

■ **Page 10.** Warner Brothers Records will back the release of Fleetwood Mac's long-awaited "Tusk" with the most extensive merchandising campaign and the largest initial shipment in the company's history. RW's coverage outlines the thinking behind the readying of the two-LP set.

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## Powerhouse Picks

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

**The Knack** (Capitol) "Good Girls Don't."

The second single off the hit album continues to pull in the heavies while taking solid chart jumps at other stations. Sales momentum is steadily picking up.

## Summer Announces Profit Center Org. For RCA Records

By MARC KIRKEBY

■ **NEW YORK**—The appointment of Joseph J. McHugh as division vice president, manufacturing (see separate story) completes the restructuring of RCA Records into four "profit centers" and "allows us to make a more exacting approach to an increasingly complex business," RCA Records president Robert Summer said last week.

The four centers are:

RCA Records-U.S.A., headed by Robert D. Fead, division vice president, RCA Records-U.S.A., with responsibility for all U.S. commercial record activities including artists & repertoire and marketing; Music Service, headed by Rodney E. Starmer, division vice president, music service, with responsibility for RCA's record and tape club operation and custom sales; RCA Records International, headed by Arthur C. Martinez, division vice president, international, with responsibility for the direction of RCA Records' 14 subsidiaries and 29 licensees; and manufacturing, headed by Joseph J. McHugh, with responsibility for record and tape manufacturing.

"The most significant change," (Continued on page 32)

## Colpix Reports 2nd Best Year

■ **NEW YORK**—Fiscal 1979 was the second best year in the history of Columbia Pictures Industries Inc., the company announced last week, despite a net income drop of nearly \$23 million from fiscal 1978, the company's best year.

Arista Records, which Columbia Pictures has agreed to sell to the Bertelsmann Group, also slumped from fiscal 1978, down more than \$3 million in overall net income including a \$2.6 million loss in the quarter ended June 30.

Arista's revenues for the fiscal (Continued on page 32)

## Infinity Radies Album By Pope

■ **LOS ANGELES**—The Pontifical Mission Society of the Catholic Church, in cooperation with a Boston-based financial organization, Infinity Records and MCA Distributing Corporation announced last Friday (14) at the Hyatt Regency Hotel in Cambridge, Massachusetts, plans for the release and distribution of the Church-sponsored album of religious songs sung by Pope John Paul II. Details about the LP are forthcoming.

# Record World

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Melba Moore.

She's not just hot,  
she's fiery.

Melba Moore stepped into a lot of lives with her smash hit, "You Stepped into My Life."\*

Now she's stepping up the pace. With "Burn." An album of searing intensity featuring fiery new songs like "Burn," "Do You Believe in Love" and the new single, "Miss Thing."†

All songs were co-written by Melba, so they come from the heart. And with production work by Pete Bellotte (Donna Summer's co-producer), you can expect "Burn" to really catch fire.



Melba Moore's  
So hot, it's fiery.  
Featuring the new single,  
"Miss Thing."  
On Epic Records  
and Tapes.

Produced by Pete Bellotte.  
Management: Hush Productions.

# 1200 Attend St. Louis NAB Radio Conference

By NEIL McINTYRE

■ NEW YORK — The second NAB Programming conference was held in St. Louis at the Stouffer's Riverfront Towers last week (9-12).

Over 1200 programmers, managers, radio syndicators, network advertisers, and music people were in attendance.

There was an international flavor to the meetings, as representatives from Mexico, Australia, New Zealand, Brazil, Puerto Rico, Liberia and Canada had a chance to observe and question American broadcasters about their programming.

## Theme

The theme of many of the format sessions and the general interest in new technology was centered on what the sound of radio would be in the '80s.

The National Association of Broadcasters featured format rooms on the first night of sessions, allowing programmers to zero in on the style of station formats that interested them. The AOR session was moderated by Mike Harrison, director of Goodphone, Inc. and featured Denise Oliver, program director of WIYY-FM in Baltimore and Larry Berger, program director of WPLJ-FM, New York.

## Disco Music

Disco music and how that affected programming of AOR stations was of concern to a number of radio people. Larry Berger, whose New York market has the distinction of having the first disco radio station obtain number one ratings with WKTU-FM, said, "Disco radio affected our market. Rock was not what was happening, the hip people were into disco, not rock." He explained that WPLJ made programming adjustments based upon the success of disco music in the market, making sure the iden-

tity of the station was strengthened with the music always being what the audience expected. This meant eliminating fringe records and concentrating on rock music.

Going to the past to reinforce the album rock format was an alternative that Tom Bender, program director of WRIF in Detroit, used, featuring rock music week-ends with '50s and '60s selections, and received a great response from the radio audience.

## Plimpton Speaks

The keynote speaker was George Plimpton, giving the audience some laughs as he related his experiences participating in different sports and occupations. The one that was best received by the broadcasters was his claim of working for the radio rating services.

The music business was included again this year with a session about how to deal with record promotion people. Rick Sklar, vice president of programming for ABC Radio, was the moderator. The panel included Ken Buttice, Elektra/Asylum; John Betancourt, RCA; Jim Collins, Polydor; Ed Hynes, Columbia; and Al Moinet, A&M Records. Much of the audience's concern was about music service in secondary and smaller markets. Some of those problems were corrected on the spot; however, Collins said, "Secondaries are not breaking hits the way they used to, and a number of stations are waiting for WABC to go on the records: 80 percent of the records are being broken in major markets." Ed Hynes agreed and wanted to see more secondary market stations become leaders again in breaking hits. The three-day meeting included some fun with the learning process, as the gathering was entertained on the final night by Kenny Rogers.



The NAB programming conference meeting featured a session on how to deal with record company promotion people. Pictured from left are Ken Buttice, Elektra/Asylum; Jim Collins, Polydor; moderator Rick Sklar, ABC Radio; Al Moinet, A&M; John Betancourt, RCA.

# B'nai B'rith Panel Surveys N.Y. Music Scene

By KEN SUNSHINE

■ NEW YORK—The September 10, 1979 meeting of the Music and Performing Arts Lodge of the B'nai B'rith saw a panel address the subject of "The New York Music Scene." The meeting of more than one hundred members was held in conjunction with the upcoming New York Music Task Force celebration of "New York Music Week," and the September 29 special issue of *Record World* entitled "New York: A Universe of Music."

The panel discussion, which was held at the Sutton Place Synagogue, 225 East 51st Street, Manhattan, featured Manhattan Borough President, Andrew Stein. Stein spoke of the priority that he has given to improving the business environment for the music business in New York. He stated that by founding the New York Music Task Force, he has hoped to foster better relations between government and the music business in New York. Stein spoke of the history of the Task Force, which began as an arm of his office, and has recently incorporated a non-profit corporation. Stein stated that he hoped to foster an improved business climate for the music industry, and spoke of his hope to see a music complex built in midtown Manhattan. He spoke of his desire to continue efforts to see New York as the host of the 1980 or 1981 Grammy Awards.

Other panelists included producer Michael Zager; Stan Hoffman, executive VP of Prelude Records; Al Vanderbilt, the president of New York NARAS; Allan Steckler, VP of the New York Music Task Force; and Joe Cohen, executive VP of NARM.

Zager stated that the musicianship found in New York is unequalled anywhere in the world. He spoke of the energy and vitality of the streets and in the studios of New York. Zager said that New York has always had the best string players in the world, and that now New York's recording studios are "state of the art."

Zager and Hoffman emphasized the importance of disco in the resurgence of New York as the music capital of the world. Vanderbilt spoke of the renewed activity in New York studios.

## Nat LaPatin Dies

■ NEW YORK—Nat LaPatin, a 20-year veteran of the music industry, passed away Tuesday, September 1, after a long illness at the age of 53. LaPatin was national promotion and sales manager at Vanguard Records. He is survived by his wife, Kitty, and three sons.

Steckler stated that the Task Force has sought to combat the negative image of New York and undeserved stereotype about doing business and performing there. He spoke with pride at the fact that "Music Week in New York" has, for the first time, brought diverse segments of the entire music and record industry together in a cooperative venture. The non-profit Task Force will turn over all monies raised during various benefit events of "Music Week" to New York-based charities like Covenant House, Father Bruce Ritter's house for runaways on Times Square.

Cohen expressed NARM's support for the New York Music Task Force and "Music Week in New York." He stated his support for a NARM satellite office to be set up in New York. Cohen said that NARM is strongly considering holding a convention in New York. He is exploring the idea of a permanent exhibit being set up in conjunction with the renowned Lincoln Center library.

# CBS Announces 383 \$5.98 Titles

By MARC KIRKEBY

■ NEW YORK—CBS Records put 383 catalogue LP titles in its new \$5.98 list price category last week.

As promised in CBS' announcement of the \$5.98 line three weeks ago, it includes "the bulk of pop releases by superstar and established artists," excepting only, in most cases, each artist's most recent LP. The series comprises albums and tapes on the Columbia, Epic, Portrait and CBS Associated labels.

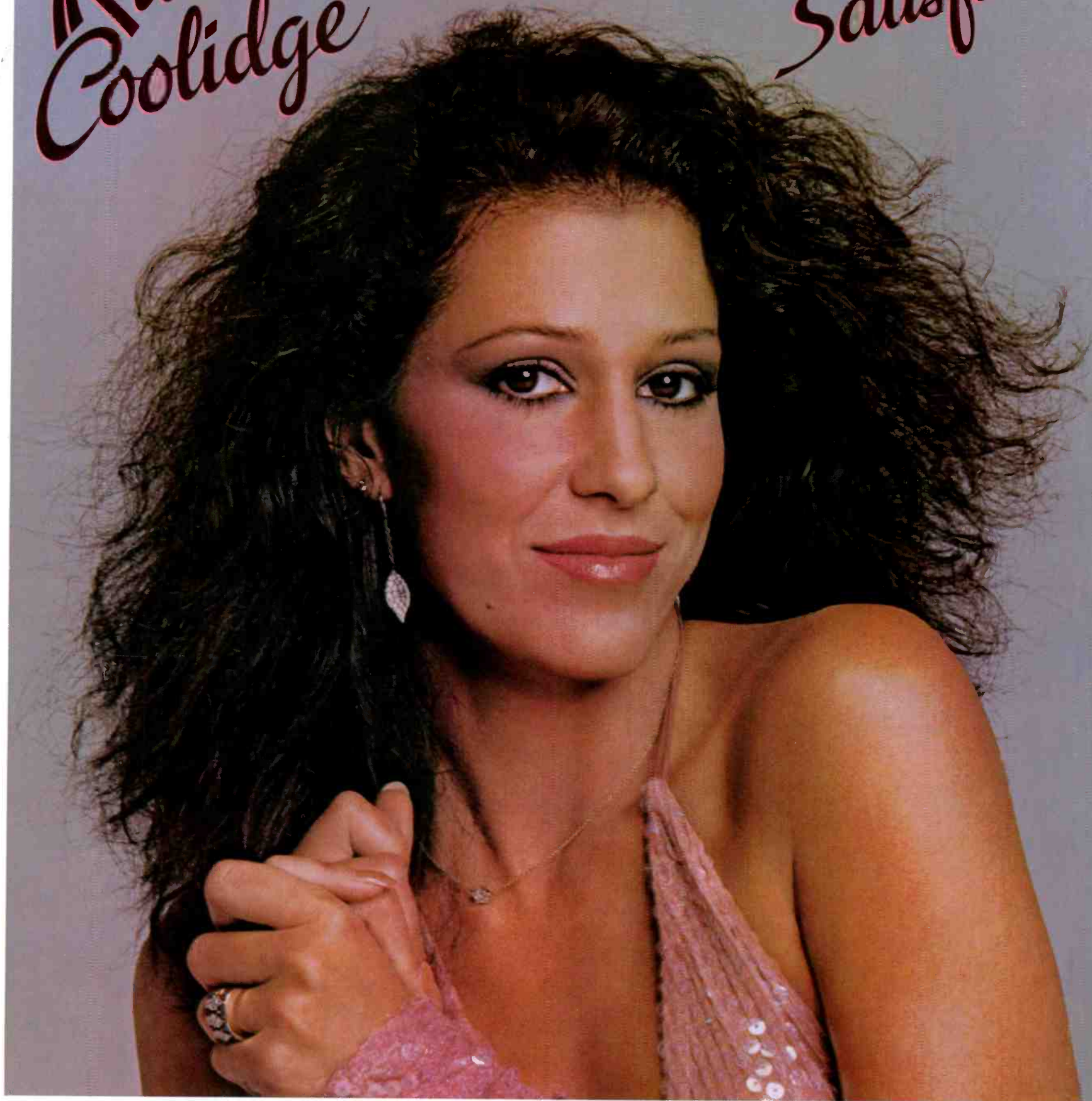
In announcing the \$5.98 titles, which become effective today (17), CBS also enumerated 27 albums that will remain at a \$7.98 list and will be restickered with a "J" prefix. They include some of the CBS LPs by Karla Bonoff, Chicago, Leonard Cohen, the Charlie Daniels Band, Neil Diamond, Al DiMeola, Bob Dylan, Meat Loaf, Pink Floyd, Santana, Simon & Garfunkel, Bruce Springsteen and Barbra Streisand.

With the other list price changes announced by CBS last month, the CBS catalogue price structure for single LPs and tapes now breaks down like this:

\$8.98: Masterworks (classical, soundtracks, Broadway); \$7.98: 27 selected pop and rock titles; \$5.98: 383 selected pop, rock, jazz and country titles; \$4.98: Odyssey (mostly classical); \$3.98: Over 400 pop, rock, jazz and country titles.

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# WB's Biggest Campaign Heralds Fleetwood Mac LP

By SAMUEL GRAHAM

■ LOS ANGELES—With industry expectations running high for "Tusk," the forthcoming double album by Fleetwood Mac, Warner Bros. Records is gearing up for the LP's October release with what executives have described as the largest initial shipment in Warners history—matched by an equally massive merchandising campaign.

Ed Rosenblatt, Warner Bros. senior vice president/director of sales and promotion, told *RW* last week that "Tusk" will be the subject of "the largest single initial layout that Warner Bros. Records has ever done." Even so, he added, the initial figure is "slightly more conservative than it might have been a year ago," due in some part to the record industry's much-chronicled recent problems with over-pressing and returns.

"Anybody who's involved in sales today is concerned about the initial layout," Rosenblatt said. "We've seen what happened to Al Coury and his three and a half million records laid out (RSO's "Sgt. Pepper" soundtrack), and what we're trying to ascertain is this: when you go to your major accounts, what can they layout? I'm not interested in moving records from our pressing plant to the WEA warehouse to an account's warehouse. I want to get them out to where the consumer can buy them, and ensure that the account has enough of a backup to immediately replace what is sold, and then let them reorder."

"At a particular point," he continued, "you can just lay out so many records—I don't care who it is. There's only so much space available. We're just walking a little bit more of a tightrope now."

Referring to Led Zeppelin's "In Through the Out Door"—a record that was reportedly shipped in fairly conservative initial numbers, leading to heavy and immediate reorders—Rosenblatt said, "I would definitely rather be under-shipped than over. But at the same time, who knew what was out there (when the Zeppelin

album shipped)? Their reorders have been incredible—I'm sure they've already doubled, in a 10-day period, what their initial orders were, which is fine. I think it's very healthy."

"Tusk" (due in stores on October 17) will carry a \$15.98 suggested retail price tag, a figure somewhat lower than had been humored in recent weeks. "You have to remember," Rosenblatt explained, "that in effect you're dealing with double costs. With a Zeppelin, you're dealing with x; we're dealing with 2x—so if we were to lay out four million, it's really eight million. We feel that at \$15.98, it's a great value. If it were one LP, it would be \$8.98, but two LPs are \$15.98, not \$17.98."

The first priority, according to Rosenblatt, is ensuring that the first single from the album—the title cut, due for national release to radio on September 14—will reach all stations simultaneously. This single, he predicted, will be "the biggest they've ever had. I think it will be played not only on album-oriented radio and top 40 radio, but also by dance music radio, black radio and adult contemporary."

## 'Unusual' Record

Rosenblatt echoed the sentiments of numerous Warners officials when he called "Tusk"—the single and the album—"a very unusual record. You wonder, 'Hey, how does a band follow a four-million selling album and a ten-million selling album, domestically?' But these are five very bright, creative people, and they've come up with an album that is really a step ahead. The music is absolutely sensational."

The band's musical progress will be effectively reflected in the album package and the merchandising aids that will accompany its release, according to Adam Somers, Warner Bros. director of merchandising. "There's a lot of

straightforward Fleetwood Mac stuff," Somers said, "but I think there's been a bit of a musical change. And graphically, the record is different from the last two or three Fleetwood Mac records, by virtue of the move away from black and white covers into a different type of packaging. There is a mood that comes from the graphics, and that mood is 'tuskness,' if you will. In fact, the textured, kind of sandy background, the light and dark patches that form the background for all of these graphics and the front cover, are very important in terms of the theme of the record. Those things really define 'tuskness.'"

Somers called the album package itself "the icing on the cake." Each of the two records will be enclosed in a board dust sleeve; each sleeve will then be inside a board jacket, both of which will then be enclosed in a board slip case. The outside cover will feature the band's name, the album title ("in small, italicized letters") and a Polaroid snap shot "of a dog biting someone's leg." Inside, the jackets will feature graphics and/or photography by artists Peter Beard, Norman Seeff and Jayme Odgers. All in all, said Somers, the package "may be the ideal aesthetic statement when taken with the music. It's a really well-articulated message, both musically and graphically."

The three key elements in the accompanying display aids are taken both from the outside cover (the dog image, the album lettering) and the inside sleeves (a group photo, taken by Seeff). All pieces—which will also feature the "sandy, textured background of light and dark patches" seen on the cover—are "some mixture of those three elements," Somers said, "because we want the visual identification of the group as well as the identification with what the buyer is actually going to pick

(Continued on page 71)

# Music Council Proposed By N.Y. Daily News

By JEFFREY PEISCH

■ NEW YORK—The New York Daily News proposed at a meeting last Wednesday (12) the forming of a New York Music Council, to "unite the most powerful forces in the New York music business community under the banner of a single organization to initiate a continuing series of new and exciting music events."

The council, to be discussed in specific terms at another meeting September 26, is to be made up of manufacturers and retailers, music industry associations, promoters, managers, and agents, radio stations, and the Daily News.

## Role

Joe Moore, New York Daily News music consultant and the creator of the idea for the council, and Bill Rolleri, public service manager of the Daily News, who conducted the press conference, emphasized that the role of the Daily News will be that of a "publicist" and "spokesman" for the council. "The Daily News will not dictate the position of the council," said Rolleri. "We will work closely with the council."

The Daily News will coordinate the efforts of the music council with the News' already-existing Front Page Music Poll contest. The first of these contests, held in 1977, drew 300,000 responses from readers. The 1979 contest, to run from September 16 through October 31, will be run in conjunction with New York City radio stations and retailers; a total of \$400,000 in prizes will be given away.

According to Rolleri, the Front Page Music Poll contest and the Daily News' participation in the council is part of an effort to "wake up newspapers and make them aware of the music industry. Newspapers have been lethargic, like sleeping giants, and this is going to change."

In the past year the Daily News has expanded their music coverage to six days a week. The paper became the only daily newspaper to join NARM last year when it put on a presentation at the Hollywood, Florida convention. The "NARM & Newspapers" presentation, prepared by the News, is being shown across the country to "help promote business relations between NARM members and newspapers."

Although the Daily News is hesitant to speculate on the Music Council policy, a release distributed at last week's press conference did outline some of the

(Continued on page 71)

# Crusaders Gold



The Crusaders pause from a four-week European concert tour to accept their latest gold record for their "Street Life" album. Pictured from left are: Gene Groelich, vice president, MCA, Inc.; Crusader members Wilton Felder, Joe Sample and Stix Hooper; Bob Siner, president, MCA Records; and John Smith, vice president, black product, MCA Records. In front is Will Jennings, lyricist for the single "Street Life."

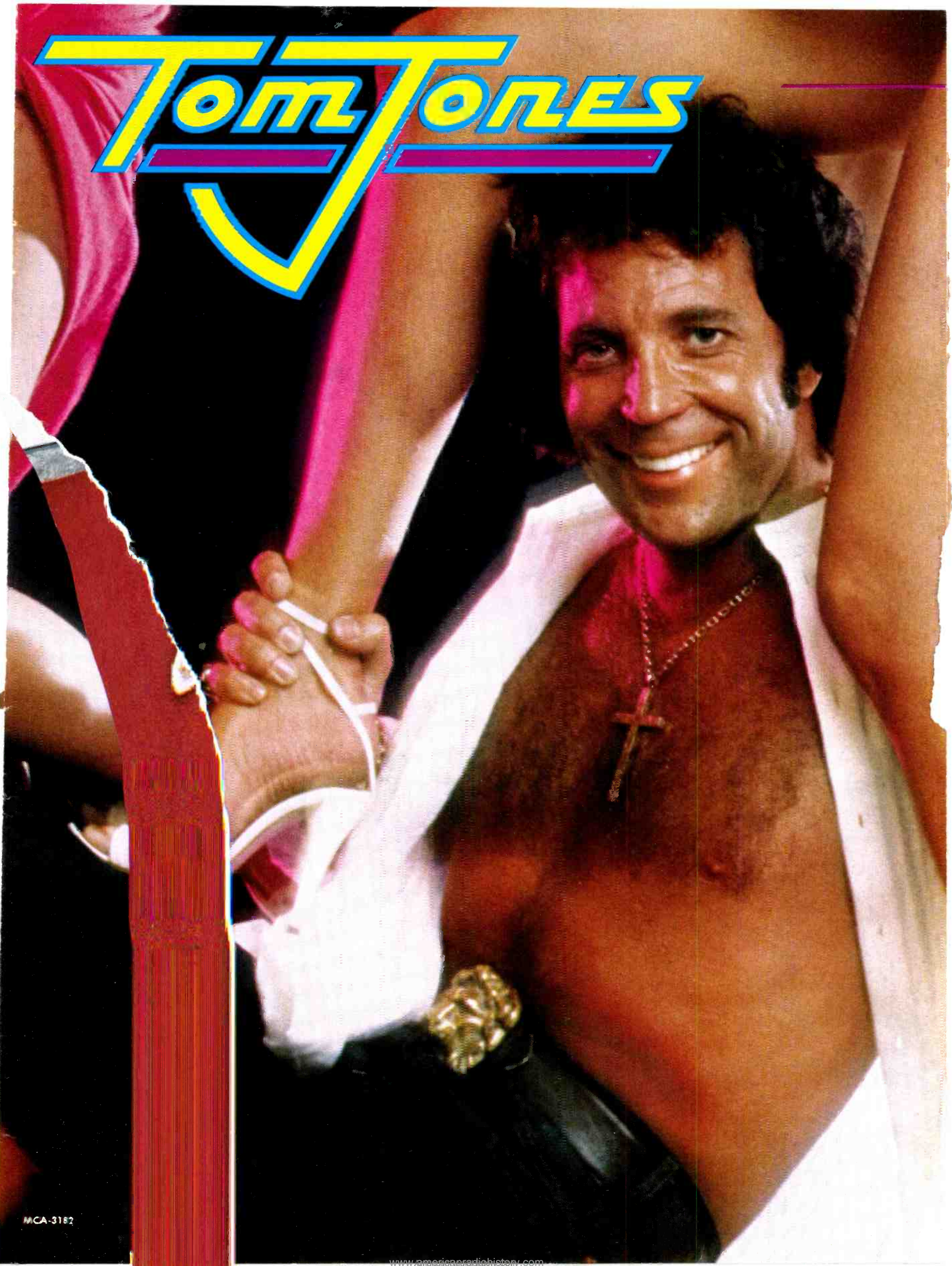
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## Sony Introduces Metal-Tape Cassettes

■ NEW YORK — Sony introduced last week a line of cassettes that use magnetic tape coated with pure-metal particles, the first consumer-market application of what audio professionals say will be the next significant development in tape technology.

The first cassettes in Sony's Metallic series will become available to consumers next month in quantities that will be limited initially. Those cassettes will be 46 minutes long, with 60 and 90-minute lengths to follow "in the near future," according to a Sony statement.

Sony will back up the new line with a \$6.5 million advertising campaign that will include print ads in trade and consumer publications and radio and television spots, using the slogan "Sony Tape: Full Color Sound."

Pure metal particles will give the new cassettes a greatly expanded dynamic range compared with the magnetic tapes now in use, which are coated with particles of metal oxides, chiefly iron and chromium. Sony claims the new tape will also reduce modulation noise and tape print-through.

The 46-minute cassettes will carry a suggested retail price of \$8.00.

In conjunction with the introduction of the new line, Sony will also offer dealer sales promotions for the rest of its cassettes, to run through November 30. For cassettes in its HFX series, Sony is offering a free carrying case that will hold 10 cassettes with the purchase of three cassettes packed inside. For its more recent EHF high-biased cassettes, Sony is offering an introductory "buy two and get one free" offer.

## Nat Simon Dies

■ NEW YORK—Nat Simon, composer, lyricist, conductor, and pianist, died in Long Island, New York on September 5, 1979. He was 79 years old. A member of the American Society of Composers, Authors and Publishers for 45 years, Simon's chief collaborators were Charles Tobias, Guy Wood, and John Redmond.

Born on August 6, 1900 in Newburgh, New York, Simon led his own orchestra and for many years was a pianist for music publishing firms and radio singers.

Services were held on September 7, at the Jeffer Funeral Home in Hollis, Long Island. Simon, whose wife died some years ago, is survived by his his four children, sisters Beatrice Appelbaum, Florence Fleischer, and several grand and great grand children.

## BMI Honors Writers, Publishers, in U.K.

By VAL FALLOON

■ LONDON — Broadcast Music Inc. held its annual luncheon in London last week to honor writer and publisher members of the U.K.'s Performing Rights Society.

Nineteen writers and 10 publishers, many present at the ceremony, were given awards for 22 songs licensed in the U.S. by BMI. Seventeen of these were among the most-performed during 1978, and seven songs were given special recognition for reaching the one million plays target. The event was hosted by Edward Cramer, BMI president, Theodora Zavin, BMI senior vice president (performing rights) and Robert Musel, BMI's European consultant.

### Winners

Among the winning songs for 1978 were Gerry Rafferty's "Baker Street," Chinn and Chapman's "Kiss You All Over" and Jeff Lynne's "Sweet Talking Woman."

The now-permanent guests at the luncheon were writers whose songs have reached the one million figure, including Lionel Bart ("As Long As He Needs Me") and Marcel Stellman ("Melodie D'Amour"). New membership of the one million plays club was awarded to Alan Price ("House Of The Rising Sun"), Robin Gibb ("How Deep Is Your Love"), John Lennon ("Imagine") and Barry Mason ("Love Me Tonight"). RSO was presented with a plaque to mark special achievement during 1978.

## RSO Releases Three

■ LOS ANGELES — Al Coury, president of RSO Records, has announced the release of three albums. Titles will include "Unforgettable" by Leroy Hutson and the self-titled debut of TTF on the Curtom label, and "Suzi . . . And Other Four Letter Words" by Suzi Quatro on RSO.

## Butterfly Review on Tour



The Butterfly Review landed in San Francisco on the last leg of their whirlwind promotional tour which also included Atlanta and New York. Butterfly Records artists (St. Tropez, Denise McCann, Tuxedo Junction, Destination and Bob McGilpin) and label reps are pictured in front of a local record store after making the rounds of retailers and radio stations in a 1930 fire engine.

## Majors Detail Catalogue Programs

By SAM SUTHERLAND

■ LOS ANGELES — With the next wave of manufacturers' fall stocking programs impacting this week, the trade-wide emphasis on attaining a more realistic balance between product outlay and sell-through continues.

Chastened by last year's inventory overstocks and consequent returns flood, labels and their distributors are downplaying extravagant incentives used to boost initial orders in past catalogue drives. Instead, most vendors are emphasizing realistic outlays and opting for basic programs typically combining a nominal discount and modest dating privileges with a selection of proven catalogue titles (RW, September 15, 1979).

Led by WEA's fall program, unveiled to branch personnel during the distributing giant's four regional meetings (see separate stories) which concluded Thursday (13), and continuing with Monday's (17) kick-off for campaigns by Capitol/EMI-America/United Artists, the newest programs parallel the basic strategies seen in their competitors' programs as outlined last issue.

WEA's program typifies fall stocking for '79, keying in on a more selective list of titles and offering incentives in the form of a five percent discount and special dating (50 percent due in December, 50 percent in January). More extended billing cycles, however, as well as lavish free goods aren't part of the package—as they haven't been in most of the catalogue campaigns unveiled thus far.

WEA's program, which starts Monday (17) and continues through October 12, features 182 titles culled from what WEA executive vice president Vic Faraci stressed was "only the best of the best selling catalogue."

Similarly, Capitol's catalogue program, also starting Monday, reflects a smaller title list and similar discount-dating package. Covering Capitol, EMI-America and United Artists, the basic package provides a five percent discount and the same December-January dating terms seen in WEA's outline.

According to Dennis White, vice president, marketing, at Capitol, this year's list of affected product is "about 100 titles fewer than last year's program. There are approximately 68 titles involved. We haven't finalized the full program, because there are several new items that we'd like to put in, but still need more input on in terms of where the airplay's headed."

White stresses, however, that apart from the reduction in titles available under the program's terms, "The mechanics of the program will be about the same as they were last year. We're offering incentives to buy, but not any radical incentive that would drive accounts crazy and get them ordering what they can't use."

Like most majors, Capitol is "telling accounts to go ahead and buy, but don't buy 100 if you can only realistically sell 50," according to White.

"I don't think we got hurt as badly as some others did," White said of fourth quarter '79, when many companies laid out record quantities of product, "although we felt it. But we tried to offer a sensible program. We've tracked all of the titles from last year, so we know now, for each number, just what we sold and what we took back.

"These 68 or so items then reflect what actually sold through."

## RCA Names Two Field Promo Mgrs.

■ NEW YORK—Andy Allen and Danny Owen have been appointed field promotion managers for RCA Records, according to Chuck Thagard, the label's division vice president, national field promotion.

Andy Allen, field promotion manager for St. Louis, for the past year has been RCA's Kansas City salesman, having previously spent three years as store manager for Camelot Music in St. Louis and two years as an air personality at KSHE.

Danny Owen, field promotion manager, Dallas, will also report to Kennedy. Owen joins RCA from Capricorn Records where he was southwest regional promotion manager.

## Infinity Inks Rupert Holmes



Pop performer/songwriter Rupert Holmes has signed an exclusive long-term recording agreement with Infinity Records, according to Infinity Records president Ron Alexenburg. Scheduled for imminent release is Holmes' first Infinity album, "Partners In Crime" and single, "Escape (The Pina Colada Song)." Pictured are, from left: Gary Mankoff, Infinity vice president of marketing/finance; Ron Alexenburg; Rupert Holmes; and Normand Kurtz, Holmes' manager.

## RCA Profit Center Organization

(Continued from page 4)

Summer said, "is the development of a U.S. business with a vice president in charge. Typically the president of the company has performed a dual role."

That change is due, Summer continued, to "a full recognition of the size and complexity of the enterprise and the need to have a key record executive with direct responsibility for the U.S. business. It is not an amazing concept, as many of the major U.S. record companies have been structured this way for some time, and it's responsive to the fact that RCA Records has grown significantly in the last few years and requires this new system of organization."

The McHugh appointment also represents an increased commitment to quality control in RCA's plants, Summer added. "It's my sense that the industry recognizes that product quality is an important component of the consumer's sense of value in the purchase of a record. And to the extent that you impose significant quality requirements with cost consequences on a factory, the factory then needs to be dealt with as a significant cost center in itself, and it must price its products in a way that acknowledges the quality that is built into them."

In addition to the four profit centers, staff support to the president includes the following: business affairs, headed by Melvin Ilberman, division vice president, business affairs, who is re-

sponsible for worldwide contract management including special product sales and master licensing; the public affairs function under Herb Helman, division vice president, public affairs; the industrial relations function headed by William O'Grady, division vice president, industrial relations; finance headed by John Mangini, division vice president, finance; and the law function headed by Jonathan Walton, staff vice president, senior counsel.

## Colpix Reports 2nd Best Year

(Continued from page 4)

year just ended were \$76,734,000, up from \$73,490,000 in fiscal 1978. Net income for the record company was \$385,000 for fiscal 1979, down from \$3,646,000 a year earlier.

In the quarter ended June 30, Arista lost \$2,638,000, compared with a \$407,000 operating income in the same quarter in 1978. Arista's revenues for the quarter just completed were \$14,976,000, down from \$17,310,000 in the final quarter of fiscal 1978.

For Columbia Pictures, fiscal 1979 ended with revenues of \$613,296,000 and net income of \$38,988,000, or \$4.01 per share. In fiscal 1978, the totals were \$574,639,000 in revenues, and \$68,824,000 in net income, or \$7.40 per share. For the quarter ended June 30, Columbia Pictures reported revenues of \$147,613,000 and net income of \$9,080,000, compared with \$164,278,000 and \$15,977,000 for the same period in fiscal 1978.

A statement from Francis T. Vincent Jr., president and chief executive officer of Columbia Pictures, attributed the Arista slump to high returns and delays in album releases by established artists, and added, "We still believe our decision to sell Arista to the Bertelmann group is in the best interests of both Columbia and the purchaser."

## Cover Story:

## LRB Unchanged by Success

■ The steady rise to platinum-plus stature by Australia's Little River Band—signed to EMI Australia after the group formed in 1975—has paralleled the band's rise in North America following the band's first three domestically-released albums (distributed here on Harvest by Capitol) and three subsequent world tours. The band's strengths — multi-voice harmonies, tight musicianship, and original material in styles ranging from melodic ballads to hard-edged rockers—have grown significantly with each album and tour. The band's April 1976 North American debut LP, "Little River Band" and the supporting debut tour built a strong foundation with a pair of hit singles—the Top 30 debut "It's A Long Way There" and the follow-up "I'll Always Call Your Name."

Upon returning "down under," LRB found Australian music industryites and journalists had tagged the band the country's "No. 1 export," and recorded "Diamantina Cocktail," released domestically in June 1977. It was the first LP co-produced by the band and John Boylan. "Diamantina Cocktail" earned the group its first international sales awards and broke the gold barrier in America with help from the hit singles "Help Is On Its Way" and "Happy Anniversary." Back home again, LRB made a clean sweep of the first annual Australian Rock Awards and performed with the Adelaide Symphony in Sydney before cutting the third LP, "Sleeper Catcher." "Sleeper" became the first LP in Australian music industry history to ship platinum in May 1978 when it was released worldwide. The American leg of LRB's subsequent third World Tour included a good number of headlining dates as the album, sparked by the Top 5 "Reminiscing" and the Top 10 "Lady" singles, broke through to Platinum here.

After signing a longterm worldwide recording deal directly with

Capitol earlier this year, LRB went to work with Boylan on the new "First Under The Wire" LP. Based on "Sleeper's" success, American accounts placed more than half a million advance orders for the LP by the time it was released worldwide at the end of July. This week, the band moves into the second month of its three-month North American tour of headlining dates. The album and single, both of which are now well past the half-million mark in sales, are bulleted at 7 and 4, respectively. Very content to maintain their homes in Australia, Glenn Shorrock (lead vocals), Beeb Birtles (guitars, vocals), Davis Briggs (lead guitar), Graham Goble (guitars, vocals), Derek Pellicci (drums, percussion) and new bassist Barry Sullivan above all remain dedicated to their art.

## CBS Ups DiLeo

■ NEW YORK—Frank DiLeo has been appointed to the position of manager, special projects, customer merchandising, CBS Records. DiLeo will be responsible for the coordination of all national contests and promotions for CBS Records product. He will also work closely with the national sales and artist development staffs to organize programs and promotions through CBS Records' national accounts. The announcement was made by Giselle Minoli, director, customer merchandising, CBS Records.

## Polydor Taps Kaplan

■ NEW YORK—Hal Kaplan has been appointed midwest marketing manager for Polydor Records, it was announced by Mario De Filippo, vice president, sales, Polydor Records. Kaplan will work out of the Polygram Distribution offices in Detroit, while reporting directly to De Filippo.

Prior to joining Polydor, Kaplan held similar posts with both Capricorn Records, and, before that, Atlantic Records.

## Radio Replay (Continued from page 28)

co-owner **Chuck Legette** steps in as VP/GM . . . KDQ/Albuquerque, formerly KUFF, recently donned its new call letters to coincide with the new ownership by West American Broadcasting . . . KYNN/AM-FM/Omaha has new offices and studios: 615 N. 90 St., Omaha, Nebraska 68114.

In line with the "Nashville Sounds" winning baseball's southern league class AA championship, WKDA/Nashville's ratings gained nine points (April/May). WKDA broadcasted the games for the first time this year as head of a five-station network. According to asst. PD **Fred Buc**, KDA's share was 10.5 from 1.6. (The Sounds just changed affiliation from the Cincinnati Reds to the New York Yankees.) Also in ratings, **Joel Raab** at Pittsburgh's WEEP reports that the daytimer came in second in the market in men 25-49 (overall share 3.4 from 2.1).

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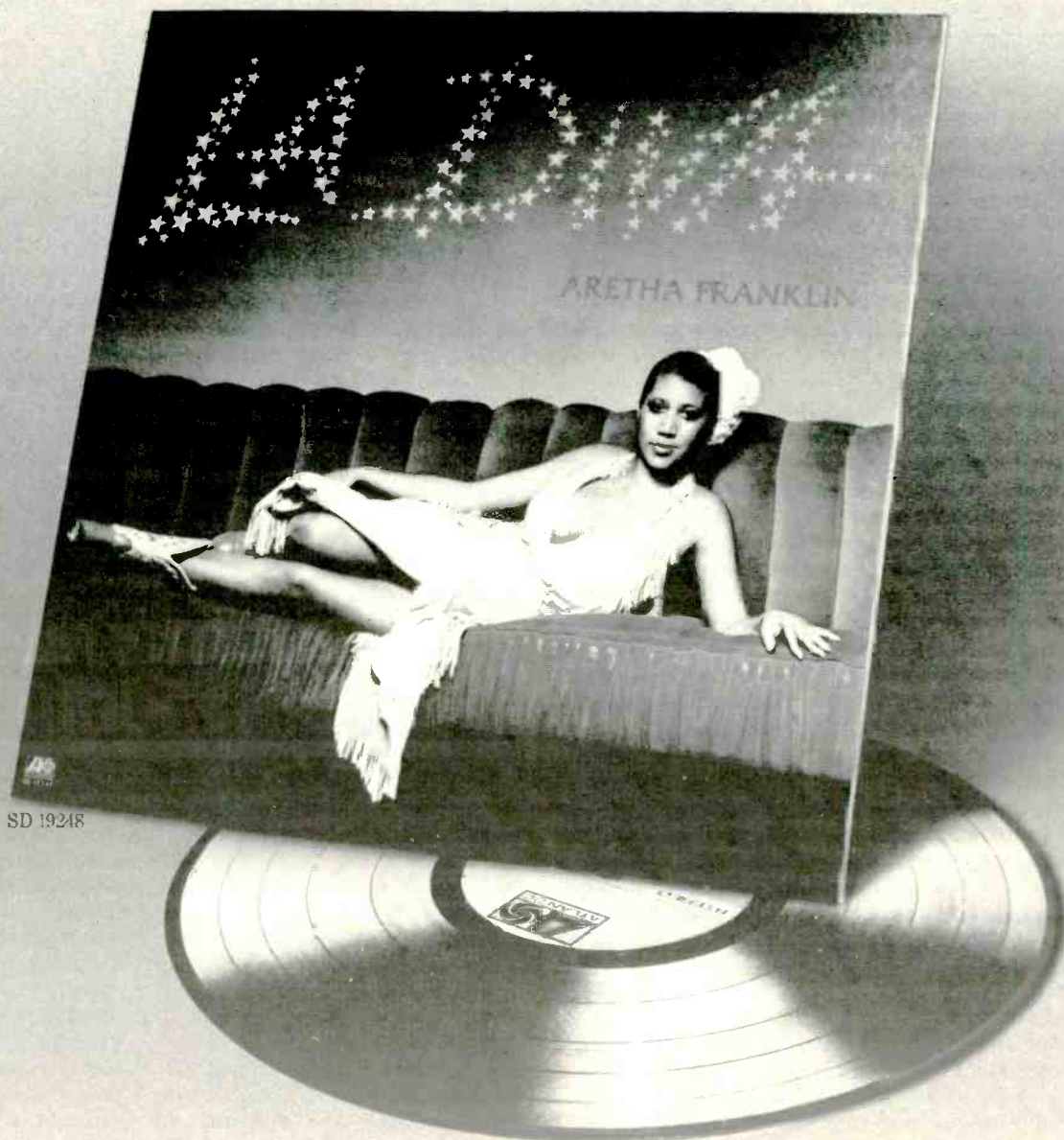
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# New York, NY

By DAVID McGEE

■ RETURN OF THE GREATEST: It's been four years since the **Who** last appeared in the United States, and in the interim rumor had it that **Pete Townshend** didn't want to tour anymore, and that the rest of the members of the band had lost the fever as well. When **Keith Moon** died, it seemed as if the final chapter in the group's illustrious history had been written.

But instead of retiring, Townshend, **Roger Daltrey** and **John Entwistle** regrouped, found a new drummer in **Kenny Jones**, enlisted the services of **John "Rabbit" Bundrick** on keyboards, put together a three-man horn section and, just ahead of the opening of a film version of "Quadrophenia," decided to play Madison Square Garden for five nights. To prepare for the Garden shows, the Who opted for two nights of "warmup" dates at the Capitol Theatre in Passaic, New Jersey. Some warmup.

Any discussion of the Who's show could begin at a number of places. But the big question on the fans' mind, it seemed, before the band had played a note, concerned Jones and how he would fit in with these madmen. As it turned out, Jones justified the band's faith in him, and more. To his credit, he did not make any effort to replace Moon as a personality. Instead, he drummed solidly, if unspectacularly. But in being unspectacular, Jones allowed Entwistle to be more inventive on the bass. Several times during the show, in fact, Entwistle would respond to a Townshend guitar solo with a brief, electrifying bass run of his own that was hardly in keeping with the taciturn, no-flash image the Ox has cultivated over the years.

Just as Jones' prowess allowed Entwistle an unaccustomed amount of freedom, so did Bundrick's full-bodied, colorful playing do the same for Townshend. This may well have been the first time—it was certainly one of the few times—in concert that Townshend had been able to explore the guitar, if you will. Hence, several songs that were once done rote, as they are on record, were turned into full-scale production numbers—most notably "Behind Blue Eyes"—as Townshend buttressed his power chording (which still draws the most manic response from the fans) with more introspective soloing of the sort he demonstrated so well on his and **Ronnie Lane's** album, "Rough Mix."

Suffice it to say that the principals looked fit, especially Daltrey, whose hearty vocals did nothing to belie his appearance. Townshend in particular seemed to enjoy himself immensely, smiling more, talking more, singing more and, if it doesn't sound too farfetched, jumping around and mugging more than he did in 1975. Age got nothing on these guys; they're still the greatest.

ANOTHER RETURN: The surviving members of **Lynyrd Skynyrd**—**Gary Rossington**, **Allen Collins**, **Leon Wilkerson**, **Artimus Pyle** and **Billy Powell**—have been joined by guitarist **Barry Harwood** and are ready to play again as the **Rossington-Collins Band**. There is reportedly an "outside chance" the group will seek a lead singer, but it's more likely that Harwood will handle the vocals for the time being. Rossington and Collins have written most of the new group's new material, which will be heard on the band's LP, due out by the first of the year. Before that, MCA will release a two-record set of Skynyrd's Greatest Hits, which will include the band's single releases and some of the musicians' favorite songs. In concert, the Rossington-Collins Band will do no Skynyrd material, save for an instrumental version of "Free Bird."

FESTIVAL NEWS: Walker Art Center and student programming organizations for the University of Minnesota are co-sponsoring "Marathon 80: A New-No-Now Wave Festival" on September 22 and 23 at the University's field house from 1:30 p.m. to midnight each day. The non-profit event is designed, according to a release from the Art Center, "to showcase the best experimental rock and high energy music of our time and act as a preview to the foreseeable directions rock will take in the '80s." Bands from all over the U.S. and from London have been invited to play, and so far the guest list includes a number of familiar names: the **Contortions**, **Eddie & the Hot Rods**, the **Feelies**, **Flestones**, **Joan Jett Band**, **Richard Lloyd Quartet**, **Wazmo Nariz**, the **Pop**, the **Records**, **Ska Fish**, **Chris Stamey** and the **dBs**, **Suicide**, **Gary Valentine** and the **Know**, among others. During breaks in the music (the bands reportedly will perform "in rapid-fire succession"), rock-oriented, experimental and novelty films will be shown.

Twin/Tone Records, a Minneapolis-based label, will record the concerts for a series of radio programs to be broadcast nationally, and will also release multi-disc sets of records from the concerts. Profits

(Continued on page 71)

## Foreigner on Tour



Atlantic Records has announced the release of the new album from Foreigner, entitled "Head Games." The first single to be culled from "Head Games" is "Dirty White Boy," which was released on August 27. Just prior to the release of "Head Games," Foreigner embarked on their 1979-80 world tour on August 17. Dubbed "The Tour of the 80's," it begins with a lengthy North American itinerary. The first leg primarily covers cities in the midwest and western U.S., including two shows at the Los Angeles Forum on Sept. 26-27. While in the midst of the tour, Foreigner took the opportunity to visit Detroit radio station WABX. Shown are, from left: Mick Jones and Lou Gramm of Foreigner, WABX disc jockey Jerry Lubin, program director Ted Ferguson, music director Eric Goldberg, Atlantic west coast director of A&R John David Kalodner, and Atlantic local promotion rep Ron Counts.

## Rand Stoll Named Industry Liaison For Winter Olympics

■ NEW YORK — Rand Stoll, vice president of Hush Productions, has been named record industry liaison for the Winter Olympics by Edward V. Green, director of talent and booking for the National Fine Arts Committee, 1980 Winter Olympic Games.

Stoll, who will be working on behalf of Hush Productions, management firm for Melba Moore, will coordinate the talent for a series of concerts at the Olympic Village Performing Arts Center for the 1980 Winter Olympic Games at Lake Placid, New York, February 13-26. Stoll's appointment marks the first time a recording industry executive will serve as a active member of the National Fine Arts Committee.

## Abkco Reports Profit Decline

■ NEW YORK — Abkco Industries Inc. last week reported revenues of \$1,803,574 and a profit of \$30,895 or \$.02 per share for the third quarter ended June 30. For the same period in 1978, the totals were \$1,638,505 and \$1,040,000 or \$.00 per share.

For the nine months ended June 30, Abkco had revenues of \$5,794,538 and lost \$90,147 or \$.07 per share, compared with revenues of \$6,247,278 and a profit of \$220,779, or \$.16 per share, for the same period in fiscal 1978.

A company statement attributed the nine-month loss to declining volume and margins and heavy returns incurred by Abkco's independent distribution.

## RCA Names McHugh VP of Manufacturing

■ NEW YORK—The appointment of Joseph J. McHugh as division vice president, manufacturing, has been announced by Robert D. Summer, president, RCA Records, to whom he will report. McHugh will be headquartered in Indianapolis, Indiana.



Joseph McHugh

For the past three years, with RCA's Picture Tube Division, McHugh was on assignment in Europe with directorial responsibility for establishment of a picture tube manufacturing facility.

From 1973 to 1976, he was manager, manufacturing, with total responsibility for color television tube manufacturing at RCA Corporation's Scranton, PA., facility. For a brief period in 1973, he was assigned to RCA's Videocolor factory in Anagni, Italy, where he assisted the Italian manufacturing manager and plant manager in the establishment of tube manufacturing operational methods and procedures. From 1966 to 1973, he held a variety of manufacturing positions with RCA in Scranton.

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*featuring:*

**Phil Collins**  
 Drums, Vocals\*

**John Goodsall**  
 Guitars, Vocals\*

**Percy Jones**  
 Basses

**Robin Lumley**  
 Keyboards

**Mike Clarke**  
 Drums

**John Giblin**  
 Basses

**Morris Pert**  
 Percussion

**Peter Robinson**  
 Keyboards, Vocals\*

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<u>Date</u>	<u>City</u>	<u>Place</u>
September 20	San Francisco	Old Waldorf
21, 22, 23	Los Angeles	Roxy
25	Chicago	Park West
26, 27	New York City	Bottom Line
28	Toronto	O'Keefe Centre
29	Philadelphia	Tower Theatre

PB 9840

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 "PRODUCT" . . .**

**Available on Passport Records & Tapes.**



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# Radio World

## Radio Replay

By NEIL McINTYRE



■ As the football season is upon us, so is the sport of ratings where the point spread determines the winners. The summer ARB advances for New York, Los Angeles and Chicago have been given out, with the complete books arriving this week. In New York, WBLS-FM was the clear cut winner, moving from 6.4 to first place with an overall share of 8.7. This is a great homecoming gift for Frankie Crocker, who has worked very hard to bring the station back to the top. WKTU-FM continued to slide from its Oct./Nov. high in double figures to 6.6, but still holds second place in the market. In Los Angeles, KABC still remains number one, although it's down from 8.9 to 8.0. KMET continues its climb, up from 5.8 to 6.2. The Windy City score card kept WGN on top with 12.1, and gave WLUP a strong increase from 5.3 to 7.2 (see separate story on this page).

Last week's NAB programming conference (9/12) gave many programmers from smaller markets a chance to hear what the major market programmers were up to, with attendance exceeding 1200 (details in separate story).

**MOVES:** Gary Berkowitz is the new PD at WROR-FM/Boston from WPRO-FM/Providence . . . Chuck Brinkman is the new PD at KOGO/San Diego. Brinkman has divided his broadcasting career of 19 years between two radio stations, KQV & WTAE, both in Steeltown . . . In a move of the pen across the piece of paper the Greaseman has signed a five year contract to stay at WAPE/Jacksonville. The Greaseman will receive \$600 thousand over the five year period of his contract. The Greaseman said: "I'm really excited about it, and I have the option to syndicate the show or do other things. It's hard to leave the Kaplan family (owners of WAPE). They're very good to their air people." So the Greaseman stays in Jacksonville and WHBQ in Memphis continues to look for a morningman . . . Sam Cornish is the new PD at KRST/Albuquerque . . . Jim Heath new PD at KPPL/Denver from KAFM/Dallas . . . Bob Miller PD at KEX/Portland from WGNT/Huntington . . . Lon Landis new at WELI/New Haven as news director from WTIC/Hartford. Landis is one of the best newsmen on the east coast, and it's a good break for him and for WELI. Send your moves, changes and station picture to RW east c/o Neil (ARB) McIntyre.

**DO YOU THINK YOU CAN WIN?** The structure of many radio station contests is changing. The listener has been bombarded with so many contests by direct mail, state lotteries, complete this jingle gimmicks that it must be hard for people to believe they can be a winner. When many of the contest givers were forced to label the contest with the odds of winning, it began to signal the start of re-worked contests. For radio the big chance is luring people to the radio with cash; more fun is being introduced into the air promotions, and volume in ticket and albums and overtaking the big prize to one person. Radio has increased the audience's chances by increasing the number of prizes. They might not be as big as in the past, but there are enough of them that you feel you have a chance to win. The planning for the biggies of the future will include more volume and at less value. When it gets down to it, most people still like tickets to shows and records. It seems more sensible to run contests where the listener feels like he has a chance to win, rather than be one in a million.

**COUNTRY MOVES AND CHANGES:** Bruce Nelson has left his post as MD, KENR/Houston. PD Ric Libby is handling music duties until a replacement is named . . . Following the appointment of Buck Braun as PD, WHOO/Orlando, fellow worker from WINN/Louisville, GM Max Rein, also joins WHOO as VP/GM. The moves follow the sale of WINN by Bluegrass Broadcasting to Whatever's Fair, as reported a few weeks ago in RW. Bill Stakelin, former VP/GM WHOO, is now executive VP of Bluegrass Broadcasting, which owns WHOO. Meanwhile at WINN, Dave Wolfe remains as MD, Tom Hardin comes in as PD, and

(Continued on page 32)

## WBLS Tops NY Summer ARB; LA, Chi Leaders Hold Steady

By NEIL McINTYRE

■ The Arbitron rating advances have been given for New York, Los Angeles, and Chicago. The survey period was July/August and shares are for Monday through Sunday 6 a.m.-midnight for the ages 12 plus.

In New York, WBLS-FM—now being programmed by Frankie Crocker — obtained the biggest increase, moving the station into the number one position in the market. WKTU-FM slipped into second place, while WOR-AM was off a full point.

WBLS moved from April/May's 6.4 to 8.7, WKTU-FM from 7.6 to 6.6, WOR-AM from 7.0 to 5.9. WABC was steady from 5.9 to 5.8 but the summer ratings are usually higher for the top 40 stations.

The ratings for the other music stations are as follows: WPLJ-FM, 3.5 to 3.7, WPAT-FM 4.1 to 2.7, WNBC 2.7 to 2.8, WXLO-FM 2.7 to 2.8, WCBS-FM 2.9 to 2.5, WYNY 2.0 to 1.1, WNEW-FM 2.8 to 2.2, WNEW-AM 3.4 to 2.8, WTFM remained at 1.8 and

WPIX-FM stayed at 1.1. WLIB-AM moved up from 0.5 to 1.1.

The Los Angeles numbers kept KABC's news/talk format on top of the market. KJOI, KMET-FM and KFI picked up listenership during the summer, as KHJ continued to lose audience.

KABC was off from 8.9 to 8.0, KMET-FM continued their upward trend moving from 5.8 to 6.2, KJOI from 4.0 to 4.9, KFVB from 3.7 to 4.2. KMPC was steady from 3.7 to 3.9, KRTH up from 3.3 to 3.8, KFI was up from 2.1 to 3.0, KIIS-FM up from 2.2 to 2.8, as KNX-FM was up to 2.2 to 2.8. KNX-AM was off from 4.2 to 3.4, KRLA from 3.5 to 3.2, KUTE from 3.1 to 2.4, KHJ from 2.1 to 1.8, KLOS stayed at 2.6, KWST from 1.3 to 1.0, KZLA from 1.6 to 1.4, KIQQ from 1.8 to 1.9.

The Chicago book was a big winner for WLUP, and WGN increased its lead in the market. WLS was down more than a full point, giving up second place position to WLOO.



"Don't you think the Zeppelin promotion has gotten a little out of hand . . . ?"



# DANTE'S INFERNO





# Record World DISCO

## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ The dust is just beginning to settle on the latest deluge of releases, and early reaction is beginning to shape up; each release here has received some degree of initial support.

The best news this week is the Capitol debut of **Delores Hall**, a stage star who won the Tony for her performance in "Your Arms Too Short to Box With God" and has recently been seen in "The Best Little Whorehouse in Texas." Produced by **Robert Thiele, Jr.** and **Mark Kamins**, resident DJ at New York's rock Trax, "Delores Hall" is a fully balanced album, with a couple of lovely ballads in addition to three ace disco cuts. The first disco disc breakout planned by the label is a special mix of "I Can't Live Without Your Love," the album's lead cut, included here in a 7:24 version. The track is heavily dosed with howling lead guitar, which is right in place, alongside scalding percussion tracks by **Jimmy Maelen** and Hall's wildly passionate performance. An accelerating hum in the two-part break sets the whole thing on edge with barely contained excitement. Slightly downtempo is "Never Needed You Anyway" (6:20), patterned after Linda Clifford's rapping hit-the-road-Jack numbers. In overall effect, it's in there with "Runaway Love" and "Double Cross," for sure—bass-heavy, bitchy and sexy, but somehow truer and bluesier than the others because of Hall's greater projection of maturity. This is nowhere more apparent than on the album's third highlight, "Born to Be Free" (5:50), a statement to a possessive lover so articulate that it should be quoted here in its entirety. Hall's expressiveness gives the song as much dignity as its obvious parallel, "I Will Survive": after building the song patiently, she hits an overpowering peak with the chorus at the tag, calling out, "Don't take my freedom!" with a mixture of anguish and affirmation that's just crushing. Strong stuff; sweetened with more of Maelen's percussion, a colorful string arrangement and a strong descending chord hook. With no weak spots in production, writing or performance, "Delores Hall" is a smashing debut for all concerned. (Watch for extended mixes on all three cuts, done with the assistance of New York DJ Ellen Bogen.)

The week's second solid offering is "Mr. Big Shot," by the **Simon Orchestra** (Polydor), named after **Simon Soussan**, the producer behind Arpeggio and French Kiss. He's really pulled out the stops here and, it seems, regained the idiosyncratic feel for percussion that he's displayed in his best work. On side two, especially, "Don't Give Up" (8:35), featuring French Kiss' **Lamarr Stevens** on lead vocal and "I Close My Eyes and Count to Ten" (8:19), the sound is fuller, meatier and more intense than anything we've heard since "Love and Desire." This can be credited to meticulous attention to detail in percussion,

mix and sequencing—along with the long solo and break passage in "Don't Give Up," the synthesizer wrap-up in "Count to Ten" and the long, kinetic bass lines in the title track—which all makes for edgy energy.

NEW DISCO DISCS: "How High" (6:13) on Salsoul is credited on the label to Cognac, and on a sleeve sticker to "the Salsoul Orchestra featuring Cognac." Either way, it's one of the easiest cuts to get into that we've come across in the past week, due first to an excellent, hookish song and a strong, throaty female lead, and second, to the rhythm track's pronounced debt to Evelyn King's "Shame." The sax-handclap-tambourine signatures of that cut are here in minimally changed form, but the strength of the song and vocalist make it impossible not to like "How High" immensely. Also instantly likable: **Sergio Mendes and Brasil '88's** "I'll Tell You," shipped this week on Elektra. Simply constructed, out of not much more, it seems, than handclaps, clavinet and bright unison vocals, the cut often attains a bouncy carnival atmosphere, not surprising, considering the artist. New York DJ Tee Scott mixed, uncredited on the first run of the disco disc, with the same sure sense of pacing that made his work with First Choice and Venus Dodson's material perfect. Just long enough at 5:49. **Stargard** has moved from MCA to Warner Bros., picking up Earth, Wind and Fire's **Verdine White** as co-producer, with **Mark Davis** and **Robert Wright**. "Wear it Out" is a forceful, funk-powered cut noticed by a couple of our correspondents on seven-inch, and now available in a 6:23 disco disc, backed by a totally vocalless instrumental. It's clean and simple, with the group's trademark gutsy singing and a lead guitar soloing throughout the last half. The song is really all in the catchphrase: "I'm gonna take your love and wear it out." Smoother, less bruising than their immediately previous album; their most likely to hit since "Which Way is Up?"

