

Record World

OCTOBER 27, 1979 \$2.25



Maxine Nightingale

UNLIMITED GOLD RECORDS
12403 VENTURA COURT
91604 CITY, CA.
B 10-79 AM-W C-16622

Hits of the Week

A B S
A Special Section

SINGLES

ROBERT PALMER, "JEALOUS" (prod. by Palmer) (writer: Ailen) (Ackee, ASCAP) (3:15). "Bad Case Of Loving You" earned Palmer his first top 10 hit. This second release from the "Secrets" LP is another lively rocker with machine gun drumming and recurring title/hook. Island 49094 (WB).

THE CAPTAIN & TENNILLE, "DO THAT TO ME ONE MORE TIME" (prod. by Dragon) (writer: Tennille) (Moonlight & Magnolias, BMI) (3:45). The loveable duo has a new label and this single from their new "Messages" LP is a warm & tender pop-a/c gem with a Tom Scott lyricon solo. Casablanca 2215.

FRANK MILLS, "PETER PIPER" (prod. by Mills) (writer: Mills) (Peter Piper/Unichappell, BMI) (3:18). Mills' charming "Music Box Dancer" surprised the world when it topped the charts earlier this year & here we have a follow-up in the same vein. From his "Sunday Morning Suite" LP. Polydor 2002.

RICK JAMES, "LOVE GUN" (prod. by James) (writer: James) (Jobete/Stone City, ASCAP) (3:45). This first single from his new "Fire It Up" LP has James issuing flirtatious funk for "all yall roids." The heavy dance beat & James' keyed-up vocals will push this to the top. Gordy 7176 (Motown).

SLEEPERS

MOON MARTIN, "NO CHANCE" (prod. by Leon) (writer: Martin) (Rockslam, BMI) (2:40). Martin's expertise as a tunesmith is quickly gaining mass acceptance and deservedly so. This irresistible pop-balled is a perfect follow-up to the top 30 "Rolene" with strong multiformat appeal. Capitol 4794.

JUDIE TZUKE, "STAY WITH ME TILL DAWN" (prod. by Punter) (writers: Tzuke-Paxman) (Unart, BMI) (3:35). Tzuke is a bright new talent from England with the voice and looks to make it big here. This moody single contrasts her pleading vocal with an instrumental track. Rocket 41133 (MCA).

SABU, "LOOSE LUCY" (prod. by Sabu) (writer: Sabu) (Unichappell/Kreimers, BMI) (3:25). The quirky vocals and hectic beat combine with happy synthesizer lines to formulate a premium example of today's "dance music." There's widespread appeal here for several formats. Ocean 7510 (Ariola).

LYNNE HAMILTON, "ON THE INSIDE" (prod. by The Grundy Organization) (writer: Caswell) (ATV Northern) (3:11). This theme from the network series "The Prisoner" is an introspective ballad with the spotlight on Hamilton's heart-rending vocal. For pop-a/c. Hill-tak 7903.

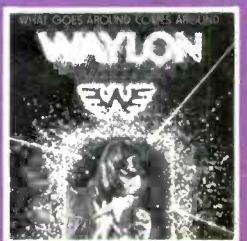
ALBUMS

BARBRA STREISAND, "WET." This intricate "theme" album shows off the Streisand vocal chords and mood changes with sophistication and a bit of rock. Her duet with Donna Summer harkens a whole new audience and the rest of the material here is right for her long time fans. Columbia FC 36258 (8.98).

RICK JAMES, "FIRE IT UP." James calls his music punk-funk and the definition is apt. This second album combines pulsating funk rhythms with chunky horn arrangements and lyrics that will catch any ear. Self produced, arranged and written. He's an artist for the '80s. Gordy G8-990M1 (Motown) (8.98).

THE POLICE, "REGGATTA DE BLANC." This long-awaited second album by the English trio should be just what their fans wanted. The reggae beat is predominant, toned down just enough for immediate commercial appeal. "Message in a Bottle" (#1 in the U.K.) is the stand-out. A&M SP-4792 (7.98).

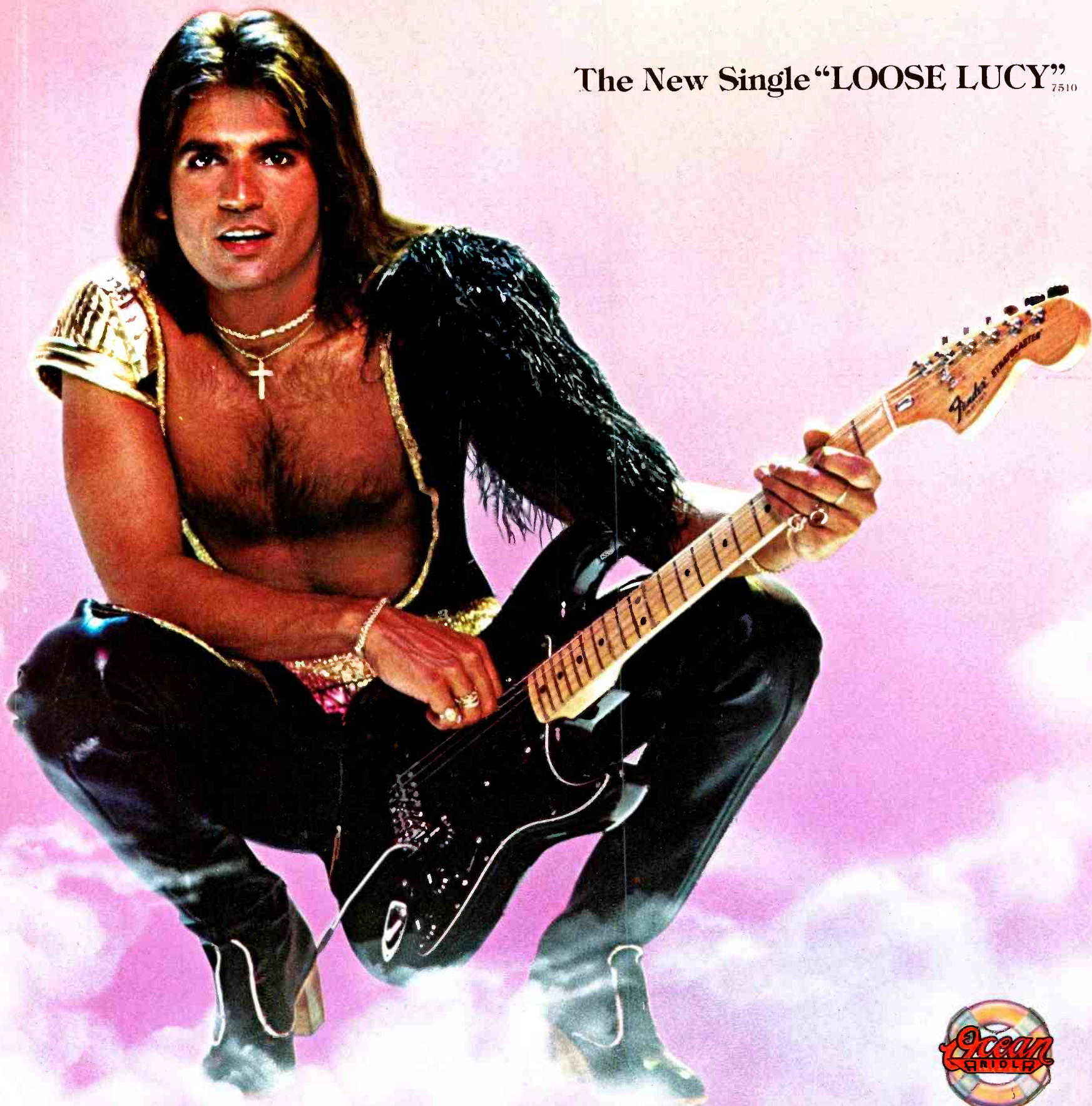
WAYLON, "WHAT GOES AROUND COMES AROUND." Jennings' image as a country outlaw has served him well over the years and each album release garners ever more pop attention. This new disc contains the right kind of throaty story-songs to please both audiences. RCA AHL1-3499 (8.98).



SABU

THE ROCK OF THE 80's

The New Single "LOOSE LUCY"⁷⁵¹⁰



Produced By Paul Sabu
Executive Producers Marc Kreiner & Tom Cossie



Records & Tapes

SW 49902 · 8XW 49902 4XW 49902

Record World



OCTOBER 27, 1979

RCA Announces 22% Return Ceiling

By PETER FLETCHER

■ LOS ANGELES—RCA and A&M and Associated Labels became the latest manufacturer to hand down a major change in returns policy last week.

In a letter to its accounts from Arnie Orleans, division vice president for sales and distribution, the company announced a change to a 22 percent returns factor effective January 1. The return percentage includes de-

(Continued on page 72)

Sherwood Calls Phonogram Cuts 'Economic Necessity'

By MARC KIRKEBY

■ NEW YORK — Last week's Phonogram/Mercury dismissal of more than 20 employees and the closing of the company's Memphis office represent "an adjustment to prevailing business conditions" and are the only cuts the company anticipates making,

(Continued on page 20)

Label Concern Mounts over Home Taping

By MARC KIRKEBY

■ NEW YORK — Record company executives don't claim to have a quick solution to home taping of their albums, but with blank tape sales booming amid a recorded-music slump, they have a more vivid idea of the scope of their problem than ever before.

"To say it's the single biggest problem facing our industry is not an overstatement," said Bob Sherwood, president of Phonogram/Mercury Records and himself a former program director and promotion executive. Sherwood's ad-

Industry Steps Up Security Efforts To Combat Theft and Counterfeiting

By SAM SUTHERLAND & PETER FLETCHER

■ LOS ANGELES — One of the music industry's least publically discussed problems is more than ever a top priority: security control, as it pertains to both internal product and profit losses and external piracy, is requiring greater outlays in overhead and new techniques to thwart the outward flow of illegally procured material.

That's the consensus that emerges — however reluctantly — from the comments of manufacturing, distribution and administrative executives polled by RW in a recent survey. Indeed, the very reticence of many respondents to comment on the scope of security breaches afflicting various sectors of the trade underscores both the volatility of the issue and the narrow gains made over theft and piracy over the past year.

Typifying legitimate businesses'

fears of alerting illicit interests to newly-implemented procedures is one pressing giant's explanation for declining any specific comments on security measures: "We can't very well discuss what we're doing if it will enable [counterfeiters and thieves] to catch up."

Radio Leaks

If corporate sources are close-mouthed on security methods, their concern over leaks of both finished product and master tapes or parts is more vocal than ever. Recent weeks have seen the latest controversy over internal breaches highlighted by the furor surrounding Fleetwood Mac's long-awaited "Tusk" LP and its premature airing via stations in the RKO chain (RW, October 13, 1979).

Although such unauthorized "exclusives" are hardly a new development, the increasing lead time gained by stations airing such projects, and the apparent

tapes or records to other markets, now invite a tougher response from record labels involved, despite the possible threat of retaliation by programmers.

'Tusk' Probe

Warner Bros. promotion vice president Russ Thyret again confirmed that company's determination to locate the "Tusk" leak when contacted last week, reporting, "We're still going straight ahead. We intend to find the source of this leak, even if it requires calling all the RKO program directors to testify in

(Continued on page 24)

Schlosser Forecasts Quick Acceptance For RCA Videodiscs

By MARC KIRKEBY

■ NEW YORK — RCA's Selecta-Vision videodisc system will have an initial catalogue of about 300 titles and will be introduced nationally, not test-marketed, at a date to be announced in December, the project's chief executive said last week.

In an address to the Caucus for Producers, Writers & Directors in Los Angeles last Tuesday, Herbert S. Schlosser, executive vice president of RCA Corporation, also predicted that between 25 and 40 million videodisc players would be in use in American homes after the system's first 10 years.

"We expect, on an industry-wide basis, that videodisc players

(Continued on page 72)

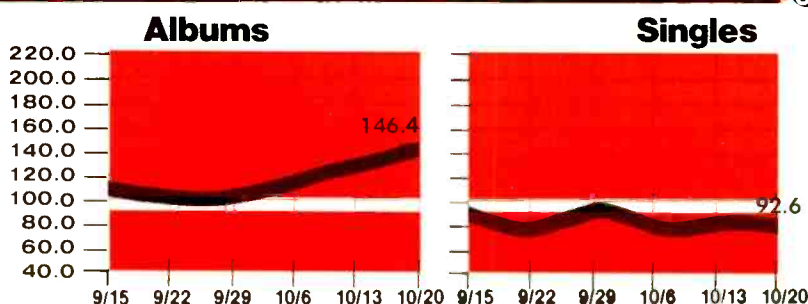
President Carter Honors Bee Gees

taping "can be the most dangerous threat thus far to our well-being."

"When a radio broadcaster announces that he will be playing an important new album without interruption and suggests that his listeners get their tape machines set up; when manufacturers of blank tape sponsor 'clean hours' of music and recommend that the contents be recorded; when advertisers make their pitch for tape machine sales around the same theme, then all of us—art-

(Continued on page 24)

Record World Sales Index

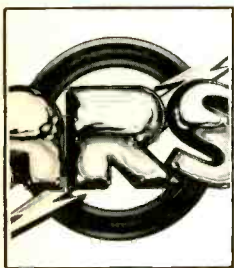


* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods 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.



While in Washington, D.C. during their highly successful North American concert tour, RSO recording group the Bee Gees had the opportunity to meet President Carter in the White House. The Bee Gees were invited to the Oval Office by the President who thanked them for their part in founding Music for UNICEF. Pictured in the Oval office are (from left) Yvonne Gibb, Hugh Gibb, Robin Gibb, President Carter, Barry Gibb and Lynda Gibb.

Contents



■ **Opposite page 36.** From Atlanta studio players to national rock stars, the Atlanta Rhythm Section has followed an unusual path to the top. In Record World's special salute to the band and the organization behind them, the people who made it happen are spotlighted, along with a detailed look at the band's current activities.

■ **Page 82.** Entertainer of the Year Willie Nelson is just one of the country stars spotlighted in RW's photographic coverage of the CMA Awards for 1979 and Country Music Week in Nashville.

departments

| | |
|------------------------------|-------------|
| Album Airplay Report | Pages 34-35 |
| Album Chart | Page 60 |
| Album Picks | Page 14 |
| Black Oriented Music | Pages 63-64 |
| Picks of the Week | Page 63 |
| Black Oriented Singles Chart | Page 64 |
| Black Oriented Album Chart | Page 63 |
| Black Music Report | Page 63 |
| Classical | Page 67 |
| Coast | Page 22 |
| Copy Writes | Page 23 |
| Country | Pages 79-91 |
| Country Album Chart | Page 88 |
| Country Album Picks | Page 87 |
| Country Hot Line | Page 80 |
| Country Picks of the Week | Page 79 |
| Country Singles Chart | Page 90 |
| Country Singles Picks | Page 85 |
| Nashville Report | Page 80 |

| | |
|--------------------------|-------------|
| Disco | Pages 28-30 |
| Disco Dial | Page 30 |
| Disco File | Page 28 |
| Disco File Top 50 | Page 29 |
| Discotheque Hit Parade | Page 28 |
| Gospel | Pages 77-78 |
| International | Pages 70-71 |
| England | Page 70 |
| Germany | Page 70 |
| Japan | Page 70 |
| Jazz LP Chart | Page 65 |
| Latin American | Pages 74-75 |
| Album Picks | Page 74 |
| Hit Parade | Page 75 |
| New York, N.Y. | Page 25 |
| Radio Marketplace | Pages 68-69 |
| Radio World | Page 26 |
| Retail Report | Page 59 |
| Singles Chart | Page 33 |
| Singles Picks | Page 16 |

Powerhouse Picks

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

Barbra Streisand / Donna Summer (Columbia / Casablanca) "No More Tears (Enough Is Enough)."

Very significant chart movement along with an abundance of major adds at pop radio leads the way on a record that is proving to be compatible with various formats. 7" and 12" sales have gotten off to a great start. These two artists have formed a super duo.

WCI Posts Best 3d Quarter; Music Income Drops

■ **NEW YORK** — Warner Communications Inc. last week reported the highest third quarter revenues, net income and earnings per share in the corporation's history, despite a drop of 17 percent from 1978 levels in the operating income of its recorded music division.

For the quarter ended September 30, WCI reported revenues of \$417,347,000, net income of \$24,342,000 and fully diluted earnings per share of \$1.16 up from \$316,563,000 in revenues, \$19,802,000 in net income and \$.99 in earnings per share for the same period in 1978.

For the nine months ended September 30 WCI's totals were \$1,238,918,000 in revenues, \$75,352,000 in net income and \$3.66 in earnings per share, up from 1978's \$904,427,000 in revenues, \$55,858,000 in net income and \$2.82 in earnings per share.

Bank Sale

WCI also announced that it expects to receive approximately \$54 million in cash and notes from the sale of its interest in Garden State National Bank, which is expected to be concluded in the next few months.

Half of the recorded music division's 21 percent increase in revenues came from the consolidation of Japanese revenues that were not consolidated in (Continued on page 20)

Thorn Makes EMI Bid

■ **LONDON** — Thorn, the electrical giant, has made a 147 million pound bid for EMI, confirming stock exchange rumors that such an offer would be made from somewhere following the collapse of the Paramount Pictures bid for half the EMI Music Division, and the grim profit figures, announced last week, of 1.9 million pounds.

Though EMI was recently quoted as worth just under 100 million pounds, the leisure company could demonstrate worldwide assets to bring the value up to 200 million pounds. EMI has warned shareholders to "do nothing." The share value jumped by around 35 pence when the news was announced but Thorn's dropped by 32 pence.

Obvious advantages of such a deal would be the merging of Thorn and EMI's video resources, Thorn Manufacturing and EMI providing the music, films and TV programs. The leisure divisions would be a bonus to Thorn, whose interests would be predominantly commercial electronics, audio equipment and TV.

Record World

1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020
PUBLISHER: **BOB AUSTIN**
EDITOR IN CHIEF: **SID PARNES**
SR. VICE PRESIDENT/MANAGING EDITOR: **MIKE SIGMAN**
SR. VICE PRESIDENT/WEST COAST MGR.: **SPENCE BERLAND**
HOWARD LEVITT/SENIOR EDITOR
MIKE VALLONE/RESEARCH DIRECTOR
NEIL MCINTYRE/RADIO DIRECTOR
STEPHEN KLING/ART DIRECTOR
David McGee/Associate Editor
Marc Kirkeby/News Editor
Pat Baird/Reviews Editor
Doree Berg/Associate Research Director
Sophia Midas/Assistant Editor
Joseph Ianello/Assistant Editor
Steven Blauner/Assistant Editor
Jeffrey Peisch/Assistant Editor
David Skinner/Associate Art Director
Ken Smikle/Black Music Editor
Carl Skiba/Assistant Editor
Joyce Reitzer Panzer/Production
Greg Brodsky/Assistant Editor
Speight Jenkins/Classical Editor
Brian Chin/Discotheque Editor
Bill Holland/Washington Correspondent
Robert Palmer/Jazz Editor

Fanny Chung/Controller

Stan Saifer/Advertising Sales

WEST COAST
SAM SUTHERLAND JACK FORSYTHE
WEST COAST EDITOR MARKETING DIR.
Samuel Graham/Associate Editor
Laura Palmer/Assistant Editor
Peter Fletcher/Assistant Editor
Terry Droitz/Production
Louisa Westerlund/Research Assistant
6290 Sunset Boulevard
Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE
TOM RODDEN
VICE PRESIDENT
SOUTHEASTERN MANAGER
Walter Campbell/Southeastern Editor
Marie Ratliff/Research Editor
Margie Barnett/Assistant Editor
Cindy Kent/Assistant Editor
Red O'Donnell/Nashville Report
49 Music Square West
Nashville, Tenn. 37203
Phone: (615) 329-1111

LATIN AMERICAN OFFICE
THOMAS FUNDORA
SR. VICE PRESIDENT
3140 W. 8th Ave., Hialeah, Fla. 33012
Phone: (305) 885-5522, 885-5523

ENGLAND
VAL FALLOON
Manager
Suite 22/23, Langham House
308 Regent Street
London W1
Phone: 01 580 1486

JAPAN
ORIGINAL CONFIDENCE
CBON Queen Building
18-12 Roppongi 7-chome
Minato-ku, Tokyo

CANADA
ROBERT CHARLES-DUNNE
19 Yorkville Avenue
Toronto, Ontario
Canada M4W 1L1
Phone: (416) 964-8406

GERMANY
JIM SAMPSON
Liebherrstrasse 19
8000 Muenchen 22, Germany
Phone: (089) 22 77 46

AUSTRALIA
PETER CONYNGHAM
P.O. Box 678, Crows Nest, N.S.W. Australia
Phone: 2-92-6045

FRANCE
GILLES PETARD
8, Quai de Stalingrad, Boulogne 92, France
Phone: 520-79-67

SPAIN
JOSE CLIMENT
Virgen de Lourdes 2
Madrid 27, Spain
Phone: 403-9651 Phone: 403-9704

MEXICO
VILO ARIAS SILVA
Apartado Postal 94-281
Mexico 10, D.F.
Phone: (905) 294-1941

CIRCULATION DEPT.
1697 Broadway, New York, N.Y. 10019
Phone: (212) 586-0913
SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA — \$95; AIR MAIL — \$150; FOREIGN AIR MAIL — \$155. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.
Postmaster: Please send Form 3579 to Record World, 1697 Broadway, New York, N.Y. 10019.

Copyright © 1979 by
RECORD WORLD PUBLISHING CO., INC.
VOL. 36, NO. 1684

JOE JACKSON

I'M THE MAN

SP 4794



*Pssst!
... Wanna hear
a great
album?*

THE NEW ALBUM IS AVAILABLE ON A&M RECORDS & TAPES 
Includes The Single "IT'S DIFFERENT FOR GIRLS"

10/25 Omaha, NE • 10/28 Minneapolis, MN • 11/2 Vancouver, B.C. • 11/3 Victoria, B.C. • 11/4 Seattle, WA • 11/7 Berkeley, CA • 11/9 Santa Monica, CA
Produced by David Kershenbaum. Agency: William Morris/Wayne Forte

© 1979 A&M Records, Inc. All Rights Reserved.

Tour Dates

Chart Analysis

Herb Alpert Has Number One Single; Heavy Competition in Top Fifteen

By JOSEPH IANELLO

■ Herb Alpert's (A&M) potent combination of 7" and 12" sales in both black and pop markets was enough to unseat the Commodores (Motown) as the #1 record. By replacing the Commodores after only one week in the #1 slot, Alpert becomes the first instrumental record to rule the chart since Frank Mills turned the trick last April with his multi-format "Music Box Dancer." And, in so doing, Alpert outdistanced a highly-contested top 15 that includes 10 bulleted singles, many of which are potential #1 candidates.

Close behind Alpert is Michael Jackson (Epic) at #2 with powerful radio moves and a growing black/pop sales punch that includes the #1 position on the BOS Chart. Breathing down Jack-

son's back is Donna Summer (Casablanca) at #3 with a solid black radio and sales picture while the pop action continues to grow. Radio holes make M (Sire) a darkhorse contender at this point, but great sales reports continue to move the record up this week to #4.

Kenny Rogers (UA) is getting nice results from the pop/adult stations and his typically strong country base (#3 bullet on that chart) for the #7 position. Bunched close behind are Eagles (Asylum) at #7, Fleetwood Mac (WB) at #9 and the Knack (Capitol) at #10. Eagles, who were one place behind Fleetwood Mac last week, moved one ahead of the Mac with enormous radio reaction and significant sales moves. Fleetwood Mac's week was highlighted by an add at WLAC while the Knack's four-place jump was fueled by radio and sales jumps across the country.

WABC jumped on the Styx

(A&M) bandwagon which rode seven slots to #13 and the Commodores (Motown) have a huge black and pop combo that's already #1 in Los Angeles, Baltimore and Atlanta, for #14 here.

Two records in the twenties, Barry Manilow (Arista) at #21 bullet and Barbara Streisand/Donna Summer (Columbia/Casablanca) at #28 should be top 10 items within a week because of huge radio and sales moves. Manilow has great rack action developing while the radio picture continues to improve with adds at WIFI and WZZP. Streisand/Summer get the Powerhouse Pick this week after a 15 place jump fueled by heavy pop action and new black sales developing at the 7" and 12" levels. Also making significant moves is KC & the Sunshine Band (TK) with adds at KCPX, KIMN and PRO-FM; a #1 ranking in Nashville; and strong sales reports.

Adds at WOKY, WZZP, WFIL, and PRO-FM pushed Jimmy Buffett (MCA) six slots to #32 bullet. Four other bulleted singles in the thirties have put together big weeks of radio adds to make

sizeable jumps. Anne Murray has a #17 bullet on the Country Chart and adds at WGCL, KRBE and WZZP for #33; Lauren Wood (WB) copped WGCL, KTSA, WXLO, and 92Q for #34; J.D. Souther (Columbia) moved eight slots to #36 behind half a dozen adds; and Chris Thompson (Planet) enjoyed eight radio pickups for #37.

Radio is also the story in the forties as three records: Blondie (Chrysalis) at #41, Supertramp (A&M) at #42, and France Joli (Prelude) at #43, are tightly bulleted after a week of big airplay. Blondie jumped ten slots with numerous adds, including WABC and WKBW, while the sales picture continues to improve. Supertramp added at WZZP, B100, M91, and WKBW for a seven place move. The Joli record continues to take great moves where played, this week enjoying an add at M91 in San Diego.

Eight records earned bullets in the fifties headed by Cheap Trick (Epic) at #50 behind adds at WKBW, KHJ, KCPX, and Q105. Crystal Gale (Columbia) continues
(Continued on page 76)

Singles

Eagles Moves Up To #1 Spot; Fleetwood Mac Debuts at #9

By SAMUEL GRAHAM

■ Last week's log-jam in the top ten of the Album Chart, with four of the top five records bulleting, eased up some this week, but the activity at the top of the chart was significant nonetheless. The

Eagles (Asylum) moved to #1 bullet, supplanting Led Zeppelin (Swan Song, now at #2) after the latter had enjoyed seven straight weeks at #1; the Eagles album is now the top rack item in the country, surging ahead on the basis of a strong combination of racks and retail and with their "Heartache Tonight" single now bulleting at #8.

Elsewhere in the top ten, Styx (A&M) retains a bullet at #3, with strong rack growth now joining the album's impressive retail sales. Meanwhile, Fleetwood Mac's long-awaited "Tusk" (WB) made its first appearance, entering as Chartmaker at #9 bullet. Regardless of price — and although the double-album carries a \$15.98 list, it's not uncommon

for retailers to offer it at less than \$10—the album is off to a very good start, especially at retail. It is not yet fully out at the racks, so reports of "Tusk's" strength at that level are at this point premature.

Hit Singles Fuel LPs

Kenny Rogers (UA), again primarily based on racks, moves to #11 bullet this week; retail is filling steadily, with top 30 reports not uncommon. Herb Alpert (A&M) moves to #12, helped along by its #1 single ("Rise") and showing very impressively at racks this week—Alpert's album is one of the more significant sellers on the chart. Barry Manilow (Arista) is also bulleting in the top twenty, moving to #15 in just its second week. The album, as expected, is very strong at racks (top ten reports are common); there are still some holes at retail, but retail sales are also strong where reported.

Significantly, all of the aforementioned product features singles charting in the top 25 or better. Funkadelic (WB), however, now at #17 bullet, is an exception: the group's "Knee Deep"

single, a hit on the black level, has yet to cross over. LP sales are strong, though, especially at retail/one-stops, and racks showed some sizeable jumps this week.

In the twenties, Steve Martin (WB) is showing the same sales

pattern enjoyed by his first two albums—i.e., racks are considerably ahead of retail, where there are still some holes. Martin's album is at #22 bullet, followed by Kool and the Gang (De-Lite),
(Continued on page 76)

Albums

Regional Breakouts

Singles

East:

Commodores (Motown)
Streisand/Summer (Columbia/Casablanca)
Jimmy Buffett (MCA)
Lauren Wood (Warner Bros.)
J. D. Souther (Columbia)
Cliff Richard (EMI-America)

South:

KC (TK)
Smokey Robinson (Tamla)

Midwest:

Commodores (Motown)
Streisand/Summer (Columbia/Casablanca)
France Joli (Prelude)
Elton John (MCA)
Pablo Cruise (A&M)

West:

Jimmy Buffett (MCA)
Crystal Gayle (Columbia)
Sports (Arista)

Albums

East:

Fleetwood Mac (Warner Bros.)
Kenny Loggins (Columbia)
Santana (Columbia)
Elton John (MCA)
Joe Jackson (A&M)
Hall & Oates (RCA)

South:

Fleetwood Mac (Warner Bros.)
Kenny Loggins (Columbia)
Elton John (MCA)
Joe Jackson (A&M)

Midwest:

Fleetwood Mac (Warner Bros.)
Kenny Loggins (Columbia)
Santana (Columbia)
Elton John (MCA)
Joe Jackson (A&M)
Hall & Oates (RCA)

West:

Fleetwood Mac (Warner Bros.)
Santana (Columbia)
Elton John (MCA)
Joe Jackson (A&M)
Hall & Oates (RCA)

Barbra/Donna

*No More Tears (Enough Is Enough)**



*Barbra
Streisand
Wet*



Barbra Streisand **WET** FC-36258
Produced by Gary Klein



DONNA SUMMER
GREATEST HITS - On the Radio - VOLUMES I & II
TWC RECORDS SET



Donna Summer **ON THE RADIO** NBLP-2-7191
Greatest Hits - Volume I & II
Produced by Giorgio Moroder and Pete Bellotte

*7 inch version on Columbia Records 1-11125 / 12 inch version on Casablanca Records and FilmWorks NBD 20199

PRODUCED BY GARY KLEIN for The Entertainment Company and **GIORGIO MORODER**

Executive Producer: Charles Koppelman Written by Paul Jabara and Bruce Roberts

MILLIONS WA



Tusk.The New

WAITED YEARS



(2HS 3350)

Fleetwood Mac.



WEA Breaks Ground for Pressing Plant

■ NEW YORK — Official ground breaking ceremonies for WEA Manufacturing Inc.'s new Specialty Records plant took place Saturday, October 13, on a 50 acre site in Olyphant, Pennsylvania. Participating in the ceremonies were Roy C. Marquardt, founder of Specialty Records, David H. Horowitz, office of the president, Warner Communications Inc., Harvey L. Schein, WCI executive vice president and Richard C. Marquardt, president of WEA manufacturing, a subsidiary of Warner Communications.

Also attending the ceremony were Congressman Joseph McDade, U.S. Representative of the 10th C.D. of Pennsylvania; Robert Mellow, Pennsylvania State Senator; and Lackawanna County Commissioners Charles Luger, Robert Pettinato and Edward Zipay.

1981 Completion

The new 240,000 square foot facility will be the most modern and technologically sophisticated pressing plant in the country when completed in mid-1981, at which time it is expected to be fully operational. Not only will the new plant press LPs and 45s and duplicate both cassette and 8-track tapes, but provisions have been made to enable it to

manufacture video-discs in the future.

Expansion

Continued expansion of pressing facilities has also been planned. Lockwood Greene of New York, the plant's architectural and engineering firm, designed foundations that will allow the building to be expanded in all four directions. The local architect-engineer for site development and waste water treatment is Von Storch & Kearns of Clarks Summit, Pennsylvania. Its general contractor is Daniel J. Keating Company, Villanova, Pennsylvania. The new plant will be staffed by approximately 650 people, including the present Specialty employees; additional area personnel will supplement the staff as future needs arise.

Until completion of the new plant, Specialty Records' current facility in Olyphant will continue to service the WCI labels (Warner Bros. Records, Elektra/Asylum/Nonesuch, Atlantic/Atco, Beserkley, Cotillion, Island, Planet, Rolling Stones, Swan Song, Virgin, Warner Special Products, Whitfield), and will continue pressing for its custom accounts (Disneyland-Buena Vista Records, Fantasy Records, MCA Records, RCA Records and others).



Pictured at the groundbreaking ceremony, from left: Mrs. Roy C. Marquardt; Roy Marquardt; David H. Horowitz; Richard C. Marquardt; Harvey L. Schein; Mrs. Richard Marquardt; Congressman Joseph McDade.

Pye To Address ITA Conference

■ LOS ANGELES — Larry Finely, executive director of ITA, has invited Chris Pye, executive vice president of Jon Roseman Productions, to address the ITA Conference to be held in New York, October 23-25.

Pye will speak to the assemblage on "Software in Music, a Creative Approach."

MIDEM Rep Visiting L.A.

■ NEW YORK—John E. Nathan, U.S. representative for MIDEM, will be visiting Los Angeles during the week of October 22nd to meet with companies planning to attend MIDEM '80, to be held January 18-24. He can be contacted at the Beverly Hills Hotel (213) 276-2251.

Davis Joins Motown

■ LOS ANGELES—Gary Davis has been named senior vice president of promotion for Motown Records, it has been announced by Michael Roshkind, vice chairman and chief operating officer of Motown Industries.



Gary Davis

Davis, a fifteen year veteran of the music industry, was most recently vice president of marketing, sales, promotion and creative services for ABC Records. Before joining ABC he was director of promotion for Warner Bros. Records.

Messina on Tour

■ LOS ANGELES — Columbia recording artist Jimmy Messina has begun his first solo tour, commencing in San Francisco (October 19 & 20).

Disco Domination Wanes in U.K.

By VAL FALLOON

■ LONDON—Disco hits over the summer months here have dropped by almost half, giving way to a chart dominated by pop and mainstream rock. A survey of chart entries from July to September conducted by Record Business shows that disco hits, compared to six months ago, fell from nearly 40 percent to 22 percent of the singles chart, while pop/mainstream rock is up to 55 percent (singles) and 65 percent (albums).

A look at the singles chart this week shows only three disco titles in the top 20.

Curiously, disco albums have taken a bigger slice of the market, mainly due to the WEA stable of stars — Chic, Sister Sledge, Boney M. and a TV LP titled "The Best Disco Album in the World" which was advertised before the ITV strike. This has doubled the music's share up to 18 percent and brought WEA up to the top of both markets for the period.

Beggar's Banquet, the tiny independent, has helped WEA to the top with product from Gary Numan, while A&M has not surprised anyone by emerging as top independent singles company and number two albums label. Hits from Police, Joe Jackson and Squeeze have given A&M a very good year. Chrysalis, the other leading indie, has dipped a little but the new Blondie album

Atlantic Reports \$45M 3rd Quarter

■ NEW YORK—Atlantic Records had third-quarter sales of more than \$45 million, making it the best such quarter in Atlantic history, the label reported last week. Sales were led by Led Zeppelin's "In Through the Out Door," which sold in multi-platinum quantities, and the group's eight-album catalogue, which sold more than a million units during the quarter.

Other Leaders

Atlantic's other prime sales leaders were Foreigner's "Head Games" and Chic's "Risqué," although the company reported that albums by AC/DC, the Records, Sniff 'n' the Tears, the Muppets, Blackfoot and Mass Production also sold strongly.

The company also reported that the first nine months of 1979 have been one of the best sales periods in company history, and senior vice president/general manager Dave Glew projected that this would be Atlantic's hottest year ever.

Label president Jerry Greenberg also credited the company's Atco and Custom Labels arm for much of Atlantic's third quarter success.

should improve things. MCA, in its first appearance in the survey as an independent major, managed a respectable number eight (singles) and number nine (albums—three percent and 3.5 percent respectively).

Final placings were: Singles: WEA, EMI and third, CBS. LPs: WEA, CBS, and third, EMI. Number one single for the quarter was the Boomtown Rats' "I Don't Like Mondays." Number one LP was ELO's "Discovery."

Sony, Philips Sign Videodisc Agreement

■ LONDON — Sony and Philips have joined forces on the development of the videodisc with a new agreement which permits each company to use the other's patent rights on a wide range of products including the optical audio and videodisc systems.

Both companies have been researching the system using laser beams to read signals on the disc, both for video and audio. RCA's system uses a sapphire pick up, and the Sony/Philips agreement is expected to speed up the development of their system. Constant arguments have been reported in the audio press about differences in equipment breaking up the market and slowing down the launch of the product in an industry badly needing new sales stimulus.

Learn
the new
equation

$$\frac{\text{OVERHEAD}}{\text{TPI/MUSIC}} = \text{COST EFFECTIVENESS}$$



One check to
us solves all your
musicians' payroll needs.

TPI/Music

TALENT PAYMENTS, INC.
A Subsidiary of



Paul M. Roth, President

9200 Sunset Blvd., Los Angeles, Calif. 90069

Call Howard Siegel, Vice President, at (213) 550-0285 for more information.

McGrew To Head Unlimited Gold

By LAURA PALMER

■ LOS ANGELES — Barry White, chairman of Unlimited Gold Records, last week confirmed the October 8th appointment of Rod McGrew as president of the CBS-distributed label.

McGrew stated that he hopes to "actualize the title of the company," and emphasized that his post will enable him to "realize from an objective point of view the primary goals of achieving success and quality for the label."

McGrew's plans call for a concentrated approach toward creative concepts as they pertain to UGR's roster, while expanding the artist development and artist relations departments at the label—and possibly adding three new acts within a year. By becoming more active in the music industry community, McGrew hopes to further develop the existing lines of communication in radio and retail sales.

Concept Company

"UGR is a concept company actively involved in image building," explained McGrew. "We want to utilize a positive profile illustrating how easy it is to do things correctly."

According to McGrew, his new position is not unlike his experiences at KJLH radio. "Again I have the opportunity to utilize a positive and creative approach to the industry," he said, adding that "I feel strongly that this is the most logical career choice in terms of longevity and consistency to actualize many dreams over my 15 years in the industry."

Reporting directly to McGrew will be VP of promotion Stan Bethal and VP of sales and marketing Paul Polliti, in addition to
(Continued on page 72)

300 Gather for Radio Free Jazz Meet

By KEN SMIKLE

■ WASHINGTON — Some 300 people gathered here Oct. 11-13 for the first Radio Free Jazz Convention to discuss problems and strategies for increasing public interest in jazz music.

Panels

Through a series of 10 panels, the convention addressed topics covering every aspect of jazz music; the business of the non-profit jazz community, jazz record marketing, advertising and promotion, record retailers and distributors, jazz radio programming, media, technology, artists and management.

Among the attendees were some of the most noted figures in music, including artists Billy Taylor and Milt Jackson, producers Teo Macero, Larry Rosen and Dave Grusin, historians Leonard Feather and Dan Morgenstern, and promoter George Wein.

Most of the discussions centered on the bottom line and how to increase it for all concerned. There were also the inevitable quarrels regarding the preservation of "pure" jazz against the "onslaught" of fusion. But ultimately it was evident that both musical forms had suffered in similar ways from a limited amount of exposure.

If anything could be considered lacking from this admirable undertaking it was the participation of enough artists. On a number of occasions it seemed the questions posed could only have been answered adequately by the music's originators.

Here are some of the highlights from the convention's panels:

Gene Secunda, senior vice president and director of the

entertainment group of J. Walter Thompson offered some interesting data on the advertising in the music industry. He suggested that the 15 percent decrease in advertising expenditures in 1977 over 1978 may have contributed significantly to the industry's down-turn in sales. "Such a big decrease is not usually felt in the year that it happens, but surfaces later and affects sales the following year. That's why many marketing experts advocate a continuation of advertising expenditures during a recession to keep product awareness high so spending will return to normal when money is not so tight."

WCI Survey

Mark Schulman, vice president of Atlantic Records, shared some highlights of a survey conducted by Warner Communications and what it revealed about the jazz record buyer. The survey, conducted through face-to-face interviews in 3,385 households, indicated the following:

—Almost half of the jazz record buyers are between the ages of 25-39.

—Almost 75 percent of all the people who buy jazz records are under the age of 39.

—Over 50 percent of the jazz record buyers live in the Pacific and Mid-Atlantic states.

—Jazz record buyers have more education than the average record buyer.

—Jazz record buyers have greater incomes than the average record buyer.

—Almost 3/4 of the jazz record buyers first come in contact with the music that they purchase through hearing it on radio.

—Almost 40 percent of the jazz record buyers spent \$54 a year on jazz records, while only

13 percent of the average record buyers spent that much.

Paul Bley spoke about the possibilities for audience development for jazz artists through videocassette and videodisc recordings, including opportunities for greater royalties.

The artists panelists were Billy Taylor, Milt Jackson, Muhai Richard Abrams, Billy Mitchell, Les McCann, Chico Freeman, Michael Gregory Jackson, Ted Curson and Lonnie Liston Smith. Their remarks centered on how each felt the conditions affecting artists could be changed and how racism affected the growth and development of jazz music.

The keynote speaker was Nesuhi Ertegun, president of WEA International. He shared his impressions of how things surrounding jazz have and always will be changing, but that "the music will always be with us in one form or another." His emphasis was on urging action against record and tape pirates.

Next Year

Even before the convention ended, plans were put into motion for next year's meeting, which will take place in November, 1980. Until that time Ira Sabin, publisher of Radio Free Jazz and the convention organizer, will be acting as the disseminator of information gathered from the affair. Vernon Slaughter, vice president for jazz marketing at Columbia Records, and Andre Perry, Arista's director of artists development for R&B and jazz, have offered to set up seminars to inform artists of the in's and out's of how their product is marketed.

E/A To Release Live MUSE Album

■ LOS ANGELES — Five MUSE Foundation benefit concerts at Madison Square Garden "for a non-nuclear future" will culminate in a live album tentatively scheduled for a Christmas release by Elektra/Asylum Records, it was announced by Joe Smith, E/A chairman.

Lineup

The MUSE LP will include performances by Jackson Browne, James Taylor, Bruce Springsteen, the Doobie Brothers, Crosby, Stills and Nash, Graham Nash (as a solo artist), Bonnie Raitt, John Hall, Tom Petty and the Heartbreakers, Poco, Chaka Khan, Ry Cooder, Jesse Colin Young, Raydio, Peter Tosh, Gil Scott Heron and Sweet Honey in the Rock.

The album will be produced by the "MUSE Board," which includes Browne, Nash, Hall and
(Continued on page 72)

Fleetwood Mac Day in Los Angeles



October 10, 1979 was proclaimed "Fleetwood Mac Day" in Los Angeles via a proclamation from Mayor Tom Bradley, to coincide with the release of the band's new LP, "Tusk." The festivities included the dedication of a star on Hollywood Blvd.'s walk of fame, and a party to play back the new album for 600 guests. Mo Ostin, chairman of Warner Brothers Records, spoke to the crowd. David Villareal, administrative assistant to Mayor Bradley, presented the "Fleetwood Mac Day" proclamation to band members. Also present were members of the USC Trojan marching band, who opened the ceremonies by performing "Tusk," the single from the new LP. From left (first picture): Mo Ostin; (second picture) Bill Welsh, chairman of the Hollywood Chamber of Commerce's walk of fame committee; Fleetwood Mac's Christine McVie, John McVie, Mick Fleetwood, Stevie Nicks and Lindsey Buckingham, and Mike Sims of the Hollywood Chamber of Commerce.

An angel named Angela... takes her place among the stars.

A one-of-a-kind young singer... named Angela Bofill. Earlier this year, Arista/GRP Records released her debut album, ANGIE... and within a few months, she'd become 1979's most remarkable success story.

And now, the magic's starting all over again. With the astonishing second Arista/GRP album by Angela Bofill... ANGEL OF THE NIGHT. Eight superb songs, graced by the outstanding production of Dave Grusin and Larry Rosen. Like the lilting "Angel Of The Night," with its unforgettable melody (and superb Dave Grusin arrangement). "I Try," Angie's magnificent rendering of a modern torch song. Or "People Make The World Go 'Round," a pulsating, rhythmic showcase for Angie's fiery vocals.

As nationally syndicated columnist Pete Hamill says in his liner notes to ANGEL OF THE NIGHT: "Angela Bofill has moved beyond the obvious skills of her first album, and come back with a full musical basket... sensual and glittering... this album is an art of the voice, of writing, of music, and most important, of feeling."

That "feeling," of course, is something very special. Yet, at Arista/GRP Records, we knew Angela Bofill had it the moment we met her. And now, with the release of ANGEL OF THE NIGHT, it's going to make her a star.



GRP 5501

Angela Bofill's ANGEL OF THE NIGHT.

Music... pure and simple.

From Arista/GRP Records and Tapes. **ARISTA**



Produced by Dave Grusin and Larry Rosen for Grusin/Rosen Productions.

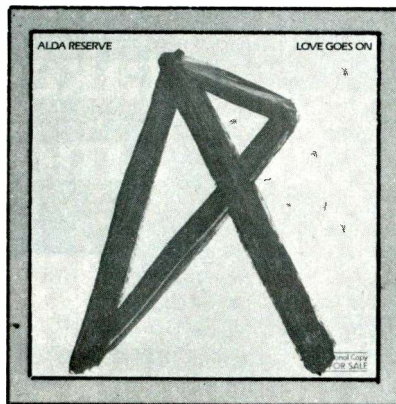


Record World Album Picks



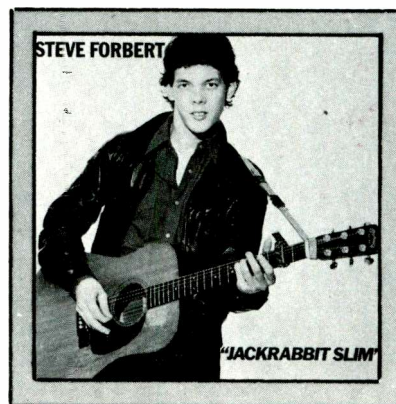
ANGEL OF THE NIGHT
ANGELA BOFILL—Arista GRP 5501 (7.98)

Bofill burst into the jazz/fusion scene last year with an absolutely perfectly executed debut disc and an instantly identifiable vocal quality. This new album, produced by Dave Grusin and Larry Rosen, is another fine example of her broad ranging talents. The self-penned "I Try" is a heart wrencher for female listeners.



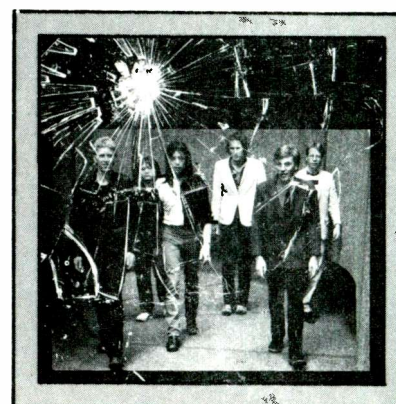
LOVE GOES ON
ALDA RESERVE—Sire SRK 6079 (Warner Bros.) (7.98)

While this new band may fall into a new rock category of one branch or the other, this debut album (produced by Marshall Chess and Ed Stasium) is really quite special. Lead singer Brad Ellis has an ominous quality to his vocals and each of the songs is lyrically sophisticated. Overall this is a surprisingly intelligent effort.



JACKRABBIT SLIM
STEVE FORBERT—Nemperor JZ 36191 (CBS) (7.98)

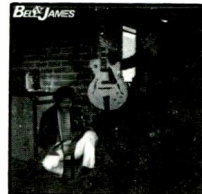
Forbert has been something of a cult artist for the past few years, particularly in New York, but this second disc (produced by John Simon) should give him far more celebrity. His roots are squarely in the r&b and country fields and his vocals are derivative of a number of artists. This is simply an intriguing package.



DON'T THROW STONES
THE SPORTS—Arista AB 4249 (7.98)

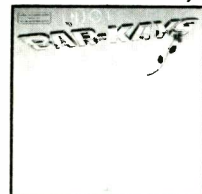
This Australian addition to the new pop/rock field debuts in this country with a wonderfully catchy album featuring the instantly memorable vocals of lead singer Stephen Cummings. "Who Listens to the Radio," the somewhat controversial single, is the stand out and the cut "Wedding Ring," produced by Dave Robinson, demands attention as well.

ONLY MAKE BELIEVE
BELL & JAMES—A&M SP 4784 (7.98)



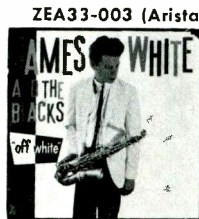
This duo hit the disco, BOS and pop charts this year and this second album has a number of cuts with at least as much potential. Their sound has an Earth, Wind & Fire quality and they are acutely commercial songwriters. A hit package.

INJOY
BAR-KAYS—Mercury SRM 1-3781 (7.98)



Over the years, the Bar-Kays have experimented with every contemporary rhythm and this new album craftily seems to combine all of them. Their vocal and instrumental strength is indisputable and this could be a disc for every taste.

OFF WHITE
JAMES WHITE AND THE BLACKS—ZE ZEA33-003 (Arista) (7.98)



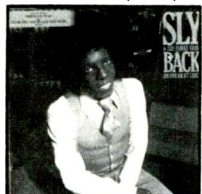
White is an avant-garde-thinking saxophonist and singer who is greatly influenced by James Brown. His music is challenging, often dissonant, but most of all, very funky. A great dance album.

TRIBUTE TO THE MARTYRS
STEELE HERMAN—Mango MLP5 9568 (Island) (7.98)



While reggae rhythms are seeping more and more into rock music, this new disc is meant for the purists. The lyrics combine the right amount of politics and religion and the musicians here are simply superb. "Unseen Guest" is the key cut.

BACK ON THE RIGHT TRACK
SLY & THE FAMILY STONE—Warner Bros. BSK 3303 (7.98)



The title here is apt because Sly and his group are indeed back on the track with this new collection of principally R&B songs that make you realize how much they've been missed. This is a strong multi-format package.

YELLOW FEVER
HERBIE MANN—Atlantic SD 19252 (7.98)



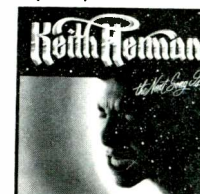
Mann celebrates his 20th year with the label and his 50th album. The disc, of course, shows off his inspired flute work, as well as both disco, pop and jazz rhythms, easy enough to dance or listen to. A collector's record.

THE NOW
Midsong Intl. MSI 014 (7.98)



This new band shows off, not only the mood of the '60s pop rock, but the recording sounds as well. Lyrically, musically and electronically, the record is sparse but shows off a decided energy. A group, no doubt, to note.

THE NEXT SONG IS
KEITH HERMAN—Radio Records RR 2002 (7.98)



This debut album for the Florida label is an instantly accessible package of tunes in several musical styles. Herman's vocals are full and flow easily through rock, MOR and R&B influenced moods. A strong debut.

INGA
RCA AFLJ-3499 (7.98)



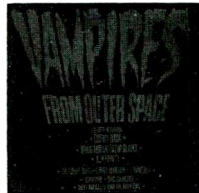
This German artist has an androgynous rawness in her vocals and an overall compelling quality in her first U.S. release. Produced by Richard T. Bear, her re-make of "Love Potion Number 9" demands AOR attention.

HARDER . . . FASTER
APRIL WINE—Capitol ST 12013 (7.98)



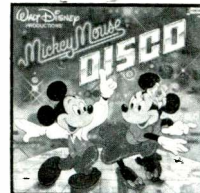
This Canadian band rocks about as hard as you'd ever ask while maintaining a fine edge to their high harmony lines. This is heavy metal music with a flair and "Say Hello" is the standout. Ready for the radio.

VARIOUS ARTISTS/KIM FOWLEY
VAMPIRES FROM OTHER SPACE—Bomp BLP 4005 (7.98)



This collection of songs by Kim Fowley proteges is a kind of "best of" L.A. new rock and roll. It features Randy Windborn, Tommy Rock, Laurie Bell and a host of others and it's not nearly as crazy as you may think.

MICKEY MOUSE DISCO
Disneyland/Vista 2504 (7.98)



This disc is obviously for kids everywhere but if you're looking for a chuckle give a listen to "Macho Duck" and "Chim Chim Cheree" done up disco. As always, it's a perfectly professional Disney album.

Rufus & Chaka

MASTERJAM

MCA-5103

MASTERMUSIC by The MASTERGROUP Produced by The MASTERMAN



A NEW COLLECTION OF
SWEET & TASTY SOUNDS BY
RUFUS & CHAKA

Produced by Quincy Jones



Direction:
Fitzgerald Jenkins

MCA RECORDS
© 1979 MCA Records, Inc.



Record World Single Picks

DAVE EDMUNDS—Swan Song
71002 (Atlantic)



CRAWLING FROM THE WRECKAGE (prod. by Edmunds) (writer: Parker) (Ellisclan, PRS) (2:53)

Edmunds sings this Graham Parker rock masterpiece as if it was written for him. Rockpile displays why it's one of the premiere rock units working today with torrents of high energy rhythm verve. The second single from one of the stronger LP's of the year, "Repeat When Necessary," it's an AOR must.

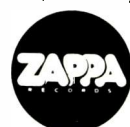
PABLO CRUISE—A&M 2195
I WANT YOU TONIGHT



(prod. by Schnee) (writers: Leros-Jenkins-Willis) (Irving/Pablo Cruise, BMI) (3:45)

The Cruisers are proven hitmakers and this initial single from their upcoming "Part Of The Game" LP is, as expected, already skyrocketing up the chart. Dave Jenkins' pure pop vocals are especially bouyant here and the chorus effectively swells on the hook around a soaring lead guitar. A perfect AOR-Top 40 staple that should delight programmers.

FRANK ZAPPA—Zappa 31
(Mercury)



JOE'S GARAGE (prod. by Zappa) (writer: Zappa) (Munchkin, ASCAP) (4:06)

Zappa continues to amaze with this title cut and first release from his new LP. His controlled eccentricity with a beat is focused here at the pop market. Inventive and unexpected tempo shifts pace the cute chorus fills, tuba, handclaps and Denny Walley's share in the lead vocals. For AOR and the more adventurous pop.

TOM JOHNSTON—Warner
Brothers 49096



SAVANNAH NIGHTS (prod. by Templeman) (writer: Johnston) (Windecor, BMI) (3:59)

Original Doobie Brothers' vocalist and guitarist Johnston has a new band and an album from which this sparkling first release is culled. The Doobie roots are everpresent (Ted Templeman produces) as Johnston issues an infectious pop-rocker with the help of the Memphis Horns and lively percussion. An AOR extra & pop contender.

Pop

YACHTS—Polydor 2027

YACHTING TYPE (prod. by Gottferrer) (writer: Priestman) (Chappell, ASCAP) (2:48)

The British foursome makes a marvelous debut with this wacky release from their self-titled LP. Quick and catchy, the power pop is among the best of the current lot.

MISTRESS—RSO 1009

MISTRUSTED LOVE (prod. by Kaye) (writer: Hopkins) (Mistress, BMI) (3:30)

Another new and talented group makes its mark with this dramatic mid-tempo ballad. The LA-rock sound is prevalent, especially in the crying lead vocal and arrangement. A multi-format winner.

JETHRO TULL—Chrysalis 2387

HOME (prod. by Anderson-Black) (writer: Anderson) (Rare Blue, ASCAP) (2:44)

On the first release from the thematic "Stormwatch" LP, Anderson longs for a loved one with a sensitive ballad reading. A quiet, moving tune for AOR & Tull fans.

CHICAGO—Columbia 1-11124

STREET PLAYER (prod. by Ramone) (writers: Seraphine-Walinski) (Balloon Head, ASCAP) (4:15)

Chicago's joyous horns are once again prominent and it's a pleasure to hear their spirited workout on this roomy cut spread over a light disco beat. Bright & spirited with broad appeal.

GENYA RAVAN—20th Century
Fox 2430 (RCA)

STEVE . . . (prod. by Ravan) (writers: Ravan-Taylor) (Fox Fanfare/14th Floor, BMI/20th Century/Alysonne, ASCAP) (3:29)

The Beach Boys opening chorus is reminiscent of "Don't Worry Baby" and it recurs throughout. Ravan's passionate vocal is at its best and she shows off some fine production skills on this excellent pop ballad.

GARY BROOKER—Chrysalis
2358

NO MORE FEAR OF FLYING (prod. by Martin) (writers: Brooker-Reid) (Almo, ASCAP) (3:27)

Here's the title cut from Booker's super-sleeper LP and it's bound to make waves on AOR with his dramatic vocal and rising chorus hook all neatly produced by George Martin.

CERRONE—Atlantic 3625

CALL ME TONIGHT (prod. by Cerrone) (writers: Cerrone-Wisniak) (Cerrone/R&M, ASCAP) (3:53)

The master of Euro-disco continues to move in a rock direction here with Jeff Baxter lending his magical guitar hand. The rhythm is hypnotic and the beat says dance. A club attraction.

NIGHT—Planet 45907 (Elektra/
Asylum)

COLD WIND ACROSS MY HEART (prod. by Perry) (writer: Snow) (Braintree/Snow, BMI) (3:27)

Night hit the top 30 with their "Hot Summer Nights" and this follow-up is a powerhouse that relies on the Lang-Thompson lead vocal assault and Richard Perry's bombastic production.

ADDRISI BROTHERS—Scotti
Brothers 506 (Atlantic)

AS LONG AS THE MUSIC KEEPS PLAYING (prod. by Perren) (writers: D & D Addrissi) (Musicways/Flying Addrissi, BMI) (3:56)

The mid-tempo ballad is this talented team's speciality and here it's delivered with sugary vocals, slick percussion and a pretty back-up chorus. Lot's of pop-a/c appeal.

THE BOTTLES—MCA 41108

I DON'T WANNA BE YOUR MAN (prod. by Levy) (writer: Bayless) (Subliminal, ASCAP) (2:52)

There's danger lurking in these snakey guitar lines and desperate vocals but also quite a bit of pop appeal as Jeffrey Levy and Peter Bayliss launch a promising career with this debut single from their new self-titled LP.

CINDY BULLENS—Casablanca
2217

TRUST ME (prod. by Bullens-Doyle) (writer: Bullens) (Gooserock/Fleur, BMI) (3:30)

Bullens has a new label but the same hard-edged rock 'n' roll sound as she continues to fulfill the promise of her solid debut LP. This mid-tempo rocker plows from the gut-level with strong AOR-pop appeal.

B.O.S./Pop

ASHFORD & SIMPSON—Warner
Brothers 49099

NOBODY KNOWS (prod. by Ashford-Simpson) (writers: Ashford-Simpson) (Nick-O-Val, ASCAP) (3:50)

A syndrum blitz gives this party-flavored tune lots of thrills to go along with the dynamic duo's uplifting vocal show & body-move beat. A great follow-up to their top 30 "Found A Cure."

THE BAR-KAYS—Mercury 76015

MOVE YOUR BOOGIE BODY (prod. by Jones) (writers: group) (Bar-Kays/Warner Tamerlane, BMI) (3:44)

This first single from the new "Injoy" LP has one of the funkier units working today dishing out non-stop hip shakes with thick vocal overlays.

GENE CHANDLER—Chi-Sound/
20th Century 2428 (RCA)

DO WHAT COMES SO NATURAL (prod. by Davis) (writer: Willis) (Gaetana/Slyheart/Cachand, BMI) (5:00)

Chandler's vocals always fit easily into the memorable niche and here they're adorned by heavenly back-up vocals and a splendid tenor solo.

DAVID HUDSON—Alston 3746
(TK)

PUMP IT (prod. by Clark) (writers: King, Jr.-Clarke) (Sherlyn, BMI/Lindseyanne, BMI) (3:56)

Hudson's tasty vocal is the main course in this hot percussion feast. Sax adds are wisely interspersed to help make this a great item for the dancer and listener.

LES McCANN—A&M 2196
IF THERE'S ANYTHING BETTER THAN LOVE (prod. by Golson) (writers: McCann-Ware) (Jana/Irving, BMI/Almo, ASCAP) (3:55)

Jazz hipster McCann drops the jazz for a soulful R&B approach but retains the hip feel on this ballad from his new "Tall, Dark & Handsome" LP. A falsetto chorus adds balance.

GEORGE DUKE—Epic 9-50792

I WANT YOU FOR MYSELF (prod. by Duke) (writer: Duke) (Mycenae, ASCAP) (3:48)

Duke stays in the disco-pop vein with this new release from his forthcoming "Master Of The Game" LP. Lynn Davis earns plaudits for her vocal help.

TYRONE DAVIS—Columbia
1-11128

BE WITH ME (prod. by Graham) (writers: Richmond-Ellis-Locke) (Content/Tyronza, BMI) (4:08)

Davis pours out the emotion on this warm ballad decorated with delicate flute lace and a fluffy chorus. A first release from his upcoming "Can't You Tell It's Me" LP.

Country/Pop

WILLIE NELSON—Columbia
1-11126

HELP ME MAKE IT THROUGH THE NIGHT (prod. by Nelson) (writer: Kristofferson) (Combine, BMI) (3:57)

Everything Nelson touches turns gold and this latest project will be no exception. From the upcoming "Willie Nelson Sings Kristofferson" LP is this hit that must be tagged as "Willie's best." For pure beauty, this is unmatched.

JUICE NEWTON—Capitol 4798

UNTIL TONIGHT (prod. by Young) (writers: McClintoc-Parker) (ATV/Island/McClintoc, BMI) (3:15)

From her blockbuster "Take Heart" LP comes this soothing ballad that should continue Newton's rise to the cream of the country female vocalist crop.

AXE

MCA-3171

AXE STRIKES
with a new single
"LIFE'S JUST AN ILLUSION"
and with their tour...

September 22- Orlando, Florida
23- Gainesville, Florida
October 3- Houston, Texas
5- Dallas, Texas
6- San Antonio, Texas
8- Austin, Texas
10- Corpus Christi, Texas
11- Laredo, Texas
12- Midland, Texas
13- Amarillo, Texas

14- El Paso, Texas
15- Albuquerque, New Mexico
17- Oklahoma City, Oklahoma
29- Knoxville, Tennessee
30- Nashville, Tennessee
31- Huntsville, Alabama
November 3- Johnson City, Tennessee
4- Augusta, Georgia
6- Atlanta, Georgia
7- Atlanta, Georgia

Barney Ales:

Elton, New Artists Lead Rocket's Plans

By SAMUEL GRAHAM

■ LOS ANGELES — In an interview last week, new Rocket Records president Barney Ales, who had served in that position for Motown Records until December of last year, discussed his plans for his new company. Principal among those plans, he noted, is the building of the label almost as if from ground level, with an eye toward establishing an artist roster—a small roster that will concentrate on new acts, but will also include some previously-established artists lured to Rocket from other labels, if all goes according to plan. Moreover, Ales revealed, it is his expectation that Elton John will “very shortly” be represented exclusively by Rocket, both in and outside of North America.

After leaving Motown, Ales said, “I had a number of different offers, but at the time I had not planned to go back into the record business.” A meeting in London with friend and former Motown associate John Reid (Rocket's chairman and John's manager) effectively changed his mind. “It was a good offer,” Ales added, “with people who are friends, and it was also a real challenge.”

One specific appeal of the Rocket presidency, Ales continued, was “the idea that Rocket had basically been dormant for the last six to eight months; there was a whole new feeling of being able to build something from the ground up. The label had had such tremendous success with Kiki [Dee], Neil Sedaka, Cliff Richard and so on—then there was a transition period in which nothing happened, so it was like starting a new company but with a foundation.”

The prospect of Elton John's eventually being available to Rocket on an international basis (he is currently with MCA in the United States and Canada and with Rocket elsewhere in the world) was also of major significance. “I'm almost positive that he will be with Rocket in the United States as well very short-

ly,” Ales said. “We've been working with Elton's product since I came with Rocket, first the ‘Mama Can't Buy You Love’ record, then ‘Victim of Love,’ and we've also been involved with his tour. Elton is part of Rocket overall, but he's on MCA here right now. That will change.”

