

# Record World

SEPTEMBER 29, 1979 \$2.25



Oak Ridge Boys

## Hits of the Week

### SINGLES

**FLEETWOOD MAC, "TUSK"** (prod. by band) (writer: Buckingham) (Fleetwood Mac, BMI) (3:36). The title track from their much anticipated and still forthcoming LP is a unique departure from previous Mac offerings. The drum-led rhythm and chant-like vocals merge into a thick tribal dance. WB 49077.

**CHIC, "MY FORBIDDEN LOVER"** (prod. by Rodgers-Edwards) (writers: Edwards-Rodgers) (Chic, BMI) (3:30). Another gem from the "Risqué" LP, this follow-up to the top 5 "Good Times" is a typically marvelous Chic dance song with trademark falsetto lead & harmony vocals. Atlantic 3620.

**COMMODORES, "STILL"** (prod. by Carmichael-group) (writer: Richie Jobete-Commodores Entertainment, ASCAP) (3:43). The fragile piano and sensitive vocal ballad make an impact with a simple arrangement that bursts into a horn/string melodrama. Motown 1474.

**STYX, "BABE"** (prod. by group) (writer: De Young) (Stygian/Almo, ASCAP) (4:26). Playful keyboards and Tommy Shaw's youthful lead vocal swell into a full harmony chorus and ascending lead guitar runs on this love song from the new "Cornerstone" LP. A&M 2188.

**EAGLES, "HEARTACHE TONIGHT"** (prod. by Szymczyk) (writers: Henley-Frey-Seger-Souther) (Cass County/Red Cloud/Gear/Ice Age, ASCAP) (4:26). A slashing rhythm, big beat, whining guitars, & Glenn Frey's tough vocals grace this rocker from their new "The Long Run" LP. Asylum 46545.

**VILLAGE PEOPLE, "SLEAZY"** (prod. by Morali) (writers: Morali-Belolo-Hurtt-Whitehead) (Can't Stop, BMI) (3:45). The title cut from their upcoming live-studio LP shows David Hodo singing lead & Ray Simpson replacing Victor Willis; for more great dance music. Casablanca 2213.

**ELTON JOHN, "VICTIM OF LOVE"** (prod. by Bellotte) (writers: Bellotte-Levay-Rix) (British Rocket, ASCAP) (3:18). Synthesizer swizzles rocket over a disco beat as John's impassioned vocals stick the hook on this first single from his upcoming "Thunder In The Night" LP. A multi-format hit. MCA 41126.

**ANITA WARD, "DON'T DROP MY LOVE"** (prod. by Knight) (writer: Knight) (Knight-After-Knight, BMI) (3:55). Ward's "Ring My Bell" was one of the major hits and surprises of '79. Here, she vocalizes an intense loving plea with appealing keyboard & guitar shimmers. Juana 3425 (TK).

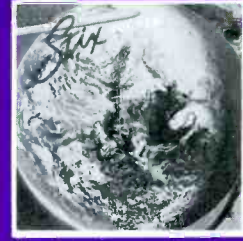
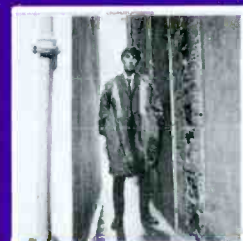
### ALBUMS

**"QUADROPHENIA" (Soundtrack).** The Who's classic rock opera was finally transferred to the screen and the corresponding score is here re-issued in a somewhat re-mixed version with three new songs. The Who contribute 15 cuts and the score is filled out with tunes by other artists. Polydor PD 2-6235 (13.98).

**STEVE MARTIN, "COMEDY IS NOT PRETTY."** Martin has practically given a new definition to comedy recordings and this latest effort spotlights new material in his now well known style. Some of the language is a bit risqué but the routines are geared to tickle. Warner Bros. HS 3392 (8.98).

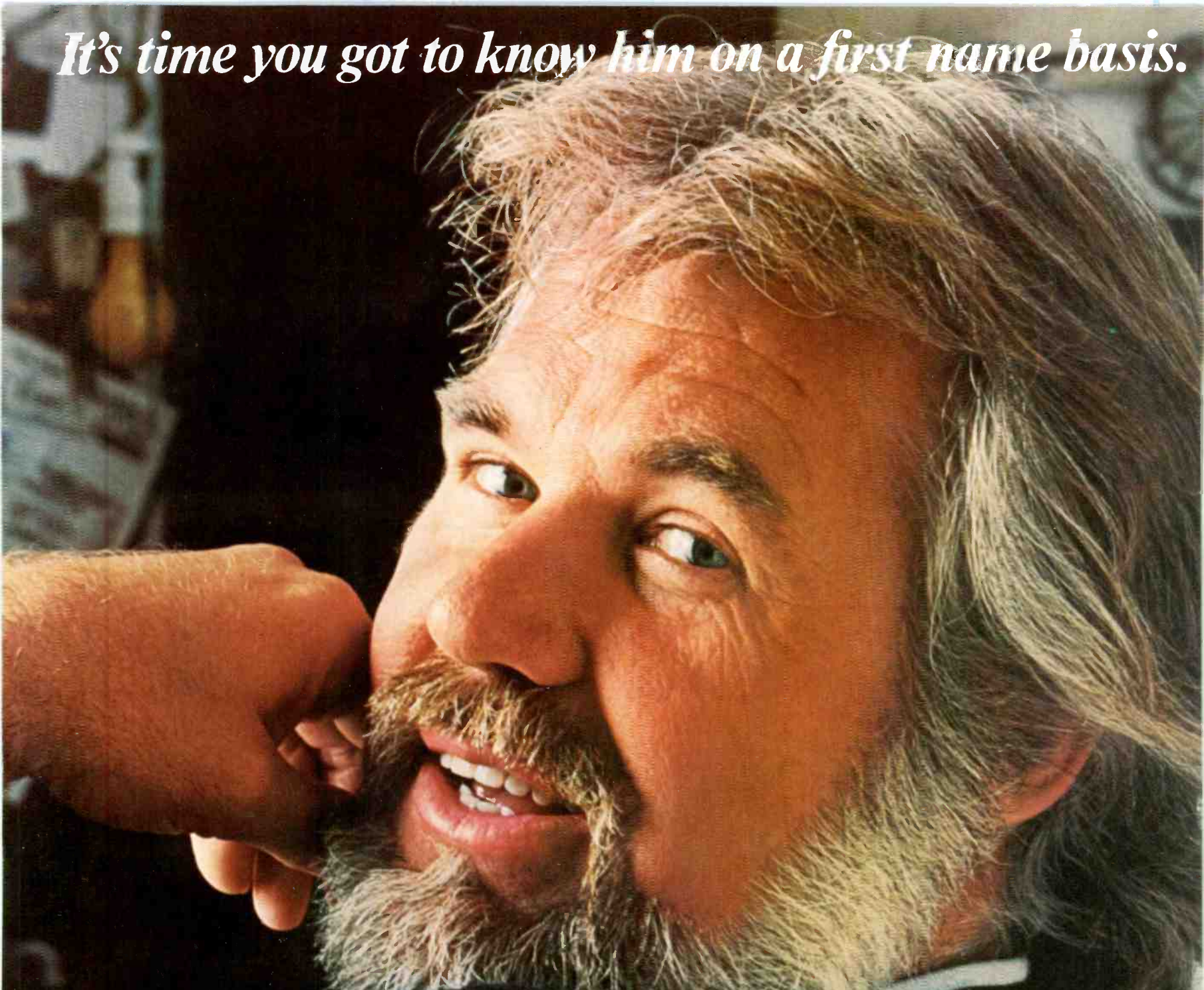
**SUZI QUATRO, "SUZI . . . AND OTHER 'FOUR LETTER WORDS.'" It's taken a while but Quatro's recent hit singles have found her acceptance in the U.S. This new collection, produced by Mike Chapman, has a hard rock edge and tunes perfectly suited to her bad girl image. RSO RS 1-3064 (7.98).**

**STIX HOOPER, "THE WORLD WITH-IN."** The Crusaders as a group are indisputable masters of the new jazz form and they are quickly making the same impact as solo artists. Hooper here debuts with an especially tasty package of new material aided by some of the best sidemen around. MCA 3180 (8.98).





*It's time you got to know him on a first name basis.*



# KENNY

LWAK-979

*The New KENNY ROGERS Album Includes  
The Single "You Decorated My Life"*

Produced by Larry Butler  
Management: Kragen & Co.

On United Artists Records and Tapes 

**KENNY ROGERS TOUR**—*September:* 14-16, (Universal Amphitheater) Los Angeles, California/17, Phoenix, Arizona/18, Amarillo, Texas/19-20, Albuquerque, New Mexico/21, Austin, Texas/22, Wichita, Kansas/23, Waterloo, Iowa/28, Jackson, Mississippi/29, Memphis, Tennessee/30, Shreveport, Louisiana • *October:* 5, Lexington, Kentucky/6, Cleveland, Ohio/8, Host—Country Music Awards—CBS-TV Nashville, Tennessee/10, Nashville, Tennessee/12, Huntsville, Alabama/13, New Orleans, Louisiana/14, Atlanta, Georgia/week of the 15th, (Muppet Show) check your local listings/18, Springfield, Ohio/19, Columbia, Missouri/20, Louisville, Kentucky/21, St. Louis, Missouri/25-31, Atlantic City, New Jersey • *November:* 1, Cincinnati, Ohio/2, Terre Haute, Indiana/3, Evansville, Indiana/4, Toledo, Ohio/12, (Finishing of "The Gambler" Movie for CBS-TV) week of 12th (TV Special—Kenny Rogers & The American Cowboy—CBS-TV) check your local listings

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# Record World



SEPTEMBER 29, 1979

## Pope's LP Will Be Ready Oct. 1; Infinity Plans Marketing Campaign

By MARC KIRKEBY

■ NEW YORK—Copies of Infinity Records' "Pope John Paul II Sings at the Festival Sacrosong" will be available to retailers next Monday (1) to coincide with the Pope's American visit, Infinity president Ron Alexenburg said last week.

The announcement reversed earlier plans not to make the albums available at retail until after the Pope's visit in early October. The Roman Catholic Archdiocese of Boston will still keep exclusive rights to the album for that city until October 28, and distribution in the other five cities on the Pope's itinerary may also be limited; the record will, however, be available to retailers in other cities here and in Canada October 1.

The Infinity LP is the same record that has been available in Europe (and in imported copies here) as "Lieder des Papstes," but Infinity has completely repackaged it in a boxed set with the title, cover information and lyrics in English.