THIS, THAT AND THE OTHER RECOMMENDED RELEASES: In the hodgepodge of new product, inevitably, a personal favorite has been "Deputy of Love" (8:55), by **Don Armando's Second Avenue Rumba Band**, on ZE/Buddah disco disc (the flip of "I'm an Indian, Too," a cut which still charms me to death), produced by **August Darnell**. The small-band street sound of the cut could use a more dynamic mix, advise several of our reporters, but as it is, the loose spontaneous feel of the cut has made supporters of them, as has the wry wit of **Ron Rogers'** lyrics. **Robin Beck** is a newcomer with her first Mercury release out now, "Sweet Talk" (6:17), produced by Kenny Lehman. The cut has been drawing good advance notice on test pressing, for its subtle, near-jazz sound, landing somewhere in between the skeletal Chic sound and the lush R&B style of Stephanie Mills' current album. The individual attractions here are Lehman's specialty woodwinds and Beck's fresh, poised vocal. **D'ilegance** is a group of four vocalists, produced by **Ian Levine** and **Rick Gianatos**, whose first release on RSO disco is a new version of Dee Dee Sharp Gamble's "Share My Love" (8:47), redone in the light and airy style of Levine's and Gianatos' previous collaborations. The breaks are surprisingly sparse, considering the sort we've been used to hearing, but the song is so strong and the arrangement punchy and sweet—already picking up early play. Note also the bubbly flip, "Midnight Ride" (8:40), comparatively busier and weightier in arrangement. **Gloria Gaynor's** "Love is Just a Heartbeat Away," from the *Nocturna* set,

(Continued on page 24)

# Discotheque Hit Parade

## FOOT LOOSE AND FANCY FREE/CHICAGO

DJ: KEN JASON  
COME TO ME/DON'T STOP DANCING—  
France Joli—Prelude  
DON'T STOP 'TIL YOU GET ENOUGH—  
Michael Jackson—Epic  
FOUND A CURE—Ashford and Simpson—WB  
GET UP AND BOOGIE—Freddie James—WB  
HANDS DOWN—Dan Hartman—Blue Sky  
IT'S A DISCO NIGHT—Isley Brothers—T-Neck  
LADIES' NIGHT—Kool and the Gang—De-Lite  
LOVE INSURANCE—Front Page—Panorama  
ON YOUR KNEES—Grace Jones—Island  
PUT YOUR FEET TO THE BEAT/BAD  
REPUTATION—Ritchie Family—Casablanca  
SHINING—Venus Dodson—WB/RFC  
TELL ME, TELL ME—Curtis Mayfield—  
Curtom/RSO  
THE BREAK—Kat Mandu—TK  
WHEN YOU TOUCH ME/PARADISE EXPRESS/  
JUST BE A FRIEND—Taana Gardner—  
West End  
WHY LEAVE US ALONE—Five Special—Elektra

(Listings are in alphabetical order, by title)

## PLATO'S RETREAT/NEW YORK

DJ: BACHO MANGUAL  
ALL ABOUT THE PAPER—Loleatta Holloway—  
Gold Mind  
B-H-Y—B-H-Y—Salsoul (entire LP)  
CARESS—Caress—WB/RFC (entire LP)  
DON'T STOP 'TIL YOU GET ENOUGH—  
Michael Jackson—Epic  
FRANCE JOLI—France Joli—Prelude (entire LP)  
HOLLYWOOD/GET UP AND BOOGIE—  
Freddie James—WB  
JUST TAKE MY BODY—Rudy—Polydor  
MUSIC MAN/REVENGE—Revanche—Atlantic  
MY FEET KEEP DANCING—Chic—Atlantic  
POP MUZIK—M—Sire  
POW WOW/GREEN LIGHT—Cory Daye—  
New York Intl.  
STAY FREE—Ashford and Simpson—WB  
(entire LP)  
THE BOSS/NO ONE GETS THE PRIZE—  
Diana Ross—Motown  
TUMBLE HEAT—Michele Freeman—Polydor  
WHEN YOU TOUCH ME—Taana Gardner—  
West End

## GIRARD'S/BALTIMORE

DJ: GLENN CHRISTIANSON  
CAN'T LIVE WITHOUT YOUR LOVE—  
Tamiko Jones—Polydor  
DON'T STOP 'TIL YOU GET ENOUGH—  
Michael Jackson—Epic  
FROM BEGINNING TO END—Destination—  
Butterfly  
GET UP AND BOOGIE—Freddie James—WB  
GREEN LIGHT/POW WOW—Cory Daye—  
New York Intl.  
HANDS DOWN—Dan Hartman—Blue Sky  
HERE COMES THAT SOUND AGAIN—  
Love De-Luxe—WB  
I LIKE THE LOOK—Denise McCann—Butterfly  
ON YOUR KNEES—Grace Jones—Island  
POP MUZIK—M—Sire  
SEXY THING—Bob McGilpin—Butterfly  
STAY FREE—Ashford and Simpson—WB (LP)  
THAT'S WHAT YOU SAID—Loleatta Holloway—  
Gold Mind  
THE BOSS/NO ONE GETS THE PRIZE—  
Diana Ross—Motown  
WHEN YOU TOUCH ME/PARADISE EXPRESS—  
Taana Gardner—West End

## GREAT GATSBY'S/PORTLAND

DJ: BILL ALLMAN  
COME TO ME/DON'T STOP DANCING—  
France Joli—Prelude  
DON'T STOP 'TIL YOU GET ENOUGH—  
Michael Jackson—Epic  
DON'T YOU FEEL MY LOVE—George McCrae—  
Sunshine Sound  
FANTASY—Bruni Pagan—Elektra  
FOUND A CURE/NOBODY KNOWS—  
Ashford and Simpson—WB  
GET LOOSE/SEXY THING—Bob McGilpin—  
Butterfly  
GET UP AND BOOGIE—Freddie James—WB  
GIMME BACK MY LOVE AFFAIR—Sister Power—  
Ocean/Ariola  
GROOVE ME—Fern Kinney—TK  
I'VE GOT THE HOTS FOR YA—Double  
Exposure—Salsoul  
PUT YOUR FEET TO THE BEAT/BAD  
REPUTATION—Ritchie Family—Casablanca  
RRRROCK—Foxy—TK  
THE BOSS/NO ONE GETS THE PRIZE—  
Diana Ross—Motown  
THE BREAK—Kat Mandu—TK  
WHEN YOU'RE #1—Gene Chandler—  
20th Century Fox

# Record World Disco File Top 50

SEPTEMBER 22, 1979

SEPT. 22	SEPT. 15		WKS. ON CHART
1	2	<b>COME TO ME/DON'T STOP DANCING/PLAYBOY</b> FRANCE JOLI/Prelude (12"★) PRL 12170	8
2	1	<b>FOUND A CURE/NOBODY KNOWS/STAY FREE</b> ASHFORD & SIMPSON/Warner Bros. (12"*) HS 3357	12
3	3	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON/Epic (12"★) FE 35745	5
4	4	<b>THE BOSS/NO ONE GETS THE PRIZE</b> DIANA ROSS/Motown (12") 026	14
5	8	<b>POW WOW/GREEN LIGHT</b> CORY DAYE/New York Intl. (RCA) (12") YD 11669	8
6	6	<b>GROOVE ME</b> FERN KINNEY/TK (12") TKD 401	9
7	7	<b>THE BREAK</b> KAT MANDU/TK (12") 155	7
8	5	<b>GET UP AND BOOGIE</b> FREDDIE JAMES/Warner Bros. (12") DWBS 8857	12
9	11	<b>FROM BEGINNING TO END</b> DESTINATION/Butterfly (12"★) FLY 3103 (entire LP) (MCA)	5
10	10	<b>LOVE INSURANCE/YOU GOT THE LOVE</b> FRONT PAGE/Panorama (12") YD 11677 (RCA)	5
11	17	<b>POP MUZIK</b> M/Sire (12") DSRE 8887 (WB)	4
12	12	<b>FANTASY</b> BRUNI PAGAN/Elektra (12") AS 11423	8
13	9	<b>STAND UP—SIT DOWN</b> AKB/RSO (12") RSS 302	9
14	13	<b>THIS TIME BABY</b> JACKIE MOORE/Columbia (12") 23 10994	15
15	24	<b>HARMONY/OOH LA LA</b> SUZI LANE/Elektra (12"★) 6E 207	5
16	14	<b>PUT YOUR BODY IN IT</b> STEPHANIE MILLS/20th Century Fox (12"*) T 583 (RCA)	14
17	25	<b>LADIES' NIGHT</b> KOOL AND THE GANG/De-Lite (LP cut) DSR 9513 (Mercury)	3
18	16	<b>RISE</b> HERB ALPERT/A&M (12") SP 12022	9
19	21	<b>MUSIC MAN</b> REVANCHE/Atlantic SD 19245 (Entire LP)	7
20	22	<b>HANDS DOWN</b> DAN HARTMAN/Blue Sky (12") 4Z8 2778 (CBS)	7
21	20	<b>WHEN YOU'RE #1</b> GENE CHANDLER/Chi-Sound/20th Century Fox (12") TCD 80 (RCA)	6
22	15	<b>HERE COMES THAT SOUND AGAIN</b> LOVE DE-LUXE/Warner Bros. (12"/LP) WBSD 8827, BSK 3342	14
23	30	<b>BAD REPUTATION/PUT YOUR FEET TO THE BEAT</b> RITCHIE FAMILY/Casablanca (12"★) NBLP 7166	4
24	18	<b>YOU CAN DO IT</b> AL HUDSON AND THE PARTNERS/MCA (12") 1784	14
25	33	<b>WHEN YOU TOUCH ME</b> TAANA GARDNER/West End (12") WES 22122	3
26	44	<b>FEVER FEVER</b> /Fantasy F 9580 (entire LP)	2
27	27	<b>ON YOUR KNEES</b> GRACE JONES/Island (12") DISD 8869 (WB)	5
28	19	<b>GOT TO GIVE IN TO LOVE</b> BONNIE BOYER/Columbia (12") 43 11026	8
29	23	<b>I GOT THE HOTS FOR YA</b> DOUBLE EXPOSURE/Salsoul (12"★) SA 8523 (RCA)	7
30	41	<b>HOLD ON, I'M COMIN'</b> KAREN SILVER/Arista (12") CP 707	3
31	29	<b>OPEN UP FOR LOVE/MORNING MUSIC</b> SIREN/Midsong (12") MD 513	9
32	31	<b>GIMME BACK MY LOVE AFFAIR</b> SISTER POWER/Ocean/Ariola (12") OR 7501	5
33	37	<b>GET LOOSE/SEXY THING</b> BOB MCGILPIN/Butterfly (12"★) FLY 3104	4
34	35	<b>CAN'T LIVE WITHOUT YOUR LOVE</b> TAMIKO JONES/Polydor (12") PD D 513	9
35	26	<b>GOOD TIMES/MY FEET KEEP DANCING/MY FORBIDDEN</b> LOVER CHIC/Atlantic (12"*) SD 16003	14
36	28	<b>DON'T YOU WANT MY LOVE/HOT HOT</b> DEBBIE JACOBS/MCA (12") 13920	3
37	42	<b>CATCH THE RHYTHM</b> CARESS/Warner/RFC (12"★) RFC 3384	4
38	32	<b>NEVER GONNA BE THE SAME AGAIN</b> RUTH WATERS/Millennium (12"★) BXL1 7744 (RCA)	7
39	34	<b>WHATCHA GONNA DO ABOUT IT</b> ROZALIN WOODS/A&M (12") SP 12921	8
40	36	<b>IT'S A DISCO NIGHT</b> ISLEY BROTHERS/T-Neck (12") AZ8 2289 (CBS)	6
41	39	<b>DON'T YOU FEEL MY LOVE</b> GEORGE McCRAE/Sunshine Sound (12") 212	9
42	46	<b>ROCK IT</b> LIPPS, INC./Casablanca (12") NBD 20186	2
43	45	<b>TUMBLE HEAT</b> MICHELE FREEMAN/Polydor (12") PD D 514	3
44	—	<b>E=MC<sup>2</sup></b> GIORGIO MORODER/Casablanca NBLP 7169	1
45	—	<b>I'LL TELL YOU</b> SERGIO MENDES BRASIL '88/Elektra (12") AS 11425	1
46	—	<b>I DON'T WANT THE NIGHT TO END</b> SYLVIE VARTAN/RCA (12") JD 11594	1
47	47	<b>SHOESHINE</b> JIM CAPALDI/RSO (12") RSS 370	2
48	50	<b>SHINING VENUS</b> DODSON/Warner/RFC (12"★) RFC 3348	2
49	49	<b>DANGER/STAND UP AND DANCE</b> GREGG DIAMOND STARCRUISER/TK (12") TKD 408	2
50	—	<b>ANOTHER CHA-CHA</b> SANTA ESMERALDA/Casablanca (LP cut) NBLP 7175	1

(★ non-commercial 12", \* discontinued)

## Disco File *(Continued from page 23)*

reappears this week on MCA disco disc, remixed heavily and edited by over a minute to 5:52, cutting both breaks and bringing out a lot more definition in the synthesizer arrangement and Gaynor's vocal (mix by New York DJs **Kevin Burke** and **Wayne Scott**). This semi-Philly cut sounds much stronger here, and even Gaynor sounds different, in a grainy, cutting echo.

**Santa Esmeralda's** latest, "Another Cha-Cha" (Casablanca), nudging onto the chart this week, is probably their most direct hit since their first, "Don't Let Me Be Misunderstood." The first side is a rollicking, Latin raveup, flashy and hot, minus the unwieldy concept that bogged down last year's "Beauty" (and the second side of this album). In the furious horn changes, which occasionally sound as much calypso as Latin, lead singer **Jimmy Goings** finally has a chance to match the raw abandon that originally featured singer Leroy Gomez gave the group's first record. An edit would help, surely, but at the breakneck tempo of this 13-plus cut, the energy never fails at any given moment in "Another Cha-Cha." Also debuting this week is **Sylvie Vartan's** "I Don't Want the Night to End" (6:15) on RCA disco disc, which has unexpectedly become the effective successor to Donna Summer's

"Bad Girls—" the truest blend of rock bite with disco flow. There's much in common here with pop groups like ABBA or 10cc, and it may point the way toward rock-disco fusion even more realistically than a totally off the wall novelty like "Pop Muzik." Our southern and western correspondents discovered this one—who says things don't happen "out there?"

## Polydor Album Release Set

■ **NEW YORK**—The original motion picture soundtrack of the film version of The Who's "Quadrophenia," Gloria Gaynor's "I Have A Right," and the collaboration of Millie Jackson and Isaac Hayes on Spring/Polydor, "Royal Rappin's" highlight the Polydor releases for the month of September, it was announced by Harry Anger, senior vice president,

marketing, Polydor Records.

Also scheduled to be shipped on September 17 are albums by ex-Crusader Wayne Henderson, Arpeggio, The Faraghers and a live effort by U. K., "Night After Night." In addition, Polydor will distribute Peter Hammill's new solo LP, "PH 7," through Charisma Records.

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# Record World Imports

By JEFFREY PEISCH

■ **DISSONANT DISSIDENTS:** The Czechoslovakian musical/political ensemble, the **Plastic People of the Universe**, have one of the most mysterious and notorious reputations in rock. Formed in 1968 by **Josef Janicek**, the group has been suppressed by the Czech government periodically during the last ten years. Several of the group's members, including artistic director **Ivan Jurious**, have spent time in prison. The Plastic People play at underground festivals, in basements, and in their own, self-proclaimed "ghettos." The group's music, influenced by **Zappa**, the **Fugs**, the **Velvet Underground** and the **Doors** is at the center of a large, always-changing group of Czech political thinkers critical of their government.

Unauthorized bootleg tapes of the Plastic People have drifted into this country sporadically for years. For the first time, an LP by the Plastic People, "Egon Bondy's Happy Hearts Club Banned" (Ltm and Boze Mlyn) is now available as an import (through Greenworld in Torrance, California) on a French label.

As the legends and rumours (passed on with no musical documentation) about the Plastic People have grown so much over the years, there are those who, recalling the unbridled praise heaped on the mysterious band, will be disappointed by the music. The recording quality is poor (although good considering that the music was recorded live); much of the music is very derivative, and it's all very somber.

That said, the Plastic People LP contains some amazing music and has several transcendent moments. The Plastic People's music is about moods, emotions and environments, rather than composition, solos and singing. In spite of, or probably because of the Czech vocals, the singing is very unsettling and therefore intriguing.

In the playing, particularly the violin and the saxophone, one can feel the suppression and confinement that the group experienced: the urgency in "Mayciki Noci," the nervousness in "20." On "Metro Goldwyn Mayer," even though the words aren't understandable, one

(Continued on page 68)

## 12-inch Discs

### THE DIAMOND DOLLS—

Vanguard SPV 27 (4.98)



#### TOOT TOOT TOOTSIE—

**GOOD-BYE** (prod. by Roman-Ross-Nise-De Lise) (Kahn-Erdman-Russo-Fiorito) (Leo Feist, ASCAP) (7:49)

That's right, you heard right! Toot Toot Tootsie, the big hit for Al Jolson, done disco and it works by virtue of a compelling rhythm track and high, munchkin-like vocals. While having some elements of a cute novelty item, the track also stands up (admirably) as a danceable disco record.

**JAMES BROWN—Polydor PRO 100 (4.98)**



**STAR GENERATION** (prod. by B. Shapiro) (writers: Shapiro-McCormick) (Kayvette, BMI) (8:07)

The godfather of soul tries a slightly toned down approach on his latest outing. But even without the customary frantic workout, Brown displays the qualities that have made him a star and innovator for over two decades. A recital of city names becomes transcendent in Brown's super-charged exposition.

### COGNAC—Salsoul SG 305 (4.98)



**HOW HIGH** (prod. by O'Donnell-Jennings) (writers: O'Donnell-Jennings) (ASCAP) (6:13)

Hot pulsing bass line out of Los Bravos' "Black Is Black" and a rich toned saxophone drive this composition. Vocalist has an almost gospel-Mavis Staples edge to her voice. Sax has a "reaching" quality that is one of the outstanding characteristics of this song. B-side is "Nothing Can Change This Love" by Sam Cooke.

**KINSMAN DAZZ—20th Century Fox TCD-90 (4.98)**



**KEEP ON ROCKIN'** (prod. by Vicari-Glasser) (writers: Calhoun-Jackson) (20th Century/All Sunray, ASCAP) (6:41)

A great end of summer tune. There isn't a wasted moment in this song, which is crammed with catchy pop riffs. Isley Brothers bass and disco drums smoothly move this number along without overwhelming the nicely developed melody. Chorus-type vocals and clean arrangement are among this disc's numerous highlights.

# Disco Dial

**WBOS/Boston/Jane Dunklee**

**#1 DON'T STOP 'TIL YOU GET GET ENOUGH—Michael Jackson—Epic**

**Prime Movers:** **FOUND A CURE—Ashford and Simpson—WB**

**STAND UP-SIT DOWN—AKB—RSO**

**POP MUZIK—M—Sire**

**Pick Hits:** **BOURGIE, BOURGIE—John Davis and the Monster Orch.—Columbia**

**ONE WAY TICKET—Eruption—Ariola**

**CALL ME TONIGHT—Cerrone—Atlantic (LP cut)**

**WCAU/Philadelphia/Roy Perry**

**#1 THE BOSS—Diana Ross—Motown**

**Prime Movers:** **COME TO ME—France Joli—Prelude**

**POP WOW/GREEN LIGHT—Cory Daye—New York Intl.**

**LOOKIN' FOR LOVE—Fat Larry's Band—Fantasy/WMOT**

**Pick Hits:** **PLEASE DON'T LEAVE—Lauren Wood—WB (7")**

**I DON'T WANNA BE A FREAK—Dynasty—Solar**

**LOVE PAINS—Yvonne Elliman—RSO (7")**

**DISCO 14/Harrisburg/Scott Robbins**

**#1 FOUND A CURE—Ashford and Simpson—WB**

**Prime Movers:** **MOVE ON UP—Destination—Butterfly**

**LOVE INSURANCE—Front Page—Panorama**

**LADIES' NIGHT—Kool and the Gang—De-Lite**

**Pick Hits:** **IS IT LOVE YOU'RE AFTER—Rose Royce—Whitfield**

**HANG ON IN THERE BABY—Bette Midler—Atlantic**

**READY FOR YOUR LOVE—Chapter 8—Ariola**

All records played are 12" discs unless otherwise indicated.

**WDAI/Chicago/Matt Clenott/Mary Klug**

**#1 RISE—Herb Alpert—A&M**

**Prime Movers:** **POP MUZIK—M—Sire**

**POP WOW/GREEN LIGHT—Cory Daye—New York Intl.**

**MOVE ON UP—Destination—Butterfly**

**Pick Hits:** **LADIES' NIGHT—Kool and the Gang—De-Lite**

**FANTASY—Bruni Pagan—Elektra**

**ROCK IT—Lipps, Inc.—Casablanca**

**WRMZ/Columbus/Ken Pugh**

**#1 FOUND A CURE—Ashford and Simpson—WB**

**Prime Movers:** **COME TO ME—France Joli—Prelude**

**WHEN YOU'RE #1—Gene Chandler—20th Century Fox**

**I'VE GOT THE HOTS FOR YA—Double Exposure—Salsoul**

**Pick Hits:** **LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor**

**MARISA—Machine—RCA**

**BOURGIE, BOURGIE—John Davis and the Monster Orch.—Columbia**

**KSET/EI Paso/Chuck Gross**

**#1 THE BOSS—Diana Ross—Motown**

**Prime Movers:** **FIRECRACKER—Mass Production—Cotillion**

**RISE—Herb Alpert—A&M**

**DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic**

**Pick Hits:** **POP MUZIK—M—Sire**

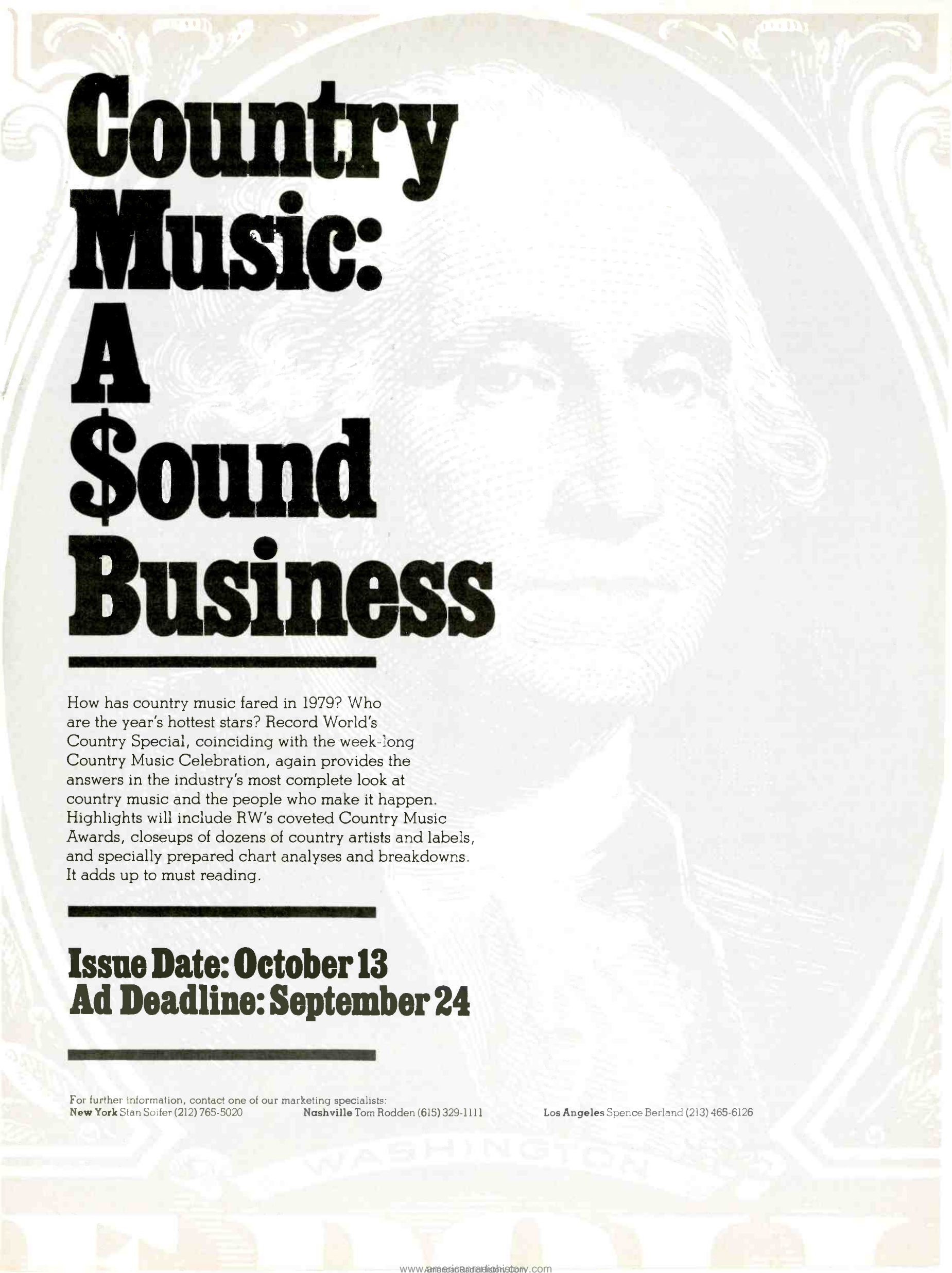
**IT'S A DISCO NIGHT—Isley Brothers—T-Neck**

**SEXY THING—Bob McGilpin—Butterfly**

## BMA Meets CMA



Executives of the Black Music Association met with officials from the Country Music Foundation recently at a reception hosted by the foundation in its library and media center in Nashville. The BMA representatives were interested in the financial and educational activities of the foundation, a nonprofit organization which operates the Country Music Hall of Fame and Museum, and the world's largest library on country music. Shown (from left) are Ewart Abner, who manages artist Stevie Wonder; Wonder; Glenda Gracia, executive director of the BMA; Bill Ivey, director of the Country Music Foundation; Diana Johnson, the foundation's deputy director for museum operations; and Kenneth Gamble, Philadelphia recording executive and producer, and president of the Black Music Association.



# **Country Music: A \$ound Business**

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How has country music fared in 1979? Who are the year's hottest stars? Record World's Country Special, coinciding with the week-long Country Music Celebration, again provides the answers in the industry's most complete look at country music and the people who make it happen. Highlights will include RW's coveted Country Music Awards, closeups of dozens of country artists and labels, and specially prepared chart analyses and breakdowns. It adds up to must reading.

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**Issue Date: October 13**  
**Ad Deadline: September 24**

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Record World

# Album Picks



### I STILL HAVE DREAMS

**RICHIE FURAY**—  
Asylum 6E-231 (7.98)

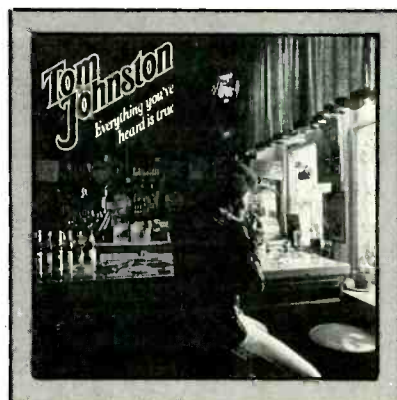
Furay's third solo album since leaving Poco is a return, in a sense, to the good timey feelings his former group always conveyed. Joined here by Randy Meiser and Timothy Schmidt (two ex-Poco-ists) on backgrounds, his new tunes are mostly up-tempo and in the right mood for his famously crystalline vocals.



### THE DUNCAN SISTERS

**Earmarc EMLP 4001 (Casablanca)**  
(7.98)

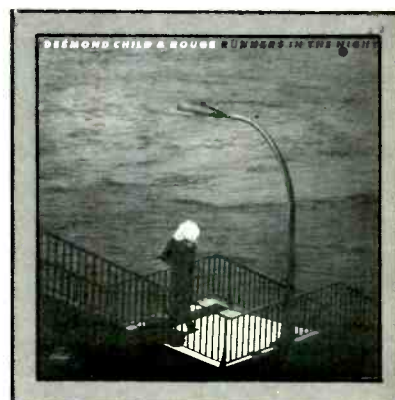
John Paul Simon's Earmarc label debuts with this largely disco album by The Duncan Sisters. Produced by Ian Guenther and Willi Morrison, the sisters show off their powerful vocal interplay on tunes that fall into the new "dance" category. The traditional disco beat is there, but accented by some fine rock guitar work.



### EVERYTHING YOU'VE HEARD IS TRUE

**TOM JOHNSTON**—  
Warner Bros. BSK 3304 (7.98)

The former lead singer of the Doobie Brothers debuts as a solo artist on this fine rock collection that gives lots of room to his throaty, energetic vocals. Working with some L.A. studio musicians (and Mike McDonald on one keyboard section) Johnston is guaranteed strong radio support.



### RUNNERS IN THE NIGHT

**DESMOND CHILD & ROUGE**—  
Capitol ST-11999 (7.98)

This quartet made noise last year with the release of a disco/rock single. This new album, however, is firmly rooted in rock music and Richard Landis' minimalist production gives it the right energy. The lyrics are thoughtful and the use of several lead singers make a number of cuts sure AOR-pop shots.

## PRODUCT

**BRAND X**—Passport PB 9840 (Jem) (7.98)



This English collection has won awards in the past in the jazz category but could just as easily gain accolades for their rock sensibilities. This new disc, as strong as their past work, features the vocals of Genesis member Phil Collins on one cut.

## FONETIKS

**JULES AND THE POLAR BEARS**—Columbia  
JC 36138 (7.98)



This group emerged over the past year with a following verging on the hysterical. Leader Jules Shear has one of those pop-rock perfect vocals that fits any format and cuts such as "Smell Of Home" are instantly memorable.

## ANGELINA

**CERRONE**—Atlantic SD 19250 (7.98)



Cerrone was one of the developers of the electronic disco sound and here experiments with the new "dance" rhythms. The base beat predominates and several songs are absolutely right for single release.

## TWO SIDES TO EVERY WOMAN

**CARLENE CARTER**—WB BSK 3375 (7.98)



Carter's second album is another fine representation of her talents as a rock singer with a touch of English influence. The Tony Bonjiovi/Lance Quinn production has a fine edge and Elvis Costello's "Radio Sweetheart" is the standout.

## TALL DARK & HANDSOME

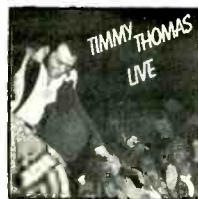
**LES McCANN**—A&M SP 4780 (7.98)



McCann is a master of every musical style he works in and here releases a wonderful collection of tunes that cover disco, ballad and uplifting traditional r&b melodies.

## LIVE

**TIMMY THOMAS**—Glades 7517 (T.K.)  
(7.98)



For those who have bemoaned the loss of traditional r&b material, Timmy Thomas' new LP is geared for you. His vocals are at the forefront in a restrained scream and shout style and the instrumentation is perfect.

## TEARS

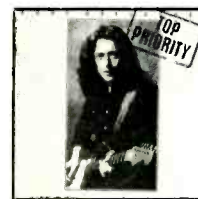
**Backstreet/MCA 3172 (7.98)**



This new three-man group from Washington, D.C. kicks off the Backstreet label with a new rock effort that should gain quick attention. The lyrical content is strong and the cut "I Cover the Waterfront" is compelling.

## TOP PRIORITY

**RORY GALLAGHER**—Chrysalis CHR 1235  
(7.98)



This two-fisted heavy metal rock 'n' roller here releases another collection of unremitting numbers featuring his characteristic thundering guitar work. His two-man band is perfect for this kind of music and any Gallagher album is an instant AOR add.

## PLEASE STAND BY

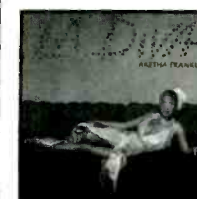
**1994**—A&M SP 4769 (7.98)



A wall of guitars is the key to this album fronted by the eminent Karen Lawrence. Garland Jeffries' "Wild In The Streets" gets one of its best re-working to date.

## LA DIVA

**ARETHA FRANKLIN**—Atlantic SD 19248  
(7.98)



Franklin returns here to the rhythms that made her famous on this brightly produced new album. Drawing tunes from Van McCoy, Skip Scarborough and her own pen, her vocals have simply never sounded better.

## TRANSFER STATION

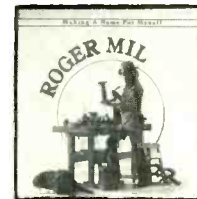
**FOTOMAKER**—Atlantic SD 19246 (7.98)



This third album by the New York group takes a decidedly different direction than the last two efforts. The pop-ish melodies are still there but a pulsating dancing beat has been added.

## MAKING A NAME FOR MYSELF

**ROGER MILLER**—20th Cent.-Fox T-592  
(RCA) (7.98)



Miller is one of the staples of the country music field but this new lp, under the auspices of The Entertainment Co. with Gary Klein producing, shows off a new pop edge that could likely make friends on the AOR level.



**IF YOU THINK  
IT'S HOT NOW,  
WAIT 'TILL FALL!**

**MOTOWN ANNOUNCES  
SEVEN NEW SINGLES  
CERTAIN TO GENERATE  
HEAT EVERYWHERE!**

**RICK JAMES**

**"Fool On The Street"**

G-717F

**SWITCH**

**"I Call Your Name"**

G-7175F

**TEENA MARIE**

**"Don't Look Back"**

G-7173F

**HIGH INERGY**

**"Skate To The Rhythm"**

G-7174F

**BILLY PRESTON**

**"It Will Come In Time"**

M-1470F

**STERLING**

**"Roll-Her Skate Her"**

M-1468F

**MARY WILSON**

**"Red Hot"**

M-1467F



# Record World Single Picks

AC/DC—Atlantic 3617



**HIGHWAY TO HELL** (prod. by Lange) (writers: Young-Young-Scott) (E.B. Marks, BMI) (3:26)

This Australian quintet is famous for their wild concert performances and much of that mayhem is captured on the title cut from their fifth LP, highlighted by R. J. Lange's (Boomtown Rats, City Boy, Graham Parker) production. Growling vocals join a raunchy guitar assault for simple, high voltage, rock'n'roll abandon.

SUN—Capitol 4780



**PURE FIRE** (prod. by Fleming-Byrd) (writer: Yancey) (Glenwood/Detente, ASCAP) (3:57)

"Radiation Level" was a Top 40/BOS success and this follow-up is in the same vein with a banner funky horn section, smart tempo shifts and Byron Byrd's soulful vocals as the show-stoppers. There's big crossover potential here as the nine-member, Ohio-based group goes for hit #2 from their "Destination: Sun" LP.

WHA-KOO—Epic 9-50772



**DON'T SAY YOU LOVE ME** (prod. by Abrahams) (writers: Palmer-Cochran) (Chuckran, ASCAP) (2:52)

Fronted by David Palmer, an original Steely Dan, Wha-Koo should score big on AOR-pop formats with this well-crafted first release from their new "Fragile Line" LP. Attractive harmony choruses glide over cute keyboard fills with a solid tribal beat maintaining the toe-tapping pace. A spicy sax line adds to the class package.

ORLEANS—Infinity 50, 036



**FOREVER** (prod. by group-Cicala) (writers: Hoppen-Mason-Leinbach) (Lucid, BMI/Orleansongs, ASCAP) (2:33)

The title cut from their latest LP opens with a soft acoustic guitar and touching vocal that build in drama and intensity via a soaring electric lead bridge. The pretty love song features a melodic hook that's right for several formats with a/c inroads probable as Orleans continues its diversified hit streak.

## Pop

PATTI SMITH GROUP—Arista 0453

**SO YOU WANT TO BE (A Rock'n'Roll Star)** (prod. by Panunzio) (writers: McGuinn-Hillman) (Rickson, BMI) (3:56)

Foreboding jungle percussion casts the spell on one of rock's legendary numbers with Smith lending her own magic to this AOR, hit-bound rocker.

AVERAGE WHITE BAND—

Atlantic 3614

**WHEN WILL YOU BE MINE** (prod. by group-Paul) (writers: Gorrie-White) (Average Music, ASCAP) (3:25)

Pop-funk gets a quality treatment here by one of the genre's foremost practitioners. A sneaky guitar and falsetto chorus tell the story.

AMERICA—Capitol 4777

**ALL MY LIFE** (prod. by Martin) (writer: Beckley) (Twenty-Nine, ASCAP) (3:02)

A lavish string accompaniment and full production by George Martin surround Gerry Beckley's heartfelt vocal on this love ballad for pop-a/c.

DR. JOHN—A&M 125

**KEEP THAT MUSIC SIMPLE** (prod. by LiPuma-McCracken) (writer: Daniels) (Bootchute, BMI) (3:35)

The Dr. is simply wonderful on this first single from his "Tango Palace" LP. Brilliant horns punctuate his funky vocal statement while a class chorus gives colorful support.

ZWOL—EMI-America—8021

**SHAKA SHAKA** (prod. by deNottbeck-Zwol) (writer: Zwol) (Mother Tongue, ASCAP) (2:57)

This joyous dance number, with the tenor, alto & baritone saxes blaring away, should take Zwol even higher than his "New York City" hit single. A marvelous back-up chorus adds to the spirit.

FOTOMAKER—Atlantic 3621

**LOVE ME FOREVER** (prod. by Mraz) (writers: Vinci-Marchesi) (Fotomaker/Adrian Leifhton, BMI) (3:32)

Sugary vocals dictate the theme on this first single from their third LP, "Transfer Station." A lilting pop-rocker for Top 40 formats.

NEIL LARSEN—Horizon 126 (A&M)

**HIGH GEAR** (prod. by LiPuma) (writer: Larsen) (Neil Larsen, ASCAP) (3:12)

Larsen's keyboard wizardry should attain commercial success with this delightful, instrumental rocker with a latin slant. The percussion and guitar support are super.

JOE EGAN—Ariola 7769

**FREEZE** (prod. by Courtney) (writer: Egan) (Baby Bun, BMI) (3:35)

Egan makes his first attempt to equal the success of former Stealers Wheel partner Gerry Rafferty with this initial release from his new "Out Of Nowhere" LP.

MADLEEN KANE—Warner Bros. 49069

**YOU AND I** (prod. by Michaele, Paul, & Lana Sebastian) (writers: Sebastian-Sebastian) (Firehole, ASCAP) (4:12)

Kane breathes romance into every phrase on this luxurious ballad. A full chorus and strings underscore the theme. Primed for pop-a/c.

## B.O.S./Pop

MACHINE—RCA 11706

**MARISA** (prod. by Darnell) (writers: Stovall-Darnell) (Stovall/Hologram, ASCAP/Unichappell/Perennial August, BMI) (3:12)

The big beat is as powerful as it is catchy on this bold body-mover. Male-female vocal trades proclaim the hook with funky keyboards & guitars making this a chart-topping package.

MUTINY—Columbia 1-11049

**FUNK'N'BOP** (prod. by Brailey) (writers: Brailey-Holmes) (Hymbad/Robert Michael, BMI) (3:53)

Former Funkadelic drummer Jerome Brailey leads the Mutiny on this spirited funk course that's charted for success with a rich cargo of horn, vocal and guitar sass.

BILLY PRESTON—Motown 1470

**IT WILL COME IN TIME** (prod. by Preston) (writer: Preston) (Irving & Wep, BMI) (3:09)

Syreeta joins Preston for some neat vocal trades on this uplifting tune with a bouncy pedestrian beat. From his "Late At Night" LP, it has pop crossover potential.

MELBA MOORE—Epic 9-50762

**MISS THING** (prod. by Bellotte) (writers: Moore-Hawes-Farrow) (Eptember, ASCAP/Ensign/Eboni Dawn, BMI) (3:00)

The first single from her new "Burn" LP is geared for the disco dancer with its incessant bass line matching Moore's upfront vocal punch for punch.

NOEL POINTER—United Artists 1311

**FOR YOU (A Disco Concerto) Part 1** (prod. by Pointer) (writer: Pointer) (Olive Tree, ASCAP) (3:56)

Pointer uses a vigorous disco beat as an effective contrast to his fleet violin escapades on this first release from his "Feel It" LP. The Jones Girls provide vocal chorus support.

STANLEY TURRENTINE—Elektra 46533

**CONCENTRATE ON YOU** (prod. by Turrentine) (writer: Johnston) (Jobete, ASCAP) (4:29)

Turrentine's dreamy tenor takes the spotlight on this initial release from his "Betcha" LP. Solid session work supports the lyrical lead.

STING—Midsong 1010

**DO IT IN THE SHOWER** (prod. by Ellis) (writers: Michaels-Hodelin) (American Broadcasting/Bee II/Intersong USA, ASCAP) (3:28)

The title theme certainly has widespread appeal and it's given a striking instrumental arrangement here with a deep, romantic tenor vocal backed by lusty falsetto choruses.

BUSTER BENTON—Ronn 93

(Jewel)  
**BORN WITH THE BLUES** (prod. by Bass) (writer: Benton) (Pollyday/Teetoe, BMI) (4:47)

One of the all-time blues greats, Brown wails away on this self-penned stinger. Brown's seminal vocals and guitar pyrotechnics are joined by a screaming harmonica solo.

## Country/Pop

WAYLON JENNINGS—RCA 11723

**COME WITH ME** (prod. by Albright) (writer: Howard) (First Lady, BMI) (2:59)

A simple piano intro is juxtaposed with Jennings' gruff but nevertheless gentle vocal plea that builds into a fitting climax. More crossover action for this superstar.

MEL TILLIS—Elektra 46536

**BLIND IN LOVE** (prod. by Bowen) (writer: Corbin) (Sabai, ASCAP) (3:08)

Tillis wears a stylish pop-a/c voice with springy back-up chorus, topical lyrics and smart arrangement to match. Another hit with widespread appeal.

NICK NOBLE—TMS 612

**I WANNA GO BACK** (prod. by Schienowinfrey) (Martin-Coulter) (September, ASCAP) (3:34)

Noble's had several hits on the country and a/c charts over the years and this one's in the same good time vein with a strong dose of nostalgia.

# Rosencrantz Explains MCA's Revamped A&R

By SAM SUTHERLAND

■ LOS ANGELES—A year after the first steps in an executive realignment since completed by president Bob Siner, MCA Records is now taking a more active creative role in developing forthcoming projects for both established roster talent and newly-signed acts.

That's the view offered by Denny Rosencrantz, vice president, A&R, in an interview with RW last week that found the veteran promotion and A&R executive reviewing fourth quarter '79 and early '80 albums. Noting MCA's more direct creative input in recent producer choices and new talent signings, Rosencrantz is "absolutely" convinced the company has upgraded its A&R image.

Rosencrantz traces the re-evaluation of MCA's A&R strategy to the executive reorganization that began last summer with Bob Siner's ascendance to a broader top management post, and culminated at the beginning of this year with his formal appointment as label president. "I think he's taken a much more aggressive stance with regard to what artists we decide to keep or cut, and what we'll do creatively with those acts we choose to be involved with," Rosencrantz said of the shift in artist liaisons and roster management since Siner's emergence.

Rosencrantz cites the pairing of Tanya Tucker with producer Mike Chapman as an example. "It's really a surprise," Rosencrantz says of the album, recently completed and due for release this fall. "It's all either dirty rock 'n' roll or ballads, and he's on top of all of it."

That combination, put together by Rosencrantz and Siner in the wake of the artist's rift with her former management and producers, posed the problem of how to handle the artist's apparent shift in style in midstream: her previous album saw Tucker making a switch from country to rock. MCA's A&R chief sees Chapman's work as the needed solution, saying, "The last album took her in another direction from Tanya's earliest work, and this project really completes that."

Similarly, says Rosencrantz, MCA has taken one of its talent acquisitions from the ABC Records roster, Chaka Khan and Rufus, and enlisted producer Quincy Jones to inject his credentialed R&B touch on that group's forthcoming album. That act's output becomes particularly crucial to MCA, since Khan is signed separately to a solo contract with Warner Bros., resulting in an alternating release schedule between the two labels. "It's similar

to the old Rod Stewart and Faces situation when Stewart was signed to Mercury," notes Rosencrantz, who was then with the Chicago-based label.

Fresh production collaborations are also the key to new albums from Tom Jones, making his MCA debut, and Elton John. Jones was signed via a production arrangement with Charles Koppelman, who produced the artist's first for his new label on what Rosencrantz calls "an all-in production deal with Koppelman, who brought Tom Jones to us."

Meanwhile, John, a long-term MCA signee whose debut success came while he was still on the company's Uni label, has completed his first album assembled from outside material with producer Pete Belotte, who, Rosencrantz says, produced and composed most of "Victim of Love." That change in pace for the British artist, who has always concentrated primarily on his own songwriting, doesn't mark a reduction in writing, though.

"Talk about energy," enthuses Rosencrantz. "This Russian concert experience must've really done it, because Elton is already deeply into the next album." That project will mark John's reunion with long-time lyricist Bernie Taupin, and Rosencrantz reports that the album's thrust at present is rock 'n' roll.

Other future projects, including an unnamed act to be produced for MCA by Gerry Rafferty in a deal set up by Artie Mogull, and the first acts signed under Danny Bramson's new Backstreet arm, signal the completion of what Rosencrantz admits has been a hectic year in terms of A&R negotiations. "Remember," he notes, "there were a lot of problems to be ironed out even six months ago, whether it was Olivia [Newton-John, then seeking a release], Tom Petty or the buying of ABC Records."

"Before we could look at new creative challenges, we had to solve those roster problems first. The artists had to see that the company had really changed, and was really into their individual careers, especially those acts that came to us from ABC. They couldn't be expected not to feel like pieces of meat in the wake of a buy-out."

Newton-John is back in the fold, and Rosencrantz says a deal with Petty, via Bramson's Backstreet operation, is being finalized now. Underscoring the pacified roster and the new credibility gained is management response. "People like Irv Azoff and George Greif, or Hartmann-Goodman, have been really cooperative," says Rosencrantz.

Even so, the wholesale expan-

sion created through the ABC purchase has since mandated cuts. "We've had to trim it down," Rosencrantz says of the MCA roster, "not only because of the addition of the ABC acts we kept, but because we want to be ready for new talent. Corny as that sounds, new talent is still where it's at."

Accordingly, the label has paced a number of new artists since the beginning of this year, with third and fourth quarter release schedules reflecting their addition to the roster. Debut MCA albums by John Hiatt, the Iron City Houserockers and Point Blank have already been released, while newly released product includes initial albums from AXE, The Bottles, Storm and, marking the market debut for Bramson's Backstreet label, Tears.

Rosencrantz stresses that this new vintage of acts reflects a conscious attention to the importance of a regional base in launching developing acts. Thus, the label's new artists reflect diversified home bases, from the Houserockers' Pittsburgh locale to the Southern market that yielded Hotel and Point Blank. Another recent signing, the Blend, is from New England, and its second LP will offer another example of MCA's heightened producer consciousness in the record's production by Bill Szymczyk and Ed Michel.

Other key year-end projects include Crusader Stix Hooper's forthcoming solo album, Steely Dan's first for MCA (and last, since it finishes their remaining obligations to their old ABC contract), and the label debut for veteran producer and guitarist Steve Cropper.

"Jeff Franklin of ATI put that together," Rosencrantz says of the Cropper project, which will couple a repertoire of Cropper's

favorite songs with other performances spotlighting an impressive crew of guest magicians including Joe Walsh, Keith Richards, Bill Wyman, Harry Nilsson, the Blues Brothers and many of Cropper's old Memphis confederates.

"Also," adds Rosencrantz, "Bob Siner has just finalized the re-formed Lynyrd Skynyrd band. We're not going to call it Lynyrd Skynyrd for obvious reasons; it will be called the Rossington/Collins Band, since Gary Rossington and Allen Collins are now the principals. There are still some things to be worked out, but we've worked really hard on this project."

With a strong country roster reinforced further since the ABC Records purchase, and MCA's black roster likewise fortified, Rosencrantz concludes the company's overall A&R stance is indeed competitive. While admitting the label has avoided development of inhouse producers, the MCA executive feels the current emphasis on careful production pairings is paying off. "We're still in the hand-picking stage in terms of putting a project together," he says, "but there's more than enough people in production and management coming to us now that we can afford that situation."

## U. S. Dates Set For Eagles Tour

■ LOS ANGELES—The Eagles will embark upon the second leg of their world tour at the Providence Civic Center, October 8th. The U.S. segment will encompass ten shows in seven cities.

Coinciding with the tour, the Eagles will release their seventh Elektra/Asylum LP, "The Long Run," recorded in Miami with producer Bill Szymczyk.

## He's Number One



If you think Robert John and the staff of EMI/UA take success lightly, witness the celebration that ensued when the company found out that John's hit single "Sad Eyes" had attained the top position on the Record World singles chart. From left: David Bridger, manager artist relations, EMI/UA; Peter Lund, youth A&R manager, EMI/UA; Joe Petrone, vice president, marketing, EMI/UA; Don Grierson, vice president, A&R, EMI/UA; Robert John; Spence Berland, Sr. vice president, Record World; Jack Forsythe, marketing director, Record World; and Jim Mazza, president, EMI/UA.

# The A/C Report

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

## Most Adds

### YOU DECORATED MY LIFE

—Kenny Rogers—UA  
(14)

**BROKEN HEARTED ME**—Anne Murray—Capitol (7)

**HALF THE WAY**—Crystal Gayle—Col (7)

**ANGEL EYES**—Abba—Atlantic (5)

**CRUEL TO BE KIND**—Nick Lowe—Col (5)

**DEPENDIN' ON YOU**—Doobie Brothers—WB (5)

**GHOST DANCER**—Addrisi Brothers—Scotti Brothers (5)

**SO GOOD, SO RIGHT**—Brenda Russell—Horizon (5)

**FOREVER**—Orleans—Infinity (4)

**REST YOUR LOVE ON ME**—Olivia Newton-John & Andy Gibb—Polydor (LP cut) (4)

## WBZ/BOSTON

**DON'T STOP 'TIL YOU GET ENOUGH**—Michael Jackson—Epic

**MIDNIGHT WIND**—John Stewart—RSC

**YOU DECORATED MY LIFE**—Kenny Rogers—UA

## WHDH/BOSTON

**I KNOW A HEARTACHE WHEN I SEE ONE**—Jennifer Warnes—Arista

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

## WSAR/FALL RIVER

**ANGEL EYES**—Abba—Atlantic

**DRIVER'S SEAT**—Sniff 'n' the Tears—Atlantic

**FREEZE**—Joe Egan—Ariola

## WNEW/NEW YORK

**ANGEL EYES**—Abba—Atlantic

**BROKEN HEARTED ME**—Anne Murray—Capitol

## WIP/PHILADELPHIA

**FOREVER**—Orleans—Infinity

**HOLD ON**—Ian Gomm—Stiff/Epic

## WBAL/BALTIMORE

**IN NO TIME AT ALL**—Ronnie Milsap—RCA

**YOU DECORATED MY LIFE**—Kenny Rogers—UA

## WMAL/ WASHINGTON, D.C.

**DISCO POLKA (PENNSYLVANIA POLKA)**—Bobby Vinton—Tapestry

**THEN YOU CAN TELL ME GOODBYE**—Toby Beau—RCA

## WSB/ATLANTA

**ANGEL EYES**—Abba—Atlantic

**RAINBOW CONNECTION**—Kermit (Jim Henson)—Atlantic

**REST YOUR LOVE ON ME**—Olivia Newton-John & Andy Gibb—Polydor (LP cut)

**YOU DECORATED MY LIFE**—Kenny Rogers—UA

**YOUR LONELY HEART**—Natalie Cole—Capitol

## WIOD/MIAMI

**BROKEN HEARTED ME**—Anne Murray—Capitol

**FOOLED BY A FEELING**—Barbara Mandrell—MCA

**FOREVER**—Orleans—Infinity

**LADY LYNDA**—Beach Boys—Caribou

## WLW/CINCINNATI

**ARROW THROUGH ME**—Wings—Col

**DEPENDIN' ON YOU**—Doobie Brothers—WB

**THE BOSS**—Diana Ross—Motown

**YOU DECORATED MY LIFE**—Kenny Rogers—UA

## WCCO/MINNEAPOLIS

**HOLD ON TO THE NIGHT**—Hotel—MCA

**MY FLAME**—Bobby Caldwell—Clouds

**PLEASE DON'T LEAVE**—Lauren Wood—WB

**SO GOOD, SO RIGHT**—Brenda Russell—Horizon

## KULF/HOUSTON

**DEPENDIN' ON YOU**—Doobie Brothers—WB

**FOUND A CURE**—Ashford & Simpson—WB

**GOOD GIRLS DON'T**—The Knack—Capitol

## KIIS/LOS ANGELES

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

**YOU DECORATED MY LIFE**—Kenny Rogers—UA

## KSFO/SAN FRANCISCO

**YOU DECORATED MY LIFE**—Kenny Rogers—UA

**YOU'RE ONLY LONELY**—J. D. Souther—Col

## KPNW/EUGENE

**HALF THE WAY**—Crystal Gayle—Col

**REASONS TO BE**—Kansas—Kirshner

## KVI/SEATTLE

**LADY LYNDA**—Beach Boys—Caribou

**ONE FINE DAY**—Rita Coolidge—A&M

**WHEN I THINK OF YOU**—Leif Garrett—Scotti Brothers

Also reporting this week: WKBC-FM, WSM, WFTL, WJBO, WGAR, WTMJ, KMOX-FM, KMBZ, KOY. 25 stations reporting.

## Travers Troopers



Polydor Records recording artist Pat Travers recently performed with his group at the Pauley Pavilion in Los Angeles, in support of his album, "Go For What You Know," and its single, "Boom Boom (Out Go The Light)." Greeting Pat backstage at the Pauley Pavilion are executives from Polydor, Chappell Music and Polygram. Pictured from left are: Bob Speisman, western regional marketing manager, Polydor Records; Randy Talmadge, western professional manager, Chappell Music; Bob White; L.A. promotion coordinator, Polygram Distribution; Steve Duboff, west coast A&R director, Polydor Records; Travers; Gregg Miller, Polygram salesman; Mars Cowling, Pat Travers Band bassist; Dave Greenwald, western regional promotion manager, Polydor Records; and Jeff Laufer, L.A. promotion manager, Polydor Records.

## Free Flight Launches Bama Merch. Campaign

■ NASHVILLE — Free Flight/RCA Records has announced the launch of a marketing/merchandising scheme for the recently released Bama album and single, "Touch Me When We're Dancing." The cover graphics are carried throughout the promotion.

The singles were delivered to radio in pink satin sleeves emblazoned with the Bama logo in black. Promotional copies of the album itself are going to radio and selected press and account personnel on hot pink vinyl keyed to the colors used on the album jacket.

There are also Bama pins like the pin on the album cover, but on a much smaller scale. For point-of-purchase materials, 2' x 2' posters are centerpieces of just the logo will be available. Wrapping it up will be comprehensive advertising support at both radio and print.

## Hayden Names Lee Disco Promo Dir.

■ LOS ANGELES — Tom Hayden, president, Tom Hayden & Associates, has announced the appointment of Michael Lee to the position of director of national disco promotion.

In his new post, Lee will be coordinating the promotion of all product on a national level. All regional and field personnel will report directly to Lee, who is based at firm's corporate headquarters in Los Angeles.

Prior to joining the Hayden organization, Lee served as independent disco consultant for special projects including demo production at United Artists Music Publishing and simultaneously handled west coast promotion for RPM & Associates, an independent promotion firm.

## Capitol Inks Potliquor

■ LOS ANGELES — Potliquor, a four-member rock 'n' roll band based in Baton Rouge, Louisiana, has signed an exclusive long-term recording agreement with Capitol Records, Inc., through City Lights Records, Inc., co-owned by Barry Grieff and Barry Bergman. The announcement was made by Rupert Perry, vice president of A&R, CRI.

## EMI-Paramount Deal Collapses

(Continued from page 3) forecasting that when the year's trading figures are revealed next month, the music division may show a loss of over £10 million in the second half, though the EMI empire as a whole is expected to show a profit of about £15 million, compared to £25 million the year before. In 1977 EMI made £65 million.

### Alternatives

An EMI spokesman said that Lord Delfont had been considering a number of alternative plans for the music division in anticipation of the possibility of the Paramount talks collapsing, adding, "A further announcement will be made in due course." A statement from Barry Diller, chairman and chief executive of Gulf & Western, Paramount's parent company, said the conglomerate would continue to "aggressively pursue a major involvement in the music business."

### Scanner Sale?

Lord Delfont, who was away and unavailable for comment, is rumored to be looking for a buyer for EMI's body scanner division for around £2 million. Another source says that EMI may sell its profitable electronics business, worth about £50 million.

The Paramount offer was first announced on July 10.