On a personal level, Ales has made a transition from a major company with an extensive roster and frequent releases (Motown) to a small label whose roster at present consists only of John, Colin Blunstone and Judie Tzuke. “It's given me enough time to concentrate on certain product,” Ales said. “But you know, working on less product is harder sometimes: certain product [at large companies] just happens on its own, but now if something doesn't happen [at Rocket], you're automatically tagged as not being able to do it at all.”

Much of Ales' first six months on the job has been devoted “basically to finding new acts. It's a matter of going through a lot of tapes—I could probably take 12 hours a day to listen to new material, and it would have been very easy to find probably 20 to 25 new acts in just the last three or four months.” Only Tzuke's album will be released here before 1980, however (the album, “Welcome to the Cruise,” is already out in England). “This is a bad time of year to put out a new act,” Ales said, “based on the fact that nearly every major group or artist thinks that they have to release in September, October or November. Everything we're doing is gauged for January or February of next year.”

No signings, of either new or established acts, have been an-

nounced as of yet, Ales added, since he and the label as a whole are taking a rather pragmatic view—influenced by various economic factors—of building the Rocket roster. “I have passed on a couple of acts simply because the deals were so out of line,” he explained. “There just isn't that margin of profit anymore, after everybody sits down and takes a piece, for a record company to go out and establish new acts. The margin that we had before is now being taken up by the returns—which are astronomical—the discounts, and the mistakes that are made by taking the wrong acts.”

Economics notwithstanding, he continued, this is not the best time to introduce new talent, particularly at radio stations. “I wish radio were back to the days when they were looking for new product, and new artists to discover, and looking at it in the same light as being able to have an exclusive on a major artist. A portion of their programming should be devoted to new artists, I think. Say they had a list of 40 records—if they put on four new ones a month, I'd take my shot that mine would be one of those four. But now those 40 records are taken up by 40 stars, and you can only hope that your record is so good that it's gonna happen somewhere, and then you can bring it to their attention.” Compounding the problem, Ales added, is the fact that major artists' releases are shipped in such quantity. “They'll sell through on most of these big acts, I'm sure. But it doesn't leave room for much other product.”

Ales also addressed himself to Rocket's distribution pact with MCA. (Continued on page 73)

Marsha Green Named Atlantic Media Director

■ NEW YORK — Marsha Green has been promoted to the position of media director for Atlantic Records. The announcement was made by vice president of advertising Mark Schulman, to whom she reports.



Marsha Green

In her new capacity, Green is totally responsible for all media planning for the company—including the placement of all radio and print (consumer and trade) advertising. She also supervises all ad production and coordinates advertising support for Atlantic artists on tour across the country.

Prior to her new appointment, Green has been media buyer for Atlantic Records since 1971, when the label formed its first in-house advertising agency (East-West Advertising). She joined Atlantic Records in 1969 as secretary in the tape sales department. She worked for the film division of United Artists before joining Atlantic.

Infinity Begins 'Fall Tune-Up'

■ LOS ANGELES — Infinity Records, in conjunction with MCA Distributing Corp., has launched the “Give Your Ears A Fall Tune-Up” sales campaign, according to Infinity vice president of marketing/finance Gary Mankoff. “Fall Tune-Up” runs through Oct. 31.

The objective of the fall campaign is to expose new and developing Infinity talent, including Nature's Divine, Rupert Holmes and Blue Steel, as well as the label's established artists.

A display mobile of giant “Ears” has been created for in-store use.

Infinity album artists involved in the “Fall Tune-Up” are Orsa Lia, Rupert Holmes, Bishop & Gwinn, Dobie Gray, Native Son, Spyro Gyra, Hot Chocolate, Nature's Divine, Dante's Inferno, Chromium, Blue Steel and Flyer.

Wald Inks Williams

■ LOS ANGELES—Jeff Wald, president of Jeff Wald Associates, has announced the signing of singer Deniece Williams.

Aucoin Mgmt. Re-Signs Kiss



Aucoin Management, Inc. has announced the re-signing of Kiss to a new long-term contract. Kiss and manager Bill Aucoin first joined forces in 1973. The band continues to tour the country, and will do so until the end of 1979. Kiss will then commence work on another album in early 1980. Pictured from left are: Paul Stanley, Ace Frehley, Bill Aucoin, Gene Simmons and Peter Criss.

FOR YOUR NEXT CAR . . .
WHEREVER YOU ARE



Call “Red” Schwartz

EXECUTIVE CAR LEASING CO.
7807 Santa Monica Bl.
Los Angeles, Ca. 90046—(213) 654-5000

MUSIC '77

5th
Record

at the Waldorf Astoria Hotel
New York City, New York
November 4-8, 1979
Dorchester Hotel

Partial List of Participating Companies (As of August 30, 1979)

- ASCAP (USA)
ATA Records (Australia)
AVI Records, Inc. (USA)
A & M Records (USA)
Able Records (Canada)
Acrobati Records Ltd. (Gt. Britain)
Adventure/Touchdown Music Co. (USA)
Album Report (USA)
Allans Music Pty. Ltd. (Australia)
ATV Music (Canada)
Amphonic Music (Gt. Britain)
Angel Wing Music (USA)
Aquareius Records (France)
Arcade Records (Gt. Britain)
Ariola (Germany & Holland)
Arista Music (USA)
Arthur Mougill Inc. (USA)
Artomex (Puerto Rico)
Associated Music (Australia)
Atlantic Records (USA)
Atoll Music (France)
A-Tom-Mix Productions (USA)
Australasian Performing Rights Association (Australia)
Discuses Az (France)
BMI (USA)
Baby Records (Italy)
Bearsville Records (USA)
Beat Records (Italy)
Bellaphon Records GmbH & Co Kg (Germany)
Beliver Music (Germany)
Discos Bandeiradas (Brazil)
Bergen-Whitelaw Productions (USA)
Bonnevill Broadcast Consultants (USA)
British Broadcasting Corporation (Gt. Britain)
Broadcast (Gt. Britain)
Brookside Music Group (USA)
Burlington Music (Canada)
Butterfly Music (Germany)
Buttermilk (USA)
CBS FM Radio (USA)
CBS Records (USA)
CBS International (USA)
CGD—Messaggerie Musicali S. p. A. (Italy)
Capitol Magnetic Products (USA)
Capitol Records (USA)
Capitol (Mexico)
Disques Carrere (France)
Casablanca Records (USA)
Cash Box (USA)
Chappell & Co. Pty. Ltd. (Australasia)
Chappell/Intersong (Sweden)
Change Records (Canada)
Chiva Recording (Belgium)
Chrysalis Records, Inc. (USA)
Cinevox Records (Italy)
City of Miami—Dept. of Stadiums and Marinas (USA)
Claude Hall Int'l Radio Report (USA)
The Confidential Report (USA)
Columbia Pictures (USA)
Copyright Service Bureau (USA)
Countdown Music (Germany)
Country Music Association (USA)
CNR (Holland)
- D. I. Music Ltd. (Gt. Britain)
DJM Records (USA)
Decca Record Co. Ltd. (Gt. Britain)
Dept. of Trade and Resources (Australia)
Der Musikmarkt (Germany)
Dick James Music (USA & Gt. Britain)
Dig It Records (Italy)
Dillard & Boyce Productions (USA)
Disco News (USA)
Discotel (Canada)
Discotheque (USA)
Disconet (USA)
Down South Studios (USA)
Durium (Italy)
EMI (Holland)
EMS Sound Industries Pty. Ltd. (Australia)
Eastern Airlines, Inc. (USA)
Eastronics Ltd. (Israel)
Ecolina (Italy)
Emergency Records (USA)
Encore Productions (USA)
Emerald Records (Gt. Britain)
Eureka Records (Australia)
Eurobeat (Gt. Britain)
FXL Sound Studios Inc. (USA)
FYDAQ Music (USA)
Fabulous Records (USA)
First Lady Songs, Inc. (USA)
First Los Angeles Bank (USA)
First Middle East Finance Corp. (USA)
Fors & Forss AB (Sweden)
Four Kinsmen Pty. Ltd. (Australia)
Friday Morning Quarterback (USA)
Fuse Music Limited (Gt. Britain)
GMG Records (Germany)
G. R. A. F. Records International (Canada)
Arthur M. Gabe (USA)
Genoa Music Trade Fair (Italy)
George Gluck Music (Gt. Britain & Germany)
Global Music Group (Germany)
H. S. Records (France)
Hansa Records (USA)
Harrison Music Corp. (USA)
Harry Fox Agency (USA)
House of Gold (USA)
Disques Ibach (France)
IDC (USA)
Image Records Pty. Ltd. (Australia)
Industria Fonografica Ecuatoriana S. A. "IFESA" (Ecuador)
Intersong Basart Publishing Group B. V. (Holland)
Intersong (Mexico)
Intersong International (Gt. Britain)
Intercord (Germany)
JDC Records (USA)
Jonathan Records (France)
Jupiter Records (Germany)
KTLK Radio (USA)
Karma Musikproduktion GmbH (Germany)
KRS Magnetics (USA)
Kensington Sound (Canada)
Lance Productions, Inc. (USA)
Larrikin Records (Australia)
Laser Records & Music Pty. Ltd. (Australia)
Lax Int'l Records (USA)
- Loeb and Loeb (USA)
Lollipop (Germany)
London Records (Canada)
Lucky Man Music (USA)
McKinley Marketing (Gt. Britain)
MCA Music (USA)
MCA Records (USA)
4M Records/Westworld Productions (USA)
MSR Inc. (USA)
Magazine Music (Germany)
Magnex S. p. A. (Italy)
Manhattan Advertising, Inc. (USA)
Margaret Brace Copyright Bureau Limited (Gt. Britain)
Marigold (Canada)
Marilla Grammofon (Sweden)
Melody (Mexico)
Met Richmond Seeco Records (USA)
Mighty Three Music (USA)
Mobile Recreation Services (USA)
Multitone AB Musikforlag (Sweden)
Motown Records (USA)
Disco Musart (Mexico)
Mushroom Records (USA)
Music Consult AB (Sweden)
Music Labo (Japan)
Music Resources Int'l (USA)
Music Retailer (USA)
Music Week (Gt. Britain)
Musica E Oischi (Italy)
Music-Box Record Company (Greece)
Musicosas (Argentina)
Muzak (USA)
National Assn. of Broadcasters—NAB (USA)
New on the Charts (USA)
Norman Winter/Associates (USA)
Nova Entertainment Organization (Australia)
Dweper/Silver Dagger/Velvet Apple/Song Yard (USA)
P. A. C. Inc./Third Coast Records (USA)
Panache Music Ltd. (Gt. Britain)
Par International Ltd. (Australia)
Peerless (Mexico)
Perren-Vibes Music Inc. (USA)
Pete Orake Productions, Inc./Window Music Pub. Co., Inc. (USA)
Discovertrieb Peter Steyrer (Germany)
Phonogram B. V. (Holland)
Phonogram/Mercury Records (USA)
Plateau Records (USA)
Plein Soleil (France)
Polydor B. V. (Holland)
Prensario (Argentina)
Prestige Attractions Pty. Ltd. (Australia)
Program One Stop (USA)
Quadrangle Recording Studio (USA)
Quality Records (Canada)
Quaver Armstrong Pty. Ltd. (Australia)
R & B Publishing (USA)
RCA (Argentina)
RCA/Cyclus (Germany)
RCA International (USA)
RCA Limited (Australia)
- RCA Limited (Canada)
RCA (Mexico)
RPM (Canada)
Radio Records (USA)
Rainbow Record & Concert GmbH (Germany)
Ray Lawrence, Ltd. (USA)
Record World (USA)
Red Bus Records Ltd. (Gt. Britain)
Rediffusion International Music (Gt. Britain)
Lloyd Remick, Esq. (USA)
Response Records (Gt. Britain)
Rifi Records (Italy)
Rimpo Tontrager GmbH & Co Kg (Germany)
Roads of Music Publishing Corp. (USA)
Roba Music (Germany)
Roemer & Nadler (USA)
Rok Blok (USA)
Rondor Music (USA & Australia)
SWS Organization (USA & Sweden)
Sabin Music (France)
Sacmex (Mexico)
Salsoul Records (USA)
The San Juan Music Corp. (USA)
Satri Records (Gt. Britain)
Schlesinger and Guggenheim (USA)
Lloyd Segal, Esq. (USA)
September Music Corporation (USA)
Seraph Productions (USA)
SESAC Inc. (USA)
7 Records Pty. Ltd. (Australia)
Siegel Musikverlag (Germany)
Soccer Music Ltd. (USA)
Sonderling Broadcasting (USA)
Sonodisc (France)
Sonovox (Portugal)
Soundstream, Inc. (USA)
Southern California Disco DJ Assn. (USA)
Southern Writers Group (USA)
Spector Records Int'l (USA)
Splash Records Ltd. (Gt. Britain)
Starborne Productions Corporation (USA)
Start S. p. A. (Italy)
Success Communications (USA)
Sunrise Theatrical Enterprises (USA)
Sweden Music AB (Sweden)
TPI Music (USA)
Teldec (Germany)
Teleprompter Corporation (USA)
Telstar Video & Film Productions Inc. (USA)
The Entertainment Company (USA)
Toledo Musikproduktion GmbH
Trillion Video (Gt. Britain)
Tom Hayden Assoc. (USA)
TK Records (USA)
Total Experience Productions (USA)
Trans-American Video—Div. of Merv Griffin Enterprises (USA)
Trans-Island Production Ltd. (British Isles)
Tree International (USA)
Disques Trema (France)
Trans Canada Music (Canada)
20th Century Fox Music Publishing (USA)
- Valentine Music Group Ltd. (Gt. Britain)
Michele Vicino (Italy)
W. B. Tanner & Co. (USA)
WBAP Radio (USA)
Walter Hofer Law Offices (USA)
Warner Bros. Records (USA)
Warner/RFC Records (USA)
West Edizioni (Italy)
Wilson Editions (Gt. Britain)
You You Music (France)

WORKSHOP/ SEMINARS

Panelists Include:

RADIO:
Wayne Cornils (NAB)
George Wilson (KTLK)
Mac Allen (Sonderling)
Dwight Douglas (Burkhart/Abrams)
Keith Lee (W. B. Tanner)
Bob Cole (CBS FM Stations)

A&R:
Rupert Perry (Capitol Records)
LeBaron Taylor (CBS Records)
Eddie de Joy (RCA Records)
Bob Regehr (Warner Bros. Records)

PUBLISHING:
Lester Sill (Screen Gems/EMI)
Herb Eisman (20th Century Music)
Buddy Killen (Tree)
Buddy McCluskey (RCA Argentina)

DISCO:
Ray Caviano (Warner/RFC Records)
Tom Hayden (A-Tom-Mik)
Ray Harris (RCA Records)
Ken Verdoni (London Records)
John Luongo (Pavillion Records)
Peter Kirsten (GMG Records)
Freddy Naggiar (Baby Records)

LEGAL:
John Frankenheimer, Esq.
L. Lee Phillips, Esq.
Ken Suddelson, Esq.
Kim Guggenheim, Esq.
Steve Machat, Esq.
George Kieffer, Esq.

24 hour continuous Video Showcase

FREE Registration to Radio
& TV programmers

**USA HEADQUARTERS:
INTERNATIONAL MUSIC INDUSTRIES, LTD.
1414 Avenue of the Americas, New York, N.Y. 10019 U.S.A.
Telephone: (212) 489-9245 Telex: 234107**

WCI Earnings

(Continued from page 4)

1987, according to a WCI statement. Domestic record sales were "modestly ahead," the statement continued.

For the quarter just ended, WCI's revenues from recorded music and music publishing were \$166,331,000, up from \$317,379,000 in the third quarter of 1978. Operating income was \$14,331,000, down from \$17,303,000 for the same quarter in 1978. For the nine months ended September 30, WCI's operating revenues were \$498,611,000, up from \$409,604,000 in the first nine months of last year. Operating income for the first nine months of 1979 was \$51,243,000, down from \$59,415,000 in the same period last year.

Sherwood on Cuts

(Continued from page 3)

Phonogram/Mercury president Bob Sherwood told *Record World*.

"It would be difficult to cut much deeper and still be an aggressive marketing company," Sherwood said. "It's not a case of people who weren't doing the job, it was economic necessity."

Aside from the Memphis closing, Phonogram's other four offices in New York, Los Angeles, Chicago and Nashville also lost staff, most of it clerical, according to Sherwood. He was emphatic that he planned no further cuts.

"That's one reason it was done in one fell swoop," he said. "The firing of people in waves takes the people who are in no danger of losing their jobs and frightens them. If you're going to do it, you should plan it yourself and go through with it."

Sherwood added that the company had not closed its west coast publicity operation, as had been reported. He said he was looking for a Los Angeles-based press officer to join the phonogram promotion and marketing staff already there. Phonogram's total staff in its four remaining offices is now about 100 people.

Phonogram had opened the Memphis offices in 1977 in a bid to expand its black music roster. It served principally as a base for producer and A&R executive Jud Phillips.

Sherwood said the staff cuts did not take away from what he called Phonogram's "quantum leap" in its pop roster in 1979, with such artists as Southside Johnny and the Asbury Jukes, John Cougar, Scorpions and Carlyne Mas, nor from the company's improved performance in supplying international hits to its parent company.

"For the first time, we're going to be a much bigger supplier for the rest of the world," Sherwood said.

Cover Story:

Maxine Nightingale Reaffirms Hit Status

■ It was 1976 when Maxine Nightingale's first single release, "Right Back Where We Started From," hit the #1 spot on charts all over the world. That record went a long way to establish the artist as a fine and sensitive interpreter of songs and the recent Top 5 single, "Lead Me On" (Windsong), only reaffirmed that reputation.

Born in Wembley, England, Nightingale is of English and Guyanese heritage. She began performing as a singer while still in her midteens and local cabaret appearances lead to an introduction to Pye Records executive and club owner Cyril Stapleton. Stapleton later sponsored her at the prestigious Guildhall School of Music in London. She was briefly signed to Pye and during that time won the role of "Shelia" in the U.K. company of "Hair." Fellow cast members at that time included Paul Nicholas, Paul Korda, Marsha Hunt, Alex Harvey and Joan Armatrading.

After more than a year in the London production she joined the German touring company in the same role. Her counterpart in the Sheila role in the English-speaking production was Donna Summer. Later, Nightingale joined the German production of "Jesus Christ Superstar."

Tubbs

Returning to her homeland, she accumulated more stage credits (including "Savages" with Paul Scofield) and did background singing sessions for a variety of artists. A close friend from United Artists Records, Pierre Tubbs, took her into the studio to work on a project with him. He laid down several tracks over a long period of time. Nightingale thought the project had been shelved and

never really put any credence in it until the first time she heard it in its entirety, broadcast over U.K. radio. "Right Back Where We Started From" was a product of those first sessions and the artist's first gold record.

With three albums already to her credit, "Love Lines" (released in the U.K. only), "Nightlife" and "Right Back Where We Started From," she signed with Windsong Records early this year and released the album "Lead Me On" in May. The title track went into the Top 5 on the *Record World* Singles Chart and picked up additional support on the disco level. It was recently certified gold. Her second single from the album, "(Bringing Out) The Girl In Me," written by Raydio's Ray Parker Jr. and produced by Parker and Denny Diante, was released just last week.

Von Stein Named VP, Polygram Record Oper.

■ NEW YORK — Udo von Stein, recently head of Polydor International's legal department, has been appointed vice president of Polygram Record Operations.

Von Stein, who has been with the worldwide Polygram Group for ten years, becomes a member of the Polygram Record Operations management committee.

Sparrow Inks Owens-Collins

■ LOS ANGELES — Jamie Owens-Collins has just signed a long-term recording and publishing pact with the Sparrow Group, according to a recent announcement from Sparrow president Billy Ray Hearn.

Allen Brings Out The Stars



A&M recording artist Peter Allen opened his "Up In One" show at the Huntington Hartford on October 2, bringing out many luminaries. Pictured from left: Carole Bayer Sager, Melissa Manchester, Peter Allen, and Rita Moreno.

Charlie Daniels To Promote Skoal

■ NEW YORK—Sports, big business and rock 'n' roll came together at the Pierre Hotel last Tuesday (16) as the U.S. Tobacco company announced the signing of Charlie Daniels as a spokesman for Copenhagen, Skoal and Happy Days tobacco. Daniels joins such sports personalities as Walt Garrison (formerly of the Dallas Cowboys), Bobby Murcer (New York Yankees), Earl Campbell (Houston Oilers), Carlton Fisk (Boston Red Sox) and Nick Buoniconti (formerly of the Miami Dolphins) in an endorsement agreement with U.S. Tobacco. Garrison and Murcer appeared at the Pierre Hotel ceremony.

Daniels is the first music personality contracted by the tobacco makers to act as a spokesman. In a prepared statement, U.S. Tobacco executive vice president of operations Ralph L. Rossi said, "We're adding a new dimension to our sports-oriented marketing campaign. Daniels provides us with a new, strong approach to the large growing country-music market."

As spokesman, Daniels will appear in television and radio commercials for the company's products and be featured in print advertisements and point-of-purchase materials. The television campaign will revolve around the music of the Charlie Daniels Band. The first commercials will be telecast over national networks during the 1980 Winter Olympics, of which U.S. Tobacco is a sponsor.

Australian Gala Set For Musexpo

■ NEW YORK — Roddy S. Shashoua, Musexpo president, has announced an Australian Gala to be co-sponsored by the Australian Trade Commission at Musexpo '79, November 4-8, 1979, in Miami Beach, Florida.

Representing the second consecutive year that an Australian night is held at Musexpo, this year's Gala will be co-sponsored by the Australian government for the first time.

Scheduled for Tuesday night, November 6, the Gala will be held in the Konover (headquarters) hotel showroom.

Manchester Tour Set

■ LOS ANGELES — Arista artist Melissa Manchester will soon be embarking on a major concert tour, her first in two years. Kicking off on October 30 and 31 at the Westbury Music Fair in Long Island, New York, the tour will take Manchester to major cities throughout the country, to be followed by dates abroad.

TWO WAYS TO EXPRESS YOURSELF

MUSIC EXPRESS LIMOUSINE SERVICE

The **someone** special express.

An executive fleet at your service. A wide range of comfort features for the total feeling of luxury.

MUSIC EXPRESS MESSENGER SERVICE

The **something** special express.

Taking anything important, anywhere it has to be. Punctually and perfectly.



24 Hours A Day / Every Day Of The Year / As Close As Your Nearest Phone / (213) 845-1502



845-1502

Because there's more to transportation than just getting there.

The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ ON THE RECORDS—Since some of this column's past picks to clicks have been viewed as something closer to nails in the respective artist's coffins, we waited for the **Records'** first Virgin LP to crack the album chart before venturing any remarks on this spirited quartet and its arsenal of classic rock moves.

A recent conversation with drummer, founder and co-writer **Will Birch** suggests our caution may have been unnecessary, though, for Birch typifies the more down-to-earth elements of the best "new rock" (is that this week's approved phrase?) bands. Although his band is being linked here with the post-punk mise-en-scene, Birch himself doesn't hesitate to reveal the Records' real influences.

"The average age in this band is 26 or 27, so we all grew up with the Beatles, and I was partial to the Kinks," Birch explained. "The music you hear in your teens, when you make love for the first time or you first take a drink, is the music that sticks with you." If he sounds philosophical, Birch is really more vinyl junkie than pop pundit. "I personally feel, as a fan, that the mid-'60s was the peak of creativity in rock 'n' roll, and hasn't been matched since.

That sentiment isn't merely nostalgic, he insists, adding that while punk and new wave elements have restored a drive missing since that halcyon decade, only now are bands tapping the same accessibility and technical polish he associates with his own idols.

That attitude also explains the Records' origins in Britain's much-loved but commercially checkered pub rock movement. "I was in the **Kursaal Flyers**," Birch explains, "and toward the end, **John Wicks** joined on rhythm guitar. Some months later we broke up, and I realized that John had a talent for melodies, and I had a talent for lyrics."

If Birch isn't exactly self-effacing, he and his band back up their pride in trimly executed three-minute wonders by flexing their sense of rock history. The special four-song EP released with the album's initial run finds the band covering lesser-known chestnuts by **Spirit**, the **Kinks**, the **Stones** and a largely unsung Ohio band that paralleled pub-rockers like the **Kursaa's**, **Blue Ash**. Working with models like that, it's not surprising Birch and Wicks have developed enviable verve and economy, or that Birch had a hand in the **Yachts'** first U.K. single, "Suffice To Say."

"We've always done covers," he explains, "right from the beginning. We felt the tunes we picked weren't terribly well-known; they were sort of overlooked classics.

"I think our motivation is really that of fans. If someone else won't make the record we want to hear, then we'll just make it ourselves."

HIT MENSCH—Following reports of several murders here being investigated as the possible work of an Israeli Mafia team, COAST received this distracted phone call from one of **Alice Cooper's** retinue:

"Alice is just devastated. The last thing he wants to deal with is the Kosher Nostra . . ."

Never mind . . .

DOTTED LINE—During a recent visit with veteran manager, publicist, promoter and Anglophile **Jo Lustig**, we learned of a new device certain to charm lawyers and managers.

"It's the perfect pen for signing contracts," exulted Lustig, reaching into his briefcase, but instead of a hefty Mont Blanc or a gilded beauty from Tiffany or Cross, he produced a modest Paper Mate ball pen.

The secret? The ink is fully erasable for up to 48 hours.

Lustig, by the way, has just passed his second decade as a British resident, and was understandably chipper about a new LP from **Richard and Linda Thompson** (about whom this column will, for once, restrain its usual tendencies), given the preview we received.

SILLY STUFF—A couple from Kansas had quite a time not long ago when, as winners of a contest in which entrants were required to guess who would win the Country Music Association's annual awards, they were flown to Nashville to dig the proceedings in person. That's not all, though. They were also treated to a private concert—and when we say private, we're talking right there in their hotel room—by Warner Bros. country thrush **Margo Smith**. That's right, it was just the two winners and Margo—as well as her band, of course, a sound crew, a local TV news team and so on. Hey, sounds real intimate, not to mention crowded . . . Lead rodent **Bob Geldof** of the **Boomtown Rats** has a new trick during the band's current tour: he invites all photographers to come onstage for one song, then orders them to shoot only the audience. The name of the tune? Why, it's "Having"

(Continued on page 73)

RCA Red Seal Sets Campaigns

■ NEW YORK — RCA Red Seal is launching two major advertising, promotion and publicity campaigns in November.

The first of these will be in support of a new album by pianist Vladimir Horowitz. The album contains five works Horowitz has never before set down on discs, including Liszt's "Mephisto Waltz" and Schumann's "Humoresque."

The second campaign carries the slogan "This Week In New York RCA Artists Are The Concert Scene" and the emphasis will be on concert appearances in quick succession by flutist James Galway, soprano Renata Scotto, pianist Emanuel Ax, tenor Robert White and the Guarneri Quartet.

The announcement was made by Irwin Katz, director of marketing for RCA Red Seal.

Support

In detailing the campaigns, Katz said the new Horowitz album will be supported by a half page New York Times ad followed by advertising in The New Yorker, Musical America, Opera News, Fanfare, Schwann, Ameri-

can Record Guide and Keynote.

Initially, the radio campaign will center on WQXR in New York and WFLN in Philadelphia.

A 400-line ad mat has been prepared for local campaigns throughout the U.S. with timing to coincide with the various dates on Horowitz's fall and winter concert tour which begins November 4.

Local Advertising

Local advertising will be done in conjunction with major retailers including Tower Records, Warehouse and Odyssey on the west coast, Rose and Laury outlets in Chicago, 260 Pickwick stores throughout the country and major retailers in the east.

The New York multi-artist appearance campaign will be launched with an 800 line New York Times ad on November 4, the date of the first of two sold out James Galway concerts. A window display at Goody's Rockefeller Center store will herald the five RCA artists' appearances and feature the new albums by each. There will be concentrated in-store support at all major classical retailers.

Peter Dellheim Dies

■ NEW YORK — RCA Red Seal executive producer Peter Dellheim died of cancer here last week at the age of 52. He had been with RCA Records for 26 years, and was a leading producer of classical recordings.

In his career Dellheim recorded a variety of leading classical performers, including Arthur Fiedler, Beverly Sills, Van Cliburn and Julian Bream. He also worked on the RCA jazz catalogue early in his career. He was himself a pianist and attended the Eastman School of Music.

He is survived by a brother and a sister.

Jacobson To EarMarc

■ LOS ANGELES — EarMarc Records president Marc Simon has announced the appointment of Cathy Jacobson to the position of national promotion director for the label. She will work out of EarMarc offices in New York.

Background

Jacobson comes to EarMarc from M.K. Dance Promotions, where she headed the New York offices. Prior to that she worked for Provocative Promotions in Los Angeles, and later as Marc Simon's assistant in Casablanca's special projects department.

Crossover Enterprises Expands



Crossover Enterprises, Inc., a newly formed independent record promotion and marketing company has expanded its operation by firming up an association with independent promotion person, Joe Isgro, and will handle all future releases on Butterfly Records. Pictured seated (from left) are: Joe Isgro, Crossover Ent., A. J. Cervantes, president Butterfly Records, Warren Lanier, Sr., Crossover Ent. Pictured standing are: Warren Lanier, Jr., Crossover Ent., and Ronnie Granger, Crossover Ent.

Copy Writtes

By PAT BAIRD

■ **CREATIVE PROMOTION:** After a three year wait, Motown Records finally previewed the new **Stevie Wonder** album "The Secret Life of Plants." Where did they do it, you ask? Why, the Bronx Botanical Gardens, of course. The soiree was a huge success . . . And speaking of Jobete Music writers, **The Commodores** are one of the strongest artists on the charts these days. "Sail On," their peculiarly Country-oriented single went to #6 last week and "Still," which rivals "Three Times A Lady" for Song of the Year potential is bulleting this week at #13. The writer of both songs is **Lionel Richie, Jr.**

CREATIVE CASTING: **Art Carney** has been set for the role of **Corpus C. Redfish**, owner of Redfish Salvage in Quicksand, Tex., in the upcoming Alive Productions film "Roadie." Among the other celebs scheduled for celluloid are **Blondie** and **Meat Loaf**. Executive producer of the new flick is **Zalman King** who, as probably no one remembers, was the star of "You Gotta Walk It Like You Talk It Or You'll Lose That Beat" with score by **Fagen & Becker**, pre-**Steely Dan**.

NEW DEALS: Intersong, U.S.A. has obtained the sub-publishing rights for the U.S. and Canada to the album "Pope John Paul II Sings At The Festival of Sacrosong." The agreement covers the compositions of the Infinity Records album of **His Holiness Pope John Paul II** 1979 East European recording of spiritual songs . . . **Howard McCluskey** of RCA, Argentina, reports that he has signed a sub-publishing agreement covering all **Abba** compositions between Union Songs and Relay Music for Argentina, Chile and Uruguay. While in Sweden closing



the deal, **Abba** picked **McCluskey's** own tune "Estoy sonando" ("I Have A Dream") to record in Spanish. **McCluskey** is pictured here (at right) with **Stig Anderson** of Polar Songs and **Anders Morren** manager of Union Songs . . . **MCA Music** and **Al Perkins** of Perk's Music have entered into a co-publishing agreement, **Perkins** is executive producer of **Al Hudson & The Soul Partners' Ip.**

NEW DEALS, CON'T: **Jack Nitzsche's** publishing company, First Kiss, will be administered by The Bug Music Group. **Nitzsche** is the composer of such film scores as "One Flew Over the Cuckoos' Nest," "The Exorcist," "Blue Collar" and "Hard Core" . . . **CAM America** has signed **Gerard Cohen** as a producer and as a writer. He will work with another **CAM** signing **Altha Cook**. The New York pop band **Driver** has also signed with the company and the group's master, produced by **Corky Abdo**, is currently being shopped . . . **The B-52's** have signed up with **BMI** as writers and publishers . . . **Steve Forbert** to **Colgems-EMI** for worldwide administration of his publishing company, Rolling Tide Music. His second album, "Jackrabbit Slim," was released last week.

NEW YORK, NEW YORK AGAIN, AGAIN: The Songwriter's Hall of Fame at 1 Times Square, recently opened its new exhibit honoring New York songs and songwriters. The exhibit features a group of 238 two-hour cassettes edited, narrated and produced by musicologist **Warren Craig**. Each tape presents the life and representative hit songs of a New York songwriter. The collection was donated by **AGAC**. A special feature of the exhibition in memorabilia from New York's ethnic musical theater including songs from Little Italy, Irish vaudeville and the music of the Yiddish theater. Admission to the Hall of Fame is free and recommended.

CH-CH-CHANGE: **Glenn Friedman** has left his position as director of creative affairs at Chappell, L.A. **Friedman** can be reached at (213) 393-9054.

COVERS: At **MCA Music**, **Melissa Manchester** picked **Jason Darrow's** "Don't Want the Heartache" while **Colleen Heather** (West End) chose "On the Run" for her debut single. She also recorded the **Richard Rogers/Martin Charnin** tune "It's Not the End of The World" for her "Heartbreaker" album. **Dana Valery** (Atlantic) releases "I Don't Wanna Be Lonely" as her next single. It's by **Mark Mueller** . . . Arranger/composer **Carlos Franzetti** has "Super City" and "Samba Funk" on the **Candido** album (Salsoul) . . . New duo **Black & Burnett** signed their tunes "Here Comes the Good Part" and "I Guess I'm Lonely" to **MCA Music**.

We Proudly Announce The Opening Of

S C O T T



R E C O R D I N G S T U D I O S

8255 Beverly Blvd.
Los Angeles, CA 90048
(213) 658-5990

Three 24 Track Recording
Studios, Disc Mastering And Complete
Tape Production Facilities

Choice Lease Space Available

Gene Mackie
Managing Director

Ed Conway
Financial Director

Reggie Dozier
Engineering Director

Lanky Linstrot
Mastering Director

Formerly ABC Records Complex
Now Scott/Sunstorm Recording
And Video Center

Industry Steps Up Security Efforts

(Continued from page 3)

court . . . I intend to prosecute the source of this leak to the utmost.

"If the RKO people would tell me the source of the leak, I'd drop that action and go directly after the leak. [Until then] I have no alternative."

Although more cynical observers have generally dismissed such threats delivered following past leaks, concern over the practice is clearly overtaking labels' reluctance to oppose station programmers. And while no clear legal precedent regarding such leaks to radio as yet exists, Warner Bros. Records' ongoing action against RKO isn't the only candidate for such a precedent.

RSO Records president Al Coury, talking with RW about a similar pre-release leak for the Bee Gees' most recent album, "Spirits Having Flown," linked both the company's legal stance and internal security measures to what he perceives as a link between the problems of unauthorized airplay and counterfeiting.

"The scariest thing to me as an executive is the fact that that happens," said Coury of the radio leaks. "In the case of the Bee Gees, we tried to implement the tightest security possible, not only here but in Canada and elsewhere." An extensive security program had been developed after RSO began studying the virulent flow of counterfeit records and tapes for earlier blockbusters including "Saturday Night Fever," "Grease" and "Sgt. Pepper's Lonely Hearts Club Band," he added, and while those measures helped, they did not conclusively eliminate leaks.

"Through the help of the FBI and the RIAA, we were able to maintain exclusive rights over the Bee Gees' album for several weeks after release," said Coury.

If that system stalled counterfeiters, it didn't prevent premature radio play, though. "It's just a scary, scary thing," says Coury, "even if it does add excitement to a particular project." In the RSO chief's view, the longer the lead time gained by stations over a scheduled release date, the more serious the problem.

With the Bee Gees, he added, RSO was able to trace the source of illicit copies to Canada. "As a matter of fact," noted Coury, "we still have legal action in the works against a station, its owner, and manager there . . . We've traced it back that far, but we've got to get someone who'll admit precisely who it was who leaked them a copy."

Many major pressers were reluctant to discuss internal shrinkage due to employee theft, while others downplayed any connec-

tion between internal security and actual counterfeit production. But at least some of their manufacturing clients see that threat as very real.

More explicit was one top recording executive who requested anonymity when talking with RW. "The fact of the matter is, many of the pressers that were pressing our albums for legitimate consumption were also pressing for counterfeiters," charged that source, who added that his own company resorted to undercover investigators in an effort to discourage plant personnel from procuring master tapes and cover art films for counterfeit production.

Internal Theft Checks

For pressing plants, warehouses and distribution centers operated by the majors, that emphasis on internal security is moving beyond internal accounting checks. Most majors now routinely utilize closed-circuit video monitoring, on-site security personnel and a variety of internal auditing procedures to keep tabs on both product and personnel within their facilities.

Gauging the impact of those measures on bottom line financial performance is difficult, however. Major pressers asked by RW to characterize how security has

Label Concern Over Home Taping

(Continued from page 3)

ists, writers, publishers, and record companies—are being drastically whipsawed," Smith continued.

He admitted that proposals for legislative or technical relief from the problem involve "a sensitive area of individual rights and free trade," but he called for "some understanding and responsible restraint from our friends and associates in the broadcasting community," and asked that "this terribly destructive practice stop at once."

Like Smith, the record executives contacted by RW last week stopped short of advocating moves to strongarm radio on the issue. Most, however, like Dick Kline, executive vice president of Polydor Records, also questioned radio's responsiveness. "There are exceptions, but most of the people in radio are concerned only with selling time," he said.

While no record company research has been done to discover just how much home taping cuts into record sales, most of the executives surveyed believe losses are growing as record prices increase. "What we're seeing is not a loss from the determined, inveterate tapper, but from the more

impacted on overhead either declined comment or minimized relative increases as due more to inflation than any new expenditures in security.

Yet, according to some retail and rack sources, those same majors have confided to accounts that they are indeed anxious over internal theft, both as an aspect of shrinkage in finished product, and a possible indication of how counterfeiters have stepped up both product quality and release timing to compete with legitimate records and tapes.

Rack jobbers, which routinely handle volumes of product rivaling pressing plants and branch distribution centers, are thus likely to echo their counterparts in that sector. Lieberman Enterprises president Harold Okinow declined commenting on that firm's sophisticated internal security systems by noting, "We have various security systems in place that are confidential. We feel that if we revealed them, then people could develop counter-measures."

Similarly, retail and one-stop sources, while praising trustworthy personnel and airtight security for attribution, will confide off the record that they utilize polygraph tests, peep-holes, video cameras and hidden live microphones, among other measures.

casual, spontaneous tapper who may do it on impulse," said Elliot Goldman, senior vice president of Arista Records.

And although none of the executives saw much immediate hope in the proposed solutions to the problem, most looked for some compromise to be reached with radio. "Radio has to understand that when the music business is in trouble so is radio," Sherwood said. "When we have to tighten our belts, venture capital is cut back. If we quit signing the Knacks, Nick Lowes and Elvis Costellos, that's not good for radio."

"They could just as easily encourage buying the album by playing two or three strong cuts," Goldman added. "They could satisfy the public by playing (an album) in blocks."

The executives shared program directors' doubts about legislation that would put a royalty on blank tape sales. "What right do you have to tell someone what to do in their homes?" Kline asked. "And how do you enforce that law? When Disney loses to Sony (over the public's right to videotape television programs), the handwriting is on the wall."

Counterfeits, Too, Get A Closer Look

■ LOS ANGELES — With federal action against record and tape pirates making major inroads against illicit trade during the last months of '78 and the early months of this year, the record industry has been quietly expanding its efforts against counterfeiters.

As the most serious dimension to internal security control for industry manufacturers, distributors and their clients, counterfeiting has invited expanded research and investment by legitimate interests seeking to halt the flow.

Underscoring the potential drain on legitimate sales are FBI estimates that some top sellers have proven as lucrative for pirates as for their actual manufacturers.

According to RIAA executive director Henry Brief, the association's anti-piracy unit has been increased in size this year with the addition of more investigators.

Meanwhile, RW has learned that several firms are exploring the use of special coding systems to mark legitimate product and thus enable labels and law enforcement officials to identify counterfeit goods.

Said one label head, whom RW agreed not to identify, "I can't stop them from counterfeiting my product, but I can now tell at a glance if the product is mine. Without removing the shrink wrap, I can see if it's counterfeit or not."

Although that visual coding element won't necessarily prevent retailers from carrying pirate goods, adds the executive, his employees will now be able to track counterfeits when they enter the return cycle. "If I find out that a dealer has sent me a counterfeit return, I simply won't take it back," he explained.

"I'm going to make it so miserable for the dealer that he won't want to handle counterfeit goods. It won't be worth it anymore."

At least two other major record and tape manufacturing firms are believed to be studying ways of encoding cover packaging to aid in ferreting out pirates' products from legitimately produced software. Although one of these firms declined comment altogether when approached by RW on the issue of security, the second refused a firm answer by saying, "Whatever may be in practice to authenticate our product should be kept confidential."

New York, NY

By DAVID MCGEE

■ Way back in '73 one of the big songs was a thing called "Brother Louie," a hit in England for a group called **Hot Chocolate**, a hit State-side by a New York-based group called **Stories**. "Brother Louie" was right on time: it had a hook that wouldn't quit; an unforgettable pop melody; and featured a raspy-voiced lead singer whose vocal style bore an uncanny resemblance to **Rod Stewart's**. **Stories** didn't quite disappear after the one big hit, but two years later did become another in a long line of rock bands victimized by a record that was barely representative of its over-all style and approach to music.

The lead singer, **Ian Lloyd**, released a solo album on Polydor in 1976, but nothing came of it, and he quickly did a disappearing act. Recently, however, he has surfaced again, on Scotti Brothers Records, with a well-received album titled "Goose Bumps" on which he is helped out by some familiar names (e.g., **Mick Jones**, **Lou Gramm**, **Dennis Elliott**, **Ric Ocasek**, **Larry Fast**). The songs—written by Lloyd (author of the record's most engaging new tune, "She Broke Your Heart"), **Russ Ballard**, **Ocasek**, **Corky Laing** and **Ian Hunter**, **Rod Argent** (an uptempo, slightly disco reworking of "Time of the Season") and the **Brothers Gibb** ("Holiday")—reflect not only Lloyd's respect for his peers but also his intention to make this effort one that people would remember as something more than another shot from, as he says, "Mr. 'Brother Louie'."

During a recent visit to *Record World*, Lloyd candidly admitted that his post-**Stories** low profile was a conscious reaction against the notoriety he gained earlier in the decade. He explained the predicament he found himself in: "**Michael Browne**, from the **Left Banke**, and I co-wrote everything that **Stories** did on the first two albums up to 'Brother Louie.' That song was added onto the second album and had really grown out of some basic track sessions we'd done for **Exuma**. It was one take, and it was great. And I'm really glad that I did it. But it did affect us, because the music and the image and the whole thing we were trying to project over two years and two

albums was kind of nullified right then and there. That made it very difficult. We'd gotten a lot of fans by playing live, and when we put out 'Brother Louie' they felt cheated, I think. But the majority of people who got turned onto us through the hit never knew we had a first album, and didn't particularly like the music that was on the second album, because they were buying it for that one song. **Hot Chocolate** wrote the song and we did it because I felt it was a great song—never thought about the consequences. I had to remove myself from that, and put some distance between that record and my next recording. So it's been awhile, but I feel great about what's going on now. I'm ready."

Like so many contemporary artists, Lloyd has become conscious of the music business as a business. Outwardly he seems the quintessential New York City street kid, complete with a rapid-fire delivery and a cocky attitude—all mouth. But get down to the brass tacks of career-building, and it becomes apparent he's done his homework. The last time he appeared onstage was with **Stories** in 1975; he's both anxious and nervous about returning to the boards, but he's also realistic about touring in support of the album. "I can't wait to come back," he said excitedly, "but right now we're watching the progress of the album and the single, and hoping the album will take off more. If that happens, and we get the foundation set throughout the United States, we can do a good tour. I don't want to go out and get crazy and lose a lot of money and have nothing happen. I don't think today's market is geared for that; you have to use some intelligence and planning. My manager's (**Bud Prager**, of **Foreigner** fame) a great man for strategy and he's got a plan. If everything goes well, I imagine we'll be out by the end of the year."

BOOK NEWS: Although numerous tomes have been written on the history of country music, none, with the notable exception of **Paul Hemphill's** study published several years ago, have truly captured the essence of the genre's uniqueness. Country music is made up of diverse elements and reflects, at its best, an astonishingly wide range of experience and lifestyles. And just as rock has become a broad general category embracing many different music styles, so has country gone from the specific to the generic: nowadays, artists as seemingly dissimilar as, say, **Jimmy Rodgers** and **Conway Twitty**, or **Willie Nelson** and **Bob Nolan**, rightly coexist as "country" artists.

(Continued on page 65)

CINETUDES FILM PRODUCTIONS, LTD.

is pleased to announce the completion of

"SOUTHSIDE JOHNNY & THE ASBURY JUKES"

a musical film

CHRISTINE JURZYKOWSKI, Executive Producer

NEAL MARSHAD, Director

GALE GOLDBERG, Assistant Producer

377 BROADWAY, NEW YORK CITY 10013 212-966-4600

Radio World

Radio Replay

By NEIL McINTYRE



■ As the Pittsburgh Pirates win it all, the Oct./Nov. rating book begins for ARB. A lot fewer programming changes have occurred at stations that haven't fared so well in the last two books, but those stations know that this book is a must. All forms of FM programming continue to nick away at the AM audience in most markets, but those programming adult contemporary for a long period of time are still very solid in their markets. Just in time for the fall book, Burkhart/Abrams has changed the name of the company to include two of its hard working programmers, **Lee Michaels** and **Dwight Douglas**. The company's new letterhead will read Burkhart, Abrams, Michaels, Douglas & Associates, Inc.

MOVES: **Steve Casey** is the new MD at WLS/Chicago from KKKQ/Phoenix, replacing Alan Burns . . . **Dave Bishop**, formerly of WCOL/Columbus, is the new PD at WLEE/Richmond . . . **Dick Whittington** leaves KGIL/Los Angeles after 10 years doing mornings . . . **Jack Armstrong** doing afternoons at KFI/Los Angeles . . . **Bob Connors** new morning man at WTVN/Columbus, replacing **John Fraim** . . . **Bear Bradley**, PD at WMTS/Murfreesboro in the Nashville area has his top 40 format pretty well set after three months, as the station has become known as M96. **Patty Brockett** is the MD, **Bruce Clark** 9-1 p.m., **Catfish** (from WLAC) 1-5 p.m., **Bear Bradley** 5-9 p.m. The station will shortly become 100,000 watts . . . **Debbie Brown**, formerly of Columbia Records and three years at WCBS-FM/New York, is looking for programming position or music promotion in New York. Debbie was one of the best in both businesses, and it would be good to have her back in one of them. Contact her at (201) 663-0604 . . . Send your moves, changes and station pictures to RW east c/o Neil (I said Pirates) McIntyre.

SYNDIE NEWS: Golden Egg will be introducing four new syndicated radio shows in 1980. Two of the programs will be talk features: "Future File" is a three minute show about what the world can expect in the '80s and beyond, with host **David McQueen**, while "Film Clips" includes interviews with movie folks, and is hosted by film critic **David Sheehan**. "Rockin Out" is a hit album program, two hours each week, featuring interviews with rock stars, and hosted by **Buzz Bennett**. The "Great American Musical" features the last 50 years of music from stage and screen. This weekly show is two hours and is hosted by **Chuck Southcott**. For more information contact **Howard Cohen** (213) 475-0817.

Audio Stimulation, producers of the **Wolfman Jack's** "Disco Party," are keeping the party atmosphere of the show, but are changing the name to "Dance Party" . . . Inner-View will present a Halloween special featuring **Jeff Wayne's** production of "War Of The Worlds." This special will be carried by over 150 on the Inner-View Radio network of stations.

Narwood Productions completed its second program for NBC Radio Network, following the success of the **Glen Campbell** special. Narwood produced a two-hour special for the network on **Kenny Rogers**, from his beginnings in Texas to his current top of the charts success. The program was hosted by **Lee Arnold**, written by **Dave McGee** and produced by **Ted LeVan**. NBC Radio network aired the Kenny Rogers special on the weekend of 10/19 . . . PH Factor is producing a two-hour special for the ABC American Contemporary Radio Network, featuring music and interviews with **Fleetwood Mac**. Broadcast date is set for May, 1980, with **Jim Hampton** as producer . . . **Norm Pattiz**, president of Westwood One will moderate a workshop on radio syndication, October 30, in New York for the Center of Public Resources.

COUNTRY MOVES: WHK/Cleveland has a new music director, **Tim Byrd**, formerly with rocker WZZT/Cleveland . . . WFAI/Fayetteville, NC has a new PD, **Mike Kirchner**, according to MD Tim Williams.

BOSTON GOES COUNTRY: The Boston market has a new country
(Continued on page 57)

NBC's 'Source' Is Thinking Young

By SAM SUTHERLAND

■ LOS ANGELES — NBC began paving the way for formal affiliate solicitations for its new AOR-targeted network package, "The Source," with a press conference at Chasen's restaurant here Monday (15). And while advertisers, station management, other syndicators and press were touted on the format's news and features, the underlying thrust of the presentation was NBC's determination to link its new network feed to youth-oriented music programming.

Making the presentation timely was inauguration of the new net's regularly scheduled newscasts from NBC's west coast base in Burbank, marking the first regularly scheduled news to emanate from here. Manager of radio news for "The Source," Jim Cameron, thus introduced guests to correspondent Mary Lyon, one of eight reporters now comprising the system's news team.

Comments by Cameron and Richard Verne, executive vice president, radio network, NBC Radio Group, stressed the careful gestation period accorded the

new system, while conceding the impact of NBC's earlier, more ambitious attempt at establishing a new network on the current plans for "The Source."

Verne reviewed the origins of NBC's decision to mount a new network concept aimed at a target demographic of 12 to 34 year-olds, made following the arrival of Fred Silverman to head the network, and the subsequent commissioning of a Gallup poll to determine the feasibility of a network feed aimed at that audience.

With Burkhart-Abrams enlisted to program music and research audiences for affiliated stations, NBC's own primary emphasis has been on other programming elements, principally news and special feature programming. Although "The Source" made its debut via Cameron's maiden newscast last May, Verne said NBC has held off formal solicitations to concentrate on fleshing out its overall programming scheme and fine-tuning its style.

(Continued on page 57)

Great Moments in Recording History Number .098 in a Series



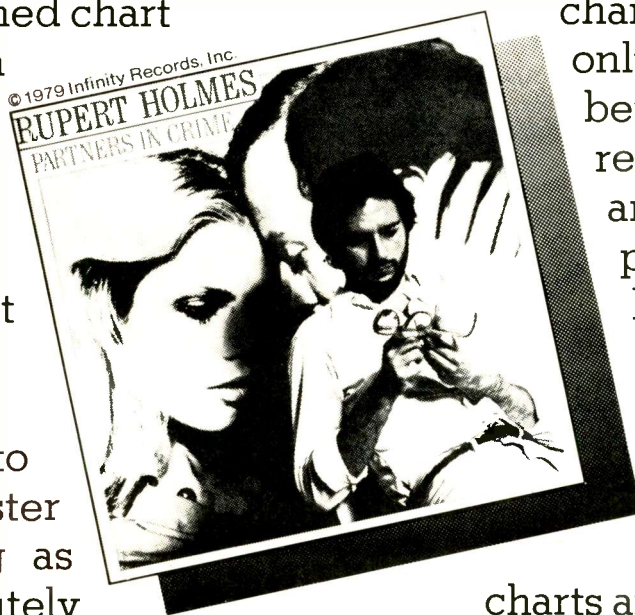
First Digital Recording

RUPERT HOLMES

WANTS YOU AS A FULL PARTNER.

Consider Rupert Holmes. A classically trained composer who switched over in the 70's to the pop brigade, writing top ten hits like "Timothy" and arranging and producing hit albums for a multitude of great artists (Barbra Streisand's gold album "Lazy Afternoon" for instance). Not to mention 4 critically acclaimed chart albums in his own right.

But all this is to gloss over the very real gifts that imbue Rupert Holmes with one of the finest pop sensibilities ever to grace vinyl. A master of the pop song as vehicle for his acutely impressionistic observations, each Rupert Holmes composition is a finely honed vignette "about what two people do with each other, against each other, and despite each other... that ever-hopeful, often-disastrous conspiracy of love that makes all of us partners



in crime." That's Rupert speaking...but his new album "Partners in Crime" speaks ever so more eloquently.

"Partners in Crime." Ten sharply etched mini-dramas that deal with the foibles and fantasies on which human relationships are founded and sometimes founder. Songs filled with characters you'll swear you know only too well or wish you knew better, delivered with a sensitivity reflected in the lush orchestration and Rupert Holmes' immaculate production. People have been beseeching radio already requesting cuts like the first single "Escape" and slice of life songs like "Him" and "Answering Machine." Stations are being added daily, and the charts are speaking as forcefully as Rupert.

"I'm going out on a limb, and I have to believe that there are other people who will go out there with me until we out-number those who play it safe on the ground."

Produced by Rupert Holmes and Jim Boyer for The Holmes Line of Records.

"Escape (The Pina Colada Song)" Is Breaking As You Read...

INF 50.035

Charts "CHARTMAKER" 66* Record World 75* CASH BOX 74* Billboard

Most recent ads: WFIL, WYSL, WFBR, WROV, WAYS, WZGC, (Z93), WQXI-FM, WLAC, WKXX, KEEL, KLIF, KNUS, KVIL, KBEQ, WHB, KFI, KJR, KJRB, KREM, KGW, KCPX

JOIN RUPERT HOLMES AS ONE OF HIS

"PARTNERS IN CRIME"

Featuring the hit "Escape" (The Pina Colada Song)

FULL COMPLICITY CAN ONLY SPELL SUCCESS



ON INFINITY RECORDS AND TAPES

Disco File

(A weekly report on current and upcoming discotheque breakouts)

■ **HERE COMES THAT SOUND AGAIN:** This week's Disco File is full of material familiar by artist or producer, and, at the same time, fresh and strong for the dance floor.

Sylvester's upcoming album, "Living Proof" (Fantasy), due out by the end of the month, is a double set that includes much of the material from his sensational live show, as well as a side of new studio recorded work. One new cut, "Can't Stop Dancing" (7:41), is being readied for a disco disc pressing, and it catches Sylvester in a get-up-and-party mood. He's singing in a slight, hollow echo amid an almost early New York-style horn and string production which shows rather less involvement than usual on the part of his electronics man, **Patrick Cowley**. Hotly mixed percussion fills the space, though, and Sylvester is working his voice more forcefully than ever. Nice mix touches from San Francisco DJs **Marty Blecman** and **John Hedges**: an abrupt bass-vamp break and a neat stop to percussion at the end. Enjoyable light fare from one of the most charismatic singers around. The second, intriguingly-titled studio cut is "In My Fantasy (I Want You, I Need You)."

The week's second headliner is the fourth album this season from **Boris Midney**: a disco adaption by **Festival**, on RSO, of six main themes from the current Broadway musical, "Evita." **Andrew Lloyd Webber** and **Tim Rice's** ambiguous memorial to the seductive and corrupt **Eva Peron**, unlikely as it sounds, turns out to be the basis of the dancingest Midney yet, of this year's line. Finally, we're treated to the extreme vividness and ingenuity that sparked "Come into My Heart" and "Beautiful Bend." Webber/Rice's experimental operatic

orientation is right in sync with Midney's avant-garde style, and their strong melodies take up a slack that's been very noticeable in other recent Midney projects. In addition, richly scored vocals, horns and percussion (timbales and congas especially effective) make for a full sound throughout and the unpredictable moves and effects that have been Midney's trade-marks are here in great variety and frequency. At its best ("Rainbow High" 5:55, the main movement of side two), this version of "Evita" is so intensely beautiful it's almost unbearable—the harmonies! the melodies!—while, at other moments, the half-anarchic, half-carnival excitement of the mobs that idolized Peron seems to creep in to provide occasional darker shades. An edit might be wise (especially if it tightened up an ill-timed pause in the middle of "Rainbow High" which is the album's only serious slip, and incorporated the best parts of the side one medley: "Buenos Aires," "I'd Be Surprisingly Good For You" and the hymn-like "Don't Cry For Me Argentina") but it's hardly necessary to wait for it: with little exception, the music here is right in focus and, given the chance (this is, after all, the fourth album in three months), should be expected to knock everyone for a loop.

In other major releases: if this year's superhit "Outline" album weren't proof enough that **Gino Soccio** is one of disco's fastest rising producer/performers, he'd prove himself amply with two excellent productions released this week. **Karen Silver's** first Arista album was produced by Soccio with Canadian **John Driscoll**, and it's one of the most instantly likable albums we've heard lately, presenting three fine new cuts along with the currently charting "Hold On, I'm Comin'." Your choice: "Fake" (listed as 4:30, sounds longer than that), a funky guitar and an synthesizer cut with a supporting sax section as in Soccio's "Dancer;" the easy-flowing "Can't Stop Dancing" (5:21), made up of short, crisp hooks and crackling percussion tracks and "Make Me Feel Alright" (6:44), where Silver brings out a kittenish, wispily high voice on this early Sixties girl-group style cut. Cleaned up quite some bit and lengthened from the Canadian Skyline pressing, which has haunted me since I heard it at Ice Palace earlier this year. The new material on "Karen Silver" should easily boost her into the top ten. **Busta Jones** co-produced his debut disco disc with Soccio; mentioned here earlier as a seven-inch, "(You) Keep on Making Me Hot" is now available on Spring disco disc, at 5:52, the extra

(Continued on page 29)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

TRUDE HELLER'S/NEW YORK

DJ: **DANNY KRIVIT**
BURN—Melba Moore—Epic (LP)
DON'T STOP 'TIL YOU GET ENOUGH/GET ON THE FLOOR/WORKIN' DAY AND NIGHT—Michael Jackson—Epic
FANTASY—Bruni Pagan—Elektra
HARMONY—Suzi Lane—Elektra
I DON'T WANNA BE A FREAK—Dynasty—Solar
I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra
LADIES' NIGHT—Kool and the Gang—De-Lite
MUSIC—Al Hudson—MCA
POP MUZIK—M—Sire
RED HOT—Mary Wilson—Motown
RIGHT IN THE SOCKET—Shalamar—Solar
ROCK IT—Deborah Washington—Ariola
WEAR IT OUT—Stargard—WB
WHEN YOU'RE #1—Gene Chandler—20th Century Fox
YOU CAN GET OVER/PUT YOUR BODY IN IT/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century Fox

THE RITZ/HOUSTON

DJ: **KEN SMITH**
DON'T LET GO—Isaac Hayes—Polydor
GET IT UP—Ronnie Milsap—RCA
HOW HIGH—Salsoul Orchestra ftg. Cognac—Salsoul
I JUST WANNA BE—Cameo—Chocolate City
I'LL TELL YOU—Sergio Mendes—Elektra
LADIES' NIGHT—Kool and the Gang—De-Lite
LOVE INSURANCE—Front Page—Panorama
PARTY DOWN/KEEP MAKING ME HIGH—Unyque—DJM
POP MUZIK—M—Sire
QUE TAL AMERICA—Two Man Sound—JDC
SATURDAY NIGHT, SOMETHING SPECIAL/ DON'T STOP—LAX—Prelude
SISTER POWER—Sister Power—Ocean/Ariola (LP)
SWEET TALK—Robin Beck—Mercury
TAKE A CHANCE—Queen Samantha—TK
WEAR IT OUT—Stargard—WB

OIL CAN HARRY'S/LOS ANGELES

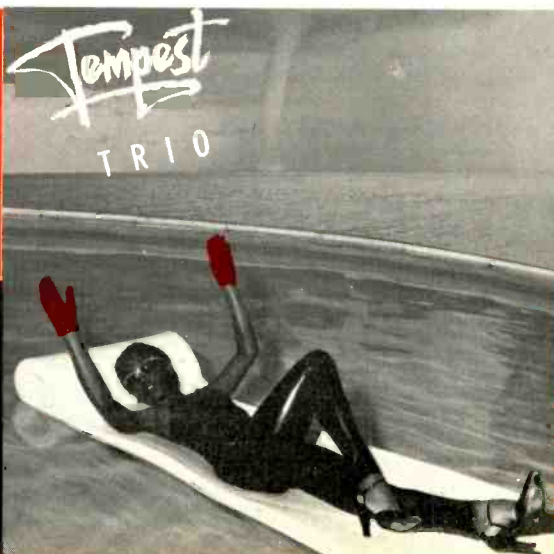
DJ: **LOU LACOSTE**
CARESS—Caress—WB/RFC (LP)
COME TO ME—France Joli—Prelude
DON'T LET GO—Isaac Hayes—Polydor
HARMONY—Suzi Lane—Elektra
LADIES' NIGHT—Kool and the Gang—De-Lite
LOVE INSURANCE—Front Page—Panorama
MOVE ON UP/MY #1 REQUEST—Destination—Butterfly
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer and Barbra Streisand—Columbia/Casablanca
ONE WAY TICKET—Eruption—Ariola
POP MUZIK—M—Sire
PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca
ROCK IT—Lipps, Inc.—Casablanca
THE BREAK—Kat Mandu—TK
THIS IS HOT—Pamala Stanley—EMI-America
WHEN YOU TOUCH ME—Taana Gardner—West End

NEW GALAXY/CHICAGO

DJ: **SCOTT ADAMS**
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah
DON'T LET GO—Isaac Hayes—Polydor
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic
HARMONY—Suzi Lane—Elektra
INTRO DISCO—Discotheque—Carrere (import Canada)
I WANNA ROCK YOU—Giorgio Moroder—Casablanca
LADIES' NIGHT—Kool and the Gang—De-Lite
MOVE ON UP/UP, UP, UP—Destination—Butterfly
ONE WAY TICKET—Eruption—Ariola
PARTY DOWN/KEEP MAKING ME HIGH—Unyque—DJM
POP MUZIK—M—Sire
RAPPER'S DELIGHT—Sugarhill Gang—Sugarhill
ROLLER SKATIN' MATE—Peaches and Herb—Polydor
WEAR IT OUT—Stargard—WB
WHEN YOU'RE #1—Gene Chandler—20th Century Fox

TEMPEST TRIO.

Arranged and produced by **Dennis Coffey and Mike Theodore.**



TEMPEST TRIO. Turbulent. Forceful. Explosive. And taking the dance floors by storm. And the force is just beginning...

Marlin 2232

Featuring "Love Machine."