The album will carry a \$9.98 list price, with eight-track and cassette tapes listing at \$10.98.

### Import Copies

According to Alexenburg, Infinity has no plans to take legal action to block the sale of imported copies of the LP, which Jem Records has been selling at a \$9.98 list. "An import can't meet the demand for this record," he said, projecting that demand at between six and 12 million copies between now and Christmas. As of last week, Jem had not ordered

additional import copies beyond its initial supply, all of which had been shipped to retailers.

Infinity has ordered one million copies from MCA Distributing, Alexenburg said. By last Thursday (20), the mastering and jacket fabricating process for the album had been accomplished in a remarkable five days.

"My days were 20 hours, four days straight, plus two trips back and forth to Boston to see that  
(Continued on page 144)

## Craig Exits CBS

■ Jack Craig, senior vice president and general manager of Columbia Records, resigned his position last week. According to a CBS spokesman, no immediate replacement is being sought, and CBS Records Division president Bruce Lundvall will take over Craig's responsibilities.

## Statement by NARM Board Urges Mfrs. To Rethink Advertising, Marketing Cuts

By DAVID MCGEE

■ NEW YORK — The board of directors of the National Association of Recording Merchandisers (NARM) last week issued a statement chastising manufacturers for overreacting to the sales slump of 1979 by cutting costs in the crucial areas of advertising and marketing and thereby eroding profit centers, particularly in cata-

## MUSE Concerts Cap 4-Month Effort

By JOSEPH IANELLO

■ NEW YORK—The first of five consecutive nights of benefit concerts for a non-nuclear future was staged last Wednesday night (19) at New York City's Madison Square Garden before a capacity crowd. The five-hour show was a fast-paced, spirited triumph for the musicians, political organizers and volunteers who, for the past four months, have worked under the Musicians United For Safe Energy (MUSE) banner in an effort to raise funds for a massive public education program about the dangers of nuclear power.

### Activists

The merging of politics and culture brought the Garden corridors alive with an abundance of activists manning tables well-stocked with safe energy petitions, pamphlets and volunteer sign-up sheets. And, this spirit and enthusiasm was even more evident inside where John Hall opened a lively set that included his "Plutonium Is Forever," an anti-nuke song he wrote while considering the proposed con-

struction of a nuclear plant six miles from his home in upstate New York.

### Organization

While many past benefit concerts (Bangladesh and Hurricane Carter's Astrodome fund-raiser) were plagued by poor organization and self-indulgent superstar jams, Wednesday's show was a well-orchestrated series of sets that involved a majority of musicians who have strong ties to the California-rock genre and therefore were familiar with each other's material, as studio guests on albums or regular band members. The resulting performance was not so much a greatest hits compendium, but rather a strongest-material package; played with conviction and often passion that reached peak emotional levels at several points throughout the night. This is quite understandable since for many of the artists the concert was more than a one night affair. Jackson Browne, John Hall, Graham Nash and Bonnie Raitt are all members of the MUSE board of directors and along with several other performers have made it clear through past benefit performances, that they are firmly committed to a non-nuclear future.

After Bonnie Raitt and Jackson Browne joined Hall for several songs including dedications to New Yorkers and the no-nuke cause, Graham Nash started a  
(Continued on page 144)

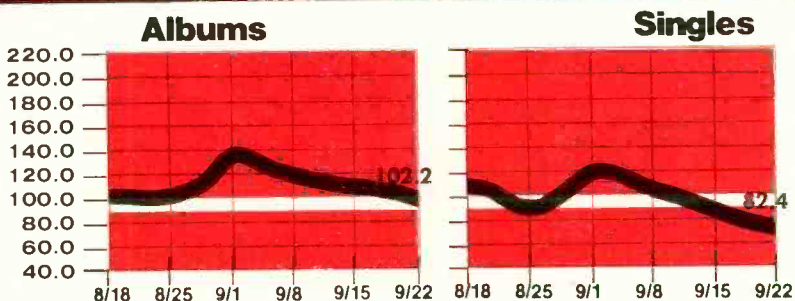
## ASCAP Receipts Signal Record Year

■ LOS ANGELES — ASCAP reported receipts of nearly \$80 million for the first eight months of 1979 last week, totals that, if projected for the rest of the year, would give the performing rights society combined receipts of about \$120 million, its highest ever.

### Domestic Receipts

At ASCAP's west coast membership meeting at the Beverly Hilton Hotel last Wednesday (19), the society reported total domestic receipts for January-August 1979 of \$70,893,000 (\$68,295,000 from licensees; \$2,272,000 from interest on investments; \$326,000 from membership dues), and re-  
(Continued on page 168)

## 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.

(Continued on page 144)



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■ **Page 127.** Bob Dylan's "Slow Train Coming" has opened a new audience—gospel—for the artist, and retailers in the Christian field are hopeful that the success of the LP may work for them in two ways—by creating interest in other Christian performers, and by making Christian consumers more interested in pop LPs with Christian messages.



■ **Page 167.** "Gospel's finest hour"—the Sept. 9 White House reception for the Gospel Music Association—is chronicled by RW, featuring photos of various guests with President Jimmy Carter and the presentation of a Steuben glass bowl to the President by the GMA.

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## Powerhouse Picks

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

**Foreigner** (Atlantic) "Dirty White Boy."

New primary adds continue to come in on top of solid chart jumps, breakout sales reports and an abundance of secondary airplay.

## Fishkin, Goldberg Bow Modern Records; New Label To Be Distributed by Atco

■ **NEW YORK** — Paul Fishkin and Danny Goldberg have announced the formation of Modern Records. The new label will be marketed and distributed by Atco Records (a division of the Atlantic Recording Corporation). The long-term joint arrangement between Modern and Atco is the result of negotiations between Fishkin & Goldberg, partners in the new label venture, and Atlantic chairman Ahmet Ertegun, Atlantic president Jerry Greenberg, Atco & custom labels president Doug Morris, and Atlantic executive vice president Sheldon Vogel.

### Nicks Signed

The first artist signed to Modern Records is Stevie Nicks, vocalist-songwriter with Fleetwood Mac. Nicks remains a member of Fleetwood Mac and will be featured on the group's upcoming new album ("Tusk") and world tour. She will be doing her own albums for Modern, including the soundtrack for the feature film "Rhiannon" (based on the hit song of the same name). Fishkin and Goldberg are executive producers of the film, which is now in development at United Artists. Rob Cohen is producing.

Fishkin was most recently president and part-owner of Bearsville Records with Albert Grossman. He joined the label in September 1971 and left in January 1979. In the late-1960s, Fishkin managed a number of Philadelphia-area artists, including Todd Rundgren.

Goldberg began his record industry career as a journalist, working for the trade publications *Billboard* and *Record World*, and later for *Rolling Stone*, the *Village Voice* and *Circus*, of which he was editor. He was vice president of Swan Song Records in the U.S. for its first 2½ years. In mid-1976, he left Swan Song and formed Danny Goldberg Inc., a public relations firm.

The new Fishkin/Goldberg partnership is now handling American representation on behalf of manager Harvey Lisberg for his acts 10cc and Sad Cafe.

The first release on Modern Records will be in early 1980, by an artist to be announced. The label expects to introduce at least three new artists in its first year of operation. In addition, Modern will be involved in various film and television projects.



Shown celebrating Modern Records' signing with Atco Records are, from left: Atlantic executive vice president Sheldon Vogel, Atco & Custom Labels president Doug Morris, Modern co-founder Paul Fishkin, Modern co-founder Danny Goldberg, and Atlantic president Jerry Greenberg.

## Heavy Adds For Fleetwood, Eagles

■ **NEW YORK**—"Tusk," by Fleetwood Mac, and "Heartache Tonight," by the Eagles, two advance singles from long-awaited albums, received remarkably heavy initial response from pop radio stations last week, even though stock on both singles will not reach stores until early this week. "Heartache Tonight" was added by 49 of *Record World's* reporting stations, "Tusk" by 45.

## RCA Taps Orleans

■ *Record World* has learned that Arnie Orleans will be named division vice president, sales & distribution for RCA Records.

## Grammy Deadline

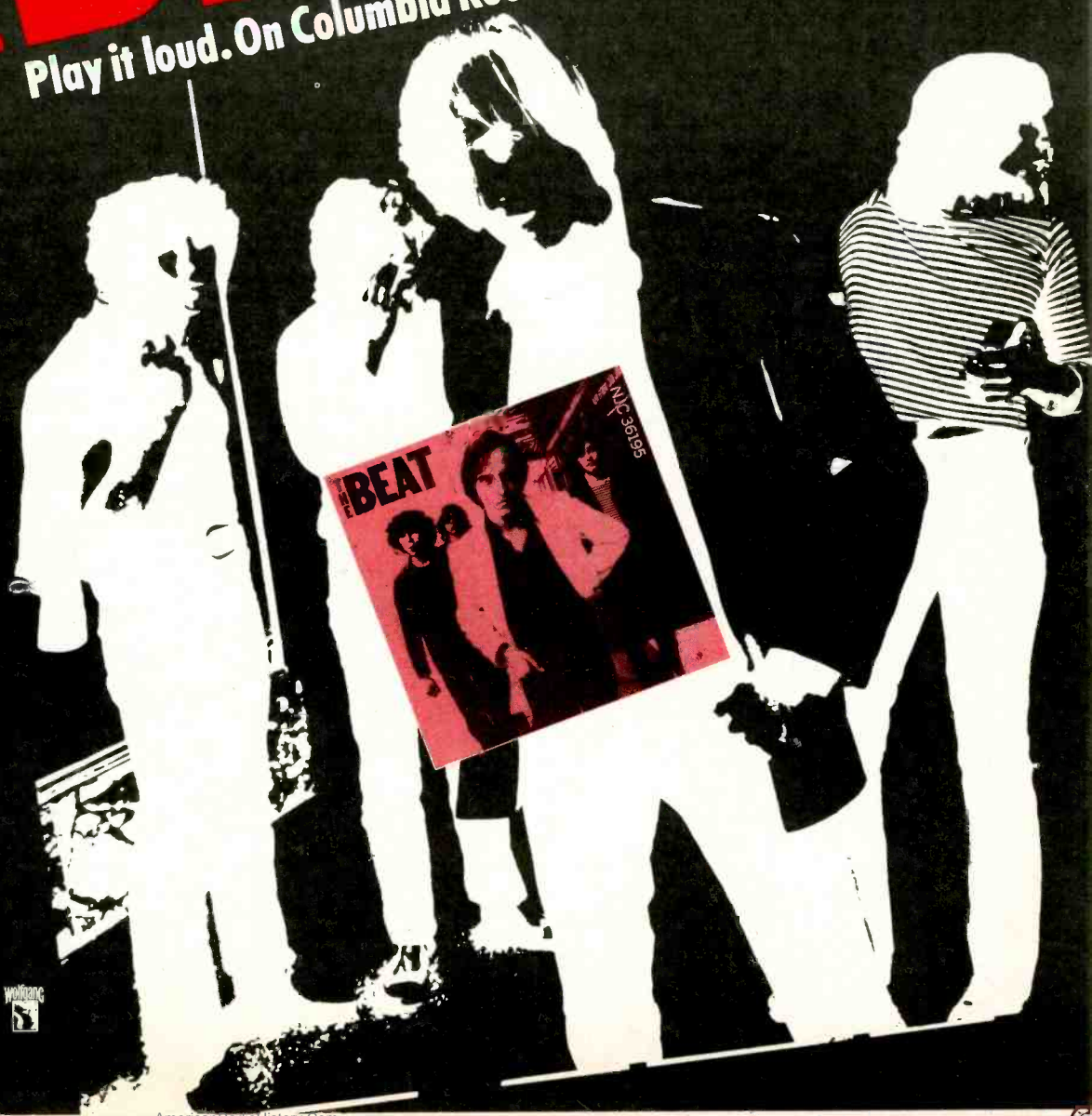
■ **LOS ANGELES**—The Recording Academy reminds all record companies that their second-half entry forms for the upcoming 22nd annual Grammy Awards, which were mailed to them earlier this month, must be in the academy's national office by this coming Wednesday, October 3. The due date for individual members' entry forms is Wednesday, October 10.