# Record World Singles

## Alphabetical Listing

### Producer, Publisher, Licensee

AFTER THE LOVE HAS GONE White (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)	12	I'LL NEVR LOVE THIS WAY AGAIN B. Manilow (Irving, BMI)	7
AIN'T THAT A SHAME Group (Unart, BMI)	40	IS SHE REALLY GOING OUT WITH HIM? Kershenbaum (Albion)	39
ANGEL EYES/VOULEZ VOUS B. Andersson & B. Ulvaeus (Countless, BMI)	86	I WANT YOU TO WANT ME Group (Screen Gems-EMI/Adult, BMI)	74
ARROW THROUGH ME P. McCartney & C. Thomas (MPL, ASCAP)	36	I WAS MADE FOR LOVIN' YOU V. Ponceia (Kiss, ASCAP/Mad Vincent, BMI)	38
BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) R. Palmer (Rockslam, BMI)	10	I'VE NEVER BEEN IN LOVE M. Chapman (Big Neck, ASCAP)	64
BAD GIRLS G. Moroder & P. Bellote (Starrin/Earborne/Sweet Summer, BMI)	22	KILLER CUT T. Thomas & J. Colbeck (Heavy, no licensee)	62
BEAUTIFUL GIRLS T. Templeman (Van Halen, ASCAP)	85	LEAD ME ON Diante (Almo, ASCAP)	6
BOOM, BOOM (OUT GO THE LIGHTS) Travers-Allom (ARC, BMI)	70	LET'S GO R. T. Baker (Lido, BMI)	30
BORN TO BE ALIVE Jean Vanloo (Radmus/Seldagamous, ASCAP)	20	LONESOME LOSER Group & J. Boylan (Screen Gems-EMI, BMI)	4
BROKEN HEARTED ME Norman (Chappell/ Sailmaker, ASCAP)	81	LOVIN', TOUCHIN', SQUEEZIN' Baker (Weed High Nightmare, BMI)	26
CHILDREN OF THE SUN S. Proffer & B. Thorpe (Blackwood/Sasha Songs/ Rock of Ages/Careers, BMI)	75	MAKIN' IT M. Perren (Perren-Vibes, ASCAP)	56
COME TO ME T. Green (Cicada, PRO/ Trumar, BMI)	73	MAMA CAN'T BUY YOU LOVE Thom Bell (Mighty Three, BMI)	33
CRUEL TO BE KIND N. Lowe (Anglo- Rock/Albion, BMI)	19	MIDNIGHT WIND J. Stewart (Bugle/ Stigwood/Unichappell, BMI)	51
DEPENDIN' ON YOU T. Templeman (Soquel, ASCAP/Snug, BMI)	31	MORNING DANCE Beckenstein & Calandra (Harlem/Crosseyed Bear, BMI)	77
DIFFERENT WORLDS M. Lloyd (Bruin, BMI)	28	MUST HAVE BEEN CRAZY Ramone & Group (Donnie Dacus, ASCAP)	99
DIM ALL THE LIGHTS Moroder-Bellotte (Sweet Summer Night, BMI)	29	MY SHARONA Mike Chapman (Eighties/ Small Hill, ASCAP)	2
DIRTY WHITE BOY R.T. Baker-M. Jones- I. McDonald (Somerset/Evansongs, ASCAP)	45	(NOT JUST) KNEE DEEP PT. 1 George Clinton & Co. (Mal-Biz)	96
DOES YOUR MOTHER KNOW B. Andersson & B. Ulvaeus (Countless, BMI)	76	OH WELL J. Sandlin (Sonheath, ASCAP)	90
DON'T BRING ME DOWN J. Lynne (Unart/Jet, BMI)	3	ONE FINE DAY Anderle-Jones (Screen Gems-EMI, BMI)	80
DON'T STOP 'TIL YOU GET ENOUGH Jones (Miran, BMI)	18	PLEASE DON'T LEAVE M. J. Jackson & T. Templeman (Creeping Licking, BMI)	82
DO YOU THINK I'M DISCO T. Pabich & D. Webb (Riva/WB/Nite-Stalk/Coho, ASCAP)	94	PLEASE DON'T GO Casey/Finch (Sherlyn/ Harrick, BMI)	57
DRIVER'S SEAT L. Salvoni (Complacent Toonz, ASCAP)	14	POP MUZIK Midascare (Robin Scott, ASCAP)	16
FINS Putnam (Coral Feefer, BMI)	71	RAINBOW CONNECTION P. Williams (Welbeck, ASCAP)	98
FOR LOVE N. Putnam (Closed Door, ASCAP)	92	REASON TO BE Group (Don Kirshner/ Blackwood, BMI)	63
FIRECRACKER Group & Ellerbe (Two Pepper, ASCAP)	53	REMEMBER (WALKING IN THE SAND) D. Kortchmar (Trio/Mellin/Tender Tunes, BMI)	52
FOUND A CURE Ashford & Simpson (Nick-o-val, ASCAP)	35	RING MY BELL F. Knight (Two-Knight, BMI)	42
GET A MOVE ON Botnick & Money (Grajonca, BMI/Davalex, ASCAP)	59	RISE Albert-Badazz (Almo/Badazz, ASCAP)	11
GET IT RIGHT NEXT TIME H. Murphye & G. Rafferty (Colgems/EMI, ASCAP)	25	ROLENE C. Leon (Rockslam, BMI)	34
GHOST DANCER F. Perren (Musicways/ Flying Addrissi, BMI)	93	SAD EYES G. Tobin (Careers, BMI)	1
GIRLS TALK D. Edmunds (Plangent Visions, ASCAP)	65	SAIL ON J. A. Carmichael (Jobette/ Commodores, ASCAP)	8
GOLD J. Stewart (Bugle/Stigwood, BMI)	67	SATURDAY NIGHT H. Brood (Radmus, ASCAP)	83
GOODBYE STRANGER Group & P. Henderson (Almo/Delicate, ASCAP)	13	SO GOOD, SO RIGHT A. Fisher (Rutland Road, ASCAP)	47
GOOD FRIEND E. Bernstein & N. Gimbel (Bernal/ASG/Haliburton/Summercamp, ASCAP/BMI)	60	SPOOKY Buie (Lowery, BMI)	24
GOOD GIRLS DON'T M. Chapman (Eighties, ASCAP)	43	STARRY EYES W. Birch & D. Weinreich (Virgin, ASCAP)	87
GOOD TIMES Nile Rodgers & Bernard Edwards (Chic, BMI)	9	STILLSANE Burgh (Eggs and Coffee/ Chappell, ASCAP)	84
GOTTA SERVE SOMEBODY Wexler- Beckett (Special Rider, ASCAP)	72	STREET LIFE Group (Four Knights/Irving, BMI)	54
GROOVE ME Whitsett-Stephenson (Malaco/Ruffignac, BMI)	97	SURE KNOW SOMETHING Ponceia (Kiss, ASCAP/Mad Vincent, BMI)	61
HEAVEN MUST HAVE SENT YOU Bowen (Stone Agate, BMI)	17	SUSPICIONS D. Malloy (DebDave/ Briarpatch, BMI)	55
HELLO, HELLO, HELLO Stanley (Rock Steady, ASCAP)	69	THE BOSS Ashford & Simpson (Nic-O-Val, ASCAP)	23
HELL ON WHEELS Esty (Rick's/Aller/ Esty, BMI)	78	THE DEVIL WENT DOWN TO GEORGIA J. Boylan (Hat Band)	5
HOLD ON Rushent (Albion)	50	THE MAIN EVENT/FIGHT Bob Esty (Primus Artists/Diana Rick's, BMI)	15
HOT SUMMER NIGHTS Richard Perry (April/Swell Sounds/Melody Deluxe/ Seldak, ASCAP)	37	THEN YOU CAN TELL ME GOODBYE N. Tutnam (Acuff Rose, BMI)	68
HOT STUFF Giorgio Moroder & Rick Bellotte (Rick's/Stop, BMI)	88	THIS NIGHT WON'T LAST FOREVER Maher-Gibson (Captain Crystal, BMI)	49
I DO LOVE YOU Simpson & Fleming (Chevis, BMI)	21	THIS TIME BABY B. Eli (Mighty Three, BMI)	100
IF YOU REMEMBER ME R. Perry (Chappell/Red Bullet, ASCAP) Unichappell/Begonia, BMI)	58	WHATCHA GONNA DO WITH MY LOVIN' (Mtume-Lucas (Scarab, BMI)	32
I JUST WANT TO BE Blackmon (Better Days, BMI/Better Nights, ASCAP)	89	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN R. Raffkin (DebDave, BMI)	41
I KNOW A HEARTACHE WHEN I SEE ONE R. Fraboni (Chappell, ASCAP/Unichap- pell, BMI/Tri-Chappell, SESAC)	46	WHERE WERE YOU WHEN I WAS FALLING IN LOVE B. Montgomery (Bobby Goldsboro, ASCAP/House of Gold, BMI)	44
I NEED A LOVER J. Punter (H. G. Music, ASCAP)	91	WHERE WILL YOUR HEART TAKE YOU R. Price (Prisons, BMI)	79
		YOU CAN'T CHANGE THAT Ray Parker, (Raydiola, ASCAP)	27
		YOU DECORATED MY LIFE L. Butler (Music City, ASCAP)	48
		YOU TAKE MY BREATH AWAY Callelo & Lawrence (Laughing Willow, ASCAP)	95
		YOU'RE ONLY LONELY J. D. Souther (Ice Age, ASCAP)	66

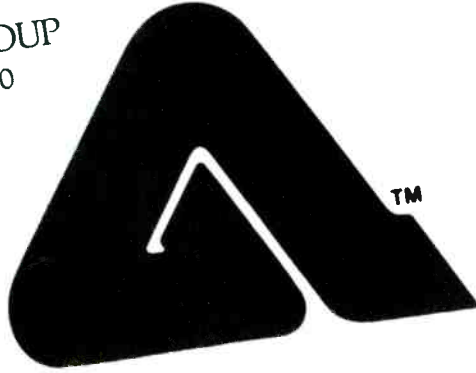
# Record World Singles

## 101-150

SEPTEMBER 22, 1979

SEPT. 22	SEPT. 15	
101	103	BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/ Curton 941 (Mayfield, BMI)
102	112	EASY MONEY REO SPEEDWAGON/Epic 9 50764 (Buddy, BMI)
103	130	DANCIN' ROUND & ROUND OLIVIA NEWTON-JOHN/MCA 41074 (John Farrar/Irving, BMI)
104	123	HOLD ON TO THE NIGHT HOTEL/MCA 9140 (ATV/Mann & Weil/Blair/ Bell Hop, BMI)
105	108	SING A HAPPY SONG THE O'JAYS/Phila. Intl. 9 3707 (CBS) (Mighty Three, BMI)
106	107	FAMILY TRADITION HANK WILLIAMS/Elektra 46046 (Bocephus, BMI)
107	104	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459 (Perks/BMI)
108	110	ARE YOU AFRAID OF ME SHAUN CASSIDY/Warner/Curb 49039 (KCM/ Shongs, ASCAP)
109	118	IF YOU WANT IT NITEFLYTE/Ariola 7747 (Face, BMI)
110	136	PLAIN JANE SAMMY HAGAR/Capitol 4757 (Big Bang/Warner Tamerlane, BMI)
111	114	WHEN I THINK OF YOU LEIF GARRETT/Scotti Brothers 502 (Atl) (Shepard's Fold/Saber Tooth, BMI)
112	—	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11082 (Chriswood, BMI/ Murfeezongs, ASCAP)
113	113	NO MERCY NILS LOFGREN/A&M 2173 (Almo/Hilmer, ASCAP)
114	115	DON'T THROW OUR LOVE AWAY ORLEANS/Infinity 50,017 (Lucid, BMI/ Orleansongs, ASCAP)
115	116	IN THEE BLUE OYSTER CULT/Columbia 1 11055 (B. O' Cult, ASCAP)
116	117	SPENDING TIME, MAKING LOVE AND GOING CRAZY DOBIE GRAY/ Infinity 50,020 (Irving/Down 'n Dixie, BMI)
117	102	HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS/ Stiff/Epic 8 50726 (Blackhill)
118	119	YOU AND I MADLEEN KANE/Warner Bros. 49069 (Bonna/Firehold, ASCAP)
119	—	BLIND FAITH POINTER SISTERS/Planet 45906 (Elektra/Asylum) (Baby Bum/Rafferty Songs, BMI)
120	120	BRIGHT EYES ART GARFUNKEL/Columbia 1 11050 (Blackwood, BMI)
121	122	BETTER NOT LOOK DOWN B. B. KING/MCA 41062 (Irving, Four Knights, BMI)
122	—	TELL ME ANOTHER ONE KID BROTHER/MCA/Montage 41111 (Home Fire/Little Sue, BMI)
123	111	HIDEAWAY IRON CITY HOUSEROCKERS/MCA 41076 (Burning River, Sofia, BMI)
124	133	TOUCH ME WHEN WE'RE DANCING BAMA/Free Flight 11629 (RCA) (Hall-Clement, BMI)
125	109	GET IT UP RONNIE MILSAP/RCA 11695 (I've Got The Music, ASCAP)
126	131	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077 (Pi-Gem, BMI)
127	127	SHE BROKE YOUR HEART IAN LLOYD/Scotti Brothers 501 (Atl) (Howling Dog, ASCAP)
128	129	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/Warner Bros. 8839 (Hawkshaw/Gallico/Geoff & Eddie/Blackwood, BMI)
129	137	HOUND DOG MAN GLEN CAMPBELL/Capitol 4769 (Gobion/Fancy Vat, ASCAP)
130	128	OPEN UP YOUR MIND (WIDE) GAP BAND/Mercury 74080 (Total Experience, BMI)
131	134	TAKIN' IT BACK BREATHLESS/EMI-America 9170 (G. Jonah Koslen/Bema, ASCAP)
132	—	DO THE ROCK TIM CURRY/A&M 2166 (Arriviste Ink./Mother Fortune, BMI)
133	—	B-A-B-Y RACHEL SWEET/Stiff/Columbia 1 11100 (East/Memphis, BMI)
134	125	COOL BREEZE JEREMY SPENCER BAND/Atlantic 3601 (Pisces/R&M, ASCAP)
135	139	WHATCHA GONNA DO ABOUT IT ROZALIN WOODS/A&M 2156 (April/Russell Ballard, ASCAP)
136	121	SHAKA SHAKA ZWOL/EMI-America 500160 (Mother Tongue, ASCAP)
137	126	IN HER EYES DIRT BAND/United Artists 1312 (Stephen Stills, BMI)
138	132	FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK) (Finurphy, BMI/Hi Faluten, ASCAP)
139	135	HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/Columbia 3 11023 (Tree, BMI)
140	138	I GOT THE HOTS FOR YA DOUBLE EXPOSURE/Salsoul 2091 (RCA) (Burma East, BMI)
141	142	PHANTOM LOVER ROCK ROSE/Columbia 3 11043 (Natural Songs, Awantha, ASCAP)
142	144	AFTER THE FIRST ONE YONAH/Free Flight 11696 (RCA) (Stone Mountain, ASCAP)
143	—	BREAK MY HEART DAVID RUFFIN/Warner Bros. 49030 (Groovesville/ Forgotten, BMI)
144	124	SIMPLY JESSIE REX SMITH/Columbia 3 11032 (The Laughing Willow, ASCAP)
145	146	TROUBLE AGAIN KARLA BONOFF/Columbia 1 11041 (Seagrape, BMI)
146	148	I SURRENDER ELLEN SHIPLEY/NY Intl. 11686 (RCA) (Little Gino/Shipwreck/ RKR, BMI/Shuck N Jive, ASCAP)
147	141	AS LONG AS WE KEEP BELIEVING PAUL ANKA/RCA 11662 (Paulanne/ ATV/Mann & Weil, BMI)
148	143	GONNA FLY NOW BILL CONTI/United Artists 1317 (Unart, BMI/United Artists, ASCAP)
149	145	DO IT GOOD A TASTE OF HONEY/Capitol 4744 (Conductive/On Time, BMI)
150	140	SUPER SWEET WARDELL PIPER/Midsong Intl. 1005 (Diagnol/April Summer, BMI)

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ARISTA MUSIC, INC.  
CAREERS MUSIC, INC.

The Arista Music Publishing Group and  
Careers Music, Inc., (BMI) would like  
to thank ROBERT JOHN for his brilliant  
performance and writing his #1 record  
"SAD EYES" which we at Careers Music  
are grateful to publish. Also thanks  
to EMI Records for bringing "SAD EYES"  
and BOBBY all the way home.

Sincerely,

Billy Meshel,  
The Arista Music  
Publishing Group

# Record World Singles

SEPTEMBER 22, 1979


TITLE, ARTIST, Label, Number, (Distributing Label)  
SEPT. 22 SEPT. 15

WKS. ON  
CHART

1	1	<b>SAD EYES</b> ROBERT JOHN EMI-America 8015 (2nd Week)		18
2	2	MY SHARONA THE KNACK/Capitol 4731		14
3	3	DON'T BRING ME DOWN ELO/Jet 9 5060 (CBS)		8
4	6	LONESOME LOSER LITTLE RIVER BAND/Capitol 4748		11
5	5	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 8 50700		14
6	4	LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA)		15
7	9	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419		14
8	11	SAIL ON COMMODORES/Motown 1466		7
9	8	GOOD TIMES CHIC/Atlantic 3584		15
10	12	BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) ROBERT PALMER/Island 49016 (WB)		10
11	15	RISE HERB ALPERT/A&M 2151		9
12	7	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ARC/ Columbia 3 11033		12
13	13	GOODBYE STRANGER SUPERTRAMP/A&M 2162		12
14	16	DRIVERS SEAT SNIFF 'N' THE TEARS/Atlantic 3604		10
15	10	THE MAIN EVENT/FIGHT BARBRA STREISAND/Columbia 3 11008		15
16	24	POP MUZIK M/Sire 49033 (WB)		7
17	20	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459		13
18	30	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742		6
19	23	CRUEL TO BE KIND NICK LOWE/Columbia 3 11018		10
20	22	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986		13
21	18	I DO LOVE YOU G.Q./Arista 0426		13
22	14	BAD GIRLS DONNA SUMMER/Casablanca 988		18
23	26	THE BOSS DIANA ROSS/Motown 1462		11
24	27	SPOOKY ARS/Polydor/BGO 2001		6
25	28	GET IT RIGHT NEXT TIME GERRY RAFFERTY/United Artists 1316		7
26	32	LOVIN', TOUCHIN', SQUEEZIN' JOURNEY/Columbia 3 11036		11
27	19	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399		23
28	31	DIFFERENT WORLDS MAUREEN McGOVERN/Warner/Curb 8835		11
29	34	DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201		5
30	17	LET'S GO THE CARS/Elektra 46063		13
31	37	DEPENDIN' ON YOU DOOBIE BROTHERS/Warner Bros. 49029		7
32	33	WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)		12
33	21	MAMA CAN'T BUY YOU LOVE ELTON JOHN/MCA 41042		16
34	39	ROLENE MOON MARTIN/Capitol 4765		6
35	42	FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870		8
36	45	ARROW THROUGH ME WINGS/Columbia 1 11070		5
37	29	HOT SUMMER NIGHTS NIGHT/Planet 45903 (Elektra/Asylum)		14
38	25	I WAS MADE FOR LOVIN' YOU KISS/Casablanca 983		18
39	35	IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/ A&M 2132		17
40	40	AIN'T THAT A SHAME CHEAP TRICK/Epic 9 50743		7
41	36	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705		24
42	38	RING MY BELL ANITA WARD/Juana 3422 (TK)		19
43	53	GOOD GIRLS DON'T KNACK/Capitol 4771		4
44	50	WHERE WERE YOU WHEN I WAS FALLING IN LOVE LOBO/MCA 41065		9
45	55	DIRTY WHITE BOY FOREIGNER/Atlantic 3618		3
46	51	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430		8

47	52	SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)	7
48	60	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	3
49	54	THIS NIGHT WON'T LAST FOREVER MICHAEL JOHNSON/ EMI-America 8019	8
50	58	HOLD ON IAN GOMM/Stiff/Epic 8 50747	4
51	56	MIDNIGHT WIND JOHN STEWART/RSO 1000	5
52	57	REMEMBER (WALKING IN THE SAND) LOUISE GOFFIN/ Asylum 46521	6
53	48	FIRECRACKER MASS PRODUCTION/Cotillion 44254 (Atl)	9
54	59	STREET LIFE CRUSADERS/MCA 41054	6
55	41	SUSPICIONS EDDIE RABBITT/Elektra 46053	16
56	43	MAKIN' IT DAVID NAUGHTON/RSO 916	23
57	65	PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	5
58	69	IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45904 (Elektra/Asylum)	3
59	63	GET A MOVE ON EDDIE MONEY/Columbia 1 11064	5
60	64	GOOD FRIEND MARY MacGREGOR/RSO 938	7
61	74	SURE KNEW SOMETHING KISS/Casablanca 2205	4
62	72	KILLER CUT CHARLIE/Arista 0449	4
63	73	REASON TO BE KANSAS/Kirshner 9 4285 (CBS)	3
64	70	I'VE NEVER BEEN IN LOVE SUZI QUATRO/RSO 1001	3
65	66	GIRLS TALK DAVE EDMUNDS/Swan Song 71001 (Atl)	4
66	75	YOU'RE ONLY LONELY J.D. SOUTHER/Columbia 1 11079	3
67	44	GOLD JOHN STEWART/RSO 931	19
68	68	THEN YOU CAN TELL ME GOODBYE TOBY BEAU/RCA 11670	8
69	71	HELLO, HELLO, HELLO NEW ENGLAND/Infinity 50,021	4
70	79	BOOM BOOM (OUT GO THE LIGHTS) PAT TRAVERS BAND/ Polydor 2003	3
71	80	FINS JIMMY BUFFETT/MCA 41109	3
72	81	GOTTA SERVE SOMEBODY BOB DYLAN/Columbia 1 11072	2
73	77	COME TO ME FRANCE JOLI/Prelude 8001	4
74	46	I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680	23
75	62	CHILDREN OF THE SUN BILLY THORPE/Polydor 2018	9
76	47	DOES YOUR MOTHER KNOW ABBA/Atlantic 3574	19
77	61	MORNING DANCE SPYRO GYRA/Infinity 50,011	15
78	87	HELL ON WHEELS CHER/Casablanca 2208	2
79	76	WHERE WILL YOUR HEART TAKE YOU BUCKEYE/Polydor 14578	5
80	88	ONE FINE DAY RITA COOLIDGE/A&M 2169	4

## CHARTMAKER OF THE WEEK

81	—	BROKEN HEARTED ME ANNE MURRAY Capitol 4773		1
82	—	PLEASE DON'T LEAVE LAUREN WOOD/Warner Bros. 49043		1
83	67	SATURDAY NIGHT HERMAN BROOD & HIS WILD ROMANCE/Ariola 7754		10
84	85	STILLSANE CAROLYNE MAS/Mercury 76004		3
85	84	BEAUTIFUL GIRLS VAN HALEN/Warner Bros. 49035		4
86	89	ANGELEYES/VOULE VOUZ ABBA/Atlantic 3609		3
87	—	STARRY EYES THE RECORDS/Virgin 67000 (Atl)		1
88	78	HOT STUFF DONNA SUMMER/Casablanca 978		23
89	93	I JUST WANT TO BE CAMEO/Chocolate City 019 (Casablanca)		5
90	49	OH WELL ROCKETS/RSO 935		11
91	95	I NEED A LOVER JOHN COUGAR/Riva 202 (Mercury)		2
92	96	FOR LOVE POUSETTE-DART BAND/Capitol 4764		3
93	86	GHOST DANCER ADDRISI BROTHERS/Scotti Brothers 500 (Atl)		6
94	—	DO YOU THINK I'M DISCO STEVE DAHL & TEENAGE RADIATION/Ovation 1132		1
95	90	YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908		23
96	100	(not just) KNEE DEEP—PART I FUNKADELIC/Warner Bros. 49040		2
97	99	GROOVE ME FERN KINNEY/Malaco 1058 (TK)		2
98	—	RAINBOW CONNECTION KERMIT (JIM HENSON)/Atlantic 3610		1
99	91	MUST HAVE BEEN CRAZY CHICAGO/Columbia 1 11061		4
100	98	THIS TIME BABY JACKIE MOORE/Columbia 3 10993		5

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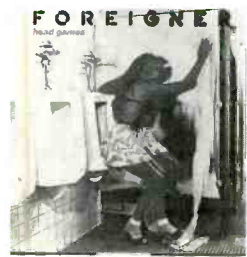


# Record World Album Airplay

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

SEPTEMBER 22, 1979

## FLASHMAKER



### HEAD GAMES

FOREIGNER  
Atlantic

### MOST ADDED

- HEAD GAMES—Foreigner—Atlantic (37)
- FLIRTIN WITH DISASTER—Molly Hatchet—Epic (31)
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis (13)
- PRIORITY—Pointer Sisters—Planet (11)
- TOP PRIORITY—Rory Gallagher—Chrysalis (10)
- PLEASE STAND BY—1994—A&M (9)
- RESTLESS NIGHTS—Karla Bonoff—Col (8)
- S.O.S.—Yachts—Polydor (7)
- GAMMA—Elektra (6)
- NO MORE LONELY NIGHTS—Blue Steel—Infinity (6)

### WNEW-FM/NEW YORK

- ADDS:**
- EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB
  - HEAD GAMES—Foreigner—Atlantic
  - IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
  - MARSHALL—Marshall Chapman—Epic
  - PLEASE STAND BY—1994—A&M
  - ROCK SUGAR (single)—Rob Grill—Mercury
  - SATISFIED—Rita Coolidge—A&M
  - TWO SIDES TO EVERY WOMAN—Carlene Carter—WB
  - UNEASHED IN THE EAST—Judas Priest—Col
  - WATER SIGN—Jeff Lorber Fusion—Arista

- HEAVY ACTION (airplay in descending order):**
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - THE RECORDS—Virgin
  - INTO THE MUSIC—Van Morrison—WB
  - CANDY-O—Cars—Elektra
  - REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
  - LABOUR OF LUST—Nick Lowe—Col
  - SLOW TRAIN COMING—Bob Dylan—Col
  - THE JUKES—Mercury
  - LOW BUDGET—Kinks—Reprise
  - FEAR OF MUSIC—Talking Heads—Sire

### WBCN-FM/BOSTON

- ADDS:**
- EVE—Alan Parsons Project—Arista
  - GAMMA—Elektra
  - HEAD GAMES—Foreigner—Atlantic
  - LOVEDRIVE—Scorpions—Mercury
  - PLEASE STAND BY—1994—A&M
  - PRIORITY—Pointer Sisters—Planet
  - SOMEWHERE OVER THE RADIO—Stevens & Grdnic—Takoma

### THE DAY THE EARTH CAUGHT FIRE

- City Boy—Atlantic
- TOP PRIORITY—Rory Gallagher—Chrysalis
- YOU'RE ONLY LONELY—J.D. Souther—Col

- HEAVY ACTION (airplay in descending order):**
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - AND I MEAN IT—Genya Ravan—20th Century Fox
  - CANDY-O—Cars—Elektra
  - GET THE KNACK—The Knack—Capitol
  - FEAR OF MUSIC—Talking Heads—Sire
  - FEARLESS—Tim Curry—A&M
  - NIGHTOUT—Ellen Foley—Cleve. Intl.
  - THE RECORDS—Virgin
  - MIRRORS—Blue Oyster Cult—Col
  - GOMM WITH THE WIND—Ian Gomm—Stiff/Epic

### WLIR-FM/LONG ISLAND

- ADDS:**
- CLIMAX BLUES BAND LIVE—WB (AOR sampler)
  - FLIRTIN WITH DISASTER—Molly Hatchet—Epic
  - FLYING COLORS—Trooper—MCA
  - HEAD GAMES—Foreigner—Atlantic
  - I DON'T LIKE MONDAYS (single)—Boomtown Rats—Ensign (import)
  - IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
  - PLEASE STAND BY—1994—A&M
  - RESTLESS NIGHTS—Karla Bonoff—Col
  - SINCE YOU'VE GONE (single)—Rainbow—Polydor (import)

- HEAVY ACTION (airplay in descending order):**
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - FLIRTIN WITH DISASTER—Molly Hatchet—Epic
  - CAROLYNE MAS—Mercury
  - INTO THE MUSIC—Van Morrison—WB
  - GET THE KNACK—The Knack—Capitol
  - TOP PRIORITY—Rory Gallagher—Chrysalis
  - SECRETS—Robert Palmer—Island
  - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
  - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
  - BIRTH COMES TO US ALL—Good Rats—Passport

### WBAB-FM/LONG ISLAND

- ADDS:**
- AMERICAN BOY & GIRL—Garland Jeffreys—A&M
  - HEAD GAMES—Foreigner—Atlantic
  - PLEASE STAND BY—1994—A&M
  - PRIORITY—Pointer Sisters—Planet
  - RESTLESS NIGHTS—Karla Bonoff—Col
  - SATISFIED—Rita Coolidge—A&M
  - TANGO PALACE—Dr. John—Horizon
  - WATER SIGN—Jeff Lorber Fusion—Arista
  - YIPES—Millennium
  - YOU'RE ONLY LONELY—J.D. Souther—Col

- HEAVY ACTION (airplay in descending order):**
- LABOUR OF LUST—Nick Lowe—Col
  - CANDY-O—Cars—Elektra
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - DISCOVERY—ELO—Jet
  - SECRETS—Robert Palmer—Island
  - GET THE KNACK—The Knack—Capitol
  - FIRST UNDER THE WIRE—Little River Band—Capitol

- AMERICATHON (soundtrack)—Col
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- THE JUKES—Mercury

### WBLM-FM/MAINE

- ADDS:**
- FESTIVAL OF ACOUSTIC MUSIC—Bread & Roses—Fantasy
  - FLIRTIN WITH DISASTER—Molly Hatchet—Epic
  - GAMMA—Elektra
  - HEAD GAMES—Foreigner—Atlantic
  - NO MORE LONELY NIGHTS—Blue Steel—Infinity
  - PLEASE STAND BY—1994—A&M
  - PRIORITY—Pointer Sisters—Planet
  - RESTLESS NIGHTS—Karla Bonoff—Col
  - TOP PRIORITY—Rory Gallagher—Chrysalis
  - WORD SALAD—Fischer-Z—UA

- HEAVY ACTION (airplay in descending order):**
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - LABOUR OF LUST—Nick Lowe—Col
  - GET THE KNACK—The Knack—Capitol
  - SECRETS—Robert Palmer—Island
  - CANDY-O—Cars—Elektra
  - SCOTT FOLSOM—Folsongs
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - FIGHT DIRTY—Charlie—Arista
  - FICKLE HEART—Sniff 'n' The Tears—Atlantic
  - NINE LIVES—REO Speedwagon—Epic

### WCMF-FM/ROCHESTER

- ADDS:**
- FLIRTIN WITH DISASTER—Molly Hatchet—Epic
  - HEAD GAMES—Foreigner—Atlantic
  - JOE'S GARAGE—Frank Zappa—Zappa
  - NO MORE LONELY NIGHTS—Blue Steel—Infinity
  - S.O.S.—Yachts—Polydor
  - SOUND OF SUNBATHING—Sinceros—Col
  - THE CLASH—Epic

- HEAVY ACTION (airplay, sales, phones in descending order):**
- FLIRTIN WITH DISASTER—Molly Hatchet—Epic
  - SLOW TRAIN COMING—Bob Dylan—Col
  - HEAD GAMES—Foreigner—Atlantic
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - RUST NEVER SLEEPS—Neil Young—Reprise
  - CANDY-O—Cars—Elektra
  - GET THE KNACK—The Knack—Capitol
  - LOW BUDGET—Kinks—Arista
  - NINE LIVES—REO Speedwagon—Epic

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

- ADDS:**
- BIG OCEANS—Interview—Virgin
  - 8:30—Weather Report—Col
  - FLIRTIN WITH DISASTER—Molly Hatchet—Epic
  - HEAD GAMES—Foreigner—Atlantic
  - PUTTIN ON THE DOG—Hounds—Col
  - TEARS—Backstreet
  - TOM VERLAINE—Elektra

- HEAVY ACTION (airplay in descending order):**
- INTO THE MUSIC—Van Morrison—WB
  - 5—J.J. Cale—Shelter
  - SLOW TRAIN COMING—Bob Dylan—Col
  - BORN AGAIN—Randy Newman—WB
  - KICK ME HARD—NRBQ—Red Rooster
  - PINK CADILLAC—John Prine—Asylum
  - FEAR OF MUSIC—Talking Heads—Sire
  - VOLCANO—Jimmy Buffett—MCA
  - NIGHTOUT—Ellen Foley—Cleve. Intl.
  - IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- ADDS:**
- AN AMERICAN DREAM—Dirt Band—UA
  - DRIVIN (single)—Pearl Harbor & The Explosions—415
  - FLIRTIN WITH DISASTER—Molly Hatchet—Epic
  - HEAD GAMES—Foreigner—Atlantic
  - NO PROMISES - NO DEBTS—Golden Earring—Polydor
  - PHONETICS—Jules & The Polar Bears—Col
  - POP MUZIK (single)—M—Sire
  - PRIORITY—Pointer Sisters—Planet
  - RESTLESS NIGHTS—Karla Bonoff—Col
  - THE CAT & THE HAT—Ben Sidran—Horizon

- HEAVY ACTION (airplay in descending order):**
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - LABOUR OF LUST—Nick Lowe—Col
  - WITH THE NAKED EYE—Greg Kihn—Beserkley
  - RUST NEVER SLEEPS—Neil Young—Reprise
  - GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
  - MIRRORS—Blue Oyster Cult—Col
  - LIVE SPARKS—Graham Parker & The Rumour—Arista
  - LOW BUDGET—Kinks—Arista
  - GET THE KNACK—The Knack—Capitol
  - JOHN COUGAR—Riva

### WIOQ-FM/PHILADELPHIA

- ADDS:**
- 8:30—Weather Report—Col
  - FLIRTIN WITH DISASTER—Molly Hatchet—Epic
  - HEAD GAMES—Foreigner—Atlantic
  - IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
  - PHONETICS—Jules & The Polar Bears—Col
  - PLEASE STAND BY—1994—A&M
  - RESTLESS NIGHTS—Karla Bonoff—Col
  - ROCK SUGAR (single)—Rob Grill—Mercury
  - TOP PRIORITY—Rory Gallagher—Chrysalis

- HEAVY ACTION (airplay, phones in descending order):**
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - CANDY-O—Cars—Elektra
  - FLASH & THE PAN—Epic
  - DESOLATION ANGELS—Bad Company—Swan Song
  - FICKLE HEART—Sniff 'n' The Tears—Atlantic
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - GET THE KNACK—The Knack—Capitol
  - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
  - THE A'S—Arista
  - JOHN COUGAR—Riva

### WMMS-FM/CLEVELAND

- ADDS:**
- FLIRTIN WITH DISASTER—Molly Hatchet—Epic
  - HEAD GAMES—Foreigner—Atlantic
  - I DON'T LIKE MONDAYS (single)—Boomtown Rats—Ensign (import)
  - MARSHALL—Marshall Chapman—Epic
  - SINCE YOU'VE BEEN GONE (single)—Cherie & Marie Currie—Capitol

- HEAVY ACTION (airplay in descending order):**
- THE DAY THE EARTH CAUGHT FIRE—City Boy—Atlantic
  - UNLEASHED IN THE EAST—Judas Priest—Col
  - WHEN THINGS GO WRONG (single)—Robin Lane—Deli-Platters
  - HEAVY ACTION (airplay, sales in descending order):
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - GET THE KNACK—The Knack—Capitol
  - BREATHLESS—EMI-America
  - RUST NEVER SLEEPS—Neil Young—Reprise
  - GREATEST HINTS—Michael Stanley—Arista
  - THE JUKES—Mercury
  - LOW BUDGET—Kinks—Arista
  - SLOW TRAIN COMING—Bob Dylan—Col
  - NIGHTOUT—Ellen Foley—Cleve. Intl.
  - SECRETS—Robert Palmer—Island

### WQDR-FM/RALEIGH

- ADDS:**
- BUCKEYE—Polydor
  - GOOSE BUMPS—Ian Lloyd—Scotti Brothers



# Shalamar

hooks another hit album

## "BIG FUN"

BXL1-3479

After earning the interest paid to "Take That To The Bank," their last smash album, Shalamar now splashes down with "Big Fun."

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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.

SEPTEMBER 22, 1979

## TOP AIRPLAY



**IN THROUGH THE OUT DOOR**  
LED ZEPPELIN  
Swan Song

### MOST AIRPLAY

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song (41)
- CANDY-O**—Cars—Elektra (31)
- GET THE KNACK**—The Knack—Capitol (30)
- SLOW TRAIN COMING**—Bob Dylan—Col (20)
- SECRETS**—Robert Palmer—Island (19)
- LOW BUDGET**—Kinks—Arista (18)
- LABOUR OF LUST**—Nick Lowe—Col (15)
- FEAR OF MUSIC**—Talking Heads—Sire (14)
- RUST NEVER SLEEPS**—Neil Young—Reprise (13)
- NINE LIVES**—REO Speedwagon—Epic (11)
- THE RECORDS**—Virgin (11)

## WABX-FM/DETROIT

- ADDS:**
- FACADES**—Sad Cafe—A&M
  - FEARLESS**—Tim Curry—A&M
  - HEAD GAMES**—Foreigner—Atlantic
- HEAVY ACTION (airplay, sales in descending order):**
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
  - GET THE KNACK**—The Knack—Capitol
  - RUST NEVER SLEEPS**—Neil Young—Reprise
  - STRIKES**—Blackfoot—Atco
  - NINE LIVES**—REO Speedwagon—Epic
  - MIRRORS**—Blue Oyster Cult—Col
  - HIGHWAY TO HELL**—AC/DC—Atlantic
  - CHICAGO 13**—Col
  - SECRETS**—Robert Palmer—Island
  - FEAR TO MUSIC**—Talking Heads—Sire

## WWWW-FM/DETROIT

- ADDS:**
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
  - HEAD GAMES**—Foreigner—Atlantic
- HEAVY ACTION (airplay, sales in descending order):**
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
  - GET THE KNACK**—The Knack—Capitol
  - CANDY-O**—Cars—Elektra
  - RUST NEVER SLEEPS**—Neil Young—Reprise
  - VAN HALEN II**—WB
  - STRIKES**—Blackfoot—Atco
  - EVOLUTION**—Journey—Col
  - BREAKFAST IN AMERICA**—Supertramp—A&M

**LOW BUDGET**—Kinks—Arista  
**SECRETS**—Robert Palmer—Island

## WXRT-FM/CHICAGO

- ADDS:**
- AMERICAN BOY & GIRL**—Garland Jeffreys—A&M
  - COVER TO COVER**—Pezband—Passport
  - DRIVIN (single)**—Pearl Harbor & The Explosions—415
  - 8:30**—Weather Report—Col
  - GOOSE BUMPS**—Ian Lloyd—Scotti Brothers
  - HEAD GAMES**—Foreigner—Atlantic
  - PUTTIN ON THE DOG**—Hounds—Col
  - THE ROCKES**—WB
  - TOP PRIORITY**—Rory Gallagher—Chrysalis
  - YOU'RE ONLY LONELY**—J.D. Souther—Col

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

- LABOUR OF LUST**—Nick Lowe—Col
- THE JUKES**—Mercury
- CANDY-O**—Cars—Elektra
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- BORN AGAIN**—Randy Newman—WB
- BOP TILL YOU DROP**—Ry Cooder—WB
- EVE**—Alan Parsons Project—Arista
- MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
- FEAR OF MUSIC**—Talking Heads—Sire

## KSHE-FM/ST. LOUIS

- ADDS:**
- DON'T THROW STONES**—Sports—Mushroom (import)
  - FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
  - HEAD GAMES**—Foreigner—Atlantic
  - NO PROMISES - NO DEBTS**—Golden Earring—Polydor
  - PHONETICS**—Jules & The Polar Bears—Col
  - S.O.S.**—Yachts—Polydor
  - UNDER HEAVEN OVER HELL**—Streetheart—Atlantic

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- NINE LIVES**—REO Speedwagon—Epic
- STREET MACHINE**—Sammy Hagar—Capitol
- FIGHT DIRTY**—Charlie—Arista
- GREATEST HINTS**—Michael Stanley—Arista
- FIRST UNDER THE WIRE**—Little River Band—Capitol
- GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic
- JOHN COUGAR**—Riva
- BALDRY'S OUT**—Long John Baldry—EMI America
- SLOW TRAIN COMING**—Bob Dylan—Col

## KQRS-FM/MINNEAPOLIS

- ADDS:**
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
  - HEAD GAMES**—Foreigner—Atlantic
  - NIGHTOUT**—Ellen Foley—Cleveland Int'l.
- HEAVY ACTION (airplay in descending order):**
- CANDY-O**—Cars—Elektra
  - SECRETS**—Robert Palmer—Island
  - STRIKES**—Blackfoot—Atco
  - NINE LIVES**—REO Speedwagon—Epic
  - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
  - GET THE KNACK**—The Knack—Capitol

**HIGHWAY TO HELL**—AC/DC—Atlantic  
**BETTER THAN THE REST**—George Thorogood—MCA  
**RUST NEVER SLEEPS**—Neil Young—Reprise  
**LOW BUDGET**—Kinks—Arista

## KZEW-FM/DALLAS

- ADDS:**
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
  - HEAD GAMES**—Foreigner—Atlantic
  - PUTTIN ON THE DOG**—Hounds—Col
  - THE DAY THE EARTH CAUGHT FIRE**—City Boy—Atlantic
  - TOP PRIORITY**—Rory Gallagher—Chrysalis

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- GET THE KNACK**—The Knack—Capitol
- BREAKFAST IN AMERICA**—Supertramp—A&M
- COMMUNIQUE**—Dire Straits—WB
- BACK TO THE EGG**—Wings—Col
- DESOLATION ANGELS**—Bad Company—Swan Song
- CANDY-O**—Cars—Elektra
- SECRETS**—Robert Palmer—Island
- FIRST UNDER THE WIRE**—Little River Band—Capitol
- THE RECORDS**—Virgin

## KFML-AM/DENVER

- ADDS:**
- I STILL HAVE A DREAM**—Richie Furay—Asylum
  - LIVE SPARKS**—Graham Parker & The Rumour—Arista
  - NO ACCIDENT**—Larry Raspberry & The Highsteppers—Mercury
  - S.O.S.**—Yachts—Polydor
  - THE DAY THE EARTH CAUGHT FIRE**—City Boy—Atlantic
  - TRANSFER STATION**—Fotomaker—Atlantic
- HEAVY ACTION (airplay in descending order):**
- SLOW TRAIN COMING**—Bob Dylan—Col
  - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
  - FACADES**—Sad Cafe—A&M
  - WORD SALAD**—Fischer-Z—UA
  - INTO THE MUSIC**—Van Morrison—WB
  - BORN AGAIN**—Randy Newman—WB
  - NEON SMILES**—Bliss Band—Col
  - FIRST UNDER THE WIRE**—Little River Band—Capitol
  - VOLCANO**—Jimmy Buffett—MCA
  - FEAR OF MUSIC**—Talking Heads—Sire

## KBPI-FM/DENVER

- ADDS:**
- EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB
  - FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
  - HEAD GAMES**—Foreigner—Atlantic
  - I DO THE ROCK (single)**—Tim Curry—A&M
  - I STILL HAVE A DREAM**—Richie Furay—Asylum
  - IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
  - NO MORE LONELY NIGHTS**—Blue Steel—Infinity
  - PRIORITY**—Painter Sisters—Planet
- HEAVY ACTION (airplay, sales, phones in descending order):**
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
  - SECRETS**—Robert Palmer—Island
  - FICKLE HEART**—Sniff 'n' The Tears—Atlantic
  - RUST NEVER SLEEPS**—Neil Young—Reprise

**HEAD GAMES**—Foreigner—Atlantic  
**VOLCANO**—Jimmy Buffett—MCA  
**LABOUR OF LUST**—Nick Lowe—Col  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**LOW BUDGET**—Kinks—Arista  
**BREAKFAST IN AMERICA**—Supertramp—A&M

## KAWY-FM/WYOMING

- ADDS:**
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
  - HEAD GAMES**—Foreigner—Atlantic
  - NO MORE LONELY NIGHTS**—Blue Steel—Infinity
  - PLEASE STAND BY**—1994—A&M
  - PRIORITY**—Painter Sisters—Planet
  - RESTLESS NIGHTS**—Karla Bonoff—Col
  - THE CAT & THE HAT**—Ben Sidran—Horizon
  - TOP PRIORITY**—Rory Gallagher—Chrysalis
  - TOM VERLAINE**—Elektra
  - WORD SALAD**—Fischer-Z—UA
- HEAVY ACTION (airplay in descending order):**
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
  - SLOW TRAIN COMING**—Bob Dylan—Col
  - CHICAGO 13**—Col
  - FIGHT DIRTY**—Charlie—Arista
  - BORN AGAIN**—Randy Newman—WB
  - ARMAGEDDON**—Prism—Ariola
  - THE RECORDS**—Virgin
  - NEON SMILES**—Bliss Band—Col
  - TAKE IT HOME**—B.B. King—MCA
  - PINK CADILLAC**—John Prine—Asylum

## KOME-FM/SAN JOSE

- ADDS:**
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
  - HEAD GAMES**—Foreigner—Atlantic
  - REPLICAS**—Gary Numan—Atco
  - S.O.S.**—Yachts—Polydor
  - SOUND OF SUNBATHING**—Sinceros—Col
  - THE CLASH**—Epic
- HEAVY ACTION (airplay in descending order):**
- HIGHWAY TO HELL**—AC/DC—Atlantic
  - CANDY-O**—Cars—Elektra
  - GAMMA**—Elektra
  - STREET MACHINE**—Sammy Hagar—Capitol
  - LOW BUDGET**—Kinks—Arista
  - GET THE KNACK**—The Knack—Capitol
  - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
  - LABOUR OF LUST**—Nick Lowe—Col
  - SECRETS**—Robert Palmer—Island
  - GO FOR WHAT YOU KNOW**—Pat Travers Band—Polydor

## KWST-FM/LOS ANGELES

- ADDS:**
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
  - HEAD GAMES**—Foreigner—Atlantic
  - NO PROMISES - NO DEBTS**—Golden Earrings—Polydor
- HEAVY ACTION (airplay, sales, phones in descending order):**
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
  - CANDY-O**—Cars—Elektra
  - GET THE KNACK**—The Knack—Capitol
  - SLOW TRAIN COMING**—Bob Dylan—Col
  - LOW BUDGET**—Kinks—Arista
  - FEAR OF MUSIC**—Talking Heads—Sire
  - HEAD GAMES**—Foreigner—Atlantic

**GO FOR WHAT YOU KNOW**—Pat Travers Band—Polydor  
**SECRETS**—Robert Palmer—Island  
**THE JUKES**—Mercury

## KSAN-FM/SAN FRANCISCO

- ADDS:**
- EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB
  - HEAD GAMES**—Foreigner—Atlantic
  - HIGH ENERGY PLAN**—999—PVC
  - IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
  - NO PROMISES - NO DEBTS**—Golden Earring—Polydor
  - S.O.S.**—Yachts—Polydor
  - THE DAY THE EARTH CAUGHT FIRE**—City Boy—Atlantic

### HEAVY ACTION:

- CANDY-O**—Cars—Elektra
- DESOLATION ANGELS**—Bad Company—Swan Song
- FEAR OF MUSIC**—Talking Heads—Sire
- GET THE KNACK**—The Knack—Capitol
- GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- LABOUR OF LUST**—Nick Lowe—Col
- MIRRORS**—Blue Oyster Cult—Col
- REPEAT WHEN NECESSARY**—Dave Edmunds—Swan Song
- WITH THE NAKED EYE**—Greg Kihn—Beserkley

## KMEL-FM/SAN FRANCISCO

- ADDS:**
- FLIRTIN WITH THE DISASTER**—Molly Hatchet—Epic
  - HEAD GAMES**—Foreigner—Atlantic
  - IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- HEAVY ACTION (airplay, sales in descending order):**
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
  - HIGHWAY TO HELL**—AC/DC—Atlantic
  - CANDY-O**—Cars—Elektra
  - DISCOVERY**—ELO—Jet
  - SLOW TRAIN COMING**—Bob Dylan—Col
  - LOW BUDGET**—Kinks—Arista
  - STREET MACHINE**—Sammy Hagar—Capitol
  - SECRETS**—Robert Palmer—Island
  - AMERICATHON (soundtrack)**—Col
  - HEAD GAMES**—Foreigner—Atlantic

## KZOK-FM/SEATTLE

- ADDS:**
- HEAD GAMES**—Foreigner—Atlantic
  - IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- HEAVY ACTION (airplay, sales, phones in descending order):**
- MIRRORS**—Blue Oyster Cult—Col
  - GO FOR WHAT YOU KNOW**—Pat Travers Band—Polydor
  - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
  - STREET MACHINE**—Sammy Hagar—Capitol
  - WITH THE NAKED EYE**—Greg Kihn—Beserkley
  - SLOW TRAIN COMING**—Bob Dylan—Col
  - GET THE KNACK**—The Knack—Capitol
  - CANDY-O**—Cars—Elektra
  - ESCAPE FROM DOMINATION**—Moon Martin—Capitol
  - LOW BUDGET**—Kinks—Arista
- In addition to those printed are:
- WPIX-FM** WYDD-FM **KSJO-FM**
  - WAAF-FM** WKLS-FM **KNAC-FM**
  - WPLR-FM** ZETA 7-FM **KZAP-FM**
  - WQBK-FM** Y95-FM **KZEL-FM**
  - WAQX-FM** WKDF-FM **KZAM-FM**
  - WMJQ-FM** KGB-FM

# BOTTOM LINE / 79

## Annual Merchandising Special

### 'Back To Basics' Is Labels' 4th Qtr. Theme

By SAM SUTHERLAND

■ As the busiest quarter in the music industry sales calendar, the fall and holiday months traditionally usher in the most extensive release schedules and aggressive merchandising, advertising and promotion. 1979 is no exception in terms of new titles scheduled, but this year finds major manufacturers and retailers alike keying their sales and marketing to a newly heightened sense of cost efficiency.

If the disappointing sales plaguing the business during earlier quarters have taught a lesson, it's the need to tailor programs to realistic projections. The bullish fall of a year ago saw overhead investments hitting new levels in anticipation of the year-end rush, and in the hurry to reap the sales bonanza expected, increasingly lavish merchandising and promotion aids, coupled with more esoteric indirect merchandising for intra-industry use, became commonplace.

A year later, the underlying industry theme is "Back To Basics." As noted throughout the past year in both trade and consumer coverage of the industry, major labels are again focusing their marketing effort on the customer, not the trade insider. Merchandising this fall will emphasize point-of-purchase exposure over such indirect vehicles as jewelry, clothing and props. And label sales and creative services toppers are evaluating prospective merchandising methods in terms of overall flexibility in use to the retailer, as well as ultimate cost to the label and distributor.

Costly electronic and mechanized displays will be used more sparingly, while such standbys as album slicks, banners, streamers and mobiles will pace most campaigns. That shift hasn't ended label merchandising innovation, though; in fact, fall programs are characterized this year by efforts to develop new display concepts to maximize flexibility in exposure.

Supplementary advertising likewise reflects a more tailored approach. Blanket media buys in advance of release are being avoided for all but the most established superstars, with most label media buyers expecting to tie exposure directly to sales

through ongoing monitoring on a market-by-market basis. Television buys will be fewer and, again, closely linked with measurable market activity rather than more experimental tests.

In short, the industry isn't cutting back its support, because realizing sales demands sustained market exposure. What the industry is doing is sifting out unnecessary expenses, premature media blitzes and more indirect promotion schemes.

Indicating the trade's commitment to continuing exposure is overall retail commentary indicating that store promotions and special displays will remain active components in record and tape marketing.

As for fall catalogue pushes, selectivity is again the goal. This year finds several majors sweetening the deal for record buyers by introducing both selected catalogue and developing artists at \$5.98 list prices. While labels will be pushing fewer titles overall from back catalogue, and most retail buyers are avoiding the overstocking seen a year ago, both trends point up the trade's determination to rebuild demand for older titles.

With fall bringing a veritable tidal wave of releases by major artists, retailers can look for a variety of traffic builders to lead into their fourth quarter sales. Individual label release plans tell the story:

CBS Records is heading into the fourth quarter of 1979 determined to play a leading role in establishing recorded music as today's best and most lasting entertainment value, according to Mike Martinovich, vice president, merchandising. "We're committed to doing whatever it takes to increase retail sales, whether it involves developing unprecedented marketing techniques or drawing on the merchandising expertise we've evolved over the years," he declares. "We're attacking the current economic challenges with an energy, professionalism, and determination that we feel will result in returning a healthy sales momentum to the marketplace."

Plans currently being firmed for fourth quarter implementation call for CBS to increase the merchandising visibility of its \$5.98 list price budget line—the most extensive of its kind in the indus-

try. In addition, CBS is working closely with NARM to exploit the many gift-giving opportunities recorded music offers. "We believe in the ultimate growth potential of this business," Martinovich asserts, "and we're putting our resources behind that belief. Already, we've developed a slogan—'Buy it once; Enjoy it a lifetime. Recorded music is your best entertainment value.'—that we hope the industry will adopt, and display prominently and often. With mutual cooperation, we'll be on our way toward turning things around."

For the balance of 1979, Columbia is scheduling new releases by: Karla Bonoff; Judas Priest; Crystal Gayle; Dudek/Finnigan/Krueger; Jimmy Messina; Janis Ian; Kenny Loggins; Larry Gatlin; Santana; The Emotions; Boomtown Rats; Barbra Streisand (including a duet with Donna Summer); Toto; Aerosmith; Neil Diamond; Rex Smith; Tyrone Davis; Willie Nelson; Pink Floyd; and Boz Scaggs.

Also being readied are new releases by Stan Getz; Weather Report; Billy Cobham; Bob James with Earl Klugh; Al DiMeola; and Miles Davis. "The music we've got coming has never been better," Mansfield enthuses, "and, it's across the board, touching every taste and type. We've even got a couple of surprises that could become very big, very quickly. One is the Beat, a band from San Francisco that was discovered by Eddie Money; another is an English group called the Sinceros. They're both in the new wave genre, and all I can say is, look out!"

Ron McCarrell, vice president, marketing, E/P/A, shares a similar sense of cautious optimism, and, as he points out, there is an equal emphasis on both words (cautious and optimism). "Given the conditions in today's marketplace, you have to remain cautious," he explains, "but, there are a number of factors that lead me to be optimistic. I'm seeing an upswing of consumers coming into stores and making multiple purchases, as they have in the past. And, the number and quality of major releases we have coming is another positive sign."

Heading that list for E/P/A is Cheap Trick's "Dream Police," the follow-up to their double-platinum "Live At Budokan" and

a landmark album on a number of fronts. "The new Cheap Trick album is probably the best set-up record in the history of this company," McCarrell contends. And, Martinovich agrees, adding that plans for the release are the most extensive, including the best orchestrated merchandising campaign ever witnessed in this industry. "It is our planned desire and goal that what we're doing here will signal the beginning of a new approach to merchandising marketing in this industry, whereby all advertising and point of purchase support material will be made simultaneously available with the release of every album release."

"What we're doing with Cheap Trick in a way characterizes a newly developed sense of aggressiveness at E/P/A," McCarrell notes. "We're making a real attempt to set up records better internally. With less marketing resources at our disposal, we feel we can make up the difference, and more, with aggressiveness. Already, this has been the best year ever for E/P/A in terms of visibility and impact. And, we'll be very aggressive for the balance of the year, combining good records, good promotion, and topping it all off with good merchandising. How aggressive will we be? Maybe more so than any group of labels has ever been."

Certainly the music will be there, including major new releases by Meat Loaf, Jeff Beck, George Jones / Johnny Paycheck, Paul Davis, Marshall Chapman, Molly Hatchet, Russ Ballard, Melba Moore, Steve Forbert, Jean Carn, Livingston Taylor, Fabulous Poodles, George Duke, Mothers Finest, Love Unlimited, Barry White, Dan Fogelberg, and Freddy Fender. In addition, McCarrell is high on a number of newer artists, including Steve Walsh (lead singer for Kansas), Gary Moore, Mike Berry, and 20/20.

"All the elements came together for us this year," the marketing vice president says, "and we see no reason for anything less than more of the same through the balance of the year. Are our expectations too high? No. You have to grab for the brass ring. That's our style."

At Chrysaïs Records, a traditional selective release policy re-

(Continued on page 4)

# THE TOP OF THE LINE



**STEPHANIE MILLS** "What Cha Gonna Do With My Lovin'"  
20th Century-Fox Records



**MAXINE NIGHTINGALE** "Lead Me On"  
Windsong Records



**WAYLON JENNINGS** "Greatest Hits"  
AHLI-3378



**TRIUMPH** "Just A Game"  
AFLI-3224



**DOLLY PARTON** "Great Balls Of Fire"  
AHLI-3361



**EVEYN "CHAMPAGNE" KING** "Music Box"  
AFLI-3033



**RONNIE MILSAP** "Images"  
AHLI-3346



**TOBY BEAU** "More Than A Love Song"  
AFLI-3119



**ELVIS** "Our Memories of Elvis, Volume 2"  
AQLI-3448



**"SWEENEY TODD"** CBL2-3379



**DOUBLE EXPOSURE** "Locker Room"  
Salsoul Records



**THE WHISPERS** "Whisper In Your Ear"  
Solar Records



**DAVID BOWIE** "Lodger"  
AQLI-3254



**ENCHANTMENT** "Journey To The Land Of Enchantment"  
Roadshow Records/Nature's Music, Inc.



**MACHINE** Hologram Records



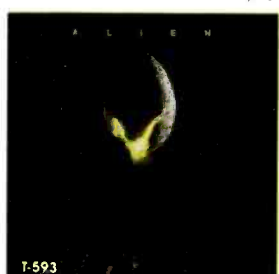
**GENE CHANDLER** "When You're #1"  
20th Century-Fox/Chl-Sound Records



**BARRY WHITE** "I Love To Sing The Songs I Sing"  
20th Century-Fox Records



**CORY DAYE** "Cory And Me"  
New York International Records



**"ALIEN"** 20th Century-Fox Records



**FCC** "Baby I Want You"  
Free Flight Records

# FOR THE BOTTOM LINE



## Cautious Optimism Prevails Among Retailers

By DAVID McGEE

Each holiday season presents retailers with a new set of problems and challenges. 1979's is no different. The laggard economy, the higher list price of records and the energy crisis have all had a deleterious effect on sales this year; as a result, businessmen have been forced to think of new approaches to merchandising and advertising in order to remain competitive. As a way of determining the mood in the stores prior to the onset of the industry's most crucial sales period, Record World has asked several top record retailers about their fourth quarter plans. Their answers reflect the mood of cautious optimism prevalent in the industry of late.

*In light of everything that's gone on this year—price increases, economic recession, energy crisis and so forth—how are you approaching the fourth quarter? What's the forecast?*

**Joe Bressi, Stark Record and Tape Service:** We feel we're going to have a very good fourth quarter; however, from a merchandising and inventory standpoint, we will approach it much more cautiously than we did last year. Again, I believe there will be too many releases coming out on top of each other and we're going to plan accordingly. We had a great Christmas last year, we're going to have a great Christmas this year, but we're not going to have any returns in January.

**Ben Karol, King Karol:** First of all, you've got to understand we've had no letup in business whatsoever. Our business has been way up. The demand continues to be strong, the momentum is making it even stronger. We expect the last three months to be the biggest—we're sure it'll be the biggest three months in our history. And we're preparing for it. We're placing huge orders with all our distributors, especially on catalogue merchandise.

**Jimmy Grimes, National Record Mart:** To be honest, I haven't the faintest idea. I wish I did. I think a lot of it will be dictated by the manufacturers, by the programs they come up with this fall for the dealers. They won't be as liberal with their fall dating programs as they were last year, so we'll have to adjust accordingly. Even if this year were as fantastic as last year I don't think I'd be ordering as much because the deals and the dating won't be as good.

**Tom Keenan, Everybody's Records:** Certainly every one of those things you mentioned have affected us in the past year. We're approaching the fourth quarter, I would say, with conservative enthusiasm. We're planning a couple of store openings; we're looking forward to a good fourth quarter. We're just not looking forward to a "Saturday Night Fever" or a "Grease" fourth quarter. Fleetwood Mac's new album is supposed to be out in October; Eagles are rumored to be out at the end of September; Led Zeppelin's out, and that's the biggest album we've had since Boston's first one in terms of initial consumer response. We think it'll be solid but not spectacular.

**Ken Dobin, Waxie Maxie:** It looks like we're going to have to again review our price structure very seriously. We can't absorb the roughly three percent increases that are laid on us by the distributors; it's a nonabsorbable increase. We either have to maintain our prices and make less money, or we have to make a price adjustment. We're considering this now, and we don't know if it will involve shelf price or sale price, but we know you can't pay \$4.20 for an album and sell it for \$4.99. That's not good business. Certain companies have made unreasonable increases, and their records can't be advertised under the current conditions.

But business is now on the upswing, and we're hoping for an excellent holiday season as long as the good product continues to come out. It looks like the companies are slowing up on advertising money; it's now starting to get noticeable. We don't know if this will affect our fall advertising plans.

Deals are drying up noticeably. Over the last six weeks we've been confronted by CBS, who will not deal anymore except on triad product; Warner and Atlantic have also indicated that discounts are going to slow down. What is bad is the price goes up by three percent and there's no deal. This is in effect more than a three percent price increase. And it looks like this is a trend. The labels have shown

their cutbacks in various ways, either by cutting people back—which cuts service—or they've cut ad money back or they've cut deals back or they've raised the prices. And some have done more than one thing. So this combination makes it very difficult to do business. There isn't a whole lot we can do about it. If we're not offered a deal, it's simply a matter of buying the record as we need it.

**Jim Rose, Rose Records:** Most important is your buying. There's not much room for mistakes these days. Companies are beginning to clamp down. Of course, retailers should always be cautious of things like cash flow and overextending themselves too much. Difficult at best, especially in a large store, but this year we're taking some steps to make a determined effort to control the buying—ordering more frequently, buying what we really need, trying to anticipate things a little better and just being more selective in general.

The advertising is getting tighter. We're going over our advertising priorities, cutting out some things that perhaps were not as effective as we thought they would be, and generally concentrating on those vehicles we know work for us. And paying more attention to our internal displays and promotions and what we can do to increase sales within the store by catering to people's impulses via effective displays. There was a time when you didn't have to do anything but keep a couple of cartons of "Saturday Night Fever" near the cash register and you'd do business all day. Now it's a little bit more intense and you have to adjust to it.

**Bruce Webb, Webb Department Stores:** The price increases are coming so rapidly now that I'll probably have to have more sales. I can't merchandise any better than I'm doing. I'll just try to have more sales and get all the deals I can get. Other than that there's nothing I can do because the prices are just outrageous now.

Twelve-inch sales have slowed down over the last two months. People used to buy anything on twelve-inch, now they're being more selective. That's due to the increase in price. Customers don't want to gamble their money away. When these records were \$2.99 they'd go ahead and take a shot. I don't expect they'll account for much during the holidays; everything's going to go back to the seven-inch and the LP.