TK records & tapes

Record World Disco File Top 50

OCTOBER 27, 1979

| OCT. 27 | OCT. 20 | | WKS. ON CHART |
|---------|---------|--|---------------|
| 1 | 2 | POP MUZIK M/Sire (12") DSRE 8887 (WB) | 9 |
| 2 | 1 | DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic (12"★) FE 35745 | 10 |
| 3 | 7 | LADIES' NIGHT KOOL AND THE GANG/De-Lite (12"★) DSR 9513 (Mercury) | 8 |
| 4 | 6 | HARMONY/OOH LA LA SUZI LANE/Elektra (12"★) 6E 207 | 10 |
| 5 | 3 | FROM BEGINNING TO END DESTINATION/Butterfly (12"★) FLY 3103 (entire LP) (MCA) | 10 |
| 6 | 4 | COME TO ME/DON'T STOP DANCING/PLAYBOY FRANCE JOLI/Prelude (12"★) PRL 12170 | 13 |
| 7 | 8 | FEVER FEVER/Fantasy F 9580 (entire LP) | 7 |
| 8 | 9 | E=MC ² GIORGIO MORODER/Casablanca NBLP 7169 (entire LP) | 6 |
| 9 | 5 | LOVE INSURANCE/YOU GOT THE LOVE FRONT PAGE/ Panorama (12") YD 11677 (RCA) | 10 |
| 10 | 12 | WHEN YOU TOUCH ME TAANA GARDNER/West End (12") WES 22122 | 8 |
| 11 | 10 | POW WOW/GREEN LIGHT CORY DAYE/New York Intl. (12") YD 11669 (RCA) | 13 |
| 12 | 13 | HOLD ON, I'M COMIN' KAREN SILVER/Arista (12") CP 707 | 8 |
| 13 | 16 | HOLLYWOOD/DANCE LITTLE BOY BLUE/GET UP AND BOOGIE FREDDIE JAMES/Warner Bros. (12"★/12") BSK 3356/DWBS 8857 | 17 |
| 14 | 14 | BAD REPUTATION/PUT YOUR FEET TO THE BEAT RITCHIE FAMILY/Casablanca (12"★) NBLP 7166 | 9 |
| 15 | 15 | BOYS WILL BE BOYS/SADNESS IN MY EYES DUNCAN SISTERS/Earmarc (12"★/LP cut) EMLP 4001 (Casablanca) | 5 |
| 16 | 24 | WEAR IT OUT STARGARD/Warner Bros. (12") DWBS 8891 | 4 |
| 17 | 25 | DEPUTY OF LOVE DON ARMANDO'S SECOND AVENUE RHUMBA BAND/ZE/Buddah (12") ZEA 12003 (Arista) | 3 |
| 18 | 11 | THE BREAK KAT MANDU/TK (12") TKD 165 | 12 |
| 19 | 22 | I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425 | 6 |
| 20 | 28 | DON'T LET GO ISAAC HAYES/Polydor (12"★) PD 1 6224 | 3 |
| 21 | 21 | GET LOOSE/SEXY THING BOB McGILPIN/Butterfly (12"★) FLY 3104 (MCA) | 9 |
| 22 | 18 | MUSIC MAN REVANCHE/Atlantic SD 19245 (Entire LP) | 12 |
| 23 | 29 | LET ME KNOW (I HAVE A RIGHT) GLORIA GAYNOR/ Polydor (12"★) PD 1 6231 | 2 |
| 24 | — | NO MORE TEARS (ENOUGH IS ENOUGH) DONNA SUMMER/ BARBRA STREISAND/Casablanca NBD 20199/Columbia 1 11125 | 1 |
| 25 | 27 | TAKE A CHANCE QUEEN SAMANTHA/TK (12") TKD 415 | 4 |
| 26 | 26 | DANGER/STAND UP AND DANCE GREGG DIAMOND STARCRUISER/TK (12") TKD 408 | 7 |
| 27 | 17 | FANTASY BRUNI PAGAN/Elektra (12") AS 11423 | 13 |
| 28 | 34 | MR. BIG SHOT/I CLOSE MY EYES SIMON ORCHESTRA/ Polydor (12"★) PD 1 6216 | 4 |
| 29 | 23 | ROCK IT LIPPS, INC./Casablanca (12") NBD 20186 | 7 |
| 30 | 41 | RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill (12") 542 | 2 |
| 31 | 31 | I JUST WANT TO BE CAMEO/Chocolate City (12") CCD 20016 (Casablanca) | 3 |
| 32 | 43 | HOW HIGH SALSOUK ORCHESTRA FEATURING COGNAC/ Salsoul (12") SG 305 (RCA) | 2 |
| 33 | 36 | THIS IS HOT PAMALA STANLEY/EMI-America (12") 7800 | 2 |
| 34 | 30 | IT'S A DISCO NIGHT ISLEY BROTHERS/T-Neck (12") AZ8 2289 (CBS) | 11 |
| 35 | 35 | ANOTHER CHA-CHA SANTA ESMERALDA/Casablanca (LP cut) NBLP 7175 | 6 |
| 36 | 20 | WHEN YOU'RE #1 GENE CHANDLER/Chi-Sound/20th Century Fox (12") TCD 80 (RCA) | 11 |
| 37 | 19 | FOUND A CURE/NOBODY KNOWS/STAY FREE ASHFORD & SIMPSON/Warner Bros. (12"★) HS 3357 | 17 |
| 38 | 37 | LOOKIN' FOR LOVE FAT LARRY'S BAND/Fantasy/WMOT (12") D 137 | 5 |
| 39 | 40 | SWEET TALK ROBIN BECK/Mercury (12") MES 40007 | 3 |
| 40 | 32 | RISE HERB ALPERT/A&M (12") SP 12022 | 14 |
| 41 | 42 | SISTER POWER/GIMME BACK MY LOVE AFFAIR SISTER POWER/Ocean/Ariola (12"★/12") OR 7512/2 | 10 |
| 42 | 45 | I DON'T WANNA BE A FREAK DYNASTY/Solar (12") YD 11693 (RCA) | 2 |
| 43 | — | PARTY DOWN/KEEP MAKING ME HIGH UNYQUE/DJM (12") 26 (Mercury) | 1 |
| 44 | — | (NOT JUST) KNEE DEEP FUNKADELIC/Warner Bros. (12"★) BSK 3371 | 1 |
| 45 | 33 | CATCH THE RHYTHM CARESS/Warner/RFC (12"★) RFC 3384 | 9 |
| 46 | 47 | ONE WAY TICKET ERUPTION/Ariola (12") AR 9020 | 2 |
| 47 | — | NIGHT DANCER JEANNE SHY/RSO (12") 388 | 1 |
| 48 | — | THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"/LP cut) YD 11733/BXL1 3479 (RCA) | 1 |
| 49 | — | LOVE MASSAGE MUSIQUE/Prelude (12"★) PRL 12172 | 1 |
| 50 | — | PUT YOURSELF IN MY PLACE/I DON'T NEED NO MUSIC T.J.M./Casablanca (12"★) NBLP 7172 | 1 |

(★ non-commercial 12", * discontinued)

Disco File (Continued from page 28)

time used to drive in the Caribbean-sleaze groove (K.C.'s "I Get Lifted" comes quickly to mind). The flip is a more mainstream cut that's attracted attention already: "(Everybody's) Dancing All Over the World" (8:02) phases Jones' husky lead slightly against a velvety backdrop of strings, vocals and Soccio's keyboards, moving at the comfortable gliding pace of "Dance to Dance." The title vamp takes up a good half of the cut, but the feel is easy and inviting. **Phyllis Hyman** will have a new album out soon; one track appears this week on Arista disco. Produced by **James Mtume** and **Reggie Lucas**, "You Know How to Love Me" (7:34) has Hyman singing stronger and sharper than ever, accompanied by a lush, "wide-open" sophisticated pop-R&B arrangement, discoed up slightly with handclaps and cow-bell. The simple, unbothered closing break confirms that the focus is really meant to be on Hyman's performance and she sounds just great.

REAPPEARANCES: remixed versions of already released tracks seem to get rarer and rarer these days, because of the wide use of DJ consultants in production and mix stage before release. There's small surge of remixes and repressings this week that deserves mention, though. Briefly: the **Sister Power** album (Ocean/Ariola) is moving back up the chart on the basis of promo only disco disc edits of three

cuts: the chant-oriented "Love Portion," now a punchy 6:07 ("give it to me, ahhh!") with a great, sloppy synthesizer passage that brings back "Atmosphere Strutt;" a vague gospelly "Sister Power" (8:16) and a more conveniently mixed "Gimme Back My Love Affair" (7:38). **Jackie Moore's** "How's Your Love Life, Baby" (Columbia) appears in a remix by **John Luongo** and Media Sound's **Mike Barbiero**; like "This Time Baby," it's a great pleasure to hear Moore's generous R&B singing on a hot club record. Structured similarly to the previous hit; substantially different sonically from the album cut (check also "Can You Tell Me Why" on the LP). **Diana Ross** follows up her chart-topping "The Boss" with an extended "It's My House" (6:03) on Motown promo disco disc; the tempo is picked up slightly, there's a new break. The flip is a medley of "No One Gets the Prize" and "The Boss;" most people were hoping for a longer "Prize," but you can't have everything. Former co-Supreme **Mary Wilson's** "Red Hot" is now greatly altered on Motown disco disc, redone by MK's **Rusty Garner**: much cleaner and more of a rhythm workout than a vocal, with good new breaks and instrumental segments. On hot red vinyl, of course. And: **T.J.M.'s** knockouts, "Put Yourself in My Place" and "I Don't Need No Music" (Casablanca), tipping onto the chart this week, both running uncompromising nine minutes-plus—and worthwhile.

(Continued on page 30)

Disco Dial

KFMX/Minneapolis / Gary DeMaroney

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

Prime Movers: STREET LIFE—Crusaders—MCA
VICTIM OF LOVE—Elton John—MCA
IN THE STONE—Earth, Wind & Fire—ARC/Columbia

Pick Hits: NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Columbia/Casablanca
DON'T LET GO—Isaac Hayes—Polydor
LOVE PAINS—Yvonne Elliman—RSO (LP cut)

KSET/EI Paso / Chuck Gross

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

Prime Movers: MOVE ON UP—Destination—Butterfly
HARMONY—Suzi Lane—Elektra
DANCE YOURSELF DIZZY—Liquid Gold—Parachute

Pick Hits: BEAT OF THE NIGHT—Fever—Fantasy
ROLLER SKATIN' MATE—Peaches and Herb—Polydor
ST. TROPEZ—Diva Gray and Oyster—Columbia

KIIS-FM/L.A. / Sherman Cohen / Mike Wagner

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

Prime Movers: THIS IS HOT—Pamala Stanley—EMI America
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Columbia/Casablanca
LADIES' NIGHT—Kool and the Gang—De-Lite

Pick Hits: RAPPER'S DELIGHT—Sugarhill Gang—Sugarhill
DANCE TO THE MUSIC—Sly Stone—Epic
ROCK WITH YOU—Michael Jackson—Epic

All records played are 12" discs unless otherwise indicated.

WCAU/Philadelphia / Roy Perry

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

Prime Movers: LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor
LADIES' NIGHT—Kool and the Gang—De-Lite
THE SECOND TIME AROUND—Shalamar—Solar

Pick Hits: ON THE RADIO—Donna Summer—Casablanca
DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA
MOON CHILD—Captain Sky—AVI

WDAI/Chicago / Matt Clenott / Mary Klug

#1 RISE—Herb Alpert—A&M

Prime Movers: DON'T LET GO—Isaac Hayes—Polydor
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Columbia/Casablanca
WHEN YOU TOUCH ME—Taana Gardner—West End

Pick Hits: MOON CHILD—Captain Sky—AVI
I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra
ON THE RADIO—Donna Summer—Casablanca

WRMZ/Columbus / Ken Pugh

#1 COME TO ME—France Joli—Prelude

Prime Movers: LADIES' NIGHT—Kool and the Gang—De-Lite
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Columbia/Casablanca
LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor

Pick Hits: HOLLYWOOD—Freddie James—WB
ROLLER SKATIN' MATE—Peaches and Herb—Polydor
YOU CAN GET OVER—Stephanie Mills—20th Century Fox

Capt. & Tennille Return



Casablanca Records and FilmWorks recording artists Captain and Tennille recently visited L.A. radio station KRTH to promote their just-released single "Do That To Me One More Time." Pictured above at KRTH, from left to right: Daryl Dragon, a.k.a. the Captain; Toni Tennille; Bob Hamilton, P.D., KRTH; Guy Zapoleon, M.D., KRTH; Larry Tollin, Casablanca promotion.

Record Bar Taps Three

■ DURHAM, N.C. — Ralph King, director of sales for the Record Bar, Inc., has announced the appointment of three new members to the sales department in the Bar's home office in Durham, N.C.

Bill Joyner, who vacates the post of supervisor for the Record Bar's district in eastern North Carolina, has joined sales as operations manager. He will be handling in-store operations, including daily operating procedures and administration.

Melina Clark has joined the sales department as marketing coordinator. She will oversee specific merchandising and promotional projects.

The post of publicity coordinator has been filled by Elisabeth Stagg. Stagg, whose past experience includes writing for both daily and weekly newspapers, will edit the Record Bar's newsletter, "Off The Record," and handle press releases and other publicity. Before joining the Record Bar, she was editor of The News of Orange County, a weekly newspaper in Hillsborough, N.C.

In addition to changes in the home office, the Record Bar has some new district supervisors. Mike Morgan will replace Bill Joyner as supervisor of the eastern North Carolina district. He began his career as a sales clerk in the Rocky Mount, N.C. store in May, 1974.

Ray Chappell has been named supervisor for the district based in Atlanta. He began working for the Record Bar as a sales clerk in Greensboro, N.C. in 1975.

Becky Dunn, currently supervisor of the northeast district, is transferring back to North Carolina and will be based in Charlotte. She'll be replaced in the northeast by Jan Dorfman.

Arista Names Nicotra A&R Administration VP

■ NEW YORK — Mort Drosnes, Arista Records administrative vice president, has announced the promotion of Bonnie Leon Nicotra to the newly created position of vice president, A&R administration for the label, reporting to Drosnes.



Bonnie Leon Nicotra

Prior to this appointment, Nicotra was Arista's director, A&R administration, a position she held since January 1978. She has been with Arista for three years, and before joining the label, she had worked in an administrative capacity for several major music business companies, including Sire Records, Leiber-Stoller Productions, Red Bird Records, The Wes Farrell Organization and Aldon Music.

CBS Taps Martine

■ NEW YORK — Pat Martine has been appointed to the position of local promotion manager, Columbia Records, New York, as announced by Bob Jamieson, branch manager, New York, CBS Records.

Prior to joining CBS, Martine worked as a promotion manager for various labels including United Artists Records, RCA Records and ABC Records. Most recently, Martine was local promotion manager, New York, for Infinity Records.

Disco File (Continued from page 29)

NOTES FROM THE UNDERGROUND: There's a substantial buzz on for the Charlie Calello Orchestra's revival of Louis Prima's "Sing, Sing, Sing" (6:00), which will be Midsong's last disco disc pressing. This frantic, jazzy oddity, signalling itself with frequent drum-boogie breaks, turns the offbeat to its own advantage with lots of genuine energy and the simple surprise of it . . . Life's "I'm Caught Up" is still building its strong base of popularity in the Northeast, where it has to be the most in-demand record besides "Rapper's Delight." It's still a demo only, however, despite the fact that it's in radio rotation and club play nearly put it on our chart this week . . . Two other unreleased records are set to make a splash upon release: shipping this week on Blue Sky, "Vertigo'Relight My Fire," an amazing duet starring Dan Hartman and Loleatta Holloway and scored by Norman Harris; and, soon to come, new music by THP, now on Atlantic, tagged as a hit by the jocks who've heard it. And in other notable releases, our best wishes to Jose and Joanne Bonilla, on the birth of their daughter, Nicole Marie, born September 16.

Record World Singles 101-150

Record World Singles Alphabetical Listing

OCTOBER 27, 1979

| OCT. 27 | OCT. 20 | Artist | Label |
|---------|---------|---|-------|
| 101 | 102 | YOU AND ME MADLEEN KANE/Warner Bros. 49069 (Bonna/Firehold, ASCAP) | |
| 102 | 108 | I DO BELIEVE IN YOU PAGES/Epic 9 50769 (Almo/Pa-Giz, ASCAP) | |
| 103 | 141 | I WANT TO BE YOUR LOVER PRINCE/Warner Bros. 49050 (Ecnirp, BMI) | |
| 104 | 105 | BLIND FAITH POINTER SISTERS/Planet 45906 (Elektra/Asylum) (Baby Bun/Rafferty Songs, BMI) | |
| 105 | 107 | I DO THE ROCK TIM CURRY/A&M 2166 (Arriviste Ink/Mother Fortune, BMI) | |
| 106 | — | MELODY DAVID JOHANSEN/Blue Sky 9 2781 (CBS) (Buster Poindexter, BMI) | |
| 107 | 112 | EAST SIDE KIDS YIPESI/Millennium 11780 (RCA) (Big Teeth, BMI) | |
| 108 | 109 | SHE'S GOT A WHOLE NUMBER KEITH HERMAN/Radio 418 (Twin Bull/Renmal, ASCAP) | |
| 109 | 110 | BRIGHT SIDE OF THE ROAD VAN MORRISON/Warner Bros. 49086 (Essential, BMI) | |
| 110 | 103 | COME GO WITH ME TEDDY PENDERGRASS/Phila. Intl. 9 3717 (CBS) (Mighty Three, BMI) | |
| 111 | 111 | TELL ME ANOTHER ONE KID BROTHER/MCA/Montage 4111 (Home Fire/Little Sue, BMI) | |
| 112 | 114 | IF I EVER LOSE YOU ROCKIE ROBBINS/A&M 2180 (Almo/Rockie, ASCAP) | |
| 113 | 116 | BALTIMORE NILS LOFGREN/A&M 2182 (Hightree, BMI) | |
| 114 | 115 | YOU GET ME HOT JIMMY "BO" HORNE/Sunshine Sound 1014 (TK) (Sherlyn/Harrick, BMI) | |
| 115 | — | LIFE DURING WARTIME TALKING HEADS/Sire 49075 (WB) (Index/Bleu Disque, ASCAP) | |
| 116 | — | MY FORBIDDEN LOVER CHIC/Atlantic 3620 (Chic, BMI) | |
| 117 | 117 | EMPTINESS SAD CAFE/A&M 2181 (Man-Ken, BMI) | |
| 118 | 119 | WHAT'S A MATTER BABY ELLEN FOLEY/Epic/Cleveland Intl. 9 50770 (Times Square/Eden, BMI) | |
| 119 | 118 | ROCK SUGAR ROB GRILL/Mercury 76009 (Durango, ASCAP) | |
| 120 | 121 | FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077 (Pi-Gem, BMI) | |
| 121 | 136 | WHEN I THINK OF YOU LEIF GARRETT/Scotti Brothers 502 (Atl) (Shephard's Fold/Saber Tooth, BMI) | |
| 122 | — | DO IT IN A HEARTBEAT CARLENE CARTER/Warner Bros. 49083 (Rare Blue/Plangent Visions, ASCAP/Unichappell, BMI) | |
| 123 | 124 | ALL THINGS ARE POSSIBLE DAN PEEK/MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI) | |
| 124 | 133 | KING TIM III FATBACK/Spring 199 (Polydor) (Clita, BMI) | |
| 125 | 122 | TAKIN IT BACK BREATHLESS/EMI-America 9170 (G. Jonah Koslem/Bema, ASCAP) | |
| 126 | 128 | ANOTHER NIGHT WILSON BROS./Atco 7505 (Intersong, ASCAP) | |
| 127 | 126 | TROUBLE AGAIN KARLA BONOFF/Columbia 1 11041 (Seagrape, BMI) | |
| 128 | 129 | B-A-B-Y RACHEL SWEET/Stiff/Columbia 1 11100 (East/Memphis, BMI) | |
| 129 | 123 | STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. 9 3710 (CBS) (Mighty Three, BMI) | |
| 130 | 127 | ARE YOU AFRAID OF ME SHAUN CASSIDY/Warner/Curb 49039 (KCM/Shongs, ASCAP) | |
| 131 | 125 | HOLD ON TO THE NIGHT HOTEL/MCA 41113 (ATV/Mann & Weill/Blair/Bell Hop, BMI) | |
| 132 | 113 | DANCIN' ROUND & ROUND OLIVIA NEWTON-JOHN/MCA 41074 (John Farrar/Irving, BMI) | |
| 133 | 130 | IT WILL COME IN TIME BILLY PRESTON/Motown 1470 (Irving & Wep, BMI) | |
| 134 | 132 | (LET ME PUT) LOVE ON YOUR MIND CON FUNK SHUN/Mercury 76002 (Val-ie-Joe, BMI) | |
| 135 | 131 | WHATCHA GONNA DO ABOUT IT ROZALIN WOODS/A&M 2156 (April/Russell Ballard, ASCAP) | |
| 136 | — | DEJA VU DIONNE WARWICK/Arista 0459 (Ikeco/Angela, BMI) | |
| 137 | — | YOU'RE SOMETHING SPECIAL FIVE SPECIAL/Elektra 46531 (At Home/Baby Dump, ASCAP) | |
| 138 | 139 | I SURRENDER ELLEN SHIPLEY/NY Intl. 11686 (RCA) (Little Gino/Shipwreck/RKR, BMI/Shuck N' Jive, ASCAP) | |
| 139 | 134 | IT'S A DISCO NIGHT (ROCK DON'T STOP) ISLEY BROTHERS/T-Neck 9 2287 (CBS) (Bovina, ASCAP) | |
| 140 | 135 | TOUCH ME WHEN WE'RE DANCING BAMA/Free Flight 11629 (RCA) (Hall-Clement, BMI) | |
| 141 | 138 | AFTER THE FIRST ONE YONAH/Free Flight 11696 (RCA) (Stone Mountain, ASCAP) | |
| 142 | 137 | YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459 (Perks, BMI) | |
| 143 | 145 | DOIN' THE DOG CREME D'COCOA/Venture 112 (Barcam, BMI) | |
| 144 | 140 | PHANTOM LOVER ROCK HORSE/Columbia 3 11043 (Natural Songs, Awantha, ASCAP) | |
| 145 | 144 | BRIGHT EYES ART GARFUNKEL/Columbia 3 11050 (Blackwood, BMI) | |
| 146 | 146 | HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS/Stiff/Epic 8 50726 (Blackhill) | |
| 147 | 142 | SPENDING TIME, MAKING LOVE AND GOING CRAZY DOBIE GRAY/Infinity 50,020 (Irving/Down 'n Dixie, BMI) | |
| 148 | 143 | HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/Warner Bros. 8839 (Hawkshaw/Gallico/Geoff & Eddie/Blackwood, BMI) | |
| 149 | 147 | IN THE BLUE OYSTER CULT/Columbia 1 11055 (B. O'cult, ASCAP) | |
| 150 | 148 | FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 46046 (Bacephus, BMI) | |

Producer, Publisher, Licensee

| | | | |
|---|-----|---|----|
| AFTER THE LOVE HAS GONE White (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP) | 81 | IN THE STONE White (Saggfire, ASCAP/Ninth/Irving/Foster Frees, BMI) | 69 |
| ARROW THROUGH ME P. McCartney & C. Thomas (MLP, ASCAP) | 51 | I STILL HAVE DREAMS Garay (Batroc/Song Mountain, ASCAP) | 90 |
| BABE Group (Stygian/Almo, ASCAP) | 13 | IT'S ALL I CAN DO R.T. Baker (Lido, BMI) | 71 |
| BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) R. Palmer (Rocksam, BMI) | 23 | I'VE NEVER BEEN IN LOVE M. Chapman (Big Neck, ASCAP) | 91 |
| BETTER LOVE NEXT TIME Haffkine (House of Gold, BMI) | 75 | I WANT YOU TONIGHT Schnee (Irving/Pablo Cruise, BMI) | 59 |
| BETWEEN YOU BABY AND ME C. Mayfield (Mayfield, BMI) | 99 | LADIES' NIGHT E. Deodato (Delightful/Gang, BMI) | 53 |
| BORN TO BE ALIVE Jean Vanloo (Radmus/Seldagamous, ASCAP) | 38 | LEAD ME ON Diante (Almo, ASCAP) | 24 |
| BREAK MY HEART D. Davis (Groovesville/Forgotten, BMI) | 93 | LET ME KNOW (I HAVE A RIGHT) Fekaris (Perren-Vibes, ASCAP) | 74 |
| BROKEN HEARTED ME Norman (Chappell/Sailmaker, ASCAP) | 33 | LONESOME LOSER Group & J. Boylan (Screen Gems-EMI, BMI) | 16 |
| COME TO ME T. Green (Cicada, PRO/Trumar, BMI) | 43 | LOVE PAINS S. Barri (World Song/Golden Clover, ASCAP) | 68 |
| CONFUSION J. Lynne (Jet, BMI) | 63 | LOVIN', TOUCHIN', SQUEEZIN' Baker (Weed High Nightmare, BMI) | 12 |
| COOL CHANGE Boylan & Group (Screen Gems-EMI, BMI) | 62 | MIDNIGHT WIND J. Stewart (Bugle/Stigwood/Unichappell, BMI) | 35 |
| CRUEL TO BE KIND N. Lowe (Anglo-Rock/Albion, BMI) | 18 | MY SHARONA Mike Chapman (Eighties/Small Hill, ASCAP) | 15 |
| CRUISIN' S. Robinson (Bertram, ASCAP) | 65 | NO MORE TEARS (ENOUGH IS ENOUGH) G. Klein (Olga/Fedora, BMI) | 28 |
| DAMNED IF I DO A. Parsons (Woolfsongs/Careers, BMI) | 58 | (not just) KNEE DEEP PT. I George Clinton & Co. (Mal-Biz, BMI) | 83 |
| DEPENDIN' ON YOU T. Templeman (Soquel, ASCAP/Snug, BMI) | 44 | PLAIN JANE Hagar (Big Bang/Warner Tamerlane, BMI) | 94 |
| DIFFERENT WORLDS M. Lloyd (Bruin, BMI) | 76 | PLEASE DON'T GO Casey/Finch (Sherlyn/Harrick, BMI) | 25 |
| DIM ALL THE LIGHTS Moroder-Bellotte (Sweet Summer Night, BMI) | 3 | PLEASE DON'T LEAVE M. J. Jackson & T. Templeman (Creeping Licking, BMI) | 34 |
| DIRTY WHITE BOY R.T. Baker-M. Jones-I. McDonald (Somerset/Evansongs, ASCAP) | 22 | POP MUZIK Midascare (Robin Scott, ASCAP) | 4 |
| DON'T BRING ME DOWN J. Lynne (Unart/Jet, BMI) | 17 | PRETTY GIRLS Buckingham (Neva Bianca, ASCAP) | 72 |
| DON'T LET GO I. Hayes (Screen Gems-EMI, BMI) | 89 | RAINBOW CONNECTION P. Williams (Welback, ASCAP) | 56 |
| DON'T STOP 'TIL YOU GET ENOUGH Jones (Miran, BMI) | 2 | RAPPER'S DELIGHT S. Robinson (Sugarhill, BMI) | 96 |
| DO THAT TO ME ONE MORE TIME D. Dragon (Moonlight & Magnolias, BMI) | 67 | REASON TO BE Group (Don Kirshner/Blackwood, BMI) | 77 |
| DO YOU THINK I'M DISCO T. Pabich & D. Webb (Riva/WB/Nite-Stalk, ASCAP) | 100 | RISE Albert-Badazz (Almo/Badazz, ASCAP) | 1 |
| DREAM POLICE T. Werman (Screen Gems-EMI/Adult, BMI) | 50 | ROLENE C. Leon (Rocksam, BMI) | 80 |
| DREAMING M. Chapman (Rare Blue/Monster Island, ASCAP) | 41 | SAD EYES G. Tobin (Careers, BMI) | 5 |
| DRIVER'S SEAT L. Salvoni (Complacent Toonz, BMI) | 27 | SAIL ON J.A. Carmichael (Jobete/Commodores, ASCAP) | 6 |
| EASY MONEY K. Cronin-G. Richrath-K. Beamish (Buddy, BMI) | 88 | SHIPS Manilow-Dante (Ian Hunter/April, ASCAP) | 21 |
| ESCAPE (THE PINA COLADA SONG) Holmes-Boyer (Screen Gems-EMI, BMI) | 66 | SINCE YOU'VE BEEN GONE Glover (Island, BMI) | 97 |
| FINS Putnam (Coral Reefer, BMI) | 32 | SINCE YOU'VE BEEN GONE J. Winding (Island, BMI) | 95 |
| 5:15 J. Entwistle (Towser Tunes, BMI) | 55 | SLIP AWAY B. Fairbairn (Lido, BMI) | 84 |
| FOUND A CURE Ashford & Simpson (Nick-o-val, ASCAP) | 40 | SO GOOD, SO RIGHT R. Fisher (Rutland Roads, ASCAP) | 30 |
| GET IT RIGHT NEXT TIME H. Murphey & G. Rafferty (Colgems/EMI, ASCAP) | 48 | SPOOKY Buie (Lowery, BMI) | 49 |
| GET IT UP R. Milsap & T. Collins (Chess/United Artists, ASCAP) | 70 | STILL Carmichael & Group (Jobete/Commodores Entertainment, ASCAP) | 14 |
| GOOD FRIEND E. Bernstein & N. Gimbel (Bernal/ASG/Haliburton/Summercamp, ASCAP/BMI) | 79 | STREET LIFE Group (Four Knights/Irving, BMI) | 46 |
| GOOD GIRLS DON'T M. Chapman (Eighties, ASCAP) | 10 | SURE KNEW SOMETHING Poncia (Kiss, ASCAP/Mad Vincent, BMI) | 39 |
| GOTTA SERVE SOMEBODY Wexler-Beckett (Special Rider, ASCAP) | 45 | TAKE THE LONG WAY HOME P. Henderson & Group (Almo/Delicate, ASCAP) | 42 |
| HALF THE WAY Reynolds (Chriswood, BMI/Murfeezongs, ASCAP) | 52 | THE BOSS Ashford & Simpson (Nick-o-Val, ASCAP) | 92 |
| HEARTACHE TONIGHT Symczyk (Cass County/Red Cloud/Gear/Ice Age, ASCAP) | 8 | THE DEVIL WENT DOWN TO GEORGIA J. Boylan (Hat Band) | 20 |
| HEAVEN MUST HAVE SENT YOU Bowen (Stone Agate, BMI) | 19 | THE MAIN EVENT/FIGHT Bob Esty (Primus Artists/Diana Rick's, BMI) | 87 |
| HEY HEY, MY MY (INTO THE BLACK) Young-Briggs-Mulligan (Silver Fiddle, BMI) | 78 | THIS IS IT T. Dowd (Milk Money, ASCAP/Snug, BMI) | 64 |
| HIGHWAY TO HELL Lange (E.B. Marks, BMI) | 73 | THIS NIGHT WON'T LAST FOREVER Maher-Gibson (Captain Crystal, BMI) | 31 |
| HOLD ON Rushent (Albion) | 26 | TUSK Group (Fleetwood Mac, BMI) | 9 |
| I DO LOVE YOU Simpson & Fleming (Chevis, BMI) | 85 | VICTIM OF LOVE P. Bellotte (British Rocket, ASCAP) | 57 |
| IF YOU REMEMBER ME R. Perry (Chappell/Red Bullet, ASCAP/Unichappell/Begonia, BMI) | 37 | WE DON'T TALK ANYMORE B. Welch (ATV, BMI) | 60 |
| IF YOU WANT IT S. Torano & B. Mraz (Face, BMI) | 86 | WHAT CAN I DO WITH THIS BROKEN HEART Lehning (Cold Zinc, BMI/First Concourse/Silver Nightingale, ASCAP) | 98 |
| I JUST CAN'T CONTROL MYSELF Stokes (Willow Girl, BMI) | 82 | WHERE WERE YOU WHEN I WAS FALLING IN LOVE B. Montgomery (Bobby Goldsboro, ASCAP/House of Gold, BMI) | 47 |
| I KNOW A HEARTACHE WHEN I SEE ONE R. Fraboni (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC) | 29 | WHO LISTENS TO THE RADIO P. Solley (Aust T'weed, EMU) | 61 |
| I'LL NEVER LOVE THIS WAY AGAIN B. Manilow (Irving, BMI) | 11 | YOU DECORATED MY LIFE L. Butler (Music City, ASCAP) | 7 |
| I NEED A LOVER J. Punter (H.G. Music, ASCAP) | 54 | YOU'RE ONLY LONELY J.D. Souther (Ice Age, ASCAP) | 36 |

YOU'VE NEVER HEARD HIM
LIKE THIS BEFORE

WILSON PICKETT

I WANT YOU

PRODUCED BY ANDRE PERRY
FOR GOOD NOISE PRODUCTIONS



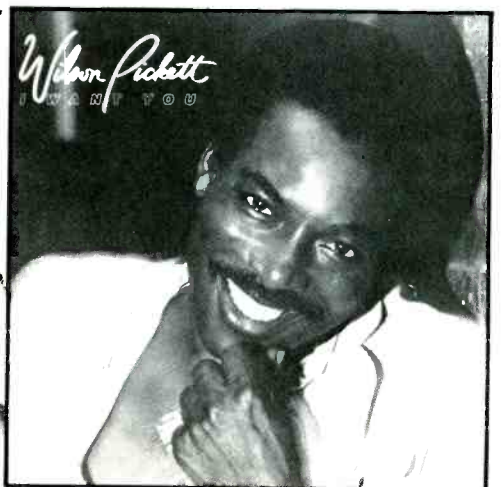
On
EMI America
Records

© 1979 EMI-AMERICA RECORDS, INC.

AN ARTIST

AN ALBUM

A SINGLE



SW-17018

Record World Singles



OCTOBER 27, 1979

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

| OCT. 27 | OCT. 20 | | WKS. ON CHART |
|---------|---------|--|---------------|
| 1 | 2 | RISE HERB ALPERT A&M 2151 | 14 |
| 2 | 3 | DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742 | 11 |
| 3 | 5 | DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201 | 10 |
| 4 | 6 | POP MUZIK M/Sire 49033 (WB) | 12 |
| 5 | 4 | SAD EYES ROBERT JOHN/EMI-America 8015 | 23 |
| 6 | 1 | SAIL ON COMMODORES/Motown 1466 | 12 |
| 7 | 10 | YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315 | 8 |
| 8 | 12 | HEARTACHE TONIGHT EAGLES/Asylum 46545 | 4 |
| 9 | 11 | TUSK FLEETWOOD MAC/Warner Bros. 49077 | 4 |
| 10 | 14 | GOOD GIRLS DON'T KNACK /Capitol 4771 | 9 |
| 11 | 7 | I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419 | 19 |
| 12 | 13 | LOVIN', TOUCHIN', SQUEEZIN' JOURNEY/Columbia 3 11036 | 16 |
| 13 | 20 | BABE STYX /A&M 2188 | 4 |
| 14 | 23 | STILL COMMODORES/Motown 1474 | 5 |
| 15 | 8 | MY SHARONA THE KNACK/Capitol 4731 | 19 |
| 16 | 9 | LONESOME LOSER LITTLE RIVER BAND/Capitol 4748 | 16 |
| 17 | 15 | DON'T BRING ME DOWN ELO/Jet 9 5060 (CBS) | 13 |
| 18 | 16 | CRUEL TO BE KIND NICK LOWE/Columbia 3 11018 | 15 |
| 19 | 17 | HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459 | 18 |
| 20 | 18 | THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 8 50700 | 19 |
| 21 | 29 | SHIPS BARRY MANILOW/Arista 0464 | 3 |
| 22 | 24 | DIRTY WHITE BOY FOREIGNER/Atlantic 3618 | 8 |
| 23 | 21 | BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) ROBERT PALMER/Island 49016 (WB) | 15 |
| 24 | 19 | LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA) | 20 |
| 25 | 30 | PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035 | 10 |
| 26 | 27 | HOLD ON IAN GOMM/Stiff/Epic 8 50747 | 9 |
| 27 | 22 | DRIVERS SEAT SNIFF 'N' THE TEARS /Atlantic 3604 | 15 |
| 28 | 43 | NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/ Casablanca NBD 20199 | 2 |
| 29 | 32 | I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430 | 13 |
| 30 | 31 | SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M) | 12 |
| 31 | 34 | THIS NIGHT WON'T LAST FOREVER MICHAEL JOHNSON/ EMI-America 8019 | 13 |
| 32 | 38 | FINS JIMMY BUFFETT/MCA 41109 | 8 |
| 33 | 36 | BROKEN HEARTED ME ANNE MURRAY/Capitol 4773 | 6 |
| 34 | 40 | PLEASE DON'T LEAVE LAUREN WOOD/Warner Bros. 49043 | 6 |
| 35 | 35 | MIDNIGHT WIND JOHN STEWART/RSO 1000 | 10 |
| 36 | 44 | YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079 | 8 |
| 37 | 42 | IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45904 (Elektra/Asylum) | 8 |
| 38 | 28 | BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986 | 18 |
| 39 | 39 | SURE KNEW SOMETHING KISS/Casablanca 2205 | 9 |
| 40 | 26 | FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870 | 13 |
| 41 | 51 | DREAMING BLONDIE/Chrysalis 2379 | 5 |
| 42 | 49 | TAKE THE LONG WAY HOME SUPERTRAMP/A&M 2193 | 2 |
| 43 | 48 | COME TO ME FRANCE JOLI/Prelude 8001 | 9 |
| 44 | 25 | DEPENDIN' ON YOU DOOBIE BROS./Warner Bros. 49029 | 12 |
| 45 | 46 | GOTTA SERVE SOMEBODY BOB DYLAN/Columbia 1 11072 | 7 |
| 46 | 47 | STREET LIFE CRUSADERS/MCA 41054 | 11 |
| 47 | 33 | WHERE WERE YOU WHEN I WAS FALLING IN LOVE LOBO/ MCA/Curb 41065 | 14 |
| 48 | 37 | GET IT RIGHT NEXT TIME GERRY RAFFERTY/United Artists 1316 | 12 |
| 49 | 41 | SPOOKY ARS/Polydor/BGO 2001 | 11 |



| | | | |
|----|----|--|----|
| 50 | 57 | DREAM POLICE CHEAP TRICK/Epic 9 50774 | 4 |
| 51 | 45 | ARROW THROUGH ME WINGS/Columbia 1 11070 | 10 |
| 52 | 61 | HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087 | 5 |
| 53 | 67 | LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury) | 4 |
| 54 | 62 | I NEED A LOVER JOHN COUGAR/Riva 202 (Mercury) | 7 |
| 55 | 59 | 5:15 THE WHO/Polydor 2022 | 5 |
| 56 | 64 | RAINBOW CONNECTION KERMIT (JIM HENSON)/Atlantic 3610 | 6 |
| 57 | 63 | VICTIM OF LOVE ELTON JOHN/MCA 41126 | 5 |
| 58 | 65 | DAMNED IF I DO ALAN PARSONS PROJECT/Arista 0454 | 5 |
| 59 | 71 | I WANT YOU TONIGHT PABLO CRUISE/A&M 2195 | 3 |
| 60 | 88 | WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America 8025 | 2 |
| 61 | 68 | WHO LISTENS TO THE RADIO THE SPORTS/Arista 0468 | 4 |
| 62 | 82 | COOL CHANGE LITTLE RIVER BAND/Capitol 4789 | 2 |
| 63 | 75 | CONFUSION ELO/Jet 9 5064 (CBS) | 3 |
| 64 | 72 | THIS IS IT KENNY LOGGINS/Columbia 1 11109 | 3 |
| 65 | 78 | CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown) | 3 |

CHARTMAKER OF THE WEEK

| | | | |
|----|---|--|---|
| 66 | — | ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES Infinity 50,035 | 1 |
|----|---|--|---|



| | | | |
|-----|----|---|----|
| 67 | 84 | DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215 | 2 |
| 68 | 76 | LOVE PAINS YVONNE ELLIMAN/RSO 1007 | 3 |
| 69 | 73 | IN THE STONE EARTH, WIND & FIRE/ARC/Columbia 1 11093 | 3 |
| 70 | 79 | GET IT UP RONNIE MILSAP/RCA 11695 | 2 |
| 71 | 77 | IT'S ALL I CAN DO THE CARS/Elektra 46546 | 3 |
| 72 | 80 | PRETTY GIRLS MELISSA MANCHESTER/Arista 0456 | 3 |
| 73 | 81 | HIGHWAY TO HELL AC/DC/Atlantic 3617 | 3 |
| 74 | 74 | LET ME KNOW (I HAVE A RIGHT) GLORIA GAYNOR/ Polydor 2021 | 4 |
| 75 | 83 | BETTER LOVE NEXT TIME DR. HOOK/Capitol 4785 | 2 |
| 76 | 50 | DIFFERENT WORLDS MAUREEN McGOVERN/Warner/Curb 8835 | 16 |
| 77 | 54 | REASON TO BE KANSAS/Kirshner 9 4285 (CBS) | 8 |
| 78 | 85 | HEY HEY, MY MY (INTO THE BLACK) NEIL YOUNG/Reprise 49031 (WB) | 4 |
| 79 | 55 | GOOD FRIEND MARY MacGREGOR/RSO 938 | 12 |
| 80 | 52 | ROLENE MOON MARTIN/Capitol 4765 | 11 |
| 81 | 53 | AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ARC/ Columbia 3 11033 | 17 |
| 82 | 90 | I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/Infinity 50,027 | 2 |
| 83 | 86 | (not just) KNEE DEEP—PART I FUNKADELIC/Warner Bros. 49040 | 7 |
| 84 | 91 | SLIP AWAY IAN LLOYD/Scotti Brothers 505 (Atl) | 2 |
| 85 | 66 | I DO LOVE YOU G.Q./Arista 0426 | 18 |
| 86 | — | IF YOU WANT IT NIGHTFLYTE/Ariola 7747 | 1 |
| 87 | 56 | THE MAIN EVENT/FIGHT BARBRA STREISAND/Columbia 3 11008 | 20 |
| 88 | 89 | EASY MONEY REO SPEEDWAGON/Epic 9 50764 | 5 |
| 89 | — | DON'T LET GO ISAAC HAYES/Polydor 2011 | 1 |
| 90 | 92 | I STILL HAVE DREAMS RICHIE FURAY/Asylum 46534 | 2 |
| 91 | 58 | I'VE NEVER BEEN IN LOVE SUZI QUATRO/RSO 1001 | 8 |
| 92 | 69 | THE BOSS DIANA ROSS/Motown 1462 | 16 |
| 93 | 94 | BREAK MY HEART DAVID RUFFIN/Warner Bros. 49030 | 5 |
| 94 | 95 | PLAIN JANE SAMMY HAGAR/Capitol 4757 | 4 |
| 95 | 98 | SINCE YOU'VE BEEN GONE CHERIE & MARIE CURIE/Capitol 4754 | 3 |
| 96 | — | RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542 | 1 |
| 97 | — | SINCE YOU'VE BEEN GONE RAINBOW/Polydor 2014 | 1 |
| 98 | — | WHAT CAN I DO WITH THIS BROKEN HEART ENGLAND DAN & JOHN FORD COLEY/Big Tree 17000 (Atl) | 1 |
| 99 | 96 | BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941 | 4 |
| 100 | 97 | DO YOU THINK I'M DISCO STEVE DAHL & TEENAGE RADIATION/Ovation 1132 | 6 |

PRODUCERS & PUBLISHERS ON PAGE 31

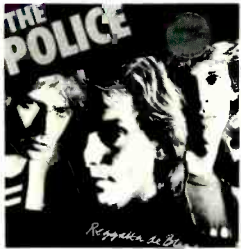


Record World Album Airplay

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

OCTOBER 27, 1979

FLASHMAKER



REGGATTA DE BLANC
POLICE
A&M

MOST ADDED

- REGGATTA DE BLANC—Police—A&M (27)
- THE HEADBOYS—RSO (22)
- IN THE EYE OF THE STORM—Outlaws—Arista (17)
- IN THE NICK OF TIME—Nicolette Larson—WB (17)
- DON'T THROW STONES—Sports—Arista (16)
- I'M THE MAN—Joe Jackson—A&M (13)
- HARDER . . . FASTER—April Wine—Capitol (11)
- STREETS OF FIRE—Duncan Browne—Sire (8)
- 20/20—Portrait (8)
- JACKRABBIT SLIM—Steve Forbert—Nemperor (6)
- TUSK—Fleetwood Mac—WB (6)

WNEW-FM/NEW YORK

- ADDS:**
- DANCING & LOVIN—Spinners—Atlantic
 - DON'T THROW STONES—Sports—Arista
 - GUITARS & WOMEN—Rick Derringer—Blue Sky
 - IN THE EYE OF THE STORM—Outlaws—Arista
 - IN THE NICK OF TIME—Nicolette Larson—WB
 - LOVE GOES ON—Alda Reserve—Sire
 - REGGATTA DE BLANC—Police—A&M
 - STREETS OF FIRE—Duncan Browne—Sire
 - THE HEADBOYS—RSO
 - UPROOTED—Rob Grill—Mercury

HEAVY ACTION (airplay in descending order):

- DREAM POLICE—Cheap Trick—Epic
- EAT TO THE BEAT—Blondie—Chrysalis
- CANDY-O—Cars—Elektra
- THE LONG RUN—Eagles—Asylum
- X-STATIC—Hall & Oates—RCA
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- TUSK—Fleetwood Mac—WB
- GET THE KNACK—The Knack—Capitol
- I'M THE MAN—Joe Jackson—A&M
- THE JUKE—Mercury

WPXI-FM/NEW YORK

- ADDS:**
- DON'T THROW STONES—Sports—Arista
 - STEAL THE NIGHT—Cindy Bullens—Casablanca
 - THE BEAT—Col
 - 20/20—Portrait

HEAVY ACTION (airplay in descending order):

- EAT TO THE BEAT—Blondie—Chrysalis
- I'M THE MAN—Joe Jackson—A&M
- FEAR OF MUSIC—Talking Heads—Sire
- REGGATTA DE BLANC—Police—A&M
- PRESENT TENSE—Shoes—Elektra
- REASONS TO BE CHEERFUL, PT. 3 (12" single)—Ian Dury—Stiff/Epic
- MONEY (single)—Flying Lizards—Virgin (import)
- GOOSE BUMPS—Ian Lloyd—Scotti Brothers
- SLOW TRAIN COMING—Bob Dylan—Col
- I DON'T LIKE MONDAYS (single)—Boomtown Rats—Col

WBCN-FM/BOSTON

ADDS:

- AT THE CHELSEA NIGHTCLUB—Members—Virgin Intl.
- FLIRTIN WITH DISASTER—Molly Hatchet—Epic
- I'M THE MAN—Joe Jackson—A&M
- MONTY PYTHON'S LIFE OF BRIAN (soundtrack)—WB
- NIGHT AFTER NIGHT—UK—Polydor
- OFF WHITE—James White & The Blacks—ZE
- REGGATTA DE BLANC—Police—A&M
- THE HEADBOYS—RSO
- 20/20—Portrait
- WALKING ON SUNSHINE—Eddy Grant—Epic

HEAVY ACTION (airplay in descending order):

- TUSK—Fleetwood Mac—WB
- EAT TO THE BEAT—Blondie—Chrysalis
- THE LONG RUN—Eagles—Asylum
- REGGATTA DE BLANC—Police—A&M
- DREAM POLICE—Cheap Trick—Epic
- CANDY-O—Cars—Elektra
- X-STATIC—Hall & Oates—RCA
- I'M THE MAN—Joe Jackson—A&M
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- GET THE KNACK—The Knack—Capitol

WLIR-FM/LONG ISLAND

ADDS:

- CONTRABAND—Alias—Mercury
- DON'T THROW STONES—Sports—Arista
- IN THE EYE OF THE STORM—Outlaws—Arista
- IN THE NICK OF TIME—Nicolette Larson—WB
- JACKRABBIT SLIM—Steve Forbert—Nemperor
- MONTY PYTHON'S LIFE OF BRIAN (soundtrack)—WB
- PUTTIN ON THE DOG—Hounds—Col
- REGGATTA DE BLANC—Police—A&M
- SOMEWHERE OVER THE RADIO—Stevens & Grdnik—Takoma
- 20/20—Portrait

HEAVY ACTION (airplay in descending order):

- TUSK—Fleetwood Mac—WB
- I'M THE MAN—Joe Jackson—A&M
- THE LONG RUN—Eagles—Asylum
- REGGATTA DE BLANC—Police—A&M
- IN THE EYE OF THE STORM—Outlaws—Arista
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

THE SOUND OF SUNBATHING—Sinceros—Col

- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- ELLEN SHIPLEY—New York International
- CORNERSTONE—Styx—A&M

WPLR-FM/NEW HAVEN

ADDS:

- IN THE EYE OF THE STORM—Outlaws—Arista
- NIGHT AFTER NIGHT—UK—Polydor
- REGGATTA DE BLANC—Police—A&M
- ROCKIN INTO THE NIGHT—38 Special—A&M
- STEAL THE NIGHT—Cindy Bullens—Casablanca
- ZOOM—Root Boy Slim—IRS

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

- TUSK—Fleetwood Mac—WB
- BOOGIE MOTEL—Foghat—Bearsville
- THE LONG RUN—Eagles—Asylum
- CORNERSTONE—Styx—A&M
- SIMMS BROTHERS—Elektra
- MARATHON—Santana—Col
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- DREAM POLICE—Cheap Trick—Epic
- STORMWATCH—Jethro Tull—Chrysalis
- HEAD GAMES—Foreigner—Atlantic

WQBK-FM/ALBANY

ADDS:

- BACK ON THE STREETS—Gary Moore—Jet
- DON'T THROW STONES—Sports—Arista
- FUTURE STREET—Pages—Epic
- IN THE EYE OF THE STORM—Outlaws—Arista
- IN THE NICK OF TIME—Nicolette Larson—WB
- IN THE SKY—Peter Green—Sail
- LOVE GOES ON—Alda Reserve—Sire
- REGGATTA DE BLANC—Police—A&M
- STREETS OF FIRE—Duncan Browne—Sire
- THE HEADBOYS—RSO

HEAVY ACTION (airplay in descending order):

- TUSK—Fleetwood Mac—WB
- I'M THE MAN—Joe Jackson—A&M
- THE LONG RUN—Eagles—Asylum
- THE GLOW—Bonnie Raitt—WB
- CANDY-O—Cars—Elektra
- EAT TO THE BEAT—Blondie—Chrysalis
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- QUADROPHENIA (soundtrack)—Polydor
- S.O.S.—Yachts—Polydor

WAQX-FM/SYRACUSE

ADDS:

- GUITARS & WOMEN—Rick Derringer—Blue Sky
- HARDER . . . FASTER—April Wine—Capitol
- IN THE EYE OF THE STORM—Outlaws—Arista
- REGGATTA DE BLANC—Police—A&M

RESTLESS NIGHTS—Karla Bonoff—Col

- HEAVY ACTION (airplay in descending order):
- I'M THE MAN—Joe Jackson—A&M
- EVOLUTION—Journey—Col
- TUSK—Fleetwood Mac—WB
- HEAD GAMES—Foreigner—Atlantic
- CANDY-O—Cars—Elektra
- DREAM POLICE—Cheap Trick—Epic
- THE LONG RUN—Eagles—Asylum
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- EVE—Alan Parsons Project—Arista
- CORNERSTONE—Styx—A&M

WMJQ-FM/ROCHESTER

ADDS:

- HARDER . . . FASTER—April Wine—Capitol
- IN THE EYE OF THE STORM—Outlaws—Arista
- VOLCANO—Jimmy Buffett—MCA

HEAVY ACTION (airplay in descending order):

- THE LONG RUN—Eagles—Asylum
- CORNERSTONE—Styx—A&M
- STREET MACHINE—Sammy Hagar—Capitol
- EAT TO THE BEAT—Blondie—Chrysalis
- EVE—Alan Parsons Project—Arista
- FIGHT DIRTY—Charlie—Arista
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- FLIRTIN WITH DISASTER—Molly Hatchet—Epic
- HEAD GAMES—Foreigner—Atlantic
- THE DAY THE EARTH CAUGHT FIRE—City Boy—Atlantic

WIOQ-FM/PHILADELPHIA

ADDS:

- A TASTE FOR PASSION—Jean-Luc Ponty—Atlantic
- DON'T THROW STONES—Sports—Arista
- FLOW—Snail—Cream
- I'M THE MAN—Joe Jackson—A&M
- IN THE NICK OF TIME—Nicolette Larson—WB
- JACKRABBIT SLIM—Steve Forbert—Nemperor
- THE HEADBOYS—RSO

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

- TUSK—Fleetwood Mac—WB
- HEAD GAMES—Foreigner—Atlantic
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- THE LONG RUN—Eagles—Asylum
- GET THE KNACK—The Knack—Capitol
- DESOLATION ANGELS—Bad Company—Swan Song
- REGGATTA DE BLANC—Police—A&M
- SLOW TRAIN COMING—Bob Dylan—Col

WHFS-FM/WASHINGTON, D.C.

ADDS:

- AIN'T IT SO—Ray Charles—Atlantic
- AT THE CHELSEA NIGHTCLUB—Members—Virgin Intl.
- BACK ON THE RIGHT TRACK—Sly & The Family Stone—WB

IN THE NICK OF TIME—Nicolette Larson—WB

- JACKRABBIT SLIM—Steve Forbert—Nemperor
- REGGATTA DE BLANC—Police—A&M
- ROCKIN INTO THE NIGHT—38 Special—A&M
- THE HEADBOYS—RSO

HEAVY ACTION (airplay in descending order):

- 8:30—Weather Report—ARC/Col
- SLOW TRAIN COMING—Bob Dylan—Col
- THE GLOW—Bonnie Raitt—WB
- INTO THE MUSIC—Van Morrison—WB
- JOE'S GARAGE—Frank Zappa—Zappa
- FEAR OF MUSIC—Talking Heads—Sire
- EAT TO THE BEAT—Blondie—Chrysalis
- MARATHON—Santana—Col
- PRESENT TENSE—Shoes—Elektra
- PHONETICS—Jules & The Polar Bears—Col

WKLS-FM/ATLANTA

ADDS:

- CONTRABAND—Alias—Mercury
- I'M THE MAN—Joe Jackson—A&M
- TUSK—Fleetwood Mac—WB
- X-STATIC—Hall & Oates—RCA

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

- THE LONG RUN—Eagles—Asylum
- CORNERSTONE—Styx—A&M
- FLIRTIN WITH DISASTER—Molly Hatchet—Epic
- HEAD GAMES—Foreigner—Atlantic
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- DREAM POLICE—Cheap Trick—Epic
- STORMWATCH—Jethro Tull—Chrysalis
- TUSK—Fleetwood Mac—WB
- SLOW TRAIN COMING—Bob Dylan—Col
- QUADROPHENIA (soundtrack)—Polydor

ZETA 7-FM/ORLANDO

ADDS:

- HARDER . . . FASTER—April Wine—Capitol
- IN THE EYE OF THE STORM—Outlaws—Arista
- IN THE NICK OF TIME—Nicolette Larson—WB
- NIGHT AFTER NIGHT—UK—Polydor
- REGGATTA DE BLANC—Police—A&M
- STEAL THE NIGHT—Cindy Bullens—Casablanca
- THE HEADBOYS—RSO

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

- FLIRTIN WITH DISASTER—Molly Hatchet—Epic
- VOLCANO—Jimmy Buffett—MCA
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- THE LONG RUN—Eagles—Asylum
- TUSK—Fleetwood Mac—WB
- CORNERSTONE—Styx—A&M
- STORMWATCH—Jethro Tull—Chrysalis
- HEAD GAMES—Foreigner—Atlantic
- DREAM POLICE—Cheap Trick—Epic
- BOOGIE MOTEL—Foghat—Bearsville

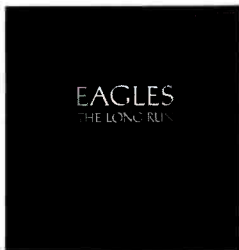
All listings from key progressive stations around the country are in descending order except where otherwise noted.

Record World Album Airplay



OCTOBER 27, 1979

TOP AIRPLAY



THE LONG RUN
EAGLES
Asylum

MOST AIRPLAY

- THE LONG RUN**—Eagles—Asylum (35)
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song (33)
HEAD GAMES—Foreigner—Atlantic (28)
DREAM POLICE—Cheap Trick—Epic (27)
TUSK—Fleetwood Mac—WB (25)
CORNERSTONE—Styx—A&M (23)
SLOW TRAIN COMING—Bob Dylan—Col (18)
CANDY-O—Cars—Elektra (17)
EAT TO THE BEAT—Blondie—Chrysalis (14)
GET THE KNACK—The Knack—Capitol (13)

WSHE-FM/FT. LAUDERDALE

- ADDS:**
DON'T THROW STONES—Sports—Arista
HEART OF STONE (single)—SVT—415
IN THE NICK OF TIME—Nicolette Larson—WB
IN THE SKY—Peter Green—Sail
JACKRABBIT SLIM—Steve Forbert—Nemperor
REGGATTA DE BLANC—Police—A&M
STREETS OF FIRE—Duncan Browne—Sire

HEAVY ACTION (airplay in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
THE LONG RUN—Eagles—Asylum
TUSK—Fleetwood Mac—WB
FEAR OF MUSIC—Talking Heads—Sire
DREAM POLICE—Cheap Trick—Epic
HEAD GAMES—Foreigner—Atlantic
CORNERSTONE—Styx—A&M
FLIRTIN WITH DISASTER—Molly Hatcher—Epic
VOLCANO—Jimmy Buffett—MCA
FEARLESS—Tim Curry—A&M

WMMS-FM/CLEVELAND

- ADDS:**
DON'T THROW STONES—Sports—Arista
NO PROMISES . . . NO DEBTS—Golden Earring—Polydor
REGGATTA DE BLANC—Police—A&M
THE HEADBOYS—RSO

HEAVY ACTION (airplay in descending order):

- TUSK**—Fleetwood Mac—WB
THE LONG RUN—Eagles—Asylum
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
CORNERSTONE—Styx—A&M
SLOW TRAIN COMING—Bob Dylan—Col

- HEAD GAMES**—Foreigner—Atlantic
RUST NEVER SLEEPS—Neil Young—Reprise
GET THE KNACK—The Knack—Capitol
DREAM POLICE—Cheap Trick—Epic
BREATHLESS—EMI—America

WXRT-FM/CHICAGO

- ADDS:**
AT THE CHELSEA NIGHTCLUB—Members—Virgin Intl.
DUET—Corea/Burton—ECM
FLOW—Snail—Cream
HEART OF STONE (single)—SVT—415
IN THE NICK OF TIME—Nicolette Larson—WB
OASIS—Jimmy Messina—Col
SINGLES/GOING STEADY—Buccocks—IRS
SURVEILLANCE—FM—Passport

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

- LABOUR OF LUST**—Nick Lowe—Col
FEAR OF MUSIC—Talking Heads—Sire
LOW BUDGET—Kinks—Arista
SLOW TRAIN COMING—Bob Dylan—Col
DREAM POLICE—Cheap Trick—Epic
GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
EAT TO THE BEAT—Blondie—Chrysalis
NILS—Nils Lofgren—A&M
IN STYLE—David Johansen—Blue Sky
QUADROPHENIA (soundtrack)—Polydor

WKDF-FM/NASHVILLE

- ADDS:**
DON'T THROW STONES—Sports—Arista
HARDER . . . FASTER—April Wine—Capitol
IN THE EYE OF THE STORM—Outlaws—Arista
IN THE NICK OF TIME—Nicolette Larson—WB
REGGATTA DE BLANC—Police—A&M
THE HEADBOYS—RSO
20/20—Portrait

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

- THE LONG RUN**—Eagles—Asylum
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
CORNERSTONE—Styx—A&M
TUSK—Fleetwood Mac—WB
HEAD GAMES—Foreigner—Atlantic
SLOW TRAIN COMING—Bob Dylan—Col
VOLCANO—Jimmy Buffett—MCA
FLIRTIN WITH DISASTER—Molly Hatcher—Epic
DREAM POLICE—Cheap Trick—Epic
EVOLUTION—Journey—Col

WQFM-FM/MILWAUKEE

- ADDS:**
JOHN COUGAR—Riva
FLOW—Snail—Cream
JOE'S GARAGE—Frank Zappa—Zappa
KEEP THE FIRE—Kenny Loggins—Col
PRIORITY—Rory Gallagher—Chrysalis
THE MOTELS—Capitol
TUSK—Fleetwood Mac—WB

HEAVY ACTION (airplay in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
THE LONG RUN—Eagles—Asylum
CORNERSTONE—Styx—A&M
DREAM POLICE—Cheap Trick—Epic
HEAD GAMES—Foreigner—Atlantic
SLOW TRAIN COMING—Bob Dylan—Col
EVE—Alan Parsons Project—Arista
GET THE KNACK—The Knack—Capitol

- EVOLUTION**—Journey—Col
FLIRTIN WITH DISASTER—Molly Hatcher—Epic

KZEW-FM/DALLAS

- ADDS:**
ANYTIME DELIGHT—Blend—MCA
FLOW—Snail—Cream
I'M THE MAN—Joe Jackson—A&M
IN THE EYE OF THE STORM—Outlaws—Arista
REGGATTA DE BLANC—Police—A&M
ROCKIN INTO THE NIGHT—38 Special—A&M
THE HEADBOYS—RSO

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
HEAD GAMES—Foreigner—Atlantic
GET THE KNACK—The Knack—Capitol
THE LONG RUN—Eagles—Asylum
TUSK—Fleetwood Mac—WB
DREAM POLICE—Cheap Trick—Epic
CORNERSTONE—Styx—A&M
SECRETS—Robert Palmer—Island
CANDY-O—Cars—Elektra
DESOLATION ANGELS—Bad Company—Swan Song

KBPI-FM/DENVER

- ADDS:**
I'M THE MAN—Joe Jackson—A&M
NIGHT AFTER NIGHT—UK—Polydor
REGGATTA DE BLANC—Police—A&M
THE HEADBOYS—RSO

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

- EAT TO THE BEAT**—Blondie—Chrysalis
THE LONG RUN—Eagles—Asylum
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
TUSK—Fleetwood Mac—WB
FLIRTIN WITH DISASTER—Molly Hatcher—Epic
RESTLESS NIGHTS—Karla Bonoff—Col
DREAM POLICE—Cheap Trick—Epic
COMEDY IS NOT PRETTY—Steve Martin—WB
SLOW TRAIN COMING—Bob Dylan—Col
VOLCANO—Jimmy Buffett—MCA

KAWY-FM/WYOMING

- ADDS:**
BACK ON THE STREETS—Gary Moore—Jet
FUTURE STREET—Pages—Epic
HARDER . . . FASTER—April Wine—Capitol
I'M THE MAN—Joe Jackson—A&M
IN THE NICK OF TIME—Nicolette Larson—WB
IN THE SKY—Peter Green—Sail
REGGATTA DE BLANC—Police—A&M
ROCKIN INTO THE NIGHT—38 Special—A&M
STREETS OF FIRE—Duncan Browne—Sire
TUSK—Fleetwood Mac—WB

HEAVY ACTION (airplay in descending order):

- HEAD GAMES**—Foreigner—Atlantic
FAÇADES—Sad Cafe—A&M
RESTLESS NIGHT—Karla Bonoff—Col
YOU'RE ONLY LONELY—J.D. Souther—Col
THE LONG RUN—Eagles—Asylum
EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB
STORMWATCH—Jethro Tull—Chrysalis
THE GLOW—Bonnie Raitt—WB
INTO THE MUSIC—Van Morrison—WB
AMERICAN BOY & GIRL—Garland Jeffreys—A&M

KGB-FM/SAN DIEGO

- ADDS:**
EVE—Alan Parsons Project—Arista
I'M THE MAN—Joe Jackson—A&M
KEEP THE FIRE—Kenny Loggins—Col
PRESENT TENSE—Shoes—Elektra
RESTLESS NIGHTS—Karla Bonoff—Col
THE BEAT—Col
THE GLOW—Bonnie Raitt—WB
THE HEADBOYS—RSO
TUSK—Fleetwood Mac—WB
20/20—Portrait

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
THE LONG RUN—Eagles—Asylum
DREAM POLICE—Cheap Trick—Epic
CORNERSTONE—Styx—A&M
SLOW TRAIN COMING—Bob Dylan—Col
HEAD GAMES—Foreigner—Atlantic
CANDY-O—Cars—Elektra
EAT TO THE BEAT—Blondie—Chrysalis
GET THE KNACK—The Knack—Capitol
VOLCANO—Jimmy Buffett—MCA

KSJO-FM/SAN JOSE

- ADDS:**
AT THE CHELSEA NIGHTCLUB—Members—Virgin Intl.
AURA—Steve Hillage—Virgin Intl.
EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB
HARDER . . . FASTER—April Wine—Capitol
IN THE EYE OF THE STORM—Outlaws—Arista
POTLIQUOR—Capitol
REGGATTA DE BLANC—Police—A&M
THE HEADBOYS—RSO
UPROOTED—Rob Grill—Mercury

HEAVY ACTION (airplay in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
THE LONG RUN—Eagles—Asylum
HIGHWAY TO HELL—AC/DC—Atlantic
DREAM POLICE—Cheap Trick—Epic
HEAD GAMES—Foreigner—Atlantic
EAT TO THE BEAT—Blondie—Chrysalis
GAMMA—Elektra
STREET MACHINE—Sammy Hagar—Capitol
CORNERSTONE—Styx—A&M
EVE—Alan Parsons Project—Arista

KNAC-FM/LONG BEACH

- ADDS:**
DON'T THROW STONES—Sports—Arista
HEART OF STONE (single)—SVT—415
IN THE EYE OF THE STORM—Outlaws—Arista
REGGATTA DE BLANC—Police—A&M
SINGLES/GOING STEADY—Buccocks—IRS
THE HEADBOYS—RSO

HEAVY ACTION (airplay, sales in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
CANDY-O—Cars—Elektra
HEAD GAMES—Foreigner—Atlantic
GET THE KNACK—The Knack—Capitol
RUST NEVER SLEEPS—Neil Young—Reprise
HIGHWAY TO HELL—AC/DC—Atlantic
DREAM POLICE—Cheap Trick—Epic
THE LONG RUN—Eagles—Asylum
TUSK—Fleetwood Mac—WB
EAT TO THE BEAT—Blondie—Chrysalis

KZEL-FM/EUGENE

- ADDS:**
BACK ON THE STREETS—Gary Moore—Jet
DON'T THROW STONES—Sports—Arista
IN THE EYE OF THE STORM—Outlaws—Arista
IN THE NICK OF TIME—Nicolette Larson—WB
LOVE GOES ON—Alda Reserve—Sire
REGGATTA DE BLANC—Police—A&M
ROCKIN INTO THE NIGHT—38 Special—A&M
STREETS OF FIRE—Duncan Browne—Sire
THE CHINESE METHOD—Roy Sundholm—Polydor
THE HEADBOYS—RSO

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

- DREAM POLICE**—Cheap Trick—Epic
THE LONG RUN—Eagles—Asylum
MARATHON—Santana—Col
HEAD GAMES—Foreigner—Atlantic
STORMWATCH—Jethro Tull—Chrysalis
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
BIG OCEANS—Interview—Virgin
THE GLOW—Bonnie Raitt—WB
I'M THE MAN—Joe Jackson—A&M
FLOW—Snail—Cream

KZAM-FM/SEATTLE

- ADDS:**
BIG OCEANS—Interview—Virgin
ONE ON ONE—Bob James & Earl Klugh—Col

HEAVY ACTION (airplay in descending order):

- THE GLOW**—Bonnie Raitt—WB
YOU'RE ONLY LONELY—J.D. Souther—Col
RESTLESS NIGHTS—Karla Bonoff—Col
NIGHT RAINS—Janis Ian—Col
THE LONG RUN—Eagles—Asylum
TUSK—Fleetwood Mac—WB
IN THE NICK OF TIME—Nicolette Larson—WB
X-STATIC—Hall & Oates—RCA
KEEP THE FIRE—Kenny Loggins—Col
INTO THE MUSIC—Van Morrison—WB

KZOK-FM/SEATTLE

- ADDS:**
HARDER . . . FASTER—April Wine—Capitol
I'M THE MAN—Joe Jackson—A&M
REGGATTA DE BLANC—Police—A&M
SUZI AND OTHER FOUR LETTER WORDS—Suzi Quatro—RSO
THE HEADBOYS—RSO
TUSK—Fleetwood Mac—WB

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
STREET MACHINE—Sammy Hagar—Capitol
THE LONG RUN—Eagles—Asylum
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
EVE—Alan Parsons Project—Arista
HEAD GAMES—Foreigner—Atlantic
QUADROPHENIA (soundtrack)—Polydor
BOOGIE MOTEL—Foghat—Bearsville
FLIRTIN WITH DISASTER—Molly Hatcher—Epic
DREAM POLICE—Cheap Trick—Epic
- 39 stations reporting this week.
 In addition to those printed are:
 WBAB-FM WMMR-FM KQRS-FM
 WCOZ-FM WYDD-FM KFML-AM
 WBLM-FM WQDR-FM KOME-FM
 WCMF-FM WQWW-FM
 WOUR-FM Y95-FM

By JEFFREY PEISCH

■ **HEAVIES:** Three debut LPs warrant extensive discussion this month. Each of the albums ("This Heat" by **This Heat** on Piano, "Cut" by the **Slits** on Island, and "Unknown Pleasures" by **Joy Division** on Factory) present a singular, modern approach yet share several qualities: an unflinching desire to experiment and unbridled passion and energy. The albums are new wave more for their attitude than their music.