Companies and members who have not received or have mislaid their forms, or who have any questions about entries, are advised to contact the academy's national office (213-843-8233) or else the nearest local chapter office immediately.



# WHAT IS IT THAT EVERYONE LIKES ABOUT ROCK 'N' ROLL?

It's **THE BEAT**  
Play it loud. On Columbia Records.



Produced by Bruce Botnick. Direction: Bill Graham Management.   
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# WEA 'Roadshow' Highlights



More than 800 WEA employees attended the company's national sales "roadshow" in New York, New Orleans, Chicago and Los Angeles Sept. 4-13. Among the highlights: (top row, from left) WEA president Henry Droz, Warner Brothers senior vice president Ed Rosenblatt, WEA Atlanta branch manager Bill Biggs, accepting the Branch of the Year award, Vic Faraci, WEA executive VP, Stan Marshall, E/A VP/sales, Atlantic senior VP Dave Glew, and WEA VP/administration Stan Harris; Sal Bonafede of Management 3, E/A vice chairman Mel Posner, Stan Marshall, two of the Pointer Sisters flanking Vic Faraci, Henry Droz, Planet Records VP David Urso, and E/A album promotion director Burt Stein; Vic Faraci, WEA VP/black music marketing Oscar Fields, Larry Thomas of Los Angeles, WEA Field Merchandiser of the Year; WEA director/marketing

services Bob Moering, Henry Droz and Stan Harris; Frank Sciarra, Atlantic promotion, Pete Stocke, WEA Philadelphia branch manager, Ed Rosenblatt and Don Dumont, WEA Boston branch manager; (bottom row) Warner Bros. chairman/president Mo Ostin, David Horowitz, WCI office of the president, and Vic Faraci; Rich Lionetti, WEA VP/sales, Rick Cohen of Chicago, Branch Sales Manager of the Year, Vic Faraci, Henry Droz, and Al Abrams, Chicago branch manager; Bill Biggs, Vic Faraci, James Woods of Atlanta, Field Sales Manager of the Year, and Henry Droz; Rich Lionetti, Jim McAuliffe of Kansas City, District Sales Manager of the Year, Henry Droz, Vic Faraci and Al Abrams.

## CBS International Names Bunny Freidus To Euro VP Position

■ NEW YORK — Bunny Freidus has been appointed to the position of regional vice president, creative operations, Europe, as announced by Dick Asher, president, CBS Records International, and Peter de Rougemont, senior vice president, European operations, CBS Records International.



Bunny Freidus

Freidus will take up residence in Paris and will direct the marketing and A&R activities for CBS Records International, Europe. Upon completion of her temporary assignment she will return to CBS Records International headquarters in New York.

Freidus has held a number of CBS promotional and marketing positions, including director, U.S. popular product; director, marketing services and most recently as vice president, creative operations, CBS Records International.

Freidus replaces Alain Levy, who has been promoted to managing director of CBS Disques, CRI's French subsidiary. She will report to Peter de Rougemont.

## Westbound Wins In Ohio Players Case

■ NEW YORK — A three-judge panel of the Illinois Appellate Court overturned a lower court ruling Sept. 5 and found that Phonogram/Mercury Records had interfered with a valid contract between the Ohio Players and Westbound Records when Mercury signed the band in 1974.

The decision, signed by Presiding Justice Seymour Simon, sends back for retrial Westbound's suits against Phonogram/Mercury and the Ohio Players.

Mercury had won a summary judgement from the Circuit Court of Cook County, which found that the company had negotiated in good faith with the group in the belief that its contract with Westbound was not binding. Westbound's contention, upheld by the appellate court, has been

that its contract with the group was in force and had three years to run when the Ohio Players signed with Mercury.

## CPMW Re-Elects Sherwin Bash

■ LOS ANGELES — The Conference of Personal Managers, West re-elected president Sherwin Bash, for a second term for '79-'80. Board of directors elected include 1st VP Pat McQueeney; 2nd VP Bullets Durgom; sect. Arlene Dayton and treasurer Richard O. Linke. Bette Rosenthal remains as exec. sect. for the 25th term.

Officers will be installed at the 22nd annual awards dinner to be held Tuesday, Sept. 25 at the Beverly Hills Hotel.

## Schwartz Bros. Reports Loss

■ WASHINGTON — Schwartz Brothers, Inc., has reported a net loss of \$96,940 or \$.12 per share on sales of \$13,331,230 for the six months ended July 31, 1979, compared to a profit of \$116,132 or \$.15 per share on sales of \$13,937,246 in the first half last year. For the second quarter, the net loss was \$138,457 or \$.17 per share on sales of \$6,720,083 compared to a profit of \$76,514 or \$.10 per share on sales of \$7,387,674 in the same period last year.

### Costs

According to James Schwartz, president, both the wholesale and retail division were adversely affected during the second quarter by decreased sales and increased costs. The decrease in sales is primarily attributable to a continuing general slowdown in consumer purchases within the retail record industry.

### 20th Store

During the third quarter, the company opened its 20th Harmony Hut music store. Located just north of Richmond, Virginia, it is the third Harmony Hut unit in the area. The company plans to open its 21st store in Laurel, Maryland in October, and plans another three units next year.

## A&MTapsShulman

■ LOS ANGELES—David Kershenbaum, A&M vice president of A&R, has announced the appointment of Bob Shulman to the post of A&R representative, west coast.

Shulman was previously program director at KRST-FM in Albuquerque and music director at WXRT-FM in Chicago.

## Casablanca Inks Captain & Tennille



Daryl Dragon and Toni Tennille, better known as the Captain and Tennille, have signed a long-term recording contract with Casablanca Record and FilmWorks, and are currently completing work on their upcoming album, scheduled for release in October. Pictured from left are: (sitting) Captain and Tennille; (standing) Bruno Cicotti, manager of Captain and Tennille; Casablanca executive vice president Bruce Bird; and executive vice president of William Morris Agency Norman Brokaw.

# ***RUNNERS IN THE NIGHT***



© 1979 CAPITOL RECORDS, INC.

## ***DESMOND CHILD & ROUGE*** *The Second Album on Capitol Records & Tapes.*



PRODUCED BY RICHARD LANDIS ASSOCIATE PRODUCER DESMOND CHILD  
Direction: Roy Ericson & Matthew Mark for Starflight Management, Inc. 11 West 45th Street, New York, New York 10036



# Chart Analysis

## Robert John Single Maintains #1 Spot As Three in Top 15 Make Strong Jumps

By JOSEPH IANELLO

While the top four remains intact with Robert John (EMI-America) leading the pack for the third consecutive week, three bulletted singles in the top 15 are making significant moves to the top. The Commodores (Motown), up three to #5; Herb Alpert (A&M), also rising three and entering the select 10 at #8; and Michael Jackson (Epic), jumping seven to #11, all indicate huge sales with excellent radio activity and big crossover reaction.

The Commodores enjoyed adds at HBQ and WLS while their new release entered this week as Chartmaker at #73 with strong support from the album. Alpert's success must be attributed to the exceptional 12" and 7" sales moves. The Jackson record appears to be the hottest single on

the street today with retail and rack action hopping and a #1 rating on the black album and single side.

More excitement is being made by three rock records: The Knack (Capitol), Foreigner (Atlantic) and Ian Gomm (Stiff/Epic), that are developing nicely as they continue to make impressive moves up the chart. The Knack checked in at #34 bullet with radio reports showing solid upward growth and the sales end breaking wide open. Meanwhile, "My Sharona" rests comfortably at #2. Foreigner is this week's Powerhouse Pick with a bullet at #38 supported by heavy radio and sales action plus a monster album. Gomm is another new rock artist making a dent at the radio level as he picked up eight adds for an 11 position move to #39 bullet.

Back to the teens, three records made modest two slot jumps to keep their bullets: Sniff 'n' The Tears (Atlantic) at #12, M (Sire) at #14, and Nick Lowe (Col) at #17.

M continues to sell at a good pace while Lowe seems to have broken radio with three more adds (Y100, KLIF and KWK) and steadily rising sales.

Seven records earned bullets in the twenties with five of those taking polite three slot jumps. Donna Summer (Casablanca) used the crossover formula for a five spot move to #24 with adds at KIMN, WZUU and B100. The Doobie Brothers (WB) combined three adds with good sales for a four place jump to #27.

The thirties also have seven bulletted records including the aforementioned Knack, Foreigner and Gomm, plus a big mover in Kenny Rogers (UA), who is developing at the country, pop and a/c levels with half a dozen radio adds. Wings (Col) took a healthy six place move to #30 as sales build and radio responds favorably.