*There seems to be two schools of thought when it comes to the question of who's going to be making a profit in the fourth quarter this year. One says the dollars are and always will be in hit product; another says it's in catalogue product this year. What's your opinion?*

**Bressi:** We've always done well with both. Catalogue business has always been good—of course gift sales are basically hit product, so I guess we're going to straddle the fence there. We're going to beef up both catalogue and hit product for the fourth quarter.

**Karol:** As far as I'm concerned most people haven't been making money on hits in about twenty years, because they insist on following the cutthroats, and that's so foolhardy it doesn't even deserve comment. You can't sell records for \$3.99 and come out on top, so what's the point? And these people can't handle catalogue, it's too much for them. They don't have the people, the personnel to do it properly. You've got to be very careful not to fall prey to the hype and pay too much attention to shoddy, silly operations which are geared to let the people think that they give things away and make a profit. We never worked that way and we don't intend ever to work that way; we give the customer what's coming to him and we make a fair profit. That's why we're properly organized; that's why we carry everything; and that's why everyone in the world comes to us to get what they need. And once they come here it's not a question of price. They're very, very pleased with the service, the courtesy they're accorded and the availability of product—all the things that go with good, solid retailing.

**Grimes:** Last year was the first year we really didn't have the catalogue sales we were used to. I'm hoping—I hope it's no more than hope—that Columbia's move to \$5.98 and MCA's to \$5.98 will stimulate the catalogue. We do have the catalogue to sell, and if manufacturers think about dropping the price a couple of dollars from last year, that might be all we need.

**Keenan:** We think it's in the hits. We find that less and less titles

(Continued on page 14)

# 'Back To Basics' Is Labels' 4th Qtr. Theme

(Continued from page 1)

mains a basic premise, one directed at affording longer active promotion and marketing campaigns. As an added edge, that combination of extended programs and limited titles permits broad merchandising support, and this fall Chrysalis will conduct merchandising campaigns for all its acts currently scheduled.

Late August kicked off with Rory Gallagher's "Top Priority," concurrent with the guitarist/vocalist's fall U. S. tour. That tie-in finds the label supplementing a four-color product poster with a tour poster, and radio spots, ad mats and minis, and album jackets will all be available for use. Pat Benatar makes her label debut with "In The Heat of The Night," produced by Mike Chapman, and Chrysalis is committing a major advertising campaign in both radio and print, along with a four-color poster, custom press kit, buttons and ad mats, minis and album jackets.

Rounding out August is Rory Block, whose "You're The One" album has been tied to early disco acceptance in Houston, Denver, Phoenix, San Francisco, Philadelphia, Washington, and Boston.

The next phase of Chrysalis' plans, kicked off in mid-September, is topped by the release of Jethro Tull's fifteenth LP, "Stormwatch," targeted for a major campaign tied to the band's North American tour. Tour poster four-color dimensional wall display units newly created for the campaign, custom press kits, album jackets and even binoculars. Catalogue cross-merchandising will be aided through album jackets from the entire Jethro Tull catalogue.

Making their debut are The States, a new band from Virginia, who are the subject of a major fall campaign tied to their first LP and a planned tour. Merchandising and advertising components include a four-color poster, four-color dimensional wall unit, radio spots and ad mats and minis.

Late September signals the release of Blondie's fourth LP, "Eat To The Beat," while Chrysalis continues support for its platinum predecessor, "Parallel Lines," which has remained active on radio and in the charts for a full year. Even as media buys for "Parallel Lines" continue, the campaign for the new album will break with an ambitious range of advertising, merchandising and promotional tie-ins. Teaser streamers will help build customer anticipation prior to release, building interest for the new LP's arrival and the inception of the full push.

Planned is a catalogue poster

for cross-merchandising; customized posters tailored for 18 different retail chains and featuring the respective chain's logo will also be utilized to promote stronger instore display support, with Chrysalis reasoning that inclusion of the logo will lead participating stores to extend their displays over longer periods. That emphasis on display visibility will carry over into a national display contest and special wall display units, with radio spots, national and local print buys, custom press kits, station giveaways, picture sleeve singles and video pieces rounding out the push for the label's first \$8.98 release.

For EMI-America/United Artists Records, merchandising strategy has shifted from promotional items, such as jackets, cigarette lighters and other giveaways, to concentration on point-of-purchase — clearly a trend among aggressive store merchandisers this fall. As a result, the label's marketing team reports that the number of instore pieces being utilized, whether posters, easel-backs, special displays or otherwise, hasn't decreased at all.

What has changed as well has been emphasis on timing display placement to key more directly into airplay or live local appearances.

With those changes in positioning, EMI-America / United Artists has both new and catalogue product targeted for high fourth quarter visibility. Leading September releases will be Kenny Rogers' "Kenny" LP, already expected to ship platinum, and destined for an aggressive merchandising, marketing, advertising and promotion campaign.

Making her debut will be Pamela Stanley, whose "This Is Hot" album ships in September, along with "The Hawk," the first album for EMI-America/UA by rock legend Ronnie Hawkins; Ferrante and Teicher's "Classical Disco;" and "The Love Hunter," the second album from Whitesnake.

Slated for October release is the J. Geils Band's second for the label, along with "Classical Crystal," an anthology of hits by Crystal Gayle; "The Billie Jo Singles Album," featuring hits by Billie Jo Spears; Southwind Connection's first for the label, "Ain't No Time To Sit Down;" and the label debut for soul legend Wilson Pickett, "I Want You."

October will also see EMI-America/United Artists launching its first major jazz catalogue campaign since coming under its realigned management through EMI's purchase of United Artists Records. The Blue Note label will release ten new albums, all pre-

viously unreleased masters, by such label artists as Lee Morgan, Wayne Shorter, Dexter Gordon, Grant Green, Donald Byrd, Jimmy Smith, Stanley Turrentine, Jackie McLean, Hank Mobley and Bobby Hutcherson.

Slated for November are Brass Construction's "V," "Every Generation" by Ronnie Laws, a new album from Chris Rea, "The Best of Jan and Dean," and albums from Dottie West, Charlie Rich and Tina Turner.

At Capitol Records, also an EMI, Ltd. division, the emphasis on a high profile instore also remains a high priority. The label's marketing team is viewing the final months of '79 as a push period for both new releases and active summer titles, with Dan Davis, vice president, creative services/merchandising & advertising, characterizing campaign elements as flexible. "Each merchandising campaign is individually tailored to the needs of the artist based on the style of music, demographics, market condition and other criteria," says Davis.

Randall Davis, director, merchandising and advertising, confirms that Capitol, too, isn't reducing its merchandising stance as a result of the industry's new cost awareness. "Naturally, like all other labels we're watching our budget more closely than before, but we're not cutting back to any major extent," he reports. "As a company, we feel that merchandising and advertising is an area that must continue to support our artists and their product regardless of market conditions. If anything, we're aggressively seeking to further maximize marketplace visibility for the label and its artists."

While Capitol is holding full release plans until later in the fall, the label will be supporting new October and November releases with a wide range of merchandising aids, from basic display materials to customized designs. Posters are being adapted to a wide range of formats, from "tour strips" to the newer 38" by 38" format, reportedly replacing 4' by 4's as the preferred large poster format. Stand-ups, again varied in size and shape and keyed to artist logos and cover art, are being utilized, as are mobiles and buttons, stickers and t-shirts.

Recently introduced by the label is another merchandising aid that can be adapted to any campaign, regardless of artist or product title: "The Capitol Stick" is a 12" plastic device for creating multi-purpose displays from album jackets, and can be utilized in varying configurations to create mobiles, wall displays, stand-ups,

and counter and window displays.

While MCA Records also tailors campaigns and display pieces to individual acts, the label's marketing team has also developed general guidelines for effective product display, which are being reflected in current campaigns for both new and established label talent.

On new releases by such recent acquisitions as AXE, The Bottles, Point Blank and other developing acts, group logo and image are carefully tied to cover art by inserting cover reprints on all posters. With MCA's market research reinforcing retailers' assertions that impulse buys are paramount, the label's store display strategy emphasizes front store locations and keys display efforts to the right mix of racked and floor merchandise.

The company is also studying seasonal merchandising patterns and even graphic colors in terms of their motivational potential.

Specific merchandising aids thus draw from these varied areas, as well as from group image. For Point Blank, a dangler arrow pointing to product bins carries added identification, while Hotel has received a three-dimensional wall display designed as a "towel rack," with a special Hotel bath towel completing the display and emphasizing the group's logo, also featured on the 2' by 2' back-piece to the display.

The final quarter of 1979 will be an exciting time of the year for Phonogram, Inc./Mercury Records as some of the firm's biggest artists will be releasing new albums, and the new \$5.98 "Encore Series" will be shipping to retailers, stated Lou Simon, senior vice president/director of marketing for Phonogram/Mercury.

Some of the key Mercury artists who will have new LPs during the final three months of 1979 are the Bar-Kays, the Gap Band, Con Funk Shun (who are coming off three consecutive gold albums), the Statler Brothers (recently nominated in three categories for CMA Awards), and Horslips. There will also be several new artists introduced, among them Halloween and Oak.

The "Encore Series," shipping officially on October 1, will bow with 20 albums and cassettes with a variety of artists encompassing rock, pop / MOR, R&B, country, and jazz music.

Simon pointed out that the original artwork, titles, and sequence of the albums will be retained. "The Encore Series has a desirable price and special marketing back-up support built in. The great care taken in retaining the

(Continued on page 6)

# MOTOWN'S NATURAL RESOURCES SERIES

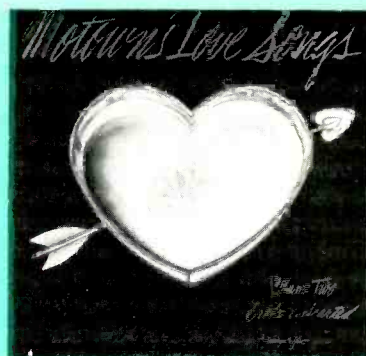
SPECIALY PRICED ALBUMS FEATURING MOTOWN'S GREATEST STARS!



NR-4017T1



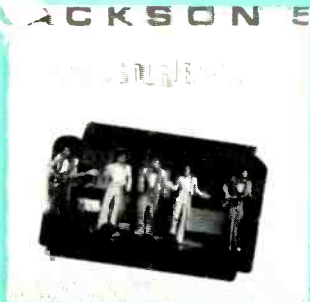
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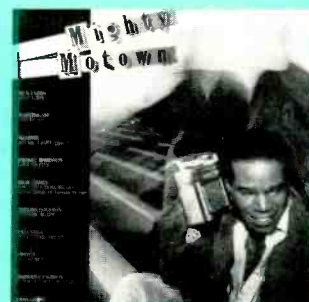
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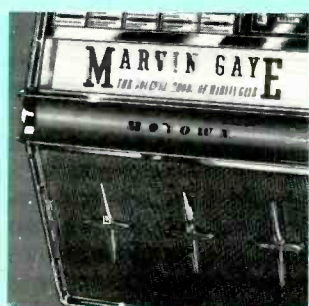
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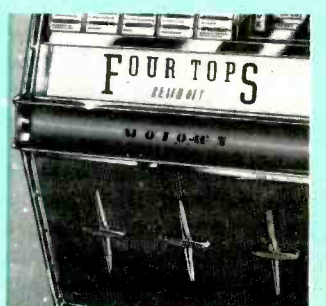
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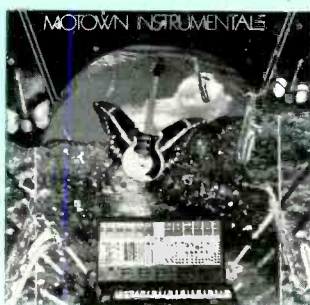
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NR-4008T1



NR-4001T1



NR-4002T1



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NR-4004T1

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A Division of Motown



# 'Back To Basics' Is Labels' 4th Qtr. Theme

(Continued from page 4)

original art form represents a fine bargain for the consumer."

Fall campaigns will continue on several Mercury albums released during the summer, including "The Jukes" by Southside Johnny and the Asbury Jukes, "Lovedrive" by Scorpions, "Carolyn Mas," "John Cougar," on Riva Records, marketed by Phonogram/Mercury, "Joe's Garage" by Frank Zappa on Zappa Records, and "No Accident" by Larry Raspberry and the Highsteppers, among other acts.

Various merchandising aids, including posters, jackets, trim fronts, and mobiles will be available, depending on the artist. Also, for certain acts, video tapes will be available for in-store campaigns.

"No energy shortage at Atlantic Records" is the theme of the label's August release, but it could just as well serve as the Atlantic family motto for the last six months of 1979. This summer has seen the release of superstar LPs by Chic, ABBA, Led Zeppelin and Foreigner, plus new rock & roll from Sniff 'n' The Tears, Tubeway Army, Streetheart, and City Boy. The summer also saw the inauguration of Atlantic's distribution pact with Virgin Records, with new LPs by The Records and Interview. New albums by Dave Edmunds, AC/DC, and Peter Tosh all hit the charts, while Mass Production, Aretha Franklin, Jimmy Castor, Kleer and the ADC Band made contributions to the summer R&B/disco output. Finally, Atlantic began a major ongoing promotion/marketing campaign in support of the "Muppet Movie" soundtrack LP.

The September-Christmas releases will include new LPs from Firefall, ELP, Sister Sledge, The Spinners, Leif Garrett, the Addressi Brothers, and Slave among others.

"I think the schedule for the last half of 1979 says it all for us," asserts Atlantic senior vice president/general manager Dave Glew. "It proves we're extremely optimistic, and for good reason. Our superstars have performed well, and we've had remarkable success breaking many new acts. Perhaps the most positive thing to come out of all this is the fact that our successes spread across musical lines: pop, rock, R&B, disco, country rock, southern rock, Euro-pop... crossover is no longer the exception."

One particularly notable merchandising campaign centers around Led Zeppelin's ninth LP, "In Through The Out Door." According to Atlantic vice president of merchandising George Salovich, "We're taking a novel ap-

proach to this album, keying our merchandising program visually to the brown paper bag in which the jacket is wrapped (six different LP covers have been inserted into the bags—each jacket features a slightly different variation on the same theme)." Salovich suggested that the plain brown wrapper "would pop out from among all the 4-color displays glutting the stores." The merchandising department has prepared 4'x4' and 2'x2' blowups of the front cover, as well as a large mobile/counter unit that features a photo of the four band members. In addition, a new personality poster is being made available to dealers.

Another major fall merchandising campaign is planned for Foreigner's new LP, "Head Games." On the second leg of the group's upcoming U.S. tour, tens of thousands of flyers will be passed out to concertgoers announcing the "Tour '79 Foreigner Sweepstakes." Seventy-nine contest winners will receive personally-autographed tour posters, while the grand prize winner will receive a weekend for two at the site of one of the group's tour dates. In addition to entry blanks, the Foreigner sweepstakes flyers will contain "Head Games" album minis and complete catalogue information.

ABBA's first North American tour September 13-October 7 will be the focus of a major merchandising campaign. A radio station in each market will co-sponsor every date with various contests and promotions, backed by tour posters, 2X2's and other merchandising tools. And as the cross-merchandising "Muppet Movie" campaign gains results across the country, Atlantic prepares a similar drive in support of its soundtrack LP of "The Rose" (starring Atlantic recording artist Bette Midler). Posters in theatres showing the film will call attention to the availability of the soundtrack LP in nearby record shops.

Arista Records' vice president of artist development Rick Dobbis describes the label's upcoming schedule of albums as "our best fall release ever on top of our best summer ever." With a lineup including new product by such acts as The Alan Parsons Project, Barry Manilow, The Outlaws, Melissa Manchester, Angela Bofill, Grateful Dead, Phyllis Hyman, The Pop and FM, plus currently hot LPs by Dionne Warwick, The Kinks, Raydio and GQ, Arista will rely primarily on individual album-by-album advertising and marketing, with group LP ads stressing unique musical merit rather than an Arista-identified "umbrella campaign."

"Our approaches toward marketing and merchandising," Dobbis asserts, "aren't going to change because of the state of the record industry. The explosion has past, and the era of giveaways is over, but we've always tried to be very selective and productive in the way we do business. Strong product—and we're coming out with albums by most of our gold and platinum selling acts—will sell regardless of market conditions, and we're careful about introducing new artists. With acts like The Pop and FM, the groundwork has already been established through local followings and prior product, which we'll build on."

In addition to advertising, mostly in coordination with key accounts across the country, and mostly "specifically oriented to the product," Arista will be exposing its fall product with retail programs and merchandising tools based on the needs of regional and local Arista field staff and distributors in touch with retailers.

The Parsons album "Eve" is being supported by a number of promotion tools, including apple pins and a special interview record for AOR radio tracing Parsons' career in words and music from his involvement with The Beatles, Pink Floyd and Al Stewart to his success with The Alan Parsons Project. Other special campaigns will include a coast-to-coast AOR live broadcast of the Outlaws in November, followed by a rush-released EP from the show; an L.A.-based promotion of The Pop for their "Go!" LP, with the band doing 20 dates on the west coast in the month surrounding the album's release and Arista producing placards, posters, "The Pop Rocks L.A." buttons and other items; and a midwest regional "breakout" campaign for FM in the area of their greatest prior success. These new pushes are in addition to on-going projects such as The A's, Raydio, Jennifer Warnes, the Jeff Lorber Fusion, Charlie and Tom Browne. Scheduled albums for the September-November period also include new LPs by Dwight Twilley, Camel, Eddie Kendricks and Gene Page, label debuts by Brock Walsh and the Waters, and new Arista/Novus and Savoy jazz packages.

Polydor Records' fourth quarter release schedule is one of the most highly anticipated in the company's history. Upcoming albums include the follow-ups to two of this year's hottest projects, Peaches & Herb's double-platinum "2 Hot!" and Gloria Gaynor's platinum-plus "Love Tracks,"

with its hit single, "I Will Survive." The new LPs by these platinum artists will be preceded in each case by singles, designed to whet the appetite for the subsequent albums. Once again, the disco market, both on a grassroots club level and through radio, will be used to break the product to a mass pop audience. Specialized efforts will include the use of heavy radio advertising along with a heavy consumer print advertising schedule in both mass media and special market publications, supported by outdoor billboards, bus card and subway advertising. In addition, specially created point-of-sale material is in the works, with in-store play programs designed to back up the displays.

While the Peaches & Herb and Gloria Gaynor albums spotlight the fourth quarter releases, Polydor has big plans to celebrate "Quadrophenia," the original motion picture soundtrack based on the Who's 1973 rock opera about the Mods and the Rockers. The record, which is scheduled to be shipped in September, will be tied in with the Who's concert appearances at Madison Square Garden and the release of the film version of "Quadrophenia" slated for November, with various merchandising and promotional activities linking the three events, including screenings of the movie and a gala affair the week of the shows. The album sports a brand-new, handsome package complete with three previously unavailable tracks recorded by the band especially for the new double-record set, plus 1979 recordings of such favorites as "5:15," "Love Reign O'er Me," and others.

The Atlanta Rhythm Section, hot off the success of hit singles "Do It Or Die" and "Spooky," have a double-record live set due out in October which will be supported through extensive touring by the group. A video cassette of the band at this summer's Champagne Jam held in Atlanta will be provided for in-store use, backing a solid marketing push. Internationally successful acts like Rainbow and newcomer Billy Thorpe will be supported by a world-wide cooperative effort designed to break them on a global basis through visual aids like video cassettes, posters, in-store play and mounted displays.

Among the special promotions lined up for dealers is a money-back guarantee on the new album by the group Buckeye. Radio spots have been taken out

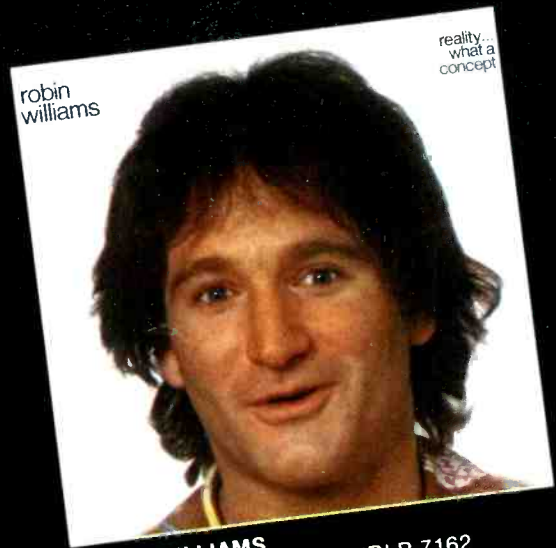
(Continued on page 10)



# Now There's **Nothing** Quiet About Casablanca



**DONNA SUMMER**  
*Bad Girls* NBLP-2-7150  
 Produced by Giorgio Moroder and Pete Bellotte



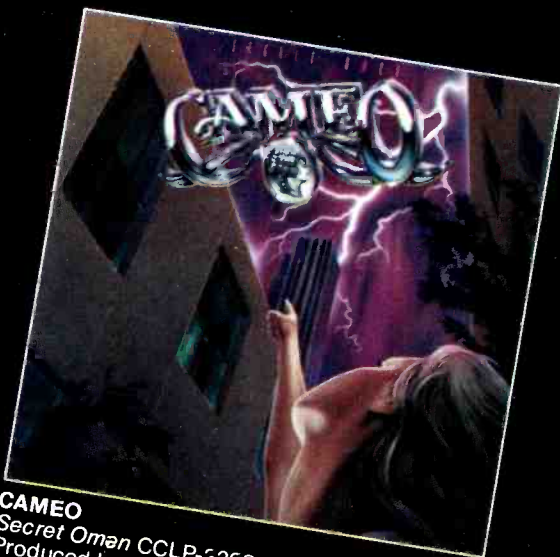
**ROBIN WILLIAMS**  
*Reality... what a concept* NBLP-7162  
 Produced by Brooks Arthur and Neil Bogart



**STUDIO 54**  
*A Night at Studio 54* NBLP-2-7161  
 Executive Producer Ian Schrager and Steve Rubell  
 Associate Producers Morris Levy and Ira Pittelman



**KISS**  
*Dynasty* NBLP-7152  
 Produced by Vini Poncia for Mad Vincent Productions



**CAMEO**  
*Secret Omen* CCLP-22C8  
 Produced by Larry Blackmon



**VILLAGE PEOPLE**  
*Go West* NBLP-7144  
 Produced by Jacques Morali for Can't Stop Productions  
 Executive Producer: Henri Belolo

Casablanca - What The World Is Heading For!



# 'Back To Basics' Is Labels' 4th Qtr. Theme

(Continued from page 6)

across the country offering record buyers the opportunity to have their money refunded if they are dissatisfied with the album. Creative promotional items like t-shirts, buttons and picture post cards will continue to be used in raising the visibility of new wave-oriented acts like the Yachts and Bram Tchaikovsky on Polydor/Radar, Darling and the Dazzlers on Charisma, and Roy Sundholm on Polydor/Ensign.

Also slated for release in the fall are albums by Millie Jackson and Isaac Hayes, collaborating for the first time; Frank Mills' sequel to the phenomenal success of "Music Box Dancer;" a Chick Corea/Herbie Hancock LP; and the second album by Alton McClain & Destiny.

The keynote at RCA Records for fall merchandising is "aggressive." Product from both new and established artists on RCA and its associated labels will be made highly visible through a series of individually tailored campaigns that coordinate point of purchase materials, print and radio advertising, video, airplay, publicity and in-person appearances.

John Denver and the Muppets team for "A Christmas Together," slated for a "September special" release. The LP, a compilation of new and traditional Christmas songs, will precede an ABC-TV special that will air in early December. The special will be shot in Los Angeles and on location in Aspen, Colorado. The thrust of RCA's "A Christmas Together" program will be in-store displays which will utilize three dimensional die-cut displays of the LP's striking graphics; an overrun of the album's interior four-color poster, which depicts John Denver with the Muppets; and Fisher-Price models of Muppets Kermit, Miss Piggy and Fozzie Bear. A quantity of "A Christmas Together" LPs will also be at the disposal of retailers for in-store play. In addition to its regular outlets, RCA will work with toy and department stores throughout the Christmas sales period to erect John Denver and the Muppets displays.

Hall and Oates unveil their sixth album for RCA in September, titled "X-Static." Teaser stickers, a glossy biography, "X-Static" buttons and a special mailing envelope have been manufactured. Two separate radio campaigns are in preparation, one geared to Top 40 radio with a 60 second spot that focuses on the LP's single and pre-trails the album; the second aimed at AOR stations. In

October Hall and Oates will begin a two month American tour, with dates and venues to be announced later.

The Jefferson Starship return in October with a new lineup, featuring Mickey Thomas and Aynesley Dunbar, as well as Paul Kantner, Craig Chaquico, Pete Sears and David Freiberg. Their album, "Freedom At Point Zero," heralds a major international tour that begins in Japan shortly.

Waylon Jennings' "What Comes Around Goes Around," set for October release, will be supported by trade and consumer print ads; 60-second radio spots on selected country, AOR and Top 40 stations; ad mats; minis; a presskit and display material. A die-cut logo centerpiece, as well as 1'x1', 2'x2' and 3'x3' four-color posters. Waylon will be on tour during the month of October.

RCA introduces two rock soloists in October, Inga Rumpf and Sylvain Sylvain. Formerly the lead singer of Germany's Atlantis, Rumpf will widen her U.S. cult following created by that band's import discs with "Inga," produced by RCA recording artist Richard T. Bear. (Richard, whose own second disc for the label, "Bear," has just been released, begins a late September tour supported by 22"x22" four-color posters and radio advertising.) Advance cassettes of "Inga" will be sent to key reviewers and program directors. Teaser ads, four-color posters, minis, a presskit and buttons will all whet the appetites of retailers, as well as broadcasters and press. Inga will be available for interviews, and tour plans are in the works.

Ex-guitarist and songwriter for the New York Dolls and the Criminals, Sylvain Sylvain, backed by a new fivesome, Teenage News, bows with a self-titled album of rock 'n' roll. RCA begins its two-pronged attack with an internal showcase October 11 and a videotape of Sylvain and Teenage News in performance. Phase one of RCA's plan takes place in October with advance cassettes for the label's sales force, radio and reviewers, and scattered appearances throughout the northeast. After the start of the new year, Sylvain will undertake a more comprehensive tour.

RCA rounds out its new pop product with Hot Tuna and Jefferson Airplane founding father Jorma Kaukonen's solo disc, titled "Jorma;" a new Grey and Hanks album; and Roger Whittaker's "Mirrors Of My Mind." Whittaker plans a comprehensive tour of the U.S. in the spring of 1980, to follow the release of another record in January.

Because the fall quarter is traditionally the peak selling period for Elvis Presley records, RCA has put at retailers' disposal two posters, one depicting the Presley catalog and the other highlighting recent release, "Our Memories Of Elvis, Volume I" and "Volume II" as display centerpieces. In addition, a special sampler LP for airplay only has been pressed. Titled "Pure Elvis," it is a compilation of selected "Our Memories Of Elvis Vol. I" and "II" tracks as they appeared in commercial release, contrasted on the flip side by the songs' original studio sound.

In the classical field, Red Seal's September release spotlights Vladimir Horowitz' "The Horowitz Concerts 1978/79," featuring the master's first recordings of Robert Schumann's "Humoreske, Opus 20," Liszt's "Mephisto Waltz No. 1" and Rachmaninoff's "Barcarolle." A four-color, 22"x22" poster of the album cover, a streamer, a 600 line ad mat and a 60-second radio spot have been prepared for use in local markets. The album will be announced by a half page in The New York Times, to be augmented by trade and consumer print advertising.

Tomita's "Greatest Hits" follows in October, backed with a 22"x22" album cover poster; radio and print advertising; and local ads encompassing the entire Tomita catalogue.

RCA's associated labels collectively plan a number of fall releases. From Windsong comes "Talk of the Town" by Nan Mancini and JDB, formerly known as Johnny's Dance Band. Solar contributes a new Whispers disc, "Happy Holidays To You," and "Rough Riders" from Lakeside. On 20th Century, a new group, The Crystal Mansion bows with "Crystal Mansion," and the perennial Roger Miller is back with "Making a Name for Myself." New York International has slated a Walter "Fifth of Beethoven" Murphy LP, and an Instant Funk record is due on Salsoul. As airplay and sales activity develop on these and other records, more detailed marketing plans will be announced.

It's been less than a year since Infinity Records released its first product, yet its young marketing and merchandising staff, spearheaded by vice president of marketing/Finance Gary Mankoff; director of merchandising Alan Ostroff; and director of product management Ira Sherman; has already taken a strong leadership stance among the most aggressive and innovative record merchandisers in the industry.

Infinity merchandising cam-

paigns on behalf of Hot Chocolate and Orleans earlier this year are credited for more than tripling those artists' sales highs for any previous albums they released—a feat made even more impressive when considering this year's oft discussed levelling of U.S. record sales.

Further, Infinity is currently in the midst of an intensive merchandising effort on behalf of Spyro Gyra's "Morning Dance" album, which is closing in on gold record status.

It was only natural that Infinity put together the first-ever national retail-radio promotion with the Record Bar chain on behalf of New England's debut album. Infinity produced a limited number of special picture discs with the New England logo on one side and the Record Bar logo on the other. Over 50 radio stations around the country participated with on-air promotion. Each Record Bar store held a drawing to pick winners of the picture discs. Each winner was entered in a grand prize drawing to win a trip to New England. According to Record Bar's Ralph King, as a result of the promotion, the New England album moved into the chain's top 30 during the first week and stayed there for the remainder of the month-long promotion, at a critical time for the album. It also moved into the top 10 at a number of the Record Bar stores. The push also kept the album in high rotation at the 50 radio stations for an extra month.

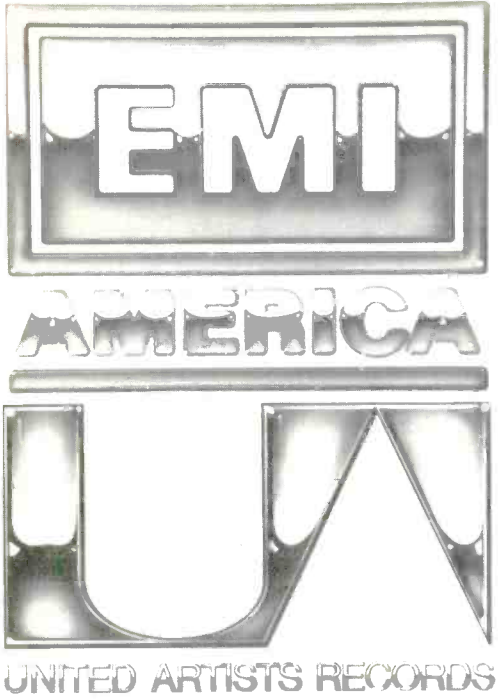
In launching a \$5.98 album series, Infinity president Ron Alexenburg stated: "Today's 'Rising Stars' are tomorrow's superstars. One way of reaching the discriminating record buyer with fresh sounds is by giving him the benefit of a lower price so he can explore some of the exciting new talent Infinity has to offer."

Infinity will conduct a wide-spread merchandising campaign that will feature prominent display of the "Rising Star" logo and will include in-store displays and sales aids. There will also be a significant trade and consumer advertising campaign.

According to Mankoff, "By the first quarter of 1980, we expect to have a clearer idea of the effect well as being able to gauge just of the "Rising Star" concept as how viable a concept it is for the industry as a whole."

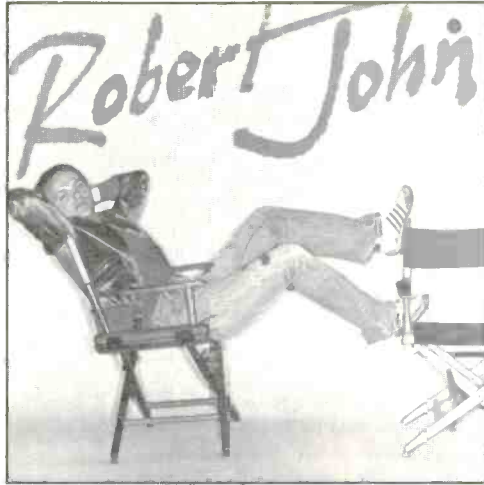
Key fall product forthcoming from MCA includes both mid-season releases and continued campaigns for late August and early September titles. Both established acts and developing talent will be featured, with the latter

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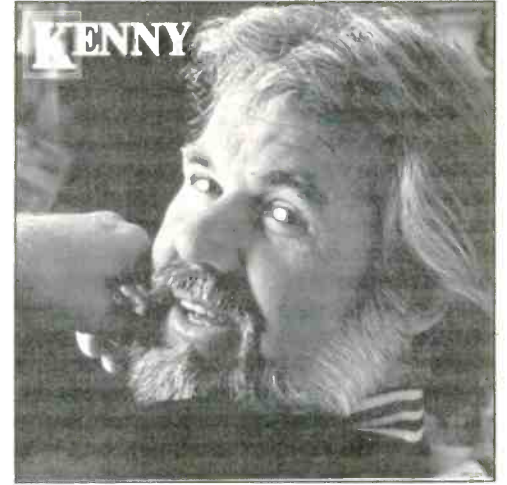


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**ROBERT JOHN**/Robert John  
the single "Sad Eyes"



**KENNY ROGERS**/Kenny  
the single "You Decorated My Life"



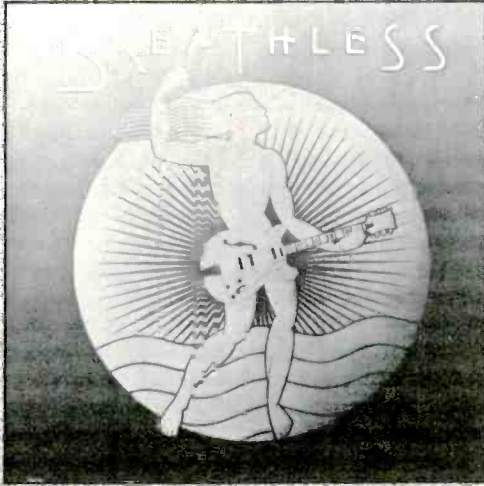
**GERRY RAFFERTY**/Night Owl  
the single "Get It Right Next Time"



**MICHAEL JOHNSON**/Dialogue  
the single "This Night Won't Last Forever"



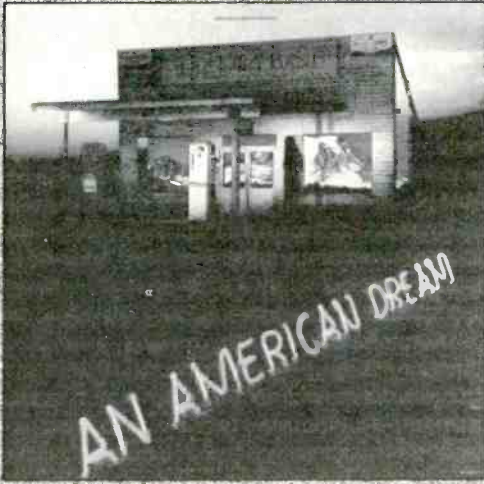
**BREATHLESS**/Breathless  
the single "Takin' It Back"



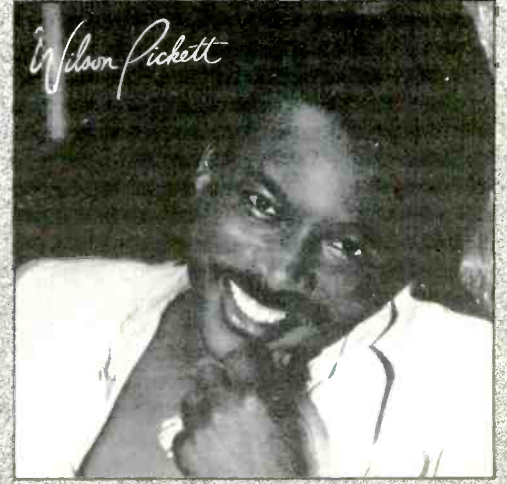
**NOEL POINTER**/Feel It  
the single "For You"



**DIRT BAND**/An American Dream  
the single "In Her Eyes"



**WILSON PICKETT**/I Want You  
the single "I Want You"



# 'Back To Basics' Is Labels' 4th Qtr. Theme

(Continued from page 10)

category led by debut albums for Kld Brother (via the Montage association), Tears (on the Backstreet label headed by Danny Bramson), Storm, The Bottles, The Blend, AXE (through MCA/Curb) and, in summer releases still actively marketed, Hotel, Point Blank and the Iron City House-rockers.

Meanwhile, major releases are also being readied by such stars as Elton John, whose "Thunder In The Night" album is scheduled, Tanya Tucker, Steely Dan, Rufus with Chaka Khan, Stix Hooper of The Crusaders, and, making his label debut, Tom Jones. The original cast recording for the American premiere of "Evita" is also slated for fourth quarter release, while country releases will include John Wesley Ryles' "Let The Night Begin" and John Conlee's "Forever."

At Mushroom Records, the label's characteristically selective release policy will see the label gearing efforts to two albums expected to dominate Mushroom's marketing effort for the rest of the year. Due are Ian Matthews' "Siamese Friends," the follow-up to his first hit with the label, last year's "Stealin' Home" album, and Chilliwack's "Road To Paradise."

Meanwhile, the company's disco arm, Chanterelle, will support its first album, Jim Grady's "Touch Dancin'," and all of these artists, together with Doucette, will be represented by active singles releases.

For Mushroom, store display has long been a primary activity, and merchandising plans for its fall, '79, releases follow suit, led by the Matthews campaign. In addition to wall displays, posters and buttons, that push will utilize special 8" by 10" desk-sized holograms keyed to Matthews' cover art, in which the artist is seen holding a miniaturized version of his own image.

According to Mitch Huffman, vice president, sales, RSO Records, special marketing and merchandising aids are being planned for all of the label's pop and r&b releases scheduled for the remainder of the year. Those will be led by the release of "Bee Gees Greatest," a hits anthology.

Merchandising aids will run the gamut from mobiles, posters and 3' by 3's to more specialized displays, and an extensive trade and consumer print advertising push will be further buttressed by radio and TV spot buys.

Also scheduled is Suzi Quatro's second LP for the label, "Suzi... And Other Four Letter Words," which inaugurated the "Best Bets"

program initiated by RSO to encourage retail support through special terms on product so designated. Posters, streamers and easel-backs are among instore aids, and trade and consumer print will also be utilized.

"Yvonne," the latest RSO album by Yvonne Elliman, will likewise receive a strong instore profile through posters and easelback displays, and advertising support in both trade and consumer publications.

Also on RSO's fourth quarter schedule are key r&b releases, including Leroy Hutson's Curtom/RSO album, "Unforgettable," Linda Clifford's second Curtom/RSO release, and the debut effort for TTF, a seven-member group of Florida teenagers. RSO's increasing involvement in black music via these and other projects will be reflected through extensive print and radio advertising buys slanted to black media, along with an aggressive merchandising stance that will provide instore support via posters, mobiles and customized display materials, planned for each of the releases.

At Warner Bros. Records, fall '79 artist campaigns will again mirror the label's diversified approach to merchandising and advertising, with special display items and promotional goods augmented by such label specialties as its Music Show promotional albums, the "wedge" display concept and other innovations. Fourth quarter this year will see both new releases and still active titles from earlier quarters receiving major campaigns.

In the latter category, Neil Young's "Rust Never Sleeps" continues to draw from cross-merchandising efforts between the LP and Young's film of the same title, yielding a two-pronged consumer and trade print presence. Young is among several label acts that will be featured in a nationwide display contest offering cash prizes, with posters, headline streamers, 1' by 1's and t-shirts among the merchandising aids prepared by the label.

Dire Straits' fall tour will provide an added tie-in for the label's ongoing push in support of its second album, "Communications," with 4' by 4's, 1' by 1's, streamers, postcards, and buttons among the instore elements.

Also sustained during fall programs is Rickie Lee Jones, whose debut album receives continued instore support via "wedge" displays utilizing the label's multipurpose three-dimensional piece design, posters, 1' by 1's, special bio booklets for radio and retail, postcards, consumer and trade print buys and, in limited quanti-

ties, berets.

Robert Palmer and Ry Cooder are both featured with Young in the label's national display contest, with each of the artists receiving additional support instore and of the artists receiving additional support instore.

Both Talking Heads (Sire) and The B-52s will have their respective tours tied to fall campaigns for their albums, with print and radio advertising buys made for both.

Bootsy's Rubber Band will be given a high instore profile with stand-ups, 4' by 4's, posters, 1' by 1's and headline streamers, while Steve Martin's second album will receive a new campaign designed to tie into Martin's recently released book, "Cruel Shoes," the release of his Universal feature film vehicle, "The Jerk," an NBC special and a forthcoming tour. Elements include 4' by 4's, stand-ups, posters headline streamers, 1' by 1's and postcards.

Other acts with product already released include Van Morrison, whose "Into The Music" will be bolstered through headline streamers, posters and 1' by 1's; Randy Newman, whose "Born Again" is being supported through a two-sided 4' by 4', posters, 1' by 1's, postcards and a trade print campaign; Ashford and Simpson, whose latest is being supported through stand-ups, posters, 4' by 4's, 1' by 1's, flyers, and a print campaign in both black and general media, as well as a fall tour; Pat Metheny, whose ECM solo and group releases are being cross-prompted with Joni Mitchell's fall tour, which features Metheny as an accompanist, with posters and 1' by 1's drawing attention to his catalogue; the Doobie Brothers, targeted for an extended campaign for both current hits and catalogue tied to their current tour and supported instore with a variety of aids; the Marshall Tucker Band, again tied to a just completed tour through a high visibility campaign; Rose Royce and Funkadelic, both of which are receiving continued instore exposure through posters, headline streamers and 1' by 1's.

Leading Warner Bros.' fall new releases is one of the year's most anticipated albums, "Tusk," Fleetwood Mac's first LP since "Rumours," which is expected to be the company's major ongoing merchandising target for "'79, '80 and beyond," based on the group's past sales clout.

As for Elektra/Asylum Records, company marketing and sales chiefs declined a detailed forecast of fall campaigns, but key fourth quarter releases will see the label utilizing its traditionally

high-profile merchandising stance through tailored programs developed on an album by album basis. E/A's fall lineup also leads with a much anticipated album, the Eagles' first since the multi-platinum "Hotel California."

Other artists expected to release albums during the fourth quarter include Harry Chapin, Richie Furay, Jan Hammer, Warren Zevon, Andrew Gold, Jerry Jeff Walker, Stella Parton, Mark Tanner, Vern Gosdin, Mel Tillis, Tommy Overstreet and Hank Williams, Jr. Already released and slated for continued support are the Pointer Sisters' second Planet album, the label debut for Gamma featuring Ronnie Montrose, and the soundtrack to "Apocalypse Now."

A&M Records was also finalizing individual campaigns at press time, but several key programs provide profiles of typical label merchandising and advertising strategies. For Styx's forthcoming "Cornerstone" album, an elegant album package utilizing a multifaceted cover and foil inner sleeve will be the centerpiece of a high visibility instore campaign utilizing a variety of aids, including 4' by 4' cardboard-backed posters, 24" by 36" poster graphics, flats for both cover and inner sleeve designs, and a massive transport advertising push spearheaded by bus stop bench panels in Los Angeles and back panel ads on Chicago buses.

Other key fall releases from A&M will include new albums by Herb Alpert, Bell and James, Joe Jackson, The Police, The Brothers Johnson, Pablo Cruise, Joan Armatrading, Head East and Live Wire, with many of these to receive strong instore support through customized merchandising aids.

Casablanca Records and FilmWorks has traditionally made high-keyed merchandising and advertising campaigns a priority, and this year the label's marketing team reports the trade can expect more of the same; while declining to detail full campaigns, still in the works as RW's merchandising special went to press, they pointed to the artists represented, and Casablanca's past high-impact programs instore and in the media, as keys to a busy fall.

At Ariola-America Records, current market ills aren't leading to a reduced merchandising and advertising profile, with label chief Jay Lasker asserting the company will increase its marketing support in direct proportion to the company's continued growth, both in market activity and roster size.

(Continued on page 18)

# RISING STAR

## A DOLLAR AND SENSE APPROACH TO BREAKING NEW ACTS.

Infinity Records is proud to announce The Rising Star \$5.98 list program.

Beginning with Richard Stepp's debut album, The Rising Star program will feature new music that we believe in. New acts that we want to break — at a price that proves we mean business for them and for you.

Every album will be stickered with this special introductory offer. There will be individual and multiple ad reprints featuring price. There will be displays. And all of this will be coupled with intensive new artist campaigns.

Our first Rising Star comes from the top of the Canadian charts to *Holiday in Hollywood* in one beautiful Stepp. Richard's album is filled with highly personal, sparkling music. He is an artist we want to break — the ideal debut for the beginning of an ongoing, conclusive new artist program.

Finally, someone has done something about the high price of new music. Infinity Records presents **RISING STAR** — new music at a startling old price.

### **HOLIDAY IN HOLLYWOOD**

INF 29,000

**Richard Stepp's debut album.  
The first **RISING STAR** taking off  
on Infinity Records and Tapes.**

Produced by Andy DiMartino  
for Dynamite Productions



of catalogue are selling for us, and as a consequence we're carrying less and less in quantity. That's it in a nutshell. We think it's reversing the trend of a few years ago and swinging back to the hits. It's a natural, vicious circle. The cutback in catalogue prices is a pure positive step, and we loudly applaud MCA's move in that direction and hope others will follow. That's going to be the salvation of catalogue.

**Dobin:** For the last three months or longer, the catalogue sales have just been incredible. I'm ordering literally boxes and boxes of certain numbers each week: Bad Company, Zeppelin, Little Feat. I think it has to do with the quality of the current product by name artists, and it has to do with radio being very committed to catalogue, at least in Washington. The new records are played, but every time a Led Zeppelin cut is played I envision a hundred teenagers getting up and going out to buy the album. This is what's happening. And the new product mostly being a dollar higher is affecting sales on these records, the new records.

**Rose:** I've always thought there were many roads to Jerusalem, that there's many ways to make money in this business. A catalogue store such as ours has merit. Classics sell to a different market than do the hits; they sell to a generally more affluent market, to people who are affected by the economy but who have extra dollars to buy music as entertainment. The only problem I see trying to live off the hits is in trying to determine what the hits are. It doesn't take a genius to order Led Zeppelin, but what about something that comes out of left field like John Stewart? Or what happens when you order something that you were sure of last year and this year tends to sit around?

**Webb:** People who make money are the people who sell records cheaper than we can buy them. Hits and oldies are where all the money is for us right now, but the people who are going to make money are the ones who are going to undercut everyone. They sell at retail cheaper than we buy at wholesale.

*What have been the biggest changes in your market this year, and how have they affected your fourth quarter projections?*

**Bressi:** The resistance to \$8.98 has been one factor; the demise of disco sales—outside of New York City, I guess—has been a factor we've had to adjust to. Disco sales have dropped drastically for us. Singles and twelve-inch have probably killed sales on disco LPs. Those are the two major trends.

**Karol:** My forecast, as you already know, is that this is going to be the biggest fourth quarter of all time. The reason for that is that we have less competition now than we've ever had. A lot of guys folded up and left because they couldn't handle it, and those that are left are not paying attention to the meat and potatoes of the business. They're waiting for the new Led Zep; they can't wait to get their hot little hands on it and give it away for ten cents below their cost. We're not waiting for the new Led Zep. If we sell it, fine; if we don't, that's okay too.

**Grimes:** I don't know what we can do or should do in terms of changing the way we do business. I have noticed that business is better on weekends, because of the gasoline situation. The Tuesdays and Wednesdays are down, the Fridays and Saturdays are up more. If Friday and Saturday before was maybe 50 percent of the week, now it's 60 percent. People seem to be making one trip to shopping centers on weekends instead of going two or three times during the week. I don't think there's anything we can do to combat that. We should probably schedule more of our advertising—radio advertising—on the weekend instead of advertising all week long.

**Keenan:** The biggest surprise is cassette sales. One year ago today cassettes were about equal with eight-tracks in our sales; six months ago cassettes stepped out in front and today it's very close to four-to-one cassettes. We knew the trend was going that way but we weren't expecting it to grow that quickly. That's the most amazing thing. What the sales patterns have shown is that the big artists aren't as big as they used to be and that new artists are replacing them. That's a healthy trend in the music business.

**Dobin:** The competition has intensified. More of the area is dotted by new stores, and the public is getting more price conscious. It seems like the free-standing stores are starting to attract more people than they did previously. I can't explain why, but the mall business seems to be fairly maintaining, and the free-standing stores are doing well above last year. Other than that, the market is substantially unchanged. It's a big, hot black market, with good sales on strong white product also, and the catalogue sales seem to have increased.

**Rose:** Of course price becomes more important; it's always been important. I don't think that's really any different this year. The other

thing is really difficult to pin down: there are established people out there with records, people like Peter Frampton and James Taylor, who aren't selling the way they once did. That makes buying all the more difficult. What we were all dancing to and listening to two years ago isn't selling like it used to, and we can't look to those artists with any certainty anymore.

**Webb:** The biggest changes in this market are the rise of the cut-throat retailers, the price increases and the economic situation overall. All of these factors are going to make it hard on a lot of stores over the next year or two.

*There's no question now that manufacturer ad dollar allotments have been reduced. How do you as a retailer compensate for this loss of support at this crucial time of the year?*

**Bressi:** We're not sure how you compensate for the loss in ad dollars. Last year at this time we had programs and plans and release schedules from each company; this year we have nothing. I don't have a thing, no firm dates on many of the releases for the fall; I don't have any information on programs because most of the companies don't even know if they're going to have programs yet. The ones that do come will I'm sure be very cautious programs. Most of our activity, as far as I can tell now, will probably be of an institutional nature—floor decorations, signwork, merchandising, scraping up as many ad dollars as we can. A whole different game this year. We've been forced to rethink our advertising policy because the dollars aren't there and we don't have the dollars because of our margins being cut in two. So we're picking our spots a little more and trying to get more involved with local radio a little more.

**Karol:** Manufacturer ad dollars have certainly been decreased, and you don't really have to worry too much about it. It never did as much good as the industry seems to think. That's part of the hype too. The advertising only makes sense when you give the goods away. Now if you don't give the goods away, and you put an ad in and your competitor is giving the goods away, what's the point?

**Grimes:** All you can really do is start doing more in-store merchandising and then pump some of your own dollars into advertising, if you want to try to compensate for it. We haven't put our own dollars into it, because with business off the way it is we can't afford the luxury of pouring our own money into it just so we can keep up.

**Keenan:** First, we think it's natural that in a recession there be cutbacks. Our position is that there is an awful lot of advertising dollars wasted, especially in lieu of support for groups touring. A lot of dollars are wasted for national buys at higher rates than most retailers get locally. And naturally we see that the manufacturers have overreacted and typically are behind the times. Now that business has picked up and is rolling again, they're cutting back—CBS in particular just eliminated collect phone calls for orders, so from our standpoint it looks like they don't want to take orders anymore. Ad dollars have been cut back, but we hope it's a temporary situation. If you're cutting back ad dollars at the same time as rates are going up, you can imagine what kind of effect it's going to have on consumer awareness for groups like the Knack. Without that consumer awareness business is not going to be as healthy as it could be. Right now we're experimenting with billboards, with saturating various markets with billboards. We won't have the results for awhile, but from a cost per thousand standpoint relating to radio it's considerably less. Done right it could have a much more positive effect than radio, which has been losing its effectiveness as far as we're concerned. We've never done a lot of print ads, and aren't changing our policy in that regard. The response doesn't justify the cost.

**Dobin:** As far as compensating for the loss of advertising dollars, you seem to have two choices: you seek other companies' advertising dollars, which may be less desirable; or you resign yourself to less advertising. There is a lot to be said for buying and selling records at regular prices. You make a lot of money for every record you sell at regular price. That's money in the bank. We continue to have regular radio contracts each week and we pay for these out of our own pocket. We'll continue this, but it's getting harder to advertise records that you don't get a price break on.

**Rose:** Number one you go to people you really haven't gone to before. Of course they have to have something to sell, but why dig up money from Folkways when Columbia is giving you everything you wanted in the fourth quarter? So you make a list of those you really haven't hit before, see if they've got something to sell. Two, you try to cut some things you've gone with before if you know there's going to be less money around. Instead of being on the radio every week, you go every other week; if you do three newspaper

(Continued on page 17)

CREATE A RETAIL  
**TRAFFIC JAM!!!**

Butterfly has launched a multi-million dollar disco summer explosion...with prizes...and prizes...for you and your consumer!



**THE GRAND PRIZE**

**THE TUXEDO JUNCTION CORD!**

Plus cash and other prizes for "The Hottest Disco In Town!" in-store displays.

**WHO?:** Any Retailer or any Consumer.

**WHEN?:** Now through October 15th—Phase I and Phase II.

**WHERE?:** Your Store.

**HOW?:**

**CONSUMER:**

The consumer can enter in your store. Local Radio will be broadcasting participating stores. Entry blanks will be at the register. This will be a blind drawing with entries selected on November 1, 1979. The consumer contest will run until October 15th.

**GRAND PRIZE:** Tuxedo Junction Cord.

**SECOND PLACE:** An all expense paid weekend in New York or Los Angeles to visit "The Hottest Disco In Town!"

**THIRD, FOURTH and FIFTH PLACE:** Entire collection of Butterfly Releases for the next twelve months.



**RETAIL:**

Pictures of the "Hottest Disco" displays should be submitted to Butterfly. These pictures can incorporate displays of all products released by Butterfly from "The Hottest Disco In Town!" Phase I and II winners will be selected November 1st.

**GRAND PRIZE:** \$7,000.00.

**SECOND PLACE:** \$500.00.

**THIRD, FOURTH and FIFTH PLACE:** \$250.00.

FOR FURTHER INFORMATION CONTACT: Dean Levin, Butterfly Records, (213) 273-9600, ext. 15 or 16 or your local MCA Representative

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Dean Levin, Butterfly Records  
(213) 273-9600, ext. 15 or 16 or  
your local MCA Representative

# CRUISIN'

T5-4306F



SMOKEY  
ROBINSON'S  
NEW SINGLE  
IS TAKING OFF!

NOW!

ON MOTOWN RECORDS.



FROM  
THE ALBUM  
"WHERE THERE'S SMOKE" . . .  
T7-366RI

**FLASH!**

	Singles	Albums
Atlanta	20,000	12,000
Shreveport, LA	12,000	3,600
Charlotte, N.C.	10,000	3,500
New Orleans	21,000	12,000
Chicago/Cleveland	80,000	44,000

CRUISIN' IS TAKING OFF  
WITH NO END IN SIGHT!



ads a month you might start getting away with two. You have to rearrange your priorities, cut out some things and just learn to live with less. Three, you do more internal things. We're doing a lot more coupons than we ever did before. A lot more window displays, signs, Records of the Week, in-store play on these records and special prices. Try to get those extra sales.

**Webb:** There's no way you can compensate for the loss of ad dollars. If manufacturers don't lend support to the stores, there's nothing you can do. I have window displays, counter displays, all kinds of mobiles that I rotate and change; I have in-store play, speakers on the outside of the store; all my sales personnel know the inventory very well. We carry catalogue, oldies, gospel, pop, blues—black and white product. I sell a lot of records, but that doesn't offset the price increase, and the lack of advertising support from the companies.

*What's the outlook for twelve-inch singles during the last quarter? Will these items be major factors in holiday business?*

**Bressi:** I don't know. I tell you, I really have mixed emotions about the twelve-inch single. There's definitely no sales there. Again you have to scratch New York City, because it's an island unto itself as far as disco is concerned. There are sales in twelve-inch singles, but if they weren't there we'd get the sales in seven-inch singles or in LPs anyway. As it stands, it's just reduced ads and caused merchandising headaches for us because of the space they take. There's always availability problems: when they get hot they're unavailable. I wish they'd go away. In the long run they just hurt LP sales.

**Karol:** Right now twelve-inch singles are as strong as ever; we're selling them by the thousands. No matter what I hear, no matter what I read, when there's a twelve-inch single we buy 'em by the thousands and we sell 'em. There's a market for them, certainly in this area, and I'm tickled to death to sell them. We pay attention to them and people come in, they're very pleased to see that we carry them and they buy three or four at a time. And they're profitable too.

**Grimes:** I think one of the main strengths of the twelve-inch was the high price of albums, and the new twelve-inch releases were sort of the equivalent of a catalogue item. Maybe the new \$5.98 product will take some of the thunder away from the twelve-inch. I don't know.

**Keenan:** Our store history pretty well follows the pattern around the country, but find twelve-inch sales dropping drastically at the moment. They could be dead by the time Christmas is over. I think the consumer got fed up with the way manufacturers handled twelve-inch singles. The price increase from \$3.98 to \$4.98 hurt, and the manufacturer would put something out and we'd never see it again. The consumer doesn't react to things that way. History has told us that two or three or four months down the road, consumers will come in and buy a release that they've been listening to all that time; with twelve-inch you can't do that.

**Dobin:** Just recently I've seen a decline on twelve-inch sales for the first time, mostly because the hot twelve-inchers are getting deleted when the LP is about to show. Virtually in the past week the top three twelve-inchers have been deleted. There's an old saying that 90 percent of your sales is on 10 percent of your product. This takes a lot of your twelve-inch sales, and it's undetermined if the album volume picks up at the same ratio. Right now there are probably three or four hot twelve-inchers, and six to eight weeks ago there were 15. And most of it is due to the manufacturers deletion of twelve-inchers because they feel they will bite into album sales. The \$4.98 price is having some effect by now; initially it didn't because it seemed to be a very selective thing. Now I think people are starting to think that \$4.98 for a disco single is expensive.

**Rose:** I don't know. I think they tend to be dying down a little. I don't know if that's due to a decrease in buying or what, but we're selling a little bit less than we used to. But certainly there are things out there that we're going through a lot of, and we're going after some of this business by doing some promotions with clubs in town. In a store like ours where we can sell anything because we have a downtown location that attracts all sorts of people, these products are a very important part of our business.

*How do you feel about Christmas goods, cutouts and mid-line records? Will these be big holiday items this year?*

**Bressi:** Big holiday items. The shopper is going to be much more price conscious, and frankly we're looking for more good cutouts. I know they're going to be there. Mid-line products aren't needed, though. \$7.98 is a very fine price for a record; \$5.98 is going to make \$8.98 records that much harder to sell. I don't think mid-lines are needed; they're just an overreaction on the part of the manufac-

turers. These items will make the \$8.98 price seem that much higher, and it's that price that's the problem, not the \$7.98 price.

**Karol:** Christmas records are always big. There was a little letup a few years ago, but now that most good standard Christmas records sell as budgets we do tremendous. People do come in and buy records for \$2.99, \$3.98 for Christmas. Maybe they even buy them as throw-aways; after Christmas they don't even care about them anymore. We sell thousands of them.

Cutouts to us are very interesting because we don't handle them the way other people handle cutouts. The only kind of cutouts we buy are those that we can sell as regular goods. We don't sell cutouts as cutouts. We buy a "cutout" only if it can become part of our regular catalogue, and we sell it as a regular catalogue item.

Mid-line records are very important, tremendous. Mid-line takes care of all the MOR people at reduced prices. After all, we're selling Sinatras, Comos, Glen Millers, Nat King Coles, Kate Smiths for \$2.98 and \$3.49 and everybody's happy. Customer's getting a terrific buy and we're making a fair margin of profit.