"This Heat" is nothing short of spectacular. It is, simultaneously, an experimental album with roots enough for the timid, and a straight ahead rocking album with experimentation on as many levels as you want. The album is nine separate, yet somehow connected pieces. "Horizontal Hold" is a crude guitar-drum funk vamp with a jittery middle section that builds into a brutally fast climax. "Water" is great space music in the tradition of **Fripp & Eno's** "Evening Star" LP, except a voice is used in place of Fripp's guitar. The highlight of the LP has to be the last song, "The Fall of Saigon," an eerie, anthem-like chant. The song tells the tale of the American Embassy staff in Saigon at the end of the war who eat their cat to survive. After a painfully slow build-up, the song climaxes with a piercing, dissonant guitar solo, that, when it finally resolves in a maniacal crash landing, has left the '70s completely behind and breaks through gloriously to the '80s.

"This Heat" effortlessly crosses musical borders and defies categorization. The music is challenging and offensive, yet bubbling with enthusiasm and victory. Seek it out and buy it!

Joy Division's "Unknown Pleasures" is a seminal hard rock album, and the LP's best cut, "Disorder," is one of the year's best songs. "Unknown Pleasures" is interesting because it has much more to do with hard rock, heavy metal than with new wave, no wave or power pop.

As power pop is threatening to become as anonymous as the faceless mid-'70s heavy metal it replaced, groups like Joy Division, **Swell Maps** and others are going back and discovering the reasons why, we once thought hard rock was so great: it makes your hair stand on end, and your spine tingle.

"Cut" is a wonderful rock LP with reggae rhythms, by the all-female trio the Slits (the drummer on the album, **Budgie**, is male, but is no longer with the group). "Cut" may be the album to turn the millions of Americans on to reggae, who, up to now, have been put off by the music's inherent politics and (often) darkness. In a very loose, reggae format, the Slits incorporate light, upbeat lyrics (usually about men, relationships, romance), making their music very accessible. And the sparse, three instrument (guitar, bass, drums and sometimes piano) setup is such that the Slits aren't confined to any one format and can change directions easily.

At the center of the Slits' sound is singer **Ari Up**, who combines the loose, but rhythmic delivery of talkover reggae singing with the spontaneity of Patti Smith at her most creative. Ari also does some very cute and clever call and response singing with the other Slits (**Viv Albertine**, guitar; **Tessa**, bass) on several cuts, most notably, "Adventures Close to Home." It's hard to pick out any one or two songs above the rest on "Cut;" there isn't a bad song on the album. "New Town" though has got to be a hit.

MORE ALBUMS: Like Joy Division, Swell Maps is rooted in early '70s hard rock. At times, the group goes even further back to the psychedelic era. Swell Maps' "A Trip To Marineville" (Rather) is an uneven LP with a lot of high points. One can do two things with the record: listen to it attentively and try to decide whether it's important art rock or pretentious tomfoolery; or do a tab of your favorite hallucinogen, lie on your bed, put on head phones, and take off . . . **Siouxsie and the Banshees** second LP "Join Hands" (Polydor) is very different than the first, making the group (still) very difficult to place. There's a lot of great punk energy on the album, but there's also a lot of monkey business. The single, "Playground Twist" is great . . . "Grosses Wasser" (Sky) by **Cluster**, the German group Eno often works with, succeeds wonderfully as background music but fails as anything else. This is interesting because the albums that Eno makes explicitly as background music ("Music for Airports," "Music for Films") are listened to attentively and intensely, as Cluster would like to be listened to.

INDEPENDENTS: "Eskimo" (Ralph) by the **Residents**, is an album that would be easy to dismiss as boring, but would be a dangerous mistake. While not for all tastes, some tastes will find the LP utterly fantastic. British critic Andy Gill (in New Musical Express) called the album "one of the most important albums ever made, if not the most" (Continued on page 73)

Concert Review

The Police Rock the Diplomat

■ **NEW YORK**—From the Diplomat Hotel The Police, Fashion and The The were presented in concert by Faulty Management Products Inc. The most prevalent similarity among the three groups was that each contained three band members. Perhaps the reason for this is Faulty's president, Miles Copeland, manages The Police plus Fashion, and when in New York City he shares offices with Jane Friedman, who manages the "definite article," The The.

The Diplomat Hotel's ballroom is reminiscent of a one time exquisite Opera House. It consists of three tiered balconies and floor to ceiling columns laced with gold trimming.

With age the facade is slowly fading and it makes for a suitable concert venue with punk appeal.

The house was only half full and put a damper on the evening. The Police were received with less enthusiasm than they are used to probably because the hall doesn't schedule shows on a regular basis. The next two shows of their three day engagement fell over a weekend and subsequently sold out.

The Police are one of the more musically chic groups of the New Wave explosion. Whether or not their jazzy reggae style of rock will gain world wide acceptance remains to be seen. So far several of their tunes are quite memorable. "Roxanne" is already a rock classic, and "Born in the 50's" and "Hole In My Life" have drawn much deserved acclaim, and the audience reaction reaffirmed their popularity.

When bass player Sting sings

out "Can't Stand Losing You," he is so believable you feel his emotion along with him. Sting, the only name he goes by, is tremendously talented not only musically, but his background includes an acting career and a one time modeling stint. He appears as a gangleader in the Who's movie "Quadrophenia."

Andy Summers' excellent guitar work intricately moves throughout the set driving the rhythms and melodies of The Police's unique sound.

Drummer Stewart Copeland, the only American group member, and brother of Miles Copeland, formerly played with the English band, Curved Air. He wore only a T-shirt and a pair of satin shorts which showed off a good pair of legs. He kept a steady beat and displayed a highly developed sense of style.

In conjunction with the music, The Police seem to have a conscious grasp of their image. That night Sting's blue jumpsuit blended well with Summers and Copeland's other two primary colors of red and yellow outfits. All three Police sported a 1979 style of bleached blonde hair.

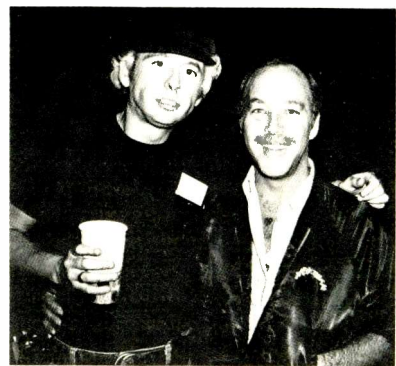
The group premiered material from their forthcoming LP "Reggatta de Blanc," throughout the hour and a half set. The new single "Message in a Bottle," is already ascending the charts. "Death Wish" contains a Bo Diddley riff, and "Walking on the Moon," and "Bring on the Night" all prove that the new squad of police songs work well in concert, and if that's indicative of the latest album, The Police will continue to move towards their much anticipated success. **Liz Derringer**

Martell Foundation Gets Industry Donation



The T. J. Martell Memorial Foundation for Leukemia Research recently received \$10,000 in proceeds from a public fundraising sale of posters, T-shirts, picture-disc and other merchandising material held in Los Angeles by "Inside 12X12," a west coast-based merchandising publication. All items were donated by various record companies. Pictured is John Goodun of "Inside 12X12" presenting the check to Tony Martell, president of the Foundation.

On The Streets In Los Angeles



The second annual Los Angeles Street Scene was recently held in downtown L.A., organized by Mayor Tom Bradley and Sylvia Cunliffe aided by Casablanca Records president Neil Bogart and personal manager Jeff Wald. Pictured backstage are (at left) Damion Bragdon, KLOS program director and member of the Street Scene performing arts committee and Bobby Applegate, Casablanca's national album director and one of the company liaisons for the Street Scene.

Oct. 27, 1979

ATLANTA RHYTHM SECTION



A RECORD WORLD SPECIAL



Fellas, you're making a great name for yourselves.

And every hit is on Polydor worldwide.



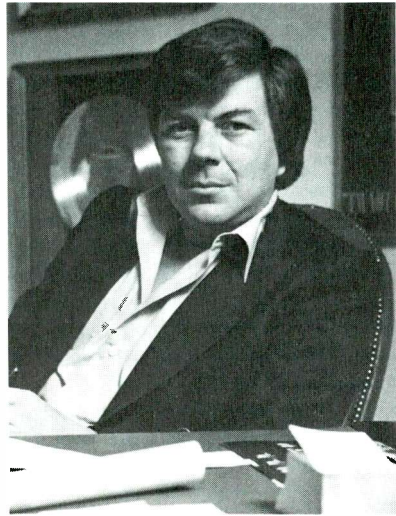
POLYDOR INTERNATIONAL
a polygram company

Buddy Buie, Arnie Geller and The ARS Story

By WALTER CAMPBELL



Buddy Buie



Arnie Geller

■ From the formation of the Atlanta Rhythm Section in 1970 to the present, Buddy Buie and Arnie Geller have been an integral part of the band's development, both artistically and commercially. Buie, who had been successful producing such artists as B.J. Thomas, Billy Joe Royal and the Classics IV, actually formed the band from a group of top studio musicians in the Atlanta area. He now produces the band and has co-written almost every ARS song. Geller's association with the group began in 1973 when the group signed with Polydor Records where he was director of marketing. In 1977 Geller decided to leave Polydor and move to Atlanta to become involved with the Rhythm Section and Buie full time, and the Buie-Geller Organization was formed as the band's management company. In this Dialogue, Buie and Geller discuss the progress of BGO and the Atlanta Rhythm Section into the major act it is today as well as new directions ahead.

Record World: It is my understanding, Buddy, that you handle most of the A&R aspects of the Atlanta Rhythm Section with songwriting, production and studio work, and Arnie, you are more in the business end of the organization.

Buddy Buie: Arnie handles the dealings with the record company and all the aspects concerning that end. The overall responsibility to the ARS from a management standpoint is one which we all share in, but basically I handle the road end and the personal appearances, that aspect of it, and Arnie is more involved with the aspect of the records. Gloria Buie, my wife, is heavily involved with the road aspects. We're booked by the Empire Agency, which is Alex Hodges' new agency, an offspring of the Paragon Agency.

RW: The ARS started with a lot of popularity in the Atlanta area, naturally, in Georgia and the southeast. Were there any specific steps taken along the way to move out into national recognition and acceptance from a promotional or A&R standpoint?

Buie: They were a very big band in the south. When we expanded the management team from just myself to include Arnie, the Rhythm Section had just had their first national hit, "So In To You." But it goes back even further than that, even before Arnie came in, when Arnie was at Polydor with the album, "Third Annual Pipe Dream." We were getting extensive marketing campaigns with Arnie, working for the record company, and myself as manager of the band.

Arnie Geller: We actually formalized the plans way back at the beginning with the name Atlanta Rhythm Section. It was obviously imperative that the band be big in Atlanta and in the southeast, and it would have to grow from there. We took strategic marketing plans and made very elaborate plans to insure the Atlanta Rhythm Section would be sort of a household word, if you will, in the southeast. It was pretty extensive, done with a saturation type of advertising plan.

Buie: We did extensive tie-ins when the band began to tour. From 1970 to 74 there wasn't that much touring done by the ARS. Starting around the time that Arnie came to Polydor, the band and I made a commitment. At first we were doing not only the ARS project,

we were doing other outside projects as well. I was still producing B. J. Thomas, and the band was still playing as studio musicians. We did the Rhythm Section thing sort of part time. With the release of "Third Annual Pipe Dream" we decided, "OK, we are going to drop everything else and go after this full time." We began touring, and with each one of the touring dates we worked, there was a close tie-in with Polydor with time buys and in-store appearances, things like that. We kind of blitzed America and Europe, too. Not so heavy in Europe as in America, but on two different occasions we did attack the European front, so to speak. It's like a war out there, you know.

RW: Did that begin in the southeast and branch out?

Buie: We made a move along about that time and signed with the Paragon Agency. All this came to fruition about the same time, and the agency move was another part of the plan. We moved to Paragon, who had the Allman Brothers Band and the Marshall Tucker Band, among others. Alex Hodges took a personal interest in the project, and we began to move out into other parts of the country. We did a west coast tour, numerous east coast tours, and midwest tours. As a matter of fact, we tried to stay out of the south. When this plan first started, with the exception of just a few southern markets, we spent most of our time out of the south because we're kind of branded as a southern boogie band, so to speak. We really went all out to change that image.

RW: What about from an A&R standpoint? The song "Doraville" (about a section of Atlanta) was naturally very big in the Atlanta area.

Geller: Yeah, the major sales and the major airplay was definitely in the southeast with some sporadic play around the rest of the country.

Buie: From an A&R standpoint or from a producer's standpoint, I have never made any effort to make the songs either southern or non-southern, or rock 'n' roll or less rock 'n' roll. We just pretty much have done what we felt, and whatever happened was up to the public. We never really tailored anything.

RW: Along those same lines, have you encountered any problems with Atlanta's recognition as a music center in light of all the publicity about Los Angeles, New York, Macon, Nashville, Muscle Shoals, etc? Did that present any difficulty, especially since Atlanta is in the name of the band?

Buie: "From an A&R standpoint . . . I have never made any effort to make the songs either southern or non-southern . . ."

Geller: No, it really didn't. In fact there really was a lot of attention given by the city in support of the Champagne Jam Festival that we started doing down here a few years ago. It really showed the support of the entire community; 60,000 people have shown up at Grant Field three years in a row to see the Atlanta Rhythm Section perform.

Buie: As a matter of fact, one of the components of that big campaign that turned this whole thing around was when we brought press people in from all over the world to Atlanta, with the release of "Third Annual Pipe Dream." When they landed at the airport, we picked them all up and took them directly to the governor's mansion, and the governor at that time was Jimmy Carter. They declared it Atlanta Rhythm Section Day in Georgia, and these people from all different parts of the country got to see that the Atlanta music scene was really one that was valid.

Geller: It was a well-planned and well thought out weekend. It started with Carter, and they went out to a Georgia style picnic that we had, and then to see the band perform at Alex Cooley's Electric Ballroom. It had a lot of people walking away very enthused about a band called the Atlanta Rhythm Section. We got a lot of press out of it and a lot of recognition. Concurrently with that, AOR radio was sort of rooting for this band to succeed, and once this whole commitment had been made by the band members, by Buddy, by Alex Hodges, and by Polydor, the band went out and did one of the best promotional campaigns they could ever do because they

(Continued on page 8)



ARS: From The Studio to Superstardom

By JOSEPH IANELLO

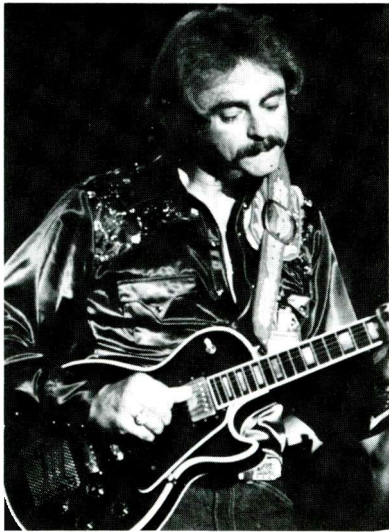
Like the offensive line of a football team that blocks for the running backs but gets little attention from the fans, a rhythm section provides the instrumental spark on countless hit records yet remains anonymous, almost totally obscured by the superstar singer whose name is plastered on all the albums, marquees and royalty checks. A few of these studio bands, most notably the Muscle Shoals Rhythm Section, the Stax/Volt Rhythm Section and the LA-based Section, have gained widespread notoriety for their expert musicianship and endless credits on gold and platinum records. Only one band, the Atlanta Rhythm Section, has successfully made the precarious transition from studio to rock 'n' roll superstars.



Paul Goddard

Together now for almost a decade, the Atlanta Rhythm Section has released eight albums, four gold and two platinum, with their first live album, "Are You Ready!" due this month. "We kept saying, 'Hey, we're making hits for everyone else so let's try it ourselves,'" said Paul Goddard, ARS's articulate and somewhat eccentric bassist.

But success hasn't come that easy for ARS. Their first two albums on MCA Records didn't sell and the band experienced internal strife over which musical direction to take as well as serious problems in adjusting from the studio to the stage. "When we started, we all were stuck in the studio niche," said rhythm guitarist J. R. Cobb. "For quite some time, we made a livin' by just sittin' there in the studio and makin' music. It didn't matter what you looked like or how you dressed or moved around, so we had to learn a lot about the theatrical side."



J.R. Cobb

In order to improve their stage show and add vocal punch to their well-seasoned sound, ARS asked Ronnie Hammond, a versatile vocalist, multi-instrumentalist and studio engineer from Macon, to become their regular lead singer. Hammond's tall, dark and handsome features gave ARS the visual impact and focal point they so desperately needed, and although he had some rough edges at first, Hammond quickly mastered the rock 'n' roll rapport that every great front man needs to work an audience into a frenzy. "It's the front man's job to make an audience feel a part of the band," Hammond reflected. "You just hang your toes on the edge of the stage and touch a few people and make them get involved and come along with the music. That happens when they start giving back what you give to them. That's when the magic begins."



Ronnie Hammond

With Hammond at the helm, ARS switched to Polydor where they released a string of critically acclaimed albums that were only marginally successful at the commercial level. It wasn't until their

sixth album, "A Rock and Roll Alternative," that they struck gold with the top 10 single, "So In To You," and transformed from a regional phenomenon into a national success. By that time, 1977, the combination of Cobb on rhythm guitar and vocals; Hammond's lead vocals and acoustic guitar; Goddard's bass; Barry Bailey on lead guitar; Dean Daughtry on keyboards and vocals; and drummer/songwriter Robert Nix, blended into a well-honed conglomeration of diverse musical influences and styles that owed as much to British rock as it did to American R&B.

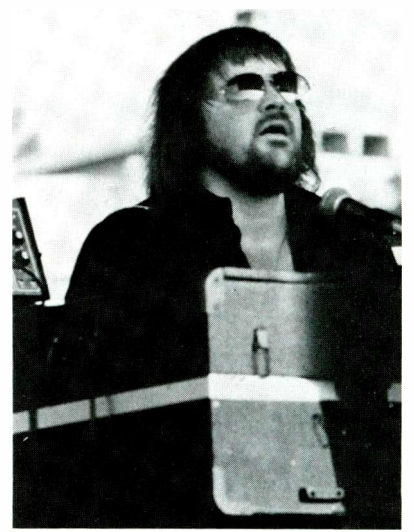
Even though ARS has always relied upon instinct and spontaneity in developing their own sound, they have made a conscious effort to avoid being typecast as another southern boogie band, a label branded on so many groups born during the Allman Brothers reign. "We've never been that kind of group (southern boogie)," said Cobb. "Not that it's bad, two lead guitars and the half-way R&B approach, we just try to get into a little bit more complicated material rather than three chords and a lead singer."



Barry Bailey

And, the band's individual instincts were bred and nurtured by some of contemporary music's finest sources. Bailey, heralded by critics and fans for his technical expertise and creativity, and Goddard constitute the progressive/jazz-oriented wing of the band while Cobb, Nix and Daughtry come from the top 40 school. This schism, which caused serious directional conflicts in the early going, has since been bridged as the band has matured and coalesced.

"Robert and Dean were especially top 40," commented Goddard. "They thought the total purpose of any band was to sell



Dean Daughtry

records and I had this idealistic thing that I didn't care if anybody likes it or not, as long as I'm playing what I like." Goddard is a British progressive-rock fanatic who's invested over \$15,000 in a home stereo set-up that he uses to make mock radio program tapes. "I'm a frustrated disc jockey so I like to sit around making tapes of what my dream radio station would sound like—Genesis, Brand X, Camel, U.K. One day I was invited to sit in as the guest disc jockey on WRAS, the college radio station in Atlanta. I'm almost more proud of that than being in the band."

Cobb learned to play the slide guitar while hanging around Jacksonville bars with Duane Allman. He also fell in love with Otis Redding and Little Richard while playing in high school bands. Hammond was influenced by Led Zeppelin and Cream but calls the Beatles his favorite. He often surprises the audience by starting off the encore with a charming acoustic version of "Rocky Raccoon." Daughtry started playing piano in church at the age of six, thus the gospel influence. He also worked with Roy Orbison and his Jerry Lee Lewis records obviously made an impact as evidenced by Daughtry's rollicking version of "Long Tall Sally."

"The band's two factions merged as album after album we all knew what to expect of one another and it got real easy," Goddard added. "We try to make things that the majority of people can relate to and in so doing, we've definitely grown closer together."

Goddard, who lists Buddy Holly, Gene Vincent, Jimi Hendrix and Chris Squire as his early influences, started a group called St. John and the Cardinals while in college. They became quite popular. (Continued on page 19)

masterdisk

and

Bob Ludwig

Toast



and the

Buie/Geller Organization.

**It's been a pleasure
working together!**

16 West 61st Street, NYC, N.Y. 10023 (212) 541-5022



Your Publisher in JAPAN.
PACIFIC MUSIC PUBLISHING CO., Ltd.



Congratulations and Many Thanks from

WARREN

1434 KELTON DRIVE STONE MOUNTAIN, GA. 30083

TELEPHONE (404) 294-4181

PolyGram Tele

REF: T H E A R T
(POLYDOR ARTIS

WE'RE PROUD TO HELP
ATLANTA RHYTHM SECTI
(WHERE IT'S WRITTEN)
(WHERE IT'S LOVED).

OUR SPECIAL CONGRATU
GLORIA BUIE AND ARNI

ogram No. 059

O F A . R . S .
TS)

SPREAD THE MUSIC OF
~~ON~~ FROM LAKE EUFAULA
TO THE WORLD

LATIONS TO BUDDY AND
E GELLER.



Dialogue

(Continued from page 3)

did it themselves. They walked into radio stations, and they spent a lot of time talking to the press. Both press and radio got to know the band members as people. They really liked them, and they believed in their sincerity and their ability as musicians. In fact musicianship was really one of the greatest attributes they had going because everybody knew these people were really fine musicians, not just another rock 'n' roll band. So as subsequent albums were released, AOR radio was always there. It was actually AOR radio that really broke this band.

Buie: The virtuosity of the band was one of the biggest aspects in the press campaign because this was the whole concept from the start. The concept was built around the best musicians in this part of the country. Their virtuosity was kind of the rock bed of the whole thing, a combination of that and the songwriting talents between the band and myself.

Geller: Very early in their career there were well-known musicians, such as Elton John, who knew about them and said one of their favorite bands was the Atlanta Rhythm Section.

RW: How many of those songs did you write, Buddy?

Buie: I've been co-writer on almost every song. The principal writers in the band are J. R. Cobb and Dean Daughtry, and Robert Nix, who has recently left the band. That was the first change we've had in personnel when Nix went on his own and got into independent production. He was replaced by Roy Yeager.

Geller: One other member of the band who has just started writing and is doing it with some success is Ronnie Hammond, the lead singer of the band. He was a co-writer of "Do It Or Die," a recent hit from the latest studio album.

RW: Since the ARS evolved from a studio band, engineers must have played a key role in their development, too.

Buie: Rodney Mills has been my engineer from the start. He's worked with the band since its inception, and he has done every album. He is now my associate producer.

RW: What about future plans for the band?

Buie: We have extensive tour plans.

Geller: The band is just starting to become successful in some countries where they have never had success before. For example, "Do It Or Die" is a number three best-selling song in Hong Kong. So we're going out on a very extensive campaign to break the act in those kind of markets. Australia and New Zealand have been good markets for the band. So as well as continuing to come on the U.S. market, because that's our bread and butter, we're certainly going to try to go after the rest of the world. It's kind of interesting to note the sheer longevity of this band. With a lot of bands you can almost pin down the number of years, saying don't look for much more beyond a certain time, but with this band, there just doesn't seem to be any end in sight.

Buie: I suppose the thrust of any campaign for the future would be one of exploitation internationally, and to expand the ever-growing base of their popularity in concerts. They are a very big band with

(Continued on page 17)

Gloria Buie: Attention to Detail

By WALTER CAMPBELL

■ In addition to producing quality music, one distinguishing factor in the operation of the Atlanta Rhythm Section and the Buie-Geller Organization is careful attention to detail. As head of bookkeeping and manager of Studio One in Atlanta, Gloria Buie's main concern is one of the most important details, the flow of money.

"I consider myself to be an extension of Buddy, more or less," she explains. "I evolved into what I'm doing now due to the fact that I'm married to him. Buddy is very much a creative person, but he's not comfortable with detail work—business, paper work and general organization. I'm very detail oriented; so that's where I come in."

The management operations for the ARS began out of the Buies' house, and Gloria's involvement with the bookkeeping began when the band began touring. "As I saw things beginning to progress back in 1972 and '73, I just took it upon myself to start taking care of all the details and the money that was involved," she said. "As it began to grow, we opened up an office in Studio One, which is partly owned by Buddy. He built and designed it, and he wanted it to be a place where musicians could just go in and have total freedom to express themselves. That's good to a point, but after a while if you can't pay the bills, you don't get to have any creative freedom because they close the doors."

As a result, Gloria Buie began to manage the studio. In addition she oversees the band's bookkeeping and acts as a liaison between Buddy Buie and the band's booking agency, Empire Talent. "I've hired a full-time comptroller now who handles the actual books," she explained, "because



Gloria Buie

as they grew, the task became a very large, time-consuming job."

From the dollars-and-cents perspective, Gloria Buie has been involved with the bottom line of the band's development through the years. "I've been able to watch each plateau, each step as the band has built and grown," she remembers.

The real turning point for the ARS, according to Buie, was just prior to the release of "Third Annual Pipe Dream," the band's third album, the first on Polydor. "The years had been long, and the need for money was beginning to take its toll mentally," she explained. "There was a general feeling in the air among the band members and Buddy that if something did not happen to give them a break with that album, they were going to just not have another one."

Fortunately, "Third Annual Pipe Dream" was the band's most well-received LP at the time, giving them enough of a boost to keep going. "When 'Rock And Roll Alternative' came out, and the single 'So In To You' began to happen, that was the real shot in the arm. That cemented the whole thing, and it's been nowhere but up since then. It has been a good feeling for everybody concerned, from that point on."

**Atlanta
Rhythm
Section-
Thanks!**

**Studio
Supply
Company**

STUDIO SUPPLY COMPANY

Continued Success

ARS



Jimmy Gravley
President

Design Custom Coach, Inc.

"The Galaxy Fleet"

P.O. Box 5626, Rome, Georgia 30161
(404) 382-7202

THE GREAT SOUTHERN COMPANY, INC.

Tour Merchandising Licensing

**FROM SOUP TO NUTS
AND T-SHIRTS TO BELT BUCKLES
SUCCESS IS SPELLED**



933 Highland Terrace, Macon, Georgia 31201 912-745-8693



Fantasma Productions congratulates

THE ATLANTA RHYTHM SECTION



SEE YOU AGAIN NEW YEAR'S EVE
IN WEST PALM BEACH

"WHEN YOU THINK OF FLORIDA, THINK OF FANTASMA"

1675 Palm Beach Lakes Blvd.
Suite 902

West Palm Beach, FL 33401
(305) 686-6397

Jon Stoll - President



M. McCARTY ART DEPT.

Empire Agency, Inc.

Salutes



Congratulations and good luck, we're proud
to be your Booking Agency!

Alex Hodges, President

The Empire Agency

1237 S. Jackson Springs Rd., Macon, Ga. (912) 742-4521

ATLANTA RHYTHM SECTION ON POLYDOR



Just up the road from Atlanta is a place called Doraville. It's a small friendly place to live, but it's the success of Atlanta Rhythm Section that put Doraville on the rock and roll map.

Their first album for us captured an enthusiastically devoted following as pockets of fans sprung up across the country. We knew that the power of ARS couldn't be confined to the narrow definition of a regional phenomenon.

**YOU CAN
TELL A COMPANY
BY THE ARTISTS
IT KEEPS**

Sure enough, "A Rock and Roll Alternative" with "So Into You" struck Gold. Their very next outing, "Champagne Jam" brought ARS into the Platinum circle. And, "Underdog," has become Atlanta Rhythm Section's fastest moving album yet.

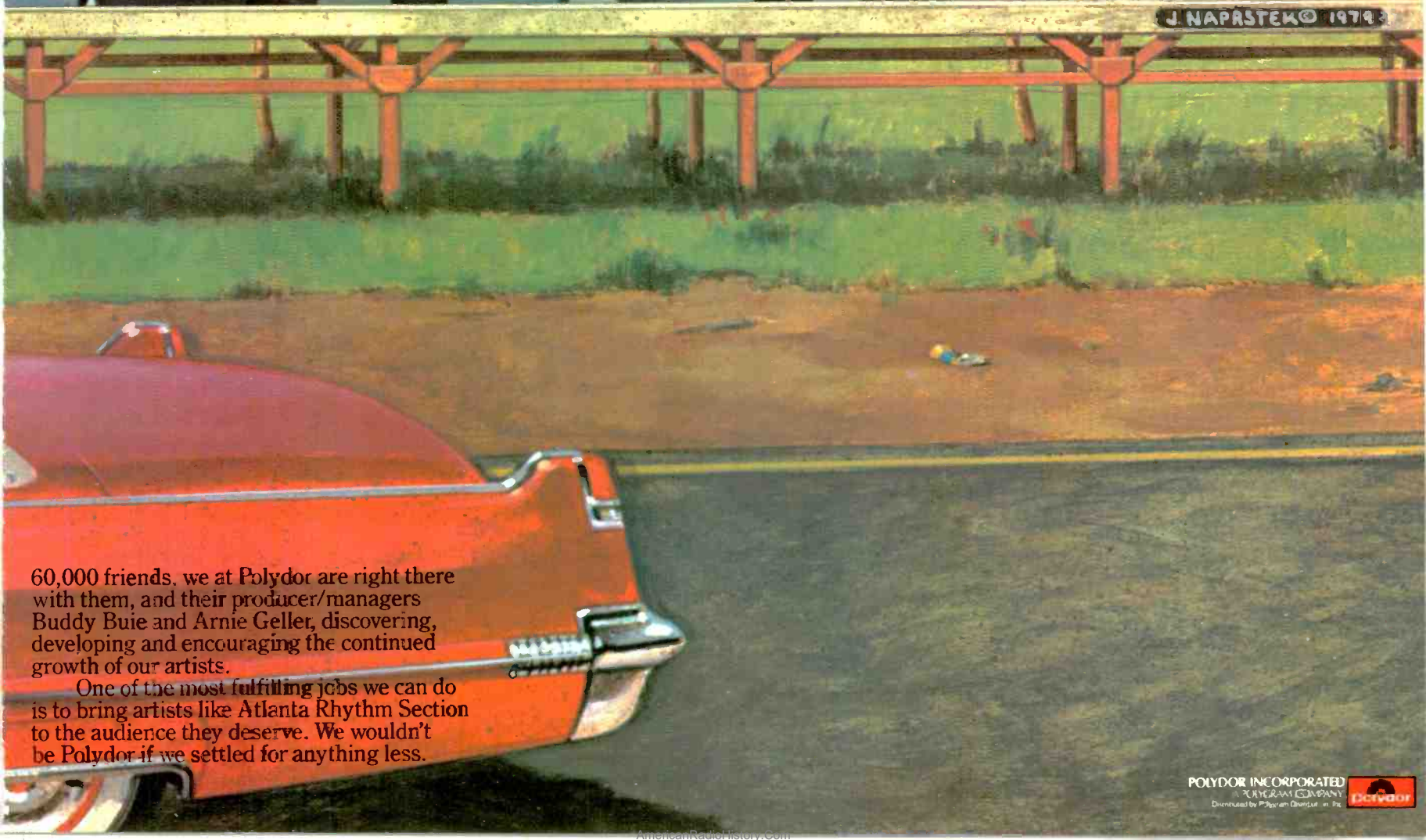
We're proud of Atlanta Rhythm Section's success. Whether they're entertaining at the White House or sharing their annual picnic with

BGO RECORDS & TAPES.



*Welcome to
Doraville,
Ga.*

J. NAPRSTEK © 1979



60,000 friends. we at Polydor are right there with them, and their producer/managers Buddy Buie and Arnie Geller, discovering, developing and encouraging the continued growth of our artists.

One of the most fulfilling jobs we can do is to bring artists like Atlanta Rhythm Section to the audience they deserve. We wouldn't be Polydor if we settled for anything less.

POLYDOR INCORPORATED
A POLYGRAM COMPANY



Distributed by Polygram Distributors, Inc.



Polydor Executives Praise the Atlanta Rhythm Section

Fred Haayen

■ Fred Haayen, president, Polydor Records, pays tribute to the Atlanta Rhythm Section's accomplishments: "As a flagship of our organization in American rock 'n' roll, the Atlanta Rhythm Section's contributions were substantial in establishing the credibility of Polydor Records in radio markets and retail outlets as well as in our image as an all-around record company."

New Live Album

Dealing with skilled professionals is always a pleasure from a company standpoint, not only on a musical level, but on the management and production side of things, too. We can only hope that this relationship we have with BGO continues its acceleration into the broader audience spectrum we have already begun to attain. The release of the upcoming ARS live album, 'Are You Ready!,' will be conclusive proof of the band's superlative writing ability, commerciality and consummate professionalism on-stage."

Rick Stevens

■ Rick Stevens, vice president, A&R, Polydor, talks about Atlanta Rhythm Section's success: "ARS has a very special place on the Polydor roster because, to a large degree, their growth and development paralleled the growth and development of the Polydor United States operation. Our own commitment and belief in ARS has been total since the band's first LP for us, including tour support and developmental monies. We've gone through the often agonizing process of building this band from the start. Our patience and faith were borne out when each succeeding ARS album increased their audience until the group achieved platinum status with 'A Rock And Roll Alternative' and its hit single, 'So In To You.' The road to that Top 10 singles success, which brought them their initial platinum album, was paved by an audience-based progression achieved through successive singles climbing higher and higher in the charts."

Buddy Buie

"From a strictly A&R viewpoint, producer Buddy Buie is truly like a member of the band. His writing skill, arranging expertise and production acumen, along with his sense of broad-based commerciality, are major factors in ARS' musical and sales success."

(Continued on page 18)

Dick Kline

■ Dick Kline, executive vice president, Polydor Records, reminisces about ARS producer Buddy Buie: "Buddy and I have known each other from the time when he was carrying his guitar on his back, trying to peddle his songs. I initially met Buddy a year before the release of the first Classics IV album in Miami, in Henry Stone's office. He was trying to get Steve Alamo to cover some of his material. I bumped into Buddy several times over the next few years. At a convention in Dallas, I spotted him in the hospitality suite with an LP under his arm, 'Champagne Jam.' He gave it to me, I listened to it, and from then on, I became an ARS fan. As far as Buddy's production skills go, I have the utmost respect for his ability. Buddy Buie's track record as a writer/producer speaks for itself."

Southeast Base

"I myself have always had a love for southern rock and blues, so the fact that I'm an ARS and Buddy Buie fan should be no surprise. When I first came to Polydor Records, the Atlanta Rhythm Section was our only proven platinum group, and, although we've added others since then, ARS will always remain a cornerstone in the Polydor artist roster. We at Polydor look forward to an ongoing relationship with Arnie Geller, Buddy Buie and ARS that is second to none. With the BGO situated in Atlanta, the hotbed of musical activity in the southeast, we feel confident that Polydor's musical interests in this all-important area are well taken care of for many years to come."

Steve Salmonsohn

■ Steve Salmonsohn, vice president, finance, remarks, "The Atlanta Rhythm Section is, without a doubt, one of the most important groups on the Polydor label in terms of their consistently progressive sales growth, both in the United States and overseas. Prior to my own tenure at Polydor, there was a period of faith placed in the developing potential of the Atlanta Rhythm Section to appeal to a mass market. We are now seeing this come true with the success of the last three ARS albums, proof that the hoped-for popularity of this band has been achieved."

Superstars

"The Atlanta Rhythm Section has established itself as one of

(Continued on page 18)

Ekke Schnabel

■ Dr. Ekke Schnabel, senior vice president, business affairs, Polydor Records, sounds the note of confidence the organization has in BGO and the Atlanta Rhythm Section: "Through the 'hard days' of the first four Atlanta Rhythm Section albums, Polydor has never lost faith in this band. ARS has always been one of our main priorities, primarily because of our belief in Buddy Buie as the creative source and writer/producer of the band, and, of course, in the group itself. During this tough period, a close relationship developed between Polydor Records and Buddy Buie, one that remains to this day, through the gratifying success we have now achieved with the last three ARS albums. This strong bond got even stronger when Arnie Geller joined with Buddy to form the Buie-Geller Organization. Polydor has always appreciated Arnie Geller's expert managerial skills, and Geller's exemplary dealings with the staff of Polydor Records has led to a mutually beneficial partnership."

Appreciation

"The appreciation for this team has led to an agreement with BGO, under which it is expected that more top-notch acts will be released on the Polydor label, to be produced and managed by Buie and Geller respectively. This is merely the latest expression of the faith and belief Polydor has always invested in Buddy Buie, Arnie Geller and Atlanta Rhythm Section."

Harry Anger

■ Harry Anger, senior vice president, marketing, Polydor Records, praises the Atlanta Rhythm Section's consistent sales. "The long and rewarding relationship that Polydor Records has enjoyed with the Atlanta Rhythm Section and the Buie-Geller Organization is personally gratifying to me," he says. "Our mutual growth during the past seven ARS LPs has drawn company and group close together in shared purpose. It has been my pleasure to work with true music professionals like ARS and their top-flight organization, BGO."

Across The Board Appeal

"'Underdog' produced two of the Atlanta Rhythm Section's biggest hits, the Top 20 singles, 'Do It Or Die' and 'Spooky,' while the next album, a double-live set, should likewise prove to be a top seller. The continuous appeal of ARS goes across the boards—their records have shown a consistent growth in sales while their audience becomes wider and more diverse. The Atlanta Rhythm Section's sales record has been a model of rising figures, and that can only be the result of fruitful cooperation between a band, its production / management organization and the record company. Thanks to ARS producer Buddy Buie and the management team of Buddy, Arnie Geller and Gloria Buie, along with the members of the group, we have been able to gain that cooperation and our present achievements."

On The Road with ARS

■ The Atlanta Rhythm Section considers their road crew "the best in the business" and perhaps justifiably so, as this professional road crew not only does their job with the same perfection that the band does but with only

one-third to one-half the manpower that many bands use.

Sammie Ammons has been very capably handling the position of road manager for the Atlanta Rhythm Section for the past three

(Continued on page 18)



Road crew: Rick, Jeff, Jay, Sammie, Jerry, 'Fern,' Jim, David.

THE LOWERY GROUP

of Music Publishing Companies
and

THE ATLANTA RHYTHM SECTION


Synonymous with

The Great City of **ATLANTA**



To the writers of the songs...
To the artistry of the performers...
We say...

Thank You!


The
Lowery
Group
of Music Publishing
Companies



Alex Cooley: ARS Has Come A Long Way

By SAMUEL GRAHAM

■ Atlanta-based promoter Alex Cooley, a fixture in the southeast for some ten years, is in a good position to assess the Atlanta Rhythm Section's development as a live band—and according to Cooley, the ARS has come a long way indeed.

"Buddy Buie called me about five years ago, when the group was getting together, and asked me to put them into the Electric Ballroom in Atlanta," Cooley said recently. "I'd heard of the individuals in the band—I knew most of them by reputation—so I booked them. Maybe they were having a bad night or something, but I'll tell you, they were terrible. I tried to sneak out the back door so Buddy wouldn't see me, because after all, what do you say to a guy when his band is awful?"

No excuses, apologies or evasive tactics are called for these days, Cooley readily points out. "There was about a ten million degree change from that first time to the next time. A year or so after the Electric Ballroom, we headlined them at the Fox Theater on New Year's Eve, and it was phenomenal. They were really up—they had a lot of special effects for the show—and it was truly magical. We did that show two years in a row.

"They had become familiar with the stage," he continued,



Alex Cooley

"and how to interact with an audience. Especially (lead singer) Ronnie Hammond—he learned how to work the audience and sell the band, which is what you have to do. The band has to feed off the audience, and vice versa. They've always been strong on record; now they've also turned into a great performing band. They've learned the tricks of the trade."

Cooley estimated that he's booked the ARS "about 50 times, from very small halls to the Champagne Jam," a Georgia festival headlined by the group the last two years (co-headlined this year by Aerosmith, and also featuring the Cars, Dixie Dregs and Mother's Finest). "They're good people to work with," Cooley said. "Buddy was once a promoter

himself, so unlike a lot of people, he understands the realities of touring." The group itself is also refreshingly free of pretension, he added. "All the other groups are going for Dom Perignon these days—but the ARS still likes André. That shows you how much they've changed."

Since the Atlanta Rhythm Section came from Cooley's own area, the promoter allowed as how he's been "a little more interested in them than in some other bands. One thing about them is that they're not a typical southern boogie band—they've always avoided being that, and I've never thought of them that way. The only real 'sound' I'd say they have is a universal kind of sound. They're just a damn good band."

John Swenson:

ARS Follows a Great Tradition

By SOPHIA MIDAS

■ A couple of significant things happened to rock writer John Swenson when he was in high school. One was the acquisition of a pocket-sized transistor radio, a real "score" that separated the boys from the kids. But one good turn deserved another, for when Swenson turned the radio on, another significant thing happened: he discovered the music of the Atlanta Rhythm Section, a rock group he would become heavily involved with later on in his professional life. "I was knocked out by their music when I first heard them," said Swenson, "and I've been listening to them, and eventually writing about them, ever since." Indeed, Swenson's critical writing of the group has earned him the reputation of being an astute rock critic of the Atlanta Rhythm Section, as well as southern rock 'n' roll in general.

According to Swenson, the most intriguing moments spent observing the Atlanta Rhythm

Section were those watching the group's sound evolve into what it is today. Swenson attributes the evolution of their sound to the synthesis of the band's raw energy and producer Buddy Buie's ear for commercial accessibility. "One of the first things I noticed about the Atlanta Rhythm Section," stated Swenson, "was that they were much better live than they were on record. I was particularly aware of this when their LP 'A Third Annual Pipedream' was released. Although I liked the record, the tour was far better."

To better understand the discrepancy between the group's live performances and their recordings, Swenson went to the band's studio, Studio One, in Doraville, Georgia, to watch them record. "When I was watching them in the studio," said Swenson, "I realized that they were having enormous difficulty blending Buie's very specific, pop, Classics IV sound with their raw, kickin' rock style." According to Swenson, the

synthesis of the two was just beginning to occur at this time. "The group was working on the 'Dog Days' LP at this time, and I think the record represents a turning point for them; you begin to feel how the group kicks, but you also sense the lyricism."

The band's sound, noted Swenson, most clearly came into focus with their next LP "A Rock And Roll Alternative." "This is the album," said Swenson, "when you know that the band has finally come into their own. There's an immediacy, an urgency, and a sense of fire and emotion that characterizes their live performances, but it's in a well-controlled, well-recorded and very accessible context."

Highlighting the Atlanta Rhythm Section's songwriting abilities, Swenson said, "Unlike many other groups, the Atlanta Rhythm Section is a total songwriting group; they all write, and this creates many different moods and styles to their music."

BMI's Preston Praises ARS

■ Essential in the establishment of the Atlanta Rhythm Section as songwriters as well as artists is the group's affiliation with BMI, an association which has flourished as the band has progressed.

Signed through BMI's Nashville office, Buddy Buie and J. R. Cobb are now among BMI's top writers, with "Traces," one of their early efforts, attaining million performance status. "The success of the Atlanta Rhythm Section delights all of us at BMI Nashville," said Frances Preston, vice president of BMI's Nashville operations, "because we've watched right from the beginning when Buddy Buie and J. R. Cobb were young songwriters getting their training in the Bill Lowery School of pop music."

The affiliation has proven successful for both the ARS and BMI. "When they formed the Atlanta Rhythm Section, we thought their success was inevitable," Preston continues, "the logical affirmation of talent that had revealed itself 20 years ago. I'm particularly pleased because it's another example of the way BMI's open door policy, begun 40 years ago, has contributed to the growth of American music and the success of our writers and publishers."

Rodney Mills:

Engineering Expertise

■ The Atlanta Rhythm Section and Studio 1 (Doraville, Georgia) are very fortunate to have one of the top engineers in the United States. In the early days in addition to being studio engineer, Rodney held the responsibilities of road manager and sound engineer for all live performances.



Rodney Mills

Rodney was forced to return to Studio 1 to expand the studio's facilities and engineer gold and platinum albums for Lynyrd Skynyrd including "Sweet Home Alabama," "Saturday Night Special" and "Street Survivors." He engineered all of the Atlanta Rhythm Section's albums and is credited as associate producer on the last two.



Bill Lowery Helps Pick The Hits

By MARGIE BARNETT

■ Atlanta publisher and producer Bill Lowery has been active in creating hit product since 1961 with such artists as the Classics IV, the Tams, Billy Joe Royal, Joe South and most recently the Atlanta Rhythm Section and Alicia Bridges. Lowery's connections with the members of the Atlanta Rhythm Section go back to the days of the Classics IV and a group called the Candymen who worked with Roy Orbison and later recorded for ABC Records.

The Candymen's Dean Daughtry, Robert Nix and Rodney Justo; J.R. Cobb of the Classics IV; Barry Bailey and Paul Goddard did session work at Lowery's studio and by 1968 had jelled into one of Atlanta's hottest rhythm sections. "Their whole history was as studio musicians more than anything else," explains Lowery. "Finally it was decided that maybe they could become an act on their own. We thought we would take a shot because they are very accomplished musicians. I gave them the name Atlanta Rhythm Section because that's what they

were, the rhythm section on most of the records that we were producing."

In the early seventies they began as a group, recording two albums for Decca (MCA) in 1972 and '73 called "The Atlanta Rhythm Section" and "Back Up Against The Wall." When the Rhythm Section began recording for Polydor, their current label, Lowery gave up his management

and booking interests. "I gave up the booking agency business, got out of the management business and gave my share of the production on the Rhythm Section to Buddy Buie, who was the producer to begin with; I was merely the executive producer," says Lowery. "I continued to publish their songs and work in the promotion of the group."

The first three Polydor LPs,

"Third Annual Pipe Dream," "Dog Days" and "Red Tape," yielded a chart single with "Doraville," which pushed the "Dog Days" album over 100,000 units sold. "It was neither earth-shaking nor were we being rewarded a great deal with that type of sales," recounts Lowery. "We were about to throw in the towel and put them back in the studio, because of the advent of their going out on the road we lost their services as studio musicians. Our recording industry had grown to a great extent here in Atlanta. We had two rhythm sections in town that we were using, but we needed these guys. I thought they were the best rhythm section in the south or maybe the country.

"We came out with 'Rock And Roll Alternative' and decided that if we didn't happen with this album then we were going to use these guys as studio musicians and get them back to writing songs for other people which they had done before." Thanks to the single "So In To You," "Rock And Roll Alternative" went
(Continued on page 17)



From left: Kent Burkhart, Bill Lowery, Ekke Schnabel, Arnie Geller

Thank you,

ATLANTA RHYTHM SECTION, BUDDY BUIE AND BILL LOWERY

Your great songs make us proud publishers

chappell international

Music publishers worldwide



A Polygram
Company

CHAPPELL INTERNATIONAL MUSIC PUBLISHERS LTD., 15 ST. GEORGE STREET, LONDON W1



Alex Hodges and the ARS 'Game Plan'

By DAVID McGEE

■ When booking agent Alex Hodges (formerly of the Paragon Agency; now owner of his own Empire Agency) first met up with the Atlanta Rhythm Section some three-and-a-half years ago, the group had one hit single ("Doraville") but no gold or platinum albums. Although the ARS had built up a following via its albums, it had, according to Hodges, no image as a performing unit. This made Hodges' task clear: to convince promoters that the ARS was a legitimate touring and recording group bent on long-term success.

"We had to prove to promoters that this was a united effort," Hodges says, "by not only the band and its manager, but also by the agent and the record company. Promoters have to set their own priorities, and frequently in trying to find the right timing, the right position and just the right show for a band, they base their decisions on whether or not they believe it's a united effort in terms of the record company interest in the group and the band's own interest in touring. Once we convinced them of this, we set out a game plan where we wanted to work X number of major markets a year. I think we've accomplished a great number of our goals. We've really broken through as major headliners in most markets. We are still developing certain markets, but that was sort of the plan of action."

Part of the "game plan" was to treat the ARS as a new band that still had dues to pay on the road, that would benefit from playing in front of any audience, irrespective of size. "We took the philosophy that even though the band had been in existence for awhile, we had to roll up our sleeves and do some hard work and not let ego get in the way of the job that needed to be done. The band took that attitude too, worked real hard and gained a lot from it."

Hodges says the turning point for the group came with the tour in support of the "Red Tape" album, although this didn't become apparent until the "Rock and Roll Alternative" album was released to great critical and public acclaim. As sales mounted, it became clear that the public, while still perceiving the ARS as essentially a studio group, was becoming more interested in it as a concert attraction. Only lately, Hodges claims, has the ARS's career really rounded out in both aspects. Which bodes well for the future. "I think that the band's going to release a live album," he

explains, "and I would expect that to be part of bridging the gap that remains between their personal appearance image and their recording image. I know that they're just starting to feel the vibrancy of their success and the enthusiasm that success brings. At certain points I think we've all seen success become something that groups get used to. But that's over a period of years. The band right now is at that exciting point where success generates enthusiasm and mutual confidence and a feeling of esprit de corps. I think you should see this in their concerts, in their songs and in the quality of the next albums. They're ready to attain that next level of greatness."

Kent Burkhart: Early ARS Fan

By JEFFREY PEISCH

■ The Atlanta Rhythm Section has a sound and a message that is perfectly American, according to Kent Burkhart, president of the Atlanta-based Burkhart-Abrams and Associates, the radio consultants. "Their songs, their lyrics, are very contemporary," says Burkhart. "People heard their message and that message represented America as it was that very second, and that's why the group is so appealing."

Burkhart was an early believer in ARS. Although the Burkhart-Abrams attitude is that they don't break records — they merely reflect public tastes — the consultants' recommendations of ARS songs definitely helped the group gain the wide acceptance they now enjoy.

"I first heard about the Atlanta Rhythm Section when they were in the studio recording their first album," says Burkhart. "People were telling me that they had heard the tracks and that they were good. Of course I knew who some of the guys were because they had all done studio work."

When the first album came out, Burkhart-Abrams recommended album cuts to the 50-odd AOR stations that use their service. (Burkhart-Abrams services 125 stations, both AOR and top 40.) "I wasn't disappointed by the first album," says Burkhart, "but I wasn't bowled over either. Sometime after that, by the third or fourth album, the group really got their sound together, and into the groove that they're so well known for now. They sophisticated their sound and their approach and they found their own sound. From that time on, they've maintained that nice, comfortable, ARS

Cliff Gorov Works ARS' Multi-Format Hits

By SAMUEL GRAHAM

■ As both a fan and a business associate, Cliff Gorov—co-principal with partner Sam Kaplan in Gorov/Kaplan and Associates, a three year-old national independent promotion firm — has developed a solid appreciation for the Atlanta Rhythm Section. And Gorov, who has worked most of the Section's records, including their biggest hits, thinks the best may yet to come.

In discussing the ARS' career and his association with it, Gorov logically enough turns to a history of the group's acceptance on the airwaves, a reception for which he has worked hard. And not without a good measure of success: the ARS has progressed from "an AOR staple" to a mainstay on top 40.

"I first got into ARS just as a fan," Gorov said. "I flipped out over their first album (on MCA), especially the tune 'Back Up Against the Wall'. I thought it was just a brilliant rock 'n' roll tune."

Gorov began working ARS records as an independent with the single "Doraville," from their first Polydor LP. By the time of a subsequent single release, "Georgia Rhythm," the group was "on its way to becoming a mainstay AOR act," he recalls. "They'd gained a lot of acceptance at that level, yet at the same time they hadn't been fully accepted at the top 40 or adult contemporary levels. I made it a priority to break down that resistance."

His designs were realized — to say the least—with "A Rock and Roll Alternative," the album that spawned "So In To You," ARS' biggest hit to date. "That song finally brought them to national acceptance at top 40," said Gorov. "To me, it was the first great album they'd made — a complete, solid, overall album—and the single was an immediate catcher, their best to that point."

Next came "Champagne Jam," and the three singles from that album—"Imaginary Lover," "Not Gonna Let It Bother Me Tonight" and the title track—helped solidify the Atlanta Rhythm Section's profile at both key radio levels. "With those three," said Gorov, "they really arrived—they were already an AOR staple, and now they had made it completely at top 40."

"Underdog," ARS' current album release, has seen the band break through to adult contemporary radio as well, by way of two singles: "Do it or Die" and "Spooky," their canny remake of the old Classics IV hit. "I think they've reached an entire new dimension now," offered Gorov, "the 30-plus age group." And with the release of their new live album, he feels, things should get even better. "I've never been this excited about a record before. Arnie Geller and Buddy Buie aren't hypers, or overly zealous—they take a very realistic approach—and when I hear them as high on a record as they are on this one, I know we're on to something."

"I love this group," Gorov concluded. "These guys aren't kids, or newcomers; they're thorough, professional musicians. Sure, I get paid for working their records—but speaking from the heart, they are truly one of my favorite bands."

groove that defines them."

The sound Burkhart describes was exemplified on ARS's first hit single, "So In To You." This song was the first single that Burkhart-Abrams recommended to their top 40 clients.

"The south picked up on the group and their sound right away and I was a little leary at first that the rest of the country wouldn't respond," says Burkhart. "But soon we found sales in markets like Chicago, Seattle and Minneapolis. Wherever we saw the albums selling well, we recommended to our clients that they should give strong consideration to the cuts."

"So In To You," from the "A Rock and Roll Alternative" LP was followed closely by the "Champagne Jam" album, which contained the three cuts that pushed ARS into superstar status: "Champagne Jam," "Imaginary Lover" and "I'm Not Gonna Let It Bother Me Tonight." "(The title cut) 'Champagne Jam' became somewhat of an album-rock standard in the south, played virtually every day on every AOR station to this day," says Burkhart. "It's the type of record that somehow made a statement."

In commenting on the appeal of ARS, Burkhart cites two important qualities of the group. "First of all, their songs have lyrics that are out of this world, they are very meaningful and contemporary. 'So In To You' came at a time when love was at an all-time high. It caught America's ear."

"Also, there is something very suave about their rock. It's not wild rock, it's cool rock. It's done in a very palatable manner for just about all ages."



Dialogue

(Continued from page 8)

Geller: "We try to make sure the promoter himself is advertising the date properly . . . because we're probably the only experts . . . on how to sell an Atlanta Rhythm Section date."

colleges throughout America, and they are very big in the outdoor festival area. One of the things we plan to do is to try to carry the spirit of the Champagne Jam situation, which is an awe-inspiring thing, to other markets in America. It has happened three years in a row here in Atlanta. We would like next summer to go outdoors in many markets around the country, sort of like what Willie Nelson has done from his Texas theme.

RW: What about the Buie-Geller Organization? Where is the company headed at this point?

Buie: We plan to make the Atlanta Rhythm Section the biggest group in the world. That's our priority.

RW: How is the actual organization set up?

Geller: We have about 12 people, and essentially it is divided into three areas. One area is the road management of the band. That is involved with the actual dealings with the promoters and the booking agency, making sure from a technical standpoint that the dates are set right and that the dates are being promoted properly. We try to make sure the promoter himself is advertising the date properly with the interests of the band in mind because we're probably the only experts in the world on how to sell an Atlanta Rhythm Section date. We make sure we transmit all that information to them to make sure they promote the date to its greatest success.

Another area is in recordings. That part of the company is heavily involved in the marketing of the product in coordination with Polydor and the promotion of the product to radio, also in coordination with Polydor.

Buie: I think we have an unusual relationship to that extent in that we're sort of a partnership with Polydor.

Geller: Polydor has gone through a lot of changes throughout the years, but I must say that under the current management, headed up by Fred Haayen, Dick Kline, and Ekke Schnabel, the company has really become a very meaningful record company for the first time in many years. It's sort of nice to feel that you're proud of the record company that you're associated with. A few years ago I couldn't have said that, but today I can. I'm always very candid about my feelings about Polydor because I was part of that family for a long time. Anyway, that part of our outfit is concerned with every department in the company, including distribution, making sure that the airplay is happening, the records are in the stores, the albums are being merchandised and advertised properly. We also deal with the publicity of the band, not only with Polydor's publicity department but also our independent publicity firm in Los Angeles under the direction of John Oldman. Every second of every day, everything revolves around our records. By the time a record is over with, we feel like we personally sold each record over the counter.

Buie: I would say that the basic philosophy is to leave nothing to anyone, from the touring to the record aspects. We don't leave it up to a booking agency or to a promoter or to a record company. We don't take it as given that they're going to do it all.

Geller: We don't assume that we can just hand them the product or hand them the act and sit back and let it be done.

RW: That sounds like an especially good idea right now with the way companies have cut back.

Geller: That's true. With any major record company or any major booking agency you're associated with, no matter how big the act is, they have about 60 acts they're concerned about and have to worry about all the time. I know that the Atlanta Rhythm Section is a full-time job for me, so I can't imagine how any record company is expected to devote the time and energy to one act that we could spend. They just can't do it; so it's imperative that we do the majority of that job and make sure it's being done properly.

Buie: We also do our own album covers. We do our own artwork. Our artist, Mike McCarty, has been with us from the start and has

(Continued on page 19)

Bill Lowery (Continued from page 15)

platinum, followed by the platinum "Champagne Jam" and current "Underdog" LPs. The group is presently working on a new live album.

Lowery is the principal stockholder in the nine year old Studio 1 located in Doraville, Ga. (the subject of the song) where the ARS has recorded all of its product. The studio gained a reputation due to the success of the ARS and another group who recorded

there, Lynyrd Skynyrd.

"I have always been the publisher of the material written by members of the Rhythm Section," says Lowery. Some of these guys have written songs like 'Traces,' 'Stormy,' 'Mighty Clouds Of Joy' and 'Cherry Hill Park.' Their producer Buddy Buie and J.R. Cobb write most of them, but Robert Nix and Dean Daughtry were responsible for writing a host of hits for other people."

From Up North to Down South The Wish is The Same

Congratulations, ARS

Tony Ruffino Larry Vaughn
Ruffino-Vaughn Productions

Birmingham, Alabama Long Island, N.Y.