The forties through the eighties all have five bulletted singles with Lobo (MCA) leading the parade at #40 on the basis of good sales reports and consistent radio adds. Brenda Russell (Horizon) is close behind at #41 with adds at WBBQ, KLO and KLIT, while the Crusaders (MCA) backed great

black sales reports with important adds at KHJ and KFRC.

Kansas (Kirshner) is having one healthy week after another at the radio level as this week it picked up adds at WNOE, WTIX, KDWB, M-91, and KXX-106 for a nine place jump to #54. Elsewhere in the fifties, K.C. & The Sunshine Band (TK) continues to happen on the black level with an add at WLAC while the pop reports remain solid for a six slot move to #51.

Bob Dylan (Col) made a healthy 10 position move to #63 as radio doesn't seem to be shying away from his latest despite the religious overtones. The record continues to garner new pop adds (WKBW and 92X) while sales reports are strong. Jimmy Buffett (MCA) is using a big album and steady radio adds for an eight post move to #63. France Joli (Prelude) is getting excellent responses where played with a big add at WABC as she moves nine spots to #64. Anne Murray (Capitol), last week's Chartmaker, closes out the action in the sixties with a big 12 place gallop to #69, fueled by excellent radio  
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## Zeppelin Has Number One Album Again; Impressive New Product Perks Up Chart

By SAMUEL GRAHAM

After a relatively slow previous week, activity on this week's Album Chart picked up considerably, in large part due to some impressive early moves recorded by some brand new or virtually new product.

In the top five, the first four positions remained unchanged. Led Zeppelin (Swan Song), now in its fourth week at #1, continues to show a very comfortable margin over its competition; the Knack (Capitol), at #2, is also well in front of its nearest competitors.

At least five new records made notable entries to the top 100 this week, including the following: Foreigner (Atlantic), this week's Chartmaker at #17 bullet, looks to be an out-of-the-box smash, especially at retail, with eventual top five status appearing to be a certainty; Molly Hatchet (Epic), whose first album was a quiet but steady success last year, is off to a very good start with their second LP, checking in at #56 bullet with sales diversified throughout the

country (including top five reports out of the southeast, top 25 reports out of the northwest and solid sales in the midwest, N.Y., Baltimore and elsewhere); Kenny Rogers (UA), at #75 bullet on the basis of breakout action in numerous areas, looks particularly explosive at the rack level; Karla Bonoff (Columbia), having made a huge jump from #200 to #88 bullet, is doing very well at the retail level in such areas as the northwest, L.A., Washington, St. Louis, Philadelphia, N.Y. and Cleveland; and Judas Priest (Col), at #100 bullet, is getting off to a good start as well, especially in L.A., Seattle, Washington / Baltimore/Virginia, Colorado and Milwaukee. All in all, an extremely good week for brand new albums.

The same might be said for several albums now in just their second week on the chart, including Frank Zappa (Zappa), up to #62 bullet after entering as last week's Chartmaker (at #82) and with excellent retail gains where reported, especially in Boston, the northwest, L.A. and N.Y.; Kool and the Gang (De-Lite), up 23 spots to #64 bullet with one of the hotter black singles ("Ladies

Night," the title cut) helping fuel LP sales at the one-stop and retail levels (notably in Boston, Philly, Phoenix, N.Y. and Washington); and Mistress RSO), up from #100 to #83 bullet with a good retail spread that includes such areas as New Orleans, Miami, Connecticut

and the midwest.

On yet another level—those albums that have been out for two-five weeks, say, but are still considered fairly new—there are solid moves recorded by another batch of product. Included in that  
(Continued on page 165)

## Regional Breakouts

### Singles

#### East:

Kenny Rogers (UA)  
France Joli (Prelude)  
Anne Murray (Capitol)  
Commodores (Motown)  
John Cougar (Riva)

#### South:

Ian Gomm (Stiff/Epic)  
Lobo (MCA)  
KC (TK)

#### Midwest:

Kenny Rogers (UA)  
Foreigner (Atlantic)  
Brenda Russell (Horizon)  
Kansas (Kirshner)  
John Cougar (Riva)

#### West:

Knack (Capitol)  
Kenny Rogers (UA)  
Foreigner (Atlantic)  
Ian Gomm (Stiff/Epic)

### Albums

#### East:

Foreigner (Atlantic)  
Molly Hatchet (Epic)  
Kenny Rogers (UA)  
Karla Bonoff (Columbia)  
Judas Priest (Columbia)  
Weather Report (ARC/Columbia)

#### South:

Foreigner (Atlantic)  
Molly Hatchet (Epic)  
Kenny Rogers (UA)  
Karla Bonoff (Columbia)  
Judas Priest (Columbia)

#### Midwest:

Foreigner (Atlantic)  
Molly Hatchet (Epic)  
Kenny Rogers (UA)  
Karla Bonoff (Columbia)  
Judas Priest (Columbia)  
Weather Report (ARC/Columbia)

#### West:

Foreigner (Atlantic)  
Molly Hatchet (Epic)  
Kenny Rogers (UA)  
Karla Bonoff (Columbia)  
Judas Priest (Columbia)  
Weather Report (ARC/Columbia)



THE WHO PRESENT  
**“QUADROPHENIA”**  
 THE 1979 RECORDING



MUSIC FROM THE SOUNDTRACK OF THE WHO FILM

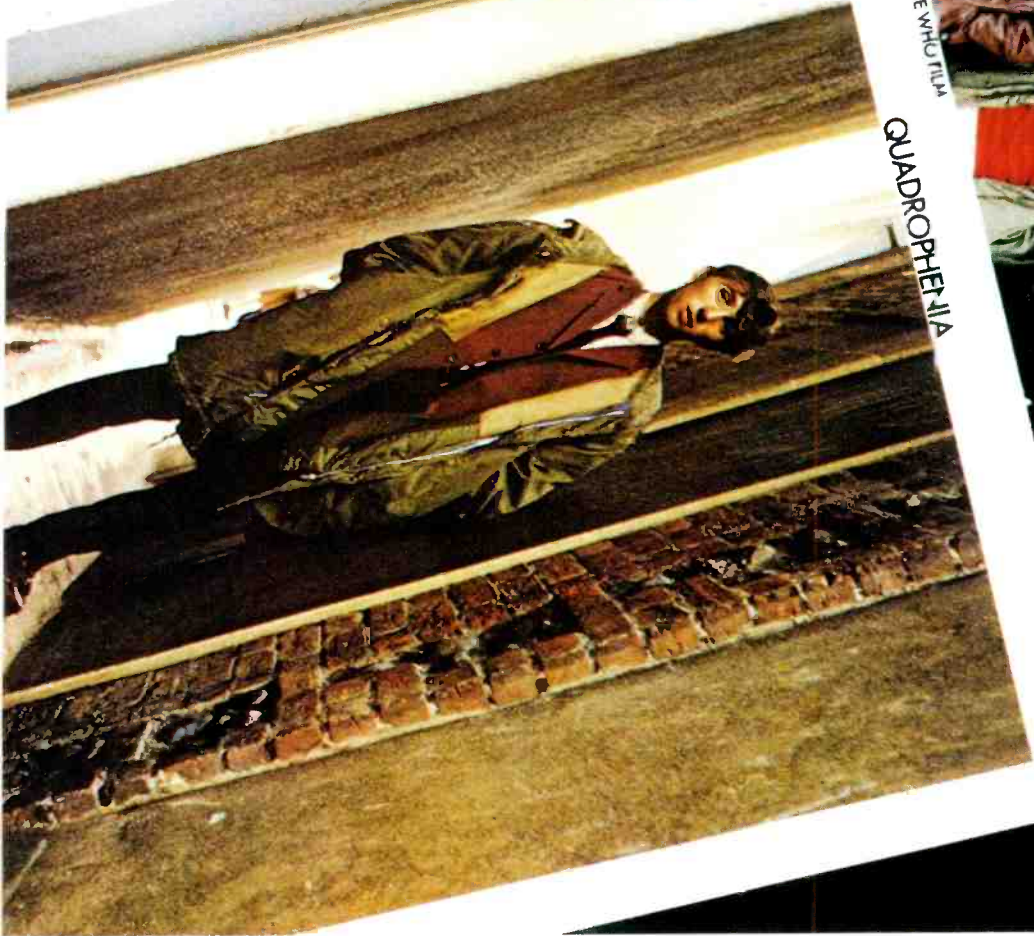
**QUADROPHENIA**

It was a time of excitement and violence. Mods and rockers. And music. On this new 2 record set, The Who create the sounds of the times in all their intensity. *I've Got a Feeling*, *Billie Jean*, *The Who Singers*, plus three entirely new songs for the film: "Get Out, Stay Out," "Hair Force" and "Joker James," and classics by the Komettes, the Chiffons and James Brown.

**"Quadrophenia" by The Who. The Original Sound-track featuring the single "5:15." Only on Polydor Records and Tapes.**

PH 2022

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## Kenny Rogers Honored in L.A.



United Artist recording artist Kenny Rogers was recently honored in Los Angeles when the mayor proclaimed a "Kenny Rogers Day" and the singer was given a star on Hollywood Blvd. At a post-concert party, EMI/UA Records gave Rogers an award in recognition of \$100 million in record sales over the past three years and presented Larry Butler and Ken Kragen with awards for Producer of the Year and Manager of the Year, respectively. In photo at left are EMI-America/United Artists president Jim Mazza and Rogers. Right photo shows (from left): David Budge, manager press, EMI/UA; David Bridger, manager, artist relations, EMI/UA; Don Grierson, VP, A&R, EMI/UA; Joe Petrone, VP, marketing, EMI/UA; Kenny and Marianne Rogers; Dottie West; Mark Levinson, VP, business affairs, EMI/UA; Charlie Minor, VP, promotion, EMI/UA; Jerry Seabolt, promotion director, S&W, EMI/UA; and Jim Mazza, president, EMI/UA.

### Pickwick Taps Dahle

■ LOS ANGELES—Jack Bernstein, distribution division vice president for Pickwick International, has announced the appointment of Lu Dahle to the newly created position of national inventory coordinator for distribution.

Locating in Phoenix, Arizona, Dahle will be responsible for coordinating and monitoring inventory levels at each of Pickwick's distribution branches.

#### Other Appointments

Other appointments by Bernstein include Mike Meyer to the position of branch manager for Pickwick Distribution, Minneapolis, and Beverly Nordstrom as operations manager for Pickwick Distribution, Minneapolis. Meyer served as Minneapolis branch sales manager for two years. Nordstrom came to Pickwick with 20 years experience in retail, management and operations.