**Grimes:** For the fall they will be, because we are mostly a catalogue store; the top 50 albums are less than 20 percent of our business overall. I have never in the past done much advertising in the month of December itself, because my feeling is that a lot of the business in December is gift-giving. And I don't want to sell a \$2.99 retail album as a gift if I can sell one at \$5.98. During Christmas—a time when people buy records for gifts—I prefer to lean more toward more expensive items. I don't think that the gift-giver is as price conscious as someone who's buying for himself.

**Keenan:** We are lumping all of those items into two categories: budget and discount. Some of our stores have tripled sales on those items, and we're planning on becoming more and more aggressive with them, on the theory that they'll be the salvation of catalogue. That's why we're so enthusiastic about MCA's move. CBS has always had its \$4.98 line, but the problem is it's such old catalogue. MCA is really helping by offering some current and relatively good catalogue that still sells. Cutouts are tremendous. We've tripled our cutout inventory in the stores, and we are now bringing in large quantities of what we consider to be potential hit budget items; we're not bringing it in just to cover ourselves on it, as we'd done in the past; we're bringing it in in large quantities and stacking it right with the hits.

**Dobin:** Probably hotter than ever. If there's one thing that seems to be excluded from the price increases so far it's the mid-line records. As the price spreads between the mid-line and everyday goods and catalogue goods, the attractiveness increases for these low-priced goods. Columbia, Capitol and MCA continue to come with very attractive goods in the mid-lines, and the upcoming \$5.98 records look very attractive, although it remains to be seen what the cost price is going to be on those.

Cutouts are getting better and better. You make a lot of money on cutouts, the turnover's quick, the records are almost yesterday's hits. We just received records that are virtually six, eight months old and were number one records. This certainly contributes to our daily business and greatly to our profits. We continue to buy the records when good ones are offered, and there is probably a slight escalation in cutout prices. Most \$1.99 records now seem to carry a \$2.99 price, and \$3.99 is not unusual. A year of two ago that seemed unreasonable for a cutout.

**Rose:** They're always big holiday items. Mid-line Christmas product from CBS, Capitol, and RCA just does super. If you know what you're doing you can sell a lot of these titles. After a few years you get the hang of what sells and what doesn't sell. Certain things are very dependable year in and year out. Cutouts have been strong because of the nature of the game—people anxious to dump their goods and strong titles being available and all that. I expect that to continue. Mid-line goods in general are strong when the companies pay some attention and do some promotion and advertising on them. That's really our bread and butter.

**Webb:** Cutouts are always big business here. Christmas record sales have been declining for the last six or seven years, so I don't stock as many as I used to. On budget records my business is mainly in the real old titles—"Sam Cooke at the Copa," all of Dinah Washington, all of Duke Ellington, all of Mahalia Jackson. Albums from the '60s and '70s I don't do much with. The titles available in cutouts are great, but the problem is that these products are getting like the regular merchandise. They cost almost as much as a new record. Used to be 75 cents or \$1.25, now they're getting up to \$2.50 or so. And as the prices go up, the sales go down.

# Labels' Plans

(Continued from page 14)

Merchandising campaign components from the label will vary with title, but the overall scheme is a diversified one: video pieces, postcards, customized poster graphics, three-dimensional display pieces, easel-backs, counter-top displays, life-sized stand-ups, 12" stand-ups, custom merchandising kits such as the recent clear-pack kit for Herman Brood, gatefold sleeves and special promotional merchandise ranging from buttons and stickers to "One-off" special designs. Stickers, t-shirts and other related display and promotion items will also be used.

Other fall plans include a "Spirit of Ariola" AOR push for selected acts, which will include customized radio spots, limited edition promotional albums culled from live concerts, interview campaigns and in-depth radio promotional kits.

Motown Records has long emphasized both current hits and catalogue merchandising, balancing its high-impact artist campaigns with instore programs keyed to an entire artist, or even label's, catalogue. In addition to traditional instore aids including poster formats, banners, streamers, buttons and stand-ups, as well as radio and print media campaigns, the label is also planning such traffic builders as a special instore bin for Stevie Wonder's forthcoming album, which will be designed to cross-merchandise the entire Wonder catalogue on Motown.

In addition to Wonder, fall releases scheduled at press time include new albums by Marvin Gaye, Jermaine Jackson, Rick James, Switch, Bonnie Pointer, Tata Vega and Grover Washington, Jr., along with the debut album from Sheree Payne and Susaye Green, formerly with the Supremes.

Fantasy/Prestige/Milestone reports a heavy line-up of top label acts among its scheduled fourth quarter releases, running the label's broad stylistic spectrum from rock to classic acoustic jazz. At press time, merchandising and advertising plans were still being developed for forthcoming projects, but Phil Jones, vice president in charge of the label's sales and marketing, confirmed that a strong instore presence remains very much a priority.

Among Fantasy's most concentrated campaigns will be the push for the forthcoming double-pocket package from Sylvester, which couples three new studio tracks with live material from the artist's triumphant appearance at San Francisco's War Memorial Opera

House, which saw a sell-out crowd and wide media coverage adding extra excitement.

Meanwhile, late summer releases still receiving active instore support throughout the quarter include current titles from Pleasure and Fever, along with the two-record live anthology, "Bread and Roses," from the first Bread and Roses benefit at Berkeley's Greek Theater, featuring a host of top acoustic artists including Jackson Browne, Joan Baez, The Boys of the Lough, Ramblin' Jack Elliott, Arlo Guthrie and others.

Due later in the quarter is a new live album from David Bromberg, the second Fantasy LP by Paradise Express, a new album from Fat Larry's Band including their current chart single, and a new Country Joe McDonald album, "Leisure Suit;" Tom Brown's first solo album; a new Bill Summers album; and new releases by the titans behind Fantasy's prestigious Jazz All-Stars tour and album package, McCoy Tyner, Sonny Rollins and Ron Carter.

The reactivated Galaxy line of acoustic jazz works will also see five new albums released by year's end, while Fantasy's ongoing jazz reissue series, in both twofer and single-pocket configurations, continues with new releases from Milestone and Prestige.

Rounding out the label's release schedule is a new album from the Rance Allen Group, titled "Smile" after the group's current single hit.

For the Pacific Arts Corp., the Carmel, California, multi-media combine headed by Michael Nesmith, fall label releases mark the company's heaviest jazz emphasis to date. Mid-October albums from Pacific Arts will all focus on jazz-based stylists, led by Charles Lloyd, whose "Celestial Seasonings" will be targeted for a major campaign.

Susan Moscarelli makes her Pacific Arts debut in the same release, but jazz and fusion fans are already familiar with the keyboard player's contributions to Mel Martin and Listen on the Inner City label. Also scheduled is an album of New Orleans jazz by Jack Sheldon, and the label debut for Michael Cohen.

With jazz providing the theme, the label plans to merchandise all four artists jointly, promoting multiple-product displays.

Meanwhile, Rocket Records, having just entered a new distribution pact with MCA, doesn't have a heavy release schedule until early next year. But fourth quarter will see the label shipping the debut album for Judy Tzuke, with plans to be announced.

# Retail Rap

By PETER FLETCHER

■ THE PLATINUM CAVALRY—Retailers across the country are looking towards the upcoming Christmas season with guarded optimism. With sales picking up with the release of the new **Led Zepplin** album, retailers are hoping the rest of the platinum cavalry will bring the customer back into the store. But many stores have reported that customers have come in, headed right to the Zep album, then bought it and left. One way to bring back the multiple sale is to utilize the new \$5.98 list albums that are rapidly proliferating. While there may not be a huge demand for "Vincebus Eruptum" by **Blue Cheer**, many of the albums with the reduced list price are proven steady catalogue sellers.

RISING STAR—MCA executives and other industry marketing people will be closely watching the performance of a release by a new artist named **Richard Stepp**. His album "Holiday In Hollywood" is the first in MCA's Rising Star series that offers new artist releases at a suggested \$5.98 list for initial orders. This record and several others that are expected this fall, if successful, could have an important influence in a move towards variable pricing that many retailers have been calling for.

A recent flyer put out by Father's and Sun's put it this way: "Until now, ours has been virtually the only retail industry selling its newest and hottest product at the lowest price . . . a questionable philosophy, at best."

HERE COMES THE BRIDE—Industry pundits said that it was just slightly bigger than NARM. Not really, but MCA Distributing VP **Neil Hartley's** recent wedding was quite an industry event. Where else could you see **Frank Mooney, Del Costello, Al Bergamo** and **Ron Douglas** standing next to each other at the altar in cream colored tuxedos wearing gag plastic eyeglasses, noses and mustaches. Over one hundred guests, including **John Brown** of Pickwick, **Lee Weimar** of Alta Distributing, **Richard Bullock** of Odyssey, **Jim Greenwood** of Licorice Pizza and **George Rosenjack** of Handleman, saw Neil and the former **Denise Madden** exchange vows. After the wedding the festivities concluded with a disco reception and live entertainment by **Tuxedo Junction**.

RHINO BACKS INDUSTRY—One of the more interesting pieces of mail to come through here last week was a package containing a Rhino Records divider card. The custom card with the Rhino logo in a bubble on top marks the first time that Gopher Products, the industry's major divider card supplier, has altered its basic design. It's a real eye catcher and will soon be available to retailers who carry Rhino's, how should I put it, unique albums.

HIGHWAY TO HELL—Those sensitive balladeers, **AC/DC**, recently took The Record Factory store in Pleasant Hill, Ca. by storm prior to their concert appearance in Oakland. The store was merchandised to the hilt with custom display pieces, banners, video and enough AC/DC product to satisfy a crazed 14 year-old for life.

NARM NEWS—The on-going NARM regionals have been quite a success judging by attendance and retailer comments. Several more of the regionals will take place in the next few weeks. They continue to be the best bargain in town with their free admission. Upcoming regionals include: Nashville, 9/18; Charlotte, 9/19; New Orleans, 9/21; Cincinnati, 10/9; St. Louis 10/10; Atlanta, 10/12; Cleveland, 10/16; Detroit, 10/17; Chicago, 10/19; New York, 10/22; Philadelphia, 10/23 and Washington, D.C., 10/24. If you want more information about these meetings call NARM at (609) 795-5555.

## Pickwick Holds Branch Mgrs. Meet

■ LOS ANGELES—The operational managers of Pickwick International met with company executives for four days recently. The meetings served as a review for all regional and branch operations managers on company policies.

Tom Worthen, Pickwick vice president of operations, chaired the sessions, which included guest speakers from the various departments within Pickwick. The discussion plans.

Pickwick president C. Charles Smith presented an award to the

employees of the Des Moines branch for the "Best Operating Master Branch."

Discussions centered on the function of each of the departments and how they inter-relate to operations.

Topics discussed included purchasing strategy and inventory control. Performance objectives were set for the next year as the performance in the year-to-date was analyzed.

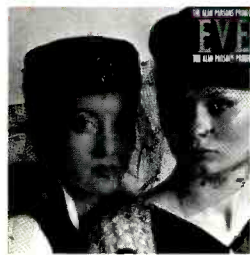
One day was devoted to new business systems and implementa-

# Retail Report Record World

SEPTEMBER 22, 1979

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

## SALESMAKER OF THE WEEK



**EVE**  
ALAN PARSON PROJECT  
Arista

### TOP SALES

- EVE—Alan Parsons Project—Arista
- JOE'S GARAGE—Frank Zappa—Zappa
- VOLCANO—Jimmy Buffett—MCA

## CAMELOT/NATIONAL

- CHICAGO 13—Col
- DIONNE—Dionne Warwick—Arista
- EVE—Alan Parsons Project—Arista
- HIGHWAY TO HELL—AC/DC—Atlantic
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- JUKES—Southside Johnny & the Asbury Jukes—Mercury
- MIDNIGHT MAGIC—Commodores—Motown
- OFF THE WALL—Michael Jackson—Epic
- SLOW TRAIN COMING—Bob Dylan—Col
- VOLCANO—Jimmy Buffett—MCA

## HANDLEMAN/NATIONAL

- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
- GO FOR WHAT YOU KNOW—Pat Travers—Polydor
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- JUKES—Southside Johnny & the Asbury Jukes—Mercury
- LOW BUDGET—Kinks—Arista
- MIDNIGHT MAGIC—Commodores—Motown
- MORE AMERICAN GRAFFITI—MCA (Soundtrack)
- ROCKY II—UA (Soundtrack)
- THE BOSS—Diana Ross—Motown
- WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

## KORVETTES/NATIONAL

- A NIGHT AT STUDIO 54—Various Artists—Casablanca
- EVE—Alan Parsons Project—Arista
- FEAR OF MUSIC—Talking Heads—Sire
- FIGHT DIRTY—Charlie—Arista
- HEARTBEAT—Curtis Mayfield—Curtom/RSO
- LEAD ME ON—Maxine Nightingale—Windsong
- RECORDS—Virgin
- SECRET OMEN—Cameo—Chocolate City
- VOLCANO—Jimmy Buffett—MCA
- WATER SIGN—Jeff Lorber Fusion—Arista

## MUSICLAND/NATIONAL

- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
- EVE—Alan Parsons Project—Arista
- IDENTIFY YOURSELF—O'Jays—Phila. Intl.
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- LEAD ME ON—Maxine Nightingale—Windsong
- MIDNIGHT MAGIC—Commodores—Motown
- OFF THE WALL—Michael Jackson—Epic

- STAY FREE—Ashford & Simpson—WB
- SLOW TRAIN COMING—Bob Dylan—Col
- VOLCANO—Jimmy Buffett—MCA

## RECORD BAR/NATIONAL

- AN AMERICAN DREAM—Dirt Band—UA
- DON'T LET ME GO—Isaac Hayes—Polydor
- GAMMA 1—Elektra
- HEAVEN & EARTH—Mercury
- JOE'S GARAGE—Frank Zappa—Zappa
- JUKES—Southside Johnny & the Asbury Jukes—Mercury
- LADIES' NIGHT—Kool & the Gang—Delite
- MORE AMERICAN GRAFFITI—MCA (Soundtrack)
- TAKE IT HOME—B. B. King—MCA
- XII—Fatback—Spring

## SOUND UNLIMITED/NATIONAL

- BLUE STEEL—Infinity
- EVE—Alan Parsons Project—Arista
- FICKLE HEART—Sniff 'n' the Tears—Atlantic
- FIGHT DIRTY—Charlie—Arista
- HEARTBREAK—Curtis Mayfield—Curtom/RSO
- JOE'S GARAGE—Frank Zappa—Zappa
- KENNY—Kenny Rogers—UA
- MISTRESS—RSO
- NO MORE LONELY NIGHTS—Blue Steel—Infinity
- VOLCANO—Jimmy Buffett—MCA
- WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

## DISC-O-MART/NEW YORK

- BRENDA RUSSELL—Horizon
- DON'T LET GO—Isaac Hayes—Polydor
- EVE—Alan Parsons Project—Arista
- FRANCE JOLI—Prelude
- HEARTBEAT—Curtis Mayfield—Curtom/RSO
- JOE'S GARAGE—Frank Zappa—Zappa
- OFF THE WALL—Michael Jackson—Epic
- SLOW TRAIN COMING—Bob Dylan—Col
- STREET LIGHT SHINE—Shirts—Capitol
- VOLCANO—Jimmy Buffett—MCA

## KING KAROL/NEW YORK

- EVE—Alan Parsons Project—Arista
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- JOE'S GARAGE—Frank Zappa—Zappa
- LADIES' NIGHT—Kool & the Gang—Delite
- LEAD ME ON—Maxine Nightingale—Windsong
- OFF THE WALL—Michael Jackson—Epic
- PROPAGANDA—Various Artists—A&M
- SLOW TRAIN COMING—Bob Dylan—Col
- STREET LIGHT SHINE—Shirts—Capitol
- THIGHS & WHISPERS—Bette Midler—Atlantic

## FOR THE RECORD/BALTIMORE

- BRENDA RUSSELL—Horizon
- DON'T LET GO—Isaac Hayes—Polydor
- DYNASTY—Solar
- FEEL IT—Noel Pointer—UA
- HEARTBEAT—Curtis Mayfield—Curtom/RSO
- IDENTIFY YOURSELF—O'Jays—Phila. Intl.
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- JOE'S GARAGE—Frank Zappa—Zappa
- LADIES' NIGHT—Kool & the Gang—Delite
- OFF THE WALL—Michael Jackson—Epic

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

- ESCAPE FROM DOMINATION—Moon Martin—Capitol
- EVE—Alan Parsons Project—Arista
- GOOD LIFE—Bobbie Humphrey—Epic
- INTO THE MUSIC—Van Morrison—WB
- JOE'S GARAGE—Frank Zappa—Zappa
- LADIES' NIGHT—Kool & the Gang—Delite
- RED HOT—Mary Wilson—Motown
- SATISFIED—Rita Coolidge—A&M
- STRIKES—Blackfoot—Atco
- TOGETHER WE STAND—Chanson—Ariola

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

- BRENDA RUSSELL—Horizon
- DON'T LET GO—Isaac Hayes—Polydor
- ESCAPE FROM DOMINATION—Moon Martin—Capitol
- EVE—Alan Parsons Project—Arista
- HIGHWAY TO HELL—AC/DC—Atlantic
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- MISTRESS—RSO
- RED HOT—Mary Wilson—Motown
- STREET MACHINE—Sammy Hagar—Capitol
- VOLCANO—Jimmy Buffett—MCA

## GARY'S/RICHMOND

- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- FIRST UNDER THE WIRE—Little River Band—Capitol
- GET THE KNACK—Knack—Capitol
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- LOW BUDGET—Kinks—Arista
- MIDNIGHT MAGIC—Commodores—Motown
- OFF THE WALL—Michael Jackson—Epic
- SECRET OMEN—Cameo—Chocolate City
- VOLCANO—Jimmy Buffett—MCA

## RECORD REVOLUTION/PA.-DEL.

- EVE—Alan Parsons Project—Arista
- FEEL IT—Noel Pointer—UA
- FURITIN' WITH DISASTER—Molly Hatchett—Epic
- FUTURE NOW—Pleasure—Fantasy
- JOE'S GARAGE—Frank Zappa—Zappa
- LADIES' NIGHT—Kool & the Gang—Delite
- MISTRESS—RSO
- RESTLESS NIGHTS—Karla Bonoff—Col
- ROOTS IN THE SKY—Oregon—Elektra
- TRANSFER STATION—Fotomaker—Atlantic

## WEBB/PHILADELPHIA

- DON'T LET GO—Isaac Hayes—Polydor
- FRANCE JOLI—Prelude
- FUNK ENTERTAINMENT—Brainstorm—Tabu
- FUTURE NOW—Pleasure—Fantasy
- GOING HOME FOR LOVE—Jimmy Bo Horne—Sunshine Sound
- LADIES' NIGHT—Kool & the Gang—Delite
- TAKE IT HOME—B. B. King—MCA
- TIME IS SLIPPING AWAY—Dexter Wansel—Phila. Intl.
- TOUCH OF CLASS—Roadshow
- XII—Fatback Band—Spring

## NATL. RECORD MART/MIDWEST

- CHICAGO 13—Col
- EVE—Alan Parsons Project—Arista
- FACADES—Sad Cafe—A&M
- FURITIN' WITH DISASTER—Molly Hatchett—Epic
- IN THROUGH THE OUT WINDOW—Led Zeppelin—Swan Song
- JUKES—Southside Johnny & the Asbury Jukes—Mercury

- KID BLUE—Louise Goffin—Asylum
- OFF THE WALL—Michael Jackson—Epic
- REPLICAS—Gary Numan & Tubeway Army—Atco
- VOLCANO—Jimmy Buffett—MCA

## MUSIC STOP/DETROIT

- BRENDA RUSSELL—Horizon
- DAVID WERNER—Epic
- EVE—Alan Parsons Project—Arista
- HEARTBEAT—Curtis Mayfield—Curtom/RSO
- HIGHWAY TO HELL—AC/DC—Atlantic
- IDENTIFY YOURSELF—O'Jays—Phila. Intl.
- MIRRORS—Blue Oyster Cult—Col
- RUST NEVER SLEEPS—Neil Young—Reprise
- SECRET OMEN—Cameo—Chocolate City
- STREET MACHINE—Sammy Hagar—Capitol

## RAINBOW/CHICAGO

- DOWN TO EARTH—Rainbow—Polydor
- EVE—Alan Parsons Project—Arista
- FACADES—Sad Cafe—A&M
- FEARLESS—Tim Curry—A&M
- FIGHT DIRTY—Charlie—Arista
- KID BLUE—Louise Goffin—Asylum
- MIDNIGHT MAGIC—Commodores—Motown
- NO MORE LONELY NIGHTS—Blue Steel—Infinity
- RECORDS—Virgin
- SLOW TRAIN COMING—Bob Dylan—Col

## ROSE RECORDS/CHICAGO

- DESTINATION—Butterfly
- EVE—Alan Parsons Project—Arista
- FEAR OF MUSIC—Talking Heads—Sire
- FRANCE JOLI—Prelude
- GAMMA 1—Elektra
- IDENTIFY YOURSELF—O'Jays—Phila. Intl.
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- INTO THE MUSIC—Van Morrison—WB
- ROCKIE ROBBINS—A&M
- SLOW TRAIN COMING—Bob Dylan—Col

## RADIO DOCTORS/MILWAUKEE

- BREAKIN' THE FUNK—Faze-O—SHE
- FUTURE NOW—Pleasure—Fantasy
- LADIES' NIGHT—Kool & the Gang—Delite
- SATISFIED—Rita Coolidge—A&M
- SO DELICIOUS—Pockets—ARC/Col
- SONG FOR THE CHILDREN—Lionie Smith—Col
- TALE OF THE WHALE—Matrix—WB
- TOP PRIORITY—Rory Gallagher—Chrysalis
- WHERE THERE'S SMOKE—Smokejays—Tamlab
- XII—Fatback—Spring

## DAVEY'S LOCKER-FRANKLIN MUSIC/SOUTH

- FACADES—Sad Cafe—A&M
- FIGHT DIRTY—Charlie—Arista
- IDENTIFY YOURSELF—O'Jays—Phila. Intl.
- INTO THE MUSIC—Van Morrison—WB
- JOE'S GARAGE—Frank Zappa—Zappa
- JUKES—Southside Johnny & the Asbury Jukes—Mercury
- MAUREEN McGOVERN—Warner-Curb
- RAINBOW CONNECTION IV—Rose Royce—WB
- SATISFIED—Rita Coolidge—A&M
- THIGHS & WHISPERS—Bette Midler—Atlantic

## EAST-WEST RECORDS/CENTRAL FLORIDA

- AXE—MCA
- BOP TILL YOU DROP—Ry Cooder—WB

- BREAKIN' THE FUNK—Faze-O—SHE
- DAVID WERNER—Epic
- FACADES—Sad Cafe—A&M
- JOE'S GARAGE—Frank Zappa—Zappa
- KENNY—Kenny Rogers—UA
- NO CAUSE FOR ALARM—Violinski—Jet
- PLEASE STAND BY—1994—A&M
- XII—Fatback—Spring

## POPULAR TUNES/MEMPHIS

- ARMAGEDDON—Prism—Ariola
- EVE—Alan Parsons Project—Arista
- FURITIN' WITH DISASTER—Molly Hatchett—Epic
- FUTURE NOW—Pleasure—Fantasy
- JUKES—Southside Johnny & the Asbury Jukes—Mercury
- LOVE DRIVE—Scorpions—Mercury
- PINK CADILLAC—John Prine—Asylum
- PRIORITY—Pointer Sisters—Planet
- RESTLESS NIGHTS—Karla Bonoff—Col
- UNLEASHED IN THE EAST—Judas Priest—Col

## TAPE CITY/NEW ORLEANS

- 5—J. J. Cale—Shelter
- FUTURE NOW—Pleasure—Fantasy
- IDENTIFY YOURSELF—O'Jays—Phila. Intl.
- LEAD ME ON—Maxine Nightingale—Windsong
- MIDNIGHT MAGIC—Commodores—Motown
- MISTRESS—RSO
- RAINBOW CONNECTION IV—Rose Royce—WB
- SHOT THROUGH THE HEART—Jennifer Warnes—Arista
- STAY FREE—Ashford & Simpson—WB
- VOLCANO—Jimmy Buffett—MCA

## INDEPENDENT RECORDS/COLORADO

- CORY & ME—Cory Daye—New York Intl.
- DAVID WERNER—Epic
- DESTINATION—Butterfly
- DUNCAN SISTERS—EarMarc
- FACADES—Sad Cafe—A&M
- FRANCE JOLI—Prelude
- GAMMA 1—Elektra
- INTO THE MUSIC—Van Morrison—WB
- MUSE—Grace Jones—Island
- REPLICAS—Gary Numan & Tubeway Army—Atco

## LICORICE PIZZA/LOS ANGELES

- AND I MEAN IT—Genya Ravan—20th Century
- BRENDA RUSSELL—Horizon
- CHICAGO 13—Col
- FACADES—Sad Cafe—A&M
- FIGHT DIRTY—Charlie—Arista
- IDENTIFY YOURSELF—O'Jays—Phila. Intl.
- RAINBOW CONNECTION IV—Rose Royce—WB
- STAY FREE—Ashford & Simpson—WB
- STREET MACHINE—Sammy Hagar—Capitol
- YOU'RE ONLY LONELY—J. D. Souther—Asylum

## EVERYBODY'S RECORDS/NORTHWEST

- BOP TILL YOU DROP—Ry Cooder—WB
- EVE—Alan Parsons Project—Arista
- FICKLE HEART—Sniff 'n' the Tears—Atlantic
- FUTURE NOW—Pleasure—Fantasy
- JOE'S GARAGE—Frank Zappa—Zappa
- LABOUR OF LUST—Nick Lowe—Col
- VOLCANO—Jimmy Buffett—MCA
- WATER SIGN—Jeff Lorber Fusion—Arista
- YOU'RE ONLY LONELY—J. D. Souther—Col

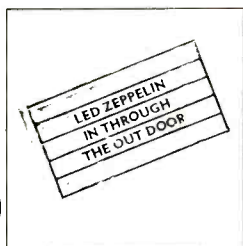
# Record World Albums

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K — 12.98  
L — 13.98

SEPTEMBER 22, 1979

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

SEPT. 22	SEPT. 15	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>IN THROUGH THE OUT DOOR</b> LED ZEPPELIN Swan Song SS 16002 (Atl) (3rd Week)	3 H
2	2	<b>GET THE KNACK</b> THE KNACK/Capitol SO 11948	12 G
3	7	<b>MIDNIGHT MAGIC</b> COMMODORES/Motown M8 926M1	6 H
4	3	<b>BREAKFAST IN AMERICA</b> SUPERTRAMP/A&M SP 3708	26 H
5	5	<b>DISCOVERY</b> ELO/Jet FZ 35769 (CBS)	14 H
6	4	<b>CANDY-O CARS</b> Elektra 5E 507	13 H
7	9	<b>FIRST UNDER THE WIRE</b> LITTLE RIVER BAND/Capitol SOO 11954	7 H
8	8	<b>I AM EARTH, WIND AND FIRE</b> ARC/Columbia FC 35730	15 H
9	11	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic FE 35745	4 H
10	10	<b>RISQUE</b> CHIC/Atlantic SD 16003	6 H
11	6	<b>BAD GIRLS</b> DONNA SUMMER/Casablanca NBLP 2 7150	19 L
12	12	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/Epic JE 35751	20 G
13	23	<b>SLOW TRAIN COMING</b> BOB DYLAN/Columbia FC 36120	3 H
14	15	<b>RUST NEVER SLEEPS</b> NEIL YOUNG/Reprise HS 2295 (WB)	11 H
15	14	<b>TEDDY</b> TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)	14 H
16	13	<b>REALITY . . . WHAT A CONCEPT</b> ROBIN WILLIAMS/ Casablanca NBLP 7162	10 H
17	17	<b>DIONNE</b> DIONNE WARWICK/Arista AB 4230	13 G
18	18	<b>THE BOSS</b> DIANA ROSS/Motown M8 923M1	14 H
19	16	<b>CHEAP TRICK AT BUDOKAN</b> Epic FE 35795	31 H
20	19	<b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H	39 G
21	20	<b>DYNASTY</b> KISS/Casablanca NBLP 7152	15 H
22	25	<b>STAY FREE</b> ASHFORD & SIMPSON/Warner Bros. HS 3357	5 H
23	74	<b>VOLCANO</b> JIMMY BUFFETT/MCA 5102	3 H
24	22	<b>THE KIDS ARE ALRIGHT</b> (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005	13 K
25	70	<b>EVE</b> ALAN PARSONS PROJECT/Arista AL 9504	2 H
26	54	<b>IDENTIFY YOURSELF</b> O'JAYS/Phila. Intl. FZ 36027 (CBS)	3 H
27	24	<b>STREET LIFE</b> CRUSADERS/MCA 3094	16 G
28	28	<b>SECRET OMEN</b> CAMEO/Chocolate City CCLP 2008 (Casablanca)	9 G
29	29	<b>A NIGHT AT STUDIO 54</b> VARIOUS ARTISTS/Casablanca NBLP 2 7161	8 L
30	26	<b>THE CARS</b> Elektra 6E 135	60 G
31	27	<b>LOW BUDGET</b> THE KINKS/Arista AB 4240	10 H
32	21	<b>WHATCHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS/20th Century Fox T 583 (RCA)	15 G
33	33	<b>SECRETS</b> ROBERT PALMER/Island ILPS 9544 (WB)	9 G
34	30	<b>THE MAIN EVENT</b> (ORIGINAL SOUNDTRACK)/Columbia JS 36115	10 H
35	31	<b>VAN HALEN II</b> Warner Bros. HS 3312	24 H
36	32	<b>BACK TO THE EGG</b> WINGS/Columbia FC 36057	13 H
37	34	<b>DESOLATION ANGELS</b> BAD COMPANY/Swan Song SS 8506 (Atl)	27 G
38	38	<b>SPIRITS HAVING FLOWN</b> BEE GEES/RSO RS 1 3041	30 H
39	39	<b>13 CHICAGO</b> Columbia FC 36105	4 H
40	41	<b>NINE LIVES</b> REO SPEEDWAGON/Epic FE 35988	8 H
41	46	<b>EVOLUTION</b> JOURNEY/Columbia FC 35797	25 H
42	40	<b>GO FOR WHAT YOU KNOW</b> PAT TRAVERS BAND/ Polydor PD 1 6202	10 G
43	43	<b>DISCO NIGHTS</b> G.Q./Arista AB 4225	25 G
44	49	<b>LABOUR OF LUST</b> NICK LOWE/Columbia JC 36087	9 G
45	45	<b>MORNING DANCE</b> SPYRO GYRA/Infinity INF 9004	24 G
46	36	<b>RICKIE LEE JONES</b> Warner Bros. BSK 3296	24 G
47	48	<b>LUCKY SEVEN</b> BOB JAMES/Columbia/Tappan Zee JC 36056	6 G
48	53	<b>FEAR OF MUSIC</b> TALKING HEADS/Sire SRK 6076 (WB)	4 G
49	35	<b>MONOLITH</b> KANSAS/Kirshner FZ 36008 (CBS)	16 H
50	44	<b>MINNIE MINNIE</b> RIPERTON/Capitol SO 11936	14 G



51	37	<b>VOULEZ-VOUS</b> ABBA/Atlantic SD 16000	12 H
52	57	<b>FICKLE HEART</b> SNIFF 'N' THE TEARS/Atlantic SD 19242	7 G
53	61	<b>HEARTBEAT</b> CURTIS MAYFIELD/Curtom/RSO RS 1 3053	4 G
54	55	<b>THE JUKES</b> SOUTHSIDE JOHNNY AND THE ASBURY JUKES/ Mercury SRM 1 3793	6 G
55	60	<b>HIGHWAY TO HELL</b> AC/DC/Atlantic SD 19244	5 G
56	47	<b>IN THE PUREST FORM</b> MASS PRODUCTION/Cotillion 5211 (Atl)	7 G
57	58	<b>CHILDREN OF THE SUN</b> BILLY THORPE/Polydor PD 1 6228	8 G
58	52	<b>AN EVENING OF MAGIC</b> CHUCK MANGIONE/A&M SP 6701	11 L
59	56	<b>I WANNA PLAY FOR YOU</b> STANLEY CLARKE/Nemperor KZ2 35680 (CBS)	10 J
60	62	<b>STRIKES</b> BLACKFOOT/Atco SD 38 112	17 G
61	63	<b>PARALLEL LINES</b> BLONDIE/Chrysalis CHR 1192	39 G
62	64	<b>VAN HALEN</b> Warner Bros. BSK 3075	68 G
63	42	<b>DEVOTION</b> LTD/A&M SP 4771	12 G
64	66	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	20 G
65	67	<b>MINUTE BY MINUTE</b> DOOBIE BROTHERS/Warner Bros. BSK 3193	40 H
66	69	<b>SWITCH II</b> Gordy G7 988R1 (Motown)	18 G
67	51	<b>SOONER OR LATER</b> REX SMITH/Columbia JC 35813	23 G
68	71	<b>MINGUS</b> JONI MITCHELL/Asylum 5E 505	13 H
69	59	<b>COMMUNIQUE</b> DIRE STRAITS/Warner Bros. HS 3330	13 H
70	50	<b>BOMBS AWAY DREAM BABIES</b> JOHN STEWART/RSO RS 1 3051	18 G
71	77	<b>FUTURE NOW</b> PLEASURE/Fantasy F 9578	3 G
72	75	<b>DOWN TO EARTH</b> RAINBOW/Polydor PD 1 6221	5 G
73	83	<b>INTO THE MUSIC</b> VAN MORRISON/Warner Bros. HS 3390	2 H
74	76	<b>REPEAT WHEN NECESSARY</b> DAVE EDMUNDS/Swan Song SS 8507 (Atl)	5 G
75	78	<b>LOVE DRIVE</b> SCORPIONS/Mercury SRM 1 3795	5 G
76	86	<b>STREET MACHINE</b> SAMMY HAGAR/Capitol ST 11983	2 G
77	65	<b>MIRRORS</b> BLUE OYSTER CULT/Columbia JC 36009	11 G
78	80	<b>BOP TIL YOU DROP</b> RY COODER/Warner Bros. BSK 3358	5 G
79	98	<b>FRANCE JOLI</b> Prelude PRL 12170	2 G
80	87	<b>BETTER THAN THE REST</b> GEORGE THOROGOOD & THE DESTROYERS/MCA 3097	3 G
81	81	<b>PIECES OF EIGHT</b> STYX/A&M SP 4724	52 G

### CHARTMAKER OF THE WEEK

82	119	<b>JOE'S GARAGE ACT I</b> FRANK ZAPPA Zappa SRZ 1 1603 (Mercury)	1 G
83	68	<b>THE B-52'S</b> Warner Bros. BSK 3355	7 G
84	93	<b>BORN AGAIN</b> RANDY NEWMAN/Warner Bros. HS 3346	2 H
85	73	<b>UNDERDOG</b> ATLANTA RHYTHM SECTION/Polydor/BGO PD 1 6200	14 G
86	89	<b>2 HOT!</b> PEACHES & HERB/Polydor/MVP PD 1 6172	34 G
87	177	<b>LADIES NIGHT</b> KOOL & THE GANG/De-Lite DSR 9513 (Mercury)	1 G
88	99	<b>TAKE IT HOME</b> B. B. KING/MCA 3151	2 G
89	101	<b>FIGHT DIRTY</b> CHARLIE/Arista AB 4239	1 G
90	95	<b>CANDY CON</b> FUNK SHUN/Mercury SRM 1 3754	17 G
91	102	<b>THE RECORDS</b> Virgin VA 13130 (Atl)	1 G
92	92	<b>HEART STRING</b> EARL KLUGH/United Artists UA LA 942 H	19 G
93	96	<b>MORE AMERICAN GRAFFITI</b> (ORIGINAL SOUNDTRACK)/ MCA 2 11006	2 K
94	72	<b>DO YOU WANNA GO PARTY</b> KC & THE SUNSHINE BAND/ TK 611	12 G
95	91	<b>GREASE</b> (ORIGINAL SOUNDTRACK)/RSO RS 2 4002	72 K
96	106	<b>THE MUPPET MOVE</b> (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001	1 H
97	116	<b>FACADES</b> SAD CAFE/A&M SP 4779	1 G
98	105	<b>FIVE SPECIAL</b> Elektra 6E 206	1 G
99	122	<b>RAINBOW CONNECTION IV</b> ROSE ROYCE/Whitfield WHS 3387 (WB)	1 H
100	115	<b>MISTRESS</b> RSO RS 1 3059	1 G



# POTLIQUOR

A BAND WITH ALL THE RIGHT INGREDIENTS



POTLIQUOR: "THE NECTAR OF THE SOUTH"  
STEEPED IN THE RICH TRADITION OF SOUTHERN ROCK 'N' ROLL.



ST-11998

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PRODUCED AND ENGINEERED BY BILL EVANS/CO-PRODUCED BY JERRY AMOROSO

Direction: Herb Belkin/TNI Management



# Record World Albums 101-150

SEPTEMBER 22, 1979

SEPT. 22	SEPT. 15	
101	79	WINNER TAKES ALL ISLEY BROTHERS/T-Neck PZ2 36007 (CBS)
<b>102</b>	112	HIGH GEAR NEIL LARSEN/Horizon SP 738 (A&M)
103	104	FLAG JAMES TAYLOR/Columbia FC 36058
104	85	EUPHORIA GATO BARBIERI/A&M SP 4774
105	90	ROCK ON RAYDIO/Arista AB 4212
<b>106</b>	118	FEEL IT NOEL POINTER/United Artists UA LA 973 H
107	108	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/ RSO 2 4001
<b>108</b>	127	BRENDA RUSSELL/Horizon SP 739 (A&M)
109	88	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064
110	114	HOT MAYNARD FERGUSON/Columbia JC 36124
<b>111</b>	121	NIGHT OWL GERRY RAFFERTY/United Artists UA LA 958 I
<b>112</b>	124	DAVID WERNER/Epic JE 36126
113	117	NEW CHAUTAUQUA PAT METHENY/ECM 1 1131 (WB)
114	107	GO WEST VILLAGE PEOPLE/Casablanca NBLP 7144
115	120	GREATEST HITS BARRY MANILOW/Arista A2L 8601
116	84	DO IT ALL MICHAEL HENDERSON/Buddah BDS 5718 (Arista)
117	94	WHERE I SHOULD BE PETER FRAMPTON/A&M SP 3710
<b>118</b>	128	IN STYLE DAVID JOHANSEN/Blue Sky JZ 36082 (CBS)
119	125	MYSTIC MAN PETER TOSH/Rolling Stones COC 39111 (Atl)
<b>120</b>	136	WATER SIGN JEFF LORBER FUSION/Arista AB 4234
121	82	FEVER ROY AYERS/Polydor PD 1 6204
122	97	LIVE KILLERS QUEEN/Elektra BB 702
123	113	ROOM SERVICE SHAUN CASSIDY/Warner/Curb BSK 3351
<b>124</b>	134	PRIORITY POINTER SISTERS/Planet P 9003 (Elektra/Asylum)
<b>125</b>	—	XII FATBACK/Spring SP 1 6723 (Polydor)
126	111	THE THOM BELL SESSIONS ELTON JOHN/MCA 13921
127	132	ROCKY II (ORIGINAL SOUNDTRACK)/United Artists UA LA 972 I
<b>128</b>	138	FEARLESS TIM CURRY/A&M SP 4773
<b>129</b>	—	LEAD ME ON MAXINE NIGHTINGALE/Windsong BXL1 3404 (RCA)
130	133	INFINITE RIDER ON THE BIG DOGMA MICHAEL NESMITH/ Pacific Arts PAC 7 130
131	135	CAROLYNE MAS/Mercury SRM 1 3783
132	137	KNIGHTS OF FANTASY DEODATO/Warner Bros. BSK 3321
133	126	52ND STREET BILLY JOEL/Columbia FC 35609
134	141	KID BLUE LOUISE GOFFIN/Asylum 6E 203
<b>135</b>	—	SATISFIED RITA COOLIDGE/A&M SP 4781
<b>136</b>	146	THE GOOD LIFE BOBBI HUMPHREY/Epic JE 35607
137	142	STATELESS LENE LOVICH/Stiff/Epic JE 36102
138	139	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia JC 36100
<b>139</b>	—	DON'T LET GO ISAAC HAYES/Polydor PD 1 6224
140	140	5 J.J. CALE/Shelter SR 3163 (MCA)
141	109	LOOK SHARP JOE JACKSON/A&M SP 4743
142	100	DESTINATION: SUN SUN/Capitol ST 11941
143	143	FOOL AROUND RACHEL SWEET/Stiff/Columbia JC 36101
144	145	BACK ON THE STREETS TOWER OF POWER/Columbia JC 35784
145	147	STRANGER IN TOWN BOB SEGER/Capitol SW 11689
146	—	ROBERT JOHN/EMI-America SW 17007
147	—	GAMMA 1/Elektra 6E 219
148	—	STREET LIFE SHINE SHIRTS/Capitol ST 11981
149	—	ROOTS IN THE SKY OREGON/Elektra 6E 224
150	103	NILS NILS LOFGREN/A&M SP 4756

# Albums 151-200

151	HAPPY FEET AL HUDSON AND THE PARTNERS/MCA AA 1136	175	JOHN COUGAR/Riva RVL 7401 (Mercury)
152	CORY AND ME CORY DAYE/NY Intl. BXL 3408 (RCA)	176	GOMM WITH THE WIND IAN GOMM/Stiff/Epic JE 36103
153	THIGHS AND WHISPERS BETTE MIDLER/Atlantic SD 16004	177	THE THIRD ALBUM PAUL JABARA/Casablanca NBLP 7163
154	TALE OF THE WHALE MATRIX/Warner Bros. BSK 3360	178	BEST OF THE J. GEILS BAND/Atlantic SD 19234
155	A SONG FOR THE CHILDREN LONNIE LISTON SMITH/Columbia JC 36141	179	MUSE GRACE JONES/Island ILPS 9538 (WB)
156	ESCAPE FROM DOMINATION MOON MARTIN/Capitol ST 11933	180	WITH THE NAKED EYE GREG KIHN/Beserkley BZ 10063 (Elektra)
157	YOU'RE SO LONELY J.D. SOUTHER/Columbia JC 36093	181	AXE/MCA 3171
158	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)	182	ANOTHER CHA-CHA SANTA ESMERALDA/Casablanca NBLP 7175
159	NIGHT OUT ELLEN FOLEY/Epic/Cleve. Intl. JE 36052	183	THE FABULOUS THUNDERBIRDS/Takoma 7068 (Chrysalis)
160	STARDUST WILLIE NELSON/Columbia KC 35305	184	TOO HOT TO HOLD BOHANNON/Mercury SRM 1 3778
161	REPLICAS GARY NUMAN & TUBEWAY ARMY/Atco SD 38 117	185	PINK CADILLAC JOHN PRINE/Asylum 6E 222
162	DIALOGUE MICHAEL JOHNSON/EMI-America SW 17010	186	THE BEST OF BARBARA MANDRELL/MCA AY 1119
163	SATURDAY NIGHT FIEDLER BOSTON POPS ORCHESTRA/Midsong MS1 001	187	DUROCS/Capitol ST 11981
164	AN AMERICAN DREAM THE DIRT BAND/United Artists UA LA 974 H	188	TURN ME LOOSE SWEETBOTTOM/Elektra 6E 210
165	UNDERCOVER LOVER DEBBIE JACOBS/MCA 3156	189	HONEST LULLABY JOAN BAEZ/Portrait JR 35766
166	BREAKWATER/Arista AB 4208	190	NO PROMISES-NO DEBTS GOLDEN EARRING/Polydor PD 1 6223
167	DUET CHICK COREA/GARY BURTON/ECM 1 1140 (WB)	191	BROWNE SUGAR TOM BROWNE/Arista GRP GRP 5003
168	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H	192	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165
169	ARMAGEDDON PRISM/Ariola SW 50063	193	I FEEL GOOD, I FEEL FINE BOBBY BLAND/MCA 3157
170	TAKE THE A TRAIN TUXEDO JUNCTION/Butterfly FLY 3105 (MCA)	194	NIGHT PLANET P 2 (Elektra/Asylum)
171	BILLY FALCON/United Artists UA LA 967 H	195	DIRECT CURRENT DIRECT CURRENT ORCHESTRA/TEC 159
172	YIPES/Millennium BXL1 7745 (RCA)	196	TOP PRIORITY RORY GALLAGHER/Chrysalis CHR 1235
173	INFINITY JOURNEY/Columbia JC 34912	197	WHEN YOU'RE #1 GENE CHANDLER/20th Century Fox/Chi-Sound T 598 (RCA)
174	MARY WILSON/Motown M7 927R1	198	AIRPLAY POINT BLANK/MCA 3160
		199	ARROWS STEVE KHAN/Columbia JC 36129
		200	RESTLESS NIGHTS KARLA BONOFF/Columbia JC 35799

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

## Album Cross Reference

ABBA	51	LTD	63
AC/DC	55	CHUCK MANGIONE	58
ASHFORD & SIMPSON	22	BARRY MANILOW	115
ATLANTA RHYTHM SECTION	85	CAROLYNE MAS	131
ROY AYERS	121	MASS PRODUCTION	56
B-52's	83	CURTIS MAYFIELD	53
BAD COMPANY	37	PAT METHENY	32
GATO BARBIERI	104	STEPHANIE MILLS	113
BEE GEES	38	MISTRESS	100
BLACKFOOT	60	JONI MITCHELL	68
BLONDIE	61	VAN MORRISON	73
BLUE OYSTER CULT	77	WILLIE NELSON & LEON RUSSELL	109
JIMMY BUFFETT	23	MICHAEL NESMITH	130
J. J. CALE	140	RANDY NEWMAN	84
CAMEO	28	MAXINE NIGHTINGALE	129
CARS	6, 30	O'JAYS	26
SHAUN CASSIDY	123	ORIGINAL SOUNDTRACK:	
CHARLIE	89	GREASE	95
CHEAP TRICK	19	MAIN EVENT	34
CHIC	10	MORE AMERICAN GRAFFITI	93
CHICAGO	39	MUPPET MOVIE	96
STANLEY CLARKE	59	ROCKY II	127
RITA COOLIDGE	135	SATURDAY NIGHT FEVER	107
COMMODORES	3	OREGON	149
CON FUNK SHUN	90	ROBERT PALMER	33
RY COODER	78	ALAN PARSONS	25
CRUSADERS	27	PEACHES & HERB	86
TIM CURRY	128	TEDDY PENDERGRASS	15
CHARLIE DANIELS BAND	12	PLEASURE	71
DEODATO	132	NOEL POINTER	106
DIRE STRAITS	69	SHIRTS	148
BOB DYLAN	13	POINTER SISTERS	124
DOOBIE BROTHERS	65	TOWER OF POWER	144
EARTH, WIND & FIRE	8	QUEEN	122
DAVE EDMUNDS	74	RAINBOW	72
ELO	5	GERRY RAFFERTY	111
FATBACK	125	RAYDIO	105
MAYNARD FERGUSON	110	RECORDS	91
FIVE SPECIAL	98	REO SPEEDWAGON	40
PETER FRAMPTON	117	MINNIE RIPERTON	50
GAMMA	147	KENNY ROGERS	20
LOUISE GOFFIN	134	DIANA ROSS	18
G.Q.	43	BRENDA RUSSELL	108
SAMMY HAGAR	76	ROSE ROYCE	99
ISAAC HAYES	139	SAD CAFE	97
MICHAEL HENDERSON	116	SCORPIONS	75
PATRICK HERNANDEZ	138	BOB SEGER	145
BOBBI HUMPHREY	136	REX SMITH	67
ISLEY BROTHERS	110	SNIFF 'N' THE TEARS	52
JOE JACKSON	141	SOUTHSIDE JOHNNY & THE ASBURY JUKES	54
MICHAEL JACKSON	9	SPYRO GYRA	45
BOB JAMES	47	JOHN STEWART	70
WAYLON JENNINGS	64	STUDIO 54	29
BILLY JOEL	133	STYX	81
ELTON JOHN	126	DONNA SUMMER	11
ROBERT JOHN	146	SUN	142
DAVID JOHANSEN	118	SUPERTRAMP	4
FRANCE JOLI	79	RACHEL SWEET	143
RICKIE LEE JONES	46	SWITCH	66
JOURNEY	41	TALKING HEADS	48
KANSAS	49	JAMES TAYLOR	103
KC	94	GEORGE THOROGOOD	80
B. B. KING	88	BILLY THORPE	57
KINKS	31	PETER TOSH	119
KISS	21	PAT TRAVERS	42
EARL KLUGH	92	VATN HALEN	35, 62
KNACK	2	VILLAGE PEOPLE	114
KOOL & THE GANG	87	DIONNE WARWICK	17
NEIL LARSEN	102	DAVID WERNER	112
LED ZEPPELIN	1	WHO	24
LITTLE RIVER BAND	7	ROBIN WILLIAMS	16
NILS LOFGREN	150	WINGS	36
JEFF LORBER	120	NEIL YOUNG	14
LENE LOVICH	137	FRANK ZAPPA	82
NICK LOWE	44		

## WEA Unveils Stocking Program

■ LOS ANGELES—WEA Corp. unveiled its 1979 fall marketing program last week during the distributing giant's third year-end marketing "road show," which saw top executives from WEA helming four regional meetings held September 4 through September 13 in New Orleans, New York, Chicago and Los Angeles.

Introducing the program was executive vice president Vic Faraci, who stressed WEA's catalogue strength as a key factor in sales during a challenging year. For the new program, which begins Monday (17), Faraci said WEA's marketing team researched its own catalogue sales to select 182 titles.

The program, which concludes October 12, offers a five percent discount on all product featured, available to all accounts who are current in their regular accounts. Dating provides for payment of shipments in installments of 50 percent due December 10 and 50 percent due January 10, 1980, with net due the 25th of each month respectively.

## Salsoul Sets DJ Package

■ NEW YORK—Salsoul Records has announced that it will be servicing disco DJs with special packages containing two 12" 33 1/3 records from the debut Baker-Harris-Young LP with mixes by Bobby "DJ" Guttadaro.

Billy Smith, national disco promotion director at Salsoul, said that the package with shortened LP sides had been prepared in response to DJs' complaints of poor sound quality on recent disco discs.

## Curry's Roxy Gig



A&M recording artist Tim Curry was congratulated backstage at the Roxy following his show by Supertramp's Dougie Thomson (left) and Jerry Moss, chairman, A&M Records (right).

# WEA Road Show Honors Staffers

■ LOS ANGELES — WEA Corp. honored its top local and regional sales, promotion and administrative staffers during its marketing "road show" last week with awards presented at each of four banquets held at the conclusion of respective regional gatherings in New Orleans, New York, Chicago and Los Angeles.

With the combined executive marketing staffs of WEA and its label partners, Warner Bros., Elektra/Asylum and Atlantic attending the meetings, WEA president Henry Droz hosted each of the four banquets, which featured awards for excellence made to staffers from the branches represented.

The meetings' first stop, New Orleans, saw the awards presentations kicking off at the Marriott Hotel, where personnel from Dallas and Atlanta branches were named.

Included was the designation of Atlanta as branch of the year; Atlanta's James Wood as field sales manager of the year; Jim

Deaux, also of Atlanta, as sales representative of the year; John Kane (Dallas), also named sales representative of the year; Ed Nuhfer (Atlanta) as Warner Bros. pop promotion person of the year; Tony Dwyer (Atlanta) as Elektra/Asylum pop promotion person of the year; Erik MacDonald (Nashville/Atlanta) as Atlantic black promotion person of the year; and Denny Moseman (Dallas) as Elektra/Asylum country music promotion person of the year.

Accepting the award for branch of the year was Atlanta branch manager Bill Biggs.

Awards presented in New York at the Essex House recognized staffers from New York, Boston and Philadelphia branches. Winners included Jim Allberry (Boston), Barry Eisenberg (New York) and Mel Kougl (Baltimore/Philadelphia) as sales representatives of the year; Philadelphia's Joe Barsuglia as warehouse manager of the year; Fran O'Keefe (Boston) as buyer of the year; David Kim-

mel (Richmond/Philadelphia) as Warner Bros. country promotion representative of the year; and Karen Fisher (Washington, D.C./Philadelphia) as singles specialist of the year.

At the Continental Plaza in Chicago, staffers from the Cleveland and Chicago branches received awards, including Mike Spence (Cleveland), branch manager of the year; Rick Cohen (Chicago), branch sales manager of the year; Jim McAuliffe (Kansas City/Chicago), district sales manager of the year; Jim Wessels (Minneapolis/Chicago), field merchandiser of the year in pop music; Nick Massi (Chicago) and Pete Hagan (Cincinnati/Cleveland), named sales representatives of the year for their respective branches; Bob Clark (Pittsburgh/Cleveland), Atlantic pop promotion person of the year; Chuck Offut (Detroit/Cleveland), Elektra/Asylum black music promotion person of the year; Dave Stein (Kansas City/Chicago), Warner Bros. promotion rookie of the year; and Steve Calkins (Detroit/Cleveland), Elektra/Asylum promotion rookie of the year.

Last stop for the road show, and site for the last awards presentation, was the Hyatt Airport Hotel in Los Angeles. Winners there included Jody Raitel (Los Angeles), named branch marketing coordinator of the year; Marvin Parker (Phoenix/Los Angeles), sales representative of the year; Larry Thomas (Los Angeles), field merchandiser of the year, black music; Michael Johnson (Los Angeles), Warner Bros. black music promotion of the year.

There were 15 different presenters representing WEA and its family of labels. For WEA, in addition to president Henry Droz, there were Vic Faraci, executive vice president; Rich Lionetti, vice president/sales; Oscar Fields, vice president/black music marketing; Russ Bach, vice president/marketing development; and Bob Moering, director of marketing services; for Warner Bros., the presenters were Russ Thyret, vice president / national promotion; Tom Draper, vice president/black music marketing; Ed Gilreath, national sales director/black music marketing; and Stan Byrd, national country music sales/promotion director; for Elektra/Asylum the presenters were Ken Buttice, vice president/promotion; Primus Robinson, national fusion marketing director; and Ewell Russell, manager/Nashville country operations; for Atlantic, the presenters were Vince Faraci, vice president/pop promotion; and Everett Smith, national promotion director/assistant to vice president, Cotillion Records.

## WEA Road Show Ends (Continued from page 3)

the enthusiastic crowd of staffers that WEA had just finished the best August in its history.

The road show played in four cities in its eleven day run. The format consisted of a first day dedicated to video product presentations and a second day of meetings between the 40 key executives in attendance and the field force. The road show opened in New Orleans September 4 and 5 then it moved on to New York Sept. 6-7, Chicago Sept. 10-11 and it finished in Los Angeles.

Vic Faraci, WEA's executive vice president, outlined the fall program that consists of a one-time five percent discount on 182 titles with 50 percent payment due on December 10 and 50 per-

cent due on January 10, 1980. Details of a corresponding advertising and merchandising campaign were also discussed. Special display pieces keying in on the catalogue have been created using a Santa Claus theme. No set advertising theme has been developed, instead the field staff was told to set up promotions on a local level to take advantage of local activity. Faraci explained that the five percent discount was realistic. He gave the salesmen no sales projection, but instead asked for realistic selling.

Highlights of the Atlantic presentation included Foreigner's new "Head Games," Led Zeppelin's "In Through The Out Door" and City Boy's "The Day the Earth Caught Fire."

Elektra/Asylum presented an elaborate product preview highlighted by three selections from the upcoming Eagles album, "The Long Run."

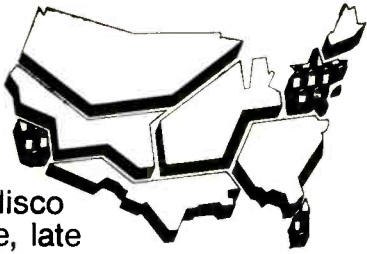
Warner Brothers closed the product presentation with a witty and fast-paced video featuring "Rod Stewart's Greatest Hits," upcoming releases from Bonnie Raitt, Gilda Radner, Foghat, Nicolette Larson and an appeal from Steve Martin to the field force to sell his new record.

The daytime session closed with a tribute to WEA's founder, the late Joel Friedman.

All departments, including management, sales, promotion, order-taking, credit, operations, data-processing, inventory and warehousing participated.

# The Record World

# 1



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

**H. Alpert:** 7-7 WABC, 20-16 WAXY, 9-5 WBBF, 12-7 WCAO, 14-8 WFBR, 5-3 WFIL, 17-10 WICC, 23-17 WIFI, 23-18 WNBC, 10-9 WPGC, a WTIC-FM, 4-3 WXLO, 10-6 KFI, d32 F105, 26-19 KC101, 18-10 Y100.

**Ashford & Simpson:** 29-26 WFBR, a WXLO, 23-20 Y100.

**ARS:** HB WAXY, 25-21 WBBF, d26 WCAO, 26-23 WFBR, 20-17 WFIL, 15-13 WICC, 23-22 WKBW, 30-27 WPGC, 23-20 WTIC-FM, 30-29 WXLO, 30-28 KFI, 28-27 F105, 34-31 Y100.

**Commodores:** 27-25 WABC, 12-11 WAXY, 1-1 WBBF, 10-3 WCAO, 9-7 WFBR, 16-14 WFIL, 7-2 WICC, 18-13 WIFI, 3-2 WKW, 21-13 WNBC, 7-6 WPGC, 18-13 WTIC-FM, 21-16 WXL, 9-1 KFI, 23-23 F105, 12-9 KC101, 11-8 Y100.

**Doobie Bros.:** HB WAXY, 22-13 WBBF, a WCAO, d28 WFBR, ae WFIL, 24-18 WICC, a30 WPGC, 21-19 WTIC-FM, d28 WXL, 31-28 F105, 28-26 KC101, a30 Y100.

**ELO:** 13-11 WABC, 6-10 WCAO, 4-4 WIFI, 6-7 WKBW, 6-7 WPGC, 7-5 KFI, 8-5 F105.

**Foreigner:** a WBBF, d30 WICC, 29-26 WPGC, d27 KFI, a F105.

**M. Jackson:** 16-9 WABC, 13-5 WAXY, d25 WCAO, 29-22 WICC, 14-11 WPGC, 5-3 WTIC-FM, 28-21 WXLO, 28-24 KFI, 16-8 KC101, 8-4 Y100.

**M. Johnson:** d20 WFIL, 29-27 WKBW, a WXLO.

**KC:** d24 WBBF, a WCAO, aHB WFBR, a WICC, HB WPGC, e KFI, 2-12 Y100.

**Knack:** a WBBF, 30-26 WICC, e-24 WIFI, HB-23 WPGC, 31-25 WTIC-FM, 21-12 KFI, alp F105.

**LRB:** 12-12 WABC, 7-3 WAXY, 5-12 WBBF, 8-6 WCAO, 3-2 WFBR, 13-12 WFIL, 1-1 WICC, 7-6 WIFI, 9-9 WKBW, 12-6 WNBC, 4-4 WPGC, 3-6 WTIC-FM, 10-7 WXLO, 11-9 KFI, 19-17 F105, 5-3 KC101, 17-11 Y100.

**Lobo:** HB WAXY, d40 WBBF, d29 WFBR, 12-9 WFIL, 19-17 WICC, a WKBW, 19-15 WTIC-FM, d30 WXLO, 21-17 KC101.

**N. Lowe:** 27-26 WAXY, 18-11 WBBF, d29 WCAO, 18-16 WFBR, ex WFIL, 9-8 WICC, 26-22 WIFI, a WKBW, 24-24 WPGC, 14-13 WTIC-FM, 20-19 WXLO, aHB KFI, 25-24 F105, 9-7 KC101.