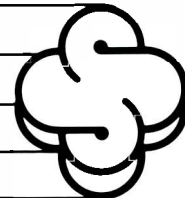
*We are happy to be
a part of
your success!*

Stig Anderson and Sweden Music AB
Your Scandinavian Publishers
P.O. Box 26072, S-100 41 Stockholm, Sweden
Phone: (08) 14 30 20 Telex: 11959

Congratulations ARS.
Thanks for letting us help.

SAM'S TAPE TRUCK

A mobile recording studio.



Call 404/373-1837



Champagne Jam Shows Hometown Pride

■ It's hard to match the pride of a community when a hometown boy makes good, especially when that boy returns as a national superstar. For the city of Atlanta, that pride reaches feverish proportions every summer when more than 60,000 southerners cram into Georgia Tech's Grant Field to honor their hometown boys, the Atlanta Rhythm Section.

It's called the "Champagne Jam" and it's billed as the biggest rock event that happens in Atlanta every year. Originally conceived by Rhythm Section co-managers Buddy Buie and Arnie Geller as Dog Day Rockfest in 1977, Champagne Jam is named after the group's eighth and first platinum album. "The Jam really helped take the band to superstar status," said Geller. "When you go to one of these shows and see the band come out with the crowd going crazy, it's like a *deja vu* of going to see the Beatles at Shea Stadium. It's unbelievable."



Crowd at a Champagne Jam

ARS attracts a widespread following that crosses age, economic and musical barriers which means

the Jam has become a communal ritual steeped in southern ambience.

The Jams have developed a reputation for being some of the smoothest run, most orderly and punctual megaconcerts held anywhere; something very critical for a five hour event held in the middle of Georgia's 90 degree summers. And, the talent lineup during the past few years reads like a who's who in pop rock: Cars, Cheap Trick, Doobie Brothers, Foreigner, Heart, Eddie Money, Santana, Bob Seger, and Aerosmith; making ARS' headlining status all the more impressive.

Each year the Jam breaks its own attendance record, it originally broke the outdoor stadium mark set by the Allman Brothers at Atlanta Stadium in 1974, and in so doing serves as a celebratory rite of summer for the entire southeast. There's nothing like civic pride and in Atlanta it's manifested best at the Champagne Jam.

ARS at The White House



The ARS visited the White House recently. From left (first picture): Dean Daughtry, Barry Bailey, Robert Nix, President Carter, Ronnie Hammond, J. R. Cobb, and Paul Goddard. In the second picture are Arnie Geller and Pres. Carter.



Frisoli on ARS

■ John Frisoli, president of Polygram Distribution, issued the following statement on his company's involvement with the Atlanta Rhythm Section:

"All of us at Polygram Distribution proudly acknowledge the achievements of the Atlanta Rhythm Section. From gold, to platinum, and now beyond, we have witnessed the professional growth of one of the great musical success stories of the seventies. As these six talented gentlemen continue to define popular music for the eighties, we at Polygram Distribution are honored by our association with ARS."

On The Road

years, and prior to that he worked for The Lynyrd Skynyrd Band. Sammie's attitude toward his job is "strictly business," and he sums up the operation this way, "I've got the best bunch of guys in the business for a crew. I respect them and they respect me. We

(Continued from page 12)

run a tight ship, especially backstage. We believe if you start out tight you end up tight."

The road crew consists of five year veteran Jim Markham, who in addition to operating as stage manager is responsible for the crew. Production manager Jeff Jackson handles all technical details surrounding the shows in addition to handling the lighting of each performance. Jerry Coody is responsible for the transportation of the equipment, and David Finger handles stage set-up and hospitality for the band. Greg "Fern" Quesnel, sound engineer on stage and assistant engineer on the last three Atlanta Rhythm Section albums has been with The Atlanta Rhythm Section for two and a half years. The sale of all merchandise on the road is capably handled by Jay Rampley who also fills in to help other members of the road crew when needed. The newest member of the staff is Steve Hammond.

Rick Stevens

(Continued from page 12)

Buddy Buie is, to me, one of the most important pop songwriters of recent times and Atlanta Rhythm Section, with that synthesis of commercial and artistic excellence in their song material, should remain at the top of the charts for many years to come."

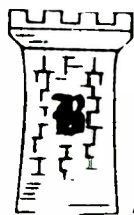
Steve Salmonson

(Continued from page 12)

the top bands in the world, both from an aesthetic and financial viewpoint. The clearest indication of this fact is, unlike most rock bands, Atlanta Rhythm Section is now fully self-supporting on the road in their frequent tours. The other artists that have been brought to us by the Buie-Geller Organization have shown definitively the mutual benefits of our partnership, paying off not only in aesthetic, but financial terms for Polydor Records as well as BGO."

IT'S OUR PLEASURE

working with



Baron Travel Service, Inc.

3355 Lenox Road
Atlanta, Georgia 30326

Suite 242
(404) 266-2557



Band Members (Continued from page 4)

lar in the Atlanta area and finally settled as the house band in a local club called Kitten's Corner. Bailey later joined the Cardinals as a replacement for Emory Gordy, who later worked with Emmylou Harris' Hot Band, on bass. As the house band, St. John and the Cardinals backed R&B greats like Wilson Pickett, Dee Clark and the Drifters with Bailey switching to lead guitar and Goddard playing bass. The Cardinals finally broke

up after becoming somewhat of a legend in the southeast. Bailey and Goddard continued working together on several efforts: television commercials, a Canadian tour backing Roy Orbison and a Cream/Hendrix copy band called Joint Effort.

The Joint Effort project was during the height of the peace and love era which meant Bailey and Goddard were playing for free in local parks, having loads

of fun but always short on cash. That's when they met Buddy Buie, producer and writer for the Classics IV, an Atlanta-based group that had a national hit in 1968 with "Spooky." Cobb was the original lead guitarist with the Classics, and together with Daughtry and Nix, worked studio sessions for Buie-produced acts. Between 1968-70, the current ARS played sessions at LeFevre Studio in Atlanta for Classics IV and B. J. Thomas.

While all the band members contribute their thoughts to songwriting—the band takes off a couple weeks each year to mix fishing and writing at isolated lakes in the Atlanta area—Cobb, Daughtry and Buie are the primary sources of ARS' hits: "Do It Or Die," "Champagne Jam," "Imaginary Lover," "So In To You," and their current hit, the "Spooky" remake.

Robert Nix, the other talented writer in the group, recently left the band and has since been replaced by Roy Yeager. Yeager is an Atlanta studio pro who did sessions with Jim Stafford, Joe South, Allen Toussaint, and toured with Lobo before joining ARS.

"Even though we'll miss Robert, especially for his writing and production talents, we're thrilled to be working with Roy," said Daughtry. "Roy is a great drummer."



Roy Yeager

With their own studio, a guest performance for President Carter at the White House, special citations awarded by the Governor of Georgia for their contributions to that state's music industry, and an annual sold-out "Champagne Jam" in Atlanta; the Atlanta Rhythm Section has gone full circle—from anonymous band to household word. "If it's one thing we've done," laughs Cobb, "we've taught America how to spell rhythm."

Dialogue

(Continued from page 17)

done every record cover we've had, some of which have won design awards.

Geller: It isn't that we don't trust or believe in people that we're associated with. We do, but we just know that everybody's capabilities are limited to the amount of work they have to do. So you sort of try to control your own destiny.

Buie: The same goes for touring. The education process is not nearly as intense as it was a while back, but up until last year, every date we played, we almost personally promoted that date, tying in with both the promoter and Polydor.

Geller: That included selecting and actually bringing the supporting acts into the show that would be compatible with the band.

Buie: Those thorough, extensive campaigns that have taken place on all of our dates have been part of the reason for the band's success on the road. We took each market separately and dissected it, looked at it very closely to see what were the best venues. In Atlanta for example, you would start off playing Alex Cooley's Ballroom, and then you would go to a special guest appearance at the Fox Theatre. From there you would try to headline the Fox, and from there you would go to the Omni. We took each market in America and broke it down that way.

Geller: It all boils down to great attention to detail.

Buie: And leave nothing to anyone.

Geller: The third area in our company is the merchandising aspect, which involves a company called Starstruck.

Buie: It's jointly owned by us and the Rhythm Section.

Geller: Many people had come to us over the years wanting to do T-shirts for us or do inserts in the albums, some of the various merchandise tied to the ARS. Upon investigation we found that nobody can really give the kind of service to the kids that buy the albums, that write in and want to buy something, that we wanted them to get. So we decided to form a company and do it ourselves.

RW: So you do all that merchandising in-house?

Geller: Any kind of merchandising item that's offered for sale for new albums or on the road, we sell them through our office. That insures that we don't get any unhappy customers because we go for only the finest quality merchandise, and we sell it at the cheapest possible price. Anybody who writes us and says they aren't happy with what they got not only gets a full refund, but we will normally send them another package of merchandise at no additional charge because the important thing is to keep the Atlanta Rhythm Section's fans happy. Sometimes it doesn't make all the profit that we hope it would, but when you start messing with your fans who buy your albums, you can lose them quickly. It's important that no Atlanta Rhythm Section fan is ever disappointed.

RW: That sounds like it pays off in the long run. Was that approach taken from the very start?

Buie: Yes, when we formed our partnership, that was our game plan from the beginning. You know, since we started together, we haven't booked a loser yet. We haven't had a slack period, and the Rhythm Section hasn't had a slump yet; knock on wood.

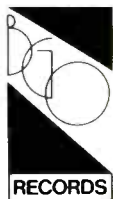
RW: That's unusual these days.

Geller: Yes, it is. If there is any one reason for the success of the band staying together as long as it has and its success so far, it has to be the mutual respect we all have for each other. The people involved with the Atlanta Rhythm Section are all so competent. Everyone does his or her job well, and that's one of the main reasons the band is so successful.

THE SOUND SEVENTY, CORPORATION
TOASTS THE ATLANTA RHYTHM SECTION
AND WISHES THEM CONTINUED SUCCESS.



**CONGRATULATIONS
FROM THE GANG
AT
BGO**



The Buie/Geller Organization

3297 Northcrest Road, Suite 203 • Doraville, Georgia 30340 • 404/491-0950

Gomm-ing Up the Works



Stiff-Epic artist Ian Gomm recently appeared at New York's Bottom Line. Gomm has been enjoying success with his album "Gomm With The Wind" and single, "Hold On." Pictured backstage are, from left: Dick Wingate, assistant to the VP of A&R, Epic; Dai Davies, management; Bruce Lundvall, president, CBS Records Division; Ian Gomm; Derek Savage, management; Al DeMarino, VP, artist development E/P/A; (bottom) Ron McCarrell, VP, marketing, E/P/A and Allen Frey, co-president, Stiff-Epic.

NBC's 'Source'

(Continued from page 26)

200 newscasts per week are now being generated, with 21 test stations already participating in the network and 100 more stations regularly monitoring "The Source" over listen lines. "We have not made a legitimate affiliation pitch to a single station," said Verne, "but over 300 stations have contacted us, expressing interest."

Cameron, himself a veteran of AOR-formatted outlets, linked establishment of the "full-service radio network" concept to AOR's consolidation as a money-maker. "We're here because 10 years after album-oriented radio started, it's come of age," Cameron explained, adding that "The Source" has adapted to the changing face of programming by stressing de-centralization in its coverage, as underscored by its two-coast news effort.

Specials

While "The Source" itself won't be beaming regular music programming in its RCA satellite transmissions, Verne said the network's planners hope to air about a dozen special rock concerts next year, and is already developing regular features via five "life-style features" launched on October 1.

Of those, two, "The Rock Report" and "One Minute With . . .," will focus specifically on music and musicians, while a third, "Screen Scenes," will cover films and film personalities.

Cameron also told guests that old-style network identity is being downplayed for "The Source" and its affiliates. Network feeds will tag programming only with its title, not its NBC origins.

CBS Names Schmitt N.Y. Branch Coordinator

■ NEW YORK — Arlene Schmitt has been appointed to the position of branch coordinator, New York, CBS Records, as announced by Bob Jamieson, branch manager, New York, CBS Records.

In her position, Schmitt will be responsible for coordinating the New York branch's various advertising activities, reporting directly to Jamieson.

Schmitt joined CBS Records in 1973, and has held various positions at the company's New York headquarters offices. Most recently, she worked in product management / merchandising department for Columbia Records as a national coordinator.

WB Releases '10' Soundtrack

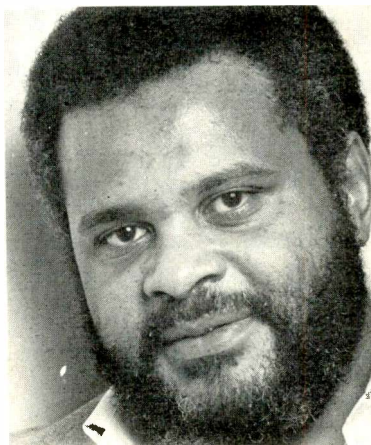
■ NEW YORK — Warner Brothers Records has announced the release of the soundtrack album from the film "10." The music was composed by Academy and Grammy Award winner Henry Mancini, and the record features performances by the film's stars Julie Andrews and Dudley Moore.

Joe Jackson On Tour

■ NEW YORK — A&M Records has released the second album by Joe Jackson "I'm The Man" which is also the title of the current single from that record. Jackson began an American tour on September 21 in upstate New York and will perform in the northeast before going west to Chicago.

Gooding Named Arista Prog. Promo Director

■ NEW YORK — Richard Palmese, vice president, national promotion, Arista Records, has announced that Bob Gooding has been appointed to the position of director, progressive music promotion for the label.



Bob Gooding

Before joining Arista, Gooding held the position of vice president of programming for WCOL-AM and FM in Columbus, Ohio. He has also been WCOL-FM's program director, worked at WCAU-FM in Philadelphia, and published a jazz magazine in the midwest.

Marks Taps Two

■ NEW YORK — Joseph Auslander, president of Edward B. Marks Music Corporation, has embarked on staff expansion.

Bruce Solomon, formerly of Atlantic Records, and independent producer Mark Fields have joined the firm's creative staff. As coordinator of artist development, Solomon will be responsible for acquisition and placement of new material. Fields has been named coordinator of marketing and will head DJ promotion of current product. He will also be concerned with seeking new talent.

Paul Rolnick, with the publisher for a number of years, has been promoted to director of creative services.

Mull Tour Set

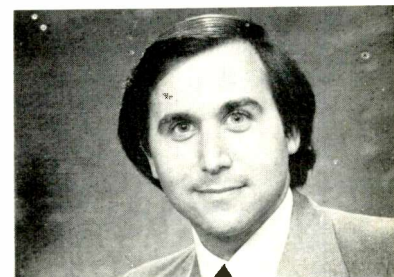
■ LOS ANGELES — Singer/comedian Martin Mull will embark on a concert tour of the western states, beginning in mid-October. Mull, who has just completed a role in the Melvin Simon film, "My Bodyguard," will hit the road starting October 18, with an appearance at the University of Arizona in Tucson.

Radio Replay (Continued from page 26)

station, WDLW, formerly WHET. Although the station is actually located in suburb, Waltham, it includes Boston in its coverage area. The station is 5000 watts and plays 24 hours of live music daily. At the helm are general manager **Robert Burns**, program director **Glen Shields**, music director **Jim Murphy**, and promotion consultant **Barry Glosky**.

Chaimowitz Named CBS Discos VP/GM

■ NEW YORK — Allen Davis, president, CBS Records International, and Nick Cirillo, senior vice president, Latin American operations, CBS Records International, have announced the appointment of Ronald W. Chaimowitz to the newly created position of vice president and general manager, CBS Discos. This new arm of CBS Records International's Latin American operations will be responsible for the marketing, promotion and distribution of Latin product in the United States, and will be headquartered in Coral Gables, Florida. Chaimowitz will report directly to Steve Diener, executive vice president, creative operations, Latin American operations, CBS Records International.



Ronald Chaimowitz

Chaimowitz joined CBS Records International in 1974 as a planning analyst, and subsequently became director, business development, CRI. In 1977 he was promoted to the position of director, planning and administration, Latin American operations and was responsible for setting up CRI's headquarter offices for that region in Coral Gables.

Hall & Oates Touring

■ NEW YORK — RCA recording artists Daryl Hall and John Oates began the "X-Static Tour '79," a series of dates in major clubs throughout the U.S. and Canada, October 12 in Willimantic, Connecticut. Covering 33 cities, the "X-Static Tour '79" lasts through December 15 and marks the only time this year Hall and Oates will be seen in concert.

Highlights of the tour include four nights at the Roxy in Los Angeles from November 1-4 and two nights at New York's Bottom Line, December 10 and 11.

Coinciding with the tour is the simultaneous release of Daryl Hall and John Oates' new RCA album, "X-Static," and single, "Wait For Me."

Moore Helps Fire Prevention



Epic recording artist Melba Moore and top New York City Fire Department officials kicked off Fire Prevention Week in Times Square, New York City, recently, when they ascended a cherry picker surrounded by fire trucks to temporarily rename Times Square Fire Prevention Square. Pictured here, from left: Francis Caruthers, Chief of the New York City Fire Department; Victor A. Collymore, Assistant Fire Commissioner; Melba Moore; and William M. McLaughlin, First Deputy Fire Commissioner.

Concert Review

Robinson Headlines Gay Benefit

■ NEW YORK—At midnight, Saturday, October 12, a small but enthusiastic crowd gathered at the Entermedia Theatre in New York for a benefit concert for gay rights. The concert featured Tom Robinson, one of rock's most outspoken gays, as well as other artists and musicians sympathetic to the cause. Among these were Gotham, Trickster, Allen Ginsberg and Peter Orlofsky.

The show was conceived by David Garrity, and was held in conjunction with the March For Gay Rights that took place in Washington, D.C. the next day. Garrity, along with Ed Callaghan of the Entermedia Theatre and publicist Jeanne Browne, became a three person production team, first booking Robinson, who was in town for the march. The bill was filled out and diversified with other acts, many of whom have performed or will be performing at the Chelsea Encore Cabaret, which, along with Entermedia, is one of Callaghan's projects.

Highlights of the show included Gotham, who were introduced by MC John Glimes as taking a break from mixing down their new album. They performed three songs, most notably a swinging version of Billy Joel's "New York State Of Mind." Between songs the singers joked at the expense of celebrities, politicians and others. The comedy was as good as the music. Chubby comedienne Lois Sage's set included "Somewhere Overweight People," a wry take on "Over the Rainbow" from "The Wizard of Oz." Allen Ginsberg and Peter Orlofsky finished the first half of the concert, reading their poetry and doing a couple of songs, most notably "Everyone is a Little Bit Homosexual," accompanied by Tom Robinson on guitar.

Trickster

The second half of the show

started with three outstanding women vocalists who called themselves Trickster. Though much of their performing has been done in the streets, they showed a lot of polish and professionalism. Sometimes accompanying themselves on guitar and violin, they did many original songs, most notably "Heading Back To The Garden State" and a stunning a cappella version of "Rock Around The Clock." Phoebe LeGer, with a sound reminiscent of both Kate Bush and Annette Peacock and a unique style and sense of humor, did "Cupid Is A Killer" among other progressive jazz songs, with her band.

Change of Image

Next came Tom Robinson, who threw those in the audience familiar with his hard-edged political rock, by coming on stage in a smoking jacket, carrying a glass of wine and a cigarette in a holder, singing Noel Coward's "Mad About The Boy," accompanied by a pianist. He then doffed the smoking jacket, put on his Stratocaster and explained that he was putting a new band together, so he would have to perform solo. His set included "a bit of gospel without God" called "Get Even Steven," a piece from an upcoming album, titled "Try It On" and a cover of "Walk On The Wild Side," before which he asked the audience to "imagine I'm Lou Reed and all of you are Donna Summer," exhorting the crowd to sing along. Robinson finished the set with "Glad to Be Gay," after which he was joined on stage by most of the previous performers, singing "All Gay Brothers and Sisters."

During his set, Robinson experienced some technical difficulties. He shrugged these off saying, "This type of thing never happens to Led Zeppelin."

Hank Bordowitz

Theater Review

'1940's Radio Hour' Plays It Straight

■ NEW YORK — It is December 21, 1942. Radio station WOV is preparing its weekly broadcast of "The Mutual Manhattan Variety Cavalcade" from the Algonquin Room of the Hotel Astor on Broadway. Performers, musicians and stagehands drift in and get ready; the hour-long broadcast takes place more or less as usual; and everyone hurries off to one pre-holiday celebration or another.

In other words, "The 1940's Radio Hour" plays it very straight. Those given to nostalgia for radio's heyday seem to be the musical's ideal audience, but several lively performers make it more than a curiosity.

Oh, there is a bit of winking irony in the cast's earnest readings of commercials for products both bogus and bygone. And a few seemingly naive references to the year-old American involvement in World War II (The Big One, as Herbert T. Gillis always called it) that bring a quick sadness to audiences who know what came later.

But the broadcast itself is what the author and director, Walton Jones, wants us to concentrate on. He sketches a few relationships among the performers: a sound effects man about to go off to war, a stage manager who makes book, a budding romance between two of the younger singers. Only one event of any real significance to the company happens on this evening: the show's leading star, Johnny Cantone (Jeff Keller), a bargain-basement Sinatra who got his job because his uncle bankrolls the pro-

gram, quits during the broadcast, but his loss upsets no one very greatly.

What we must focus on, then, are the performances. The program's repertoire draws exclusively on pop hits of the day which have since become standards, and the company gives fine readings of such songs as "Boogie Woogie Bugle Boy of Company B," "Blue Moon" (slightly cracked, because of a singer's nervousness) and "Blues in the Night."

The most consistently pleasing of the singers is Dee Dee Bridgewater, who gets to do a couple of Billie Holiday turns, but the three other women, Kathy Andrini, Crissy Wilzak and Mary-Cleere Haran, are nearly as good. Stephen James, as the program's Ivy League up-and-comer, does well with ballads and dance tunes.

Josef Sommer, cast as the program's producer and host, gets the best of the comic bits, reading the commercials and supervising his wayward company. Joe Grifasi, who plays a second-stringer in the process of blowing his big chance, also earns his laughs.

"The 1940's Radio Hour" is never startling, never especially touching, and always just a little thin in its doling-out of characterization and action. We are left with the feeling that something of moment may happen with this radio program, this cast, some time, just not tonight. But for all that, this musical projects a rather winning quality that makes up for its lack of depth and makes it a qualified success. I think the word I am looking for is "likeable."

Marc Kirkeby

AC/DC in Dallas



Atlantic recording group AC/DC on their current U.S. tour played 10 Texas dates in an 11-day period, including back-to-back concerts at the Houston Music Hall and Dallas Convention Center Arena. After the concert in Dallas, AC/DC entertained a few hundred more fans at an in-store appearance at Sound Warehouse. Shown standing, from left, are: Four local store employees; Terry Warrell, owner of Bromo Distributors; Bill Collins, Atlantic local promotion representative; Fred Bernard, general manager of Bromo; Jim Scheuchl, Atlantic regional marketing director; Bon Scott of AC/DC; Mike Rey, music director of KVIL; Cliff Williams of AC/DC; and a Sound Warehouse employee. Seated are: Angus Young of AC/DC; a store employee; and Pat Bressler, branch marketing coordinator.

Retail Report

Record World

OCTOBER 27, 1979

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

SALESMAN OF THE WEEK



TUSK
FLEETWOOD MAC
WB

TOP SALES

TUSK—Fleetwood Mac—WB
ONE VOICE—Barry Manilow—Arista
I'M THE MAN—Joe Jackson—A&M
VICTIM OF LOVE—Elton John—MCA

HANDLEMAN/NATIONAL

CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
EVE—Alan Parsons Project—Arista
KENNY—Kenny Rogers—UA
MIDNIGHT MAGIC—Commodores—Motown
ONE VOICE—Barry Manilow—Arista
RISE—Herb Alpert—A&M
STORMWATCH—Jethro Tull—Chrysalis
THE LONG RUN—Eagles—Asylum
VICTIM OF LOVE—Elton John—MCA

KORVETTES/NATIONAL

EAT TO THE BEAT—Blondie—Chrysalis
FRANCE JOLI—Prelude
I HAVE A RIGHT—Gloria Gaynor—Polydor
LADIES' NIGHT—Kool & the Gang—De-lite
LIVE AND SLEAZY—Village People—Casablanca
ONE VOICE—Barry Manilow—Arista
QUADROPHENIA—Polydor (Soundtrack)
RISE—Herb Alpert—A&M
TUSK—Fleetwood Mac—WB
VICTIM OF LOVE—Elton John—MCA

MUSICLAND/NATIONAL

COMEDY IS NOT PRETTY—Steve Martin—WB
CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
LIVE AND SLEAZY—Village People—Casablanca
ONE VOICE—Barry Manilow—Arista
RISE—Herb Alpert—A&M
THE LONG RUN—Eagles—Asylum
THE GLOW—Bonnie Raitt—WB
TUSK—Fleetwood Mac—WB
UNCLE JAM WANTS YOU—Funkadelic—WB

RECORD BAR/NATIONAL

EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB
FIRE IT UP—Rick James—Gordy
I HAVE A RIGHT—Gloria Gaynor—Polydor
I'M THE MAN—Joe Jackson—A&M
IN THE NICK OF TIME—Nicolette Larson—WB
ONE VOICE—Barry Manilow—Arista
PRESENT TENSE—Shoes—Elektra
QUADROPHENIA—Polydor (Soundtrack)
ROYAL RAPPIN'S—Millie Jackson & Isaac Hayes—Polydor
TUSK—Fleetwood Mac—WB

SOUND UNLIMITED/NATIONAL

EVE—Alan Parsons Project—Arista
FUTURE NOW—Pleasure—Fantasy
JOE'S GARAGE ACT 1—Frank Zappa—Zappa
LADIES' NIGHT—Kool & the Gang—De-lite
LIVE AND SLEAZY—Village People—Casablanca
RISE—Herb Alpert—A&M
STORMWATCH—Jethro Tull—Chrysalis
THE LONG RUN—Eagles—Asylum
VICTIM OF LOVE—Elton John—MCA
X-STATIC—Hall & Oates—RCA

WHEREHOUSE/NATIONAL

BOOGIE MOTEL—Foghat—Bearsville
COMEDY IS NOT PRETTY—Steve Martin—WB
EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB
HIGHWAY TO HELL—AC/DC—Atlantic
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
KENNY—Kenny Rogers—UA
MISS THE MISSISSIPPI—Crystal Gayle—Col
ONE VOICE—Barry Manilow—Arista
THE GLOW—Bonnie Raitt—WB
TUSK—Fleetwood Mac—WB

KING KAROL/NEW YORK

EAT TO THE BEAT—Blondie—Chrysalis
EVITA—MCA (Soundtrack)
IDENTIFY YOURSELF—The O'Jays—Phila. Intl.
I'M THE MAN—Joe Jackson—A&M
MOVE IT TO THE MUSIC—Gonzalez—Capitol
ONE VOICE—Barry Manilow—Arista
REGGATA DE BLANC—The Police—A&M
RISE—Herb Alpert—A&M
TUSK—Fleetwood Mac—WB
VICTIM OF LOVE—Elton John—MCA

SAM GOODY/EAST COAST

CORY AND ME—Cory Daye—NY Intl.
EAT TO THE BEAT—Blondie—Chrysalis
EVITA—MCA (Soundtrack)
LADIES' NIGHT—Kool & the Gang—De-lite
ONE VOICE—Barry Manilow—Arista
PRESENT TENSE—Shoes—Elektra
QUADROPHENIA—Polydor (Soundtrack)
RISE—Herb Alpert—A&M
THE GLOW—Bonnie Raitt—WB
THE RECORDS—Virgin

STRAWBERRIES/BOSTON

CORNERSTONE—Styx—A&M
IN THE BEGINNING—Nature's Divine—Infinity
LIVE AND SLEAZY—Village People—Casablanca
ONE VOICE—Barry Manilow—Arista
QUADROPHENIA—Polydor (Soundtrack)
REPLICAS—Gary Numan & Tubeway Army—Atco
RESTLESS NIGHTS—Karla Bonoff—Columbia
TOTALLY CONNECTED—T-Connection—Dash
VICTIM OF LOVE—Elton John—MCA
X-STATIC—Hall & Oates—RCA

CUTLER'S/NEW HAVEN

EAT TO THE BEAT—Blondie—Chrysalis
FUTURE NOW—Pleasure—Fantasy
GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
MISTRESS—RSO
NIGHT AFTER NIGHT—U.K.—Polydor

ONE VOICE—Barry Manilow—Arista
QUADROPHENIA—Polydor (Soundtrack)
STORMWATCH—Jethro Tull—Chrysalis
XII—Fatback—Spring
UNCLE JAM WANTS YOU—Funkadelic—WB

RADIO 437/PHILADELPHIA

DAYS LIKE THESE—Jay Hoggard—Arista/GRP
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
LIVE AND SLEAZY—Village People—Casablanca
MARATHON—Santana—Col
SURVEILLANCE—FM—Passport
TOTALLY CONNECTED—T-Connection—Dash
TUSK—Fleetwood Mac—WB
THE WORLD WITHIN—Stix Hooper—MCA
UNCLE JAM WANTS YOU—Funkadelic—WB
X-STATIC—Hall & Oates—RCA

RECORD REVOLUTION/PA.-DEL.

FANTASY—Heaven & Earth—Mercury
I HAVE A RIGHT—Gloria Gaynor—Polydor
I'LL ALWAYS LOVE YOU—Anne Murray—Capitol
I'M THE MAN—Joe Jackson—A&M
MARATHON—Santana—Col
QUADROPHENIA—Polydor (Soundtrack)
ROUGH RIDERS—Lakeside—Solar
THE BEAT—Col
TUSK—Fleetwood Mac—WB
X-STATIC—Hall & Oates—RCA

KEMP MILL/WASH., D.C.

CHAPTER 8—Ariola
CORNERSTONE—Styx—A&M
I'M THE MAN—Joe Jackson—A&M
REGGATA DE BLANC—The Police—A&M
ROUGH RIDERS—Lakeside—Solar
SUZI... AND OTHER FOUR LETTER WORDS—Suzy Quatro—RSO
TUSK—Fleetwood Mac—WB
VICTIM OF LOVE—Elton John—MCA
WALKING ON SUNSHINE—Eddy Grant—Epic
WATER SIGN—Jeff Lorber Fusion—Arista

PENGUIN FEATHER/NO. VIRGINIA

BOOGIE MOTEL—Foghat—Bearsville
COMEDY IS NOT PRETTY—Steve Martin—WB
I'M THE MAN—Joe Jackson—A&M
JOHN COUGAR—Riva
KEEP THE FIRE—Kenny Loggins—Col
MARATHON—Santana—Col
MOTHER'S FINEST LIVE—Epic
REGGATA DE BLANC—The Police—A&M
STREET MACHINE—Sammy Hagar—Capitol
TUSK—Fleetwood Mac—WB

FATHERS & SONS/MIDWEST

EAT TO THE BEAT—Blondie—Chrysalis
EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB
I'M THE MAN—Joe Jackson—A&M
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
KEEP THE FIRE—Kenny Loggins—Col
ONE VOICE—Barry Manilow—Arista
RISE—Herb Alpert—A&M
TUSK—Fleetwood Mac—WB
VICTIM OF LOVE—Elton John—MCA
X-STATIC—Hall & Oates—RCA

NATIONAL RECORD MART/MIDWEST

I'M THE MAN—Joe Jackson—A&M
MARATHON—Santana—Col

NIGHT AFTER NIGHT—UK—Polydor
ONE VOICE—Barry Manilow—Arista
PRESENT TENSE—Shoes—Elektra
REGGATA DE BLANC—The Police—A&M
THE LONG RUN—Eagles—Asylum
TUSK—Fleetwood Mac—WB
20/20—Portrait
X-STATIC—Hall & Oates—RCA

ROSE DISCOUNT/CHICAGO

BRENDA RUSSELL—Horizon
EAT TO THE BEAT—Blondie—Chrysalis
FACADES—Sad Cafe—A&M
HERE—Leo Sayer—WB
I'M THE MAN—Joe Jackson—A&M
KEEP THE FIRE—Kenny Loggins—Col
MISS THE MISSISSIPPI—Crystal Gayle—Col
OASIS—Jimmy Messina—Col
ONE VOICE—Barry Manilow—Arista
TUSK—Fleetwood Mac—WB

GREAT AMERICAN/MINNEAPOLIS

A TASTE FOR PASSION—Jean-Luc Ponty—Atlantic
BOOGIE MOTEL—Foghat—Bearsville
JUST FOR THE RECORD—Barbara Mandrell—MCA
KEEP THE FIRE—Kenny Loggins—Col
POPE JOHN PAUL II SINGS AT THE FESTIVAL OF SACROSUNG—Infinity
REPLICAS—Gary Numan & Tubeway Army—Atco
RISE—Herb Alpert—A&M
STREET MACHINE—Sammy Hagar—Capitol
TUSK—Fleetwood Mac—WB
VICTIM OF LOVE—Elton John—MCA

LIEBERMAN/MINNEAPOLIS

CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
FLIRTIN' WITH DISASTER—Molly Hatchet—Epic
IN THE NICK OF TIME—Nicolette Larson—WB
KEEP THE FIRE—Kenny Loggins—Col
MARATHON—Santana—Col
STORMWATCH—Jethro Tull—Chrysalis
THE LONG RUN—Eagles—Asylum
TUSK—Fleetwood Mac—WB
VICTIM OF LOVE—Elton John—MCA

GARY'S/RICHMOND

CORNERSTONE—Styx—A&M
FLIRTIN' WITH DISASTER—Molly Hatchet—Epic
HEAD GAMES—Foreigner—Atlantic
IN THROUGH THE OUT DOOR—Led Zeppelin—Atlantic
KENNY—Kenny Rogers—UA
MIDNIGHT MAGIC—Commodores—Motown
ONE VOICE—Barry Manilow—Arista
THE LONG RUN—Eagles—Asylum
TUSK—Fleetwood Mac—WB
VICTIM OF LOVE—Elton John—MCA

POPLAR TUNES/MEMPHIS

DREAM POLICE—Cheap Trick—Epic
EAT TO THE BEAT—Blondie—Chrysalis
FEARLESS—Tim Curry—A&M
I'M THE MAN—Joe Jackson—A&M
IN THE NICK OF TIME—Nicolette Larson—WB
ONE VOICE—Barry Manilow—Arista
REGGATA DE BLANC—The Police—A&M

RESTLESS NIGHTS—Karla Bonoff—Col
STORMWATCH—Jethro Tull—Chrysalis
UNLEASHED IN THE EAST—Judas Priest—Col

DAVY'S LOCKER-FRANKLIN MUSIC/SOUTH

A TASTE FOR PASSION—Jean-Luc Ponty—Atlantic
BOOGIE MOTEL—Foghat—Bearsville
I HAVE A RIGHT—Gloria Gaynor—Polydor
OASIS—Jimmy Messina—Col
STORMWATCH—Jethro Tull—Chrysalis
THE GLOW—Bonnie Raitt—WB
20/20—Portrait
UNCLE JAM WANTS YOU—Funkadelic—WB
VICTIM OF LOVE—Elton John—MCA
X-STATIC—Hall & Oates—RCA

DISC/TEXAS

CORNERSTONE—Styx—A&M
FIRE IT UP—Rick James—Gordy
GO!—The Pop—Arista
I'M THE MAN—Joe Jackson—A&M
IN THE NICK OF TIME—Nicolette Larson—WB
KEEP THE FIRE—Kenny Loggins—Col
NIGHTOUT—Ellen Foley—Cleve. Intl.
THE DAY THE EARTH CAUGHT FIRE—City Boy—Atlantic
TUSK—Fleetwood Mac—WB
TWO SIDES TO EVERY WOMAN—Carlene Carter—WB

SOUND WAREHOUSE/COLORADO

FUTURE STREET—Pages—Col
I'LL ALWAYS LOVE YOU—Anne Murray—Capitol
IN THE NICK OF TIME—Nicolette Larson—WB
JOE'S GARAGE ACT 1—Frank Zappa—Zappa
LABOUR OF LUST—Nick Lowe—Col
LADIES' NIGHT—Kool & the Gang—De-lite
MARATHON—Santana—Col
NO MORE LONELY NIGHTS—Blue Steel—Infinity
ONE VOICE—Barry Manilow—Arista
TUSK—Fleetwood Mac—WB

MUSIC PLUS/LOS ANGELES

CHROMIUM—Infinity
DON'T LET GO—Isaac Hayes—Polydor
FIRE IT UP—Rick James—Gordy
ONLY MAKE BELIEVE—Bell & James—A&M
SINGLES GOING STEADY—Buccocks—IRS
THE WORLD WITHIN—Stix Hooper—MCA
THIS IS HOT—Pamela Stanley—EMI-America
TIME IS SLIPPING AWAY—Dexter Wansel—Phila. Intl.
TUSK—Fleetwood Mac—WB
20/20—Portrait

EUCALYPTUS RECORDS/WEST & NORTHWEST

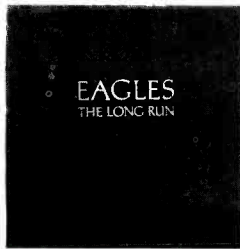
BOOGIE MOTEL—Foghat—Bearsville
FEARLESS—Tim Curry—A&M
FLOW—Snail—Cream
I'M THE MAN—Joe Jackson—A&M
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
KEEP THE FIRE—Kenny Loggins—Col
ONE VOICE—Barry Manilow—Arista
RISE—Herb Alpert—A&M
THE BEAT—Col
TUSK—Fleetwood Mac—WB

Record World Albums

OCTOBER 27, 1979

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

1 **2** **THE LONG RUN**
EAGLES
Asylum 5E 508



WKS. ON
CHART

3 **H**

2 **1** **IN THROUGH THE OUT DOOR** LED ZEPPELIN/Swan Song
SS 16002 (Atl) **8** **H**

3 **3** **CORNERSTONE** STYX/A&M SP 3711 **3** **H**

4 **4** **MIDNIGHT MAGIC** COMMODORES/Motown M8 926M1 **11** **H**

5 **5** **HEAD GAMES** FOREIGNER/Atlantic SD 29999 **5** **H**

6 **6** **GET THE KNACK** THE KNACK/Capitol SO 11948 **17** **G**

7 **7** **OFF THE WALL** MICHAEL JACKSON/Epic FE 35745 **9** **H**

8 **8** **DREAM POLICE** CHEAP TRICK/Epic FE 35773 **4** **H**

CHARTMAKER OF THE WEEK

9 — **TUSK**
FLEETWOOD MAC
Warner Bros. 2HS 3350



1 **X**

10 **9** **CANDY-O** CARS/Elektra 5E 507 **18** **H**

11 **12** **KENNY KENNY ROGERS**/United Artists LWAK 979 **5** **H**

12 **17** **RISE** HERB ALPERT/A&M SP 4790 **3** **G**

13 **11** **BREAKFAST IN AMERICA** SUPERTRAMP/A&M SP 3708 **31** **H**

14 **15** **BAD GIRLS** DONNA SUMMER/Casablanca NBLP 2 7150 **24** **L**

15 **24** **ONE VOICE** BARRY MANILOW/Arista AL 9505 **2** **H**

16 **10** **SLOW TRAIN COMING** BOB DYLAN/Columbia FC 36120 **8** **H**

17 **19** **UNCLE JAM WANTS YOU** FUNKADELIC/Warner Bros. BSK 3371 **3** **G**

18 **13** **VOLCANO** JIMMY BUFFETT/MCA 5102 **8** **H**

19 **14** **I AM EARTH, WIND & FIRE**/ARC/Columbia FC 35730 **20** **H**

20 **16** **FIRST UNDER THE WIRE** LITTLE RIVER BAND/Capitol SOO 11954 **12** **H**

21 **20** **RUST NEVER SLEEPS** NEIL YOUNG/Reprise HS 2295 (WB) **16** **H**

22 **29** **COMEDY IS NOT PRETTY** STEVE MARTIN/Warner Bros. HS 3392 **4** **H**

23 **30** **LADIES NIGHT** KOOL & THE GANG/De-Lite DSR 9513 (Mercury) **6** **G**

24 **31** **STORMWATCH** JETHRO TULL/Chrysalis CHR 1238 **4** **G**

25 **25** **STREET LIFE** CRUSADERS/MCA 3094 **21** **G**

26 **32** **FLIRTIN' WITH DISASTER** MOLLY HATCHET/Epic JE 36110 **5** **G**

27 **28** **EVOLUTION** JOURNEY/Columbia FC 35797 **30** **H**

28 **23** **DIONNE** DIONNE WARWICK/Arista AB 4230 **18** **G**

29 **22** **IDENTIFY YOURSELF** O'JAYS/Phila. Intl. FZ 36027 (CBS) **8** **H**

30 **35** **HIGHWAY TO HELL** AC/DC/Atlantic SD 19244 **10** **G**

31 **18** **EVE** ALAN PARSONS PROJECT/Arista AL 9504 **7** **H**

32 **21** **DISCOVERY** ELO/Jet FZ 35769 (CBS) **19** **H**

33 **33** **HEARTBEAT** CURTIS MAYFIELD/Curtom/RSO RS 1 3053 **9** **G**

34 **45** **EAT TO THE BEAT** BLONDIE/Chrysalis CHE 1225 **3** **H**

35 **27** **MILLION MILE REFLECTIONS** CHARLIE DANIELS BAND/Epic JE 35751 **25** **G**

36 **34** **RISQUE** CHIC/Atlantic SD 16003 **11** **H**

37 **39** **THE GAMBLER** KENNY ROGERS/United Artists UA LA 934 H **44** **G**

38 **37** **REALITY . . . WHAT A CONCEPT** ROBIN WILLIAMS/Casablanca NBLP 7162 **15** **H**

39 **41** **CHEAP TRICK AT BUDOKAN**/Epic FE 35795 **36** **H**

40 **26** **TEDDY** TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS) **19** **H**

41 **40** **MORNING DANCE** SPYRO GYRA/Infinity INF 9004 **29** **G**

42 **42** **JOE'S GARAGE ACT I** FRANK ZAPPA/Zappa SRZ 1 1603 (Mercury) **6** **G**

43 **43** **DYNASTY KISS**/Casablanca NBLP 7152 **20** **H**

44 **36** **STAY FREE** ASHFORD & SIMPSON/Warner Bros. HS 3357 **10** **H**

45 **50** **FRANCE JOLI**/Prelude PRL 12170 **7** **G**

46 **44** **THE CARS**/Elektra 6E 135 **65** **G**

47 **38** **SECRET OMEN** CAMEO/Chocolate City CCLP 2208 (Casablanca) **14** **G**

48 **49** **THE BOSS** DIANA ROSS/Motown M8 923M1 **19** **H**

49 **47** **A NIGHT AT STUDIO 54** VARIOUS ARTISTS/Casablanca NBLP 2 7161 **13** **L**

50 **57** **RESTLESS NIGHTS** KARLA BONOFF/Columbia JC 35799 **5** **G**

51 **46** **WHATCHA GONNA DO WITH MY LOVIN'** STEPHANIE MILLS/20th Century Fox T 583 (RCA) **20** **G**

52 **52** **FEAR OF MUSIC** TALKING HEADS/Sire SRK 6076 (WB) **9** **G**

53 **51** **SECRETS** ROBERT PALMER/Islands ILPS 9544 (WB) **14** **G**

54 **54** **SPIRITS HAVING FLOWN** BEE GEES/ RSO RS 1 3041 **35** **H**

55 **53** **GREATEST HITS** WAYLON JENNINGS/RCA AHL1 3378 **25** **G**

56 **61** **THE MUPPET MOVIE** (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001 **6** **H**

57 **48** **BACK TO THE EGG** WINGS/Columbia FC 36057 **18** **H**

58 **104** **KEEP THE FIRE** KENNY LOGGINS/Columbia JC 36172 **1** **G**

59 **59** **RICKIE LEE JONES**/Warner Bros. BSK 3296 **29** **G**

60 **72** **THE GLOW** BONNIE RAITT/Warner Bros. HS 3369 **3** **H**

61 **58** **VAN HALEN II**/Warner Bros. HS 3312 **29** **H**

62 **64** **MINUTE BY MINUTE** DOOBIE BROTHERS/Warner Bros. BSK 3193 **45** **H**

63 **73** **8:30 WEATHER REPORT**/ARC/Columbia PC2 36030 **4** **L**

64 **84** **BOOGIE MOTEL** FOGHAT/Bearsville BHS 6990 (WB) **2** **H**

65 **68** **VAN HALEN**/Warner Bros. BSK 3075 **73** **G**

66 **67** **THE RECORDS**/Virgin VA 13130 (Atl) **6** **G**

67 **69** **BRENDA RUSSELL**/Horizon SP 739 (A&M) **5** **G**

68 **107** **MARATHON** SANTANA/Columbia FC 36154 **1** **H**

69 **122** **VICTIM OF LOVE** ELTON JOHN/MCA 5104 **1** **H**

70 **70** **VOULEZ-VOUS** ABBA/Atlantic SD 16000 **17** **H**

71 **81** **WATER SIGN** JEFF LORBER FUSION/Arista AB 4234 **4** **G**

72 **82** **XII** FATBACK/Spring SP 1 6723 (Polydor) **3** **G**

73 **60** **LUCKY SEVEN** BOB JAMES/Columbia/Tappan Zee JC 36056 **11** **G**

74 **76** **UNLEASHED IN THE EAST** JUDAS PRIEST/Columbia JC 36179 **5** **G**

75 **55** **NINE LIVES** REO SPEEDWAGON/Epic FE 35988 **13** **H**

76 **83** **FUTURE NOW** PLEASURE/Fantasy F 9578 **8** **G**

77 **75** **PARALLEL LINES** BLONDIE/Chrysalis CHR 1192 **44** **G**

78 **62** **DISCO NIGHTS** G.Q./Arista AB 4225 **30** **G**

79 **119** **MISS THE MISSISSIPPI** CRYSTAL GAYLE/Columbia JC 36203 **1** **G**

80 **88** **DON'T LET GO** ISAAC HAYES/Polydor PD 1 6224 **3** **G**

81 **63** **MISTRESS**/RSO RS 1 3059 **6** **G**

82 **100** **QUADROPHENIA** (ORIGINAL SOUNDTRACK) THE WHO AND VARIOUS ARTISTS/Polydor PD 2 6235 **2** **L**

83 **86** **DO YOU WANNA GO PARTY** KC & THE SUNSHINE BAND/TK 611 **17** **G**

84 **71** **LOVE DRIVE** SCORPIONS/Mercury SRM 1 3795 **10** **G**

85 **90** **SOONER OR LATER** REX SMITH/Columbia JC 35813 **28** **G**

86 **91** **GO FOR WHAT YOU KNOW** PAT TRAVERS BAND/Polydor PD 1 6202 **15** **G**

87 **78** **HIGH GEAR** NEIL LARSEN/Horizon SP 738 (A&M) **5** **G**

88 **56** **INTO THE MUSIC** VAN MORRISON/Warner Bros. HS 3390 **7** **H**

89 **66** **TAKE IT HOME** B. B. KING/MCA 3151 **7** **G**

90 **103** **PRESENT TENSE** SHOES/Elektra 6E 244 **1** **G**

91 **65** **BETTER THAN THE REST** GEORGE THOROGOOD & THE DESTROYERS/MCA 3091 **8** **G**

92 — **I'M THE MAN** JOE JACKSON/A&M SP 4794 **1** **G**

93 **108** **WHERE THERE'S SMOKE** SMOKEY ROBINSON/Tamla T7 366R1 (Motown) **1** **G**

94 **89** **DESOLATION ANGELS** BAD COMPANY/Swan Song SS 8506 (Atl) **32** **G**

95 **74** **FICKLE HEART** SNIFF 'N' THE TEARS/Atlantic SD 19242 **12** **G**

96 **77** **LOW BUDGET** THE KINKS/Arista AB 4240 **15** **H**

97 **94** **STREET MACHINE** SAMMY HAGAR/Capitol ST 11983 **7** **G**

98 **118** **X-STATIC** DARYL HALL & JOHN OATES/RCA AFL1 3494 **1** **H**

99 **105** **STRIKES** BLACKFOOT/Atco SD 38 112 **20** **G**

100 **99** **MINGUS** JONI MITCHELL/Asylum 5E 505 **18** **H**

ALBUM CROSS REFERENCE ON PAGE 62

JUST RELEASED



Deluxe 2 Record Set

Contains 20 all time great Bee Gees hits
including:

“Night Fever” “Tragedy” “Love So Right”
“Too Much Heaven” “Fanny (Be Tender With My Love)”
“Jive Talkin’” “Nights On Broadway” “Stayin’ Alive”
“More Than A Woman” “You Should Be Dancing”

Also these great classics
never before available on any Bee Gees album,
“If I Can’t Have You” “Rest Your Love On Me”
“(Our Love) Don’t Throw It All Away”

Also Available On 8-Track And Cassette



AmericanRadioHistory.com

Don't miss the first
BEE GEES TV SPECIAL
on NBC, Thursday,
November 15, 1979
8:00 PM (7:00 PM Central)

Record World Albums 101-150

OCTOBER 27, 1979

| OCT. 27 | CCT. 20 | |
|---------|---------|--|
| 101 | 97 | I WANNA PLAY FOR YOU STANLEY CLARKE/Nemperor KZ2 35680 (CBS) |
| 102 | 102 | PIECES OF EIGHT STYX/A&M SP 4724 |
| 103 | 101 | DEVOTION LTD/A&M SP 4771 |
| 104 | 98 | AN EVENING OF MAGIC CHUCK MANGIONE/A&M SP 6701 |
| 105 | 115 | YIPES/Millennium BXL1 7745 (RCA) |
| 106 | 116 | SUZI . . . AND OTHER FOUR LETTER WORDS SUZI QUATRO/RSO RS 1 3064 |
| 107 | 132 | LIVE AND SLEAZY VILLAGE PEOPLE/Casablanca NBLP 2 7183 |
| 108 | 95 | THE MAIN EVENT (ORIGINAL SOUNDTRACK)/Columbia JS 36115 |
| 109 | 109 | SWITCH II/Gordy G7 988R1 (Motown) |
| 110 | 110 | FEARLESS TIM CURRY/A&M SP 4773 |
| 111 | 128 | I HAVE A RIGHT GLORIA GAYNOR/Polydor PD 1 6231 |
| 112 | 112 | ESCAPE FROM DOMINATION MOON MARTIN/Capitol ST 11933 |
| 113 | 113 | THIGHS AND WHISPERS BETTE MIDLER/Atlantic SD 16004 |
| 114 | 135 | OASIS JIMMY MESSINA/Columbia JC 35799 |
| 115 | 96 | THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005 |
| 116 | 134 | IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236 |
| 117 | 106 | DAVID WERNER/Epic JE 36126 |
| 118 | 123 | NO MORE LONELY NIGHTS BLUE STEEL/Infinity INF 9018 |
| 119 | 80 | MONOLITH KANSAS/Kirshner FZ 36008 (CBS) |
| 120 | 133 | ROYAL RAPPIN'S MILLIE JACKSON AND ISAAC HAYES/Polydor PD 1 6629 |
| 121 | 79 | LABOUR OF LUST NICK LOWE/Columbia JC 36087 |
| 122 | 125 | DOWN TO EARTH RAINBOW/Polydor PD 1 6221 |
| 123 | — | IN THE NICK OF TIME NICOLETTE LARSON/Warner Bros. HS 3370 |
| 124 | 111 | GAMMA I/Elektra 6E 219 |
| 125 | — | FIRE IT UP RICK JAMES/Gordy G8 990M1 (Motown) |
| 126 | 136 | HAPPY FEET AL HUDSON AND THE PARTNERS/MCA AA 1136 |
| 127 | 87 | IN THE PUREST FORM MASS PRODUCTION/Cotillion SD 5211 (AtI) |
| 128 | 138 | A SONG FOR THE CHILDREN LONNIE LISTON SMITH/Columbia JC 36141 |
| 129 | 92 | FEEL IT NOEL POINTER/United Artists UA LA 973 H |
| 130 | 130 | GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002 |
| 131 | 85 | MINNIE MINNIE RIPERTON/Capitol SO 11936 |
| 132 | 93 | RAINBOW CONNECTION IV ROSE ROYCE/Whitfield WHS 3387 (WB) |
| 133 | 114 | TOP PRIORITY RORY GALLAGHER/Chrysalis CHR 1235 |
| 134 | — | TOTALLY CONNECTED T-CONNECTION/Dash 30014 (TK) |
| 135 | — | A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253 |
| 136 | 139 | MOTELS/Capitol ST 11996 |
| 137 | — | ROUGH RIDERS LAKESIDE/Solar BXL1 3490 (RCA) |
| 138 | — | EVERYTHING YOU'VE HEARD IS TRUE TOM JOHNSTON/Warner Bros. BSK 3304 |
| 139 | — | ONLY MAKE BELIEVE BELL & JAMES/A&M SP 4784 |
| 140 | 142 | YOU'RE ONLY LONELY J.D. SOUTHER/Columbia JC 36093 |
| 141 | — | INFINITY JOURNEY/Columbia JC 34912 |
| 142 | 127 | 5 J. J. CALE/Shelter SR 3163 (MCA) |
| 143 | 143 | LA DIVA ARETHA FRANKLIN/Atlantic SD 19248 |
| 144 | 140 | 2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172 |
| 145 | 124 | HEART STRING EARL KLUGH/United Artists UA LA 942 H |
| 146 | 150 | JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165 |
| 147 | 120 | THE B-52'S/Warner Bros. BSK 3355 |
| 148 | 137 | STRANGER IN TOWN BOB SEGER/Capitol SW 11689 |
| 149 | — | REGGATTA DE BLANC THE POLICE/A&M SP 4792 |
| 150 | 129 | ROBERT JOHN/EMI-America SW 17007 |

Albums 151-200

OCTOBER 27, 1979

| | | | |
|-----|---|-----|--|
| 151 | SO SOON WE CHANGE DAVID RUFFIN/Warner Bros. BSK 3306 | 177 | UNFORGETTABLE LeROY HUTSON/RSO RS 1 3062 |
| 152 | JOHN COUGAR/Riva RVL 7401 (Mercury) | 178 | STRATEGY ARCHIE BELL AND THE DRELLS/Phila. Intl. JZ 36096 (CBS) |
| 153 | NIGHT AFTER NIGHT U.K./Polydor PD 1 6234 | 179 | ... AND I MEAN IT GENYA RAVAN/20th Century Fox T 595 (RCA) |
| 154 | BROWNE SUGAR TOM BROWNE/Arista GRP GRP 5003 | 180 | TIME IS SLIPPING AWAY DEXTER WANSEL/Phila. Intl. JZ 36024 (CBS) |
| 155 | DUET CHICK COREA/GARY BURTON/ECM 1 1140 (WB) | 181 | EVITA (ORIGINAL BROADWAY CAST) MCA 2 11007 |
| 156 | B.C. BILLY COBHAM/Columbia JC 35993 | 182 | ROSES AND SUNSHINE NANA MOUSKOURI/Cachet CL 3 3000 |
| 157 | CARRY ON FLORA PURIM/Warner Bros. BSK 3344 | 183 | HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 19130 |
| 158 | DIALOGUE MICHAEL JOHNSON/EMI-America SW 17010 | 184 | FLOW SNAIL/Cream CRE 1012 |
| 159 | MARY WILSON/Motown M7 927R1 | 185 | LEGENDS OF THE LOST AND FOUND. "NEW GREATEST STORIES LIVE" HARRY CHAPIN/Elektra BB 703 |
| 160 | STARDUST WILLIE NELSON/Columbia KC 35305 | 186 | WALKING ON SUNSHINE EDDY GRANT/Epic JE 36244 |
| 161 | IN THE BEGINNING NATURE'S DIVINE/Infinity INF 9013 | 187 | ROCKIE ROBBINS/A&M SP 4758 |
| 162 | GOIN' HOME FOR LOVE JIMMY "BO" HORNE/Sunshine Sound 7805 (TK) | 188 | FENETIKS JULES AND THE POLAR BEARS/Columbia JC 56138 |
| 163 | I FEEL GOOD, I FEEL FINE BOBBY BLAND/MCA 3157 | 189 | POPE JOHN PAUL II SINGS AT THE FESTIVAL OF SACROSONG/Infinity INF 9899 |
| 164 | THE FABULOUS THUNDERBIRDS/Takoma 706B (Chrysalis) | 190 | S.O.S. YACHTS/Polydor/Radar PD 1 6220 |
| 165 | GOMM WITH THE WIND IAN GOMM/Stiff/Epic JE 36103 | 191 | SINGLES GOING STEADY BUZZCOCKS/IRS SP 001 (A&M) |
| 166 | I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012 | 192 | AIRPLAY POINT BLANK/MCA 3160 |
| 167 | GO! THE POP/Arista AB 4243 | 193 | THE SOUND OF SUNBATHING SINCEROS/Columbia JC 36134 |
| 168 | PRODUCT BRAND X/Passport PB 9840 (JEM) | 194 | GUITARS AND WOMEN RICK DERRINGER/Blue Sky JZ 36092 (CBS) |
| 169 | REPLICAS GARY NUMAN & TUBEWAY ARMY/Atco SD 38 117 | 195 | THE WORLD WITHIN STIX HOOPER/MCA 3180 |
| 170 | PINK CADILLAC JOHN PRINE/Asylum 6E 222 | 196 | FUTURE STREET PAGES/Epic JE 36209 |
| 171 | SHOT THROUGH THE HEART JENNIFER WARNES/Arista AB 4217 | 197 | CORY AND ME CORY DAYE/NY Intl. BXL1 3408 (RCA) |
| 172 | 20/20/Portrait JR 36205 | 198 | NO PROMISES-NO DEBTS GOLDEN EARRING/Polydor PD 1 6223 |
| 173 | BURN MELBA MOORE/Epic JE 36128 | 199 | PROPAGANDA/A&M SP 4786 |
| 174 | EMPHASIZED WAYNE HENDERSON/Polydor PD 1 6227 | 200 | STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250 |
| 175 | THE BEAT/Columbia JC 36195 | | |
| 176 | LED ZEPPELIN IV/Atlantic SD 19129 | | |

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

Album Cross Reference

| | | | |
|------------------------------|---------|----------------------|--------|
| ABBA | 70 | JEFF LORBER | 71 |
| AC/DC | 30 | NICK LOWE | 121 |
| HERB ALPERT | 12 | LTD | 103 |
| ASHFORD & SIMPSON | 44 | BARBARA MANDRELL | 146 |
| B-52's | 147 | CHUCK MANGIONE | 104 |
| BAD COMPANY | 94 | BARRY MANILOW | 15 |
| BEE GEES | 54 | MOON MARTIN | 112 |
| BELL & JAMES | 139 | STEVE MARTIN | 22 |
| PAT BENATAR | 116 | MASS PRODUCTION | 127 |
| BLACKFOOT | 99 | CURTIS MAYFIELD | 33 |
| BLONDIE | 34, 77 | JIM MESSINA | 114 |
| BLUE STEEL | 118 | BETTE MIDLER | 113 |
| KARLA BONOFF | 50 | STEPHANIE MILLS | 51 |
| JIMMY BUFFETT | 18 | MISTRESS | 81 |
| J. J. CALE | 142 | JONI MITCHELL | 100 |
| CAMEO | 47 | MOLLY HATCHET | 26 |
| CARS | 10, 46 | VAN MORRISON | 88 |
| CHEAP TRICK | 8, 39 | MOTELS | 136 |
| CHIC | 36 | O'JAYS | 29 |
| STANLEY CLARKE | 101 | ORIGINAL SOUNDTRACK: | |
| COMMODORES | 4 | GREASE | 130 |
| CRUSADERS | 25 | MAIN EVENT | 108 |
| TIM CURRY | 110 | MUPPET MOVIE | 56 |
| CHARLIE DANIELS BAND | 35 | QUADROPHENIA | 82 |
| DOOBIE BROTHERS | 62 | ROBERT PALMER | 53 |
| BOB DYLAN | 16 | ALAN PARSONS | 31 |
| EAGLES | 1 | PEACHES & HERB | 144 |
| EARTH WIND & FIRE | 19 | TEDDY PENDERGRASS | 40 |
| ELO | 32 | PLEASURE | 76 |
| FATBACK | 72 | NOEL POINTER | 129 |
| FLEETWOOD MAC | 9 | POLICE | 149 |
| FOGHAT | 64 | JEAN-LUC PONTY | 135 |
| FOREIGNER | 5 | SUZI QUATRO | 106 |
| ARETHA FRANKLIN | 147 | RAINBOW | 122 |
| FUNKADELIC | 17 | BONNIE RAITT | 60 |
| RORY GALLAGHER | 133 | RECORDS | 66 |
| GAMA | 124 | REO SPEEDWAGON | 75 |
| CRYSTAL GAYLE | 79 | MINNIE RIPERTON | 131 |
| GLORIA GAYNOR | 111 | SMOKEY ROBINSON | 93 |
| G.Q. | 97 | KENNY ROGERS | 11, 37 |
| SAMMY HAGAR | 78 | ROSE ROYCE | 132 |
| HALL & OATES | 98 | DIANA ROSS | 48 |
| ISAAC HAYES | 80 | BRENDA RUSSELL | 67 |
| AL HUDSON | 126 | SANTANA | 68 |
| JOE JACKSON | 92 | SCORPIONS | 84 |
| MICHAEL JACKSON | 120 | BOB SEGER | 148 |
| MILLIE JACKSON & ISAAC HAYES | 73 | SHOES | 90 |
| BOB JAMES | 125 | LONNIE LISTON SMITH | 128 |
| RICK JAMES | 125 | REX SMITH | 85 |
| WAYLON JENNINGS | 55 | SNIFF 'N' THE TEARS | 95 |
| JETHRO TULL | 24 | J. D. SOUTHER | 140 |
| ELTON JOHN | 69 | SPYRO GYRA | 115 |
| ROBERT JOHN | 150 | STUDIO 54 | 49 |
| TOM JOHNSTON | 138 | STYX | 3, 102 |
| FRANCE JOLI | 45 | DONNA SUMMER | 14 |
| RICKIE LEE JONES | 59 | SUPERTRAMP | 13 |
| JOURNEY | 27, 141 | SWITCH | 109 |
| JUDAS PRIEST | 74 | TALKING HEADS | 52 |
| KANSAS | 119 | T-CONNECTION | 134 |
| KC | 83 | GEORGE THOROGOOD | 91 |
| B. B. KING | 89 | PAT TRAVERS | 86 |
| KINKS | 96 | VAN HALEN | 61, 65 |
| KISS | 43 | VILLAGE PEOPLE | 107 |
| EARL KLUGH | 145 | DIONNE WARWICK | 28 |
| KNACK | 6 | WEATHER REPORT | 63 |
| KOOL & THE GANG | 23 | DAVID WERNER | 117 |
| LAKESIDE | 137 | WHO | 115 |
| NEIL LARSEN | 87 | ROBIN WILLIAMS | 38 |
| NICOLETTE LARSON | 123 | WINGS | 57 |
| ED ZEPPELIN | 2 | YIPES | 105 |
| LITTLE RIVER BAND | 20 | NEIL YOUNG | 21 |
| KENNY LOGGINS | 58 | FRANK ZAPPA | 42 |

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ **EAST COAST:** There was plenty of fun and great music last week at New York's Bottom Line where headliner **Dizzy Gillespie** and his trio of young, exceptional musicians were joined on stage by special guests trumpeter **Jon Faddis** and percussionist **Ray Barretto**. Also on the bill was a terrific performance by the **Latin Percussion Jazz Ensemble**, whose all-star personnel includes **Tito Puente**, **Patato**, **Alfredo De Laffe**, **Eddie Martinez**, **Sal Cuevas** and **Johnny Rodriguez**.