Bernstein also announced the opening of a Pickwick Distribution branch in Honolulu, Hawaii. Stu Marlow, former national sales manager for London Records, has been named branch manager.

### Pope's Visit Spawns Irish Single

■ LONDON — The Pope's visit to Ireland at the end of the month has been celebrated in the Irish music industry by a single titled "Viva Il Papa" by Catriona Walsh on Release Records. The initial pressing of 30,000 sold out and a further 50,000 were pressed immediately. The song is written by a local composer, Pete St. John. The B side is "Centenary," dedicated to the Knock shrine which is celebrating its 100th anniversary and is a principal reason for the papal visit.

Release Records was also planning to record the mass at Phoenix Park in Dublin.

## Eagles Campaign Will Be E/A's Biggest

By PETER FLETCHER

■ LOS ANGELES — The Eagles' long-awaited new album, "The Long Run," will be released this Wednesday, unleashing Elektra/Asylum's biggest new-release campaign ever, according to Stan Marshall, vice president of sales for E/A.

#### Rush Release

After a three-year gestation period, the album is being rush-released. "We knew that when we got the parts we would run like hell," Marshall said.

Because of the band's three-year layoff following their (worldwide) 12 million-seller "Hotel California," a key problem for Asylum was to estimate correctly the initial outlay on the album to avoid a back-order situation or, at the other end of the spectrum, a returns problem. "We are allowing the record to fill up the space it should fill up," Marshall said. "We want realistic buying. We want the customer to buy what he needs today. We don't want any panic buying. We anticipate the ability to keep sufficient inventory at our factory," he added.

The album will be supported by a total company effort. A substantial merchandising and advertising campaign is also planned for the first 45 days of the album's release. Additional campaigns beyond the first 45 days will be formulated in response to the record's activity.

#### Campaign

The initial merchandising campaign utilizes standard display pieces designed to work together and to be very flexible, according to Randy Edwards, E/A's national director of merchandising and advertising. The following pieces will be available: 4x4, foam core mounted 4x4, a series of four

banners ranging in size from three inches by 12 inches to one foot by four feet, a two foot by three foot poster of the band from the inside of the album's gatefold and a two foot by three foot personality poster.

Edwards is preparing a kit containing 20 pieces that will ship to accounts through the WEA branch system. The kit will include 18 of the banners in various sizes and the two personality posters. In addition, bulk on all the items will be available through the WEA branches. "Everybody can use the material. Since a piece is available in every size the retailers can tailor it to their stores."

No special standups or counter displays will be available initially, but Edwards said that he was investigating the possibility of producing a special piece in the future.

The materials will be based on the simple design of the package

## A & M Names Simmons UK Managing Dir.

■ LONDON—Derek Green, senior vice president, A&M Records, Inc. (U.K.), has announced the appointment of Glen Simmons to the post of managing director of A&M Records Ltd. (U.K.).

Simmons has been with A&M for four years. During the past year he has been deputy managing director responsible for all areas of the company's activities.

## McEntee to Ariola

■ LOS ANGELES — Tom McEntee has been appointed to the position of national director of sales for Ariola Records, announced B. J. McElwee, vice president of sales, merchandising and promotion.

and its graphic.

The initial advertising campaign will include radio time buys in every major market and in many secondary markets, said Dave Klein, E/A's national sales and advertising director.

In addition, a full print schedule has been set up. "The initial phase of the campaign will be impact advertising," said Klein. Then there will be a continuing campaign done at the grass roots level. After the first four to six weeks there will be a continuing campaign with national supervision through the WEA branches."

#### Tour Starts

The Eagles will be starting an American tour on October 8. The initial print campaign will tag the tour dates and all advertising in specific tour markets will tag the date, Klein added.

The album package has a black and white cover, done by using a  
(Continued on page 168)

## MCA/Songbird Signs B. J. Thomas



B. J. Thomas has signed a long term recording agreement with MCA/Songbird announced Michael Ehrman, managing director of the label. Thomas will release contemporary Christian music on the label. He will continue to release secular material on the MCA label. His first album on MCA/Songbird is scheduled for the first part of 1980 and will be produced by Chris Christian. Pictured from left are M. Ehrman, executive director, MCA/Songbird; Joel Katz, attorney; B. J. Thomas; Hugh Rogers, Thomas' manager, and Chris Christian, producer.





Night Rain  
Jam's la







# Dylan LP May Broaden Gospel Market

By SAMUEL GRAHAM

■ LOS ANGELES — Reaction to Bob Dylan's "Slow Train Coming" among gospel/contemporary Christian radio stations and record sellers has been both immediate and overwhelmingly positive, according to a recent *RW* survey. Yet while both airplay and sales for the album have far exceeded the levels usually enjoyed by religious records, many respondents indicated that those levels could be even higher if Columbia Records were to take a more aggressive marketing and distribution stance in that marketplace.

Respondents also addressed themselves to two possible ramifications of the unexpected reaction to "Slow Train Coming": Will the religious music market find a larger secular audience now that a popular artist like Dylan has "crossed over"? On the other hand, will Christian music programmers and retailers now be more receptive to pop artists—perhaps including Van Morrison and Arlo Guthrie, both of whose latest albums have pronounced religious undertones—and thus provide them with more airplay and sales space? Indications were that while the former will probably not be the case, the latter very well may be.

A fairly typical response came from KQLH/San Bernardino operations manager Rick Painter, who called "Slow Train Coming" a "landmark album. I've never been more excited about a record; it has rejuvenated my whole outlook on the music industry."

Painter, who described KQLH's format as one of "positive mental attitude"—the station also plays some secular music, including Supertramp and even Led Zepelin—called the Dylan album "perfect" for his station. In fact, he said, "We've been playing it so much that we've established a new (rotation) pattern to accommodate it. That's how important I

think it is. This record is filling a void that gospel and contemporary Christian music haven't filled."

Painter was one of the few who also contended that "Slow Train Coming" may indeed introduce more secular buyers to Christian music. "Dylan has been very well-received in the Christian community," he said, "but also by non-Christians. They're looking at him as someone who's been around and now is convinced that this (the Christian message) is the truth. He's made the message more acceptable, because his approach is sophisticated, not manipulative."

At KBRN in Denver—a station programming both the "Gotta Serve Somebody" single and the "When He Returns" album track—music director Monte Allen suggested that while his listeners' response to "Slow Train Coming" has also been "extremely positive," it's doubtful that secular audiences will now pay more attention to other religious music. "I don't know if it makes them (non-Christians) more aware of other Christian music," Allen said. "I think they're looking more at the political side of the record than the religious aspects." However, when queried as to the possibility of the religious market's now being more open to pop artists because of Dylan, Allen said, "It certainly can't hurt." When KBRN debuted "Slow Train Coming" on the air, the station conducted a remote broadcast from the Praise Company, a Christian record store in Denver—and the store sold 35 copies of the album in just three hours, a record pace for a religious album. However he also noted that some stores have had problems getting enough product from CBS distributors, perhaps due to the relatively small amounts ordered by those stores. "I'm not sure that CBS is even trying to market their product in Christian stores," Allen

said.

Buyer/manager Chuck Van Kirk of the Christian Corner store in Pasadena said that his outlet is one of those that has been having problems getting enough product, and getting it on time. "The secular industry is hurting," he noted, "but we've been showing an increase. So it would certainly be in CBS' interests to get more of their product into Christian stores."

Even so, Van Kirk added, sales of "Slow Train Coming" in his store have been impressive. "We've sold all but eight of the 25 albums we ordered a couple of weeks ago—and selling them at \$7.98—and all of our tapes are gone, too. We've reordered; the album is being very well-received within the community."

Dave Peters, principal of Distribution by Dave, a Canoga Park, California-based independent gospel distributor representing some 60 labels and selling to "nearly 800" Christian Bookstore (Continued on page 168)

# Front Line Taps Deborah DeFraités

■ LOS ANGELES — Front Line Management East has named Deborah DeFraités as director of promotion for the company, it has been announced by executive vice president Michael Klennfer.

## Background

DeFraités most recently was the southeast regional manager for Janus Records. Prior to that, she held a similar position with United Artists Records in Atlanta. She began her career in the music industry with ABC Records in 1973.

# Ariola Taps Two

■ LOS ANGELES — Tim O'Brien, director of A&R, Ariola Records, has announced the appointment of Todd Lindstrot and Page Porazzo to national talent acquisition. Porazzo and Lindstrot will evaluate all incoming new talent, review local club acts and assist O'Brien in special projects.

# Man of La Mancha

The "Impossible Dream" and all copyright from the score of *Man of La Mancha* are now owned solely by Andrew Scott, Inc., Helena Music Corp., Mitch Leigh and Joe Darion.

1. Pursuant to a finding of the American Arbitration Association and judgment entered by the Supreme Court of the State of New York, County of New York dated June 13, 1979 and by agreement with Sam Fox Publishing Co., Inc. all interests of Sam Fox Publishing Co., Inc. have been *reassigned* to Mitch Leigh and Joe Darion.
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Andrew Scott, Inc.  
Helena Music Corp.  
Mitch Leigh  
Joe Darion

# EarMarc Kick-Off



Marc Paul Simon inaugurated his new EarMarc Records with a gala party at the newly completed beach-front home of designer Francesco Kripacz. Simon, formerly vice president/special projects for Casablanca Records, formed his new label in conjunction with Casablanca, which will distribute all EarMarc product. Pictured from left are (left photo): EarMarc Records president Marc Paul Simon with Village People Glenn Hughes and Alex Briley. In photo at right is EarMarc recording artist Carol Lloyd who performed at the affair.



By DAVID MCGEE

■ ANNE MURRAY DOES WHAT? No one has ever accused Anne Murray of getting down and getting dirty, but that shouldn't diminish her standing as an artist. To her solidly middle-class, "older adult" audience, Murray must seem the epitome of sweetness and light. On record and in concert she rarely tries to debunk their fantasy. But get down and get dirty? There's evidence to indicate she does. At Carnegie Hall last week, Murray's distinctive, husky voice had a clear trace of blue-eyed soul in it. Not too much, mind you, but enough to cause a person accustomed to her smooth, traditional delivery to sit up and take notice. Put her in front of a good band and a small orchestra, as she was here, and the results can be fascinating. That her material is generally top-of-the-line doesn't hurt either. Murray is fortunate she sings this good material so compellingly, because she is hardly a dynamic performer. Much of the time she seemed reluctant to even take a step, much less move with the music, and looked awkward when she finally did (in all fairness, she was considerably more at ease during the second half of the set). Ultimately, then, the voice carried the show. It may not have been one of the greatest nights of music this city has seen, but it was a pleasant enough way to spend an evening, and left one looking forward to the singer's return.