**M:** a22 WABC, 16-18 WAXY, 14-10 WBBF, 28-27 WCAO, 20-11 WFBR, 11-6 WICC, 24-20 WIFI, 17-13 WPGC, 8-5 WTIC-FM, 22-18 WXLO, 12-10 KFI, d26 F105, 15-15 Y100.

**Moon Martin:** HB WAXY, d30 WCAO, 27-24 WFBR, 26-24 WICC, 28-26 WKBW, e WTIC-FM, a F105.

**M. McGovern:** 8-7 WBBF, 27-17 WCAO, 15-14 WFBR, 8-10 WFIL, 5-8 WKBW, 20-17 WTIC-FM, 29-25 WXLO, e KFI, 24-19 F105, 13-15 KC101.

**R. Palmer:** a33 WABC, 14-9 WCAO, 6-5 WFBR, 6-4 WICC, 14-11 WIFI, 15-14 WKBW, 24-17 WNBC, 9-8 WPGC, 10-9 WTIC-FM, 15-14 KFI, 14-12 F105.

**B. Pointer:** 19-13 WCAO, 12-9 WFBR, 9-8 WFIL, 30-28 WKBW, 11-10 WPGC, 20-17 KFI, 2-2 F105, 6-3 Y100.

**G. Rafferty:** d29 WAXY, 33-22 WBBF, 26-22 WCAO, 22-18 WFBR, d23 WFIL, 14-12 WICC, e-30 WIFI, 24-23 WKBW, 24-22 WTIC-FM, 25-21 KFI, 32-29 F105.

**K. Rogers:** a WBBF, ae WCAO, 30-27 WFBR, d21 WFIL, d18 WKBW, on WPGC, a WTIC-FM, d29 KFI.

**B. Russell:** 24-22 WFBR, a WXLO.

**J. Stewart:** d32 WBBF, 28-25 WFBR, ae WFIL, 27-25 F105.

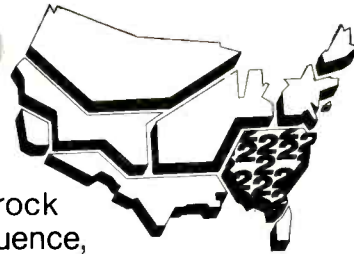
**D. Summer:** 24-20 WAXY, 23-20 WCAO, 23-19 WFBR, 25-21 WICC, 27-25 WIFI, 28-18 WPGC, 25-21 WTIC-FM, 26-23 KFI, 30-16 F105, 22-16 KC101, 22-18 Y100.

**J. Warnes:** 25-20 WFBR, 21-18 WFIL, 19-15 WKBW.

**D. Warwick:** 9-10 WABC, 2-4 WCAO, 2-1 WFBR, 1-1 WFIL, 13-9 WIFI, 17-12 WKBW, 3-2 WPGC, 19-15 KFI, 21-15 F105, 16-6 Y100.

**Wings:** a WAXY, 23-20 WBBF, 25-21 WCAO, d30 WFBR, on WFIL, d23 WICC, 29-27 WTIC-FM, 29-24 KC101.

# 2



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

**H. Alpert:** 21-17 WAKY, 24-19 WAUG, 14-9 WAYS, 17-6 WBBQ, 24-21 WBSR, 33-25 WCGQ, 4-6 WCIR, 21-11 WERC, 29-19 WFLB, 15-8 WHHY, 21-18 WISE, a37 WIVY, 22-16 WKIX, 26-19 WLAC, 24-20 WLCY, a WMC, 3-3 WQXI, 12-9 WRFC, 35-32 WRJZ, 17-14 WSGA, 17-5 KX-104, a KXX-106, 39-30 BJ-105, d26 V100, 28-20 Q105, 11-10 Z93, 14-10 92Q, 1-3 94Q.

**ARS:** 26-16 WAKY, 17-12 WAUG, 21-18 WAYS, 21-20 WBBQ, 34-28 WCGQ, 18-14 WERC, 30-28 WFLB, 19-15 WGSV, 19-16 WHHY, 25-22 WISE, 29-25 WIVY, 25-24 WKIX, 30-22 WLAC, 23-19 WLCY, 25-19 WNOX, 17-15 WQXI, 19-15 WRFC, 8-9 WRJZ, 22-18 KXX-106, e BJ-105, 11-9 V100, 23-22 Q105, 14-12 Z93, 21-19 92Q, 15-11 94Q.

**Commodores:** 19-12 WAKY, a WAUG, 2-3 WAYS, 1-1 WBBQ, 11-6 WBSR, 26-16 WCGQ, 15-2 WCIR, 14-2 WERC, 11-8 WFLB, 2-1 WGSV, 1-1 WHHY, 8-1 WISE, 13-5 WIVY, 7-5 WKIX, 29-14 WLAC, 10-7 WLCY, 19-13 WNOX, 19-16 WMC, 6-2 WQXI, 1-1 WRFC, 9-1 WRJZ, 5-3 WSGA, 3-1 KX-104, 17-12 KXX-106, 19-14 BJ-105, 5-1 V100, 15-10 Q105, 4-1 Z93, 9-7 92Q, 8-1 94Q.

**Commodores:** a WAUG, a WBSR, a WCGQ, a WERC, d25 WGSV, a WLCY, a WQXI, a WRFC, a30 WSGA, a KX-104, a KXX-106, a Q105, a26 94Q.

**Doobie Bros.** 22-20 WAKY, 19-15 WAUG, 22-16 WAYS, 27-23 WBBQ, d28 WBSR, d40 WCGQ, 26-23 WCIR, d33 WFLB, 16-11 WGSV, 12-10 WHHY, 13-10 WISE, 27-22 WIVY, e WKIX, e WLAC, 26-23 WNOX, a WQXI, 28-26 WRFC, 25-19 WRJZ, 20-17 WSGA, 26-25 KX-104, 8-7 KXX-106, 37-28 BJ-105, 9-8 V100, 29-25 Z93, 19-17 92Q, 26-22 94Q.

**Foreigner:** d29 WAUG, 29-26 WBBQ, e WBSR, e WCIR, a

WERC, d37 WISE, 39-34 WLAC, d30 WLCY, a WMC, d29 WRFC, d35 WRJZ, 32-28 WSGA, e KX-104, d30 KXX-106, a V100, e Q105, a29 Z93, d26 92Q, a27 94Q.

**I. Gomm:** a WAYS, e WBBQ, a WBSR, e WHHY, a WIVY, d28 WQXI, d30 WRFC, e WRJZ, d29 KX-104, 30-26 KXX-106, d27 Z93, 25-21 94Q.

**M. Jackson:** 18-8 WAKY, 4-2 WAYS, 18-8 WBBQ, 16-8 WBSR, 31-20 WCGQ, a WCIR, d24 WERC, 4-1 WFLB, d27 WGSV, a WHHY, 14-8 WISE, 25-9 WIVY, 17-10 WKIX, a WLAC, a WLCY, a17 WNOX, 18-11 WMC, 25-12 WQXI, 26-16 WRFC, 15-7 WRJZ, 1-1 WSGA, 24-10 KX-104, 28-21 BJ-105, 21-18 Q105, 9-3 Z93, 25-16 92Q.

**KC:** 8-5 WBBQ, 14-10 WFLB, a40 WIVY, a WLCY, a30 WNOX, d26 WQXI, a WRJZ, 16-13 WSGA, 23-14 KX-104, a 92Q.

**Knack:** 28-22 WAUG, d29 WBBQ, e WBSR, 33-26 WFLB, d29 WISE, 39-31 WIVY, a WLAC, 29-24 WRFC, 36-33 WRJZ, 29-26 WSGA, e KX-104, a KXX-106, 30-22 BJ-105, d24 V100, 29-27 Q105, d30 Z93, d28 92Q.

**Lobo:** e WAKY, a34 WAYS, a WBBQ, 9-7 WBSR, 24-24 WCGQ, a WCIR, 26-24 WFLB, 1-4 WGSV, 18-13 WISE, 27-22 WKIX, 21-20 WNOX, e WRFC, 23-22 WRJZ, 9-9 KXX-106, d36 BJ-105, e 92Q.

**N. Lowe:** 20-19 WAKY, 12-8 WAUG, 12-10 WAYS, 5-7 WBBQ, 18-15 WBSR, 13-11 WCGQ, 27-26 WCIR, 17-17 WERC, 25-20 WFLB, 10-7 WGSV, 8-7 WHHY, 9-9 WISE, 15-13 WIVY, e WKIX, a WLAC, 21-17 WLCY, 22-18 WMC, 10-9 WQXI, 8-6 WRFC, 21-20 WRJZ, 22-20 WSGA, 7-6 KXX-106, 21-18 BJ-105, 4-4 V100, 27-15 Q105, 10-9 Z93, 27-24 92Q, 7-7 94Q.

**LRB:** 4-4 WAKY, 2-3 WAUG, 6-7 WAYS, 3-3 WBBQ, 5-3 WBSR, 4-1 WCGQ, 3-9 WCIR, 8-7 WERC, 7-6 WFLB, 6-2 WGSV, 3-2 WHHY, 2-7 WISE, 2-1 WIVY, 5-4 WKIX, 3-2 WLAC, 3-6 WLCY, 4-7 WNOX, 8-6 WMC, 4-4 WQXI, 4-5 WRJZ, 2-4 KX-104, 2-4 KXX-106, 9-7 BJ-105, 7-5 V100, 3-3 Q105, 6-6 Z93, 4-2 92Q, 2-6 94Q.

**M:** 7-6 WAUG, 15-12 WAYS, 2-2 WBBQ, 6-2 WBSR, 15-7 WCGQ, 1-1 WCIR, 10-1 WERC, 31-27 WFLB, 11-6 WGSV, 9-4 WHHY, 6-5 WISE, 8-4 WIVY, 19-12 WKIX, 13-9 WLCY, d21 WNOX, 16-13 WMC, 14-11 WRFC, 13-4 WRJZ, 2-2 WSGA, 4-1 KXX-106, 4-1 BJ-105, 12-9 Q105, 10-8 92Q.

**S. Quatro:** 33-31 WAYS, e WBBQ, e WBSR, e WCIR, a WISE, a WLAC, e WLCY, d24 WNOX, e WRFC, e KXX-106, e Z93, a 94Q.

**G. Rafferty:** 15-13 WAKY, d26 WAUG, 19-17 WAYS, 24-24 WBBQ, 28-23 WCGQ, e WCIR, 20-19 WERC, 32-29 WFLB, 14-10 WGSV, 21-18 WHHY, 15-15 WISE, 22-19 WIVY, d27 WKIX, 22-18 WLAC, d26 WLCY, d28 WNOX, 19-17 WQXI, 21-19 WRFC, 30-27 WRJZ, 26-23 WSGA, 20-19 KX-104, 18-15 KXX-106, 18-14 V100, e Q105, 22-20 Z93, e 92Q, 18-12 94Q.

**K. Rogers:** d23 WAYS, 30-25 WBBQ, d27 WBSR, d35 WCGQ, a WCIR, d23 WERC, d32 WFLB, d33 WGSV, a39 WIVY, a WKIX, 33-16 WLAC, d28 WLCY, a WNOX, 25-21 WMC, d25 WRFC, d34 WRJZ, 30-27 WSGA, d28 KX-104, d29 KXX-106, d29 Q105, a Z93, 23-21 92Q.

**D. Summer:** 29-26 WAKY, 25-18 WAUG, d28 WBBQ, d33 WCGQ, 29-11 WCIR, 19-12 WERC, 19-12 WFLB, 20-16 WGSV, 16-12 WHHY, d33 WISE, a 38 WIVY, a WKIX, 37-36 WLAC, 27-21 WLCY, 27-23 WQXI, 13-10 WRFC, 28-25 WRJZ, 21-18 WSGA, 28-18 KX-104, 29-24 KXX-106, 22-21 Q105, 28-25 92Q.

**Wings:** d28 WAKY, 21-16 WAUG, 32-29 WAYS, d27 WBBQ, a WBSR, d38 WCGQ, 21-18 WCIR, 22-16 WERC, 34-30 WFLB, 21-19 WGSV, 22-17 WHHY, 30-27 WISE, d35 WIVY, a39 WLAC, 26-24 WLCY, d24 WQXI, 31-28 WRJZ, 30-27 KX-104, 19-17 KXX-106, a V100, 30-28 Q105, 26-24 Z93, e 92Q, 20-15 94Q.

## Rock

Doobie Bros., Foreigner, Knack, Wings

## Disco

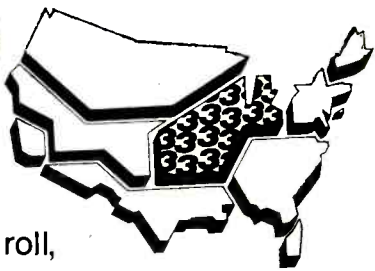
Ashford & Simpson

# Hottest:



# Radio Marketplace

# 3



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

**H. Alpert:** 3-1 CKLW, 28-23 WEFM, 6-2 WFFM, a-15 WLS, on WNDE, 23-17 WOKY, a WPEZ, a WZUU, a WZZP, 20-15 KBEQ, 25-9 KSLQ, 30-17 KXOK, 36-28 92X.

**ARS:** 28-27 CKLW, 28-23 WFFM, 26-24 WGCL, 19-16 WNDE, 29-22 WOKY, 18-13 WPEZ, 17-16 WZUU, 45-27 WZZP, 38-34 KBEQ, 21-13 KSLQ, 27-26 KWK, 13-10 KXOK, 20-16 Q102, 33-31 92X, 11-8 96KX.

**Commodores:** a24 WEFM, 5-5 WFFM, 22-14 WGCL, 13-8 WNDE, 4-2 WOKY, 19-15 WPEZ, 9-9 WZUU, 18-16 WZZP, 12-7 KBEQ, 6-2 KSLQ, 25-19 KWK, 26-18 KXOK, 15-11 Q102, 16-14 92X, 29-23 96KX.

**Doobie Bros.:** 23-21 WFFM, a WGCL, 9-7 WNDE, 17-16 WOKY, 24-20 WPEZ, d32 WZZP, 26-23 KBEQ, 13-11 KSLQ, 37-34 92X.

**Foreigner:** d28 WNDE, d33 WPEZ, a WZZP, 33-29 KSLQ, 26-25 KWK, 35-33 92X, on 96KX.

**Ian Gomm:** 30-29 CKLW, 27-24 WEFM, a WNDE, 32-30 WOKY, a WZZP, a KBEQ, 32-25 KSLQ, 21-17 KWK, a28 KXOK, d40 92X, 32-28 96KX.

**Journey:** 29-28 CKLW, 25-15 WEFM, 13-12 WGCL, a WLS, 20-12 WNDE, d32 WPEZ, 8-7 WZUU, 31-28 WZZP, 13-11 KBEQ, 1-3 KSLQ, 5-5 92X.

**Knack (Good):** 27-17 WEFM, 30-24 WNDE, 34-28 WOKY, 32-25 WPEZ, a WZUU, a KBEQ, 29-24 KSLQ, 22-18 Q102, 32-25 92X, 30-26 96KX.

**LRB:** 20-12 CKLW, 18-13 WEFM, 4-4 WFFM, 16-15 WGCL, 22-17 WLS, 5-3 WNDE, 2-6 WOKY, 10-9 WPEZ, 1-3 WZUU, 1-1 WZZP, 1-1 KBEQ, 7-8 KSLQ, 7-9 KWK, 6-4 Q102, 12-10 92X, 1-1 96KX.

**Moon Martin:** d30 WGCL, 25-19 WNDE, 28-21 WOKY, a WZUU, a WZZP, d38 KBEQ, 38-37 92X.

**R. Palmer:** 13-8 CKLW, 21-19 WEFM, 12-10 WGCL, a44 WLS, 17-14 WNDE, 9-5 WOKY, 15-12 WPEZ, 13-10 WZUU, 17-10 WZZP, 10-9 KBEQ, 4-7 KSLQ, 2-2 KWK, 10-6 Q102, 17-16 92X, 24-20 96KX.

**B. Pointer:** 10-9 WFFM, 29-27 WGCL, d30 WNDE, 12-11 WOKY, 29-26 WPEZ, 15-12 KBEQ, 23-21 KSLQ, 26-20 Q102, 28-21 96KX.

**G. Rafferty:** 30-29 WEFM, 35-34 WFFM, 22-18 WNDE, 22-19 WOKY, d34 WPEZ, 19-17 WZUU, d34 WZZP, 39-33 KBEQ, 20-18 KSLQ, 22-20 KXOK, 18-15 Q102, 31-29 92X.

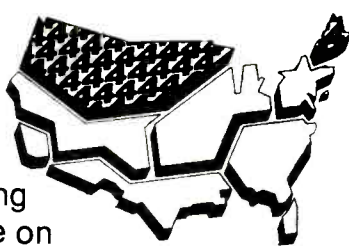
**K. Rogers:** d30 CKLQ, 38-29 WFFM, d27 WNDE, 27-24 WOKY, a WZUU, d40 KBEQ, 34-27 KSLQ, a30 KXOK, a28 Q102.

**D. Summer:** d38 WFFM, 24-16 WGCL, 21-17 WNDE, 30-25 WOKY, d31 WPEZ, 34-31 WZZP, 32-22 KBEQ, 36-30 KSLQ, 28-24 Q102.

**Wings:** 29-25 WNDE, 31-24 WPEZ, a WZZP, 30-26 KBEQ, 24-19 KSLQ, 4-5 KWK, a27 KXOK, a27 Q102, d38 92X, 6-5 96KX.

**B.O.S.**  
Michael Jackson

# 4



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

**H. Alpert:** 17-15 WEAQ, 26-20 WGUY, 21-20 WJBQ, 12-8 WJON, e WOW, 22-20 KCPX, 23-16 KGW, 11-10 KING, 23-18 KJR, d25 KKOAA, 15-5 KLEO, 25-17 KMJK, 5-4 KSTP.

**ARS:** 6-5 WEAQ, 21-14 WGUY, 11-8 WJBQ, d21 WJON, 14-14 WOW, 18-9 KCPX, 24-20 KDWB, 21-20 KING, 18-16 KJR, 24-17 KKLS, 20-19 KKOAA, 23-14 KLEO, 28-24 KMJK, d28 KSTP.

**Commodores:** 20-18 WEAQ, 27-16 WGUY, 9-4 WJBQ, 15-11 WJON, 2-2 WOW, 4-2 KCPX, 13-11 KDWB, 18-9 KGW, 12-6 KING, 7-6 KJR, 8-6 KKLS, 15-11 KKOAA, 2-1 KLEO, 13-9 KMJK, 16-10 KSTP.

**Doobie Bro.:** 16-16 WEAQ, d29 WGUY, 19-16 WJBQ, 24-19 WOW, a KCPX, 19-14 KDWB, 24-21 KGW, 9-8 KJR, 22-16 KKLS, 25-22 KKOAA, 13-10 KLEO, 24-21 KMJK, a KSTP.

**I. Gomm:** a WGUY, a KGW, a KJR, d23 KKLS, a KMJK.

**N. Lowe:** 11-9 WEAQ, 12-10 WGUY, 7-7 WJBQ, 10-8 KCPX, 17-14 KGW, 17-16 KING, 18-11 KKLS, e KKOAA, 16-13 KMJK.

**LRB:** 3-4 WEAQ, 1-2 WGUY, 5-3 WJBQ, 6-3 WJON, 3-1 WOW, 2-3 KCPX, 5-4 KDWB, 4-1 KGW, 3-2 KING, 2-1 KJR, 2-4 KKLS, 5-3 KKOAA, 1-3 KLEO, 9-8 KMJK, 2-2 KSTP.

**M. McGovern:** 1-5 WJON, 13-10 KCPX, 11-10 KGW, 7-6 KSTP.

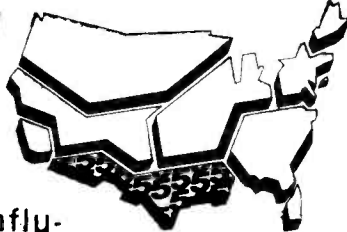
**A. Murray:** a KCPX, a KLEO, a KSTP.

**G. Rafferty:** 13-10 WEAQ, 28-24 WGUY, 13-10 WJBQ, 20-13 WJON, 13-13 WOW, 17-13 KCPX, 18-18 KDWB, 22-19 KGW, 18-17 KING, 22-20 KJR, 14-10 KKLS, 21-20 KKOAA, 7-7 KLEO, 19-18 KMJK, 26-21 KSTP.

**K. Rogers:** a WJON, a KCPX, a KGW, e KING, e KJR, a KKLS, d24 KKOAA, a KMJK, d29 KSTP.

**Wings:** e WEAQ, 22-21 WJBQ, a WJON, a WOW, 26-23 KCPX, 22-16 KDWB, 26-23 KGW, 22-22 KING, 24-21 KJR, 23-21 KKLS, 18-15 KLEO, 31-30 KMJK, d30 KSTP.

# 5



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

**H. Alpert:** 26-22 WTIK, 15-10 KFMK, 9-7 KILT, on KNOE-FM, 28-9 KROY-FM, 23-17 KTSA, 14-10 KUHL, 22-15 B100, 15-11 Magic 91.

**Country**  
Kenny Rogers

**Adult**  
Kenny Rogers

**ARS:** 29-26 WTIK, 27-25 KFMK, 39-26 KNOE-FM, 29-27 KRBE, 25-20 KROY-FM, 24-22 KTSA, 22-15 KUHL, 21-14 B100, 17-12 Magic 91.

**Commodores:** 22-18 WTIK, 4-5 KFMK, 4-1 KILT, 2-2 KNOE-FM, 4-4 KRBE, 5-3 KROY-FM, 8-8 KTSA, 29-25 KUHL, 26-17 B100, 14-5 Magic 91.

**Doobie Bros.:** a WTIK, on KFMK, on KILT, 37-30 KNOE-FM, 20-18 KROY-FM, d24 KTSA, on KUHL, 4-3 Magic 91.

**Foreigner:** d35 WTIK, d31 KNOE-FM, 30-27 KRBE, a KUHL.

**Ian Gomm:** a28 KFMK, a KNOE-FM, d30 KRBE, d27 KROY-FM, on KUHL, 24-20 B100, 24-21 Magic 91.

**Journey:** 8-3 WTIK, d34 KILT, 28-23 KRBE, a B100, 20-16 Magic 91.

**Knack (Good):** 30-16 WTIK, 29-24 KFMK, d36 KILT, d36 KNOE-FM, d26 KRBE, on KROY-FM, a KTSA, a KUHL, 28-23 B100, 28-26 Magic 91.

**N. Lowe:** 13-12 WTIK, 20-17 KFMK, 31-30 KILT, 34-27 KNOE-FM, 17-10 KROY-FM, 25-19 KUHL, 16-12 B100, 9-6 Magic 91.

**B. Pointer:** 10-9 WTIK, d23 KROY-FM, 9-9 KTSA, a B100.

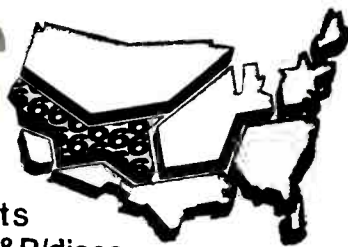
**G. Rafferty:** 35-29 WTIK, on KFMK, 36-34 KNOE-FM, 20-17 KRBE, 19-11 KROY-FM, 30-25 KTSA, 12-8 KUHL, d24 B100, 21-18 Magic 91.

**K. Rogers:** a KNOE, 20-19 KTSA, a29 Magic 91.

**B. Russell:** a WTIK, on KROY-FM, 27-25 Magic 91.

**D. Warwick:** 2-7 WTIK, 6-4 KILT, a8 KRBE, 7-5 KTSA, 11-7 B100, 2-1 Magic 91.

# 6



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

**H. Alpert:** 20-12 KIMN, 25-18 KLIF, d27 KOFM, 19-3 KOPA, 25-23 KVIL, 19-15 KYGO, d38 Z97.

**ARS:** d26 KIMN, 23-23 KLIF, 25-22 KOFM, 33-26 KTFX, 32-16 KYGO, 27-22 Z97.

**Commodores:** 5-3 KIMN, 18-9 KLIF, 19-13 KOFM, 8-2 KOPA, 12-9 KTFX, 19-10 KVIL, 26-7 KYGO, 16-14 Z97.

**Knack:** d30 KIMN, e KOFM, d28 KOPA, d40 KTFX, 19-11 KUPD, 29-22 Z97.

**N. Lowe:** 13-8 KIMN, 29-26 KOFM, 11-10 KTFX, 16-16 KUPD, 24-21 KVIL, 15-10 KYGO, 13-12 Z97.

**LRB:** 1-2 KIMN, 11-8 KLIF, 4-1 KOFM, 2-4 KOPA, 1-3 KTFX, 2-2 KUPD, 11-5 KVIL, 1-1 KYGO, 15-10 Z97.

**G. Rafferty:** 19-14 KIMN, 26-24 KLIF, 27-24 KOFM, e KOPA, 25-23 KTFX, 35-17 KYGO, 26-19 Z97.

**K. Rogers:** d23 KIMN, a KLIF, e KOFM, d29 KOPA, a30 KYGO.

**D. Summer:** d30 KLIF, d29 KOFM, 20-16 KOPA, 34-32 KTFX, a29 KYGO, d37 Z97.

**D. Warwick:** 2-1 KIMN, 5-3 KLIF, 13-11 KOPA, 10-8 KVIL, 5-1 Z97.

## LP Cuts

Led Zeppelin (All My Love)  
WAXY, WHHY, WKIX, WOKY,  
WSGA, WTIK-FM, WTIK, WZUU,  
KBEQ, KDWB, KFRC, KIMN,  
KOPA, KRTH, B100, F105, KX104,  
KVX106, Q105, Y100, Z93, Z97,  
96KX, 94Q, 92X.

## Book Review

# Kasha-Hirshhorn Tome Teaches Songwriting

By DAVID FINKLE

■ If there is one thing most people on God's green earth think they can do, it's write a song. Therefore the market for anecdotes, articles, magazines and especially books on how to pen that unpenned ditty—and then sell it—is what might be called wide; and over the past 50 years (at least) publishers have not been reticent about leaping into the breach. Of the continuing line of breach-fillers the newly issued "If They Ask You, You Can Write a Song" (Simon and Shuster, \$10.95) by Al Kasha and Joel Hirshhorn is one of the best; indeed, one is tempted to forget about hedging bets and throw in with Marvin Hamlisch, who is quoted at the top of the dust-jacket as saying, "the definitive book on songwriting."

Kasha and Hirshhorn, who have been writing and selling songs together for the better part of two decades and have two Oscars apiece to show for it (which they do, also on the dustjacket), have evidently taken copious notes about their experiences; their guide, which is narrated breezily by Kasha, is a division of these notes into chapters on how one goes about getting the song out of one's head and onto records, turntables, stages and screens. It is highly possible—so thorough have the authors been — that there is no stone along the rocky road to pop music-writing success that Kasha and Hirshhorn have neglected to turn over; for instance, I fell out of my reading-chair when their lust after comprehensiveness led, in the chapter "Demo Power!," to this piece of advice: "Occasionally a musician you've booked won't show up. Panic! The absence of a pianist or guitar does cause a gaping hole, especially if you've hired only a quartet, but if another player isn't available in time, you have to do some fast reorganizing. Maybe the piano can contribute a rhythm that will compensate for the guitar's absence. Maybe a more moving bass line can do the drummer's work for it. You'll be astounded how fluidly your mind functions under these crisis circumstances after a while."

Kasha and Hirshhorn, then, have thought of every practical maneuver the aspiring songwriter needs to know—not to mention a few that many professionals may not have thought of.

It's in the realm of the impractical where one might fault the team. They look at songwriting as systematic, as a process that can work if one follows any one

of various formulas; and surely they are right as far as they go. What they don't mention is the importance, once the would-be tunesmith has learned the rules, of rule-breaking, how often it is the avoidance of the mold that leads to success for the best composers and lyricists. One thinks, for example, of the story Bernie Taupin and Elton John tell of writing what they thought, judging by what had gone before, the public wanted but only found something to entice the public when they decided to forget what they'd been told and write to please themselves. Kasha and Hirshhorn do mention the need to find a "voice," but what they don't underline is that the pursuit of the voice as top priority is what separates the front-rank songwriter from the workman, a type of practitioner their book runs the risk—through oversight—of perpetuating.

### Rhyming

Something else perpetuated here is less threatening but annoying nonetheless, and it has to do with rhyme. It has become fashionable, if not cliché, to think of rhyming as a symptom of a dishonest lyric: the implication is that forcing something into a rhyme means stopping the

## Infinity Sets LPs

■ NEW YORK — Gary Mankoff, vice president of marketing/finance for Infinity Records, has announced the release of five albums in October.

The five releases include: "Partners In Crime" by Rupert Holmes; "This Is Our Night" by Bishop & Gwinn; and self-titled albums by Dobie Gray, Orsa Lia, and Native Son.

## REO at The Omni



Epic recording group REO Speedwagon recently played a sold out show at Atlanta's Omni as part of the group's extensive tour in support of their latest album, "Nine Lives." Pictured backstage following the show are, from left: (front) Kevin Cronin, REO; Harvey Leeds, assoc. dir. national album promotion, E/P/A; (rear) Ron McCarrell, VP marketing, E/P/A; Kevin Beamish, engineer on "Nine Lives"; Alan Gatzert and Bruce Hall, REO; Drake Hall, Program Director, WLRS, Louisville; Neal Doughty, REO; Ritch Bloom, regional album promotion manager, E/P/A; Bob Feineigle, dir., national album promotion, E/P/A, Gary Richrath, REO; and John Baruck, manager.

flow of sincere passion that an off-rhyme lets out. Poppycock! Yes, when rhyme muddles sense, it is superfluous and often destructive, but a disregard of rhyme can be seen just as frequently not as honesty but as laziness, a thumbed nose at the listener that sends the message, "Why should I bother to write more carefully; what do they know out there anyway?" Great songs have been written without neat rhyming, but don't ask any consumer to buy "together-forever" or time-mine" as indications that someone with Abe Lincoln's probity is at work.

## Concert Review

### Joni Mitchell Impresses at Forest Hills

■ NEW YORK — Over the last four years and three albums, Joni Mitchell's creative instincts and artistic inclinations have gradually drifted away from the pop music mainstream. But Mitchell's performance at Forest Hills last Saturday night (August 25) indicated she is still able to powerfully merge the aesthetics of her present craft with the contemporary sounds that made much of her past work so appealing.

Standing centerstage with her electric guitar, which she competently chorded and impressively picked throughout the evening, Mitchell opened with a striking set of "Big Yellow Taxi," "Just Like This Train," and "In France They Kiss On Main Street;" always sounding like the confident albeit youthful waif of her earlier career. Even though these songs were played true to their original arrangements, Mitchell's superb utilization of her stellar touring

And also don't as Kasha and Hirshhorn do, tell songwriters aiming at Broadway that they'd better use rhymes because the standards are higher; it's a flimsy means to an uncertain end (two of the acclaimed scores of recent years, "Hair" and "A Chorus Line," have entirely different philosophies about the use of rhyme).

So perhaps "definitive" is not quite the word wanted here (it's a word needing forced retirement anyway), but "helpful," "informative," "necessary" and even "all-but-perfect" certainly apply).

band (Pat Metheny, bass; Lyle Mays, keyboards; Jaco Pastorius, bass; Michael Brecker, tenor and soprano sax; and Don Alias, percussion), collectively and as individual catalysts or embellishments, pumped new vitality into each.

On consecutive numbers like "Paprika Plains" and "Free Man In Paris," Mitchell expertly juxtaposed her free-form jazz poetry (held together by the fiery rhythm section) with her passionate pop melodies (sparked by Brecker's soulful tenor solo). Then, armed solely with her most powerful instrument, her voice, Mitchell launched into an inspired "Sweet Sucker Dance" from the "Min-gus" album, as if possessed by Charlie's spirit. This first taste of her latest project, termed inaccessible by many, was greeted wildly by the audience; partly because of the sheer power of its lyrical content, but mostly due to Mitchell's tremendous vocal range and inflections, her fluid body movements, and affecting hand gestures.

As the concert progressed, a well orchestrated flow was strongly evident as each musician was featured in a succession of intermittent solos and jams. After an eerie "God Must Be A Boogie Man" the Persuasions (they opened the show with their unique a cappella energy) joined Joni for a do-wop "Why Do Fools Fall in Love" with Mitchell's agile lead sending goose bumps out en masse.

As she played the last verse of "Woodstock" (her second encore) over and over again while backstage and out of sight, Mitchell reinforced the feeling that her music, wherever it goes, will always strike that awesome responsive chord.

Joseph Ianello

## Classical Retail Report

SEPTEMBER 22, 1979

### CLASSIC OF THE WEEK



### GOUNOD FAUST

FRENI, DOMINGO, GHIAUROV,  
PRETRE  
Angel

### BEST SELLERS OF THE WEEK\*

**GOUNOD: FAUST**—Freni, Domingo, Ghiaurov, Pretre—Angel  
**BARTOK: CONCERTO FOR ORCHESTRA**—Ormandy—RCA Digital  
**BARTOK: VICTORIA CONCERTOS NOS. 1, 2**—Pollini, Abbado—DG  
**BEETHOVEN: PIANO CONCERTO NO. 5**—Lupu, Mehta—London Digital  
**CHOPIN: COMPLETE NOCTURNES**—Arrau—Philips  
**MAHLER: SYMPHONY NO. 4**—Hendricks, Mehta—London Digital  
**MENDELSSOHN: SYMPHONY NO. 4**—Dohnanyi—London Digital  
**LEONTYNE PRICE SINGS SCHUBERT AND STRAUSS**—Angel  
**STRAUSS: TRANSCRIPTIONS BY BERG, SCHOENBERG AND WEBERN**—Boston Chamber—DG

### SAM GOODY/EAST COAST

**BEETHOVEN: VIOLIN SONATAS, VOL. IV**—Perlman, Ashkenazy—London  
**GOUNOD: FAUST**—Angel  
**MAHLER: SYMPHONY NO. 4**—London Digital  
**MOZART: DIVERTIMENTO**—Stern, Rose, Zukerman—Columbia  
**MUSSORGSKY: PICTURES AT AN EXHIBITION**—Maazel—Telarc  
**PERLMAN AND ZUKERMAN IN VIOLIN DUETS**—Angel  
**LEONTYNE PRICE SINGS SCHUBERT AND STRAUSS**—Angel  
**REIMANN: LEAR**—Fischer-Dieskau—DG  
**SCHUBERT: WALTZES**—Bordoni—Seraphim  
**STRAUSS: TRANSCRIPTIONS**—DG

### KING KAROL/NEW YORK

**BARTOK: CONCERTO FOR ORCHESTRA**—RCA  
**BEETHOVEN: PIANO CONCERTO NO. 5**—London Digital  
**BEETHOVEN, DOHNANYI: TRIOS**—Perlman, Zukerman, Harrell—Columbia  
**GALWAY PLAYS RODRIGO**—RCA  
**GOUNOD: FAUST**—Angel  
**MENOTTI: THE OLD MAID AND THE THIEF**—Vox/Turnabout  
**OFFENBACH: ORPHEE AUX ENFERS**—Plasson—Angel  
**MORE HITS OF JEAN-PIERRE RAMPAL**—RCA  
**SCHUBERT: SONATA**—Richter—Columbia

### CUTLER'S/NEW HAVEN

**BARTOK: CONCERTO FOR ORCHESTRA**—RCA  
**BARTOK: PIANO CONCERTOS NOS. 1, 2**—DG

### THE IMMORTAL CARUSO, VOL. VI, VII

—RCA  
**CHOPIN: COMPLETE NOCTURNES**—Philips  
**GOUNOD: FAUST**—Angel  
**HAYDN: ARMIDA**—Dorati—Philips  
**LEONTYNE PRICE SINGS SCHUBERT AND STRAUSS**—Angel  
**GREATEST HITS OF JEAN-PIERRE RAMPAL, VOL. II**—Columbia  
**TCHAIKOVSKY: SYMPHONY NO. 4**—Boehm—DG  
**TCHAIKOVSKY: SYMPHONY NO. 6**—Mehta—London Digital

### ROSE DISCOUNT/CHICAGO

**BARTOK: CONCERTO FOR ORCHESTRA**—RCA  
**BARTOK: PIANO CONCERTOS NOS. 1, 2**—DG  
**BEETHOVEN: PIANO CONCERTO NO. 5**—London Digital  
**BERLIOZ: LA DAMNATION DE FAUST**—Minton, Domingo, Barenboim—DG  
**BRAHMS: A GERMAN REQUIEM**—Te Kanawa, Weikl, Solti—London  
**CHOPIN: COMPLETE NOCTURNES**—Philips  
**VICTORIA DE LOS ANGELES IN CONCERT**—Angel  
**GALWAY PLAYS RODRIGO**—RCA  
**GOUNOD: FAUST**—Angel  
**MUSSORGSKY: PICTURES AT AN EXHIBITION**—Maazel—Telarc

### DISCOUNT RECORDS/ SAN FRANCISCO

**BERLIOZ: LA DAMNATION DE FAUST**—Minton, Domingo, Barenboim—DG  
**JOSE CARRERAS SINGS ZARZUELA**—Philips  
**DEBUSSY: PELLEAS ET MELISANDE**—Soederstroem, Shirley, Boulez—Columbia  
**DONIZETTI: ROBERTO DEVEREUX**—Sills—ABC  
**GOUNOD: FAUST**—Angel  
**PONCHIELLI: LA GIOCONDA**—Milanov, Di Stefano, Warren, Serafin—London  
**ROSSINI: TANCREDI**—Peters International  
**JOAN SUTHERLAND: LA STUPENDA**—London  
**VERDI: DON CARLO**—Cabelle, Domingo, Raimondi, Giulini—Angel  
**VERDI: LA FORZA DEL DESTINO**—Price—RCA

### TOWER RECORDS/ SAN FRANCISCO

**BARTOK: PIANO CONCERTOS NOS. 1, 2**—DG  
**BEETHOVEN: PIANO CONCERTO NO. 5**—London Digital  
**GALWAY PLAYS RODRIGO**—RCA  
**GOUNOD: FAUST**—Angel  
**HAYDN: ARMIDA**—Dorati—Philips  
**OFFENBACH: ORPHEE AUX ENFERS**—Plasson—Angel  
**LEONTYNE PRICE SINGS SCHUBERT AND STRAUSS**—Angel  
**PROKOFIEV: PIANO SONATA NO. 2**—Berman—DG  
**STRAUSS: TRANSCRIPTIONS**—DG  
**JOAN SUTHERLAND: LA STUPENDA**—London

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

## A Record Buff's Delight

By SPEIGHT JENKINS

■ SAN FRANCISCO — The second weekend of September brought opera lovers from all over to celebrate the opening of the San Francisco Opera's 57th season, a new production of Ponchielli's *La Gioconda*, followed the next night by an equally new mounting of Debussy's *Pelléas et Mélisande*. (*La Gioconda* received a world wide telecast via satellite on Sunday, Sept. 16). In the San Francisco tradition both operas were rapturously received by audience and critics, with Renata Scotti as *La Gioconda* and Luciano Pavarotti as Enzo receiving most of the plaudits for the first, while attention in *Pelléas* focused on the fine debut of Maestro Julius Rudel, now free of his former responsibilities as the chief of the New York City Opera.

### Dream Store

Besides operagoing and other related activities, I was able to visit several Bay Area record stores, including Tower Records. On a quiet Sunday morning Tower seemed the embodiment of most retailers'—and buyers'—dreams. Other retailers, because of a line of customers at the register, and buyers because the store seems to have—everything. Literally everything. Do you long to hear Mascagni's *Lodoletto*? Three copies of it are there. Or how about the music of Sir Edward German, conducted by Sir Edward himself? All you have to do is ask Don Roberts, the chief classical buyer, and he can lead you to whatever your heart desires.

Walking over the huge classic division of the store—about half of the space of the hangar-like building in the North Beach area near Ghiringhelli Square—one can find complete discographies of artist after artist, plus huge sections devoted to rare records, private labels, imports and of course all the standard labels and new releases. Roberts keeps new releases of high quality or great popularity (happily sometimes the two are the same) in the most available bins near the cashier.

The main room of the store, which has a generous display of popular music in the area nearest the front door, leads to a room devoted only to opera. Huge stacks of the thirteen operas offered this season by the San Francisco Opera and wall displays of familiar singers and of any recent opera releases first strike the eye. In bins in the center of the

room and along the walls are recordings of operas arranged alphabetically. The list is larger than I thought had been recorded, not to mention the diversity of recordings of the separate titles. Roberts points out, however, that Tower will not take all labels indiscriminately. Certain budget labels, for instance, have proved unacceptable in their sound. But the store makes a point of offering a complete line of the nicely pressed, if not always too saleable records issued by Composers Recording, Inc., and the Louisville Orchestra.

For four-and-a-half years Roberts has handled the buying in classics for this Tower Store. Mark King, one of his colleagues there, takes care of some of the opera ordering, and certain specific companies are contacted by Ray Edwards, the Tower chief of classics and promotion director of the chain's 26 stores. Edwards also has his office at the San Francisco store and was one of those in

(Continued on page 78)

## Polygram Ups Price On Classical Line

■ NEW YORK — Bert Franzblau, vice president of operations for Polygram Distribution, has announced order processing guidelines to be utilized in conjunction with the recently announced price increase on all Classics International product distributed by Polygram Distribution, effective October 1, 1979.

### Guidelines

With the Classics International price increase, the following guidelines for handling orders during the interim period will be utilized: Only classical orders received on or before September 21, 1979 will be guaranteed billing at the current price rates. All classical orders received after September 21 will be held for shipment until October 1 and will be billed at the new price schedule. Backorders for product ordered on or before September 21, 1979, that are not filled by September 30, 1979, will be cancelled and must be resubmitted subject to the new price schedule.

### Labels

The Classics International labels include Philips, Mercury Golden Imports, Deutsche Grammophon and Archive and the mid-price line of Philips Festivo and Deutsche Grammophon Privilege.

# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE

■ Jazz aficionado **Bill Cosby** will be hosting the Tonight Show on Mon., Sept. 24th and will be bringing on saxophonist **Sonny Rollins**. Those who are uninitiated may remember Rollins' appearance last year in the Pioneer Electronics commercial showing him blowing a solo on the Brooklyn Bridge. In what is certain to be one of television's most memorable musical moments, Rollins will again be making a solo performance before millions of viewers. Definitely a "Great Moments In Jazz" candidate. Sonny's new Milestone LP, "Don't Ask," will be released late this month.

**Robert Johnson**, former VP at the National Cable Television Association, has formed Black Entertainment Television, described as a cable system focusing on the black experience and black lifestyle. The system, which is expected to begin operation in January, has leased access on the Madison Square Garden Network. This will provide them with 4.5 million households in 350 markets. Johnson says he has talked with record companies about showing films of their artists. He can be reached at (202) 457-6700.

A baby shower for **Grace Jones** will be hosted by **Deborah Harry** of Blondie at the Paradise Garage on Sept. 24th. In her non-performing appearance, Grace will show off **Antonio Lopez'** new line of maternity wear. Jones has dubbed her expectant child "the rhythm baby" because, as she says, whenever music is played "I felt it kick."

**Evelyn "Champagne" King**, the **Gap Band**, and **Al Hudson & the Partners** have all signed with Norby Walters Associates for worldwide agency representation.

Watch next week for "Changing Of The Gard," the latest LP from **Stargard**, which was produced by **Verdine White** of Earth, Wind and Fire. Also shipping from Warner Bros. at that time will be the new **Sly & the Family Stone** album, "Back On The Right Track."

WBLB, as predicted from earlier indicators, has recaptured the top spot in the latest ARB ratings for the New York area with an 8.7 share of listeners. WKTU continues to lose its audience, dropping from 7.6 to 6.6. Also worth noting is that WBLB's sister station in New York, WLIB, doubled its audience of .05 to 1.1.

Representatives from every walk of jazz will convene in Washington D.C. on Oct. 11-13 for a three-day conference on "The Business of Jazz" being sponsored by Radio Free Jazz. The purpose of the conference, according to RFJ publisher, **Ira Sabin**, "is to make 1980 the year that jazz and general jazz awareness increase 100 percent in the U.S." Ten panel discussions will focus on record company marketing, record retailing and distribution, advertising, technology, A&R, programming, media, artists, management and funding. Some of those that will be participating on the panels include **Billy Taylor**, **Norman Granz**, **Eugene Secunda** from the J. Walter Thompson agency,

**John Levy**, **Muhai Richard Abrams**, **Maxine Gregg**, **Dave Grusin**, **Ron Carter**, and the honorary guest of the conference, **Dizzy Gillespie**. Registration is limited to 500 participants and is open to anyone in or out of the jazz industry. Fees are \$150 per person, and there is a special reduced fee of \$75 for those non-commercial radio personnel, professional musicians, officers of non-profit organizations and attendees' spouses. For further information call **Ira Sabin** at (202) 582-2000.

## Black Oriented Album Chart

SEPTEMBER 22, 1979

- OFF THE WALL**  
MICHAEL JACKSON/Epic FE 35745
- MIDNIGHT MAGIC**  
COMMODORES/Motown M8 926M1
- RISQUE**  
CHIC/Atlantic SD 16003
- STAY FREE**  
ASHFORD & SIMPSON/Warner Bros. HS 3357
- TEDDY**  
TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
- I AM**  
EARTH, WIND & FIRE/ARC/Columbia FC 35730
- IDENTIFY YOURSELF**  
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- SECRET OMEN**  
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- WHATCHA GONNA DO WITH MY LOVIN'**  
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- THE BOSS**  
DIANA ROSS/Motown M8 923M1
- STREET LIFE**  
CRUSADERS/MCA 3094
- MINNIE**  
MINNIE RIPERTON/Capitol SO 11936
- DIONNE**  
DIONNE WARWICK/Arista AB 4230
- IN THE PUREST FORM**  
MASS PRODUCTION/Cotillion 5211 (Atl)
- HEARTBEAT**  
CURTIS MAYFIELD/Curtom/RSO RS 1 3053
- BAD GIRLS**  
DONNA SUMMER/Casablanca NBLP 2 7150
- DISCO NIGHTS**  
G.Q./Arista AB 4225
- DEVOTION**  
LTD/A&M SP 4771
- SWITCH II**  
Gordy G7 988R1 (Motown)
- TAKE IT HOME**  
B.B. KING/MCA 3151
- RAINBOW CONNECTION IV**  
ROSE ROYCE/Whitfield WHS 3387 (WB)
- FUTURE NOW**  
PLEASURE/Fantasy F 9578
- DO IT ALL**  
MICHAEL HENDERSON/Buddah BDS 5719 (Arista)
- WINNER TAKES ALL**  
ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)
- FIVE SPECIAL**  
Elektra 6E 206
- WHERE THERE'S SMOKE**  
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- LADIES' NIGHT**  
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- DON'T LET GO**  
ISAAC HAYES/Polydor PD 1 6224
- CANDY**  
CON FUNK SHUN/Mercury SRM 1 3754
- DO YOU WANNA GO PARTY**  
KC & THE SUNSHINE BAND/TK 611
- ROCK ON**  
RAYDIO/Arista AB 4121
- FRANCE JOLI**  
Prelude PRL 12170
- ANOTHER TASTE**  
A TASTE OF HONEY/Capitol SOO 11951
- BRENDA RUSSELL**  
Horizon SP 739 (A&M)
- WILD AND BEAUTIFUL**  
TEENA MARIE/Gordy G7 986R1 (Motown)
- XII**  
FATBACK/Spring SP 1 6723 (Polydor)
- A NIGHT AT STUDIO 54**  
VARIOUS ARTISTS/Casablanca NBLP 2 7161
- FEEL IT**  
NOEL POINTER/United Artists UA LA 973 H
- DESTINATION: SUN**  
SUN/Capitol ST 11941
- OUTRAGEOUS**  
RICHARD PRYOR/Laff A206
- THE GAP BAND**  
Mercury SRM 1 3758
- SO DELICIOUS**  
POCKETS/ARC/Columbia JC 36001
- WHEN LOVE COMES ALONG**  
DENIECE WILLIAMS/ARC/Columbia JC 35568
- ADVENTURES OF CAPTAIN SKY**  
AVI 6042
- MORNING DANCE**  
SPYRO GYRA/Infinity INF 9004
- I FEEL GOOD; I FEEL FINE**  
BOBBY BLAND/MCA 3157
- LUCKY SEVEN**  
BOB JAMES/Columbia/Tappan Zee JC 36056
- CHANCE**  
CANDI STATON/Warner Bros. BSK 3333
- CHAPTER 8**  
Ariola SW 50056
- MARY WILSON**  
Motown M7 927R1

## PICKS OF THE WEEK

### NIGHT FIRE

BOBBY LYLE—Capitol ST-11956



This extremely talented and versatile artist presents the ultimate something-for-everyone LP.

Lyle, in an R&B setting, belts out one smoker after another. Dancers will be steppin' on "Daya-ance," and fusion fans will enjoy "For Love." His two acoustic piano solos will thrill jazz listeners. This refreshing release deserves a serious listen from everyone.

### BEST OF FRIENDS

LENNY WHITE—Elektra 6E-223



The most recent offerings from White have been blends of rock and fusion music. But here

R&B replaces rock, resulting in a pleasant mixture for the eight original tunes. Cuts such as "Tropical Nights" are fusion tenders, while "Citi Dancin'" should appeal to R&B programmers. Watch also for action on "Morning Sunrise."

### LA DIVA

ARETHA FRANKLIN—Atlantic SD 19248



Aretha's newest LP, produced by the late Van McCoy, contains the influences of disco in half

of its tunes, but this is really the hard hitting R&B that Lady Soul built her reputation on. Vocally as strong as ever, she excels on "Honey I Need Your Love" and "You Bought Me Back To Life."

### RAINBOW CONNECTION

ROSE ROYCE—Whitfield WHS 3387



The inexhaustible Norman Whitfield has produced another hit with this group. Already climbing

fast up the pop and black oriented music charts, this LP features mostly funk musical settings which Rose and the band handle superbly. The current hit single, "Is It Love You're After," should be followed by action with "What You Waitin' For."

# YOU GET ME HOT,

The Sizzlin' Single from **JIMMY "BO" HORNE'S**

Hot Album



**GOIN' HOME FOR LOVE,**

Available on the 7" Single; or...



the Sizable 12" Version

**It's Your Choice,  
the 7" or the 12" —  
It Depends on How Hot You Are!**

12" - SSD 4215

7" - SSE 1014

Album - SSE 7805

These Stations Are Really Hot—

KYOK  
KATZ  
KDIA  
WLLE  
WIDU  
WARR  
WYEA  
WTAM  
WEUP  
WBLX  
WMBM  
WEDR  
WRBD  
WTMP  
WILD  
WDAS  
WJIZ  
WRAP  
WTOY  
WVOL  
WAOK  
WVEE  
WBOK  
WXOK  
WJLD

KYAC  
KSOL  
KPRS  
WAAA  
WLOK  
WWIN  
WENZ  
WANT  
WCIN  
WJLB  
WCHB  
WBMX  
WJPC  
WIBB  
WSOK  
WRDW  
WBLK  
WVON  
WUFO  
WESL  
WTHB  
WYLD  
WXEL  
WENN  
WBUL



AVAILABLE ON  SUNSHINE SOUND RECORDS; DISTRIBUTED BY  RECORDS & TAPES.

# Black Oriented Singles

SEPTEMBER 22, 1979

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

SEPT. 22	SEPT. 15		WKS. ON CHART
1	1	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON Epic 9 50742 (4th Week)	9
2	3	<b>I JUST WANT TO BE CAMEO</b> /Chocolate City 019 (Casablanca)	11
3	2	<b>FIRECRACKER</b> MASS PRODUCTION/Cotillion 44254 (Atl)	12
4	4	<b>FOUND A CURE</b> ASHFORD & SIMPSON/Warner Bros. 8870	12
5	5	<b>GOOD TIMES</b> CHIC/Atlantic 3584	14
5	12	<b>SAIL ON</b> COMMODORES/Motown 1466	7
7	13	(not just) <b>KNEE DEEP—PART I</b> FUNKADELIC/Warner Bros. 49040	5
8	8	<b>I DO LOVE YOU/MAKE MY DREAMS A REALITY</b> G.Q./Arista 0426	11
9	10	<b>RISE</b> HERB ALPERT/A&M 2151	10
10	6	<b>AFTER THE LOVE HAS GONE</b> EARTH, WIND & FIRE/ARC/Columbia 3 11033	12
11	11	<b>SING A HAPPY SONG</b> THE O'JAYS/Phila. Intl. 9 3707 (CBS)	8
12	7	<b>WHATCHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS/20th Century Fox 2403 (RCA)	20
13	9	<b>THE BOSS</b> DIANA ROSS/Motown 1462	14
14	16	<b>STREET LIFE</b> CRUSADERS/MCA 41054	9
15	14	<b>TURN OFF THE LIGHTS</b> TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	16
16	15	<b>WHY LEAVE US ALONE</b> FIVE SPECIAL/Elektra 46032	16
17	17	<b>CRANK IT UP (FUNK TOWN) PT. 1</b> PETER BROWN/Drive 6278 (TK)	15
18	20	<b>GROOVE ME</b> FERN KINNEY/Malaco 1058 (TK)	8
19	18	<b>THIS TIME BABY</b> JACKIE MOORE/Columbia 3 10993	11
20	19	<b>BAD GIRLS</b> DONNA SUMMER/Casablanca 988	17
21	21	<b>BEST BEAT IN TOWN</b> SWITCH/Gordy 7168 (Motown)	17
22	27	<b>BREAK MY HEART</b> DAVID RUFFIN/Warner Bros. 49030	6
23	23	<b>OPEN UP YOUR MIND (WIDE)</b> GAP BAND/Mercury 74080	9
24	24	<b>FULL TILT BOOGIE</b> UNCLE LOUIE/Marlin 3335 (TK)	14
25	25	<b>DO IT GOOD</b> A TASTE OF HONEY/Capitol 4744	10
26	22	<b>YOU GONNA MAKE ME LOVE SOMEBODY ELSE</b> THE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	20
27	26	<b>MEMORY LANE</b> MINNIE RIPERTON/Capitol 4606	19
28	35	<b>COME GO WITH ME</b> TEDDY PENDERGRASS/Phila. Intl. 9 3717 (CBS)	4
29	29	<b>I GOT THE HOTS FOR YA</b> DOUBLE EXPOSURE/Salsoul 2091 (RCA)	9
30	38	<b>BETWEEN YOU BABY AND ME</b> CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941	5
31	46	<b>DIM ALL THE LIGHTS</b> DONNA SUMMER/Casablanca 2201	4
32	32	<b>BETTER NOT LOOK DOWN</b> B.B. KING/MCA 41062	9
33	33	<b>WHEN YOU'RE #1</b> GENE CHANDLER/20th Century Fox/Chi-Sound 2411 (RCA)	7
34	47	<b>LADIES NIGHT</b> KOOL & THE GANG/De-Lite 801 (Mercury)	3
35	41	<b>SO GOOD, SO RIGHT</b> BRENDA RUSSELL/Horizon 123 (A&M)	5
36	39	<b>STRATEGY</b> ARCHIE BELL & THE DRELLS/Phila. Intl. 8 3710 (CBS)	5
37	43	<b>(LET ME PUT) LOVE ON YOUR MIND</b> CON FUNK SHUN/Mercury 76002	4

38	28	<b>I'M A SUCKER FOR YOUR LOVE</b> TEENA MARIE/Gordy 7169 (Motown)	17
39	49	<b>CRUISIN'</b> SMOKEY ROBINSON/Tamla 54306 (Motown)	4
40	40	<b>OUT THERE</b> EVELYN "CHAMPAGNE" KING/RCA 11680	5
41	30	<b>RING MY BELL</b> ANITA WARD/Juana 3422 (TK)	20
42	48	<b>LOVER AND FRIEND</b> MINNIE RIPERTON/Capitol 4761	4
43	45	<b>I LOVE YOU</b> NEW BIRTH/Ariola 7760	6
44	50	<b>IT'S A DISCO NIGHT (ROCK DON'T STOP)</b> ISLEY BROS./T-Neck 9 2287 (CBS)	4
45	51	<b>BETCHA DIDN'T KNOW THAT/PLEASE DON'T GO</b> KC AND THE SUNSHINE BAND/TK 1035	4
46	52	<b>SMILE</b> RANCE ALLEN/Stax 3221 (Fantasy)	3
47	57	<b>MORE THAN ONE WAY TO LOVE A WOMAN</b> RAYDIO/Arista 0441	3
48	53	<b>IS IT LOVE YOU'RE AFTER</b> ROSE ROYCE/Whitfield 49037 (WB)	3
49	60	<b>I JUST CAN'T CONTROL MYSELF</b> NATURE'S DIVINE/Infinity 50,027	2
50	55	<b>FOOL ON THE STREET</b> RICK JAMES/Gordy 7171 (Motown)	3
51	56	<b>FANTASY</b> BRUNI PAGAN/Elektra 46501	3
52	54	<b>I FEEL YOU WHEN YOU'RE GONE</b> GANGSTERS/Heat 01978 (MMI)	5
53	59	<b>YOU GET ME HOT</b> JIMMY "BO" HORNE/Sunshine Sound 1014 (TK)	4
54	42	<b>CATCH ME</b> POCKETS/ARC/Columbia 3 10954	6
55	63	<b>LADIES ONLY</b> ARETHA FRANKLIN/Atlantic 3605	3
56	36	<b>I'LL NEVER LOVE THIS WAY AGAIN</b> DIONNE WARWICK/Arista 0419	16
57	37	<b>I'VE GOT THE NEXT DANCE</b> DENIECE WILLIAMS/ARC/Columbia 3 10971	16
58	64	<b>TALK THAT STUFF</b> ADC BAND/Cotillion 45003 (Atl)	2
59	62	<b>DO IT WITH YOUR BODY</b> 7TH WONDER/Parachute 527 (Casablanca)	3
60	69	<b>READY FOR YOUR LOVE</b> CHAPTER 8/Ariola 7763	2
61	68	<b>REACHING OUT (FOR YOUR LOVE)</b> LEE MOORE/Source 13927 (MCA)	2
62	31	<b>WHEN YOU WAKE UP TOMORROW</b> CANDI STATON/Warner Bros. 8821	17
63	58	<b>THE WAY WE WERE/MEMORIES</b> MANHATTANS/Columbia 3 11024	6

CHARTMAKER OF THE WEEK

64	—	<b>NEVER CAN FIND A WAY (Hot Love)</b> VERNON BURCH Chocolate City 3201 (Casablanca)	1
65	61	<b>LOST IN MUSIC</b> SISTER SLEDGE/Cotillion 45001 (Atl)	6
66	65	<b>LOVE THANG</b> FIRST CHOICE/Gold Mind 4022 (Salsoul) (RCA)	5
67	34	<b>AIN'T NO STOPPIN' US NOW</b> McFADDEN & WHITEHEAD/Phila. Intl. 8 3681 (CBS)	24
68	67	<b>I NEED ACTION</b> TOUCH OF CLASS/Roadshow 11663 (RCA)	6
69	70	<b>YOU CAN DO IT</b> AL HUDSON & THE PARTNERS/MCA 12459	21
70	44	<b>GEORGY PORGY</b> TOTO/Columbia 3 10944	16
71	72	<b>GROOVE CITY</b> CHOCOLATE MILK/RCA 11689	2
72	73	<b>ROCK BABY</b> TOWER OF POWER/Columbia 3 11012	2
73	—	<b>DON'T YOU WANT MY LOVE</b> DEBBIE JACOBS/MCA 41102	1
74	66	<b>DO IT ALL</b> MICHAEL HENDERSON/Buddah 609 (Arista)	4
75	71	<b>RADIATION LEVEL</b> SUN/Capitol 4713	14

## Imports

(Continued from page 26)

can feel the singer pouring his heart out.