Latin jazz artist **Ray Rivera**, who recently received an ASCAP award, is working on some new material for **Hank Jones'** up-coming LP and has also written a tune that will appear on **Billy Taylor's** forthcoming album.

Taft Richards, who is affectionately known as "the ladies' man" through his work as road manager for **Evelyn "Champagne" King** and, most recently, **Anita Ward**, has just returned from the Bahamas to resume work here. He can be reached at (212) 592-2068.

"Skate Dance" by **Heat** on SMI Records will be the theme music for the first National Roller Disco Skating Contest being held this month.

George Clinton, who got his start at the Apollo Theatre in Harlem on Amateur Night 20 years ago, went back to the famed showplace to perform his last stage show with the **Parliament Funkadelic** in a historic ten day engagement that also featured the **Brides of Funkenstein**. Clinton is stepping away from road work with the band to attend to a number of production projects that are waiting for his attention. Among those tasks is the producing of two albums for recent P-Funk recruits, **Jessica Cleaves** and **Philippe Wynn**. Recalling how these two unlikely artists ended up with him, Clinton said "Jessica I've known for quite a while. Philippe happened to be around the studio cutting demos and then started singing backgrounds with us, and the next thing you know, the boy was drafted! Now he's the thrill sargent." Some tracks that Clinton produced with **James Brown**, **Bootsy** and himself will be released on the next LP.

The National Association of Broadcasters has established a minority executive council to advise the NAB on its relations with minorities. The council will cooperate with the NAB Minority Investment Fund to increase minority ownership of broadcast facilities, suggest specific areas of minority participation in NAB conferences, and propose research projects.

The Weedeck Corp. in Los Angeles has signed **J. J. Johnson** to host two new programs for syndication to black radio stations. "In Studio" is a weekly hour-long music and celebrity interview show featuring artists such as **Barry White**, **Marvin Gaye**, **Edwin Starr**, and many others. The second program, "Pop Rhythm Review," is a 3½ minute entertainment and news show. Demos of each show can be obtained by writing them at 1512 Crossroads Of The World, Hollywood, Calif. 90028; phone (213) 462-5922.

WEST COAST: "Deja Vu" is hit bound. The song can be found on
(Continued on page 65)

Star-Studded Disco Doings



In a rare summit meeting, five queens of disco met recently at New York's Copacabana where each was taping a guest appearance on the syndicated TV show "Soap Factory." Seated here around the show's host, J. Paul Harris, are (from left): Vicki Sue Robinson, whose RCA Records single, "Turn The Beat Around," is still a disco favorite; Stephanie Mills, whose 20th Century-Fox album, "Whatcha Gonna Do With My Lovin'" (distributed by RCA), has just gone gold; Island Records' Grace Jones; Evelyn "Champagne" King, the 19-year old RCA artist who has four gold records in the past year; and Epic Records' Melba Moore. And, the beat goes on!

Black Oriented Album Chart

OCTOBER 27, 1979

1. **OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
2. **UNCLE JAM WANTS YOU**
FUNKADELIC/Warner Bros. BSK 3371
3. **MIDNIGHT MAGIC**
CO/MODORES/Motown M8 926M1
4. **IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
5. **LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
6. **STAY FREE**
ASHFORD & SIMPSON/Warner Bros. HS 3357
7. **SECRET OMEN**
CAMEO/Chocolate City CCLP 2008 (Casablanca)
8. **DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
9. **RISQUE**
CHIC/Atlantic SD 16003
10. **TEDDY**
TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
11. **I AM**
EARTH, WIND & FIRE/ARC/Columbia FC 35730
12. **WHATCHA GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
13. **DIONNE**
DIONNE WARWICK/Arista AB 4230
14. **HEARTBEAT**
CURTIS MAYFIELD/Curtom RSO RS 1 3053
15. **XII**
FATBACK/Spring SP 1 6723 (Polydor)
16. **FUTURE NOW**
PLEASURE/Fantasy F 9578
17. **RISE**
HERB ALPERT/A&M SP 4790
18. **WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
19. **STREET LIFE**
CRUSADERS/MCA 3094
20. **THE BOSS**
DIANA ROSS/Motown M8 923M1
21. **DISCO NIGHTS**
G.Q./Arista AB 4225
22. **BAD GIRLS**
DONNA SUMMER/Casablanca NBLP 2 7150
23. **BRENDA RUSSELL**
Horizon SP 739 (A&M)
24. **FRANCE JOLI**
Prelude PRL 12170
25. **IN THE PUREST FORM**
MASS PRODUCTION/Cotillion SD 5211 (Atl)
26. **DEVOTION**
LTD/A&M SP 4771
27. **DO YOU WANNA GO PARTY**
KC & THE SUNSHINE BAND/TK 611
28. **LA DIVA**
ARETHA FRANKLIN/Atlantic SD 19248
29. **SO SOON WE CHANGE**
DAVID RUFFIN/Warner Bros. BSK 3306
30. **ROYAL RAPPIN'S**
MILLIE JACKSON & ISAAC HAYES/
Polydor PD 1 6229
31. **SWITCH II**
Gordy G7 988R1 (Motown)
32. **FIRE IT UP**
RICK JAMES/Gordy G8 990M1 (Motown)
33. **STRATEGY**
ARCHIE BELL & THE DRELLS/Phila. Intl. JZ 36096 (CBS)
34. **FIVE SPECIAL**
Elektra 6E 206
35. **I HAVE A RIGHT**
GLORIA GAYNOR/Polydor PD 1 6629
36. **TAKE IT HOME**
B.B. KING/MCA 3151
37. **GOING HOME FOR LOVE**
JIMMY "BO" HORNE/Sunshine Sound 7805 (TK)
38. **MINNIE**
MINNIE RIPERTON/Capitol SO 11936
39. **WINNER TAKES ALL**
ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)
40. **ROUGH RIDERS**
LAKESIDE/Solar BXL1 3490 (RCA)
41. **TOTALLY CONNECTED**
T-CONNECTION/Dash 30014 (TK)
42. **ONLY MAKE BELIEVE**
BELL & JAMES/A&M SP 4784
43. **LIVE AND SLEAZY**
VILLAGE PEOPLE/Casablanca NBLP 2 7183
44. **BREAKIN' THE FUNK**
FAZE-O/She SH 742 (Atl)
45. **IN THE BEGINNING**
NATURE'S DIVINE/Infinity INF 9013
46. **YOUR PIECE OF THE ROCK**
DYNASTY/Solar BXL1 3398 (RCA)
47. **FANTASY**
HEAVEN AND EARTH/Mercury SRM 1 3763
48. **BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
49. **WALKING ON SUNSHINE**
EDDY GRANT/Epic JE 36244
50. **RAIN FIRE**
DAVID OLIVER/Mercury SRM 1 3784

PICKS OF THE WEEK

GONNA GETCHA' LOVE
CHARLES JACKSON—Capitol ST-12002



Things come together beautifully on Jackson's second Capitol LP. This Gavin Christopher produced package of eight tunes contains good ballads, moderate and up-tempo material. Real solid R&B is the name of the game here and is best displayed on "I Love You Only," and "I'm Gonna Get Your Love."

HEART & CENTER
MICHAEL GREGORY JACKSON—Arista Novus AN 3015



An extremely talented guitarist, Jackson brings a whole new definition to what is called fusion music. The material here is a true synthesis of R&B and improvisational music, striking a beautiful balance between the two. This entire LP, which he also produced, is a candidate for jazz airplay.

WALKING ON SUNSHINE
EDDY GRANT—Epic JE 36244



This may be one of the most important releases of the year, because not only did Grant write, produce, engineer, sing and play all the instruments on this album, but more significantly he has created a sound that is going to move the popularity of reggae music to new heights. The title cut is already grabbing many ears.

FLASHBACK
ROZALIN WOODS—A&M SP-4785



Ms. Woods debut album contains seven numbers, most of them dance oriented, including her recent single, "Whatcha You Gonna Do About It." Well produced by Ed Martinez and Art Freeman, her voice is outstanding and blends well with the material. There's loads of potential for future singles here.

Black Oriented Singles

OCTOBER 27, 1979

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

| OCT. 27 | OCT. 20 | | WKS. ON CHART |
|---------|---------|--|---------------|
| 1 | 1 | (not just) KNEE DEEP—PART I FUNKADELIC Warner Bros. 49040 (3rd Week) | 10 |
| 2 | 3 | LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury) | 8 |
| 3 | 2 | DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742 | 13 |
| 4 | 23 | RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542 | 3 |
| 5 | 11 | STILL COMMODORES/Motown 1474 | 5 |
| 6 | 6 | I DO LOVE YOU/MAKE MY DREAMS A REALITY G.Q./ Arista 0426 | 16 |
| 7 | 8 | RISE HERB ALPERT/A&M 2151 | 15 |
| 8 | 13 | CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown) | 9 |
| 9 | 9 | SAIL ON COMMODORES/Motown 1466 | 12 |
| 10 | 10 | BREAK MY HEART DAVID RUFFIN/Warner Bros. 49030 | 11 |
| 11 | 12 | BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941 | 10 |
| 12 | 4 | I JUST WANT TO BE CAMEO/Chocolate City 019 (Casablanca) | 16 |
| 13 | 17 | I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/ Infinity 50,027 | 7 |
| 14 | 5 | FIRECRACKER MASS PRODUCTION/Cotillion 44254 (Atl) | 17 |
| 15 | 15 | DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201 | 9 |
| 16 | 18 | SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M) | 10 |
| 17 | 7 | FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870 | 17 |
| 18 | 14 | COME GO WITH ME TEDDY PENDERGRASS/Phila. Intl. 9 3717 (CBS) | 9 |
| 19 | 16 | STREET LIFE CRUSADERS/MCA 41054 | 14 |
| 20 | 24 | DON'T LET GO ISAAC HAYES/Polydor 2011 | 5 |
| 21 | 30 | I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050 | 5 |
| 22 | 19 | GOOD TIMES CHIC/Atlantic 3584 | 19 |
| 23 | 32 | DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/MCA 41131 | 3 |
| 24 | 35 | KING TIM III FATBACK/Spring 199 (Polydor) | 5 |
| 25 | 26 | BETCHA DIDN'T KNOW THAT, PLEASE DON'T GO KC AND THE SUNSHINE BAND/TK 1035 | 9 |
| 26 | 28 | YOU GET ME HOT JIMMY "BO" HORNE/Sunshine Sound 1014 (TK) | 9 |
| 27 | 31 | MY FORBIDDEN LOVER CHIC/Atlantic 3620 | 4 |
| 28 | 20 | SING A HAPPY SONG THE O'JAYS/Phila. Intl. 9 3707 (CBS) | 13 |
| 29 | 27 | MORE THAN ONE WAY TO LOVE A WOMAN/HOT STUFF RAYDIO/Arista 0441 | 8 |
| 30 | 36 | NEVER CAN FIND A WAY (HOT LOVE) VERNON BURCH/ Chocolate City 3201 (Casablanca) | 6 |
| 31 | 25 | STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. 8 3710 (CBS) | 10 |
| 32 | 29 | IT'S A DISCO NIGHT (ROCK DON'T STOP) ISLEY BROS./ T-Neck 9 2287 (CBS) | 9 |
| 33 | 34 | DOIN' THE DOG CREME d'COCOA/Venture 112 | 5 |
| 34 | 21 | AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ARC/ Columbia 3 11033 | 17 |
| 35 | 40 | YOU'RE SOMETHING SPECIAL FIVE SPECIAL/Elektra 46531 | 4 |
| 36 | 41 | I CALL YOUR NAME SWITCH/Gordy 7175 (Motown) | 4 |
| 37 | 42 | BODY LANGUAGE SPINNERS/Atlantic 3619 | 4 |



| | | | |
|----|----|---|----|
| 38 | 22 | GROOVE ME FERN KINNEY/Malaco 1058 (TK) | 13 |
| 39 | 45 | REMEMBER WHO YOU ARE SLY & THE FAMILY STONE/ Warner Bros. 49062 | 5 |
| 40 | 44 | HIGH STEPPIN', HIP DRESSIN' FELLA (YOU GOT IT TOGETHER) LOVE UNLIMITED/Unlimited Gold 9 1409 (CBS) | 5 |
| 41 | 47 | I FOUND LOVE DENIECE WILLIAMS/ARC/Columbia 1 11063 | 3 |
| 42 | 48 | IN THE STONE EARTH, WIND & FIRE/ARC/Columbia 1 11093 | 3 |
| 43 | 52 | MOVE YOUR BOOGIE BODY BARKAYS/Mercury 76015 | 2 |
| 44 | 49 | RRROCK FOXY/Dash 5054 (TK) | 5 |
| 45 | 50 | CONCENTRATE ON YOU STANLEY TURRENTINE/Elektra 46533 | 3 |
| 46 | 46 | WHILE WE STILL HAVE TIME CINDY & ROY/Casablanca 2202 | 5 |
| 47 | 56 | A SONG FOR DONNY THE WHISPERS/Solar 11739 (RCA) | 3 |
| 48 | 54 | (OOH-WEE) SHE'S KILLING ME JOHNNY TAYLOR/Columbia 1 11084 | 3 |
| 49 | 55 | MELLOW MELLOW RIGHT ON LOWRELL/AVI 300 | 4 |
| 50 | 57 | THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA) | 3 |
| 51 | 53 | COME TO ME FRANCE JOLI/Prelude 8001 | 3 |
| 52 | 65 | EGO TRIPPING OUT MARVIN GAYE/Tamla 54305 (Motown) | 2 |
| 53 | 60 | NO LOVE, NO WHERE, WITHOUT YOU LINDA WILLIAMS/ Arista 0442 | 3 |
| 54 | 66 | GLIDE PLEASURE/Fantasy 874 | 2 |

CHARTMAKER OF THE WEEK

| | | | |
|----|---|--|---|
| 55 | — | ROCK WITH YOU MICHAEL JACKSON Epic 9 50797 | 1 |
|----|---|--|---|

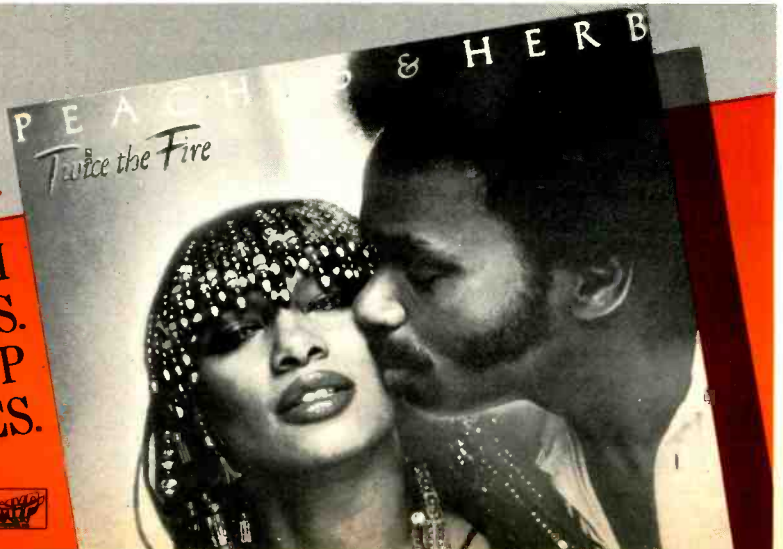


| | | | |
|----|----|---|---|
| 56 | 62 | STRANGER LTD/A&M 2192 | 3 |
| 57 | 63 | DON'T DROP MY LOVE ANITA WARD/Juana 3425 (TK) | 3 |
| 58 | 64 | WEAR IT OUT STARGARD/Warner Bros. 49066 | 3 |
| 59 | 59 | SUMMER LOVE DAVID OLIVER/Mercury 76006 | 3 |
| 60 | — | ROLLER-SKATIN' MATE PEACHES & HERB/Polydor 2031 | 1 |
| 61 | 61 | REACHING OUT (FOR YOUR LOVE) LEE MOORE/Source 13927 (MCA) | 7 |
| 62 | 68 | I ONLY HAVE EYES FOR YOU HEAVEN AND EARTH/ Mercury 76012 | 2 |
| 63 | 69 | LOVE HURT ME, LOVE HEALED ME LENNY WILLIAMS/MCA 41118 | 2 |
| 64 | 70 | YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463 | 2 |
| 65 | — | LOVE GUN RICK JAMES/Gordy 7176 (Motown) | 1 |
| 66 | 72 | I DON'T WANT TO BE A FREAK DYNASTY/Solar 11694 (RCA) | 2 |
| 67 | — | HOW HIGH THE SALSOUL ORCHESTRA FEATURING COGNAC/Salsoul 72096 (RCA) | 1 |
| 68 | — | NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/ Casablanca NBD 20199 | 1 |
| 69 | — | MOVE ON UP DESTINATION/Butterfly 41084 (MCA) | 1 |
| 70 | 51 | MY FLAME BOBBY CALDWELL/Clouds 18 (TK) | 4 |
| 71 | 43 | READY FOR YOUR LOVE CHAPTER 8/Ariola 7763 | 7 |
| 72 | 67 | LOOKIN' FOR LOVE FAT LARRY'S BAND/WMOT/Fantasy 867 | 5 |
| 73 | 58 | CLOSER JOHNNY NASH/Epic 8 50737 | 4 |
| 74 | 37 | IS IT LOVE YOU'RE AFTER ROSE ROYCE/Whitfield 49037 (WB) | 8 |
| 75 | 39 | LOVER AND FRIEND MINNIE RIPERTON/Capitol 4761 | 9 |

Polydor INCORPORATED
A POLYGRAM COMPANY
Distributed by Polygram Distribution, Inc.

PEACHES & HERB'S "ROLLER SKATIN' MATE"
HAS EVERYONE ROLLING.

AND NOW THERE'S A WHOLE ALBUM
TO FAN THE FLAMES.
"TWICE THE FIRE" ON POLYDOR/MVP
RECORDS & TAPES.



Grand Slam Productions

PRODUCED BY FREDDIE PERREN for Grand Slam Productions, Inc.

Pop Power



Arista recording group The Pop performed recently at a free outdoor concert in Los Angeles, sponsored by radio station K-WEST, Tower Records, and the county of L.A. Tickets were distributed for the show at Tower, and Arista gave away 106 copies of The Pop's "Go!" on a first-come, first-served basis to concert-goers. Shown are (from left): (top) Tim Henderson, The Pop; Marshall Thomas, K-WEST disc jockey; Pam May, K-WEST music coordinator; Roger Prescott, The Pop; John Schoenberger, director, national album promotion, Arista Records; Robert Williams, The Pop; Tim McGovern, The Pop; (bottom) David Swanson, The Pop; Dana Morris, promotion representative, Arista Records.

New York, N.Y.

(Continued from page 25)

The editors of Country Music magazine have come up with a book that does an outstanding job of presenting a complete account of the genre's illustrious past and apparently bright future. Edited by **Patrick Carr**, "The Illustrated History of Country Music" (Doubleday Dolphin) has more obscure facts, strange and delightful pictures and persuasive writing than can be found in any other single volume work on country music. Oftimes when a number of authors contribute to a project, as is the case here, no unifying viewpoint emerges to give readers the big picture. Not so here. The tone is consistently matter-of-fact throughout; chatty, but not so informal as to be dull. One of the book's, or Carr's, major achievements is in making the text, which was obviously done piecemeal, work as a whole. One has no trouble identifying **Nick Tosches** as the author of the lively rockabilly chapter, or **Roger Williams** as being responsible for the brief but electrifying section on the life of **Hank Williams**. These writers have distinctive styles that owe more to the New Journalism than to academe. On the other hand, **Charles K. Wolfe's** contributions on the birth, growth and current state of country music are as thoroughly researched and somberly presented as a master's thesis—but remain intriguing through Wolfe's liberal use of priceless anecdotes.

The quality of the writing and the sheer wealth of information, old and new, assembled in these 360 pages make "The Illustrated History of Country Music" an essential addition to anyone's music library.

JOCKEY SHORTS: New York, N.Y. would be remiss in not mentioning **John Rockwell's** review of the two **Robert Palmers** who appeared in town recently. One, of course, is the Island Records' recording artist; the other is the writer-clarinet player of the same name who doubles as a New York Times' music critic and triples as *Record World's* jazz editor. The latter, formerly a member of the group **Insect Trust** (of "Hoboken Saturday Night" fame), joined Memphis country-blues singer **Sid Selvidge** onstage at Trammpps for Selvidge's encores. Said Rockwell of Palmer's performance: "His work—a one-shot affair, he insists—was charming: harmonically adept, sensitively phrased and full of burbling, purling grace. The man threatens to become the **Woody Allen** of criticism." . . . **Maynard Ferguson** began his latest tour with a show at the Ojai (California) Arts Center. At the same time Ferguson was heating up the audience at the Arts Center, some 14,000 acres of land near his house in Ojai were aflame. The house escaped without damage . . . **Tom Werman** is producing a new band called **Off-Broadway** in Los Angeles. The group is signed to Atlantic . . . rumor: **Gary Numan** to tour the U.S. in February . . . **Robin Lane** due in at Hurrah October 30 . . . Mango is ready to release a five-year retrospective of reggae music entitled "One Big Happy Family," which will feature music by familiar reggae artists (**Marley**, **Toots**) and new groups as well. FYI: Mango Records is independently distributed. Anyone needing information on the label's latest releases—and where to find them—should call **Lister** at (212) 759-8766 in New York . . . Congratulations to **Ron and Rochelle Alexenbug** on the birth of their son, **Ari David**, born last week at Long Island Jewish Hospital, and weighing in at 8 lbs., 15 oz.

Black Music Report

(Continued from page 13)

Paulinho Da Costa's reservised LP, "Happy People," and contains the gliding lead vocals of EWF's **Philip Bailey** . . . **Ren Woods** may be just another unknown female vocalist now, but give her a minute, or at least until April—because the Chicago born singer/actress, introduced to the recording scene on her debut ARC/Columbia LP ("Out Of The Woods"), is determined to be a "star." EWF's **Al McKay** was in attendance at the L.A. stage presentation of "The Wiz" and witnessed Ren's portrayal of Dorothy, making the rest history. Ren made one demo in April '79 and now has her contract as well as McKay and **Jon Lind** in the producer chairs. Woods is comfortable on stage and screens but found the recording studio to be a new experience and is determined "to do it right." The LP is shipping at the end of October for all to hear . . . but you may have seen her in "Roots," or in an MTM production of "We've Got Each Other," or "What's Happening" or could it have been "Cooley High" or "Car Wash." Woods is currently featured in the film "Hair," singing "Aquarius," and will be seen in the forthcoming **Steve Martin** film "The Jerk." Busy as a bee, Ren now has plans to do a promo tour of the east coast to boost the soon-to-be-released LP.

Ellis D. Best, assistant MD at KFI-FM, is in an unusual position in that this young black man is dealing with power pop radio, but supplies, in his words a "unique disco party service." Backed by 10 professional DJs, they are geared towards the "in-industry" functions, and would like some help. For more information contact Ellis D. Best at (213) 388-2872 . . . Fantasy artist **Sylvester**, along with his backup singers the **Two Tons o'Fun**, created an LP, "Living Proof," to be released late October. Three sides of the LP were recorded in March at San Francisco's War Memorial Opera House while the fourth side contains new material in the high steppin' Sylvester style . . . Sheridan Broadcasting and Schlitz Brewery have joined forces in support of a music program highlighting the careers of **Brian and Edward Holland**, entitled "Yesterday, Today and Forever." The program will focus on a radio series of taped interviews and musical highlights of those artists whose careers were touched by Holland & Holland's contributions. Earmarc Productions will produce the series of 30 three minute interview program.

DJs **Cris Roberts**, **Lon Thomas** and **Lee Bailey** are no longer with KUTE 102 . . . On October 25th, L.A. International Records will host their first national meetings. LAX, distributed by MCA, is a division of Far Out Productions. **Jack Gibson**, known as "The Rapper," will be keynote speaker . . . On October 23rd, **Lou Rawls**, in conjunction with **Ed McMahon** and Budweiser, will tape a television program raising funds for the United Negro College Fund. The program will include celebrities and will air locally on selected dates next year.

The Jazz LP Chart

OCTOBER 27, 1979

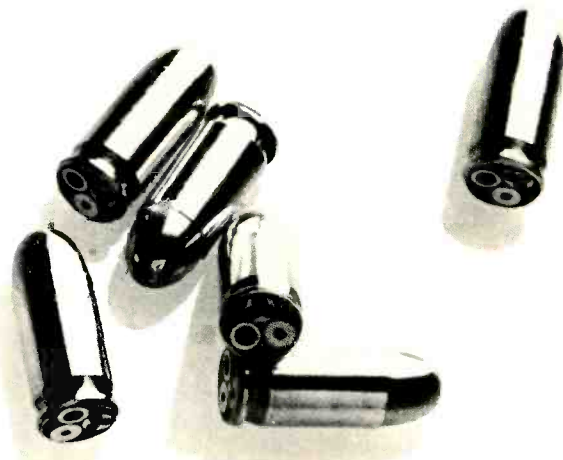
- | | |
|--|--|
| 1. STREET LIFE CRUSADERS/MCA 3094 | 15. DUET CHICK COREA/GARY BURTON/ECM 1 1140 (WB) |
| 2. LUCKY SEVEN BOB JAMES/Columbia/Tappan Zee JC 36056 | 16. ROOTS IN THE SKY OREGON/Elektra 6E 224 |
| 3. MORNING DANCE SPYRO GYRA/Infinity INF 9004 | 17. B.C. BILLY COBHAM/Columbia JC 35993 |
| 4. WATER SIGN JEFF LORBER FUSION/Arista AB 4234 | 18. THE WORLD WITHIN STIX HOOPER/MCA 3180 |
| 5. 8:30 WEATHER REPORT/ARC/Columbia PC2 36030 | 19. THE GOOD LIFE BOBBI HUMPHREY/Epic JE 35607 |
| 6. RISE HERB ALPERT/A&M SP 4790 | 20. CARRY ON FLORA PURIM/Warner Bros. BSK 3344 |
| 7. I WANNA PLAY FOR YOU STANLEY CLARKE/Nemperor KZ2 35680 (CBS) | 21. A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253 |
| 8. MINGUS JONI MITCHELL/Asylum 5E 505 | 22. EUPHORIA GATO BARBIERI/A&M SP 4774 |
| 9. HEART STRING EARL KLUGH/United Artists UA LA 942 H | 23. KNIGHTS OF FANTASY DEODATO/Warner Bros. BSK 3321 |
| 10. HIGH GEAR NEIL LARSEN/Horizon SP 738 (A&M) | 24. PRODUCT BRAND X/Passport PB 9840 (JEM) |
| 11. A SONG FOR THE CHILDREN LONNIE LISTON SMITH/Columbia JC 36141 | 25. HOT MAYNARD FERGUSON/Columbia JC 36124 |
| 12. FEEL IT NOEL POINTER/United Artists UA LA 973 H | 26. EMPHASIZED WAYNE HENDERSON/Polydor PD 1 6227 |
| 13. BROWNE SUGAR TOM BROWNE/Arista GRP GRP 5003 | 27. BEST OF FRIENDS TWEENYNYE FEATURING LENNY WHITE/ Elektra 6E 223 |
| 14. AN EVENING OF MAGIC CHUCK MANGIONE/A&M SP 6701 | 28. BETCHA STANLEY TURRENTINE/Elektra 6E 217 |
| | 29. NEW CHAUTAUQUA PAT METHENY/ECM 1 1131 (WB) |
| | 30. THE CAT AND THE HAT BEN SIDRAN/Horizon SP 741 (A&M) |

OUR BULLETS MEAN BUSINESS!

These aren't the trades' ordinary 45 and 33 1/3 Bullets. These are special! They come from the Record World Charts. Compiled by the quantitative professionals that count units sold and don't count on abstractions, emotion or hype.

Our Bullets mean business!

It's a tough marketplace out there...and the odds favor the professional who relies on the Charts and Bullets which accurately reflect business and generate business. When you're out to build careers and profits you're dealing with realities. Rely on fantasies and you're dealing with returns. You can't afford to waste a shot, you don't get a second chance in this business. *You can count on us because we count on facts.*



RECORD WORLD
THE MARKETING SOURCE FOR THE PROFESSIONALS

Classical Retail Report

OCTOBER 27, 1979

CLASSIC OF THE WEEK



O SOLE MIO

LUCIANO PAVAROTTI
London

BEST SELLERS OF THE WEEK*

LUCIANO PAVAROTTI: O SOLE MIO—London
BARTOK: CONCERTO FOR ORCHESTRA—Ormandy—RCA
GOUNOD: FAUST—Freni, Domingo, Ghiturov, Pretre—Angel
HINDEMITH: MATHIS DER MALER—Kosztut, Fischer-Dieskau, Kubelik—Angel
VLADIMIR HOROWITZ CONCERTS, 1978-79—RCA
MASCAGNI: CAVALLERIA RUSTICANA—Scotto, Domingo, Levine—RCA
ROSSINI: OTELLO—Von Stade, Carreras, Lopez-Cobos—Philips
VERDI: RIGOLETTO—Sills, Kraus, Milnes, Rudel—Angel

KORVETTES/EAST COAST

BEETHOVEN: SONATAS—Davidovitch—Philips
BERLIOZ: LA DAMNATION DE FAUST—Domingo, Barenboim—DG
CHOPIN: SELECTED PIECES—Davidovitch—Columbia
GOUNOD: FAUST—Angel
HINDEMITH: MATHIS DER MALER—Angel
HUMPERDINCK: HANSEL UND GRETEL—Cotrubas, Von Stade, Pritchard—Columbia
LUCIANO PAVAROTTI: O SOLE MIO—London
LA GIOCONDA GALA—London
ROSSINI: OTELLO—Philips
VERDI: RIGOLETTO—Angel

KING KAROL/NEW YORK

BEETHOVEN: PIANO CONCERTO NO. 5—Lupu, Mehta—London Digital
BEETHOVEN: MISSA SOLEMNIS—Bernstein—DG
HOROWITZ, 1978-79—RCA
HUMPERDINCK: HANSEL UND GRETEL—Cotrubas, Von Stade, Pritchard—Columbia
LUCIANO PAVAROTTI: O SOLE MIO—London
ROSSINI: OTELLO—Philips
SONIC FIREWORKS, VOL. II—Crystal Clear
FREDERICA VON STADE SINGS ITALIAN OPERA ARIAS—Columbia
STRAUSS: FOUR LAST SONGS—Te Kanawa, Davis—Columbia
VERDI: RIGOLETTO—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

BRAHMS: PIANO CONCERTO NO. 2—Ousset, Masur—Aurora

BUDAPEST QUARTET, VOL. I—Columbia
HAYDN: SYMPHONIES NOS. 82, 83—Marriner—Philips
HINDEMITH: CONCERT MUSIC—Ormandy—Angel
MOZART: COMPLETE VIOLA QUINTETS—Juilliard—Odyssey
LUCIANO PAVAROTTI: O SOLE MIO—London
ROSSINI: OTELLO—Philips
TCHAIKOVSKY: NUTCRACKER SUITE—Turnabout/Vox
TCHAIKOVSKY: BALLET SUITES, VOLS. I, II—Rostropovich—DG
VERDI: RIGOLETTO—Angel

SPECS/MIAMI

BEETHOVEN: PIANO CONCERTO NO. 5—Lupu, Mehta—London Digital
BARTOK: CONCERTO FOR ORCHESTRA—RCA
HOROWITZ, 1978-79—RCA
MENDELSSOHN: SYMPHONY NO. 4—Von Dohnanyi—London Digital
NEW YEAR'S IN VIENNA—Boskovsky—London Digital
OFFENBACH: ORPHEE AUX ENFERS—Plasson—Angel
LUCIANO PAVAROTTI: O SOLE MIO—London
LA GIOCONDA GALA—London
SCARLATTI: SONATAS—Kipnis—Angel
VERDI: RIGOLETTO—Angel

TOWER RECORDS/LOS ANGELES

BEETHOVEN: MISSA SOLEMNIS—Bernstein—DG
GALWAY PLAYS RODRIGO—RCA
HOLST: THE PLANETS—Solti—London
HOROWITZ, 1978-79—RCA
MASCAGNI: CAVALLERIA RUSTICANA—RCA
MOZART: LE NOZZE DI FIGARO—Karajan—London
LUCIANO PAVAROTTI: O SOLE MIO—London
REIMANN: LEAR—Fischer-Dieskau—DG
ROSSINI: OTELLO—Philips
FREDERICA VON STADE SINGS ITALIAN OPERA ARIAS—Columbia

TOWER RECORDS/ SAN FRANCISCO

BARTOK: CONCERTO FOR ORCHESTRA—RCA
BERLIOZ: LA DAMNATION DE FAUST—Domingo, Barenboim—DG
HINDEMITH: MATHIS DER MALER—Angel
HOROWITZ, 1978-79—RCA
MAHLER: SYMPHONY NO. 4—Hendricks, Mehta—London Digital
MOZART: LE NOZZE DI FIGARO—Karajan—London
JESSYE NORMAN SINGS SPIRITUALS—Philips
LUCIANO PAVAROTTI: O SOLE MIO—London
ROSSINI: OTELLO—Philips
VERDI: RIGOLETTO—Angel

* Best Sellers are determined from retail lists of the stores listed above and from those of the following: Sam Goody/East Coast, Record World/TSS/Northeast, Cutler's/New Haven, Discount Records/Washington, Rose Discount/Chicago, Laury's/Chicago, Radio Doctors/Milwaukee, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Odyssey/San Francisco, Discount/San Francisco and Tower/Seattle.

A Rigoletto from Angel

By SPEIGHT JENKINS

NEW YORK — Angel's new recording of *Rigoletto* is a fascinating document. Beverly Sills, now at the end of her performing career, recorded this Gilda in the summer of 1978. She is absolutely amazing: maybe it's not the Gilda she might have done in the early '70s, but every bit as fine a performance as she would have given in 1974 or 1975. Her voice is solid and has good color throughout the range of the part, her phrasing is superior and she communicates the feelings of a young girl in a desperate, fatal love. The average record buyer who has heard the last several of Miss Sills' recordings might not believe this. But any record dealer who wants to sell the *Rigoletto* big—and as will be seen from the retail charts the big stores are selling the album—should play the "Caro nome," Gilda's major aria which begins side three of the album. It is sung with taste, accuracy, and fine style.

Miss Sills is aided every step of the way by her longtime friend

and predecessor as director of the New York City Opera, Julius Rudel. His reading is electric, vigorous, dramatic and lyrical in those passages of *Rigoletto* which must be pure melody.

The recording has in Alfredo Kraus one of the greatest Dukes of this era, and though he has sounded younger, he has never brought more insight or style to the part. Kraus takes the high D at the end of the cabaletta to "Parmi veder," and makes all the high notes, of which this role has more than any other Verdi tenor hero, ring.

Milnes

In the title role Sherrill Milnes gives a solid performance, less inspired in some places than he can be in the theater, but good to hear and full of his typical rich sound. He is specially moving in the plea to the courtiers in Act III. Mignon Dunn makes a hearty Maddalena, and Samuel Ramey turns in a brilliant performance in the dual role of Sparafucile and Monterone.

Classical Retail Tips

With all the performances recently of Massenet's *Werther* in New York, Chicago and San Francisco it was inevitable that recordings would follow. At the moment Angel has still a fine version of the opera with Nicolai Gedda and Victoria de los Angeles as the doomed lovers, but before the year is out it is going to seem as though all tenors want to commit suicide.

The first *Werther* to appear comes in this month's shipment from Deutsche Grammophon. It has as the lovesick hero Placido Domingo; with him is his heroine from last fall at the Metropolitan, Elena Obraztsova. Miss Obraztsova, incidentally, has not only sung the role at the Met but with great success at Milan's La Scala, while Domingo has worked *Werther* into his crowded schedule at several of the world's great opera houses. Arlene Auger, who has often made a good impression on records, sings Sophie, and Kurt Moll, unbelievably, will use his enormous talent on the tiny role of the Bailiff. Riccardo Chailly conducts.

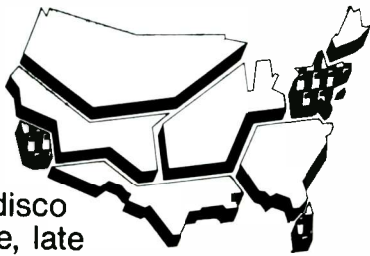
The combination of Domingo and Obraztsova will also be heard in an even more popular opera, Saint-Saens' *Samson et Dalila*,

available in the same package. Domingo has not yet sung this heroic role onstage, but after his Otellos in New York this year no role should necessarily be foreclosed to him until he has tried it. On the other hand Miss Obraztsova sang Dalila here two seasons ago. Renato Bruson, who will return to the Metropolitan this year, sings the High Priest and the conductor is Daniel Barenboim, who seems more and more to be moving into opera conducting, at least on records. In the orchestral sphere Herbert von Karajan will service three favorite composers for DG: Tchaikovsky with the first three of his symphonies, Brahms with the fourth and Mozart with the 38th and 39th.

The other side of Classics International, Philips, will issue the massive *Gurrelieder*, with Seiji Ozawa conducting the Boston Symphony. Ozawa's performance of the work, which takes probably the largest orchestral, choral and solo forces of any in the orchestral repertory, was acclaimed in New York and Boston just before he made the recording. Of Philips' symphonic records the one that should be the most successful is another *Firebird*.

The Record World

1



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

H. Alpert: 3-4 WABC, 3-6 WCAO, 1-5 WFBR, 3-1 WFIL, 1-2 WIFI, 5-9 WPGC, 3-3 WRKO, 1-1 WXLO, 1-2 KFI, 6-6 KFRC, 2-3 KHJ, 2-6 KRTH, 15-12 F105, 2-3 PRO-FM, 2-1 Y100, 10-13 14Q.

Blondie: a42 WABC, e WAXY, 24-20 WICC, ae WIFI, 12-6 WKBW, d28 WRKO, d27 KFRC, 28-25 KHJ, 29-26 KRTH, a29 KC101, a PRO-FM, 30-20 14Q.

Captain & Tennille: a WAXY, a KHJ, on KRTH.

Cars: d24 WIFI, 26-23 WRKO, a KFI, 29-28 F105, lp PRO-FM, 22-21 14Q.

Cheap Trick: 16-12 WICC, d25 WIFI, a WKBW, 20-15 WRKO, a WTIC-FM, 16-14 KFRC, a KHJ, 32-23 F105, d31 14Q.

Commodores (Still): a20 WABC, 5-2 WCAO, 3-1 WFBR, d23 WFIL, d20 WKBW, a30 WNBC, 1-2 WPGC, d29 WRKO, a28 WTIC-FM, 25-19 WXLO, 27-21 KFI, 23-18 KFRC, 24-18 KHJ, 6-1 KRTH, 30-27 F105, 17-10 PRO-FM, 7-4 Y100, 32-26 14Q.

Eagles: 31-25 WABC, 6-3 WCAO, 11-2 WFBR, 16-10 WFIL, 13-9 WIFI, 17-10 WKBW, 29-22 WNBC, 3-1 WPGC, 16-7 WRKO, 23-17 WXLO, 7-3 KFI, 13-7 KFRC, 14-4 KHJ, 10-9 KRTH, 25-18 F105, 8-6 PRO-FM, 25-16 Y100, 25-14 14Q.

Fleetwood Mac: 39-37 WABC, d18 WCAO, 17-11 WFBR, d27 WIFI, 21-16 WKBW, 21-20 WNBC, 13-10 WPGC, 22-14 WRKO, 29-26 WXLO, 18-15 KFI, 24-13 KFRC, 11-6 KHJ, 11-8 KRTH, 20-20 F105, 11-7 PRO-FM, 13-8 14Q.

C. Gayle: a WAXY, e WFIL, d28 WICC, on WXLO, on KFI, on KFRC, 26-22 KHJ, d28 KRTH, a30 KC101, 18-17 14Q.

R. Holmes: aHB WFBR, ae WFIL, a WICC.

M. Jackson: 4-2 WABC, 1-1 WCAO, 2-3 WFBR, 1-1 WKBW, 2-3 WPGC, 4-5 WRKO, 7-3 WXLO, 2-1 KFI, 1-2 KFRC, 1-1 KHJ, 4-2 KRTH, 13-4 F105, 3-1 PRO-FM, 9-14 Y100, 4-4 14Q.

F. Joli: 13-10 WABC, 10-7 WNBC, 29-25 WPGC, 25-16 WRKO, 5-5 WXLO, 23-19 KFI, 4-2 KHJ, 3-3 KRTH, 5-4 PRO-FM, 3-3 Y100, on 14Q.

KC: 17-11 WCAO, 12-9 WFBR, 24-19 WKBW, 15-12 WPGC, on WRKO, 21-18 KFI, 21-17 KFRC, 10-7 KHJ, 8-7 KRTH, a PRO-FM, 1-2 Y100.

Knack: 25-18 WABC, 16-7 WCAO, 4-3 WIFI, 30-23 WNBC, 7-6 WPGC, 5-1 WRKO, 4-5 KFI, 10-8 KFRC, 17-14 KHJ, 14-13 KRTH, 23-17 F105, 14-9 PRO-FM, 30-29 Y100, 3-3 14Q.

Kool & The Gang: 11-16 WABC, a WCAO, aHB WPGC, a WRKO, a WXLO, a KFI, d21 KHJ, 27-21 KRTH.

Led Zeppelin (All): e WABC, 8-6 WAXY, 10-5 WCAO, on WFBR, 10-5 WPGC, 15-12 WTIC-FM, 7-1 KFRC, 5-4 KRTH, 21-19 F105, 22-13 PRO-FM, 16-13 Y100, 14-6 14Q.

B. Manilow: d29 WAXY, 22-14 WCAO, 25-18 WFBR, 23-20 WFIL, ae WIFI, 20-13 WKBW, 28-18 WNBC, 27-23 WPGC, d26 WRKO, 28-25 WXLO, 25-22 KRTH, 23-17 PRO-FM, 32-30 Y100, 28-25 14Q.

Pablo Cruise: on WICC, on KFRC, a KRTH, ae 14Q.

C. Richard: HB-29 WFBR, a WKBW, e-30 WPGC, a32 WTIC-FM, a KFRC, a KRTH.

S. Robinson: a WICC, a KRTH.

K. Rogers: 22-14 WABC, 20-12 WCAO, 8-6 WFBR, 12-8 WFIL, 21-20 WIFI, 5-8 WKBW, 12-7 WPGC, 15-9 WRKO, 20-16 WXLO, 12-9 KFI, d26 KFRC, 29-20 KHJ, 16-11 KRTH, 26-25 F105, 13-8 PRO-FM, a32 Y100, 12-10 14Q.

J.D. Souther: on WAXY, 27-23 WFBR, 22-15 WICC, on WRKO, on KFI, 26-23 KFRC, 21-18 KRTH, a28 KC101.

Streisand/Summer: e-13 WABC, d15 WCAO, d24 WFBR, HB WFIL, d22 WICC, 27-17 WNBC, d17 WPGC, d24 WRKO, d18 WXLO, d20 KFI, 26-16 KRTH, a27 KC101, a PRO-FM, 20-12 Y100, 33-27 14Q.

Styx: a45 WABC, 28-23 WCAO, 20-14 WFBR, 23-19 WIFI, 22-12 WKBW, a29 WNBC, 23-8 WPGC, 29-25 WRKO, d27 WXLO, 25-14 KFI, 27-24 KHJ, 22-19 KRTH, 31-24 F105, 18-12 PRO-FM, 33-28 Y100, 23-19 14Q.

D. Summer: 12-7 WABC, 4-4 WCAO, 4-4 WFBR, 21-11 WFIL, 8-8 WIFI, 7-5 WNBC, 4-4 WPGC, 1-2 WRKO, 9-7 WXLO, 10-6 KFI, 18-8 KHJ, 18-10 KRTH, 2-2 F105, 4-2 PRO-FM, 8-10 Y100, 2-2 14Q.

C. Thompson: a WCAO, a WFBR, 18-14 WFIL, 4-3 WKBW, aHB WPGC, on KFI, a KFRC, a35 14Q.

L. Wood: d26 WCAO, 26-21 WFBR, HB WFIL, d26 WIFI, on WRKO, a WXLO, d22 PRO-FM.

2



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

H. Alpert: 2-2 WAKY, 12-7 WANS-FM, 3-2 WAUG, 3-3 WAYS, 1-8 WBBQ, 7-5 WBSR, 1-2 WCGQ, 1-1 WERC, 3-1 WFLB, 4-9 WHHY, 3-3 WIVY, 4-4 WKIX, 1-2 WLAC, 7-10 WLCY, 11-7 WNOX, 11-6 WMC, 4-9 WQXI, 3-1 WRJZ, 4-5 KX-104, 18-18 KXX-106, 12-6 BJ-105, 2-3 Q105, 6-9 Z93, 3-3 92Q.

Blondie: d32 WANS-FM, 31-29 WAYS, d30 WBBQ, d27 WBSR, e WCIC, e WFLB, e WLAC, d28 WRFC, 28-25 WSGA, e KX-104, e KXX-106, e BJ-105, 29-28 Q105, d27 92Q, 24-21 94Q.

J. Buffett: 28-24 WAKY, 24-17 WANS-FM, 4-4 WAUG, 9-10 WAYS, 5-1 WBBQ, 13-10 WBSR, e WCGQ, 22-21 WFLB, 17-14 WHHY, 9-7 WISE, 7-9 WKIX, 38-29 WLAC, 4-4 WLCY, 15-11 WQXI, 16-11 WRFC, 29-25 WRJZ, 27-23 WSGA, 26-26 KX-104, 5-5 KXX-106, 9-7 BJ-105, 23-20 V100, 9-8 Q105, 8-6 Z93, e 92Q, 2-2 94Q.

Captain & Tennille: d35 WAYS, a WBBQ, a WBSR, d31 WGSV, a WISE, e WRFC, a KX-104.

Commodores: 23-20 WAKY, 22-8 WAN-FM, 9-5 WAUG, 7-2 WAYS, 11-9 WBBQ, 9-6 WBSR, 6-1 WCGQ, 2-2 WERC, 16-9 WFLB, 6-3 WGSV, 16-5 WISE, 18-10 WKIX, 36-28 WLAC,

12-5 WLCY, 27-22 WNOX, 19-12 WMC, 1-1 WQXI, 8-4 WRFC, 8-3 WRJZ, 2-1 WSGA, 10-3 KX-104, 4-2 KXX-106, d37 BJ-105, d24 V100, 7-1 Q105, 1-2 Z93, 27-19 92Q, 1-5 94Q.

Eagles: 5-1 WAKY, 31-15 WANS-FM, 15-10 WAUG, 12-5 WAYS, 10-5 WBBQ, 14-7 WBSR, 26-18 WCGQ, 17-12 WCIR, 9-5 WERC, 32-25 WFLB, 11-4 WHHY, 21-15 WISE, 11-5 WIVY, 21-15 WKIX, 17-11 WLAC, 23-20 WLCY, 8-6 WNOX, 14-9 WMC, 6-7 WQXI, 9-6 WRFC, 7-4 WRJZ, 6-3 WSGA, 9-4 KX-104, 15-10 KXX-106, 20-15 BJ-105, 20-10 V100, 17-15 Q105, 2-1 Z93, 7-1 92Q, 4-1 94Q.

C. Gayle: 21-18 WAYS, e WBBQ, a WBSR, d40 WIVY, e WKIX, d35 WLAC, 20-15 WMC, d29 WQXI, a27 WSGA, 20-16 KXX-106, a28 Z93, d29 92Q.

D. Hall & J. Oates: d29 WANS-FM, a WBBQ, e WCIR, a KXX-106,

R. Holmes: a WANS-FM, d33 WAYS, e WBBQ, a WCGQ, e WFLB, a WGSV, a WISE, a WLAC, a KXX-106, a Z93, a 94Q.

E. John: 18-15 WAYS, 19-17 WBBQ, e WFLB, 39-33 WLAC, 20-17 WQXI, a27 Z93, e 92Q.

KC & The Sunshine Band: 29-25 WAKY, 3-1 WANS-FM, 34-27 WAYS, 2-2 WBSR, 2-3 WCGQ, 1-3 WCIR, 19-12 WERC, 1-2 WFLB, 3-1 WGSV, 9-8 WHHY, 7-2 WISE, 23-19 WIVY, 19-11 WKIX, 10-1 WLAC, 10-8 WLCY, 20-19 WNOX, d23 WMC, 14-8 WQXI, 3-2 WRFC, 11-5 WRJZ, 1-2 WSGA, 1-1 KX-104, d28 KXX-106, 38-34 BJ-105, 21-12 V100, 8-2 Q105, 21-13 Z93, 14-10 92Q.

Led Zeppelin (All): on WHBQ, 14-12 WKIX, 28-25 WLAC, 4-4 WSGA, 11-11 KX-104, 2-3 KXX-106, 24-23 Q105, 5-3 Z93, 22-17 92Q, 5-6 94Q.

B. Manilow: 29-25 WAKY, 39-25 WANS-FM, 23-20 WAYS, 28-23 WBBQ, d26 WBSR, 39-36 WCGQ, d27 WCIR, d22 WERC, 34-29 WFLB, 20-13 WGSV, 27-21 WHHY, 36-32 WISE, 38-34 WIVY, e WKIX, 35-27 WLAC, 27-23 WLCY, d30 WNOX, 24-21 WMC, d30 WQXI, 27-22 WRFC, d30 WRJZ, 23-14 WSGA, 25-17 KX-104, 24-21 KXX-106, 39-35 BJ-105, d28 V100, 30-29 Q105, a Z93, 30-22 92Q.

C. Richard: a WANS-FM, e WBBQ, a WBSR, a WCGQ, a WCIR, a WERC, a WFLB, a WGSV, a WHHY, d39 WIVY, e WLAC, a WLCY, e KXX-106, a 92Q, a30 94Q.

S. Robinson: a WBBQ, a WCGQ, d19 WERC, d24 WRFC, e WGSV, a WHHY, a WQXI, e KX-104.

K. Rogers: 4-4 WAKY, 32-23 WANS-FM, 5-4 WAYS, 4-4 WBBQ, 10-8 WBSR, 10-7 WCGQ, 21-18 WCIR, 6-6 WERC, 12-6 WFLB, 16-12 WGSV, 3-2 WHHY, 11-8 WISE, 16-14 WIVY, 9-7 WKIX, 4-3 WLAC, 9-5 WLCY, 10-5 WNOX, 5-4 WMC, 8-5 WQXI, 4-3 WRFC, 1-2 WRJZ, 9-7 WSGA, 5-2 KX-104, 13-8 KXX-106, 26-18 BJ-105, 13-10 Q105, 11-10 Z93, 8-5 92Q.

J. D. Souther: 26-24 WAYS, 29-24 WBBQ, d34 WFLB, d38 WISE, e WKIX, a WLAC, a WMC, a WQXI, a29 WSGA, 30-20 KX-104, 22-17 KXX-106, 20-18 Q105, 10-7 Z93, e 92Q, 14-7 94Q.

B. Streisand/D. Summer: d26 WANS-FM d11 WAYS, d28 WBBQ, a WBSR, d35 WCGQ, a WCIR, a WERC, a WFLB, d25 WGSV, a WHHY, a WISE, a WKIX, a WLAC, a WLCY, a WNOX, 25-20 WMC, d19 WQXI, a WRFC, d17 WRJZ, 24-17 WSGA, d28 KX-104, 37-33 BJ-105, d19 V100, a Q105, a 92Q.

Styx: 7-6 WAKY, 30-13 WANS-FM, 19-13 WAUG, 20-6 WAYS, 22-16 WBBQ, 25-20 WBSR, 25-19 WCGQ, 16-4 WCIR, 21-16 WERC, 26-23 WFLB, 29-20 WGSV, 19-10 WHHY, 27-18 WISE, 27-20 WKIX, 30-14 WLAC, 21-13 WLCY, 13-10 WNOX, 22-19 WMC, 9-4 WQXI, 19-9 WRFC, 22-8 WRJZ, 14-11 WSGA, 18-14 KX-104, 19-14 KXX-106 29-16 BJ-105, 15-11 V100, 16-14 Q105, 12-8 Z93, 24-15 92Q. 9-4 94Q.

Hottest:

Rock
Blondie, Rupert Holmes

Disco
Barbra Streisand/Donna Summer

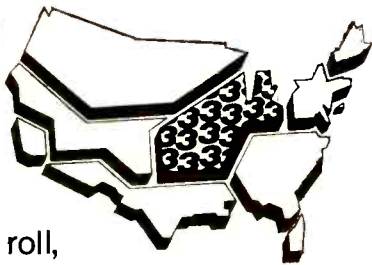
Radio Marketplace

D. Summer: 9-7 WAKY, d31 WANS-FM, 1-1 WAUG, 22-13 WAYS, 8-6 WBBQ, 3-1 WBSR, 9-4 WCGQ, 2-2 WGSV, 15-11 WISE, 4-2 WIVY, 8-5 WKIX, 20-13 WLAC, 8-7 WLCY, 17-14 WMC, 6-7 WRJZ, 5-5 WSGA, 3-6 KX-104, 8-6 KXX-106, 5-7 Q105, 22-15 Z93, 10-8 92Q.

C. Thompson: a WAYS, 26-21 WBBQ, d27 WHHY, d28 WKIX, e WLAC, 3-3 WQXI, d29 WRFC, d30 KX-104, 29-29 KXX-106, 23-20 Z93, 3-3 94Q.

L. Wood: e WAKY, 40-21 WANS-FM, 30-25 WAYS, 24-22 WBBQ, 24-22 WBSR, 32-32 WCGQ, e WCIR, e WERC, 33-30 WFLB, 19-14 WGSV, d29 WHHY, 35-31 WISE, 35-33 WIVY, e WKIX, d36 WLAC, 25-22 WLCY, 21-17 KNOX, 25-21 WQXI, 24-19 WRFC, 26-22 WRJZ, d29 KX-104, 27-24 KXX-106, 23-19 BJ-105, 27-26 Q105, 25-21 Z93, a 92Q, 15-13 94Q.

3



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

H. Alpert: 1-2 CKLW, 1-1 WFFM, 1-1 WGCL, 3-1 WLS, 23-13 WNDE, 6-4 WZZP, 1-1 KBEQ, 1-1 KSLQ, 4-4 KXOK, 6-2 Q102, 1-1 92X.

J. Buffett: d30 WGCL, d28 WNDE, a WOKY, a WZZP, 34-31 KBEQ, 27-23 KSLQ, 29-25 Q102, 31-30 92X.

Capt. & Tennille: a WFFM, a KBEQ.

Commodores (Still): 15-1 CKLW, 6-2 WFFM, 25-17 WNDE, d23 WZZP, 6-5 KSLQ, 3-6 KXOK, 25-17 Q102, 38-32 92X, 24-18 96KX.

Eagles: 12-7 CKLW, 8-5 WGCL, 26-17 WLS, 14-9 WNDE, 17-3 KZZP, 18-10 KBEQ, 4-2 KSLQ, 10-3 KWK, 12-5 KXOK, 13-7 Q102, 10-7 92X, 8-1 96KX.

Fleetwood Mac: 21-13 CKLW, 22-14 WFFM, 13-6 WGCL, 24-13 WLS, 15-12 WNDE, 34-28 WZZP, 27-13 KBEQ, 20-13 KSLQ, 19-15 Q102, 20-8 92X, 16-14 96KX.

Led Zeppelin (All): on WLS, 26-25 WOKY, 21-10 WZZP, 9-8 KBEQ, 14-7 KSLQ, 13-5 KWK, 29-28 92X, 27-19 Q102.

K. Loggins: a WZZP, 40-28 KBEQ, a37 KSLQ, on Q102.

B. Manilow: d24 CKLW, 38-30 WFFM, d29 WGCL, d34 WLS, 27-19 WNDE, d22 WZZP, 33-30 KBEQ, 31-16 KSLQ, 27-24 KXOK, 28-23 Q102, 39-26 92X.

A. Murray: d38 WFFM, a WGCL, d23 WNDE, a WZZP, 36-33 KBEQ.

C. Richard: a CKLW, a KBEQ, a38 KSLQ.

K. Rogers: 6-9 CKLW, 5-5 WFFM, 24-18 WGCL, a30 WLS, 4-4 WNDE, 35-14 WZZP, 4-2 KBEQ, 5-4 KSLQ, 7-2 KXOK, 4-3 Q102.

Streisand/Summer: d4 CKLW, d29 WFFM, a24 WNDE, a WOKY, 39-34 KBEQ, a34 KSLQ, a29 Q102, a38 92X.

Styx: 26-19 CKLW, 31-7 WFFM, 17-8 WGCL, 29-18 WLS, 21-10 WNDE, 22-8 WZZP, 19-3 KBEQ, 9-3 KSLQ, 2-1 KWK, 25-20 KXOK, 21-16 Q102, 32-14 92X, 17-12 96KX.

C. Thompson: 5-6 CKLW, 8-8 WFFM, a31 WOKY, a WZZP, 35-32 KBEQ, 37-33 KSLQ.

B.O.S.

Kool & The Gang, Smokey Robinson

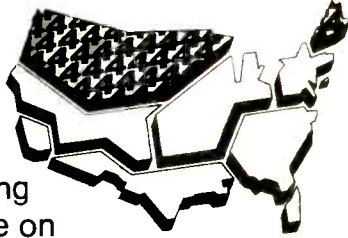
Country

Crystal Gayle

Adult

J. D. Souther

4



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

H. Alpert: 8-7 WEAQ, 7-4 WGUY, 5-5 WJBQ, 3-4 KCPX, 2-1 KGW, 9-7 KJR, 10-7 KKO, 7-3 KMJK, 4-5 KSTP.

Commodores: 24-19 WEAQ, a WGUY, 23-15 WJBQ, 14-6 WOW, d26 WSPT, d20 KSTP, a30 KDWB, a KGW, a KING, 23-16 KJR, 19-17 KKLS, 23-18 KKO, 24-16 KLEO, 20-16 KMJK, 28-21 KSTP.

Eagles: 13-10 WEAQ, 20-10 WGUY, 12-11 WJBQ, 7-1 WOW, 10-1 WSPT, 6-1 KCPX, 2-2 KDWB, d26 KGW, 12-2 KING, 7-1 KJR, 17-8 KKLS, 8-5 KKO, 8-1 KLEO, 18-7 KMJK.

Fleetwood Mac: d26 WEAQ, 24-15 WGUY, 20-18 WJBQ, 13-10 WOW, 21-12 WSPT, 25-19 KCPX, 15-9 KDWB, 19-3 KING, 18-12 KLEO, 32-19 KMJK.

R. Holmes: a KCPX, a KGW, a KJR, a KKO, a KLEO, e KSTP.

Led Zeppelin (All): 25-17 KGW, d25 KJR.

A. Murray: 18-16 WEAQ, 28-25 WGUY, a WJBQ, 21-21 WOW, 22-16 KCPX, 27-24 KGW, 21-20 KKLS, e KKO, 22-17 KLEO, 16-11 KSTP.

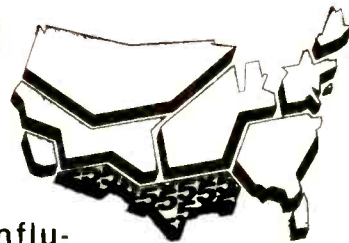
J. D. Souther: 23-18 KCPX, 18-16 KGW, 23-19 KSTP.

B. Streisand/D. Summer: a30 WEAQ, e WGUY, a WJBQ, d30 WOW, d28 WSPT, d21 KCPX, e KING, d23 KJR, a KKLS, 25-15 KLEO, d31 KMJK, d28 KSTP.

Styx: 19-12 WEAQ, 26-18 WGUY, 22-16 WJBQ, 10-9 WOW, 13-6 WSPT, 7-2 KCPX, 19-10 KDWB, 24-9 KING, 14-6 KJR, 16-12 KKO, 16-9 KLEO, 29-20 KMJK, e KSTP.

D. Summer: 4-2 WGUY, 11-11 WOW, 8-4 WSTP, d12 KCPX, a KGW, 4-4 KING, 16-12 KKLS, d22 KKO, 2-5 KLEO, 26-24 KSTP.

5



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

H. Alpert: 1-1 WNOE, 4-1 WTI, 3-3 KFMK, 7-8 KILT, on KNOE-FM, 4-5 KROY-FM, 3-3 KTS, 3-3 KUHL, 1-1 B100, 3-10 Magic 91.

Blondie: 30-26 WNOE, 32-28 WTI, d26 KRBE, d27 KTS, 26-23 Magic 91.

J. Buffett: d40 WNOE, d38 WTI, on KILT, 33-29 KNOE-FM, a30 KRBE, 18-13 KROY-FM, d29 KUHL, 25-24 Magic 91.

Cheap Trick: 33-28 WNOE, d30 WTI, d35 KILT, 30-28 KRBE, d30 KTS, 30-25 B100.

Commodores (Still): 22-11 WNOE, 17-10 WTI, 1-1 KFMK, 8-1 KILT, 1-1 KNOE-FM, a3 KRBE, 9-6 KROY-FM, 1-1 KTS, on KUHL, 24-20 B100, 17-13 Magic 91.

Eagles: 8-3 WNOE, 14-9 WTI, 19-14 KFMK, 22-11 KILT, 12-11 KNOE-FM, 9-8 KRBE, 3-1 KROY-FM, 21-16 KTS, 21-11 KUHL, 15-5 B100, 7-3 Magic 91.

Elton John: 38-35 WNOE, 37-34 WTI, 29-25 KRBE.

F. Joli: 10-5 KNOE, 6-3 WTI, a KILT, 30-20 KTS, d30 B100, a Magic 91.

Led Zeppelin (All): 20-10 WNOE, 6-5 WTI, 8-7 B100.

M. Manchester: a WNOE, a WTI, a KTS.

B. Manilow: d37 WNOE, a WTI, 25-23 KFMK, 40-31 KILT, 32-23 KNOE-FM, 28-22 KTS, on KUHL, 23-21 Magic 91.

A. Murray: 39-32 WNOE, d36 WTI, 25-19 KNOE-FM, a22 KRBE, 27-24 KTS, on KUHL, 19-16 Magic 91.

Cliff Richard: a WNOE, a KTS.

K. Rogers: 11-8 WNOE, 28-13 WTI, 7-2 KFMK, 10-9 KILT, 17-15 KNOE-FM, a7 KRBE, 4-4 KTS, 5-2 KUHL, 16-11 B100, 2-1 Magic 91.

J. D. Souther: a WNOE, 31-24 KILT, a KNOE-FM, a KTS, a KUHL, d27 B100, 24-20 Magic 91.

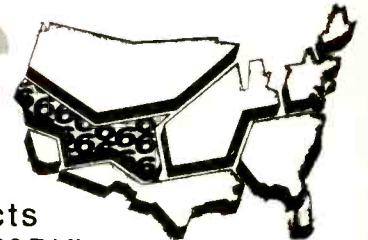
Streisand/Summer: a38 WNOE, 23-16 KFMK, d33 KILT, a33 KNOE-FM, d12 KTS, on KUHL, a23 Magic 91.

Styx: 24-14 WNOE, 18-12 WTI, 17-9 KFMK, a32 KILT, 18-10 KNOE-FM, 22-11 KRBE, 15-7 KROY-FM, 23-13 KTS, 25-16 KUHL, 26-23 B100, 20-14 Magic 91.