**MEDIA WATCH:** All you market research buffs will want to grab up the October edition of Apartment Life magazine and pore over the results of AL's May reader census. Of 50,000 respondents, 28 percent were between the ages of 18 and 24; 55 percent between 25 and 34; and 16 percent were over 35. 15 percent were high school graduates; 35 percent had "some" college; 45 percent were college graduates. Of the respondents' musical tastes, AL learned this: "Disco, country and western, jazz, rock, classical, fusion, progressive—you like it all. You tend to listen to friends' recommendations on tapes and records, but 90 percent of you buy them based on what you like on radio."

AL also noted certain city-by-city differences: there seem to be as many country and western fans in Manhattan as in Houston (**Mort Cooperman**, are you listening?); but there are more disco fans in Atlanta than in the Big Apple. Come again?

In the same issue, **Robert Henschen**, editor of the Phoenix, Arizona music tabloid Suntracks, profiles four major proponents of "word jazz": **Tom Waits**, **Milton Nascimento**, **Gil Scott-Heron**, and **Norma Winstone**. Henschen actually has the audacity to call Waits "scuzzy." Well, if Apartment Life were really on the ball, it would get its rear end out to the Tropicana Motel in Los Angeles and do a photo essay on Waits' home furnishings, and by doing so inaugurate a new era in interior decorating. Has anyone else in recent memory been so prescient as to furnish his pad with aluminum lawn chairs? Who among us has had to saw a sink in half in order to get a piano through a door? The place is a feast for the eyes and for the senses; the occupant obviously a man of vision, of foresight. The only thing the Nighthawk doesn't have is a Toro mower, although this will reportedly be his next big-ticket purchase as soon as he saves up enough cigarette coupons. Apartment Life is clearly ignoring its mandate by allowing such a phenomenon in budget decorating to go unnoticed. (Also in the same issue, **Ron Guidry** demonstrates Cajun cooking.)

**MUSE NEWS:** Although the Muse concerts will be history (almost) by the time this reaches the newsstands, the memory will linger on via film and records. A record deal has yet to be set, but it was announced last week that the film of the concerts will be co-directed by **Barbara Koppel** ("Harlan County, U.S.A.") and **Haskell Wexler**, with the latter also serving as director of photography. Producers are **Danny Goldberg** (for Modern Records) and **Julian Schlossberg**. Although the film will be, according to a source, "50 to 60 percent music," other documentary footage relating to the energy issue will be intercut with concert segments, scenes from the Sunday rally in Battery Park, rehearsals and press conferences. No one connected with the film will be paid more than scale, and all profits go to MUSE.

**RUMOR OF THE WEEK:** **The Who** to return to New York in December.

**MAJOR BILL UPDATE:** **Major Bill Smith**, legendary record mogul based in Fort Worth, Texas, recently returned from London, where he discovered to his surprise and amazement that a New York, N.Y. item about his latest LeCam release, "The King Is Free???" (please read: "The King Is Free question mark, question mark, question mark")—a story-in-song about how **Elvis Presley's** death was faked in order

(Continued on page 158)

## Cover Story:

# Oak Ridge Boys Bring Home the Hits

■ One of the true success stories in all of music had to be the brisk triumphs by the Oak Ridge Boys as they made the transition from gospel quartet to country music contenders.

Their first ABC (now MCA) single, "Y'all Come Back Saloon," zipped to the number one spot across the board and was a sample of what was to come from producer Ron Chancey. Now on their sixth hit single, "Dream On," and third LP, "The Oak Ridge Boys Have Arrived," this group has tallied major industry awards, broken house records in concert and become frequent TV guest stars.

Their name on the marquee is now assuring SRO audiences and the Oaks have reached the enviable position of selecting only prime personal appearance dates across the country. The Nevada showroom circuit, choice theatres in the round and overseas and bigger seating auditoriums are playing host to the Oak Ridge Boys these days.

Oak Ridge Boys concerts are a study in high energy. Their show is a visual as well as auditory delight—almost a dance. The beat is close to boogie, with driving up-tempo numbers in tight-knit harmony bringing audiences to their feet as they flamboyantly criss-cross the stage, heightening the

excitement and roar of the crowd. Overall, their songs are addictive singalongs.

The four up-front Oaks comprise the reigning Vocal Group of the Year as designated by the Country Music Association, while the Oak Ridge Band shares kudos as Instrumental Group of the year. Each four-man group within the organization has a separate MCA recording contract, with lead singer Duane Allen sharing production duties on an upcoming Band album.

## Rocket Names Ales Natl. Sales Dir.

■ LOS ANGELES—Steve Ales has been appointed national sales director for the Rocket Record Company, it was announced by Mike Catain, general manager of Rocket.



Steve Ales

Prior to joining Rocket, Ales was national singles sales manager for Motown Records after being promoted from west coast regional sales manager. Previously he did promotion for Prodigal Records in Detroit.

As sales director, Ales will be responsible for all marketing programs within the Rocket artists roster as well as Elton John. He will be working closely with the MCA distribution arm and marketing division.

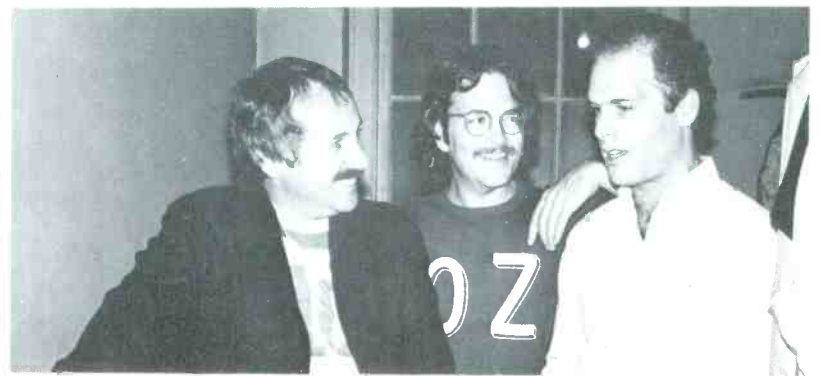
Ales will be based at Rocket's Beverly Hills headquarters.

## CBS Ups Mathews

■ NEW YORK — Matty Mathews has been appointed to the position of manager, radio station relations, CBS Records, as announced by Bob Jamieson, branch manager, New York, CBS Records.

Mathews joined CBS Records in 1969 as a local promotion manager, Columbia label. Prior to joining CBS Records, he held various promotion positions in the New York area.

## RSO Signs Kraft



Robert Kraft has been signed to a long-term recording contract with RSO records it was announced by Al Coury, president of the label. Robert Kraft and his group the Ivory Coast feature Kraft's original songs, in a musical style he calls "moodswing," a characterization that will be the title of Kraft's forthcoming debut RSO album, which is being produced by Phil Galdston. From left: Al Coury, Phil Galdston, Robert Kraft.



# Thanks, MCA Records, for my new hit album “TAKE IT HOME”

*B.B. King*



**Current Single: “Better Not Look Down”  
from the LP “TAKE IT HOME”**



SIDNEY A. SEIDENBERG, INC. Direction • Management 1414 Avenue of the Americas New York, New York 10019



# Record World Single Picks

**POINTER SISTERS**—Planet 45906 (E/A)



**BLIND FAITH** (prod. by Perry) (writers: Rafferty-Egan) (Baby Bun/Rafferty/Hudson Bay, BMI) (3:45)

The ladies are on a hot streak with their current foray into pop-rock and this debut single from the new "Priority" LP will keep things cookin'. A cover of the 1973 Steelers Wheel gem, this one has a boogie woogie piano with Ruth on lead & back-up chorus giving the rock feel.

**BELL & JAMES**—A&M 2185



**SHAKEDOWN** (prod. by group) (writers: Bell-James) (Mighty Three, BMI) (3:50)

The pinpoint harmony leads are exhilarating on this energetic dancer that combines smartly arranged tempo shifts, restrained synthesizer adds, perky lyrics and a compact, driving rhythm into one mass appeal delight. From the new "Only Make Believe" LP, it'll surpass the success of their top 15 "Livin' It Up Friday Night."

**DIRE STRAITS**—Warner Bros. 49082



**ONCE UPON A TIME IN THE WEST** (prod. by Wexler-Beckett) (writer: Knopfler) (Almo, ASCAP) (3:00)

Knopfler's moody guitar takes off from the first impeccably played note with the chug-a-lug rhythm setting the pace. His unique and super-sensitive vocals evoke vivid imagery that's totally enhanced by the Wexler-Beckett production team. An AOR instant hit with progressive country possibilities.

**TRIUMPH**—RCA 11690



**LAY IT ON THE LINE** (prod. by Levine-group) (writer: Emmett) (Triumph, CAPAC) (3:45)

This Canadian power trio should garner their second hit in a row with this follow-up to the top 40 "Hold On." Throaty vocals pair with extended screaming lead guitar runs that imbed the hook in a thick layer of heavy metal rock. The contrasting falsetto choruses provide an appealing focal point for AOR listeners.

## Pop

**THE STATES**—Chrysalis 2381

**MY LATEST GIRL** (prod. by Jansen) (writers: Chandler-McDonnell) (ATV/Wooden Lake, BMI) (3:25)

Crisp, compact drumming and urgent, pop vocals spark this prim rocker by the six-man band from Virginia. A promising debut for AOR and top 40.

**ENGLAND DAN & JOHN FORD COLEY**—Big Tree 17000 (Atlantic)

**CAUGHT UP IN THE MIDDLE** (prod. by Lehning) (writers: Coley-Gundry) (Cold Zinc, BMI) (4:01)

Another well-crafted pop tune from this classy duo is offered here with intermingling sax-keyboard lines and Steve Lukather's stinging lead guitar. Multi-format chart action.

**SCORPIONS**—Mercury 76008

**LOVING YOU ON SUNDAY MORNING** (prod. by Dierks) (writers: Schenker-Meine-Rarebell) (Summer Breeze, ASCAP) (3:59)

A heavy blast of hard rock explodes on this first single from the German quintet's new LP "Lovedrive." The simple power chords are laced with searing lead guitars for AOR.