Describing the music of Miles Davis several years ago, the English critic Kenneth Tynan related a conversation he (Tynan) had with his nine-year-old daughter. "That's Miles Davis, isn't it?" asked the girl while listening to a Davis record. "Yes," said Tynan, "how can you tell?" "Because it sounds like a little boy who's been locked out and wants to get in." This image fits the Plastic People well.

ALBUMS: A listening, without extensive comment, of some recent releases of note: "Under Influence" (Arista) by the Zones, is a very enjoyable power pop collection . . . "The Tourists" (Logo) is an eclectic album of pop, reggae, and ballads that feature the beautiful voice of Ann Lennox . . . "Things Your Mother Never Told You" (Safari) by Wayne County and the Electric Chairs is recommended for fans of the

group . . . "Nina Hagen Band" (CBS) is interesting because of the combination of an incredibly American sounding band with a German vocalist. This compelling, often humorous combination reaches its peak on a reading of the Tubes' "White Punks On Dope" . . . "Save the Wail" (Stiff) by Lew Lewis Reformer, is lively, up-tempo blues rock in the tradition of John Mayall . . . Lewis' harmonica is refreshing as a lead instrument . . . Boxer, who had a success several years ago with their "Below the Belt" LP, have a new record, "Bloodletting" (Virgin). It is a fine representation of mid-'70s British rock, complete with extended solos . . . "Babble" (Virgin) is the latest from the entertaining, but often erratic Kevin Coyne. On this LP, one of Coyne's better, he is joined by vocalist Dagmar Krause . . . Mike Oldfield's latest

(Continued on page 70)

# WELCOME TO MIDSONG LANES!!



**Arthur Fiedler and The Boston Pops Saturday Night Fiedler**  
 MSI-011  
 features the single  
**DISCO INFERNO**  
 MI-1012



**Charlie Calello The Big Band Disco**  
 MSI-010  
 features the single  
**IN THE MOOD**  
 MI-1014

**TOD FOSTER'S CANDY & GIFT SHOP**  
 Gum, Cigarettes, Newspapers

**WARDELL PIPER'S TRAINED SERPENT SHOW**

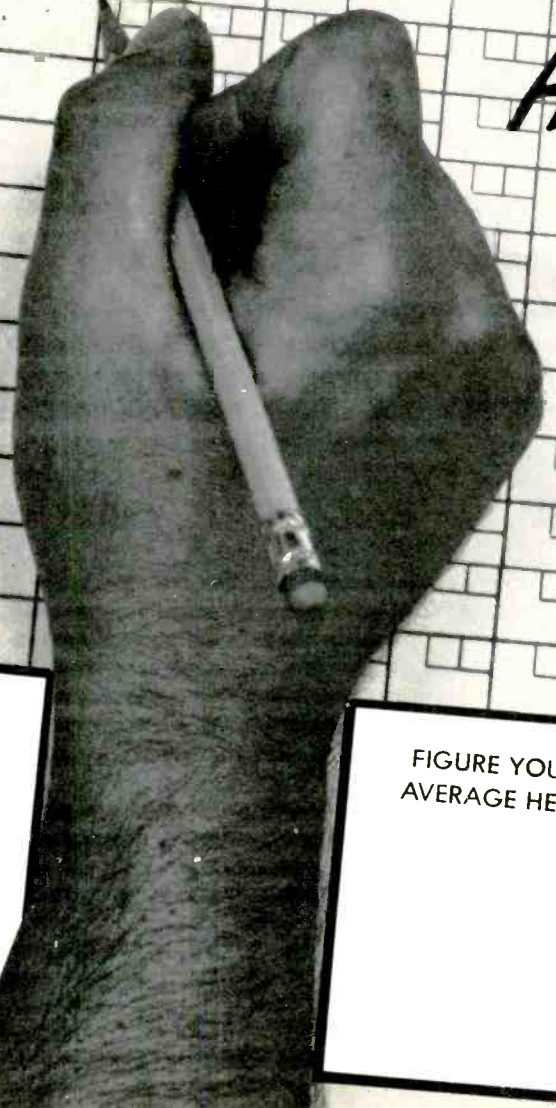
**NATIONAL BANK OF NEW YORK**

**CHRIS RUSH'S Magic & Gag Shop**  
 1650 Broadway  
 New York City

NAME	HDCP	1	2	3	4	5	6	7	8	9	10	TOTAL
1 SIREN	X											
2 ELUSION	X											
3 STING	X											
4												
5												
6												
7												
8												
9												
10												
11												
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17												
18												

**OPEN UP FOR LOVE** Produced by John Davis. 7" - M1 1006/12" - MD 513  
**WHEN THE BELL RINGS (COME OUT DANCIN')** Produced by Michael Zager 7" - MI 1009 12" - MD 514  
**DO IT IN THE SHOWER** produced by Jay Ellis. 7" - MI 1010

**3 STRIKES AND NO SPARES!**



**THE NOW**  
 APPEARING AT  
 NEW YORK CITY'S  
**TRAX**  
 SEPTEMBER  
 24

FIGURE YOUR AVERAGE HERE

Available on  
 Midsong Records  
 and Tapes.

By ROBERT PALMER

■ One of the more interesting music-related events of the summer around New York City was a week-long series of performances and panel discussions on experimental music. The performances were at the Kitchen, New York's premiere performing space for new music, and the discussions, held under the auspices of the Music Critics Association, a national body consisting mostly of classical music critics, addressed both the Kitchen performances and a wider range of issues. Through the auspices of the MCA, critics were flown in from around the country, most of whom are regular reviewers on daily newspapers. Many others, including representatives of Downbeat and other jazz-oriented publications, came on their own recognizance.

The relationship of new music from the classical or European tradition to new music in the jazz tradition concerned a lot of the writers who came for the seminars—especially Downbeat's **Howard Mandel**, ace freelancer **Ed Ward**, and Albuquerque, New Mexico's **Keith Raether**. The panel discussions were free and open to the public, and the overall feeling that emerged was that while musicians and composers from the jazz and classical traditions are listening to and collaborating with each other freely at this point, their audiences have some catching up to do.

During a panel on improvisation in various media (including dance, ably represented by Wendy Perron) which this writer chaired, the new music composer and conceptualist **Robert Ashley** revealed that when he and electronic composer-performer "**Blue**" **Gene Tyranny** were putting together a collaborative piece they'd just performed at the Kitchen, they listened for inspiration to **Bud Powell** records. From the other side of the fence, **George Lewis** (who is an ex-**Anthony Braxton** and **Count Basie** trombonist, among other things) revealed his knowledge of the latest advances in electronics and computers as well as a well-rounded world view of improvisation. These exchanges were refreshing, especially when compared to the parochial reactions of some audience members, who protested that the names of **Charlie Parker** and **Duke Ellington** had no place in discussions of new music (why not?) and vehemently contested this writer's assertion that all the major jazz innovators have been black. This wasn't a bunch of typical mid-Manhattan concertgoers, mind you, this was a group of supposed sophisticates, the core audience for some of the most avant-garde music being made anywhere in the world.

These ruminations and afterthoughts have been occasioned by the release of a new batch of five albums by Lovely Music (463 West Street, New York, N.Y. 10014), a concern dedicated to documenting what has, for want of a better term, been dubbed the SoHo avant-garde. The parochialism evidenced by the audience at the summer's seminars cuts both ways, for while a lot of the people who listen to composers like Ashley and Tyranny apparently don't want to know how much they love and draw on jazz, it's probably equally true that most jazz fans, even those who take a serious interest in the newer jazz currents, don't know much about the classical avant-garde (which uses a lot of jazz-like sounds and techniques and is dedicated to various modes of improvisation). I'd like to propose that committed listeners (and critics) should listen as broadly and eclectically as the musicians they listen to (or review), which is another way of saying that the new Lovely Music releases definitely belong in this column.

"**Blue**" **Gene Tyranny's** "Just for the Record," a collection of pieces by **Robert Ashley**, **Phil Harmonic**, **Paul DeMarinis** and **John Bischoff** performed by Tyranny on multiple keyboards, should be of great interest to jazz and fusion keyboardists in particular. Tyranny gets a rich, luminous, and surprisingly personal sound from his equipment. **Frederic Rzewski**, who has worked with Braxton, **Steve Lacy**, and other jazz improvisers, is the piano soloist on composer **Tom Johnson's** "An Hour for Piano." Ashley's "Automatic Writing" continues his explorations into overlays of texts and electronic sound. "Dresden/Venezia/Megaton" includes a fascinating **Gordon Mumma** piece dedicated to **William Burroughs** which entails considerable improvisational latitude and is shot through with Burroughsian humor. Finally, **Jacques Bekaert's** "Summer Music 1970" collects eleven short pieces for a variety of performers, including Tyranny and trombonist **George Lewis**. Each of these recordings relates to jazz in some manner, and each one is interesting in its own right. The music is important not as an influence on new jazz but as a parallel and, in some cases, an intertwined development.

## Imports (Continued from page 68)

is "Exposed" (Virgin), recorded live in Europe last spring. Those that are Oldfield fans will love it, those that aren't . . . etc. . . . By Oldfield and his sister Sally, is "Children of the Sun" (Transatlantic), a collection of material recorded by the two in 1968. While terribly indulgent, the LP is interesting nonetheless . . . Radar has released another old **13th Floor Elevator LP**, "Easter Everywhere," from the International Artists catalogue.

SINGLES: There are zillions of singles from everywhere this time around. Most of them are worth mentioning. "Kid" (Real) by the **Pretenders** is pop/rock at its best, walking that fine line between light airy pop and potent, gutsy rock . . . In this tradition—cute but not trite—is "Die Trying" (Reliable), by the Buffalo, New York band **New Math** . . . "Reasons to be Cheerful, Part 3" (Stiff) by **Ian Dury** is as unlike his last LP as "Rhythm Stick" was unlike his first LP. Over a funky rhythm, Dury talk-sings his list of reasons to be cheerful; among them are: "taking mum to Paris," "**John Coltrane's** soprano," some of **Buddy Holly**" and countless others. An instant classic . . . the **U.K. Subs**, one of the last of the 76-ish real punk bands, have a new single, "Tomorrow's Girls" (Gem), which is fast, intense and very danceable . . . "Dirty Water" (Radar) by the **Inmates**, was picked up by Radar from Soho Records. It's a great remake of the classic made popular by the **Standells** (and others). A preview tape of six cuts from the forthcoming **Inmates LP** shows that the first single was no fluke. "Jealousy" and "Mr. Reliable," both from "Peter Gunn" are great. Looks like we've got another fun English power pop band on our hands . . . the b-side of **Patti Smith's** "Dancing Barefoot" (Arista) is a live version (recorded at NYC's Palladium) of "5 4 3 2 1," the old **Manfred Mann** song that the PSG group sings as "5 4 3 2 wave." The song may show up on a U.S. b-side. If it doesn't, get it. It's Patti at her best . . . **London Zoo** is a new Zoom Records band. "Receiving End," their first single, is very promising . . . the b-side of Devo's "Secret Agent Man" (Virgin) single is "Soo Bawlz," not on the U.S. LP. It is typically (for Devo) enticing and repulsive . . . surprise single of the month is "The Harder They Come," "East Side Girl" (Radar) by ex-MC5 member **Wayne Kramer**. Just released from prison, Kramer offers a respectable version of the Jimmy Cliff song and a good original on the flip side . . . the wild and wonderful **Monochrome Set's** latest is "Eine Symphonie Des Grauens," (Rough Trade), a great song that's got to be heard. Don't take the record off too soon; after a long fake ending, the song starts anew in a surprising direction. B-side is a catchy instrumental, "Lester Leaps In," not the one done by **Lester Young** . . . "Fallen" (EMI), by **Philip Rambow**, is a polished, yet appealing song with hit written all over it . . . "Treat Me Kind" (Radar), by **Sussex**, is anonymous, but fun . . . the same can be said of "Save the Boy" (Aura) by the **Troops** and "Danger Love" (Zig Zag) by the **Vice Creems** . . . **Barry Andrews**, formerly with XTC, has released a four-song EP called "Town and Country" (Virgin). All the songs are solid.

## The Jazz LP Chart

SEPTEMBER 22, 1979

- STREET LIFE**  
CRUSADERS/MCA 3094
- LUCKY SEVEN**  
BOB JAMES/Columbia/Tappan Zee  
JC 36056
- MORNING DANCE**  
SPYRO GYRA/Infinity INF 9004
- I WANNA PLAY FOR YOU**  
STANLEY CLARKE/Nemperor KZ2  
35680 (CBS)
- MINGUS**  
JONI MITCHELL/Asylum 5E 505
- AN EVENING OF MAGIC**  
CHUCK MANGIONE/A&M SP 6701
- HIGH GEAR**  
NEIL LARSEN/Horizon SP 738 (A&M)
- HEART STRING**  
EARL KLUGH/United Artists UA LA 942 H
- WATER SIGN**  
JEFF LORBER FUSION/Arista AB 4234
- EUPHORIA**  
GATO BARBIERI/A&M SP 4774
- KNIGHTS OF FANTASY**  
DEODATO/Warner Bros. BSK 3321
- NEW CHAUTAUQUA**  
PAT METHENY/ECM 1 1131 (WB)
- THE GOOD LIFE**  
BOBBI HUMPHREY/Epic JE 35607
- ROOTS IN THE SKY**  
OREGON/Elektra 6E 224
- HOT**  
MAYNARD FERGUSON/Columbia  
JC 36124
- FEEL IT**  
NOEL POINTER/United Artists UA  
LA 973 H
- A SONG FOR THE CHILDREN**  
LONNIE LISTON SMITH/Columbia  
JC 36141
- LIVIN' INSIDE YOUR LOVE**  
GEORGE BENSON/Warner Bros.  
2BSK 3277
- BROWNE SUGAR**  
TOM BROWNE/Arista GRP GRP 5003
- PARADISE**  
GROVER WASHINGTON, Jr./Elektra  
6E 182
- DUET**  
CHICK COREA/Gary Burton/ECM 1  
1140 (WB)
- FEVER**  
ROY AYERS/Polydor PD 1 6204
- PART OF YOU**  
ERIC GALE/Columbia JC 35715
- DO IT ALL**  
MICHAEL HENDERSON/Buddah BDS  
5719 (Arista)
- ARROWS**  
STEVE KHAN/Columbia JC 36129
- TALE OF THE WHALE**  
MATRIX/Warner Bros. BSK 3360
- RUNNIN' TO YOUR LOVE**  
EDDIE HENDERSON/Capitol ST 11984
- BETCHA**  
STANLEY TURRENTINE/Elektra 6E 217
- THE CAT AND THE HAT**  
BEN SIDRAN/Horizon SP 741 (A&M)
- BEST OF FRIENDS**  
TWENNYNINE FEATURING LENNY  
WHITE/Elektra 6E 223



## WB's Fleetwood Mac Campaign

(Continued from page 10)

up in the store—hence the dog photograph and the cover type.”

Materials for in-store use include the following: “1x1s” (reproductions of the front cover); the three-sided “wedge,” picturing “Tusk” as well as “Rumours” and “Fleetwood Mac,” the group’s two previous albums; 24 by 36-inch posters with the group photo on one side and the dog graphic on the other; 12 by 48-inch headline streamers; triangular, motorized floor displays (with the dog image silk-screened on clear acetate and circling above the display) with record pockets; and what Somers called “4x4 scenes,” which will feature the dog, the group photo and the two catalogue items as well as the “Tusk” lettering.

Somers indicated that most of these pieces—all of them were for retailers by way of a merchandising manual, which “in effect means that we’re pre-soliciting display space, something that retailers seem to be receptive to as long as we can guarantee that the materials will really be there”—are “essentially straightforward record industry merchandising pieces. But many of them are designed in such a way that when you juxtapose them, the graphics will flow from one piece to the next, forming a modular item. That’s why the posters are two-sided, for example.”

Somers added that there will

be no “gimmick merchandise” accompanying “Tusk,” simply because “it’s unnecessary with this record. We don’t have the problem of acceptance with Fleetwood Mac—what we’re looking for is maximum flexibility, so that every setting will be able to utilize the materials. That’s the controlling factor.”

In perspective, said Somers, “it will ultimately be the biggest campaign we’ve ever done. The materials that I’ve described (he indicated that costs so far exceed \$100,000, including \$40,000 alone for the motorized displays) are only the first phase of the campaign, from the album’s release to December 31. At that point we’ll evaluate where we are and either come with more of the same or move into an expanded phase two. It depends on how fast the record is moving.”

Rosenblatt also addressed himself to the potential of being “too cute, too smart. I don’t think there’s anything unusual that you can do for a Fleetwood Mac record. It would be like standing up and saying, ‘Here’s a man who needs no introduction,’ and then boring everyone for 20 minutes. This is the biggest record I have ever been involved in initially, and there are no games to be played. Same with the Zeppelin record, or the Eagles. The idea is, put it out there and duck. You can’t be a hero with those records; you can only lose.”

## N.Y. Music Council

(Continued from page 10)

possible projects the council may undertake: Spearhead incentive legislation to lure the industry back to New York; a series of summer concerts in Central Park; a high school or amateur music competition to hunt new talent; a city-wide disco dance competition; and an effort to bring the Grammy Awards show back to New York.

Some of these ideas particularly the amateur competition and the effort to bring the Grammy show back to New York, have also been suggested by the New York City Music Task Force, a non-profit agency that has run a battle of the bands contest and is co-sponsoring the “New York: A Universe of Music” week from Sept. 24 to 29.

When asked about the overlapping of the proposed Music Council with the Task Force, Moore said, “The purposes of the council and the task force are not the same. The council will be interested in business first, events afterwards. We’re interested in building projects. Peo-

ple have mentioned the Grammy Awards—that we’re doing the same thing. The difference between what they’re talking about and what we’re talking about is that we’ve got a formula for a couple of years that will initiate some kind of action by the academy to give New York its rightful place in airing the Grammys. We’re not just talking to them about bringing the Grammys back to New York. The council will enact a whole campaign that would stretch across radio, retailers, manufacturers, which would cause enough attention here in this market to highlight what the Grammys should be about. It’s not really stealing their idea. We think we can put together the kind of program that can bring them back here.”

“No one is saying that there should be two duplicated efforts,” said Rolleri. “We may come to a point where (the task force) would join the council, and it could go the other way; we may come to them and ask for membership.”

## UA Signs Southroad Connection



Jim Mazza, president of EMI-America/United Artists Records, has announced the signing of an eight member soul band, Southroad Connection, to the UA label. The group’s first single, “Take Me Back For More,” is scheduled for late September release and will be followed in October by their debut United Artists LP, “Ain’t No Time To Sit Down.” Pictured at the signing (from left) are: (back row) Eugene Faffley, Linda Watson, Jerry Jenkins and Delwin Gillman, all of Southroad Connection; Toby Pieniek, attorney; Milton Allen, local promotion manager, New York; Michael Jones, Harold Hutton and Ellsworth Forrester of SRC; (front row) Don Grierson, vice president, A&R, EMI/UA; Lionel Job, SRC producer, and Steven Fields of Southroad Connection.

## New York, N.Y.

(Continued from page 16)

go to Amnesty International.

Tickets for “Marathon 80” are \$8 a day in advance and \$9 on the day of the show. Two-day passes will be sold in advance for \$14. For further information, contact **Kathe Kertz Stanton** or **Jeanne Hedstrom** at (612) 377-7500.

CONGRATULATIONS to DIR Broadcasting, which won honorable mention in this year’s Armstrong Awards, presented by the Columbia School of Journalism, for its “Conversation with the **Blues Brothers**” show, produced by **Drea Besch**. WNEW’s **Dave Herman** did the interview with the Blues Brothers.

A tip of the hat is also in order for **Michael Murphey**. On August 18, Murphey brought his one-man show to Aspen, Colorado and played a benefit for the Himel-Chule Mountain Climbing Expedition. Himel-Chule Mountain is the third largest in the Himalayas and has never been climbed by the route this group will take on its next expedition.

Then on September 13 Murphey kicked off a four-day benefit for the Kansas Elks Training Center for the Handicapped in Wichita. The Center, 13 years old and the largest of its kind in Kansas, trains, evaluates and places the handicapped in jobs in Kansas. This year the Center expects to find jobs for more than 400 people. In addition to performing, Murphey hosted a press conference at the Center and served as tour guide for local newsmen visiting the Center.

ROBIN LANE NEWS: **Robin Lane**, daughter of **Ken Lane** (Dean Martin’s piano player) and a sure bet to make it big on her own, has been signed by Warner Bros. Records and will begin recording her debut album shortly. In the meantime she is tete-a-tete with one of the industry’s most esteemed and dry-cleaned young producers. New York, N.Y. also learned last week that **Bill “Spaceman” Lee** of the Montreal Expos is a die-hard Robin Lane fan. Lee not only keeps a tape of Lane’s Deli-Platters single in his personal collection, but has also played the tape on a Montreal radio show. Lee of course is one of the aces of the Expos pitching staff and may well find himself in a World Series this year. He was discarded last year by the pitching-rich Boston Red Sox, who will never get to the World Series on the dubious arms of **Joel Finch**, **Allan Ripley** and—**Win Rimerswaal???**

JOCKEY SHORTS: Stiff Records has made its first American signing. “The Feelies,” according to Stiff spokesman, “are going to be to New York what football is to London.” (For the uninitiated, football in England is spelled s-o-c-c-e-r. On the other hand, if the Feelies bomb, they will indeed be to New York what American football is to London—nothing.) The group is working on its self-produced debut album now, and Epic has the first option on the American LP. . . **Arnold Jay Smith**, noted journalist and former director of creative services at CTI Records, has left the label. He may be reached at (212) 675-7553. . . at Blue Rock Studio: **Brian Eno**, producing his own album (for EG Management) with **David Byrne** and **Chris Frantz** of Talking Heads and **Robert Fripp** in on the sessions. **Eddie Korvin** is the engineer; also at Blue Rock, **Joseph Papp** is producing **Elizabeth Swados’** “Runaways” with **Nigel Noble** engineering. . . **Billy Falcon**, profiled on Channel 7 News last week, will be performing on September 26 with **Desmond Child & Rouge** at the Citicorp Center at noon as part of New York Music Week festivities.

## Australia

By PETER CONYNGHAM

■ The upcoming radio survey in Sydney is probably one of the most important and interesting of the last few years. There has been a great deal of changing within the ranks . . . with prime time announcer **John Laws** retiring whilst at the top of 2UW, the question is who will take his place and which station, if any, will gain because of his departure. 2UW meanwhile has taken a firm new direction into the popular music format, capturing in the process 2SM's drive time announcer **Ronny Sparks** to act as programme manager. In another blow to the top rated station SM, **Gordon O'Byrne** has left also.

Facing its third rating test is the glamorous new station from out in the west, 2WS, which astounded the other stations by capturing 10% of the market in its first survey and improving slightly on that in the second survey.

Mushroom Records (Australia) has notched its millionth album sale. Not a bad feat for an independent label concentrating on local product in a country so isolated from the major markets and with only fourteen million or so in total population.

TOURS: British groups **XTC** and **Dr. Feelgood** have July tours here with the accent on the pub scene . . . Due next month are **Herb Ellis & Barney Kessel**, **The Coasters**, both for South Pacific Entertainment Corporation . . . Ace has **Harry Chapin**, **Edgeley/Jacobsen** have **Joan Armatrading** . . . **Johnny Shines** and the **Knack** are just completing tours, as are the **Stylistics** . . . **Neil Sedaka** is scheduled for the Hilton in November and **Demis Roussos** is also due in November . . . Rocker **Jerry Lee Lewis** drops in for a club season in a couple of weeks . . . Prestige Attractions and South Pacific Entertainment Corporation are getting together to bring in **Bo Diddley** for Nov./Dec. dates . . . and S.P.E.C. is looking to firm **Buddy Greco** for November and **Tom Sullivan** for next February . . . not to be left out is **Pat Condon** (formerly of AGC/Paradine) who has scored a coup with **Sammy Davis Junior** being scheduled for a season at the Sydney Opera House . . . **Peter Korda** has firmed **Kevin Coyne** for what is essentially a campus oriented tour next month . . . with the summer season soon to start, the touring activity will be even more hectic than ever before and many of the huge outdoor concerts have yet to be announced.

Promoter Peter Korda, manager **Peter Brendle** together with Basement owner **Bruce Viles**, are putting together a one-week concert series at Sydney's Regent Theatre next January. The Series will be called the Sydney International Musical Festival and will run for six straight nights, featuring top international stars. Korda is currently in the U.S. firming deals for the occasion which, if successful, will be an annual event.

NEWS: Over 40 companies exhibited at the recent Music Trades Fair held at Sydney Cove passenger terminal, Circular Quay. New equipment was presented to the trade and demonstrations to musicians were part of the scene. Ever popular group **Galapogus Duck** entertained at the lunch break . . . The Australian contingent will be fairly large at this November's Musexpo at Miami Beach. Entering for the first time is the Australian Government with four booths to help promote Australian Music in general and to act as base for the various Australians at the Expo. Tricia & Peter Conyngham will be helping the Government coordinate activities as well as co-hosting the second annual Australian Gala Showcase . . . After a decade of release **Zoot** achieved gold status here for a 1970 single version of the Lennon/McCartney classic Eleanor Rigby. Each member is still performing in his own right: **Beeb Birtles (LRB)**, **Daryl Cotton** as a solo singer, **Rick Brewer** in various bands, and **Rick Springfield** as a solo singer in the U.S. . . . **Sports** leave soon for another tour of U.K. for Stiff Records.

FM radio is soon to be launched in Australia and is expected to dramatically change the music scene. Over 30 companies of all shapes and sizes have applied for the relatively few licenses that are available—two in the major capitol and one only in each of the smaller. Hampered by the restriction that an existing AM licensee cannot apply where it holds such a license, the stations have formed a variety of composites in their own cities and applied in other states as well.

## 'Sandwich' Discs: New U.K. Gimmick

By VAL FALLOON

■ LONDON — The Label Records is to release the successor to the picture disc which could prove to be not only one of the most eye-catching of the recent spate of gimmick records in the U.K., but a trendsetter.

The LP, titled the Hanau disc, after British inventor Mark Hanau, consists of two layers of almost clear vinyl sandwiched together. The space between them can be used for anything from pictures to moving colored oils to germinating seeds.

The Label Records is first off the mark with a release on September 21 of an LP which features various artists including Dave Goodman and two former Sex Pistols. A later release, through Hammer Records, will be a live LP by a U.S. band.

However, it is the disc itself rather than the artists that will attract attention.

First, "pure" sound quality is promised, as the vinyl is virgin and undyed. Second, the insert in this first release is a four color litho print of a medusa's head on 50 micron polyester film. It is

also coated with phosphorescent paint and an American-produced refractive material, making the picture both luminous and refractive. The film is back-to-back so that the same picture is seen from both sides of the disc.

The disc has been dubbed "the translumar defractor disc" and the Label, distributed by Pinnacle, is expecting huge interest. The disc is priced at just under six pounds, little more than a normal LP, and is pressed by Orlake.

The Hammer Records release, to be announced, promises a thin slice of blotting paper in the space with alfalfa seeds scattered over it. The paper can be dampened through a tiny gap in the vinyl and the alfalfa should then grow and spread between the vinyl layers, hence the title "the first live album." Personalized pic discs is another likelihood.

Inventor Hanau has been associated with various groups including Curved Air and was involved in the first Curved Air pic disc. He is also a synthesizer engineer. He has patented his process worldwide.

## England

By VAL FALLOON

■ LONDON—The commercial television technicians' strike is still the talking point of the industry as a surprise peace bid last week collapsed, plunging more TV-promotion companies into despair. Majors whose campaigns have had to be shelved have rapidly worked out special deals and alternative promotion for their product. EMI for example has told dealers that they need not pay for stocks of the **Manfred Mann** collection "Semi-detached Suburban" until after the television campaign is eventually aired. TV merchandiser K-Tel is reduced to showcasing LPs on buses and running dealer contests. Multiple chain stores, whose disc business is dominated by TV LPs have commented on the drop in sales. The fear now is that none of the scheduled fall campaigns will ever see the light of day, and the pre-Christmas boom is expected to be very late this year. Companies are reporting disappointing results from radio advertising. One bright spot is, of course, that non-TV advertised product is benefitting from the absence of TV packages, usually around 25 percent of the top 100. **Led Zeppelin's** "In Through The Out Door" went in at number one, **Bob Dylan's** new release "Slow Train Coming" shot in number two and the bottom half of the chart is more mobile than usual.

INTERPOP FLOP: The U.K.'s "Mini-MIDEM," Interpop, closed its doors to a loss of 15,000 pounds, after a depressing week notable for the half-empty exhibition hall and the grumbles of companies who'd paid for stands only to find that no-one came near them. The only profitable part was the conference section, though several delegates—who had paid—failed to turn up to sessions, probably because of the clash with the many record company sales conferences currently being held in and around London. Most newsworthy announcement of the trade fair was that Philips will have the first commercial video discs on the U.K. market at the beginning of 1981. The company already markets a videodisc system through MCA in the U.S. . . .

(Continued on page 73)

# Hong Kong Labels Seek China Trade

By TERRY GEARY

■ HONG KONG—A new record company has been set up in Hong Kong with its sights firmly set on the Peoples' Republic of China. The company, Lily Records, will specialize in producing Chinese opera—the only company in Hong Kong devoted exclusively to this kind of music.

One of the company's founders, businesswoman Ho Suet-ying, cited the Hong Kong government's successful broadside against record piracy and the partial raising of the "bamboo curtain" by the Chinese as reasons for setting up the new economy.

"Hong Kong records and tapes are in big demand in China," said Ho in a recent interview, "and that's why we have decided to set up a new company to cater for the demand."

In recent months Hong Kong record companies, both majors and independents, have seen sales of records and tapes in the local vernacular soar—but not one locally-based record company has made a direct sale to the Chinese.

The records and tapes, by popular singers like Tsui Siu-fong, Teresa Teng and, to a lesser extent, Sammy Hui, are being taken across the border by Hong Kong Chinese residents visiting relatives.

Tsui Siu-fong's most recent LP, in the Cantonese dialect and

on the CBS/Sony label, has so far tallied sales of more than 150,000 copies—not bad when one realizes that a little more than five years ago a monster hit was considered a paltry 5,000.

### Classical Buys

The Chinese authorities are buying up small amounts of classical recordings for libraries and music academies but have so far refrained from delving into the pop basket.

The majors relish the thought of doing business with the world's most populous nation but in spite of the odd cultural exchange—the Boston Symphony Orchestra performed in China in March this year—there's been very little direct contact between the Chinese and record executives and it is likely to remain that way for some time—at least until the Chinese themselves decide the time is ripe.

What little contact there has been is little publicized for obvious reasons. The Chinese dislike having their business discussed in the open and record companies, many of them doing business in Taiwan through licensees and agents, fear that too much publicity on their desire to do business with the Chinese People's Republic may bring down the wrath of the Taipei government.

## England

(Continued from page 72)

Meanwhile, back at the sales conference, WEA expects to reach its target of 30 million pounds worth of sales for the year following the new **Eagles** and **Fleetwood Mac** LPs next month. The major's MD **John Fruin** predicts a pick-up in business now, a hard first half of 1980, and possible recovery late in the year. He also promised aggressive marketing techniques, stating, "There is no way we are going to be friends on a company basis either with competitors or retailers. We will be tough but fair." He has pledged to break the pattern of signing label deals and instead sign new artists direct... Said Pye Records chairman, **Louis Benjamin**, "We've seen it all before, and survived. We are going to do this again." Added MD **Derek Honey**, "This is not the time to sit back and cry... we must take positive and aggressive action now."

**BOOST FOR INDIES:** The BPI annual general meeting last week voted two more independent members onto the council—**Stephen James** (DJM) and **Monty Presky** (Damont). Re-elected were **John Fruin** (WEA), **Tony Morris** (Polydor), **Chris Wright** (Chrysalis), **Walter Woyda** (Precision), **Derek Green** (A&M) and **Charles Levison** (Arista) for director general.

## Corea-Burton Tour

■ NEW YORK—ECM recording artists Chick Corea and Gary Burton will be touring the U.S. and Europe as a duo, with a grand piano and vibes, in support of their album "Duet."

### Dates

The 1979 tour will include several dates at U.S. colleges as well as a performance at New York's Carnegie Hall.

## Simmons Named MD of A&M U.K.

■ LONDON—A&M Records confirmed last week that Glen Simmons is to replace Derek Green as managing director.

Simmons has been with the company for four years and for the past year was deputy MD. He was previously with Music For Pleasure.

# England's Top 25

## Singles

- 1 WE DON'T TALK ANYMORE CLIFF RICHARD/EMI
- 2 CARS TUBEWAY ARMY/Beggars Banquet
- 3 BANG BANG B. A. ROBERTSON/Asylum
- 4 MONEY FLYING LIZARDS/Virgin
- 5 GANGSTERS SPECIALS/2 Tone
- 6 ANGEL EYES ROXY MUSIC/Polydor
- 7 STREET LIFE CRUSADERS/MCA
- 8 DON'T BRING ME DOWN ELO/Jet
- 9 I DON'T LIKE MONDAYS BOOMTOWN RATS/Ensign
- 10 JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/Island
- 11 IF I SAID YOU HAD A BEAUTIFUL BODY . . . BELLAMY BROTHERS/Warner/Curb
- 12 AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/CBS
- 13 DUCHESS STRANGLERS/UA
- 14 OHH, WHAT A LIFE GIBSON BROTHERS/Island
- 15 LOVE'S GOTTA HOLD ON ME DOLLAR/Carrere
- 16 IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/A&M
- 17 WHEN YOU'RE TOO YOUNG JAM/Polydor
- 18 GOTTA GO HOME BONEY M/Atlantic/Hansa
- 19 TIME FOR ACTION SECRET AFFAIR/I-Spy
- 20 STRUT YOUR FUNKY STUFF FRANTIQUE/Phila. Intl.
- 21 DUKE OF EARL DARTS/Magnet
- 22 GONE, GONE, GONE JOHNNY MATHIS/CBS
- 23 LOST IN MUSIC SISTER SLEDGE/Atlantic
- 24 SPIRAL SCRATCH BUZZOCKS/New Hormones
- 25 CRUEL TO BE KIND NICK LOWE/Radar

## Albums

- 1 IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song
- 2 SLOW TRAIN COMING BOB DYLAN/CBS
- 3 DISCOVERY ELO/JET
- 4 BEST DISCO ALBUM IN THE WORLD VARIOUS ARTISTS/WEA
- 5 I AM EARTH, WIND & FIRE/CBS
- 6 STREET LIFE CRUSADERS/MCA
- 7 VOULEZ-VOUS? ABBA/Epic
- 8 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 9 OUTLANDOS D'AMOUR POLICE/A&M
- 10 PARALLEL LINES BLONDIE/Chrysalis
- 11 DOWN TO EARTH RAINBOW/Polydor
- 12 NIGHT OWL GERRY RAFFERTY/UA
- 13 REPLICAS TUBEWAY ARMY/Beggars Banquet
- 14 MORNING DANCE SPYRO GYRA/Infinity
- 15 HIGHWAY TO HELL AC/DC/Atlantic
- 16 INTO THE MUSIC VAN MORRISON/Mercury
- 17 TUBEWAY ARMY TUBEWAY ARMY/Beggars Banquet
- 18 MANIFESTO ROXY MUSIC/Polydor
- 19 MIDNIGHT MAGIC COMMODORES/Motown
- 20 WELCOME TO THE CRUISE JUDIE TZUKE/Rocket
- 21 SOME PRODUCTS: CARRION SEX PISTOLS SEX PISTOLS/Virgin
- 22 THE BEST OF THE DOOLEYS THE DOOLEYS/GTO
- 23 EXPOSED MIKE OLDFIELD/Virgin
- 24 MANILOW MAGIC BARRY MANILOW/Arista
- 25 BRIDGES JOHN WILLIAMS/Lotus

(Courtesy: Record Business)

# 12" Sales Hurt by High Prices, Mfr. Deletions

(Continued from page 3)

were heralding the 12-inch single as the wave of the future and prophesying the eventual demise of the seven-inch single (see *RW*, April 28). At the same time, however, they were expressing concern over the rapid deletions of titles in the 12-inch configuration and the effects this practice might have on sales in the long run.

Subsequently, list prices have been raised from \$2.98 to \$3.98 and from \$3.98 to \$4.98; and, more disconcertingly for retailers, deletions have come quicker and usually without warning. One retailer has even suggested that the labels are attempting to make album buyers out of the disco audience by teasing it with a 12-inch single, pulling the single and thus seeing to it that the same cut in an extended version is available only on an LP. If this is indeed the strategy it has failed: sales of disco singles have not increased commensurate with the decrease in sales of disco singles.

In general, the sales slump has occurred in all parts of the country, although it is, naturally, worse in some parts than in others. New York City and Los Angeles continue to sell great quantities of disco singles, and retailers in these cities remain confident about the future of 12-inch product. As a rule, the northeast is still prime disco territory. But in the south, midwest, and Pacific Northwest the slump is serious. So serious, in fact, that one major retailer—Joe Bressi of Stark Record and Tape Service, a chain boasting 83 Camelot and Grapevine stores—has seen all he wants of disco singles for awhile.

"I tell you," Bressi says, "I really have mixed emotions about the 12-inch single. There's definitely no sales there. Check that: there are sales there, but if there were no disco singles we'd get the sales in seven-inch singles or in LPs anyway. As it stands, they just cause merchandising headaches for us because of the space they take. And there's always availability problems: when they get hot you can't get them. I wish they'd go away. In the long run they just hurt LP sales."

Jim Burge of Poplar Tunes in Memphis says he has returned two-thirds of his 12-inch product in the past few weeks. The culprit, he claims, is price and selection. "In the last six months we've sold disco singles at \$2.49, \$2.98, \$3.49 and now \$4.19. Four price increases inside of six months is pretty stout. The only one we've sold an immense amount of is 'Ring My Bell,' and that's because they've kept pressing it. Labels delete the good stuff and leave the schlock in. Case in point: Atlantic deleted the Chic single;

Casablanca deleted the Donna Summer single that had 'Hot Stuff' and 'Bad Girls' on it; Warner Bros. deleted the Ashford and Simpson single; Epic deleted the Michael Jackson single. There's 20 or 25 good disco singles I could name that have been deleted if I had a chance to sit down and think about it. Everything that you could sell a thousand or fifteen hundred of the labels send you 300 of and that's it."

"Right now there are probably three or four hot 12-inchers," says Ken Dobin of Waxie Maxie in Washington, D.C. "Six to eight weeks ago there were 15. Most of this is due to the manufacturers' deletions of 12-inchers; they feel they'll bite into album sales. In the past three weeks the top three 12-inchers have been deleted. Also, the \$4.98 price is having some effect by now; initially it didn't because it seemed to be a very selective thing. I think people are starting to feel that \$4.98 for a disco single is expensive."

Bruce Webb of Webb Department Stores in Philadelphia notes a trend to more selective buying among consumers. "12-inch sales have slowed down here in the last two months," says Webb. "People used to buy anything on 12-inch, but now, because of the price hikes, they're being more careful. They don't gamble their money away. When these records were \$2.99 they'd go ahead and take a shot. Right now I don't expect they'll account for much during the holidays. Everything's going back to the seven-inch and the LP."

In the Seattle-Portland area, 12-inch sales have dropped dramatically, to the point where Tom Keenan, president of Everybody's Records, predicts, "they could be dead by the time Christmas is over."

"I think the consumers are fed up with the way manufacturers handle 12-inch singles," Keenan states. "The price increase from \$3.98 to \$4.98 hurt; and the manufacturers would put something out and if you didn't get it right away you'd never see it again. Consumers don't react that way. History has told us that two or three or four months down the road, consumers will come in and buy a release that they've been listening to all that time. With 12-inch singles they can't do that."

Nevertheless there are some bright spots, most notably New York and Los Angeles, where accounts have noticed little if any letup in demand for disco singles. "Right now 12-inch singles are as strong as ever," states Ben

Karol of King Karol in New York City. "No matter what I hear, no matter what I read, when there's 12-inch singles we buy 'em by the thousands and we sell 'em. There's a market for them, certainly in this area, and I'm tickled to death to sell them. We pay attention to them and people come in and they're very pleased to see that we carry them. They buy three or four at a time. And they're profitable too."

In Los Angeles, the major accounts have kept sales up by studying the market closely and making careful buys. And, as Ken Wills of Music Plus points out, it doesn't take a lot of effort to make these products worthwhile. "If there's a half-dozen or 10 really good titles available in 12-inch for awhile," says Wills, "all a buyer for a chain has to do is be aware of them and order accordingly the first time. So that in the case where it might be deleted two weeks down the road he'd still have the product to sell through a little bit. The decline is mostly in the older catalogue items and in some of the new things labels pump out there by unknown artists. They're just using them as promotional tools, I'm sure. We started out selling around 1500 disco singles a week; at the peak of the whole thing we were selling around 5000 a week; now it's back down to 2500 or 3500, depending on whether or not we've got good titles in stock. That's a good medium; I'm happy with it. If I can sell 2000 a week that's fine with me."

Unlike many retailers, Wills has, from the outset of the disco craze, been careful in his buying. Originally he stocked 80 different titles and has now raised that number to only 110, with weekly adds and drops. Also, Music Plus got the edge on its competitors by raising prices across the board

ahead of most manufacturer increases. "I'm sure that did hurt our sales a little bit," explains Wills, "because the other chains didn't follow suit. So you could find certain records at other stores here in town for \$2.99 and \$3.49 when ours were \$3.99. But still it didn't hurt so much that we really noticed it."

"It's not too difficult to do well (with 12-inch singles)," Wills adds. "But you do have to be aware of what's going on. You have to know about the product."

"There's been no sales decline in this store," says Rick Lingg of Independent Records' downtown Denver store. "I've read about it and heard about it, but you couldn't judge it by this store. We cook all the time. We buy all our records from Record Haven in New York and get them before they're cut out. Sometimes titles are only available for two weeks, so we'll buy a bunch of them and keep them here and we'll have them when no one else in town does."

For the moment, it appears a majority of retailers will begin cutting back appreciably on 12-inch singles inventories, and many have no plans to merchandise them heavily during the holiday season. "Unless I can smell it as being significant, I'm just passing on it," Dobin states. "Labels continue to release 12-inchers at an incredible rate. My bins are filling up quickly and I have started to pass on certain new things unless I'm really hyped."

Adds Burge: "We're being very selective in what we buy. We're not buying anything until we start getting a good number of calls for it. We're carrying the real cream, and that's all we're going to carry until they either start picking up again or the record companies do something about leaving the good numbers in the catalogue for awhile."

## Midsong Signs The Now



Midsong records has signed their first rock 'n roll group, The Now. The group's debut release, "The Now," produced by Bobby Orlando, will be released September 28. Pictured from left are: Stephen Metz, executive vice president of Midsong, The Now members Jeff Lennon, Mamie Francis, Bobby Ore, Robin Dee; Bob Reno, Midsong's president, and Bobby Orlando, producer of the album.

# Carter Hosts Gospel Events

(Continued from page 3)

in a milestone in gospel music Sept. 9 as President and Mrs. Carter hosted an "old fashioned gospel singin'" on the south lawn of the White House for the Gospel Music Association and invited guests.

Sixteen acts performed during the 2-5 p.m. sing, while all other artist, record industry, media and GMA guests relaxed on blankets spread in front of the stage, lunched on fried chicken, potato salad, banana pudding and lemonade, and roamed through the public rooms of the White House. The casual nature of the event saw dress ranging from three-piece suits and lacy dresses to jeans. Carter was comfortably suited in a sports shirt and slacks, and slipped off his shoes while lounging on his blanket.

"Gospel music is really rural music from the country," said Carter. "It has both black and white derivations. Gospel music comes from deep within the heart of human beings." Describing the 24-hour sings he and wife Rosalynn had attended, Carter quipped, "This afternoon we have only three hours. I hope you won't be disappointed by the short program today."

Both the President and Mrs. Carter wandered easily through the crowd, being approached by guests for pictures and a handshake. Carter's warm and friendly nature and his presence from his introduction of the first artist to the group sing at the end gave guests the impression that Carter felt quite at home in the Christian element.

Other notable figures took in the afternoon of music, including Secretary of State Cyrus Vance, Treasury Secretary William Miller, U.S. Sen. Jim Sasser (Tenn.), U.S. Rep. Bill Boner (Tenn.), Mississippi Gov. Cliff Finch and CBS-TV newsman Roger Mudd. Amy Carter appeared during the afternoon and climbed a couple of trees.

Hosts Gloria Hawkins, Charlie Monk and Thurlow Spurr introduced artists the Archers, James Blackwood, Dave Boyer, Shirley Caesar, James Cleveland and the Cleveland Singers, the Happy Goodman Family, the Howard University Gospel Ensemble, Julia & Company, the Kingsmen, Barry McGuire, the Mighty Clouds of Joy, Larry Norman, Doug Oldham, Reba Rambo, the Speer Family and the Trio. McGuire and Norman offered a little '60s protest, with McGuire singing part of his early hit "Eve Of Destruction." Norman's partly a cappella performance of "The Great American Novel" left the south lawn so quiet, you could almost hear

a pin drop, and according to those standing nearby, it caught the President's attention, too, as he carefully listened to every word. Norman then plugged Bob Dylan's "Slow Train Coming" album, encouraging all there to buy it and listen to it.

After James Cleveland's rousing conclusion to the afternoon performances, all artists joined the Carters on stage as U.S. Rep. Bill Hefner (N.C.) led the crowd in the old country-tinged hymn "I'll Fly Away."

Earlier that day while the groups were rehearsing, Carter, returning from church, walked out to meet and pose for a picture with each artist. Immediately following this, GMA president Jim Myers, executive director Don Butler, board members Frances Preston and artists Shirley Caesar and Brock Speer presented Carter with a framed proclamation and a Steuben glass bowl in appreciation of the gospel music day at the White House.

The program was set up by the GMA in association with the White House. GMA directors Ed Shea, Joe Moscheo, Pat Zondervan, Arnold Ligon, Carroll Stout and Hal Spencer along with the other board members worked to set up the special occasion.

That evening, the GMA board of directors hosted a reception at the Hotel Washington for all White House performers and invited guests. Individuals were invited to step forward and comment on the day's events. Their reflections expounded the unanimous feeling that gospel music had just experienced one of its finest hours.

## Musexpo Sets Disco Seminar

■ NEW YORK — Roddy S. Shashoua, Musexpo president, has announced a disco workshop/seminar to take place for the first time at this year's Musexpo.

Panelists on the seminar confirmed to date are: Ray Caviano, president of Warner/RFC; Tom Hayden, president of Tom Hayden Associates/A-Tom-Mik; Freddy Naggiar, managing director of Baby Records (Italy)/Emergency Records (USA); Ken Verdoni, vice president, London Records (Canada); Ray Harris, vice president, black music, RCA Records; Vincent Pellegrino, national director, dance music marketing, Columbia Records; and Peter Kirsten, president of GMG Records/Globa Music Group (Germany).

The seminar is scheduled for Wednesday, November 7, 1979 at the Konover Hotel.

# Album Analysis

(Continued from page 8)

(Sire) are at #48 bullet with some racks but largely retail, especially in the Boston/Philly/New York corridor, as well as the midwest and Los Angeles.

Bullets in the fifties include Sniff 'n' The Tears (Atlantic) at #52; Curtis Mayfield (Curton/RSO), at #53 with solid retail/one-stop in Washington/Philly and New York (also Memphis and Phoenix); and AC/DC (Atlantic), at #55 with racks and retail, with areas of strength including the midwest (Detroit, Ohio, Indianapolis), Washington/Baltimore, and to a lesser extent Boston, the southeast and the northwest.

In the seventies (there are no bulleted albums in the sixties),

## Singles Analysis

(Continued from page 8)

Sunshine Band (TK) reached #57 with adds at WCAO, WFBR, 92Q, and KOPA; and Chris Thompson (Planet) made the biggest jump behind a host of upward radio moves to #58.

Of the five bullets in the sixties, three deserve special attention because of their hefty leaps: Charlie (Arista) going 10 slots to #62 behind adds at KX104, Z97, WZZP, and WTIK; Kansas (Kirshner) also moving ten to #63 on the strength of adds at 94Q and KSLQ; and J.D. Souther (Col) with a nine slot boost to #66 on the basis of adds at six stations.

Pat Travers (Polydor), #70; Jimmy Buffett (MCA), #71; Bob Dylan (Col); #72; and Cher (Casablanca), #78; all jumped nine positions with bullets and multi-radio adds to lead the action in the seventies.

Anne Murray (Capitol) made Chartmaker news for her entry at #81 bullet. Other activity in the eighties centered around Rita Coolidge (A&M) with a bullet at #80 and an add at CKLW; and two new artists: Lauren Wood (Warner Bros.) and the Records (Virgin) who entered at #82 and #87 respectively.

## All Americans



American Bandstand host Dick Clark is shown with members of the Beach Boys and one of Japan's top rock acts, CBS-Sony recording artists Shogun, following the airing of a landmark "live" TV transmission of an American Bandstand episode to Japan. Pictured in foreground are: Clark, Mike Love (Beach Boys) and Keith David Rankin (Shogun); (second row) Al Jardine (Beach Boys), Osamu Nakajima (Shogun) and Bruce Johnston (Beach Boys); (third row) Bobby Figueroa (Beach Boys), Kazuo Ohtani (Shogun), Carl Wilson (Beach Boys), Yasuo Yoshino (Shogun), Hideo Yamaki (Shogun), and Michio Nagaoka (Shogun).

## Record World en Texas

By GUILLERMO LOZANO

■ Tremenda reacción tuvo mi columna anterior por todas partes del país. Recibí llamados de muchas gentes con las que había perdido el contacto. ¡Saludos a todos y muchas gracias por sus buenos deseos!

Por acá está sonando muy bien, y por los dos lados, el más reciente LP de **Victor Yturbe** "El Piruli" con "Me Quede Con Las Ganas" y "Para Ti Siempre Fui Un Niño;" enhorabuena "Flaco." A propósito, hace poco le hice una visita en el club donde actúa en la Ciudad de México y me dí cuenta de que su popularidad crece cada día, ¡felicidades!

**Gilberto Puente**, el genio de la guitarra, que en otra época fuera requinto de **Los Tres Reyes** con **Raul**, su hermano y **Hernando Avilés**, no deja de actuar a pesar de sus ocupaciones como vista aduanal. Acaba de dar un concierteo en Veracruz, donde se le aclamó. Gilberto dará un concierteo en fecha próxima en San Antonio, Texas, auspiciado por la Universidad Nacional Autónoma de México, y la Secretaría de Relaciones Exteriores.

Magnífico el más reciente LP de Don **Pedro Vargas**. Como el buen vino parece que los años superan las actuaciones del Tenor Continental. Qué lindo canta, "Que Alegría," "Amigo," "Gracias a La Vida" y todo el resto del LP.

Recibí tarjetas de **La Sonora Santanera**, **Sussy Leman** y **Roberto Jordan**.

Gracias al amigo **G. J. Munden**, mandamás de Latinum Records por su carta colmada de aten-

ciones y buenos augurios para KVAR-FM. El "Superdisco Panamericano "Disco-Mexico" se oye con frecuencia por estos lares.

**Manolo Otero** se está convirtiendo en el ídolo de los románticos de esta región. Su voz varonil y los estupendos arreglos orquestales dan una nueva dimensión a su música. Alhambra debe sentirse muy orgullosa de los logros recientes en el mercado tejano.

Con esta nueva ola romántica en la música popular, no sería extraño que se iniciara una nueva época para los tríos.

Muy bueno resultó el LP que Discos Chapultepec le grabó a **Sonia López** con el acompañamiento y armonía de los **Tres Ases**. Los que vivimos esa época, de las canciones de su contenido, lo disfrutamos más seguramente.

Las tres canciones que más se escuchan en San Antonio son, "Chiquitita" con el grupo **Abba**, "Beso a Beso Dulcemente" con **Sophy** y "Me Quede Con Las Ganas" con el **Piruli**.

Saludos a **Ruben Espinoza** de Discos Musart en San Antonio, otro de los distribuidores más cumplidos.

Hay un álbum de un pianista de por acá, "Blondie" **Calderón**, originario de Del Rio, Texas que tiene muy buenos arreglos, con una buena dotación de cuerdas, y que si alguna compañía de proyección nacional lo escuchara podría hacer algo con él.

Se avecinan varios festivales en San Antonio. De esto nos ocuparemos en la próxima... ¡Hasta entonces!

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



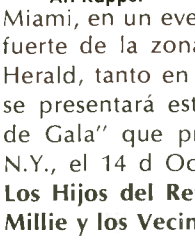
■ Como era de esperarse, la campaña de medios informativos en cuanto a las finales del Festival OTI de México comenzó de inmediato. Quizás las críticas y denuncias más drásticas las ha realizado el talentoso compositor mexicano **Roberto Cantoral**, cuyo tema "Al Final" en interpretación de **Emmanuel** fué seleccionado en segundo lugar en el certamen, quitándole la oportunidad a México de presentar un tema a competir en el plano internacional, que sin ser nada del otro mundo, al menos hubiese competido con más posibilidades de no haber quedado fuera en las finals internacionales. RCA también provocó fuertes críticas al Festival en sus denuncias en contra del modo en que el evento fué manejado al seleccionarse el tema ganador. Sin esperar más, los elementos radiales le están dando fuerte promoción al tema de **Cantoral** y al de **Sergio Esquivel**, titulado "Un tipo como yo," que en interpretación del mismo Sergio, quedó clasificado en tercer lugar, lo cual logrará, indiscutiblemente, que cualquiera de los dos temas o ambos, logren ventas extraordinarias en México. Como detalle curioso, en el evento final competían dos temas de **Roberto Cantoral** entre las diez finalistas. El otro se titula "Estreno" que en interpretación del muy talentoso **Yoshio**, se quedó precisa-



Johnny Ventura

mente en eso. De todas maneras, tomando en consideración el nombre y fama del compositor mexicano, se hubiera lucido más si su enjuiciamiento del fallo final hubiese solo demostrado con un amplio silencio y un terno gesto de desprecio. Su denuncia no ha quedado a la altura de su personalidad internacional.

A pesar de mis amargas experiencias como jurado, en esto de los Festivales de Canciones y consciente de que siempre motivan los mercados y que al final su existencia es favorable a la industria discográfica, acabo de aceptar la invitación del Festival de Seoul, Corea, 1979" como miembro de su jurado calificador. Pueden los compositores e intérpretes dirigirse al festival de la siguiente manera: "World Song Festival in Seoul, 79" 58-9, Seosomund-dong, Joong-Ku, Seoul, Korea, ya que el periodo de aceptación ha sido prorrogado. El festival es auspiciado por cadena de radio y televisión The Joong Ang Daily News & Yang Broadcasting Corp., en ocasión de su "15 Aniversario" y se realizará Diciembre 6 al 11 de este año... El gran intérprete de todos los tiempos y enorme embajador musical de México, Don **Pedro Vargas**, actuará conjuntamente con **Sussy Leman** en el Dade County Auditorium de



Art Kapper

Miami, en un evento organizado por el periódico norteamericano más fuerte de la zona y uno de los más importantes del país; el Miami Herald, tanto en sus ediciones en Inglés como en Español. El evento se presentará esta semana... Otro viento fuerte es el "Merengue de Gala" que presentará **Ralph Cartagena** en el Carnegie Hall de N.Y., el 14 de Octubre con **Johnny Ventura**, **Cuco Valoy** y su **Tribus**, **Los Hijos del Rey**, **Ramón Leonardo**, **Mario Rivera**, **Orlando Penny** y **Millie y los Vecinos**... **Alf Soares** ha sido nombrado Gerente de Producto Internacional de Continental Gravaoes Electricas de Sao Paulo. Alf se reportará a **Arioaldo Piovebani**, Director de Mercadotecnia del grupo. Mi saludo al buen amigo Soares, previamente a cargo de la misma posición en RCA Electronica de Brasil... El amigo **George M. Tavares**, de CBS Records International m envía carta de la cual extracto lo siguiente: "La nueva estructura representa un tremendo propósito de parte de CBS al establecer dos centros de obtención de utilidades, uno en París, para Europa y el otro en Coral Gables en la oficina de la

(Continued on page 77)

## Latin American Album Picks



### CON MARIACHI

RUDY HERNANDEZ—Duro 7005

Con arreglos y dirección de Rafael Carrion y Jesús Gluck, en una producción de Victor Mendoza y Ernesto Duarte, la intérprete venezolana Rudy Hernández está logrando buenas ventas con este sofisticado mariachi sound. "Cuando cuente tres" (J.M. Acosta), "Para que tanta vuelta" (J.M. Acosta), "Qué más da" (Irasema) y "Por mi orgullo" (Juan Gabriel).

■ With arrangements and musical direction by Rafael Carrion and Jesus Gluck and produced by Victor Mendoza and Ernesto Duarte, Venezuelan singer Rudy Hernandez is seeing strong sales with this sophisticated mariachi sound. "Para que tanta vuelta" (J.M. Acosta), "Si amaneció" (M. Alejandro), "Qué seas feliz" (C. Velazquez), others.