D. Summer: 12-7 WNOE, 9-6 WTI, 16-13 KILT, 7-7 KNOE-FM, 10-5 KTS, 1-1 KUHL, 19-16 B100, 4-2 Magic 91.

L. Wood: 40-33 WNOE, d37 WTI, 28-26 KFMK, d40 KILT, on KNOE-FM, a KTS, a KUHL, 21-19 Magic 91.

6



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

H. Alpert: 1-3 KIMN, 3-2 KLIF, 7-9 KOFM, 3-5 KOPA, 30-25 KTFX, 5-3 KVIL, 2-1 KYGO, 28-25 Z97.

J. Buffett: d29 KIMN, 30-26 KLIF, e KOFM, d29 KOPA, a29 KYGO.

Commodores: 28-23 KIMN, d28 KLIF, 28-17 KOFM, 2-1 KOPA, 36-29 KTFX, e KVIL, 30-20 KYGO.

Eagles: 19-17 KIMN, 25-20 KLIF, 25-22 KOFM, 5-3 KOPA, 13-7 KTFX, 19-7 KUPD, e KVIL, 17-10 KYGO, 30-14 Z97.

KC & The Sunshine Band: a KIMN, 27-16 KOFM, 17-14 KOPA, 29-24 KTFX, d27 KYGO.

Led Zeppelin (All): 4-4 KOPA, 1-1 Z97.

B. Manilow: d25 KIMN, 28-24 KLIF, d27 KOFM, d30 KOPA, a40 KTFX, e KVIL, a21 KYGO.

A. Murray: 17-14 KIMN 26-23 KLIF, e KOFM, 27-25 KOPA, 35-27 KTFX, a22 KYGO.

J. D. Souther: 18-15 KIMN, d29 KLIF, d28 KOFM, 21-19 KOPA.

B. Streisand/D. Summer: e KIMN, a KOFM, 30-24 KOPA, e KYGO, d26 Z97.

Styx: 22-16 KIMN, 27-19 KLIF, 29-25 KOFM, 22-15 KOPA, 28-16 KTFX, 28-26 KUPD, d23 KYGO, 23-21 Z97.

D. Summer: 25-19 KIMN, 11-5 KLIF, 10-7 KOFM, 7-9 KOPA, 1-1 KTFX, 10-6 KVIL, 11-7 KYGO.

L. Wood: 29-26 KIMN, d27 KLIF, e KOFM, 13-12 KOPA, a KYGO.

LP Cuts

Fleetwood Mac ("Angel") WMC-FM, WRFC, WSGA, KCPX, KDWB, KFRC, KING, KXX106, 92Q.

Germany

By JIM SAMPSON

■ **AUSTRIAN RECORD CARTEL TO END**—The record cartel which sets prices on Austrian recordings will cease to exist on January 1, 1980, following the record industry's refusal to apply for a cartel extension by the Oct. 1 deadline. Ariola MD **Stephan von Friedberg**, Austrian IFPI group secretary-general, says the industry wanted to continue the cartel "as a face-saving measure," but decided to back out of the agreement when the Austrian Workers Assembly demanded detailed financial disclosures. Without the support of the Workers Assembly, a cartel extension would have been doomed. The efficacy of a cartel has been undermined by the flood of import records into the high-priced Austrian market. It is virtually impossible to find international pop product being sold in Vienna at the official retail of 160 schillings, imports having pushed list down to about 129 schillings. "The cartel was fine so long as we had a monopoly," comments Friedberg, "but now the industry agrees that the cartel has no validity." As the cartel expires, and with it industry-wide price differentials, all companies will set up bonus arrangements similar to the current system in Germany. Asked about press and dealer speculation that prices would be lowered as part of the switch from cartel to bonus pricing, Polygram head **Wolfgang Arming** noted that "there's simply no room for a reduction, since prices have reached their lowest possible level."

Friedberg adds that after several years of steadily increasing turnover, the Austrian market has levelled off in 1979, with first half sales "more or less the same" as last year. The major factor in the sales stagnation is home taping—record sales are up slightly, but cassette income has dropped sharply as blank cassette business booms. Observes Friedberg, "Home taping is as serious a danger in Austria as in any other market in the world."

WIN ONE, LOSE ONE: The biggest tour of the year is being run by **Supertramp** for MaMa Concerts: 30,000 tickets weren't enough for Munich, where black marketeers did land-office business. **Jorgen Larsen** and **Rudi Wolpert** of CBS joined A&M European MD **Marcus Bicknell** in presenting the group with three gold and two platinum discs. A live Supertramp album is being culled from the Eurotour. The night before Supertramp, **Boston** drew a meager 2500 to the cavernous Olympiahalle for their first-ever Munich concert. Someone made the old, costly mistake of assuming that a supergroup in America is automatically a supergroup in Europe.

U.K. in N.Y.



Polydor/E. G. Records recording artists U.K. opened at Madison Square Garden recently for Jethro Tull. The group's current live album is "Night After Night." After the show, Polydor and E. G. executives offered the band their congratulations. Pictured from left: Harry Anger, senior vice president, marketing, Polydor Records; John Wetton, bassist and lead vocalist, U.K.; Terry Bozzio, drummer, U.K.; Dick Kline, executive vice president, Polydor Records; Mark Fenwick, co-director, E. G. Records; Fred Haayen, president, Polydor Records; Sam Alder, co-director, E. G. Records; and Eddie Jobson, keyboardist and violinist, U.K.

England

By VAL FALLOON

■ **LONDON**—**Jonathan King**, U.K. Records' boss and now consultant to Decca Records is as well known for his opinions as for his music. His battle for the chart rights of flexi-discs is still going on, but the latest row is between him and CBS over cover versions of the European hit "Gloria," originally sung by **Umberto Tozzi**. King wrote English lyrics and recorded the title for Ariola, but Tozzi re-recorded the song for CBS using King's English lyrics. Now King is claiming that CBS is telling radio stations not to play his version, while CBS claims King's cover disc track record is "Unimpressive." CBS chairman **Maurice Oberstein** finds the whole battle amusing, and says he is grateful to King for diverting the industry's attention from gloom. King's version was rated at 40 in the Record Business airplay guide last week . . . Home taping was the main subject on the agenda of the BPI council last week but no one could decide the best action to take. The "spoiler" system, researched for months, was finally abandoned because a tiny percentage of listeners could hear the spoiled sound. A levy on home recording equipment is thought the best bet, but, as in the U.S., tape manufacturers, some of whom are also of course records manufacturers, are not keen on a cassette "levy." The debate will continue later this month.

INS AND OUTS: Utopia Records' **Phil Wainman** may be terminating his distribution deal with Phonogram . . . **Mike "Tubular Bells" Oldfield** is looking for a business manager . . . And semi-retired EMI (Continued on page 71)

Japan

(This column appears courtesy of Original Confidence magazine)

■ **The Knack's** "Get The Knack" is at the no. 7 spot and "My Sharona" is at no. 29 on the album and the single's chart this week.

Much to our surprise four foreign albums are currently in the top 10 and are competing well among the Japanese albums.

The All Japan Disco Dance contest was held on Oct. 6th at Tokyo, Aoyama "The Space" under the sponsorship of Toshiba EMI and Nikkan Sports. **Teddy Dan**, representing Japan, became the world champion last year, and consequently, the number of applicants for this year from all over Japan doubled and reached 49,823.

Setsuo Yamaoka, representing the Chugoku & Shikoku area, beat 25 semi-finalists who passed their respective local contests, and won this year's grand prize. He will participate in the Second World Disco Dance Championship which is scheduled to be held on Dec. 18 in London.

Two days after his arrival on September 28, **Ian D. Thomas**, the deputy director general of IFPI (International Federation of Producers of Phonograms And Videograms), held a press conference at the Record Building in Tokyo. There he talked about the aim of IFPI and the problems they are presently confronting.

"The IFPI was founded in 1933 with the aim to legally protect the record producers. Now, the most serious problem we have is one of piracy. There are still some countries which do not receive the legal protection or half of the records on sale are pirate editions regardless of the existence of such a law. The payment for performance rights and broadcasting rights have much improved but there are still a lot of countries which lag behind in improvement. These countries need to negotiate with their governments and the persons involved to ameliorate the situation. Private (or individual) recording is another problem. Under the existing circumstances, music industry (copyright owners, songwriters, composers, music publishers, performers and record producers) have a tendency to fail to receive the deserved income due to private recordings. The IFPI is not trying to stop this but is making an effort to obtain the entitled payment. In addition to that, the IFPI is attempting to do their best to protect video-tape producers since individual duplication will surely be an important problem in the future. Since these are all international problems, the IFPI would like to have closer relation with the Japanese music industry to cope with these situations together."

RCA Inks Inga



Inga, former lead singer for two of Germany's top rock bands, Atlantis and Frumpy, has signed a solo recording contract with RCA Records. Her debut album, "Inga," produced by Richard T. Bear, will be released in October. A single from that LP, "It's Only Love" b/w "Pain In My Heart (Love And Pain)," will be released October 26. Pictured from left are Richard T. Bear, Inga and Robert Summer, president of RCA Records.

Phonogram U.K. Keeps Separate Pricing

By VAL FALLOON

■ LONDON — Phonogram will continue with its own policies of pricing and discounts, despite the January merger of the majors' sales forces with sister company Polydor.

Marketing director Barry Evans, speaking at Phonogram's annual sales conference, told delegates that the company felt flexibility was important in response to changes in market conditions. New product-oriented margin systems were planned for January 1980. Phonogram U.K. managing director Ken Maliphant will take part in a live video link-up with major cities so that

dealers can tune in direct and discuss points in the new scheme.

But the sting was that prices will be increased beginning November 19, bringing standard pop albums up to almost five pounds and deluxe LPs up to £5.65. Singles will be £1.15. Costs, said Evans, have risen 30 to 40 percent in the past six months.

Mail Order

To add to dealers' chagrin, Phonogram/Polydor mail order chief Chris Deadman told the conference that last year, more than 40 million pounds worth of product were sold through mail order.

England

(Continued from page 70)

producer **Wally Ridley**, aged 66, is going solo, making him the last of the in-house team to do so (others were **Norman Newell**, **George Martin** and the late **Norrie Paramor**). Ridley will work from his home in Windsor; clients include the **Joe Loss Orchestra**, the **Black And White Minstrels** and **Semprini**. Ridley has a single poised for the carts—Iris Williams' version of "Cavatina" . . . As expected, CBS has signed Stiff Records for P and D, following the news last week that the indie had moved its sales from Island to Virgin . . . EMI not the only major surrounded by takeover rumours. Decca is rumoured to have been approached by Rascal, who have just disposed of their Plessey shares.

SIGNINGS: Heath Levy has signed **Loudon Wainwright's** publishing company, Snowdon Music, for the U.K. . . . RMO Music has penned former **Spencer Davis Group** lead singer **Eddie Hardin** worldwide . . . **Aaron Sixx** has signed Trapeze for the world for his Aura label with first LP "Hold On" released . . . First LP out from new Phonogram signing **Gallagher And Lyle** is "Lonesome No More," with single "Missing You." Show Time-London is once again echoing the American sound as the autumn concert boom gets under way. Recent visitors have been **Sister Sledge** and **Chic**, with naturally some duplication of material, though Sister Sledge had the edge for audience appeal despite Chic's slick and highly professional gig. Not so much luck for the **Three Degrees'** ambitious gala at the Royal Albert Hall with the Royal Philharmonic Orchestra. The girls had to battle with the acoustics of the hall and the long, tiring evening in front of BBC TV cameras, though the after-show party made the front page in the London press . . . Other visitors included **Dean Friedman** and **John Stewart** . . . Going the other way is **John Otway**, having a second go at breaking in the U.S. without a recording deal. Otway has gigs booked all over the U.S. and Canada, kicking off in New York. Full points for trying . . . Local artists on the road include **Queen**, the **Boomtown Rats**, and due in November are **ABBA**, with **Gladys Knight** here at the end of this month.

England's Top 25

Singles

- 1 MESSAGE IN A BOTTLE POLICE/A&M
- 2 DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic
- 3 VIDEO KILLED THE RADIO STAR BUGGLES/Island
- 4 DREAMIN' BLONDIE/Chrysalis
- 5 WHATEVER YOU WANT STATUS QUO/Vertigo
- 6 SINCE YOU BEEN GONE RAINBOW/Polydor
- 7 ONE DAY AT A TIME LENA MARTELL/Pye
- 8 EVERY DAY HURTS SAD CAFE/RCA
- 9 CARS GARY NUMAN/Beggars Banquet
- 10 IF I SAID YOU HAD A BEAUTIFUL BODY . . . BELLAMY BROTHERS/Warner/Curb
- 11 QUEEN OF HEARTS DAVE EDMUNDS/Swan Song
- 12 LOVE'S GOTTA HOLD ON ME DOLLAR/Carrere
- 13 EP KATE BUSH/EMI
- 14 ROCK AROUND THE CLOCK SEX PISTOLS/Virgin
- 15 CHOSEN FEW DOOLEYS/GTO
- 16 YOU CAN DO IT AL HUDSON & PARTNERS/MCA
- 17 STRUT YOUR FUNKY STUFF FRANTIQUE/Phila. Intl.
- 18 STAR EARTH, WIND & FIRE/CBS
- 19 THE PRINCE MADNESS/2 Tone
- 20 OK FRED ERROL DUNKLEY/Scope
- 21 SAIL ON COMMODORES/Motown
- 22 CRUEL TO BE KIND NICK LOWE/Radar
- 23 WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol
- 24 DON'T BRING ME DOWN ELO/Jet
- 25 THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic

Albums

- 1 REGGATTA DE BLANC POLICE/A&M
- 2 EAT TO THE BEAT BLONDIE/Chrysalis
- 3 THE LONG RUN EAGLES/Asylum
- 4 THE RAVEN STRANGLERS/United Artists
- 5 THE PLEASURE PRINCIPAL GARY NUMAN/Beggars Banquet
- 6 OFF THE WALL MICHAEL JACKSON/Epic
- 7 OUTLANDOS D'AMOUR POLICE/A&M
- 8 DISCOVERY ELO/Jet
- 9 OCEANS OF FANTASY BONEY M/Atlantic/Hansa
- 10 STRING OF HITS SHADOWS/EMI
- 11 DOWN TO EARTH RAINBOW/Polydor
- 12 PARALLEL LINES BLONDIE/Chrysalis
- 13 GREATEST HITS 10CC/Mercury
- 14 UNLEASHED IN THE EAST JUDAS PRIEST/CBS
- 15 ROCK & ROLL JUVENILE CLIFF RICHARD/EMI
- 16 I AM EARTH, WIND & FIRE/CBS
- 17 THE ADVENTURES OF THE HERSHAM BOYS SHAM 69/Polydor
- 18 REPLICAS TUBEWAY ARMY/Beggars Banquet
- 19 IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song
- 20 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 21 ANOTHER KIND OF BLUES UK SUBS/Gem
- 22 MIDNIGHT MAGIC COMMODORES/Motown
- 23 STREET LIFE CRUSADERS/MCA
- 24 NIGHT OWL GERRY RAFFERTY/UA
- 25 VOULEZ-VOUS? ABBA/Epic

(Courtesy: Record Business)

N.Y. Intl. Inks Walter Murphy



Walter Murphy has signed a long term contract with New York International Records (manufactured and distributed by RCA Records). Seen above celebrating the signing are (from left) Tony King (director, disco marketing, RCA Records), Jim Burgess (the album's co-producer), Walter Murphy, Barbara Carr (vice president of creative services & publicity, New York International Records), and Paul Shindler (Walter's lawyer). Murphy's new album is entitled "Disco Symphony."

RCA Return Ceiling

(Continued from page 3)

fectives with the exception of major quality returns or misshipments, according to Orleans.

The return percentage is based upon gross sales four months prior to the month returns are to be processed.

"We at RCA and A&M feel this policy best meets the needs for RCA and A&M and its accounts. It should come to some kind of mutual benefit. That is the rationale behind it," Orleans said. "Anybody who hasn't checked into the cost of returns today would be very surprised."

The policy letter also states that customers with central returns from multiple locations will be handled on a national basis. All returns must be itemized by selection. Returns must contain at least 25 units. Requests for returns will be considered only once a month.

If an account doesn't use its full return percentage the unused dollars will add up for a given calendar year. The account then has until March 31 of the following calendar year to use those dollars.

Beginning Jan. 1 accounts may combine returns request provided they are separated by label; singles; tape, eight track and cassette configuration; or albums.

The return percentage does not include singles; "developmental" artists, to be determined on a national and local level; or Christmas product.

Commenting on the inclusion of defectives in the overall returns percentage Orleans said, "It includes normal day to day defectives. It doesn't include a whole bad shipment from our plant or misshipments. We will take the bath on things that are our fault."

Schroeder to Pen 'Christmas Carol'

■ Aaron Schroeder has been signed by Joseph & Gilbert Cates to write the songs for "A Country Christmas Carol," a TV musical based on the Charles Dickens' classic, "A Christmas Carol." The show will be aired on December 17 on NBC-TV. Schroeder recently scored a number one country hit with "She Can Put Her Shoes Under My Bed Anytime," recorded by Johnny Duncan.

Rod McGrew

(Continued from page 12)

Wanda Dunn, who serves in an independent promotion capacity covering the southeast, and Shannon Boyd in publicity.

UGR's pending release schedule includes a Love Unlimited album, due in early November. McGrew called this release "a beautiful statement on behalf of women."

McGrew stated that he was honored that Barry White chose him for the position and added that he hoped his contributions will serve to enhance the record company at large.

MUSE Album

(Continued from page 12)

Raitt, with the assistance of the producers of the individual artists.

Each LP package will include a 16-page booklet, designed by John Wilton and edited by Harvey Wasserman, containing photos, statements from the artists and an essay on the advisability of alternative energy sources.

The MUSE Concerts took place from September 19th to September 23rd. The proceeds were donated, through the non-profit MUSE Foundation, to local anti-nuclear and pro-solar energy groups throughout the United States.

Pacific Arts Continues Michael Nesmith Promo.

■ CARMEL, CA. — Pacific Arts Records has unveiled the second phase of its ongoing campaign in support of Michael Nesmith's "Infinite Rider On The Big Dogma" LP and "Cruisin'," Nesmith's current single release.

David Bean, national promotion director, indicated that it will be a three-fold campaign, combining merchandising, marketing and promotion.

The company is maintaining its campaign with the introduction of 30-second TV commercials, added national radio time-buys, consumer advertising and continued tour support. The television commercial was produced in-house by Nesmith and features the single "Cruisin'," Pacific Arts staffers and their children, and Nesmith himself.

Steve Seaweed, the KSAN air personality who produced the radio spot with Nesmith, also produced a one-hour AOR radio special featuring Nesmith's music and an interview with the artist. The package was aired recently on over 40 stations.

Winners of a nation wide in-store display contest in 25 regional markets are being decided.

Currently on tour throughout the southwest, Nesmith will be appearing at a March of Dimes Benefit on Oct. 27th in Tucson. All proceeds from the concert will go to the March of Dimes.

Rivera Releases 5

■ Ray Rivera, the jazz guitarist/composer/singer will have five LPs released soon on Urania Records. Rivera has played with such artists as Hank Jones, Billy Taylor, Cal Tjader, Jackie McLean, Jaki Byard and John Bunch.

CAM Inks Two



CAM America has expanded as an independent A&R organization with two signings. Gerhard Cohen, an international songwriter and producer, will produce and write the music for the other CAM signing, singer Altha Cook. Pictured at the signing are (from left) Gerhard Cohen, Altha Cook and CAM America president Victor Benedetto.

RCA Videodiscs

(Continued from page 3)

will be in 30 to 50 percent of all color TV homes in the United States in 10 years," Schlosser said. "We're talking about a multi-billion dollar industry for players and discs in 10 years."

"At the beginning," Schlosser said, "the discs will be sold to consumers at the retail outlets where the players are sold. At a later time, as the player population grows, we will move into other channels of distribution such as audio record outlets."

Half of the initial RCA videodisc catalogue will be feature films, Schlosser continued, "recent releases as well as classics. The remainder will include popular and serious music, children's programs, some of the best things that have been on television in the past, opera and ballet, 'how-to' programs, educational and cultural programs, and highlights of great sporting events."

Videodiscs and audio records of the same event will be released simultaneously, Schlosser said, giving the consumer a choice of configurations. "The video need not be taped while the performer is recording. It can be made after the recording is completed, and the video would be created so that imaginatively fits the sound. This additional dimension of video may or may not include the performing artists. It could be graphics, animation or a broad range of other visual material. And there will be entirely new forms of music video discs that I can't describe because they haven't been created yet."

Schlosser projected that "many theatrical films will appear on the videodisc within six months after theatrical release . . . In my judgment, theatrical films will be on the videodisc before they go to pay TV. From pay TV they will go to network television and then on to syndication where they will remain forever. It makes economic sense for the program owner to follow this pattern since he will receive more money per home from each step in this sequence than he receives from the succeeding step."

One key to the videodisc's potential, Schlosser said, is that it will also permit "narrowcasting"—programming for smaller and specialized audiences. And it will be possible to make a profit reaching a fraction of the audience required for success in commercial television. And the potential of the videodisc for education . . . is enormous."

Journey LP Platinum

■ NEW YORK—Columbia recording group Journey has had their latest album, entitled "Evolution," certified platinum by the RIAA.

Imports *(Continued from page 36)*

important." As the liner notes describe in detail, the LP documents—by sound—the primitive civilization of the Polar Eskimos, who were "rescued" in the '60s and now live in government housing and spend their time "watching reruns on TV." By using specially-made Eskimo instruments and (no doubt) synthesizers, the LP recreates six Eskimo stories (a hunt, a birth, etc.). One reads extensive (and very interesting) narratives of each story as one listens. If listened to in its entirety (as suggested) with headphones (as suggested) "Eskimo" creates an amazing effect. The image of the Eskimos, rowing in their kayaks is wonderfully realized. Images of polar bears abound; Eskimo babies cry; magic men rant, women cry; and I even found myself grabbing for the blanket the Residents suggest you keep nearby during listening. A remarkable album.

The independent single of the month is "Nadine" (dB) by **Kevin Dunn**. The cut features great synthesizer by **Tom Gray** (of the **Brains**) and is on the same label as the original "Rock Lobster." . . . **Nikki** and the **Corvettes** are another great girl group on Bomp Records, and their "Honey Bop" is a lot of fun.

SINGLES: **Lene Lovich's** "Bird Song" (Stiff) is a classic Lovich/Chappell composition . . . In case you haven't heard it yet, the two-month-old-but-still-going-strong "Money" (Virgin) by the **Flying Lizards**, is a current dance rave . . . "Come Into the Open" (Virgin) is the first single from **Penetration's** fine debut album . . . "Saxophone Man" (Stiff) is a silly but infectious single from **Blockhead Davey Payne**, in which he quotes every jazz classic in the book . . . the **Jam's** latest, "When You're Young" (Polydor) is up to par . . . "So Young" (Rough Trade) by **Jo Jo Zep and the Falcons** is a very strong **Stones**-sounding tune from this Australian group. Their latest LP (on Mushroom in Australia) will be discussed soon . . . the b-side of Nick Lowe's "Cruel To Be Kind" is "Endless Grey Ribbon" (Radar), not on the last album. Good, but not one of Lowe's better . . . "Animal World" (Rough Trade) is a raucous buzzsaw rock by the **Last Words** . . . "Radio Active" (Zoom) by the **Cheetahs**, is a fun pop tune with angry anti-nuke lyrics . . . "Madness" and "The Prince" (2 Tone) by **Madness** are both zany, fun pop tunes . . . The last single, "Peppermint Lump" (Stiff) by **Angie** (produced by **Peter Townshend**) will be reviewed by my grandmother Sadie: If you can't say something nice about someone, don't say anything at all.

The Coast *(Continued from page 22)*

My Picture Taken" . . . Sources say that the Rats, by the way, sold 250 thousand concert tickets in England (covering 29 dates at 17 different venues) in one 24 hour period . . . The kids at Benjamin Russell High School (who's he, anyway?) in the booming metropolis of Alexander City, Alabama, have chosen the new single by the **Village People**, "Ready for the '80s," as their senior class song. We certainly have come a long way from "In loyal song, we praise thee Alma Mater"—it's simply a question of just which way it is we've come . . . **Eddie Rabbitt** is no favorite of the Women's Christian Temperance Union. The teetotaling ladies have complained to him about his new single, "Pour Me Another Tequila;" they also pointed out that two previous Rabbitt droppings, "Drinking My Baby Off My Mind" and "Two Dollars in the Jukebox (Five Dollars in the Bottle)," have been precious little help to their cause . . . **Herman Brood** decided he didn't want to go home to Holland after his recent tour, so he and his band (the **Wild Romance**) recorded their new LP, "Go Nutz," in L.A. instead. The first single will be called "I Love You Like I Love Myself."

SERIOUS STUFF—Some people remember Halloween as the night some years ago that **Orson Welles** unveiled his terrifying radio broadcast of "The War of the Worlds," scaring the hell out of any number of otherwise level-headed citizens who were convinced that the invasion was at hand. This year, **Jeff Wayne's** updated version of "The War of the Worlds," released as a double album by Columbia last year, will be the centerpiece of a two hour Halloween special on the 150-station Innerview network, hosted by **Jim Ladd** and sponsored by Alpine Electronics. CBS is re-stocking the album in conjunction with the special . . . Publishers **Martin Kitcat** (April/Blackwood) and **Steve Nelson** (20th Century-Fox Music) were the guests last week during the tenth (and final) week's sessions of the ASCAP songwriters workshop. Kitcat and Nelson addressed the workshop on Monday (15) and Wednesday (17) . . . The **Manhattan Transfer's** European tour, which opened October 9 in Zurich, coincides with their new LP, "Extensions," due in late October/early November . . . Pabst Beer is handling a live broadcast for **Foreigner**, originating November 15 from Atlanta, that will cover the U.S., Canada, Australia, Japan and Europe.

Club Review

Brand X Plays for the Faithful

■ **NEW YORK**—The appearance of Phil Collins, now an international star with Genesis, elevated Brand X's recent sold-out engagement at the Bottom Line to "event" status. The current tour is Collins' first in the U.S. with Brand X, which is a bit ironic, since one of his original reasons for co-founding the group was a chance to exercise his drummer's chops in live, intimate surroundings.

This time, it wasn't only Collins' hands and feet that Brand X wanted to have around, it was his pipes, too. Collins is now Genesis' lead vocalist, and on Brand X's new Passport album, titled "Product," he provides the main vocals on the first Brand X songs with words. The major vocal number of the live set was "Don't Make Waves," from the new album, sung in unison by Collins and guitarist John Good-sall, who enhanced the spirit with a bit of showmanship on the club's front tables.

The reason for diversifying into vocal music is apparent. Brand X is chafing at being classified in the "fusion" tradition pioneered by jazz players like John McLaughlin and Tony Williams. It's a slot they don't

completely deserve; their pieces are usually carefully composed, favoring tight arrangements over rambling improvisations. Brand X is also heads above just about every contemporary jazz-rock ensemble in terms of the equality of instrumental proficiency among its members. Good-sall is a tastefully restrained, clean guitarist; Percy Jones a technically amazing bassist; and Robin Lumley and Peter Robinson are keyboardists who worked together with the utmost judgement to create perfect backing textures and economical solo lines.

Which isn't to say that these five Englishmen aren't among the best people around at what they do. And they're charter members of a clique that has a devoted audience out there. Before a note had been played, this audience was on its feet applauding a celebrity's greeting for ex-Genesis guitarist Steve Hackett, then for Robert Fripp. Followers of British progressive music may not be the most numerous of popular music fans, but their zeal and enthusiasm go a long way in compensating for the size of their population. **Phil DiMauro**

Barney Ales

(Continued from page 18)

MCA—the small label's second tour with MCA, interrupted by an association with RCA. "It was discussed whether we should remain with RCA, and work out whatever difficulties we had there, or whether we should look for a new distribution arm. Sometimes it's easier to work out your problems than go somewhere else." In any case, "you have to assess who is interested in distributing Rocket—what we have to offer in Elton John alone is monumental. And I think MCA has a lot to offer Rocket: Elton is there, and has been from the very beginning; MCA is newly reorganized under Bob Siner, and the people he has there I like very much; I like his distribution, and there was sort of a feeling of coming back home. Whatever problems existed before certainly don't exist today."

Overall, Ales concluded, Rocket Records is looking to make itself known as "a young company with young ideas. Policies are made to bend, if it's right, and we're capable of doing that. I find that's also true at MCA. The main thing is that we don't plan on having a large artist roster—we plan on having large artists."

Rocket's new offices are located at 3459 Cahuenga, Los Angeles 90028.

MCA/Songbird Sets TV Special

■ **LOS ANGELES**—MCA/Songbird Records, in conjunction with the Christian Broadcasting Network, will produce a major television special, "On This Christmas Night," according to Michael Ehrman, executive director of the label. Based on the MCA/Songbird album of the same title, the special will feature such performing artists as B. J. Thomas, Dan Peek, The Boones, Tennessee Ernie Ford and B. W. Stevenson, singing songs from the album.

The 60-minute program, carried on CBN and cable stations, will reach more than 14 million households, airing both December 7th and 24th. It will spotlight the entire album cast, which, besides the aforementioned, will include Reba, Amy Grant, Mike Warnke and David Meece.

Prior to the airdates, a number of the performers will appear on the popular Christian program, "The 700 Club," to promote this special. The program will be filmed at Estes Park in Colorado.

Additionally, MCA/Songbird will reinforce the importance of "On This Christmas Night" with banners and posters spotlighting both the album and the CBN special.

Record World en España

By JORGE DE ANTON

■ Por empezar nuestro primer contacto dando una panorámica a la música en España en lo que va de temporada titulamos esta crónica como "El Año De Miguel Bose." "Super, Superman" ha sido su gran éxito en 1979. En España ha sido número uno, al igual que, últimamente, en Italia. Entre ambos países ha vendido ya más de medio millón de copias.

También su LP "Chicas!" ha conseguido unas cifras realmente representativas. Entre España e Italia ha vendido más de 250.000 copias. Y si sumamos a esto las ventas alcanzadas en el resto de Europa y en Latinoamérica sobrepasaremos el medio millón.

Su reciente gira por Latinoamérica le ha llevado por Argentina, Chile, Ecuador, Colombia y México. En total hizo 25 televisiones de las que solamente en México intervino en diez, de ellos cuatro espacios Domecq que es el programa estelar de Televisa, México.

Pese al éxito obtenido con su "Super, Superman" se esperan ventas superiores con su nuevo sencillo "Creo en ti."

En España ha conseguido casi todos los premios del año, ha obtenido los mayores triunfos en televisión y su club de "fans" empieza a ser de los más nutridos del país. Decidido a ampliar sus actividades empieza a escribir en una de las revistas de más tirada "Interviu."

Y esto, a fin de cuentas, no deja de ser el fruto de una completa dedicación personal apoyada, claro está y magistralmente, por su casa discográfica.

Lo que empieza a ser menos frecuente entre artistas de nuestras latitudes es la aceptación que sus discos tienen en el resto de Europa. Por dar tan solo un par de datos, diremos que mientras en Alemania comienza a ser éxito "Super, Superman" con una televisión prevista para octubre, en Francia el single elegido es "Shoot me in the back" y también con tres televisiones muy importantes contratadas para el mismo mes. Completando la información diremos que para el próximo mes de noviembre se llevará a cabo el gran lanzamiento de Miguel Bose en Japón.

Latin American Album Picks



TANGO RANCHERO LIBERTAD LAMARQUE—RCA MKS 2168

Acompañada por el mariachi de América de Jesús Rodríguez de Hajar, la siempre popular estrella argentina Libertad Lamarque hace demostración de sus facultades vocales mantenidas a través del tiempo. Bellas páginas musicales tales como "Sentimiento Gaucho" (F. Canaro), "Cambalache" (Discépolo), "Malena" (Demare-Manzi) y "Tangos y Copas" (Artola-Bhar).

■ Argentinian singer Libertad Lamarque offers popular tangos backed by mariachi. Astonishing combination! After 50 years at the top, Libertad keeps moving ahead. "Te quiero" (Canaro-Grever), "Padre Nuestro" (Delfino), "Vendrás alguna vez" (Malerba-Amedori) and "Virgen de Guadalupe" (Rubinstein).



ALBUM DE ORO NYDIA CARO—Alhambra ALS 161

Exitos de Nydia Caro en un solo repertorio. Bellos arreglos de J. Gluck y Eddie Guerin. Entre otros se incluyen "Cuentale" (Bourbon), "Hoy canto por cantar" (Caro-Ceratto), "El amor entre tú y yo" (Cosson-Slavin-Caro) y "Las Separadas" (Bourbon).

■ The best of Nydia Caro in one package. Superb arrangements by Gluck and Guerin. "Las separadas," "No te dejan nacer" (Ramos-Gluck), "Palabras de amor" (Arcusa-De la Calva), more.

(Continued on page 76)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Camilo Sesto

■ Asistí a los dos "Conciertos Monumentales" que la semana pasada ofreció Caytronics en día domingo, en el Madison Square Garden de Nueva York. Actuaron: Susy Leman, Felito Félix, Rocío Jurado, Libertad Lamarque, Angela Carrasco y Camilo Sesto. Por supuesto, la sencillez, talento y profesionalismo de Libertad Lamarque se roba el espectáculo. Cantó, chisteó y bailó milonga (excelentes el duo de bailarines que se trajo de Buenos Aires) Prueba, la eternamente brillante

Libertad Lamarque, que el asunto no es llegar al tope, sino mantenerse allí. Ligera, amigable y simple, se da el gusto de ser "un artista más en el espectáculo" y con ello se convierte en el más importante. Susy Leman, abriendo el show, se dió en su interpretación. Le falta escuela pero tiene voz y talento. Llegará y posiblemente sea de las simples también. Ah, la Rocío Jurado. En el primer espectáculo se robó la atención y los aplausos del público, hasta la saciedad. Su actuación, según lo acordado con todos los artistas, fué de media hora. Dejó a todo el mundo con deseos de seguir oyéndola y viéndola. Hay que verla y oirla y oirla y verla para comprender hasta que punto esta española puede llegar a ser genial. En el segundo show, trabajó una hora completa, acompañándose al piano por el talentoso Jesús Gluck. El público recibió, mucho de piano solo como acompañamiento y una Rocío interpretando muy por sobre su línea dramática y temperamental. Camilo Sesto hizo lo de siempre. El espectáculo fué éxito absoluto en lo económico, con más de treinta mil personas asistiendo a ambos "shows" (de tandey de noche) y en lo profesional,

fué un logro completo. Muy buenas las palabras del Maestro de Ceremonias, Raúl Alarcón, sobre los "más de 21 millones de latinos hablando español" en Estados Unidos. El público recibió con agrado las presentaciones y se dió por servido, aun cuando la taquilla no era de precios muy populares que digamos. Ah! . . . detrás de bastidores, fué diferente: Camilo se pasó del tiempo acordado de actuación de cada artista, dando como resultado que la Rocío Jurado y su manager, Paco Gordillo, esceniácaran "tremenda tángana:" O la jurado trabaja una hora completa antes que Camilo, o trabaja media hora, como acordado,

pero después de él, ya que no le tenemos fe ni a su promesa ni a la en su defecto, no aparecerá la Jurado en el segundo show. El manager de Camilo, como siempre, consideraba que él no tenía nada que ver en esa discusión. Rinel Sousa, responsable del espectáculo se mostraba paciente pero hartó. En total, la Jurado actuó una hora y creo que "le salió el tiro por la culata," pues logró más impacto en el anterior show de media hora. En total, viví una situación similar hace poco más de dos años, en el mismo lugar, en un espectáculo en el cual actuaron juntos-pero separados, Julio Iglesias y Carlos, en el cual, Roberto Carlos cedió ante la enorme presión del Iglesias y su manager. Roberto quedó ante mis ojos, muy por arriba profesionalmente hablando.

El día en que un empresario se ponga bien puestos los pantalones y anuncie al público lo que está, de verdad, pasando tras bastidores, y cancele actuaciones, haciendo responsables a los majaderos-como-chiquillos-malcriados, (aunque se acabe el mundo a silletazos) será posiblemente el día en que dejarán de hacer estas cosas los artistas

(Continued on page 75)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Phoenix

By KIFN (GILBERTO ROMO)

1. **QUE BONITA ERES TU**
FALANA—Morocco
2. **DE REPENTE**
ROLANDO OJEDA—Alhambra
3. **YO VIVIRE**
GLORIA GAYNOR—Polydor
4. **UNA NOCHE MAS SIN TI**
MAZZ—Cara
5. **CHIQUITITA**
ABBA—RCA
6. **BRUJERIA**
ALVARO DAVILA—Profono
7. **MI ULTIMO ADIOS**
MANOLO GALVAN—Microfon
8. **TERNURA**
ANGELES NEGROS—Latin Int.
9. **CALIENTE**
CARMIN—Orfeon
10. **NOCHE Y DIA**
OLGA MARIA—Musart

Chicago

By PUBLIMET

1. **PASOS TROPICALES**
XAVIER PASSOS—Ritmo
2. **CUANDO ME DEJES DE AMAR**
CARMIN—Orfeon
3. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN—Musart
4. **ACOMPANAME**
JAIME MOREY—Orfeon
5. **MI MANERA DE AMAR**
NELSON NED—WS Latino
6. **AHORA NO**
JOSE JOSE—Pronto
7. **MOTIVOS**
JOSE DOMINGO—Melody
8. **NO QUIERO TENER AMORES**
ALBERTO VAZQUEZ—Gas
9. **ME QUEDE CON LAS GANAS**
VICTOR ITURBE—Mercurio
10. **EL HOMBRE Y EL AUTO**
LOS MELODICOS—Discolando

San Francisco

By KBRG (OSCAR MUNOZ)

1. **CHIQUITITA**
ABBA
2. **30 AÑOS**
NAPOLEON
3. **UNA PALOMITA**
RIGO TOVAR
4. **HABLADURIAS**
NOHEMI
5. **AMOR Y LAGRIMAS**
LOS POTROS
6. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN
7. **QUE ME PERDONE TU SENORA**
MANOELLA TORRES
8. **A PUNTA DE COPA**
ANICETO MOLINA
9. **EL AMOR DE MI VIDA**
CAMILO SESTO
10. **BRUJERIA**
ALVARO DAVILA

Mexico

By VILO ARIAS SILVA

1. **CHIQUITITA**
GRUPO ABBA—RCA
2. **QUE ME PERDONE TU SENORA**
MANOELLA TORRES—CBS
3. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN—Musart
4. **MI PRIMER AMOR**
JOSE AUGUSTO—EMI Capitol
5. **QUERERTE A TI**
ANGELA CARRASCO—Ariola
6. **EL MILAGRO DEL CIRCO**
CEPILLIN—Orfeon
7. **CARINO**
RIGO TOVAR—Melody
8. **SECRETO CALLADO**
DIEGO VERDAGUER—Melody
9. **AL FINAL**
ENMANUEL—RCA
10. **30 AÑOS**
NAPOLEON—Cisne RAFF

Ventas (Sales)

Hartford

1. **CHIQUITITA**
LEONARDO PANIAGUA—Discolor
2. **SOMBRA NADA MAS**
HECTOR LAVOE—Fania
3. **FUEGO A LA JICOTEA**
MARVIN SANTIAGO—TH
4. **SOY ANTILLANA**
CELIA CRUZ—Vaya
5. **MENTIROSA**
SUPER TRIO—Algar
6. **LA NEGRITA**
ELADIO ROMERO—Almendra
7. **UN DIA TU, UN DIA YO**
JULIO IGLESIAS—Alhambra
8. **SI AMANECE**
GRAN TRIO—Algar
9. **LAMENTO DEL CAMPESINO**
JOHNNY PACHECO/DANIEL SANTOS—Fania
10. **SIN PODERTE HABLAR**
WILLIE COLON—Fania

New York

1. **CHIQUITITA**
LEONARDO PANIAGUA—Discolor
2. **CIRIACO EL SABROSO**
J. PACHECO/D SANTOS—Fania
3. **MI BAJO Y YO**
OSCAR D'LEON—TH
4. **CORAZON DE ACERO**
LOS VIRTUOSOS—Discolor
5. **PREGUNTALE**
JULIO IGLESIAS—Alhambra
6. **SIN PODERTE HABLAR**
WILLIE COLON—Fania
7. **LA LECHE**
LOS HIJOS DEL REY—Karen
8. **A LAS BUENAS SI**
CELIA CRUZ—Vaya
9. **VIDA MIA**
FELITO FELIX—Mega
10. **PURA**
ORQ. LA TERRIFICA—Artomax

Miami

1. **MI MANERA DE AMAR**
NELSON NED—WS Latino
2. **ESTRELLAS DE ORO**
VARIOUS—America
3. **ISADORA**
CELIA CRUZ—Fania
4. **WANDA**
CHARANGA 76
5. **EL BARCO**
WILLIE CHIRINO—Olivo/Cantu
6. **BOLEROS**
GRUPO FANTASIA—Velvet
7. **DULCEMENTE AMARGO**
SOPHY—Velvet
8. **EL BAILE SUAVITO**
OSCAR D'LEON—T.H.
9. **SIN PODERTE HABLAR**
WILLIE COLON—Fania
10. **VIDA MIA**
FELITO FELIX—Mega

Spain

By JORGE DE ANTON

1. **SUPER SUPERMAN**
MIGUEL BOSE—CBS
2. **24 EXITOS DE ORO**
JULIO IGLESIAS—CBS
3. **CANTA A JUAN GABRIEL, VOL. 3**
ROCIO DURCAL—Ariola
4. **TIEMPO DE OTONO**
JOSE LUIS PERALES—Hispavox
5. **QUIEN SERA**
CAMILO SESTO—Ariola
6. **ME VUELVO LOCO**
TEQUILA—Zafiro
7. **POR DERECHO**
ROCIO JURADO—RCA
8. **POR SI VOLVIERAS**
JOSE LUIS—RCA
9. **AGAPIMU**
ANA BELEN—CBS

Nuestro Rincon (Continued from page 74)

de España, con otros o luchando entr ellos mismos. ¡Vaya, que no es profesional tanta pesadez temperamental! . . . y tienen que aprenderlo así. Camilo encendió la mecha que hizo explotar a la Jurado. El resultado fué negativo para ambos.

En conversación con **Joe Cayre**, me comunicó que sus acciones legales contra **Nacho Morales** de Melody de México, (al liberar sus artistas, dados en exclusiva en distribución al sello de Cayre para después ser lanzados en otra etiqueta, fundada por el propio Nacho en Estados Unidos y lo cual puede establecer un precedente muy peligroso en la industria), serán absolutamente fuertes. Según Cayre, es hora de que Caytronics abandone su política comprensiva ante todos los ataques de los que menos debían hacerlo y comenzará a poner las cosas en su mero sitio. Me parece muy bien, sobre todo en el caso de Nacho, que cambia de idea cada vez que va al "pipí room," ya sea" a la grande o a la chiquita."

Carlos de Jesús acaba de ser nombrado Gerente de Latin Percussion Ventures, filial de la empresa Latin Percussion, fabricante de instrumentos musicales latinos en Estados Unidos. Las grabaciones de corte salsa de la etiqueta Criollo ya se hacen presente fuertemente. **De Jesús** solicita distribuidores internacionales al P.O. Box 88, Palisades Park, New Jersey 07650, con el teléfono (201) 947-8067 . . . La Camara Argentina de Editoriales Musicales se reunirá el 31 de Octubre en el Hotel Bauer de Buenos Aires, donde se realizara el "Primer Simposio Argentino sobre Piratería Fonográfica y Promoción Musical." Este acto tendrá el auspicio de los más destacados autores y compositores argentinos, conjuntamente con intérpretes y sectores vinculados al quehacer Musical. ¡Felicitaciones por tales propósitos! . . . **Cacho Valdés** acaba de producir en Buenos Aires, para CBS, al talento argentino **Fernando Soler**, con el tema "Dime-Feelings" (Morris Albert-T. Fundora) en ritmo "disco" y un nuevo elepé de **Pepito Pérez**, que saldrá al mercado bajo el sello Epic.

La muerte en Miami, de **Mario Viera**, alta personalidad de la prensa

y radio y padre de **Hector Viera**, Director de Programación Musical de WCMQ de Miami, me ha dejado totalmente apesadumbrado. El estar lejos le brinda a uno la agonía de no estar cerca de los más queridos, cuando más presente debía estar uno . . . Estando en Nueva York y a pocos minutos de tomar otro avión, me llegó la noticia de la muerte del hijo de **Herman** y **Tati Glass** de Ansonia, producto de una traidora pulmonía. Conociendoles como les conozco, sé que estarán destrozados. Que Dios les dé a todos el tan necesitado consuelo de comprender, lo incomprensible a veces . . . Y ahora . . . ¡Hasta la próxima!

I flew to New York City last weekend in order to attend the monumental concert organized by Caytronics Corporation at Madison Square Garden. With an attendance of more than 30,000 persons in both shows (afternoon and evening), we all enjoyed performances by **Susy Leman**, **Felito Feliz**, **Rocio Jurado**, **Libertad Lamarque** and **Camilo Sesto**, but it was **Libertad Lamarque** who, with her only appearance on stage, got a standing ovation in both shows because of her talent, simplicity and professionalism. She sang, made jokes and even danced the "milonga" backed by excellent dancers. **Susy Leman** opened the show and proved once more that she has a great voice and talent. **Felito Felix** did his best. **Rocio Jurado** from Spain really made an impact with her performances in the first show, but unfortunately she overdid her performances in the second show, accompanied on the piano by **Jesús Gluck**. **Camilo Sesto** was as good as usual. **Raul Alarcon**, as master of ceremonies, spoke highly of the Latin influence in the States. It was indeed an unforgettable concert!

Joe Cayre from Caytronics informed me that he is taking legal actions against **Nacho Morales** from Melody in México. These actions are based on the fact that Melody gave a release to their artists in the States, who are already distributed by Cayre under contract with Melody, in order to be released on another label created by **Nacho**
(Continued on page 76)

Album Analysis

(Continued from page 6)

at #23 bullet with an improving retail spread and developing racks; Jethro Tull (Chrysalis), at #24 with a combination of racks and retail (no single yet, but album airplay is noteworthy); and Molly Hatchet (Epic), at #26 with even balance of rack and retail.

In the thirties, AC/DC (Atlantic), now at #30 bullet, is selling in patterns similar to Molly Hatchet: a good balance, with some holes yet to be filled at retail. If the single from this album starts happening ("Highway to Hell"), look out. Elsewhere, Blondie (Chrysalis) moves to #34 bullet. Activity on this album has centered at retail, and while that continues, racks are now showing up as well. The continued strength of the group's previous album, "Parallel Lines" (now at #77), shows that the group does have acceptance at racks.

France Joli (Prelude) is bulleting at #45, with sales now expanding from disco centers into the southwest and elsewhere. In the fifties, Karla Bonoff (Col), continues to grow at retail, moving to #50 bullet with solid sales particularly in the southeast (Texas) and the northwest. Kenny Loggins (Col), in its first week in

Singles Analysis

(Continued from page 6)

to cross nicely (#4 bullet country) with adds at Z93, WSGA and WTIX for a nine slot move to #52. A big black record (#2 bullet on the BOS chart) that's crossing pop is Kool & The Gang (De-Lite) with an impressive 14 place jump fueled by seven big radio adds. Radio was the story behind three other records that make big jumps in the fifties; John Cougar (Riva) to #54, Alan Parsons (Arista) to #58, and Pablo Cruise (A&M) going 12 slots to #59.

The sixties are almost totally bulleted with nine records moving significantly, highlighted by this week's Chartmaker Rupert Holmes (Infinity) at #66. Cliff Richard (EMI-America) moved 28 places to #60 behind more than a dozen radio adds. Little River Band (Capitol) almost equalled the feat by going 20 slots to #62, while Smokey Robinson (Tamla) jumped 13 places with a big black to pop crossover story developing (#8 bullet on the BOS side).

Six bullets in the seventies are headed by Ronnie Milsap's (RCA) country crossover record which enjoyed adds at K TSA, B100 and KJR for #70.

Isaac Hayes (Polydor) debuted on CKLW at #10 and also picked-up numerous other adds plus a #20 bullet BOS rating for an entry at #89.

the top 100, jumps to #58 bullet, breaking through at retail in such areas as the west coast, the midwest, NY, Florida and Texas.

Bonnie Raitt (WB), now at #60 bullet, is enjoying the best sales this artist has had; the album continues to grow at retail, with strong areas including Boston, Houston, Denver, Washington, Minneapolis (top ten reports) and the southeast (Nashville, Memphis). Weather Report (Col), like Raitt, is selling mainly at retail, moving to #63 bullet with sales in Cleveland and NY in particular (as well as Washington, Indianapolis and Denver), while Foghat (WB) is also gaining at retail, moving to #64 bullet with sales concentrated in the midwest and the Nashville/Memphis area. Santana (Col), at #68 bullet, is yet another retail seller, with action in NY, Detroit, Phoenix, Florida, Baltimore, St. Louis, Cleveland and Philly. Meanwhile, Elton John's "Victim of Love" (MCA) looks to be far stronger than his last LP ("A Single Man"), boosted in part by the artist's current tour; the album is off to a healthy start at retail, with some rack reports as well.

Bullets in the seventies include Jeff Lorber (Arista), at #71 with jazz and pop reports significant in the northeast, as well as Seattle, Cleveland and elsewhere in the midwest; Fatback (Spring), at #72 with one-stop/retail sales concentrated throughout the northeast corridor; and Crystal Gayle (Col), at #79 with racks accounting for the bulk of sales but with retail developing as well. In the eighties, noteworthy moves were recorded by the "Quadrophenia" soundtrack (Polydor), at #82 bullet and developing at retail in the northeast (especially NY), the midwest (top 10 in Chicago) and Washington while in the nineties, bullets include the Shoes (Elektra), at #90 and growing at retail; Joe Jackson (A&M), a new entry at #90 bullet (again with retail, featuring breakouts in the midwest, LA, NY, the southeast and the northwest); Smokey Robinson (Tamla), at #93 with retail and one-stops; and Hall and Oates (RCA), at #98 with retail.

Ron Phelps Dies

■ NEW YORK—Ron Phelps, Infinity Records' promotion manager in Charlotte, North Carolina, died recently at the age of 34.

A trust fund for his children; ages 12, 10 and 9, has been created. Those wishing to participate may send contributions to the "Dawn, Robert and Richard Phelps Trust Fund" in care of Infinity Records, 10 East 53rd Street, New York, N.Y. 10022.

Every Dog Has Its Day



Columbia recording group The Laughing Dogs recently appeared at the Bottom Line in New York as part of an extensive tour in support of their self-titled debut Columbia LP, produced by Bruce Botnick. Pictured backstage, from left: Laughing Dogs James Leonard, Carter Cathcart; Frank Mooney, VP, marketing branch distribution, CBS Records; Mae Potts, Dogs; Mickey Eichner, VP, east coast A&R, Columbia Records; Ronny Carle, Dogs; Paul Smith, senior VP and general manager marketing, CBS Records; and Joe Mansfield, VP, marketing, Columbia.

Nuestro Rincon

(Continued from page 75)

Morales in the States, which could create a very delicate and unprecedented procedure in the industry.

Carlos de Jesus has been appointed manager of Latin Percussion Ventures, affiliated with Latin Percussion, manufacturer of musical instruments in the States. They have just started recordings on their new label, Criollo, and would appreciate international distributors contacting him at: P.O. Box 88, Palisades Park, New Jersey 07650; phone: (201) 947-8067 . . . The Argentinian Chamber of Music Publishers will have its first meeting about record piracy at the Bauer Hotel in Buenos Aires on October 31st. The event will be attended by most of the music industry in Argentina . . . Cachó Valdes has just produced for CBS in Buenos Aires a new recording by Argentinian talent Fernando Soler with "Dime-Feelings" (M. Albert/T. Fundora) in "disco" music, and an LP by Pepito Perez which will be released by Epic.

I deeply regret the death in Miami of Mario Viera, top press and radio personality and father of Hector Viera, program director of WCMQ in Miami. Also, while in New York, I heard the news of the death of Herman and Tati Glass' son from Ansonia Records.

Latin American Album Picks

(Continued from page 74)



PEDRITO FERNANDEZ

CBS DCS 890

Vuelve Pedrito Fernández con este larga duración, después de sus sensacionales ventas con el anterior. Aquí se incluyen entre otras "Mama solita" (Bermúdez), "La del sombrero" (P. Lugo), "Consejos de un niño" (Bermúdez) y "Flores a mi madre" (R. Suárez Vaca).

■ Pedrito Fernandez is back with this new package after his success with his previous one. Strong sales are expected. "María María" (J. Gabriel), "Mama solita," "Flor de Durazno" (Bermúdez) and "La del sombrero."

POR PRIMERA VEZ

CONJUNTO CACHE—Criollo C 471

Con arreglos del Conjunto y de David Conde y Alan Cox, este nuevo grupo neoyorkino ha logrado un buen sonido salsa, respaldado por la dinámica Latin Percussion. Muy buena mezcla y repertorio. "Caché" (Ruíz), "Aprovechalo Maria" (Conde), "La certa" (Lacend) y "No vayas a pensar" (Ruíz).

■ Backed by Latin Percussion, new Conjunto Caché offers a good and saleable sound of salsa. Good mixing and renditions. Arrangements by the group and by David Conde and Alan Cox. "Margarita" (Ruíz), "Tanto esperando" (Ruíz) and "Verdad" (Conde).

CONJUNTO CACHE... Por Primera Vez



Record World Gospel

Sparrow Taps Perkins, Collins

■ LOS ANGELES — Sparrow Records president Billy Ray Hearn has announced the appointments of Phil Perkins as director, Sparrow Publishing Group, and Dan Collins as director of A&R, Sparrow Records Group.

Duties

Perkins, formerly with Word, Inc., and most recently president of his own music company, will

be responsible for all phases of administration, acquisition and placement for Sparrow's three publishing divisions — Birdwing, ASCAP; Sparrow Song, BMI; His Eye, SESAC. Collins will be active as a producer and administrator in his new A&R post. His most recent production credits include John Fischer, Wendall Burton and Jamie Owens-Collins.

Gospel Sales Stay Strong Through Slump

By MARGIE BARNETT

■ NASHVILLE—While the secular music industry is working to overcome the sales slump of recent weeks, those in the gospel music ranks report steady sales and even increases during this same time period. A consensus of many of the major gospel record companies shows good sales patterns through July, August and September, although most still display a cautious optimism for the future and are closely watching and preparing for any signs of a slowdown.

"Our Christian bookstore and distributor sales are up about 28 percent this fiscal year," says Don

Klein, director of special marketing for Tempo, Inc. "The cycle in Christian records tends to be that July, August, September and October are our strongest months at the wholesale level. Our absolute strongest time is from the Christian Booksellers Association Convention in July on, so we've seen increases since then, but that doesn't necessarily mean that we won't have to fight the recession, too."

Mike Cowart, executive senior vice president of the Benson Company's Great Circle Records division, also reports an increase for the third quarter of 1979. "We are about 18 percent ahead of this same period last year in sales," he said, "and profits are much better than they were last year. We keep reading about the secular industry, but it hasn't hit us yet. We're probably operating in a fairly conservative mode expecting a decrease and at the same time enjoying the increases that we have shown."

"With Savoy we've had the
(Continued on page 78)

Soul & Spiritual Gospel

OCTOBER 27, 1979

| OCT. 27 | OCT. 13 | | |
|---------|---------|---|--|
| 1 | 1 | LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word) | 21 25 I'VE GOT A HOME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14493 (Arista) |
| 2 | 2 | LEGENDARY GENTLEMEN JACKSON SOUTHERNAIRES/Malaco 4362 (TK) | 22 26 I'VE BEEN TOUCHED JOHNSON ENSEMBLE/Tomato TOM 7027G |
| 3 | 3 | I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista) | 23 21 MORE THAN ALIVE SLIM & SUPREME ANGELS/Nashboro 7209 |
| 4 | 4 | GIVE ME SOMETHING TO HOLD ON TO MYRNA SUMMERS/Savoy SL 14520 (Arista) | 24 22 PUSH FOR EXCELLENCE VARIOUS ARTISTS—Myrrh MSB 6617 (Word) |
| 5 | 5 | THE FOUNTAIN OF LIFE JOY CHOIR Gospel Roots 5034 (TK) | 25 28 TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/Nashboro 7207 |
| 6 | 9 | CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS) | 26 31 AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906 |
| 7 | 7 | GOSPEL FIRE GOSPEL KEYNOTES/Nashboro 7202 | 27 27 WHAT A WONDERFUL SAVIOR I'VE FOUND DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Arista) |
| 8 | 8 | IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 | 28 32 CASSIETTA GEORGE IN CONCERT Audio Arts 7007 |
| 9 | 6 | BECAUSE HE LIVES INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G | 29 39 FROM THE HEART SHIRLEY CAESAR/Hob HBL 501 B |
| 10 | 10 | EVERYTHING WILL BE ALRIGHT REV. CLAY EVANS/Jewel 0146 | 30 38 SWEET SPIRIT SAVANNAH COMMUNITY CHOIR/Creed 3093 (Nashboro) |
| 11 | 19 | YOU LIGHT UP MY LIFE ISAAC DOUGLAS/Creed 3090 (Nashboro) | 31 30 LOVE ALIVE WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word) |
| 12 | 11 | COME LET'S REASON TOGETHER FLORIDA MASS CHOIR/Savoy SGL 7034 (Arista) | 32 35 PUT GOD IN YOUR HEART CASSIETTA GEORGE/Audio Arts 7004 |
| 13 | 13 | I MUST TELL JESUS SARA JORDAN POWELL/Savoy 14516 (Arista) | 33 29 FOR THE WRONG I'VE DONE WILLIE BANKS & THE MESSENGERS/HSE 1521 |
| 14 | 15 | HOMECOMING PILGRIM JUBILEE SINGERS/Nashboro 27212 | 34 33 FAMILY REUNION REV. JULIUS CHEEKS/Savoy 14504 (Arista) |
| 15 | 14 | TRY JESUS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213 | 35 36 VERNARD JOHNSON LIVE Glori JC 1052 |
| 16 | 18 | HEAVEN IS MY GOAL CHARLES HAYES & THE COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SLG 7026 (Arista) | 36 — PRAISE THE LORD WITH SINGING THE CONSOLERS/Nashboro 7211 |
| 17 | 12 | THINK OF HIS GOODNESS TO YOU JAMES CLEVELAND & THE CLEVELAND SINGERS/Savoy SGL 14438 (Arista) | 37 34 LIVE IN WASHINGTON, D.C. THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/Savoy SGL 7033 (Arista) |
| 18 | 17 | THE GOSPEL KEYNOTES SALUTE PAUL BEASLEY Nashboro 7210 | 38 — SUNSHINE TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7214 |
| 19 | 16 | LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word) | 39 — IN GOD'S OWN TIME, MY CHANGE WILL COME JAMES CLEVELAND & THE TRIBORO MASS CHOIR/Savoy SL 14525 (Arista) |
| 20 | 20 | TO ALL GENERATIONS MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3091 (Nashboro) | 40 23 EVERYTHING WILL BE ALRIGHT JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista) |

Word Dist. Completes Merch. Seminar Tour

■ WACO, TEXAS — Word Distribution has just completed a seven city tour with its "Merchandising In The '80s" seminars, which were designed to be a forum of ideas, trends and techniques for retailers in the Christian music industry.

Members of the Word merchandising team, comprised of Stan Jantz, merchandising manager; Dan Johnson, vice president, marketing; Mike Cloer, national radio promotion director, and Stan Moser, senior vice president of the record division, took the seminars into Chicago, Seattle, Los Angeles, Anaheim, Houston, Washington, D.C. and Boston during the first three weeks of October.

Cowart To Head Great Circle Label

■ NASHVILLE — John T. Benson, III, acting president and chairman of the board for the Benson Company, has announced the appointment of Mike Cowart as executive senior vice president, Great Circle Records. Cowart, formerly senior vice president of finances and human resources for the company, will report directly to Benson.

These recent changes are in the wake of the dual resignations of Bob Benson, Sr., company president, and Robert Benson, Jr., senior vice president, Great Circle Records. John T. Benson, III has assumed the responsibilities of president and is expected to fill the finance position left vacant by Cowart's promotion shortly.

Spirit
MOVES

Gospel Time

By MARGIE BARNETT

Artists **Randy Matthews, John Hardy** and **Crossfire** have joined forces as the group **A Small Circle of Friends** whose showcase performance at the Exit/In in Nashville so impressed hosts Spirit Records, that the company signed them. At this point the group will be touring the midwest and California throughout the remainder of the year, with a Spirit album slated for early spring . . . And speaking of Spirit, a group on their roster, **Albrecht, Roley & Moore**, has added percussionist **Dallas Taylor** to the group. Taylor has a impressive background with **Crosby, Stills, Nash and Young** and **Manassas**.

Doug Oldham (Impact) and the ensemble **Bridge** (Impact) will embark on the pre-Christmas "Holiday Song Tour" for approximately two weeks the end of November hitting cities across the country . . . **Jeff Holland**, clerk in the Lifeway Bookstore of Raleigh, N.C., is the winner of Word, Inc.'s "Maranatha! Current" LP display contest, which netted him a weekend for two in Los Angeles.

Light Records recently presented artist **Andrae Crouch** and his sister **Sandra** with RIAA gold albums as co-writers of the song "Jesus Is The Answer" featured on **Paul Simon's** "Live Rhymin'" LP . . . The Nashville-based group **Re'Generation** is celebrating its 10th anniversary on the road with a unique eight-minute slide presentation that sums up the group's history on over 1000 slides and features all 72 former members of the group as the show opening at the majority of its 500 live performances this year . . . **Truth** (Paragon) recently performed at the Texas Stadium in Irving, Texas, to approximately 15,000 people . . . **Ragan Courtney** and **Cynthia Clawson** (Triangle) are moving from Nashville to Houston at the end of the month.