**EXILE**—Warner Bros. 49048

**TOO PROUD TO CRY** (prod. by Chapman) (writers: Hargis-Lemaire-Stokley) (Chinnichap, BMI) (3:38)

The rhythm section kicks hard on this pop-rocker with an infectious keyboard running throughout. An understated vocal track works well for AOR-pop.

**REX SMITH**—Columbia 1-11105

**SOONER OR LATER** (prod. by Calello-Lawrence) (writers: Lawrence-Hart) (The Laughing Willow, ASCAP) (2:54)

From the movie and album by the same name comes this compelling keyboard-drenched track sparked by Smith's triumphant vocals.

**THE SHIRTS**—Capitol 4783

**DON'T YOU HESITATE (Hold Me)** (prod. by Thorne) (writer: Lamonica) (The Hudson Bay Music Company/Shirts/OMFUG, BMI) (3:30)

The Brooklyn-based band's big cult following should expand with this melodic rock ballad that spotlights Annie Golden's vulnerable lead vocal.

**IAN LLOYD**—Scotti Bros. 505 (Atlantic)

**SLIP AWAY** (prod. by Fairbairn) (writer: Ocacek) (Lido, BMI) (3:34)

Lloyd's expressive, rocking vocals are in top form on this Ric Ocacek penned tune. Super keyboard melody lines dominate the catchy package for AOR-pop.

**THE HEADBOYS**—RSO 1005

**THE SHAPE OF THINGS TO COME** (prod. by Ker) (writers: group) (Glenwood, ASCAP) (3:35)

The first single from this Scottish quartet's forthcoming album will get lots of AOR-pop attention with its powerhouse rhythm balanced by attractive harmony vocals. A group to watch.

**JANIS IAN**—Columbia 1-11111

**FLY TOO HIGH** (prod. by Moroder) (writers: Ian-Moroder) (Mine, ASCAP/Revelations/Rick's, BMI) (3:52)

Ian sounds extremely comfortable with this Giorgio Moroder collaboration (he co-wrote and produced). The bouncy, up-tempo ballad is bathed in trumpet/sax colors and perfect for pop-a/c.

**GOLDEN EARRING**—Polydor 2004

**WEEKEND LOVE** (prod. by Kooymans) (writers: Kooymans-Hay-Gerritsen-Zuiderwijk) (Fever, ASCAP) (3:54)

This Dutch band hasn't scored big since the smash "Radar Love" but their impressive new "No Promises, No Debts" LP with this debut release should put them back on top. An irresistible pop-rocker.

**THIN LIZZY**—Warner Bros. 49078

**GOT TO GIVE IT UP** (prod. by Visconti-group) (writers: Lynott-Gorham) (Pippin The Friendly Ranger/Chappell, ASCAP) (4:24)

This is Lizzy at its best with challenging vocals and an explosive rhythm section blasting non-stop. The wild lead guitar plays as if it's the last run.

**THE BOSTON POPS ORCHESTRA (Arthur Fiedler, Conductor)**—Midsong 1012

**DISCO INFERNO** (prod. by Davis) (writer: Green-Kersey) (Six Strings/Golden Fleece, BMI) (2:55)

Pure disco for pop people is served with all the taste and class that characterized Fiedler's illustrious career. The sheer power of this orchestra makes you want to get up and dance.

## B.O.S./Pop

**PATTI LABELLE**—Epic 9-50763

**LOVE AND LEARN** (prod. by Scarborough) (writer: Scarborough) (Alexscar, BMI) (4:30)

LaBelle tells a heartbroken tale on this forlorn ballad. Her touching vocal has the spotlight with restrained guitar, piano, string & horn accompaniment.

**RAY CHARLES**—Atlantic 3611

**SOME ENCHANTED EVENING** (prod. by Charles) (writers: Rodgers-Hammerstein) (Williamson, ASCAP) (3:35)

Charles' unmistakable phrasing and soulful inflections make this classic into a lively contemporary treasure with loads of horn treats plus his own genius piano playing.

**LINDA WILLIAMS**—Arista 0442

**NO LOVE, NO WHERE, WITHOUT YOU** (prod. by Evans) (writer: Williams) (Ivsa, BMI) (3:44)

A crystalline piano introduces and backs Williams' heavenly vocals with a stylish flair on this oo-so-nice ballad from her forthcoming LP.

**EDWIN STARR**—20th Century-Fox 2423 (RCA)

**IT'S CALLED THE ROCK** (prod. by Starr) (writers: Starr-Edney) (ATV/Zonal, BMI) (3:31)

Starr follows his "H.A.P.P.Y. Radio" hit with this aptly titled hip-shaker. The energized rhythm, with percussion embellishments, demands at least a toe-tap.

**LOU RAWLS**—Phila. Intl. 9-3715 (CBS)

**WHAT'S THE MATTER WITH THE WORLD** (prod. by Gamble-Huff) (writers: Gamble-Huff) (Mighty Three, BMI) (3:37)

Rawls' rich tenor glides over this up-tempo ballad, adorned with sparkling keyboards, restrained back-up vocals and a smart arrangement. Widespread appeal.

**TOM BROWNE**—Arista/GRP 2501

**BROTHER, BROTHER** (prod. by Grusin-Rosen) (writer: Miller, Jr.) (Pure Love, ASCAP) (3:39)

Browne's flugelhorn is one of the most talented and refreshing young voices to be heard on the jazz-fusion scene in quite some time. Patti Austin leads a rarefied chorus.

## Country/Pop

**HANK WILLIAMS, JR.**—Elektra 46535

**WHISKEY BENT AND HELL BOUND** (prod. by Bowen) (writer: Williams, Jr.) (Bocephus, BMI) (3:09)

A lonesome steel guitar sets the scene for Williams' song about a lonely man with his sad, honky tonkin' vocal capturing the mood brilliantly.

**SLEEPY LABEER**—Sun 1145

**BOOGIE WOOGIE COUNTRY GIRL** (prod. by Singleton-LaBeef) (writer: Turner) (Unichappell, BMI) (2:28)

LaBeef keeps things crazy on this classic rockabilly blowout. The simple drum work is especially appropriate for the spectacular piano, guitar and vocal leads.



# The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ NOUS VOULONS—No one in these parts had any idea what an ABBA concert would be like, which is hardly a surprise when you consider that the Swedish quartet had never toured North America before they began a series of 18 Canadian and U.S. dates on September 13 in Edmonton, Alberta. Near-perfection might not have been a bad place to begin one's expectations, given their glamorous good looks and brilliantly-conceived records; but happily, based on gigs last week in Seattle and Anaheim, ABBA's show is not plastic perfection, and that has to be good news. It is obviously well-rehearsed, and expertly performed—and basically wholesome, which should satisfy audiences that quite literally range in age from six to 60—but it isn't pristine. These people aren't the Boone family, they are a rocking band, and after hearing those two concerts our only regret is that it took them so long to finally get here.

ABBA's show is full of hits (they've got enough of 'em, after all), but it isn't limited to a perfunctory procession of singles. In fact, some of the earliest hits are absent entirely, in favor of a healthy offering of album material, including most of "The Album" and "Voulez-Vous." A 13-piece band—including, of course, Bjorn, Benny, Agnetha and Frida themselves—plays with surprising power and volume; but although they're loud, they're also clear, which does justice to the signature vocal sound. And again, they're able to strike a marvelous balance between hip and square—when, in Seattle, a large kiddie chorus came out to join them on "I Have a Dream," what could have been a cloyingly precious move was merely charming, as intended.

Despite a lot of dire predictions about the current concert scene, the ABBA tour is doing very well, in some part due to the group's choosing to play small and medium-sized venues and scheduling no more than one performance per town, even New York and L.A. Whether or not it will establish them as major stars in this country—a status long since achieved in the rest of the world—remains to be seen. One thing is certain, though: anyone who's been waiting five years to see ABBA will be well satisfied.

NOTES AND COMMENT—"The Midnight Special's" commitment to an all-disco format was remarkably short-lived, or so it seems; this Friday's (28) show will feature the Cars, M, Suicide, Lene Lovich, Iggy Pop and the Records. Not much disco there, that's for sure . . . Brooklyn Dreams will portray Dion and the Belmonts in the film "Hollywood Knights," due out at Easter time; the Casablanca trio also wrote the title track . . . Along those same lines, Leif Garrett has bought the film rights to the life of Danny "Little Red" Lopez, the featherweight boxing champ who has successfully defended his title seven times, all by knock-outs. It will be a CBS-TV movie in the U.S. eventually. And if you expect us to make some crack about Leif being a real featherweight himself, forget it . . . Weirdest moment of the last several weeks: the Persuasions, opening at the Greek Theater for Joni Mitchell, managed to throw in versions of the Cal Worthington car commercial and the Lowenbrau beer jingle during their sets (if the concessions people at the Greek don't sell Lowenbrau, they probably weren't too thrilled at the prospect of a free plug for another brand). The really strange part was the placement of the commercials: right between "Tom Dooley" and "The Lord's Prayer." You figure it out.

UNDER THE INFLUENCE—Speaking of both weirdness and Pat Metheny, a conversation with the guitarist during his visit here for the Greek Theatre dates with Mitchell yielded some surprising twists. Apart from confirming that the next Pat Metheny Group longplayer, "American Garage," is indeed arriving shortly, the ECM artist filled us in on his first visit to Japan as part of a package of touring label artists.

"It was sort of 'Young Americans on display,'" he said in summary, adding that while listeners there are indeed attentive and well-informed with respect to foreign artists, their reverence sometimes approaches the bizarre. "Over here, if you tell someone they sound just like another player, they'll be quick to say, 'No, I'm working on my own style.' Over there, musicians don't see that as an insult at all. I even got to meet the Japanese Pat Metheny."

Let anyone think he's jumping to conclusions, Metheny notes his eastern counterpart not only plumbs the guitarist's style on exactly the same instruments, he's backed by a keyboard player adept at blending acoustic piano and Oberheim synthesizer (not unlike the Metheny Group's Lyle Mays), while the rhythm section models its coupling of fretless bass and kit equally carefully.

(Continued on page 158)

## Lou Levy Returns with Valando Corp.

By STEVEN BLAUNER

■ NEW YORK — Lured by the "excitement and challenge" of the music business, Lou Levy, founder of Leeds Music, which became MCA's music publishing division, is back in action with the Tommy Valando Music Publishing Corporation.

"Nobody's writing the good songs anymore—or at least going out and finding them," says Levy. But following a brief hiatus, Levy is confident that he can discover the songs that "will stick around and turn platinum."