(Continued on page 78)

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Denver

By KBNO (ALBERTO VERA)

1. SOY YO  
LOS YONICS—Polydor
2. CHIQUITITA  
ABBA—RCA
3. TOMAR Y LLORAR  
LOS HUMILDES—Fania
4. LA CUMBIA DE LA CADENITA  
CONJUNTO AFRICA—Peerless
5. UNA PALOMITA  
RIGO TOVAR—Melody
6. DISCO SAMBA  
LOS JOAO—Musart
7. QUE ME PERDONE TU SENORA  
MANOELLA TORRES—Caytronics
8. EL TAHUR  
LOS TIGRES DEL NORTE—Fama
9. CUANDO VOLVERAS A MEXICO  
JUAN GABRIEL—Ariola
10. PA'QUE SEPAS QUE TE QUIERO  
MARCO ANTONIO VASQUEZ—Pronto

### El Paso

By KAMA (ERNESTO QUINONES)

1. DE QUE ME GUSTAS  
LUPITA D'ALESSIO—Orfeon
2. ME QUEDE CON LAS GANAS  
VICTOR ITURBE—Atlas
3. HASTA QUE AMANEZCA  
JOAN SEBASTIAN—Musart
4. CUANDO REGRESES  
LOS MOONLIGHTS—Fama
5. CARTAS MARCADAS  
YNDIO—Mercurio
6. QUE ME PERDONE TU SENORA  
MANOELLA TORRES—Caytronics
7. LAS LOCAS #4  
SIMON DIAZ—West Side Latino
8. ME QUITO EL NOMBRE  
IRENE RIVAS—Cara
9. EL TIQUETITO  
WALLY GONZALEZ—Falcon
10. MAMMA  
ANGELA CARRASCO—Pronto

### Miami

By WQBA (MAYITO RUIZ)

1. POR SI VOVIERAS  
JOSE LUIS—TH
2. QUIERO QUERER  
ROBERTO JORDAN—Arcano
3. POR PRIMERA VEZ  
DENISE D'KALAFE—Pronto
4. DISCO TANGO  
CLOUDS—Common Sense
5. YO SOY UN BARCO  
CHIRINO—Oliva Cantu
6. SIN PODERTE HABLAR  
WILLIE COLON—Fania
7. LAS FLORES DE LA DISTANCIA  
TRINO MORA—TH
8. BRAVO DE VERDAD  
OSCAR DE LEON—TH
9. CHIQUITITA  
ABBA—RCA
10. MI MANERA DE AMAR  
NELSON NED—West Side Latino

### New York

By WJIT (MIKE CASINO)

1. SIN PODERTE HABLAR  
WILLIE COLON
2. VIDA MIA  
FELITO FELIX
3. NO NOS PARARAN  
CHARANGA 76
4. PALOMITA  
LOS HIJOS DEL REY
5. LA MULATA  
HECTOR CASANOVA/PACHECO
6. AY CARAY  
ADALBERTO SANTIAGO
7. EL CACHIMBO  
JOHNNY VENTURA
8. PREGUNTALE  
JULIO IGLESIAS
9. QUIERO VIVIR  
CARMIN
10. AHORA YO ME RIO  
SONORA PENCENA

## Ventas (Sales)

### Miami

1. YO SOY UN BARCO  
CHIRINO—Oliva Cantu
2. SIN PODERTE HABLAR  
WILLIE COLON—Fania
3. ESTRELLAS DE ORO  
VARIOS—America
4. DISCO TANGO  
CLOUDS—Common Sense
5. PEDRO NAVAJA  
WILLIE COLON/RUBEN BLADES—Fania
6. POBRE DIABLO  
JULIO IGLESIAS—Alhambra
7. EL BAILE SUAVITO  
OSCAR DE LEON—TH
8. POR PRIMERA VEZ  
DENISE D'KALAFE—Pronto
9. EL GUABA  
CELIA & JOHNNY—Vaya
10. WANDA  
CHARANGA 76—TR

### Los Angeles

1. 30 ANOS  
NAPOLEON—Raff
2. CHIQUITITA  
ABBA—RCA
3. QUE ME PERDONE TU SENORA  
MANOELLA TORRES—Caytronics
4. MI MANERA DE AMAR  
NELSON NED—West Side Latino
5. ME OLVIDE DE VIVIR  
JULIO IGLESIAS—Alhambra
6. BESANDO LA CRUZ  
RIGO TOVAR—Melody
7. HASTA QUE AMANEZCA  
JOAN SEBASTIAN—Musart
8. VENGO A VERTE  
MERCEDES CASTRO—Musart
9. AMADA MIA  
LOS PASTELES VERDES—Luna
10. SE ME PERDIO LA CADENITA  
SONORA DINAMITA—Fuentes  
LOS OLYMPICOS—Arriba

### San Francisco

1. CHIQUITITA  
ABBA—RCA
2. HASTA QUE AMANEZCA  
JOAN SEBASTIAN—Musart
3. 30 ANOS  
NAPOLEON—Raff
4. AMANTES DE MEDIO TIEMPO  
ALBERTO VASQUEZ—Gas
5. QUE ME PERDONE TU SENORA  
MANOELLA TORRES—Caytronics
6. HABLADURIAS  
NOEMI—Discolando
7. EL AMOR DE TU VIDA  
CHAYITO VALDES—Cronos
8. SE ME PERDIO LA CADENITA  
SONORA DINAMITA—Fuentes
9. MI MANERA DE AMAR  
NELSON NED—West Side Latino
10. BRUJERIA  
ALVARA DAVILA—Melody

### Rio De Janeiro

By ASSOCIACAO BRASILEIRA

1. GOT TO BE REAL  
CHERYL LYNN—CBS
2. BORN TO BE ALIVE  
PATRICK HERNANDEZ—CID
3. ATE PARECE QUE FOI SONHO  
FABIO/TIM MAIA—Odeon
4. POR MUITAS RAZOES EU TE QUERO  
JANE/HERONDY—RCA
5. RING MY BELL  
ANITA WARD—CBS
6. ALLOUETE  
DENISE EMMER—Tapecar
7. SONHO MEU  
MARIA BETHANIA—Polygram
8. I'D RATHER HURT MYSELF  
RANDY BROWN—Tapecar
9. NAO CHORE MAIS  
GILBERTO GIL—WEA
10. PAI  
FABIO JUNIOR—Som Livre

## Nuestro Rincon (Continued from page 76)

Operación Latinoamericana, con el objeto de desarrollar e identificar vigorosamente la presencia a través del mundo y en particular en Latinoamérica una entidad que considero será valiosa, como cabeza de la Región Latinoamericana. Espero que esta carta le encuentre bien y quedo como siempre, pendiente a nuestra continuada "amistad" en mi nueva posición. La firma como Regional Director. ¡Felicidades George! . . . El gran amigo y talentoso Art "Arturo" Kapper, que ha logrado siempre impacto en la industria latina, tanto como productor, promotor, discjockey y programador radial, se encuentra aquejado de males del corazón en Miami. Hago votos porque el gran "Arturito" sobrepase los males que le aquejan y que son tan frecuentes en esta industria nuestra.

Me envia Juan R. Meoña, personalidad radial de gran arraigo en el área de Los Angeles, las siguientes declaraciones: "De acuerdo con nuestra conversación telefónica, te estoy informando del fallo rendido por el juez Seymour Swedlow, que fué el encargado del caso del AFTRA y Juan Rafael Meoño contra Radio KALI, debido a la suspensión de que fuí objeto con motivo de las acusaciones planteadas de que fuí objeto por Juan Fernández Moreno y José Valdéz. Todo el material contenido en las acusaciones fué entregado por ellos al FCC, cuyos agentes llevaron a cabo una exhaustiva investigación en Los Angeles. Después de varios meses, el FCC comunicó a KALI, al abogado de Meoña, Philips Nameth y a la corte, que no había encontrado evidencia alguna de las acusaciones. El juez Swedlow emitió dos fallos: primero la reinstalación inmediata de Meoña al cargo del que había sido suspendido y el pago del salario dejado de percibir por un total de \$33,720.00, incluyendo los servicios que yo prestaba a KNBC como traductor simultáneo de sus noticieros. En su fallo, el juez hace notar que al revisar todo el record no hay ninguna base para determinar que Meoña había tenido conducta, impropia o que

había aceptado Payola y que los alegatos hechos por Moreno y Valdéz fueron de una naturaleza grave y de seria preocupación para KALI por su reputación ante la comunidad y su integridad, así como su licencia, que es el corazón de su existencia. "Las acciones de estos elementos, continúa diciendo el juez en su fallo, tienen elementos de desprecio, por consiguiente Meoño tiene derecho a ser indemnizado." Meoño agrega: "Fué muy satisfactorio el que KROQ me ofreciera en esos momentos, la Gerencia de Operaciones, siendo esto una prueba de confianza para mi reputación de profesional en nuestro ambiente . . . "Felicidades" . . . Y ahora . . . ¡Hasta la próxima!

The press and radio campaign regarding the OTI Festival in Mexico has just begun, with strong criticism from the media. One of the strongest complaints printed by many newspapers was the one made by famous Mexican composer Roberto Cantoral, whose song, "Al Final," performed by Emmanuel, was selected for second place and as a result his song won't be competing for the OTI finals in Caracas, Venezuela. RCA also denounced the festival for the way in which the winning song was chosen. Along with this, radio stations have joined the campaign, giving heavy airplay to "Al Final" and "Un Tipo Como Yo," composed and performed by Sergio Esquivel and selected for third place. It seems to me either one could easily become top sellers in Mexico. One curious detail is that among the ten finalist songs, two of them were composed by Roberto Cantoral. His other one was "Estreno," which was performed by Yoshio.

I have just accepted an invitation from the World Festival Seoul '79 to attend as a member of the jury. Every composer or performer interested in participating in the festival can contact: World Song Festival Seoul '79, 58-9 Seosomund-dong, Joong-ku, Seoul, Korea, as long as the official entries have been extended. The festival is sponsored by The Joong Ang Daily News and Tong Yang Broadcasting  
(Continued on page 78)

## Phonogram Signs Halloween



Bob Sherwood, president of Phonogram, Inc./Mercury Records, has announced the signing of Halloween to an exclusive worldwide recording contract. The group's debut single, "Lady Midnight," has just been released, with an album, "Come See What It's All About," due for mid-October release. Seen at the signing session, seated from left are: Bill Haywood, vice president/R&B product for Phonogram/Mercury; Sherwood; Jerry Marcellino of Power Play Productions, who co-produced the Halloween album; Ron Ellison, national promotion director/R&B for Phonogram/Mercury; and Kenny Marcellino of Power Play Productions, also co-producer of "Come See What It's All About." Standing in back are Mick Brown (left), vice president/sales for Phonogram/Mercury, and David Werchen, director of law for Phonogram/Mercury.

## The Coast

(Continued from page 18)

current tour will finish up with a week at the Roxy, November 5-11. A live album should issue from the proceedings.

**GREAT KOSH ALMIGHTY**—Record biz slump or no, independent "design consultant" John Kosh has been keeping busy lately. Just last week, three new Kosh album covers were released, and on three different labels: **Karla Bonoff's** "Restless Nights" (Columbia), **Carlene Carter's** "Two Sides to Every Woman" (Warners) and the **Pointer Sisters'** "Priority" (Planet). Kosh is also responsible for the **Eagles'** imminent "The Long Run," having created a cover that is said to be "the exact opposite" of his "Hotel California" work, in that it will be "simpler and quieter." And that's not all—he'll be doing a sculptured neon sign (à la **James Taylor's** "Flag") for **Peter Asher**, covers for **Dan Fogelberg** and others, and the exterior of **Richard Perry's** Planet offices (expected to look like the fabled *Daily Planet* itself). Nice work if you can get it, and Kosh obviously can.

## Moonlight Mgmt. Bows

■ **LOS ANGELES**—Paul Ahern and Mel Baister have announced the formation of Moonlight Management and Productions, a full-service company for recording and performing artists. Moonlight's first signing is the Simms Brothers Band, a seven-piece group whose self-titled debut album is set for September release by Elektra/Asylum Records.

Westport, Connecticut-based Moonlight will handle personal management and international tour coordination for its artists, and will arrange the forthcoming two month maiden European tour of the group Boston.

## Empire Taps Fain

■ **LOS ANGELES**—Alex Hodges, president of the newly formed Empire Agency, has announced the appointment of Kathy Fain to office manager. Fain previously was Hodges' personal secretary.

## Arista Taps Gordon

■ **NEW YORK**—Dennis Fine, vice president, publicity and press services, Arista Records, has announced that Sheryl Gordon has been named the label's publicity coordinator.

## Record Buff's Delight

(Continued from page 65)  
attendance at the opening night *Gioconda*.

Roberts, like so many who live in San Francisco, is not a native. Born in Galveston and raised in Austin, the slim, soft-spoken retailer quietly and humorously answered questions while imperceptibly tending to the needs of much to buy. However he, Edwards and King do it, the store is everything that it is cracked up to be. It lived up to the prediction of London Executive vice-president Terry McEwen (set to be the new general direction of the San Francisco Opera in another two years) made at an intermission of *La Gioconda*: "If you go out there to Tower, you'll never get out. Finding one incredible might have just another—and they record makes you think they always do."

## Cachet Relocates

■ **LOS ANGELES** — Cachet Records president Ed LaBuick has announced the opening of a new company headquarters at 6535 Wilshire Blvd., Suite 700, Los Angeles, Ca. 90048; phone: (213)

## Nuestro Rincon

(Continued from page 77)

Corp. on the occasion of celebrating their 15th Anniversary and the festival will take place from December 6-11 . . . **Don Pedro Vargas**, the popular Mexican performer, will come to Miami this week in order to perform with **Susy Lemán** at the Dade County Auditorium. The event is sponsored by The Miami Herald . . . Another great event, presented by **Ralph Cartagena**, will take place at Carnegie Hall in New York on October 14th, entitled "Merengue de Gala," with performances by **Johnny Ventura**, **Cuco Valoy y su Tribu**, **Los Hijos del Rey**, **Ramon Leonardo**, **Mario Rivera**, **Orlando Penn** and **Millie y Los Vecinos** . . . **Alf Soares** has been appointed as manager, international product for Continental Gravacoes Electricas in Sao Paulo. He will report directly to **Ariovaldo Piovezani**, marketing director. My congratulations to Alf Soares, who was previously with RCA Electronica, Brazil . . . **George Tavares**, from CBS International, sent me a letter which stated: "The new structuring represents a tremendous commitment on the part of CBS in establishing two additional separate profit centers, one in Paris for Europe and one in Coral Gables for the LAO office for Latin America to develop an identifiable, vigorous presence worldwide and particularly in Latin America, an identity which I hope to be worthy of as a head of the Latin American region. I hope this letter finds you well and I look forward to our continued 'amistad' in my new position." The letter was signed as regional director. Congratulations, George! . . . My good and talented friend, **Art "Arturo" Kapper**, who has gained strong reputation in the Latin industry through his work as a producer, promoter, disc jockey and programmer, has been suffering from heart ailments which has kept him away for the time being. I wish him a total recovery and hope to see him around soon.

## Latin American Album Picks

(Continued from page 76)

### LOS REBELDES

Cotique LMCS 1102

En producción de Ralph Lew, Los Rebeldes ofrecen aquí un muyailable repertorio de merengues, sones, boleros y rumbas. "Los Congresistas" (F. Dante), "Vuelve el rumbero" (J. Ortíz), "Paz espiritual" (F. Dante) y "El engaño" (Dante).



Produced by Ralph Lew, Los Rebeldes offers a very danceable package containing merengues, sones, boleros and rumbas. A special touch in salsa. "Me quedo solito" (B. Echemendia), "Joy and Sorrow" (D.R.) and "El Cubo" (I. Rodríguez).

### VAMONOS RECIO—LA CAPONERA

VALENTINA LEYVA—CBS DCS 880

Con arreglos de Heriberto Aceves y Pedro Ramírez y a gran mariachi, la talentosa mexicana Valentina Leyva ofrece aquí un muy respetable repertorio de música ranchera. ¡Muy buenas! "Mi padre" (H. Aguilar), "Corrido de Mazatlan" (J.A. Jimenez), "Paloma perdida" (R. García) y "Puedo vivir sin tí" (C. Macedo).



With arrangements by Heriberto Aceves and Pedro Ramirez and a big mariachi sound, Valentina Leyva from Mexico offers a terrific ranchera package that will mean good sales. Very good! "La Caponera" (J.A. Casillas), "Lo sorprendí llorando" (I. Coronel) and "El Sepulcro de Zapata" (P. Davila).

### FULMINANTE

SONORA DINAMITA—Fuentes 201232

La Sonora Dinamita está rompiendo en varias áreas con su típico sonido tropical. Grabación dirigida a grandes masas y así resultan las ventas. "Virgen de la Candelaria" (L. Pjerez C.), "Arroz con Pekele" (J.A. Effer), "La Garra del tigre" (E. García) y "Callejera" (M. Char).



■ Sonora Dinamita from Colombia is smashing in several areas with their typical tropical music. This package is danceable dynamite. "Jibarita encantadora" (E. Bonfante), "El Getsemanisense" (L. Perez C.) and "Gaita frenética" (F. Villa C.).





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



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

# Nader Attacks FCC Radio Plan

(Continued from page 3)

proposals would "further entrench federally protected monopolies for a few hundred corporations at the expense of 220 million Americans."

He added that under chairman Charles Ferris, the FCC has undergone "a collapse of morale in the agency and substantive regulations more typical of the Nixon administration," and was ignoring the many consumer group proposals for improvements in the regulatory process.

"Instead of citizen-sensitive regulation, what we now see are proposals to throw the public's rights in broadcasting to the mercies of an illusory economic marketplace," Nader said.

The remarks, made at a press conference hosted by the National Organization for Women in Indianapolis and reported in the Washington Post last Wednesday, further focused the criticism of the deregulatory proposals put forth by the chairman's office from not only watchdog groups and consumer advocates last week but from some of the seven commissioners as well.

While all of the Commissioners and even consumer advocates believe that some sort of deregulation is needed to ease the vast amount of unnecessary paperwork broadcasters are now saddled with, some of them are wondering if the Commission has adequate data on which to base a hands-off, "market forces" self-regulation proposal.

At the Washington meeting the week before the Nader blast came, several of the commissioners voiced their concerns about the ascertainment (of community needs) requirements and the guidelines for the number of commercials broadcast within an hour, and questioned the recent FCC data that stations within a certain market have actually logged less commercial time than the FCC guideline, suggesting that perhaps it might have been due more to a lack of demand for advertising time than restraint by the broadcasters.

Several consumer groups have expressed their concern that stations could ignore ethnic groups and minorities in their rush for the mass audience, high ratings and the advertising dollar without any governmental restraint.

Ferris was present at the Indianapolis press conference, and Nader went so far as to say the FCC Chairman was "blowing bubbles."

After the meeting, Ferris told the press that the FCC was not abandoning the public. "We are just seeking what mechanism

should be used to see the public interest is satisfied," he said.

Pointing out that the proposals were just in the public comment stage, Ferris said he wanted to get the "widest array of comments possible. I have no pre-judgement. I just think we should, rather than raise emotions, generate data on this issue."

The FCC is taking the proposals on the road, holding a series of local workshops explaining the workings of each aspect throughout the country. There has already been criticism of the workshops by deregulation critics as a propagandizing effort.

Perhaps with knowledge of the workshops, Nader challenged Ferris to take the issue to the public, putting the FCC chairman squarely between a rock and a hard, hard place.

There will be seven months of comment before there is any FCC action on the proposals. And while it is obvious that radio has changed a lot since 1934, when there were only 583 stations, there is still a nagging doubt that simply because there are now more than 8600 stations trying to survive in the marketplace, that responsiveness to public interests is a major factor in a station's financial success.

In other words, critics fear that without some sort of regulation, radio could become a programming wasteland that ignores the needs of anyone but the mass audience.

## NADM Debuts

■ LOS ANGELES—Buck Reingold and Ronald Blitzer have announced the formation of NADM, National Audience Demographic Marketing service.

### Roller Rinks

The firm will target roller rinks as a comprehensive marketing tool by specializing in promoting,

## MCA Pacts Storm



Bob Singer (center), president of MCA Records, welcomes Storm to the label during a signing party for the high-energy rock quartet. Pictured from left, are: Randy Phillips, co-manager of Storm; Ronni Hansen, Storm; Denny Rosencrantz, vice president of a&r for MCA; Ruth Carson, product manager for the label; David Devon, Storm; Siner, Jeanette Chase and Lear Stevens of Storm; and the band's other co-manager, Ken Ellner. The group's debut album, "Storm," will be out the second week of September.

# Specials Replace TV Variety Series

(Continued from page 3)

that network's "Welcome Back, Kotter," for a special, while Travolta's leading lady in the film "Grease," Olivia Newton-John, will play host to a second ABC variety show.

Donna Summer, who has previously made appearances on several syndicated shows, will make her prime time network hosting debut in another ABC special. Ann-Margret and the Carpenters will also headline variety shows.

ABC will also televise the seventh installment of the American Music Awards early next year, and will pay tribute to the 100th birthday of Madison Square Garden.

Holiday specials on ABC will star Donny and Marie and the

## Eagles Single Set For Rush Release

■ LOS ANGELES—Elektra/Asylum Records is rush-releasing "Heartache Tonight," the first single from the forthcoming Eagles album, this week.

With that LP, "The Long Run," only just mastered last week, Front Line Management reported the group and its label are pushing to meet a Thursday (20) national release date.

Both single and album are produced by Bill Szymczyk, with "Heartache Tonight" marking a collaboration between Eagles Don Henley and Glenn Frey, their long-time writing partner J. D. Souther, and Bob Seger. Flip, "Teenage Jail," was written by Henley, Frey and Souther.

testing and merchandising album product in association with roller rinks from coast to coast.

NADM cites initial projects with Casablanca Records and T.K. Records.

Offices are located at 971 North La Cienega Blvd., Los Angeles 90069; phone: (213) 855-1322.

Osmond family, Pat Boone and his family, Perry Como, and a number of country stars on "Christmas at the Grand Ole Opry."

CBS, for years the most cautious of the networks in devoting prime time to pop music specials, is seemingly taking few chances in its choice of headliners this season, led by McCartney, who has previously starred in syndicated specials.

Kenny Rogers returns to CBS for a prime-time follow-up to his highly successful special of last season. Crystal Gayle will have her first prime time special on CBS, and Johnny Cash will be host for two such programs.

Other CBS specials will star Jimmy and Kristy McNichol and Lily Tomlin. Country stars will be featured on CBS' second annual "Country Christmas," and more will appear on "The Unbroken Circle: A Tribute to Mother Marybelle Carter."

CBS will televise the 21st annual Grammy Awards, the 10th annual Entertainer of the Year Awards, the 13th annual Country Music Association Awards, and the sixth annual People's Choice Awards.

NBC, the network with the fewest established series, has been the most willing in recent years to pre-empt regular shows in favor of music specials, including such daring events as the Bob Dylan and Rutles specials. NBC's two biggest pop specials of this year will fall barely a week apart, with the Bee Gees' prime time special debut now set for November 15 and Rod Stewart's first appearance as a special host scheduled for November 23.

NBC will also attempt to top its competitors' country specials with "The 1970s—An Explosion of Country Music," a two-hour special set for October 16 that will star Dolly Parton, the Statler Brothers, Glen Campbell, the Oak Ridge Boys, Tammy Wynette and a dozen other performers, and will also include bluegrass fiddling by Senator Robert C. Byrd (D.-W. Va.).

Other NBC music specials will star Shaun Cassidy, Cher, Mac Davis, Dolly Parton (her first starring spot), and Kris Kristofferson and Rita Coolidge in Moscow.

NBC's most innovative music special may well be "Uptown: A Tribute to the Apollo Theater," which will salute the history of the Harlem music hall. Cab Calloway, Billy Eckstine, Gladys Knight and the Pips, the Temptations and Sarah Vaughan will be among the artists appearing.

NBC will also telecast the Academy of Country Music Awards.

# Record World Country

## CMA Names Benson Associate Exec. Dir.

■ NASHVILLE — Jo Walker, executive director of the Country Music Association, has announced the appointment of Ed Benson as CMA associate executive director. This position has been newly-created as a result of the general organizational restructuring of the CMA office (see separate story).

### Duties

As associate executive director, Benson will be responsible for managing the daily operations of the CMA office, directing CMA programs and projects, and overseeing the organization's public relations program.

### Background

Benson was formerly senior vice president of administration and director of artist and writer relations for The Benson Company, a gospel music publishing and recording giant. Benson has also served as an officer and board member of various trade organizations within the gospel music industry.

## WORST Show Scheduled

■ NASHVILLE — The third annual W.O.R.S.T. (World's Oldest Rock Stars Together) show, sponsored by the Nashville chapter of NARAS, has been scheduled for Sept. 25 at the National Guard Armory here. Begun in 1977, the show features recording legends who have gone on to further glory in the music business.

Artists thus far invited and tentatively scheduled to perform include the Crickets ("That'll Be The Day," etc.), Link ("The Rumble" Wray, Carl ("Blue Suede Shoes") Perkins, Bob ("Just As Much As Ever") Beckham, Marc ("Teen Angel") Dinning, Bill ("Raunchy") Justis, Jimmy ("I'm Sticking With You") Bowen, Steve ("Every Day I Have To Cry Some") Alaimo, Buddy ("Party Doll") Knox, Gene ("Haunted House") Simmons, Charlie ("Cherry Berry Wine") McCoy, Dale ("Susie Q") Hawkins, Gene ("Then You Can Tell Me Good-Bye") Hughes and the Casinos, The Newbeats ("Bread And Butter"), the Statues ("Blue Velvet"), and the Wright Sisters ("Pledging My Love").

## CMA Office Undergoes Restructuring

■ NASHVILLE — After several months of development and study, a new reorganizational plan for the office structure of the Country Music Association has now gone into effect, according to CMA executive director Jo Walker. The management consulting firm of McManis & Associates of Washington, D.C. was retained to design and implement this reorganization, which included the addition of a new executive position, that of associate executive director, and several changes in relation to current CMA staff members.

A new corporate structure has been defined with Jo Walker remaining at the head of CMA as executive director. She will continue to provide leadership and direction for the organization, as well as long range planning and development of programs and projects.

Walker's administrative assistant is Debby Brawner. This position is newly-created and encompasses Brawner's previous duties as executive secretary to Walker, adding new responsibilities, such as CMA board meeting arrangements and attendance and supervision of a clerical staff. Donna Stephenson, CMA's receptionist, handles all incoming calls and greets CMA visitors and fulfills a variety of other functions including correspondence and answering general inquiries.

Directly responsible to the executive director is Ed Benson, CMA's new associate executive director. This is a new position created to provide a liaison between the executive director and the CMA staff and to manage the daily operation of the CMA office. Benson will also be directing CMA programs and projects, will be responsible for overseeing the organization's public relations program and will provide back-up support for the executive di-

rector.

Four new departments under the supervision of the associate director have been created. They are programming and special projects, membership development and services, administrative services, and public information.

Directing the programming and special projects department is Helen Farmer, with Joan Dickson assisting. This department's functions include the planning and execution of CMA programs and special projects, the coordination of press and publicity requirements for these projects, and the development of new programs and projects.

Toby Cannon heads the membership development and services department, with Sarah Hobson assisting. This department is responsible for developing and augmenting new membership activities, maintaining membership services, and coordinating membership relations.

The public information department, headed by Marsha Gepner, will conduct research and maintain extensive information files on every aspect of the country music business.

## BMI Banquet Set

■ NASHVILLE — The 1979 BMI Country Music Awards Banquet has been scheduled for Tuesday, Oct. 9, according to Frances Preston, vice president. As in previous years, the annual black tie gathering will be held at the BMI building on Music Square East.

For easier reading and to eliminate possible duplication of news and editorial space, RW's "Country Radio" column has been incorporated into Neil McIntyre's regular "Radio Replay" column. However, compilation of country radio trade news will continue to be directed by Cindy Kent in RW's Nashville office, 49 Music Square West, Nashville, Tenn. 37203. All press releases about country formats, personnel, ratings, etc., are welcome.

## 'Hot Stuff' in K.C.



RCA's Jerry Reed recently welcomed screening attendees in Kansas City just prior to the start of "Hot Stuff." The special guests include (from left): Glen Abrams, Columbia Pictures, Kansas City; Ted Cramer, PD, WDAF; Wayne Edwards, manager, regional promotion, RCA Nashville; Reed; Moon Mullins, DJ, WDAF; Les Phillipson, regional promotion manager, Columbia Pictures, midwest.

## PICKS OF THE WEEK

**SINGLE** MEL TILLIS, "BLIND IN LOVE" (prod.: Jimmy Bowen) (writer: B. Corbin) (Sabai, ASCAP) (3:08). Tillis sings strong and clear, backed by some exceptional, subtle guitar work on this stirring love ballad. Material, performance and production all fit nicely to make another Tillis hit. Elektra 46536.

**SLEEPER** LACY J. DALTON, "CRAZY BLUE EYES" (prod.: Billy Sherrill) (writers: L. J. Dalton/M. McFadden) (Algee, BMI) (2:53). Dalton has an impressive debut here with a blues-influenced tune that moves with steady ease. Vocals are rich and expressive to maximize the impact of the lyrics. Columbia 1-11107.

**ALBUM** CRYSTAL GAYLE, "MISS THE MISSISSIPPI." Crystal continues to attract both country and pop listeners with sweet, classy vocals here under the direction of producer Allen Reynolds. Material included is a cross section of both styles with "Room For One More," "Don't Go My Love" and "Dancing The Night Away" especially appealing. Columbia JC 36203.



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Mel Tillis — "Blind In Love"

Anne Murray — "Broken Hearted Me"

Tom T. Hall — "You Show Me Your Heart"

Rod Steagall — "Good Time Charlie's Got The Blues"



Tom T. Hall

Tom T. Hall comes with his best single in some time! "You Show Me Your Heart (and I'll Show You Mine)" is an instant add at WWVA, WQQT, WBAM, WDEN, WWNC, WGTO, WIRK, WMNI, WFAI, KBCU, KXLR, KJJJ, KWKH, KFDI, WIVK, KGA, WWOK, WIRE.

Reba McEntire does a fantastic rendition of the classic "Sweet Dreams." It's an early add at WUNI, KMPS, WWVA, WPNX, KWMT, KRAK, KYNN, KD JW, WWNC, KFDI, KSOP, KRMD, KSO, WIVK, WFAI, WDEN, KSSS, KERE, KBCU, WUNI, KVOO. Another evergreen, "Today I Started Loving You Again," is updated by Arthur Prysock, with first week action reported in Asheville, Montgomery, Tulsa and Wheeling.

Newcomer Janie Brannon has a good start with "I Don't Believe You're Ever Comin' Home" at KKYX, WSLC, KVOO, KFDI. Likewise, Bill Wence's "Quicksand" starting at KRAK, KERE, KAYO, KSO.



Reba McEntire

KXLR, KSSS, KWKH.

Rod Steagall draws adds to his "Good Time Charlie's Got The Blues" at KLLL, KWMT, WPNX, WUNI, KRMD, KBCU, KSO, KD JW, KNIX, KTTS, KFDI, KVOO, KERE,

Super Strong: Waylon Jennings, Emmylou Harris, Jacky Ward, Gene Watson, Kenny Rogers, Merle Haggard.

Cliff Cochran's "First Thing Each Morning" showing strong at KRAM, KBCU, KVOO, KGA, KRAK, KLLL, WGTO, WESC, KNIX, WDEN, KRMD, WBAM, KKYX, WHOO, KSOP, KSO, WIRK, KFDI, WPNX, KWKH. David Wills' version of "Endless" added in Memphis, Macon, San Bernardino, Shreveport and Knoxville.

Anne Murray hits again with "Broken Hearted Me." It's an instant add at KSSS, WHN, WPLO, KGA, WWVA, WIVK, WTOD, KWKH, WPNX, KRMD, KJJJ, WBAM, WXCL, WJQS, WUNI, WTSO, WFAI, WSAI, WDEN, WIRE.

## SURE SHOTS

Mel Tillis — "Blind In Love"

## LEFT FIELDERS

The ETC Band — "Stranded on a Dead End Street"

Lacy J. Dalton — "Crazy Blue Eyes"

## AREA ACTION

Ken Vassy — "Do I Ever Cross Your Mind" (WFAI)

Troy Shondell — "Still Loving You" (KVOO)

Jimmy C. Newman — "Big Texas (Grand Texas)" (KENR)

## Dolly Parton Receives Metronome Award, Honored by Nashville Chamber of Commerce

■ NASHVILLE—RCA artist Dolly Parton was honored here last week by the Nashville Area Chamber of Commerce and the city of Nashville for her help in an advertising campaign promoting Nashville as a tourism and convention center.

Citing her "generous and most valuable contributions to the promotion of tourism and conventions in Nashville," chamber president Joe Thompson, Jr. presented Parton with a plaque containing reproductions of full-color ads that featured her inviting visitors to Music City.

"We were elated last winter to learn that Dolly had agreed to act as spokesperson in our ads," Thompson said, "but we didn't know at the time just how important it would turn out to be. During a time in which our regular unsolicited requests for information experienced a sharp drop, Dolly's presence in our advertisements helped them achieve extremely high readership scores

and draw a record number of coupon requests for information about Nashville."

### Advertisements

The tourism ads ran in a variety of consumer publications, including Southern Living, Better Homes And Gardens, and a regional edition of Reader's Digest. The second series of ads, promoting the city as a convention center, appeared in several convention trade and business magazines.

Joining in the tribute to Dolly at the luncheon Sept. 10 was Nashville Mayor Richard Fulton, who surprised everyone by presenting her with the city's 15th annual Metronome Award, given to the person who has made the most outstanding contribution to the development of Music City USA during the year. Past winners of the Metronome Award include MCA artist Roy Clark, Ed Shea of ASCAP, Minnie Pearl, and Frances Preston of BMI.

Fulton also declared Sept. 10 "Dolly Parton Day" in Nashville.



Presenting Dolly Parton with the Metronome Award from the city of Nashville and a plaque of appreciation for lending her support in the promotion of the Music City as a tourist and convention center are Nashville Mayor Richard Fulton (left) and Nashville Area Chamber of Commerce president Joe Thompson, Jr. (right) at a luncheon held in her honor.

## Nashville Report

By RED O'DONNELL

■ Loretta Lynn's filmbiog, "Coal Miner's Daughter," rates a black-tie by-invitation-only Nashville premiere Tuesday, March 4. Principals in the \$8.5 million budget movie are scheduled to be here for the gala. The following Friday the picture, starring Sissy Spacek and Tommy Lee Jones in main roles—Loretta and husband Mooney—opens in approximately 500 theaters across the country.

Jane Pauley has been in Music City to tape "at-home" interviews with Tom T. Hall and Mel Tillis. More of the same is scheduled later with Ronnie Milsap. Segments will air next month on NBC's Today show. Speaking of Milsap, the new Radisson Plaza hotel in downtown is naming its suites for local and state celebrities. Milsap's nameplate appears on door of the first such to be designated (620-621, if you must know).

Freddy Fender's singing voice is now heard on national radio and TV promoting the sale of Coke . . . British concert promoter Jeffrey S. Kruger is in from London to contact acts for possible tours of United Kingdom, to confer with Sylvia Mays who operates his Songs for Today, Inc., gospel music publishing company—and to record the

(Continued on page 83)

# Country Album Picks



## KENNY

**KENNY ROGERS**—United Artists LWAK-979 (7.98)

Rogers includes a full range here, from the rock 'n' roll tinged "You Turned The Light On" to the MOR "You Decorated My Life" to the country lyrics of "One Man's Woman." Produced by Larry Butler, all tunes are fully arranged, spotlighting Rogers' appealing style.



## THE BEST OF JACKY WARD . . . UP 'TIL NOW

**JACKY WARD**—Mercury SRM-1-5021

Highlights from the past couple of years of Ward's career are included here, showing the best of his smooth, easygoing style. Under Jerry Kennedy's production, the sound leans toward MOR with plenty of strings and soft keyboards.

## Nashville Report (Continued from page 82)

local "Lady Love" trio. He was accompanied by **Howard Kruger**, in charge of the record division of the Kruger organization.

**Johnny Cash**, whose new double gospel-style album is to be released soon on Cachet Records, has yet another record to be proud of, the debut release by his daughter **Rosanne Cash**, produced by **Rodney Crowell**. Although she carries on her family's tradition in the music business, she has a strong sound all her own, even when she performs "Big River," a tune Johnny wrote in the mid-'50s.

**Stevie Wonder** made his debut on the Grand Ole Opry last week when the Black Music Association met in Nashville. After rehearsing briefly backstage, Wonder performed his version of "Behind Closed Doors" for the theatre and radio audience.

**Roy Acuff**, dean of country music, celebrating his 76th birthday (last Saturday) said, "The spirit (of 76) is still here, but a lot of other things are missing."

**Marty Robbins** apparently isn't slowing down. He cuts three albums annually, operates three publishing firms and does at least 130 shows on the road. "I'm no. 1 and I know it," he laughs.

**Chet Atkins** returned from a solo shot with Honolulu Symphony Orchestra with word that former Nashvillian, steel guitarist **Jerry Byrd**, is recognized over there as the "messiah" of the steel guitar, Hawaiian style. All the older native players have either retired or died, and Jerry has been commissioned by the Hawaiian Music Association to teach some of the younger pickers how to play the steel.

**Dolly Parton** was in to show off her new "body look." Dolly insists she has lost about 30 pounds. "I used to tell people I weighed 100 and plenty. Now I have lost the 'plenty.'" (A low diet, she says.) Graciously, Dolly refused to knock voters in the CMA Awards balloting. She said: "No hard feelings about not being nominated in any of the categories. I haven't had such a good year. I did not work too hard." Dolly and her new look will be seen in an upcoming motion picture, co-starring with **Jane Fonda** and **Lily Tomlin**. The three play secretaries in the comedy—now in the pre-production stage.

## Linda Kennedy Shot To Death

■ NASHVILLE — Linda Kennedy, executive vice president of Gene Kennedy Enterprises, was found shot to death Sept. 11 in her home in Nolensville, Tenn., 40 miles south of here. She was the wife of Gene Kennedy, and together they managed Kennedy's label, production and publishing businesses in Nashville.

Police say they have a suspect in the slaying.

## Hunter Group Formed

■ NASHVILLE — Nick Hunter has announced the formation of The Hunter Group, an independent promotion firm. Working with Hunter in the firm are Gene Hughes and Bruce Adelman.

Currently specializing in the promotion of country product, the firm's future plans are to branch out into adult contemporary promotion and to open an office in Los Angeles by the end of the year.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**THE CHARLIE DANIELS BAND**—Epic 9-50768

**MISSISSIPPI** (prod.: John Boylan) (writer: C. Daniels) (Hat Band, BMI) (3:09)

Hot off a single that went to the top of the country charts and to number three on the pop charts, the CDB slows the pace down with a warm, mellow tune. The band shows its versatility here with a smooth vocal and instrumental style

**MARY LOU TURNER**—Churchill 7744

**CAUGHT WITH MY FEELINGS DOWN** (prod.: Brien Fisher) (writers: D. Byrd/M. L. Turner) (Plum Creek/Churchill, BMI) (3:06)

A sweet country-blues ballad is Turner's latest single, performed with strong, expressive vocals. Production is full, with plenty of strings and background singers to keep the flow smooth.

**THE ETC BAND**—Warner Bros. 49072

**STRANDED ON DEAD END STREET** (prod.: Gene Eichelberger & Phil Grissett) (writer: E. Conley) (ETC/Easy Listening, ASCAP) (3:04)

ETC (Earl Thomas Conley) takes on a touch of rock 'n' roll while retaining his country attitude with a song that easily fits into both formats. Electric guitars accent the lyric lines nicely.

**DIANA**—Elektra 46539

**LONELY TOGETHER** (prod.: Bob Montgomery) (writer: B. Springfield) (House of Gold, BMI) (3:42)

The artist follows her impressive debut cover of "Just When I Needed You Most" with a love ballad which moves easily into the chorus hook. Vocals are expressive with plenty of range.

**TROY SHONDELL**—Star-Fox 77-4-1

**STILL LOVING YOU** (prod.: Troy Shondell) (writer: T. Shondell) (Acuff-Rose, BMI) (2:17)

Shondell shows a little of Elvis' influence here without directly imitating. The song is a classic ballad done with a quiet, easy-moving style.

**DAVID ALLAN COE**—Columbia 1-11098

**X'S AND O'S** (prod.: Billy Sherrill) (writer: D. A. Coe) (Warner-Tamerlane, BMI) (3:45)

Coe uses a unique, Chuck Berry-influenced style here on a self-penned tune about love letters. Also featured, according to the lyrics, are Coe's youngest and oldest sons.

**STEPHANIE WINSLOW**—Warner/Curb 49074

**SAY YOU LOVE ME** (prod.: Ray Ruff) (writer: C. McVie) (Michael Fleetwood/Warner-Tamerlane, BMI) (3:12)

The artist covers a recent Fleetwood Mac tune here with a slower, more ponderous pace. There's also a steel guitar and a cello in the arrangement.

## CMA Restructures (Cont. from page 81)

in the industry. The department will also handle CMA publicity in support of CMA's public relations firm Hill & Knowlton; will produce CMA's monthly publication CLOSE-UP; will produce special publications, promotional material, discs, etc.; and will answer

public inquiries about CMA and the music business. Susan Weisinger is public information assistant.

Budgeting, purchasing, financial record keeping, and personnel filing will be handled by the coordinator of administrative services, who will also give administrative support to the associate executive director. As this is a brand new position, the name of the coordinator has not yet been announced.

Providing part time assistance to the other CMA staff members in mailing and other areas is Ervan James.

## Waylon's 'Hits' Go Platinum

■ NASHVILLE — Jerry O. Bradley, division vice president, Nashville operations, RCA Records, has announced the RIAA platinum certification of the RCA album "Waylon's Greatest Hits."



# Record World Country Albums

SEPTEMBER 22, 1979

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

SEPT. 22 SEPT. 15

				WKS. ON CHART
1	1	<b>THE GAMBLER</b> KENNY ROGERS United Artists LA 834 H (33rd Week)		41
2	2	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378		21
3	3	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/ Epic KE 35751		20
4	4	<b>ONE FOR THE ROAD</b> WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064		14
5	5	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305		72
6	6	<b>LOVELINE</b> EDDIE RABBITT/Elektra 6E 181		17
7	7	<b>WE SHOULD BE TOGETHER</b> CRYSTAL GAYLE/United Artists LA 969 H		10
8	8	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743		84
9	9	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H		88
10	10	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H		24
11	12	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318		20
12	11	<b>GREAT BALLS OF FIRE</b> DOLLY PARTON/RCA AHL1 3361		14
13	13	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096		18
14	16	<b>YOU'RE MY JAMAICA</b> CHARLEY PRIDE/RCA AHL1 3441		6
15	15	<b>SILVER</b> JOHNNY CASH/Columbia KC 36086		4
16	17	<b>THE OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135		25
17	14	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol SW 18849		32
18	20	<b>OUR MEMORIES OF ELVIS, VOL. II</b> ELVIS PRESLEY/RCA AQL1 3448		6
19	18	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra 6E 194		18
20	19	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H		65
21	30	<b>JUST FOR THE RECORD</b> BARBARA MANDRELL/MCA 3165		2
22	22	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2696		86
23	21	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 34326		43
24	23	<b>IMAGES</b> RONNIE MILSAP/RCA AHL1 3346		15
25	25	<b>ALL AROUND COWBOY</b> MARTY ROBBINS/Columbia JC 36085		2
26	29	<b>MR. ENTERTAINER</b> MEL TILLIS/MCA 3167		8
27	27	<b>GREATEST HITS, VOL. II</b> JOHNNY PAYCHECK/Epic KE 35444		46
28	31	<b>THE BEST OF BARBARA MANDRELL</b> /MCA AY 1119		33
29	26	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037		190
30	24	<b>THE LEGEND AND THE LEGACY, VOL. I</b> ERNEST TUBB/ Cachet CL 3 3001		8
31	48	<b>GOLDEN TEARS/STAY WITH ME</b> DAVE & SUGAR/RCA AHL1 3360		3
32	32	<b>RODRIGUEZ</b> JOHNNY RODRIGUEZ/Epic KE 36014		17
33	37	<b>THE VERY BEST OF LORETTA AND CONWAY</b> LORETTA LYNN & CONWAY TWITTY/MCA 3164		8
34	43	<b>VOLCANO</b> JIMMY BUFFETT/MCA 5102		2
35	39	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/MCA DO 2993		102
36	34	<b>THE TWO AND ONLY</b> THE BELLAMY BROTHERS/ Warner/Curb BSK 3347		11
37	41	<b>LARRY GATLIN'S GREATEST HITS</b> /Monument MG 7628		45

38	35	<b>SERVED LIVE ASLEEP AT THE WHEEL</b> /Capitol ST 11945		12
39	40	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H		76
40	33	<b>THE ORIGINALS</b> THE STATLER BROTHERS/Mercury SRM 1 5016		23
41	36	<b>MOODS</b> BARBARA MANDRELL/MCA AY 1088		49
42	46	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G		100
43	44	<b>EXPRESSIONS</b> DON WILLIAMS/MCA AY 1069		54
44	47	<b>3/4 LONELY</b> T. G. SHEPPARD/Warner Bros. BSK 3353		7
45	45	<b>CROSS WINDS</b> CONWAY TWITTY/MCA 3086		16
46	55	<b>JERRY REED LIVE</b> /RCA AHL1 3453		4
47	53	<b>ROOM SERVICE</b> OAK RIDGE BOYS/MCA AY 1065		46
48	52	<b>A RUSTY OLD HALO</b> HOYT AXTON/Jeremiah JH 5000		9
49	49	<b>JERRY LEE LEWIS</b> /Elektra 6E 184		23
50	50	<b>SHOT THROUGH THE HEART</b> JENNIFER WARNES/Arista 4217		4
51	56	<b>BEST OF DOLLY PARTON</b> /RCA APL1 1117		173
52	58	<b>PROFILE—THE BEST OF EMMYLOU</b> EMMYLOU HARRIS/Warner Bros. BSK 3258		43
53	51	<b>TNT TANYA</b> TUCKER/MCA 3066		44
54	60	<b>SWEET MEMORIES</b> WILLIE NELSON/RCA AHL1 3243		33
55	57	<b>EVERY WHICH WAY BUT LOOSE</b> (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503		40
56	52	<b>MAKIN' MUSIC</b> ROY CLARK & GATEMOUTH BROWN/ MCA 3161		8

### CHARTMAKER OF THE WEEK

57 — JERRY CLOWER'S GREATEST HITS

MCA 3092



58	64	<b>SERVING 190 PROOF</b> MERLE HAGGARD/MCA 3089		16
59	—	<b>FOREVER</b> JOHN CONLEE/MCA 3174		1
60	69	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA AFL1 2780		66
61	28	<b>TODAY AND FOREVER</b> EARL SCRUGGS REVUE/Columbia JC 36084		7
62	61	<b>LEGEND</b> POCO/MCA AA 1099		25
63	72	<b>OUR MEMORIES OF ELVIS</b> ELVIS PRESLEY/RCA AQL1 3279		26
64	62	<b>ROCKIN' YOU EASY, LOVIN' YOU SLOW</b> RONNIE McDOWELL/Epic JE 36142		6
65	—	<b>INSEPARABLE</b> R. C. BANNON & LOUISE MANDRELL/ Epic JE 36151		1
66	59	<b>ROSE COLORED GLASSES</b> JOHN CONLEE/MCA AY 1105		45
67	38	<b>HONKY TONKIN'</b> VARIOUS ARTISTS/RCA AHL1 3422		10
68	70	<b>RANDY BARLOW</b> /Republic RLP 6024		9
69	54	<b>REDHEADED STRANGER</b> WILLIE NELSON/Columbia KC 33482		189
70	63	<b>I DON'T LIE</b> JOE STAMPLEY/Epic KE 36016		17
71	65	<b>RUNNING LIKE THE WIND</b> MARSHALL TUCKER BAND/ Warner Bros. BSK 3317		18
72	67	<b>ALONE TOO LONG</b> CHARLY McCLAIN/Epic KE 36090		9
73	66	<b>VARIATIONS</b> EDDIE RABBITT/Elektra 6E 127		77
74	71	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1719		107
75	68	<b>REFLECTIONS</b> GENE WATSON/Capitol ST 11805		31

THE HIT SINGLE FROM HIS NEW ALBUM

# YOU'RE MY JAMAICA

## CHARLEY PRIDE

ALSO FEATURING:

"NO RELIEF IN SIGHT" "MISSIN' YOU"  
"HEART BREAK MOUNTAIN"  
"TO HAVE AND TO HOLD"



AHL1-3441

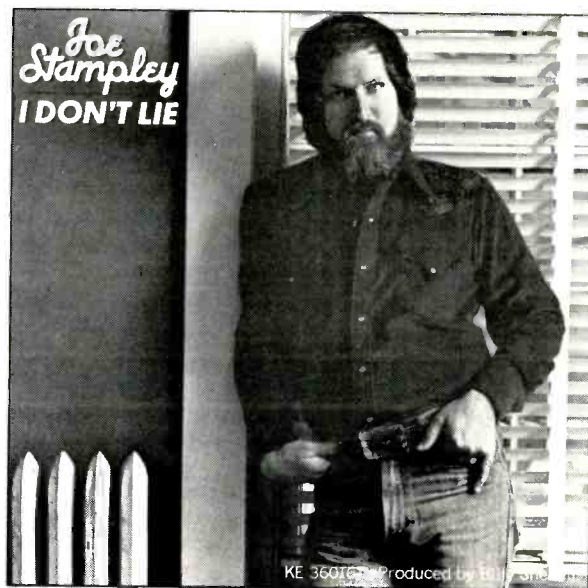
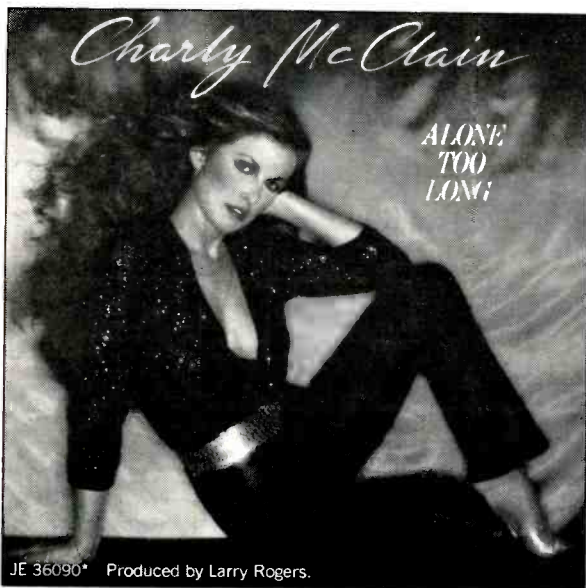
RCA  
RECORDS



# Quotes out of context!

“  
”  
You're a Part of Me.  
9-50759  
Charly McClain.  
”  
”  
”  
”  
Put Your Clothes Back On.  
9-50754  
Joe Stampley.


To fully appreciate these statements,  
listen to them in context, on their chartclimbing new singles.



New hits from these great albums, on Epic Records and Tapes.

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# Record World Country Singles

SEPTEMBER 22, 1979

TITLE, ARTIST, Label, Number

SEPT. 22 SEPT. 15

WKS. ON CHART

1	3	JUST GOOD OL' BOYS	MOE & JOE	Columbia 3 11027	11
2	4	IT MUST BE LOVE	DON WILLIAMS/MCA 41069		8
3	1	YOU'RE MY JAMAICA	CHARLEY PRIDE/RCA 11655		11
4	7	FOOLS	JIM ED BROWN & HELEN CORNELIUS/RCA 11672		8
5	11	BEFORE MY TIME	JOHN CONLEE/MCA 41072		7
6	13	LAST CHEATER'S WALTZ	T. G. SHEPPARD/Warner/Curb 49024		8
7	8	MY SILVER LINING	MICKEY GILLEY/Epic 8 50740		10
8	9	ONLY LOVE CAN BREAK A HEART	KENNY DALE/Capitol 4746		9
9	6	YOUR KISSES WILL CRYSTAL	GAYLE/United Artists 1306		9
10	14	THERE'S A HONKY TONK ANGEL (WHO WILL TAKE ME BACK IN)	ELVIS PRESLEY/RCA 11679		7
11	10	DADDY DONNA	FARGO/Warner Bros. 8867		10
12	16	FOOLED BY A FEELING	BARBARA MANDRELL/MCA 41077		7
13	17	DREAM ON	OAK RIDGE BOYS/MCA 41078		6
14	2	I MAY NEVER GET TO HEAVEN	CONWAY TWITTY/MCA 41059		11
15	18	IN NO TIME AT ALL	RONNIE MILSAP/RCA 11695		6
16	23	YOU AIN'T JUST WHISTLIN' DIXIE	THE BELLAMY BROTHERS/Warner/Curb 49032		6
17	20	IF I FALL IN LOVE WITH YOU	REX ALLEN, JR./Warner Bros. 49020		8
18	5	TILL I CAN MAKE IT ON MY OWN	KENNY ROGERS & DOTTIE WEST/United Artists 1299		11
19	27	ALL THE GOLD IN CALIFORNIA	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11066		5
20	24	ROBINHOOD	BILLY "CRASH" CRADDOCK/Capitol 4753		8
21	26	I DON'T DO LIKE THAT NO MORE	THE KENDALLS/Ovation 1129		6
22	28	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE	DOLLY PARTON/RCA 11705		4
23	25	GOODBYE	EDDY ARNOLD/RCA 11668		8
24	30	I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY	RAZZY BAILEY/RCA 11682		6
25	29	LIVIN' OUR LIFE TOGETHER	BILLIE JOE SPEARS/United Artists 1309		8
26	37	HALF THE WAY	CRYSTAL GAYLE/Columbia 1 11087		4
27	32	SLIPPIN' UP, SLIPPIN' AROUND	CRISTY LANE/United Artists 1314		5
28	34	ANOTHER EASY LOVIN' NIGHT	RANDY BARLOW/Republic 044		7
29	31	DANCIN' ROUND AND 'ROUND	OLIVIA NEWTON-JOHN/MCA 41074		8
30	33	EVERYTHING I'VE ALWAYS WANTED	PORTER WAGONER/RCA 11671		7
31	39	CRAZY ARMS	WILLIE NELSON/RCA 11673		6
32	38	WHAT MORE COULD A MAN NEED	TOMMY OVERSTREET/Elektra 46516		5
33	42	PUT YOUR CLOTHES BACK ON	JOE STAMPLEY/Epic 8 50754		4
34	40	HOUND DOG MAN	GLEN CAMPBELL/Capitol 4769		4
35	54	YOU DECORATED MY LIFE	KENNY ROGERS/United Artists 1315		2
36	48	SHOULD I COME HOME (OR SHOULD I GO CRAZY)	GENE WATSON/Capitol 4772		2
37	53	MY OWN KIND OF HAT	MERLE HAGGARD/MCA 41112		2
38	43	LOVE ME NOW	RONNIE McDOWELL/Epic 9 50753		5
39	50	NO MEMORIES HANGIN' AROUND	ROSANNE CASH WITH BOBBY BARE/Columbia 1 11045		4
40	45	BABY MY BABY	MARGO SMITH/Warner Bros. 49038		3
41	47	SAIL ON	TOM GRANT/Republic 045		3

### CHARTMAKER OF THE WEEK

42	—	COME WITH ME	WAYLON JENNINGS	RCA 11723	1
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43	15	I KNOW A HEARTACHE WHEN I SEE ONE	JENNIFER WARNES/Arista 0430		13
44	—	BLUE KENTUCKY GIRL	EMMYLOU HARRIS/Warner Bros. 49056		1

45	46	THAT RUN-AWAY WOMAN OF MINE	FREDDY WELLER/Columbia 1 11044		7
46	51	I HEAR THE SOUTH CALLIN' ME	HANK THOMPSON/MCA 41079		5
47	62	I'D RATHER GO ON HURTIN'	JOE SUN/Ovation 1127		2
48	12	HEARTBREAK HOTEL	WILLIE NELSON & LEON RUSSELL/Columbia 3 11023		12
49	19	THE DEVIL WENT DOWN TO GEORGIA	CHARLIE DANIELS BAND/Epic 9 50700		12
50	21	ALL I WANT AND NEED FOREVER	VERN GOSDIN/Elektra 46052		12
51	58	SEE YOU IN SEPTEMBER	DEBBY BOONE/Warner/Curb 49042		3
52	72	YOU'RE A PART OF ME	CHARLY McCLAIN/Epic 9 50759		2
53	57	SOAP O. B.	McCLINTON/Epic 9 50749		5
54	66	HANGIN' IN AND HANGIN' ON	BUCK OWENS/Warner Bros. 49046		2
55	56	LET YOUR LOVE FALL BACK ON ME	DAVID HOUSTON/Derrick 126		6
56	22	WHO WILL THE NEXT FOOL BE	JERRY LEE LEWIS/Elektra 46047		10
57	59	MY EMPTY ARMS	ANN J. MORTON/Prairie Dust 7632		5
58	67	MIDNIGHT LACE	BIG AL DOWNING/Warner Bros. 49034		3
59	35	WE GOT LOVE	MUNDO EARWOOD/GMC 104		9
60	60	EASY	BOBBY HOOD/Chute 0008		5
61	41	FOOLS FOR EACH OTHER	JOHNNY RODRIGUEZ/Epic 8 50735		12
62	44	LOW DOG BLUES	JOHN ANDERSON/Warner Bros. 8863		11
63	—	YOU'RE MY KIND OF WOMAN	JACKY WARD/Mercury 57004		1
64	61	PLEASE SING SATIN SHEETS FOR ME	JEANNE PRUETT/IBC 0002		8
65	36	HERE WE ARE AGAIN	STATLER BROTHERS/Mercury 55066		12
66	68	I NEVER LOVED ANYONE LIKE I LOVE YOU	LOUISE MANDRELL/Epic 9 50752		4
67	71	HOT STUFF	JERRY REED/RCA 11698		3
68	49	STAY WITH ME	DAVE & SUGAR/RCA 11654		13
69	52	THE LETTER	SAMMI SMITH/Cyclone 104		10
70	81	THE SUN WENT DOWN IN MY WORLD TONIGHT	LEON EVERETTE/Orlando 104		2
71	83	RED NECK DISCO	GLENN SUTTON/Mercury 57001		2
72	55	THE ROOM AT THE TOP OF THE STAIRS	STELLA PARTON/Elektra 46502		9
73	63	COCA COLA COWBOY	MEL TILLIS/MCA 41041		15
74	65	THE DREAM NEVER DIES	BILL ANDERSON/MCA 41060		9
75	64	I'M JUST A HEARTACHE AWAY	DICKEY LEE/Mercury 50068		9
76	76	I KNOW A GOOD THING WHEN I FEEL IT	PIA ZADORA/Warner/Curb 49065		3
77	—	FIRST THING EACH MORNING	CLIFF COCHRAN/RCA 11711		1
78	—	WINNERS AND LOSERS	R. C. BANNON/Columbia 1 11081		1
79	70	THAT MAKES TWO OF US	JACKY WARD & REBA McENTIRE/Mercury 55054		12
80	69	PICK THE WILDWOOD FLOWER	GENE WATSON/Capitol 4723		16
81	—	SWEET DREAMS	REBA McENTIRE/Mercury 57003		1
82	88	THANK YOU FOR THE ROSES	KITTY WELLS/Ruboca 122		2
83	97	LET'S TAKE THE TIME TO FALL IN LOVE AGAIN	JIM CHESTNUT/MCA/Hickory 41106		2
84	89	ANY WAY THAT YOU WANT ME	JUICE NEWTON/Capitol 4768		2
85	86	HERE I GO AGAIN	DORSEY BURNETTE/Elektra 46513		4
86	90	TAKE GOOD CARE OF MY LOVE	MAX BROWN/Door Knob 9 105		5
87	—	THE COWBOY SINGER	SONNY CURTIS/Elektra 46526		1
88	—	THAT OVER THIRTY LOOK	FARON YOUNG/MCA 41046		1
89	—	THE LADY IN THE BLUE MERCEDES	JOHNNY DUNCAN/Columbia 1 11097		1
90	—	THAT'S YOU, THAT'S ME	DAWN CHASTAIN/Sunshine Country 178		1
91	73	FAMILY TRADITION	HANK WILLIAMS, JR./Elektra 46046		16
92	—	SAN FRANCISCO IS A LONELY TOWN	NICK NIXON/MCA 41100		1
93	80	SUSPICIONS	EDDIE RABBITT/Elektra 46053		15
94	79	I COULD SURE USE THE FEELING	EARL SCRUGGS REVUE/Columbia 3 10992		13
95	—	I GOTTA GET BACK THE FEELING	SHEILA ANDREWS/Ovation 1128		1
96	78	ONCE IN A BLUE MOON	ZELLA LEHR/RCA 11648		12
97	75	PLAY HER BACK TO YESTERDAY	MEL McDANIEL/Capitol 4740		13
98	74	IT'S SUMMER TIME	JESS GARRON/Charta 136		7
99	99	MAYBE I'LL CRY OVER YOU	ARTHUR BLANCH/Ridgetop 00479		2
100	100	HANGIN' BY A THREAD	MELANIE JAYNE/MCA 41107		2



**SHE  
HAS ONE  
OF  
THOSE  
WET  
VOICES.**

—BOBBY BARE

THE ALBUM

**"RIGHT OR  
WRONG"**

JC 36155

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ROSANNE CASH

WITH

BOBBY BARE:

**"NO MEMORIES  
HANGIN' ROUND"**

1-1104E

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On Columbia Records & Tapes

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