Contemporary & Inspirational Gospel

OCTOBER 27, 1979

| OCT. 27 | OCT. 13 | | |
|---------|---------|--|--|
| 1 | 1 | YOU GAVE ME LOVE B.J. THOMAS/Myrrh MSB 6633 (Word) | 21 24 BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow) |
| 2 | 3 | MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word) | 22 31 WITH YOUR LOVE CHRIS CHRISTIAN/Myrrh MSB 6614 (Word) |
| 3 | 2 | NEVER THE SAME EVIE TORNUQUIST/Word WSB 8806 | 23 25 AMY GRANT Myrrh MSB 6586 (Word) |
| 4 | 5 | NO COMPROMISE KEITH GREEN/Sparrow SPR 1024 | 24 23 THE MASTER AND THE MUSICIAN PHIL KAEGGY/New Song NS 006 (Word) |
| 5 | 4 | TAKE IT EASY CHUCK GIRARD/Good News GNR 8108 (Word) | 25 27 THE VERY BEST OF THE VERY BEST BILL GAITHER TRIO/Word WSB 8804 |
| 6 | 13 | SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS) | 26 26 PRaise STRINGS III Maranatha MM0054 (Word) |
| 7 | 10 | HEED THE CALL THE IMPERIALS/DaySpring DST 4011 (Word) | 27 19 MIRROR EVIE TORNUQUIST/Word WSB B735 |
| 8 | 7 | FORGIVEN DON FRANCISCO/NewPax NP 33042 (Word) | 28 30 GENTLE MOMENTS EVIE TORNUQUIST/Word WST 8714 |
| 9 | 12 | PRaise III MARANATHA SINGERS/ Maranatha MM0048 (Word) | 29 28 DANCE CHILDREN DANCE LEON PATILLO/Maranatha MM0049 (Word) |
| 10 | 11 | MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow) | 30 32 BREAKIN' THE ICE SWEET COMFORT BAND/Light LS 5751 (Word) |
| 11 | 17 | ALL THAT MATTERS DALLAS HOLM & PRAISE/ Greentree R 3558 (Great Circle) | 31 — RAINBOW'S END RESURRECTION BAND/Star Song SSR 0015 (Tempo) |
| 12 | 8 | STAND UP THE ARCHERS/Light LS 5755 (Word) | 32 20 EVERYBODY NEEDS A LITTLE HELP DAVID MEECE/Myrrh MSB 6619 (Word) |
| 13 | 14 | DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Great Circle) | 33 22 MANSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow SPR 1020 |
| 14 | 6 | HOME WHERE I BELONG B.J. THOMAS/Myrrh MSB 6574 (Word) | 34 34 SHATTER THE DARKNESS FIREWORKS/Myrrh MSB 6628 (Word) |
| 15 | 15 | NATHANIEL THE GRUBLET CANDLE/Birdwing BWR 2018 (Sparrow) | 35 36 HIS LAST DAYS DALLAS HOLM/Greentree R 3534 (Great Circle) |
| 16 | 18 | WE ARE PERSUADED BILL GAITHER TRIO/Word WSB 8829 | 36 37 COME PRAISE AND BLESS THE LORD THE CONTINENTALS/New Life NL 7926 |
| 17 | 9 | HAPPY MAN B.J. THOMAS/Myrrh MSB 6593 (Word) | 37 35 FRESH SURRENDER THE ARCHERS/Light LS 5707 (Word) |
| 18 | 16 | FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015 | 38 29 THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow) |
| 19 | 21 | CURRENT VARIOUS ARTISTS/Maranatha MM0050 (Word) | 39 33 ORDINARY MAN DOGWOOD/Myrrh MSB 6616 (Word) |
| 20 | — | GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Word) | 40 40 THE PRODIGAL REBA/Greentree R 3543 (Great Circle) |

Gospel Sales Stay Strong

(Continued from page 77)

biggest three months ever," offers company president Fred Mendelsohn. "We've enjoyed some tremendous releases out there, and the Gospel Music Workshop of America in August is a very big benefit to us. We expose our new product to thousands of people who come to the workshop, and when they go home we always figure September is going to be a big month which it was." Nashboro president Bud Howell states that his sales have remained steady and cites gospel's characteristic catalogue strength and the lack of heavy returns as reasons.

"Our sales so far have remained up," says Dan Johnson, vice president of marketing for Word, Inc. "We have an awful lot of product in the marketplace, our advertising is continuing and all of our sales projections are being met, but we are having to fight harder for sales. We've got some key releases coming that are going to help us immensely. We're plowing ahead, but we are doing it cautiously, because we don't want to be hit with a heavy return problem. We are hearing from our stores that there is good traffic and people are buying. It hasn't hit us yet, but we're trying to mentally prepare ourselves for it if it does."

In a recent release from Lexicon Music/Light Records, executive vice president Larry Jordan boasts a 25 percent increase in business for the company over last year while producing only one-third as many projects. Sparrow Records president Billy Ray Hearn also reports a solid picture. "As far as we have seen, we think that the market is a little less inclined to buy large numbers of a new release," says

Hearn. "That's the only indication of a slow-up. Our re-orders are up and we are presently in the middle of our October sale month to push Sparrow catalogue. The stores are not resisting our sale, so October will probably be the biggest month by far in the history of our company."

When asked why gospel music would continue to sell steadily and even increase during an economic down-turn, catalogue consistency and a broader age demographic, among other reasons were cited, but most agreed that gospel fills a need other musical entertainment can't. "The secular record buyers are buying entertainment," states Hearn, "and when there is a recession, entertainment dollars drop, but gospel record buyers are not buying for entertainment as much. There is a need they are meeting, a spiritual thing that they are not going to drop as quick as they would entertainment. We've just never really seen a recession effect gospel music much."

Cowart echoes this. "Traditionally we have not been affected by the national economy in the past," he said. "The recession of 1975 caught us with our inventories high and a decrease in sales, but prior to that it had not effected us, in fact when things became bad our business became better. However, we all know that the secular industry has enjoyed some phenomenal product in the last two or three years, so their bad times may not be as bad as they think. They are measuring the bad times against such incredible good times. Our releases are more traditional and continue to sell fairly consistently. We don't have the ups and downs the secular industry has."

Gospel Album Picks

TOWARD ETERNITY

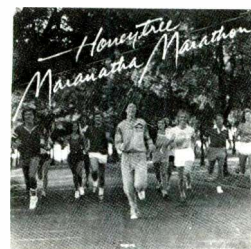
MATTHEW WARD—Sparrow SPR 1014

Ward's new solo LP features not only his fine tenor vocals but also the writing and musicianship of such fellow artists as Anne Herring, Keith Green, Phil Kaeggy and Michael Omartian. "It's All Right," "Noah's Song," "Your Love Came Over Me" and "Summer Snow" are excellent cuts.

MARANATHA MARATHON

HONEYTREE—Myrrh MSB 6629 (Word)

As one of the leaders in Jesus music, Honeytree has carved a special niche for herself in the world of contemporary Christian music. Her folk style and clear voice make this an enjoyable LP. "Live For Jesus," "Righteous Rock And Roll," "Do You Love Me" and the title cut are prime selections along with the praise song "Psalm 57." An occasional steel guitar adds a sweet country flavor.



'Good Old Boys' in Gotham



"The Good Old Boys," featuring Columbia artist Moe Bandy and Epic's Joe Stampley, recently played at New York's Lone Star Cafe, featuring music from their Columbia album, "Good Old Boys" produced by Ray Baker. The duo's self-titled single went to the top of the country charts, while their new single, "Holding The Bag" has just been released. Pictured backstage are, clockwise from top: Dave Demers, regional promotion marketing manager, E/P/A; Moe Bandy; Arma Andon, VP, artist development, Columbia; Mary Ann McCreedy, dir., artist development, Nashville marketing, CBS Records; Ray Free, local promotion manager, E/P/A; Ray Baker, producer; Mally Matthews, manager, radio station relations, Columbia Records; Al DeMarino, VP, artist development, E/P/A; and Joe Stampley.

Talent Buyers Seminar Draws Big Turnout

■ NASHVILLE — A record crowd of more than 360 participants attended this year's CMA Talent Buyers Seminar, held Oct. 8-10 at the Radisson Hotel here.

CMA president Ralph Peer presented the welcoming address on Tuesday morning to begin two days of panel discussions, speeches, workshops, and showcases. Dr. Roger Blackwell, a marketing professor from Ohio State University, gave the keynote address entitled "Changing American Lifestyles: Implications For Marketing Strategy," in which he discussed cultural and marketing trends in the present and future, and their effect on country music and the music industry.

Following Dr. Blackwell's address was a luncheon/showcase

featuring performances by Con Hunley (APA), Cristy Lane (Lee Stoller Enterprises), and Ronnie McDowell (United Talent). In the afternoon, Jack Johnson served as moderator of a panel consisting of Jimmy Bowen (Elektra/Asylum Records), Ken Kragen (Ken Kragen Co.), and Mike North (ICM), who discussed "Promotion—The Key; Unlocking Your Market."

Workshops

That afternoon, workshops were held on topics such as "The Pros And Cons Of Using A Stage And Lighting Package" with Rick Calhoun (Rick Calhoun and Associates) and Larry Hart (Studio Instrument Rentals Audio); "Negotiating Concession Sales At A

(Continued on page 84)

Country Week Radio Attendance Up

By WALTER CAMPBELL

■ NASHVILLE — Music City returned to a somewhat more normal condition last week following the annual round of shows, awards, meetings and parties which make up Country Music Week here. Overall attendance was down this year (3000 compared to 4000 last year), but radio attendance increased by 30 percent.

There were 425 disc jockeys at the celebration this year, compared to 327 last year, according to tabulations by the Grand Ole Opry. "We tried to do something extra for radio people this year," said Jerry Strobel, spokesman for the Opry. "FICAP held a seminar, and the CMA hosted a luncheon between artists-DJ tape sessions. The sessions themselves were very well attended, too. Fortunately, we were able to have them in the Opryland Hotel this year, which is a much nicer place to work than the basement of the Municipal Auditorium."

Registration for the week-long gathering was also free for radio personnel this year, Strobel noted, which may have been another factor in the higher turnout.

Label shows and functions were noticeably less frequent and elaborate this time around after execs questioned their feasibility in light of sparse DJ attendance last year as well as economic conditions this year. There was still plenty going on to keep people busy, though, with awards shows and banquets, label shows and hospitality receptions.

The week was kicked off with the Nashville Songwriters Association, International banquet Sunday Night (7) and the nationally televised CMA Awards show Monday night, which was followed by a giant reception in

a tent next to the Grand Ole Opry House.

The BMI awards banquet was held Tuesday night. From there, events included the RCA and Capitol/UA shows at the Grand Ole Opry House Wednesday and the ASCAP awards banquet that evening.

Thursday was one of the busiest days with shows by MCA, Ovation, Warner Bros. and Cachet Records, interspersed with receptions and cocktail parties hosted by labels, publishers and other organizations. Thursday evening, SESAC hosted its annual awards banquet.

Three Inducted into DJ Hall of Fame


■ NASHVILLE — Three country radio pioneers were named as inductees into the Country Music DJ Hall of Fame at the Federation of International Country Air Personalities annual awards banquet Oct. 12.

The posthumous award went to Tater Pete Hunter, who broadcasted for many years from KTLW/Texas City, Texas. Other inductees were Paul Kallinger of XERF/Del Rio, Texas, and Cliffie Stone, executive director of ATV Music, country division, and for many years broadcaster at KFOX/Long Beach, Ca. (Kallinger and Stone tied for the Hall of Fame award in the living category.)

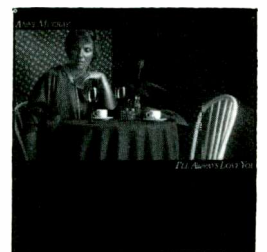
A special merit award was presented to Charlie Douglas of WLW/New Orleans, for service as FICAP's first president. Also, special recognition was paid to three new lifetime members of the organization: Sonny James, Tom T. Hall, and Ronnie McDowell. The evening concluded with a special show presented by RCA, featuring Tom T. Hall, Dave & Sugar, and Cliff Cochran.

PICKS OF THE WEEK

SINGLE  **BILLIE JO SPEARS, "RAINY DAYS AND STORMY NIGHTS"** (prod.: Larry Butler) (writer: C. Craig) (Mimosa / Wormwood, BMI) (2:35). An acoustic guitar kicks this tune off, followed by a strong, steady groove as Spears sings the lyrics in short phrases. One of her best singles yet in terms of both production and performance. United Artists X1326-Y.

SLEEPER  **KELLY WARREN AND JERRY NAYLOR, "DON'T TOUCH ME"** (prod.: Jack Gilmer) (writer: H. Cochran) (Tree, BMI) (3:06). This newly formed duo does a traditional country tune at an easy, soulful pace, trading verses and joining in harmony on the final verse. Subtle keyboards and steel guitar also add a nice touch. Jeremiah 1002.

ALBUM **ANNE MURRAY, "I'LL ALWAYS LOVE YOU."** Murray easily crosses musical boundaries, getting plenty of attention on pop as well as country formats, and this album shows why. A quality collection of love songs is included, all done with her clear, romantic style. Among them, "You've Got Me To Hold On To," "Broken Hearted Me" and the title cut are especially nice. Capitol SOO-12012.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

- Charley Pride — "Missin' You"
Jim Reeves — "Oh, How I Miss You Tonight"
Eddie Rabbitt — "Pour Me Another Tequila"
Randy Barlow — "Lay Back In The Arms Of Someone"
Kenny Dale — "Sharing"
Con Hunley — "I Don't Want To Lose You"



Roy Head

An excellent blending of voices makes the remastering of Jim Reeves' "Oh How I Miss You Tonight" a rare listening treat. Deborah Allen's voice only increases the melancholy mood. It's an instant add at WUNI, WPLO, WQQT, WBAM, KKYX, KEEN, WIRK, KHEY, WHK, KIKK, KSO, WJQS, KFDI, KRMD, KWKH, KGA, KAYO.

Reshipped with "Forget Me Not" as the plug side, Steve Wariner's latest is spinning at WDEN, WWNC, KNIX, WIRK, WBAM. Roy Head's "In Our Room" beginning in Texas markets; ditto for Vern Gosdin's "Sarah's Eyes."

Tommy Roe bids for a strong chart record with "You Better Move On," now moving at WPLO, KGA, WYDE, KRAK, KYNN, WGTO, WDEN, KVOO, KSSS, WBAM, KSOP, KERE, WPNX.

Randy Gurley shows good moves with "If I Ever" at WWVA, KERE, KSOP, WWNC, WNYN, WBAM, WSLC. Lois Kaye does well with "Drown in the Flood" at WDEN, KKYX, KRAK, WSLC, KVOO, WWNC, WSDS.



Wood Newton

Kenny Dale takes off fast with "Sharing" at KFDI, WBAM, WMZQ, KTTS, WSDS, KIKK, WMNI, WXCL, KRMD, KERE, KLLL, WCMS, KSOP, KGA.

Monster Movers: Gene Watson, Conway Twitty, Dottie West, Statler Brothers, John Anderson.

"Sundown Sideshow" by Jano spinning at WWVA, KVOO, WSLC, KWKH, WSDS. Billy Burnette getting play on "What's A Little Love Between Friends" at WFAI, KRMD, KVOO, WDEN, KSSS, WWVA, WSDS.

Wood Newton's "So Easy For You" starting in Nashville, Tulsa, San Antonio.

With "Dallas Cowboys" just charted, Charley Pride has another new release! "Missing You" added at WMC, WPLO, WTSO, WUNI, KSO, WMNI, KXLR, WXCL, KFDI, KRMD, KBUC, KERE, KLLL, WNYN, KSOP, KAYO. Adding both "a" and "b" sides are KGA, WPNX, KWKH, KKYX, WDEN.

LEFT FIELDERS

- Steve Wariner — "Forget Me Not"
Kelly Warren & Jerry Naylor — "Don't Touch Me"
Juice Newton — "Until Tonight"

AREA ACTION

- Lonnie Jones — "Heartquake" (KSOP)
Ronny Robbins — "I Know I'm Not Your Hero Anymore" (KKYX, KVOO)
Jim Weatherly — "Smooth Sailin'" (KNIX, WBAM, WIRK, KGA)

SESAC Honors Country's Finest



Pictured at the recent SESAC Country Awards Dinner (from top left) are Bob Thompson, accepting the International Award for "Convoy;" C. Dianne Petty, SESAC director of country music; Norman Weiser, president of SESAC; Charlie Black, SESAC Country Writer of the Year; Ronnie McDowell, who wrote and recorded the SESAC Country Song of the Year, "World's Most Beautiful Woman;" and WSM president Bud Wendell, who accepted the Paul Heinecke Citation of Merit on behalf of the Grand Ole Opry; Elaine Guber, SESAC director of promotional activities; songwriter Walter Scott; songwriter Jerry Gillespie; Jim Rupe, of Country Crossroads, winner of SESAC's Broadcaster of the Year award; CMA executive director Jo Walker; Jim Black, SESAC director of gospel music; C. Dianne Petty; songwriter Ted Harris; and publisher Mary Reeves Davis.

Nashville Report

By RED O'DONNELL

■ CMA members and executives (and Kraft Foods) have reason to rejoice: the 13th annual Country Music Awards TVer (Oct. 8) finished eighth among the 57 network programs ranked for that week by the Nielsen ratings.

Bill Monroe, the originator of bluegrass music, celebrates his 40th year as a regular on the Grand Ole Opry Saturday. 68-year-old Monroe, a professional performer for 43 years, admits: "The thought of Retirement crosses my mind every now and then. However, when that happens I get to thinking how much I would miss seeing my friends and fans." Bill, out of Rosine, Ky., says he does approximately 200 festivals and concerts annually. "I do believe," he said, "Bluegrass is getting more popular—especially among the young people."

Loretta Lynn, after a stay in Las Vegas' Sunrise Hospital, is now vacationing with husband **Mooney** at a hideaway beach house in Hawaii. According to her manager, **Dave Skepner**, there was "nothing terribly wrong with Loretta. She was just physically worn down."

Ms. Lynn is expected back on the mainland later this month in plenty of time to open a two-week engagement at Las Vegas' Aladdin Hotel.

Crystal Gayle, Loretta's little sister, didn't win any awards on CMA show, but the American Truckers Benevolent Association has named her Female Vocalist of Year . . . "Hee Haw" regular (for nine years) **Misty Rowe** is back before the cameras after being treated for injuries suffered in an auto accident.

The Exit/In may once again be headed for new ownership. The Sound Seventy Corp. is reportedly negotiating to buy the club from **Wayne Oldham** and **Jack Dennet**. If the deal is made, it will be the third change of ownership for the club in just over three years.

George Hamilton IV, active and very successful in England, is now putting more emphasis on his career back in the USA. A new MCA album, produced by **Allen Reynolds**, is scheduled for release in America shortly, his first here in two years.

Speaking of new records, **Sonny Throckmorton** has just finished a new single, produced by **Jim Ed Norman**, at Audio Media Studio; **Janie Fricke** and producer **Billy Sherrill** have finished sessions at Fame Studios in Muscle Shoals; and **Waylon Jennings'** new album should be hitting the streets in a few weeks.

Ray Price makes his acting debut in **Willie Nelson's** "Sad Songs and Slow Waltzes" movie now being filmed in and near Austin, Texas. (Price plays himself at an outdoors concert.) It's the first professional teaming of the pair since Willie was a member of Ray's Cherokee Cowboys band about 20 years ago. (Seems longer than that, doesn't it?)

(Continued on page 87)

Casablanca WEST



INTRODUCING:
CASABLANCA WEST'S
FIRST RELEASE:

CAROL CHASE

**THIS MUST
BE MY SHIP**

Produced by Snuff Garrett

CW 4501

SHIPPING NOW!

DISTRIBUTED BY



Stars Come Out For Country Music Week



Pictured above attending various activities held during Country Music Week in Nashville are from left Columbia artist Johnny Duncan; Jeff Lyman, manager, promotion, Columbia Records, Nashville; Paul Smith, senior vice president, marketing, CBS Records; Nashville; Bruce Lundvall, president, CBS Records Division; Mike Martynovich, vice president, merchandising, CBS Records; Columbia artist Larry Gatlin; Dick Asher, deputy president and chief operating officer of CBS' worldwide records and tapes operations; Columbia artist Janie Fricke; Joe Mansfield, vice president, marketing, Columbia Records; (front row) RCA artists Danny Davis and Mary K. Miller; John McNamara, RCA midwestern regional promotion; RCA artists Randy Gurley, Helen Cornelius and Jim Ed Brown; Jerry Bradley, division vice president, Nashville operations, RCA; Bob Fead, vice president, domestic operations, RCA; (middle row) Joe and Josephine Ginter of Martin & Schneider One-Stop, Detroit; John Jankowski, Radio Doctors One-Stop, Milwaukee; (back row) Charlie Hall, RCA southeastern regional director; Jack Dill, RCA salesman, Atlanta; Dave Wheeler, director, marketing development, RCA, Nashville; RCA artist Cliff Cochran; Mike Polk, Top Ten Records, Dallas; Georgeanne Galante, No Big Production, Inc.; Jim Mazza, president EMIA/UA; Mark Levinson, vice president, business affairs, EMIA/UA; Jerry Seabolt, director of operations, EMIA/UA, Nashville; EMIA/UA artist Sandra Steele; David Bridger, director artist relations, EMI/UA, (kneeling); Don Zimmermann, president, Capitol/EMIA/UA; UA artist Dottie West; Don Grierson, vice president, a&r EMIA/UA; UA artist Cristy Lane; Charlie Minor, vice president, promotion, EMIA/UA; Jim Foglesong, president, MCA Records, Nashville; Al Bergamo, president MCA Distributing; MCA artist Barbara Mandrell; Stan Layton, vice president, marketing, MCA Records; Bob Siner, president, MCA Records; David Jackson, vice president, business affairs, MCA Records; Mick Brown, vice president, sales, Phonogram, Inc.; Barrie Bergman, president, Record Bar; Tom Rodden, vice president/southeastern manager, Record World; Mercury artist Becky Hobbs; Bob Sherwood, president, Phonogram, Inc.; Mercury artist Dickey Lee; Lou

Simon, senior vice president/director of marketing, Phonogram, Inc.; Bob Regehr, vice president, artist development/publicity, Warner Bros., Burbank; Warner Bros. artist Howard Bellamy; Mark Maitland, director of singles sales, Warner Bros., Burbank; Bob Kirsch, general manager, country division, Warner Bros., Burbank; Warner Bros. artist David Bellamy; Andrew Wickham, vice president, country division, Warner Bros., Burbank; Christine Williams, administrative assistant to Wickham, Warner Bros., Burbank; Neil Bogart, president, Casablanca Record and Filmworks; Epic artist Charlie Daniels; Casablanca West artist Carol Chase; Don Blocker, executive vice president, Casablanca West; Snuff Garrett, president, Casablanca West; Wade Conklin, general manager, Casablanca/Casablanca West, Nashville; Bruce Bird, executive vice president, Casablanca; John Brown, marketing director, Casablanca West; Ovation artists Royce and Jeannie Kendall; Epic artist Charlie Daniels; Rick Blackburn, vice president, marketing, CBS Records, Nashville; Don Dempsey, senior vice president/general manager, E/P/A; Epic artists Charlie Daniels and Charly McClain; Jim Kemp, product manager, E/P/A, CBS Records, Nashville; Rich Schwan, manager, promotion, EP/A, CBS Records, Nashville; Epic artist Johnny Rodriguez; Billy Sherrill, vice president, a&r, CBS Records, Nashville; Epic artist Joe Stampley; Dick Asher, deputy president and chief operating officer of CBS' worldwide records and tapes operation; Bruce Lundvall, president, CBS Records Division; Ed LaBuick, president, Cachet Records; Cachet artist Ernest Tubb; Jim Mazza, president, EMIA/UA; Don Grierson, vice president, a&r, EMIA/UA, UA artists Charlie Rich and Dottie West; Mark Levinson, vice president, business affairs, EMIA/UA; Jerry Seabolt, director of operations, EMIA/UA, Nashville; Capitol artist Gene Watson; David Bridger, director, artist relations, EMIA/UA; Ed Keeley, national country promotion director, Capitol; Lynn Shults, divisional vice president, Capitol, Nashville; RCA artist Dolly Parton; WSM's Ralph Emery; MCA artist Bill Anderson; this year's CMA Entertainer of the Year, Columbia artist Willie Nelson.

Conn Expanding International Festivals

By WALTER CAMPBELL

■ NASHVILLE — Mervyn Conn, the acknowledged pioneer in country music shows in the British and European marketplace, has announced a significantly expanded itinerary next year for his annual International Festivals of Country Music. Increasing his organization's capital investment into country music in Europe by 50 per cent, Conn says he is assembling the largest group of artists ever from the United States to participate in the six-nation series of live country shows.

"The year 1980 is one which everybody seems to be predicting gloom, doom and despair," Conn said during the Nashville Country Music Week. "I believe 1980 will be bad in some areas, but it will be the lean, healthy companies that will survive."

In light of the growth in country music's popularity in Europe,

the investment in the European festivals will grow to just under 2 million this year, Conn said. Leaving from Atlanta in late March, the country artists will first appear in Frankfurt, Germany. The German festival is being increased from one day to two this year, Conn said, noting that the Frankfurt show was a complete sell-out last year. "We feel the German market will become one of the largest growing markets of the '80s," he said, adding that the majority (60 per cent) of attendees are now German, in addition to Americans living in Germany. "Record companies have become aware of the growth in the marketplace there, too. That's another reason for two days there instead of one."

The festival will then go to Zurich, Switzerland, for a one-day event. Conn said he has also made a deal with Swiss television for taping and broadcast of the

event on at least three of the four Swiss channels.

In what Conn terms a "bold new venture," the festival will then go to France for two days in Paris. "We have just concluded a deal with French television. That is an enormous breakthrough because television is very important with the first show. I believe it can be an exciting event in itself because the French are not really turned on by the English market, and country could be the bridge musically." Conn said the show would place more emphasis on the contemporary side of country music and would be hosted by Eddie Mitchell backed by Nashville musicians.

The famous Wembley festival in London follows, extended from three to four days this year. "We're hoping to attract 48,000 people over the four days," Conn said, adding that he had com-

pleted a major five-year deal with the BBC, the first time ever that the BBC has made such a commitment for a musical event.

The tour is rounded out by a one-day festival in Gothenburg, Sweden, and two days in Rotterdam, Holland, all of which will be televised.

"I feel that all this is a tremendous indirect export for the USA," Conn said. "Number one, the artists are getting paid for their work on the shows, and two, the export in music publishing and record royalties. There are some publishers and other music executives who are not really cognizant of the potential of the marketplace there."

Conn estimates a total television audience of 150 million people will see the festivals this time around adding that he is working on a deal to broadcast the festival in the United States next year.



WILLIE NELSON, CMA ENTERTAINER OF THE YEAR

Willie, here's to you and your family. We're very proud.

 Columbia Records and the entire CBS Family of Music.

"Columbia"  are trademarks of CBS, Inc. © 1979 CBS, Inc.

At the BMI Banquet . . .



Shown at the BMI country music awards banquet in Nashville (top row, from left): Bobby Wood, (Chriswood Music), co-writer of "Talkin' In Your Sleep," winner of the Robert J. Burton Award for the most performed country song; BMI president Ed Cramer; Roger Cook (Roger Cook Music), co-writer of "Talkin' In Your Sleep;" and Frances Preston, VP of BMI's Nashville operations; Ed Cramer; Donna Hilley, VP of Tree International; Tree president Buddy Killen; Terry Choate, Tree professional staff; songwriter Rafe Van Hoy; and Tree VP Don Gant; Frances Preston; Lillian Evans, Algee Music; Ed Cramer; Al Gallico, Algee Music; songwriter and producer Billy Sherrill; songwriter and producer Norro Wilson; and songwriter and artist Steve Davis; (second row) Frances Preston; songwriter Wayland Holyfield; Bill Hall, Nashville division manager of the Welk Music Group; Ed Cramer; Dean Kaye, general manager of the Welk Music Group; and Roger Sovine, vice president of professional services, Welk Music Group; Frances Preston; songwriter and producer Even Stevens; Keni Wehrman, manager of DebDava and Briarpatch Music; Ed Cramer; songwriter and producer Jim Malloy; and songwriter Dan Tyler; Frances Preston; songwriter Boudleaux Bryant; Dane Bryant, OAS Music Group; Del Bryant, director of writer administration, BMI Nashville; songwriter Felice Bryant; Steve Singleton, OAS Music Group; and Ed Cramer.

CMA Elects Board Members

■ NASHVILLE—During the Country Music Association's 21st annual membership meeting Oct. 11 at the Opryland Hotel here, 15 new directors were elected to the CMA board.

Those elected include Richard McCullough (J. Walter Thompson), advertising agency; Jack Johnson (Jack Johnson Talent), artist manager/agent; Barbara Mandrell (MCA Records), artist/musician; Bill Anderson (Stallion Music), composer; King Edward Smith IV (WSLC radio, Roanoke), disc jockey; John Davies (Dee Jays Music Dist., Calgary, Alberta), international; Ed Konick (Country Song Roundup) publication; Ralph Peer II (Peer-Southern), publisher; Don Nelson (WIRE, Indianapolis) radio/TV; Bruce Lundvall (CBS Records), record company; Hutch Carlock Music City Record Distributors, Nashville), record merchandiser; Joe Sullivan (Sound Seventy Corp., Nashville), Talent buyer/promoter; Chic Doherty (MCA Records) director-at-large; Joe Galante (RCA Records), director-at-large; and Irving Waugh (Tennessee Tourist Commission), director-at-large.

Each year, one board member is elected from each of the 12 membership categories, along with three directors-at-large. Half the board remains in office, serving out the second year of their two-year terms.

CMA board members continuing their terms include Gayle Hill, Jim Ed Brown, Tandy Rice, John D. Loudermilk, Jim Sloane, Shoo Kusano, Hap Peebles, Lee Zhito,

Tom Collins, Jerry Bradley, Sam Marmaduke, Stanley Adams, Charles Scully, Bud Wendell, and Bob Kingsley.

CMA also has four permanent board members (who have each served as both president and chairman of the board), including Bill Denny, Frances Preston, Wesley Rose, and Joe Talbot.

At the meeting, Ben Smathers, of the Stony Mountain Cloggers, was presented the CMA Founding President's Award by Connie B. Gay. The award is given an-

nually to someone not currently on the board of directors who has contributed outstanding service to the organization. Smathers was recognized for his work in producing the Fan Fair Reunion shows in 1975, 76 and 77.

CMA's Producer of the Year awards were also presented, this year to Larry Butler, who produced the CMA Album of the Year "The Gambler," and to John Boylan, producer of the Single of the Year, "The Devil Went Down To Georgia."

ASCAP Awards Highlights



Pictured at the recent ASCAP Awards dinner held at the Opryland Hotel during Country Music Week in Nashville are (top row, from left) Henry Hurt, vice president and general manager of the Nashville division of Chappell & Co., (ASCAP) Country Publisher of the year; ASCAP Southern regional executive director Ed Shea; songwriter Rory Burke, ASCAP Country Songwriter of the Year; ASCAP president Stanley Adams; and Chappell president Irwin Robinson; UA artist Billie Jo Spears; songwriter Dino Fekaris; and ASCAP Country Producer of the Year Larry Butler; Ed Shea; Wesley Rose, ASCAP board member and president of Milene Music; songwriter Mickey Newbury; Stanley Adams; (second row) songwriter and producer Johnny MacRae; Ed Shea; songwriter Bob Morrison; Paul Marks, ASCAP managing director; and Bob Beckham, president of Music City Music; Buddy Killen, president of Cross Keys Music; Donna Hilley, VP of Cross Keys Music; Stanley Adams; songwriter and artist Sonny Throckmorton; Cross Keys VP Don Gant; and Ed Shea; Mrs. Zell Miller; Zell Miller, ASCAP writer and Lt. governor of Georgia; and Gerald Marks; ASCAP writer and board member.

Talent Buyers Seminar

(Continued from page 79)

Concert" with Louis Owens (Louis Owens Productions); and "Country Music In The College Market" with Dr. Wm. Brattain (Western Illinois University), Dr. Gary English (NECAA) and Sandra V. Keiser (Southwest Missouri State University).

A showcase was held Tuesday night featuring the Cates (Wm. Morris), Billy "Crash" Craddock (International House of Talent), and T. G. Sheppard (Jack D. Johnson Talent).

Wednesday's agenda began with a panel presentation, "I Can't Make It—My Bus Ran Out Of Gas," with panelists Louis Messina (Pace Concerts), Sonny James, Cliff Wallace (Von Braun Civic Center), and Joe Sullivan (Sound Seventy Corporation).

The following workshops took place later that morning: "Talent Prices . . . Ticket Prices" with Steven Griel (Sound Seventy Corporation) and C. K. Spurlock (Country Shindig); "A Record Producer's View Of The Marketplace" with Norro Wilson (Warner Bros. Records); and "Country Music In The College Market" (same panelists as Tuesday).

After the luncheon showcase, which starred John Conlee (Buddy Lee Attractions), Big Al Downing (Top Billing, Inc.) and Louise Mandrell with R. C. Bannon (Dick Blake International), a panel discussion on "Aspects Of Putting Together a Major Country Festival" with Bob Babisch (Milwaukee Summer Festival), Mervyn Conn (Mervyn Conn Productions, Ltd.), Neal Gunn (HMC Management Corp.), and Glenn Reeves (Jamboree USA) was scheduled.

Country Single Picks

COUNTRY SONG OF THE WEEK

JUICE NEWTON—Capitol P-4793

UNTIL TONIGHT (prod.: Otha Young) (writers: S. McClintoc/K. Parker) (ATV/Island/McClintoc, BMI) (3:15)

After several quality single releases, Newton seems primed to move to new heights. She puts plenty of controlled power into this heart-felt love song with a full production sound backing her up.

STEVE WARINER—RCA PB-11658

FORGET ME NOT (prod.: Chet Atkins) (writers: P. Evans/A. Byron) (September, ASCAP) (3:24)

Wariner does a slightly more traditional country song, with a light, straightforward approach. A banjo, keyboards, steel guitar and a liberal dose of background voices lend support.

RANDY BARLOW—Republic 049

LAY BACK IN THE ARMS OF SOMEONE (prod.: Fred Kelly) (writers: N. Chinn/. M. Chapman) (Chinnichap/Careers, BMI) (3:28)

Barlow has an excellent choice of material here and gives it a light, dreamy treatment. Strings and singers fill out the sharp piano and guitar.

DOTTSY—RCA PB-11743

WHEN I'M GONE (prod.: Roy Dea) (writer: B. Murray) (Gray, ASCAP) (2:53)

A strong, steady bass line backs up Dottsy's rich, smoky vocals here. A Ralph Mooney style steel and a chicken pickin' guitar complete the familiar sound.

MARK GADDIS—Ovation 1133

IT'S LOVE THAT I FEEL (prod.: Dick Schory) (writer: J. Tweel) (Window, BMI) (3:20)

There's some interesting keyboard work as the song builds momentum. The fervor comes on strong and keeps getting stronger.

BIG AL DOWNING—Warner Bros. 8787

I AIN'T NO FOOL (prod.: Tony Bongiovi, Lance Quinn & Harold Wheeler) (writer: A. Downing) (Al Gallico/Metaphor, BMI) (2:30)

A Fats Domino sound prevails on this energetic tune, with a few modifications provided by a harmonica and Killer piano. Sharp, steady drums give added accent.

MIKE LUNSFORD—Gusto GT4-9024

LOST LETTER (prod.: Tommy Hill) (writer: C. Craig) (Gee-Whiz, BMI) (4:27)

Lunsford starts slow but picks it up as the song progresses. The lyrics tell an interesting story with a touch of intrigue.

PEGGY SUE AND SONNY WRIGHT—Door Knob 9-113

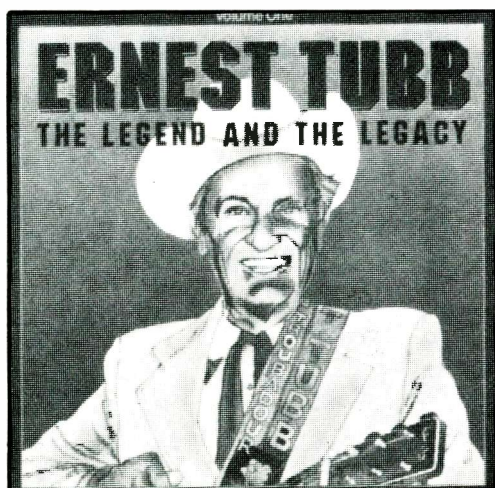
GENTLY HOLD ME (prod.: Gene Kennedy) (writer: M. Jackson) (Door Knob, BMI) (2:51)

A smooth, steady love song is offered by this duo, singing solo as well as harmony parts. Strings and keyboards work together for a pleasing effect.

DON COX—ARC MC 5902

SMOOTH SOUTHERN HIGHWAY (prod.: Hoyet Henry) (writers: S. Throckmorton/C. Putman) (Tree, BMI) (2:42)

Cox sings a simple, laid-back tune, laying a recitation on top of several lines for added effect. A unique treatment of quality material.



Thank You,

Record World

For My

"Special Album Of The Year Award"



Ernest Tubb

THREE CHEERS FOR THE CDB

Congratulations to the
CHARLIE DANIELS BAND
for their success in the 1979 CMA awards

1.

SINGLE OF THE YEAR
The Devil Went Down to Georgia

2.

INSTRUMENTAL GROUP OF THE YEAR
The Charlie Daniels Band

3.

INSTRUMENTALIST OF THE YEAR
Charlie Daniels

Our heartfelt congratulations from Epic Records
and the entire CBS Family of Music.



"Epic" and the Epic logo are trademarks of CBS, Inc.
© 1979 CBS, Inc.



Country Album Picks



JUST FOR YOU

DONNA FARGO—Warner Bros. BSK 3377

Backed by a full, smooth sound, Fargo puts her expressive vocal style on a diverse collection of songs, from sweet love ballads like "Show Me That You Love Me" to the rousing gospel-flavored "Preacher Berry." Produced by Stan Silver, the artist and her songs are effectively spotlighted.



HIGHWAYMAN

GLEN CAMPBELL—Capitol SOO-12008

Campbell stays warm and mellow on side one with songs by Jimmy Webb and Michael Smotherman, and picks up the tempo on side two with a noticeable emphasis on the drum tracks, using more Smotherman songs and one by T. J. Kuenster. Produced by Campbell and Tom Thacker, the LP shows the artist's range and versatility.



CLASSIC CRYSTAL

CRYSTAL GAYLE—United Artists LOO-982

Ten of Crystal's UA highlights are included in this "greatest hits" package, from her first major hit, "Don't It Make My Brown Eyes Blue," to the recent award winner, "Talkin' In Your Sleep." Produced by Allen Reynolds, every cut is a proven winner.



SONNY CURTIS

Elektra 6E-227

Curtis offers a selection of mellow, reflective songs, all of which he wrote himself, on his debut album for Elektra. Production is clean and balanced, effectively spotlighting the lyrics on each cut. "I Fought The Law," "The Cowboy Singer" and "Tennessee" stand out.



JUST YOU AND ME

TERRI HOLLOWELL—Con Brio CBLP 055X

The mood is bright and fresh here, from a promising young artist. The approach is straightforward with a smooth, easy sound on love songs from ballads to more lively tunes. Produced by Bill Walker, "It's Too Soon To Say Goodbye," "Texas Sunrise and Me" and a cover of "Strawberry Fields Forever" stand out.

Nashville Report *(Continued from page 80)*

Ronnie Milsap (accompanied by his wife, **Joyce**) winged to Hollywood to record a pair of tunes for **Clint Eastwood's** "Bronco Billy" picture. Ronnie sings the title song and "Cowboys and Clowns." "I was backed by a 50-piece orchestra. I counted the musicians," he claims.

More accolades for **Kenny Rogers**: the Conference of Personal Managers, West voted him its "Entertainer of the Year." All those awards, plaques, trophies, etc.—plus **Marianne Gordon!**

BBC's **Colin Chandler** is in the U.S. putting together a six-hour special on the life and music of the late **Jim Reeves** for broadcast in England. Jim's wife **Mary Reeves Davis** is a sort of consultant on the project. "Talk with **Marty Robbins** about Jim," she suggested. Chandler did and learned Robbins was in the vicinity of the area where Reeves' plane crashed in 1964.

LONNIE JONES
sings of a
cardio-seismic disaster
and a fissured
romance in his
single on Dessa.



Produced by Royce G. Clark
Executive Production: Bill R. Jones
Distributed by Nationwide Sound
For promotional copies call collect:
Early Williams (615) 242-0129

Song by Curt Lanham
& Lonnie Jones
Daydreamer Music (BMI)

DESSA
RECORD
820 18th Ave. S.E.
Nashville, TN 37203

Recorded at
CHITTOP
NASHVILLE, TN

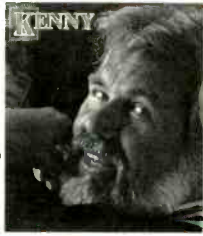


Record World Country Albums

OCTOBER 27, 1979

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

| OCT. 27 | OCT. 20 | | WKS. ON CHART |
|---------|---------|---|---------------|
| 1 | 1 | KENNY KENNY ROGERS United Artists LWAK 979 (2nd Week) | 5 |
| 2 | 2 | THE GAMBLER KENNY ROGERS/United Artists LA 834 H | 46 |
| 3 | 3 | GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378 | 26 |
| 4 | 5 | MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203 | 5 |
| 5 | 9 | STARDUST WILLIE NELSON/Columbia KC 35305 | 77 |
| 6 | 6 | MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751 | 25 |
| 7 | 10 | TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H | 93 |
| 8 | 7 | ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064 | 19 |
| 9 | 8 | LOVELINE EDDIE RABBITT/Elektra 6E 181 | 22 |
| 10 | 4 | JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165 | 7 |
| 11 | 15 | BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318 | 25 |
| 12 | 14 | CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H | 29 |
| 13 | 13 | VOLCANO JIMMY BUFFETT/MCA 5102 | 7 |
| 14 | 18 | THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135 | 30 |
| 15 | 12 | FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194 | 23 |
| 16 | 19 | STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250 | 3 |
| 17 | 21 | FOREVER JOHN CONLEE/MCA 3174 | 6 |
| 18 | 22 | WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H | 70 |
| 19 | 20 | GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361 | 19 |
| 20 | 17 | LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743 | 89 |
| 21 | 11 | WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326 | 48 |
| 22 | 24 | NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849 | 37 |
| 23 | 27 | THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016 | 28 |
| 24 | 34 | YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL1 3441 | 11 |
| 25 | 28 | 3/4 LONELY T. G. SHEPPARD/Warner Bros. BSK 3353 | 12 |
| 26 | 32 | SHOT THROUGH THE HEART JENNIFER WARNES/Arista 4217 | 9 |
| 27 | 16 | THE LEGEND AND THE LEGACY, VOL. I ERNEST TUBB/ Cachet CL 3 3001 | 13 |
| 28 | 26 | IMAGES RONNIE MILSAP/RCA AHL1 3346 | 20 |
| 29 | 33 | LARRY GATLIN'S GREATEST HITS /Monument MG 7628 | 50 |
| 30 | 39 | THE BEST OF BARBARA MANDRELL /MCA AY 1119 | 38 |
| 31 | 35 | THE BEST OF DON WILLIAMS, VOL. II /MCA 3096 | 23 |
| 32 | 56 | JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202 | 3 |
| 33 | 36 | WE SHOULD BE TOGETHER CRYSTAL GAYLE/United Artists LA 969 H | 15 |
| 34 | 38 | GOLDEN TEARS/STAY WITH ME DAVE & SUGAR/RCA AHL1 3360 | 8 |
| 35 | 40 | MOODS BARBARA MANDRELL/MCA AY 1088 | 54 |
| 36 | 31 | THE VERY BEST OF LORETTA AND CONWAY LORETTA LYNN & CONWAY TWITTY/MCA 3164 | 13 |
| 37 | 43 | EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H | 81 |




| | | | |
|----|----|--|-----|
| 38 | 41 | Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993 | 107 |
| 39 | 46 | EXPRESSIONS DON WILLIAMS/MCA AY 1069 | 59 |
| 40 | 44 | WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2696 | 91 |
| 41 | 48 | DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G | 105 |
| 42 | 25 | SERVED LIVE ASLEEP AT THE WHEEL /Capitol ST 11945 | 17 |
| 43 | 42 | A RUSTY OLD HALO HOYT AXTON/Jeremiah JH 5000 | 14 |
| 44 | 45 | SHOULD I COME HOME GENE WATSON/Capitol ST 11947 | 3 |
| 45 | 29 | TODAY AND FOREVER EARL SCRUGGS REVUE/Columbia JC 36084 | 12 |
| 46 | 37 | MR. ENTERTAINER MEL TILLIS/MCA 3167 | 13 |
| 47 | 50 | SILVER JOHNNY CASH/Columbia KC 36086 | 9 |
| 48 | 54 | PROFILE—THE BEST OF EMMYLOU EMMYLOU HARRIS/ Warner Bros. BSK 3258 | 48 |
| 49 | 23 | OUR MEMORIES OF ELVIS, VOL. II ELVIS PRESLEY/ RCA AQL1 3448 | 11 |
| 50 | 47 | RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155 | 5 |
| 51 | 52 | JERRY CLOWER'S GREATEST HITS /MCA 3092 | 6 |
| 52 | 55 | TNT TANYA TUCKER/MCA 3066 | 49 |
| 53 | 62 | JERRY REED LIVE /RCA AHL1 3453 | 9 |

CHARTMAKER OF THE WEEK

54 — **LET THE NIGHT BEGIN**
JOHN WESLEY RYLES
MCA 3183




| | | | |
|----|----|---|-----|
| 55 | 58 | BEST OF JACKY WARD—UP TIL NOW /Mercury SRM 1 5021 | 5 |
| 56 | 49 | DON'T LET ME CROSS OVER JIM REEVES/RCA AHL1 3454 | 5 |
| 57 | 65 | ONLY LOVE CAN BREAK A HEART KENNY DALE/Capitol ST 12001 | 2 |
| 58 | 63 | THE TWO AND ONLY THE BELLAMY BROTHERS/Warner/ Curb BSK 3347 | 16 |
| 59 | — | TAKE HEART JUICE NEWTON/Capitol ST 12000 | 1 |
| 60 | 59 | OUT OF YOUR MIND JOE SUN/Ovation OV 1743 | 5 |
| 61 | 61 | ROCKIN' YOU EASY, LOVIN' YOU SLOW RONNIE McDOWELL/Epic JE 36142 | 11 |
| 62 | 53 | CROSS WINDS CONWAY TWITTY/MCA 3086 | 21 |
| 63 | 60 | BEST OF VERN GOSDIN /Elektra 6E 228 | 3 |
| 64 | 73 | SKETCHES JOHNNY RODRIGUEZ/Mercury SRM 1 5022 | 5 |
| 65 | 66 | SHAKE HANDS WITH THE DEVIL KRIS KRISTOFFERSON/ Columbia JZ 36135 | 4 |
| 66 | 67 | THE REAL TOMMY OVERSTREET /Elektra 6E 226 | 3 |
| 67 | 69 | HONKY TONKIN' VARIOUS ARTISTS/RCA AHL1 3422 | 15 |
| 68 | 71 | REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482 | 194 |
| 69 | 70 | I DON'T LIE JOE STAMPLEY/Epic KE 36016 | 22 |
| 70 | 68 | EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503 | 45 |
| 71 | 64 | BEST OF STELLA PARTON /Elektra 6E 229 | 3 |
| 72 | 74 | SERVING 190 PROOF MERLE HAGGARD/MCA 3089 | 20 |
| 73 | 57 | ALL AROUND COWBOY MARTY ROBBINS/Columbia JC 36085 | 7 |
| 74 | 72 | ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105 | 50 |
| 75 | 30 | BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037 | 195 |



John Conlee

HIS MUSIC LASTS "FOREVER"
His Latest Album
Including The New Single
"BEFORE MY TIME"
MCA-41022
Produced by Bud Logan



FOREVER
John Conlee

MCA RECORDS MCA-3174

18 reasons our country is great!

1979 ASCAP, BMI and SESAC Awards

A LOVER'S QUESTION (BMI)

Writer: Brook Benton
Jimmy Williams
Artist: Jacky Ward
Producer: Jerry Kennedy

ANY DAY NOW (ASCAP)

Writer: Burt Bacharach
Bob Hilliard
Artist: Don Gibson
Producer: Ronnie Gant

HEARTBREAKER (BMI)

Writer: Carole Bayer Sager
David Wolfert
Artist: Dolly Parton
Producer: Gary Klein
Dolly Parton

I JUST CAN'T STAY MARRIED TO YOU (ASCAP)

Writer: Charlie Black
Rory Bourke
Jerry Gillespie
Artist: Cristy Lane
Producer: Charlie Black

I JUST WANT TO FEEL THE MAGIC (ASCAP)

Writer: Rory Bourke
Mel McDaniel
Artist: Bobby Borchers
Producer: Eddie Kilroy

I KNOW A HEARTACHE WHEN I SEE ONE (ASCAP)

Writer: Charlie Black
Rory Bourke
Kerry Chater
Artist: Jennifer Warnes
Producer: Rob Fraboni
Jennifer Warnes

I WANT TO THANK YOU (ASCAP)

Writer: Rory Bourke
Artist: Kim Charles
Producer: Eddie Kilroy

LAY DOWN SALLY (2nd AWARD) (BMI)

Writer: Eric Clapton
Marcy Levy
George Terry
Artist: Eric Clapton
Producer: Glyn Johns
Publisher: Stigwood Music

SAVE THE LAST DANCE FOR ME (BMI)

Writer: Doc Pomus
Mort Shuman
Artist: Emmylou Harris
Producer: Brian Ahern

SECOND HAND EMOTION (ASCAP)

Writer: Charlie Black
Rory Bourke
Artist: Faron Young
Producer: Eddie Kilroy

SEPTEMBER SONG (ASCAP)

Writer: Maxwell Anderson
Kurt Weill
Artist: Willie Nelson
Producer: Booker T. Jones

SHADOWS IN THE MOONLIGHT (ASCAP)

Writer: Charlie Black
Rory Bourke
Artist: Anne Murray
Producer: Jim Ed Norman

SWEET FANTASY (ASCAP)

Writer: Rory Bourke
Artist: Bobby Borchers
Producer: Eddie Kilroy

THERE'S ALWAYS ME (ASCAP)

Writer: Don Robertson
Artist: Ray Price
Producer: Fred Foster
Publisher: Gladys Music

**CHAPPELL AND INTERSONG - ASCAP COUNTRY PUBLISHERS OF THE YEAR
FOR THE SECOND CONSECUTIVE YEAR**

RORY BOURKE - ASCAP COUNTRY WRITER OF THE YEAR

CHARLIE BLACK - SESAC COUNTRY MUSIC WRITER OF THE YEAR

**SKIPPY BARRETT AND CHARLIE BLACK -
MOST RECORDED COUNTRY SONG "LOVE LIES" (SESAC)**



Chappell Music (ASCAP) Unichappell Music (BMI) Tri-Chappell (SESAC)



Intersong Music (ASCAP) Rightsong Music (BMI)

Nashville Division: Henry Hurt, Pat Rolfe, Celia Hill, Charlene Dobbins, Sharon Purcifull

NEW YORK

NASHVILLE
21 Music Circle East

LOS ANGELES

TORONTO

Polygram Companies



Record World Country Singles

OCTOBER 27, 1979

TITLE, ARTIST, Label, Number

| OCT. 27 | OCT. 20 | | WKS. ON CHART |
|---------|---------|--|---------------|
| 1 | 4 | ALL THE GOLD IN CALIFORNIA LARRY GATLIN & THE GATLIN BROTHERS BAND Columbia 1 11066 | 10 |
| 2 | 1 | DREAM ON OAK RIDGE BOYS/MCA 41078 | 11 |
| 3 | 9 | YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315 | 7 |
| 4 | 8 | HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087 | 9 |
| 5 | 7 | SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE DOLLY PARTON/RCA 11705 | 9 |
| 6 | 2 | BEFORE MY TIME JOHN CONLEE/MCA 41072 | 12 |
| 7 | 3 | FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077 | 12 |
| 8 | 16 | SHOULD I COME HOME (OR SHOULD I GO CRAZY) GENE WATSON/Capitol 4772 | 7 |
| 9 | 10 | I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY RAZZY BAILEY/RCA 11682 | 11 |
| 10 | 13 | PUT YOUR CLOTHES BACK ON JOE STAMPLEY/Epic 9 50754 | 9 |
| 11 | 18 | COME WITH ME WAYLON JENNINGS/RCA 11723 | 6 |
| 12 | 17 | MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE MERLE HAGGARD/MCA 41112 | 7 |
| 13 | 19 | BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. 49056 | 6 |
| 14 | 14 | CRAZY ARMS WILLIE NELSON/RCA 11673 | 11 |
| 15 | 5 | IN NO TIME AT ALL RONNIE MILSAP/RCA 11695 | 11 |
| 16 | 20 | NO MEMORIES HANGIN' AROUND ROSANNE CASH WITH BOBBY BARE/Columbia 1 11045 | 9 |
| 17 | 21 | BROKEN HEARTED ME ANNE MURRAY/Capitol 4773 | 5 |
| 18 | 23 | BLIND IN LOVE MEL TILLIS/Elektra 46536 | 5 |
| 19 | 15 | SLIPPIN' UP, SLIPPIN' AROUND CRISTY LANE/ United Artists 1314 | 10 |
| 20 | 22 | SAIL ON TOM GRANT/Republic 045 | 8 |
| 21 | 24 | I'D RATHER GO ON HURTIN' JOE SUN/Ovation 1127 | 7 |
| 22 | 28 | YOU'RE A PART OF ME CHARLY McCLAIN/Epic 9 50759 | 7 |
| 23 | 6 | YOU AIN'T JUST WHISTLIN' DIXIE THE BELLAMY BROTHERS/Warner/Curb 49032 | 11 |
| 24 | 29 | YOU'RE MY KIND OF WOMAN JACKY WARD/Mercury 57004 | 6 |
| 25 | 30 | THE LADY IN THE BLUE MERCEDES JOHNNY DUNCAN/ Columbia 1 11097 | 6 |
| 26 | 31 | YOU SHOW ME YOUR HEART (AND I'LL SHOW YOU MINE) TOM T. HALL/RCA 11713 | 5 |
| 27 | 27 | I HEAR THE SOUTH CALLIN' ME HANK THOMPSON/ MCA 41079 | 10 |
| 28 | 32 | HANGIN' IN AND HANGIN' ON BUCK OWENS/Warner Bros. 49046 | 7 |
| 29 | 34 | I CHEATED ME RIGHT OUT OF YOU MOE BANDY/ Columbia 1 11090 | 4 |
| 30 | 36 | WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra 46535 | 4 |
| 31 | 26 | LOVE ME NOW RONNIE McDOWELL/Epic 9 50753 | 10 |
| 32 | 37 | SAY YOU LOVE ME STEPHANIE WINSLOW/Warner/Curb 49074 | 5 |
| 33 | 38 | LET'S TAKE THE TIME TO FALL IN LOVE AGAIN JIM CHESNUT/MCA/Hickory/Curb 41106 | 7 |
| 34 | 40 | SWEET DREAMS REBA McENTIRE/Mercury 57003 | 6 |
| 35 | 43 | I'VE GOT A PICTURE OF US IN MY MIND LORETTA LYNN/ MCA 41129 | 3 |
| 36 | 41 | FIRST THING EACH MORNING CLIFF COCHRAN/RCA 11711 | 6 |
| 37 | 42 | WINNERS AND LOSERS R. C. BANNON/Columbia 1 11081 | 6 |
| 38 | 12 | LAST CHEATER'S WALTZ T. G. SHEPPARD/Warner/Curb 49024 | 13 |
| 39 | 11 | I DON'T DO LIKE THAT NO MORE THE KENDALLS/ Ovation 1129 | 11 |
| 40 | 45 | A RUSTY OLD HALO HOYT AXTON/Jeremiah 1001 | 4 |
| 41 | 48 | THE ONE THING MY LADY NEVER PUTS INTO WORDS MEL STREET/Sunset 100 | 4 |
| 42 | 51 | STRANDED ON A DEAD END STREET THE ETC BAND/ Warner Bros. 49072 | 4 |
| 43 | 52 | BUENOS DIAS ARGENTINA MARTY ROBBINS/Columbia 1 11102 | 3 |
| 44 | 46 | GOODTIME CHARLIE'S GOT THE BLUES RED STEAGALL/ Elektra 46527 | 5 |
| 45 | 50 | CRAZY BLUE EYES LACY J. DALTON/Columbia 1 11107 | 4 |
| 46 | 53 | MY WORLD BEGINS AND ENDS WITH YOU DAVE & SUGAR/ RCA 11749 | 2 |
| 47 | 54 | MISSISSIPPI CHARLIE DANIELS BAND/Epic 9 50768 | 4 |



| | | | |
|----|----|--|---|
| 48 | 39 | BABY MY BABY MARGO SMITH/Warner Bros. 49038 | 8 |
| 49 | 61 | SEA OF HEARTBREAK LYNN ANDERSON/Columbia 1 11104 | 3 |
| 50 | 57 | ALWAYS ON MY MIND JOHN WESLEY RYLES/MCA 41124 | 3 |
| 51 | 63 | LOVIN' STARTS WHERE FRIENDSHIP ENDS MEL McDANIEL/ Capitol 4748 | 2 |
| 52 | 59 | (STAY AWAY FROM) THE COCAINE TRAIN JOHNNY PAYCHECK/Epic 9 50777 | 3 |
| 53 | 62 | TELL ME WHAT IT'S LIKE BRENDA LEE/MCA 41130 | 2 |
| 54 | 71 | I HATE THE WAY I LOVE IT JOHNNY RODRIGUEZ & CHARLY McCLAIN/Epic 9 50791 | 2 |
| 55 | 60 | WALKIN' THE FLOOR OVER YOU ERNEST TUBB & FRIENDS/ Cachet 4 4507 | 3 |

CHARTMAKER OF THE WEEK

| | | | |
|----|---|--|---|
| 56 | — | HAPPY BIRTHDAY DARLIN' CONWAY TWITTY MCA 41135 | 1 |
|----|---|--|---|



| | | | |
|-----|----|--|----|
| 57 | 25 | HOUND DOG MAN GLEN CAMPBELL/Capitol 4769 | 9 |
| 58 | 49 | THE SUN WENT DOWN IN MY WORLD TONIGHT LEON EVERETTE/Orlando 104 | 7 |
| 59 | 78 | YOU PICK ME UP (AND PUT ME DOWN) DOTTIE WEST/ United Artists 1324 | 2 |
| 60 | 64 | YOU DON'T MISS A THING SYLVIA/RCA 11735 | 3 |
| 61 | 65 | WILD SIDE OF LIFE RAYBURN ANTHONY WITH KITTY WELLS/Mercury 57006 | 4 |
| 62 | 70 | I'LL SAY IT'S TRUE/COCAINE BLUES JOHNNY CASH/ Columbia 1 11103 | 2 |
| 63 | 66 | HIDE ME (IN THE SHADOW OF YOUR LOVE) JUDY ARGO/ MDJ 4633 | 5 |
| 64 | 68 | LONELY TOGETHER DIANA/Elektra 46539 | 3 |
| 65 | 72 | I WANNA COME OVER ALABAMA/MDJ 4906 | 3 |
| 66 | — | NOTHING AS ORIGINAL AS YOU STATLER BROTHERS/ Mercury 57007 | 1 |
| 67 | 67 | ENDLESS DAVID WILLS/United Artists 1319 | 4 |
| 68 | 33 | FOOLS JIM ED BROWN & HELEN CORNELIUS/RCA 11672 | 13 |
| 69 | 82 | SQUEEZE BOX FREDDY FENDER/Starlite 9 4904 | 3 |
| 70 | 76 | PHILODENDRON MUNDO EARWOOD/GMC 108 | 3 |
| 71 | 77 | GET YOUR HANDS ON ME BABY DALE McBRIDE/ Con Brio 158 | 5 |
| 72 | 35 | WHAT MORE COULD A MAN NEED TOMMY OVERSTREET/ Elektra 46516 | 10 |
| 73 | 81 | HEROES AND IDOLS (DON'T COME EASY) DAVID SMITH/ MDJ 1004 | 2 |
| 74 | — | YOUR LYING BLUE EYES JOHN ANDERSON/Warner Bros. 49089 | 1 |
| 75 | 80 | A LITTLE BIT SHORT ON LOVE (A LITTLE BIT LONG ON TEARS) BILLY WALKER/Caprice 2059 | 5 |
| 76 | 69 | THAT OVER THIRTY LOOK FARON YOUNG/MCA 41046 | 6 |
| 77 | 56 | JUST GOOD OL' BOYS MOE & JOE/Columbia 3 11027 | 16 |
| 78 | 44 | THERE'S A HONKY TONK ANGEL (WHO WILL TAKE ME BACK IN) ELVIS PRESLEY/RCA 11679 | 12 |
| 79 | 79 | I WANNA GO BACK NICK NOBLE/TMS 612 | 5 |
| 80 | 47 | IT MUST BE LOVE DON WILLIAMS/MCA 41069 | 13 |
| 81 | 55 | ROBINHOOD BILLY "CRASH" CRADDOCK/Capitol 4753 | 13 |
| 82 | 89 | BECAUSE OF LOSING YOU NARVEL FELTS/Collage 101 | 2 |
| 83 | 90 | CAUGHT WITH MY FEELINGS DOWN/YOU CAN'T REMEMBER AND I CAN'T FORGET MARY LOU TURNER/ Churchill 7744 | 2 |
| 84 | — | YOU'RE THE PART OF ME JIM ED BROWN/RCA 11742 | 1 |
| 85 | 58 | ONLY LOVE CAN BREAK A HEART KENNY DALE/Capitol 4746 | 14 |
| 86 | 75 | MY EMPTY ARMS ANN J. MORTON/Prairie Dust 7632 | 10 |
| 87 | 73 | YOU'RE MY JAMAICA CHARLEY PRIDE/RCA 11655 | 16 |
| 88 | — | DO IT IN A HEARTBEAT CARLENE CARTER/Warner Bros. 49083 | 1 |
| 89 | — | PLAY ME NO SAD SONGS EARL SCRUGGS REVUE/ Columbia 1 11106 | 1 |
| 90 | — | DALLAS COWBOYS CHARLEY PRIDE/RCA 11736 | 1 |
| 91 | 74 | IF I FALL IN LOVE WITH YOU REX ALLEN, JR./ Warner Bros. 49020 | 13 |
| 92 | — | DO I EVER CROSS YOUR MIND KIN VASSY/International Artists 501 | 1 |
| 93 | 99 | I JUST WONDER WHERE HE COULD BE TONIGHT HILKA & JEBRY/IBC 0004 | 2 |
| 94 | — | YOU BETTER MOVE ON TOMMY ROE/Warner/Curb 49085 | 1 |
| 95 | 84 | YOUR KISSES WILL CRYSTAL GAYLE/United Artists 1306 | 14 |
| 96 | 88 | DADDY DONNA FARGO/Warner Bros. 8867 | 15 |
| 97 | 83 | SEE YOU IN SEPTEMBER DEBBY BOONE/Warner/Curb 49042 | 8 |
| 98 | 86 | THE COWBOY SINGER SONNY CURTIS/Elektra 46526 | 6 |
| 99 | 85 | DANCIN' ROUND AND 'ROUND OLIVIA NEWTON-JOHN/ MCA 41074 | 13 |
| 100 | 87 | TODAY I STARTED LOVING YOU AGAIN ARTHUR PRYSOCK/Gusto 4 9023 | 4 |

DON WILLIAMS

PORTRAIT

MCA 3192



DON WILLIAMS' MUSIC IS A SELF-PORTRAIT.

Produced by Don Williams and Garth Fundis

MCA RECORDS
© 1979 MCA Records, Inc.

A phantom steals away,
just for an album, from the
heart of Genesis and a decade
of marvelous music.

The creativity of Tony
Banks is that phantom and

"A Curious Feeling" is the
album. CA-1-2207

"A CURIOUS FEELING."
TONY BANKS' SOLO
DEBUT. ON CHARISMA
RECORDS AND TAPES.



**IT IS THE TALENT
OF ITS INDIVIDUALS THAT
MAKES GENESIS GREAT.**

**PRESENTING AN
INDIVIDUAL TALENT.
TONY BANKS.**



Write or call your Polygram Distribution office for displays or other promotion items.

POLYDOR INCORPORATED

A POLYGRAM COMPANY

Dolby