Levy will be second in command at the Valando organization, which has both a BMI and ASCAP wing, Fiddleback and Revelation Music, respectively.

The Valando group has published many of the stage's greatest successes including "Fiddler On The Roof," "Zorba," "Cabaret" and the recent "Sweeney Todd" and "I'm Getting My Act Together." Stephen Sondheim, Kander and Ebb and Alan Jay Lerner are contemporary representatives of the company's illustrious roster.

For a man who started in the industry managing the Andrews Sisters and promoting Sammy Cahn and Steve Lawrence, Levy continues to exhibit a level of energy that puts to shame the efforts of many publishing company neophytes.

Levy repeatedly stresses the importance of "good songs," and it is perhaps his singular devotion to finding this material that has made him an enduring and extraordinary member of the music community.

"I have a lot of respect for Tommy Valando, and it's exciting and very complimentary being asked to join the company. I think with my Tin Pan Alley background and the Valando group's expertise in show business, very

good things can happen, and we can make a lot of money."

With the Leeds Music Group, Levy published hits including "Let It Be Me," "Lover Man," "You Always Hurt The One You Love," "I'll Remember April," "Strangers In The Night" and "I Want To Hold Your Hand." Equally impressive is Levy's ability to spot administrative and creative talent. Sal Chiantia, Al Gallico, Howard Richmond and Billy Meshel were among his employees. Levy had a hand in discovering or negotiating record contracts for Bobby Darin, Les Paul, the Jackson Five and ABBA.

Levy is clearly stimulated by the prospect of working in a new area, music for the stage: "I'm looking for the new Cole Porter and Noel Coward, the songwriters who can produce the classics, the songs that will endure."

Levy has a reverence for the "good songs" beyond a nostalgia for Tin Pan Alley: "A good song doesn't need 24-tracks to make a great record. You take 'I Will Survive' (the Gloria Gaynor hit, which Levy does not hold), you could strip that song down to a simple ballad and it would still be great."

Levy has an unfailing eye and ear. Tin Pan Alley songs are obviously important to him, but he quickly points out that "all the boogie-woogie, Calypso and bossa nova tunes, Antonio Carlos Jobim's stuff, was mine." Levy also published the first 12 songs in Bob Dylan's catalogue.

Levy is not content with resting on his laurels, and is somewhat bashful about reciting his accomplishments, preferring to deal with present and future projects, including bringing stage successes to the screen.

## Arista Inks D.L. Byron



Arista Records president Clive Davis has announced that the label has signed rock singer-composer D. L. Byron to a long-term contract. He is currently recording his debut album in New York City with producer Jimmy Iovine, to be released early in 1980. Shown at the Byron signing are (from left): John Small, manager; Joseph Serling, attorney; Bob Feiden, vice president, east coast A&R, Arista Records; D. L. Byron; Clive Davis, president, Arista; Judy Berger, Attorney.



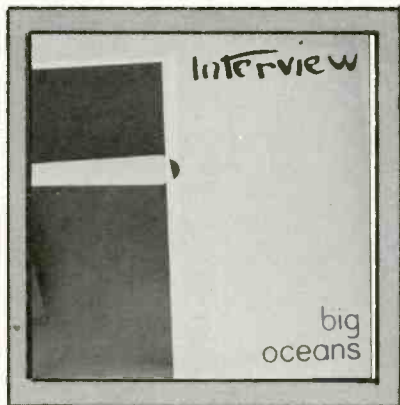


# Record World Album Picks



## NIGHT RAIN

**JANIS IAN**—Columbia JC 36139 (7.98)  
Ian's reputation as a songwriter will certainly be enhanced by the material on this disc but should also give her a renewed thrust as a performer as well. Working with producers Giorgio Moroder and Ron Frangipane, the tunes cover many moods with "Fly Too High," the theme from "Foxes," standing out. It's a surprising package for several formats.



## BIG OCEANS

**INTERVIEW**—Virgin VA 13131 (Atl) (7.98)  
Coming together as a group in 1977, this British group performs some of the best new rock music to date. "Here Comes The Calvary" blends a lead vocal reminiscent of Costello which is further backed up by provocative harmonies. The group has an affinity for melody, and enhance their melodic phrasing with perfect percussive timing.



## THE BOTTLES

**MCA 3177 (7.98)**  
This new L.A. duo has a Knackish quality in their material and vast commercial potential in their debut effort. Using a smooth balance between the guitar and piano work, the tunes are pop perfect and eminently hummable. Lead singer Peter Bayless has a clear Top 40 kind of voice and there are a number of possible singles to choose from here.



## MOTELS

**Capitol ST-11996 (7.98)**  
Lead singer/songwriter/guitarist Martha Davis is the focal point of this new group, solidly in the new rock category. She receives strong support from the rest of the group and the arrangements of the tunes are particularly effective. If you're trying to keep track of all the new rock groups, this one should go to the top of the list.

## IN THE HEAT OF THE NIGHT

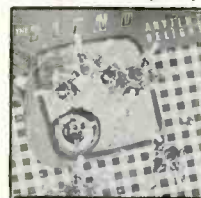
**PAT BENATAR**—Chrysalis CHR 1236 (7.98)



Of the many woman singers to emerge recently, Benatar is unquestionably one of the strongest. Produced by Mike Chapman, the selection of tunes is impeccable with the opener "Heartbreaker" already an AOR staple. This is a most powerful debut.

## ANYTIME DELIGHT

**THE BLEND**—MCA 3175 (7.98)



With Ed Marshal and Bill Szymczyk at the helm, the second effort from the New England-based group has a much more defined sound than their previous effort. The studio version of their live mainstay, "The Prize," is super.

## THE GLOW

**BONNIE RAITT**—Warner Bros. HS 3369 (8.98)



Raitt's rousing version of Sam & Dave's "I Thank You" sets the mood for this new collection of high-spirited, yet sensitive, tunes. She relies on some astonishing musicians but it's Raitt's voice that's the principal instrument.

## MATHIS MAGIC

**JOHNNY MATHIS**—Columbia JC 36216 (7.98)



The title here is apt because any new Mathis disc will bring out the buyers on release. This new package contains some beautiful new songs and a few great old ones. His duet with Stephanie Lawrence sounds like a crossover single hit.

## MOVIN' ON

**VICKIE SUE ROBINSON**—RCA AFL1 3080 (7.98)



Robinson was one of the first real disco stars but here goes for a much richer rock sound. Yes, you can still dance to a few cuts, but the emphasis is far more on melody and traditional rock arrangements.

## SO SOON WE CHANGE

**DAVID RUFFIN**—Warner Bros. BSK 3306 (7.98)



Drawing from a variety of writers, Ruffin's supreme vocals are the centerpiece of this somewhat courageous new disc. The melodies are all intricate and the arrangements in a jazz vein.

## LEGENDS OF THE LOST AND FOUND

**HARRY CHAPIN**—Elektra BB-703 (8.98)



Chapin's new double album is a combination of old and new material beautifully realized in a "live" recording. Some of his classics are spotlighted as well as 10 brand new tunes.

## PRESENT TENSE

**SHOES**—Elektra 6E-244 (7.98)



This new four-man unit shows off some interesting rock roots including the Raspberries and other pop purists. All four contribute vocals and the overall refreshing material is prime for several formats. A real standout debut.

## ELM

**RICHARD BEIRACH**—ECM 1 1142 (WB) (7.98)



Beirach has been hitting the New York club scene with his haunting jazz compositions, and exquisite piano work for a number of years. The release of this LP in collaboration with George Mraz and Jack DeJohnette, makes public the debut of a major talent.

## CHILDREN OF THE WORLD

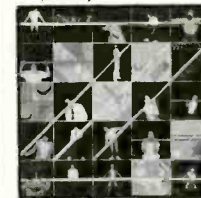
**STAN GETZ**—Columbia JC 35992 (7.98)



Captivating the jazz world with his unique musical style for the past 30 years, Getz's latest LP reaffirms his acclaim as master of the tenor sax. "Rainy Afternoons" is quintessentially Getz.

## WORD SALAD

**FISHER-Z**—United Artists UA LA 975 H (7.98)



The American debut of this British rock group is a real addition to the innovative evolution of rock 'n' roll. Heavy synthesizer musicianship and repetitive bass and drum rhythms set a dramatic backdrop for unique vocals.

## LIFE IN A DAY

**SIMPLE MINDS**—PVC PVC 7910 (7.98)



One of the new rock groups to experiment with the synthesizer, Simple Minds makes this instrument a distinctive characteristic of their sound. Pacing the synthesizer, first fast, then slow and even repetitively, Simple Minds reflects another facet of the evolution of English rock.



# Copy Writtes

By PAT BAIRD

■ **NEW DEALS:** While bemoanings about the record biz seem to dominate lunchtime conversations, several publishers at least are showing faith by entering into some big new deals. **Herb Eiseman**, president of 20th Century Fox Music Publishing, recently concluded a deal with Lucasfilm president **Charles Weber** to establish two new publishing companies, Bantha Music (ASCAP) and Tusken Music (BMI). The new partnership will be administrated by 20th's International operation and the first big project is the score to director **George Lucas'** "The Empire Strikes Back," the sequel to "Star Wars." 20th already publishes the **John Williams** score to that blockbuster. The new film is set for release in mid-1980 with the soundtrack lp slated for release by RSO Records . . . ATV/Wooded Lake Publishing, headed by ATI president **Jeff Franklin** and administered by ATV, has entered a co-publishing deal with Lollipop Records of Germany. The deal covers six of Lollipop's staff writers. The company also recently picked up the publish of the new Chrysalis group **The States** . . . Chappell-International has entered a sub-publishing agreement for the world outside the U.S. and Canada with Canal Music, publishers of **The Faith Band** . . . **Moon Martin**, already a strong contender for Copy Writtes 1979 "Busiest" award, has signed with Bug Music to administer his Rockslam Music. Aside from his Top 10 single as recorded by **Robert Palmer**, his own single and album are currently on the charts.

**HAPPY:** One of New York's favorite sons, **Garland Jeffreys**, recently scored the sixth cover version of his neo-classic "Wild In The Streets." This time it's by fellow A&M artists **1994**. At the recent New York photo session (see centerfold of N.Y. special) Jeffreys and **Peter Tosh** were head to head for quite some time. It was a little bit of reggae heaven and a perfectly wonderful idea for a collaboration . . . And speaking of collaboration, Starship News Service reports that **Brian Holland**, **Lamont Dozier** and **Eddie Holland** have reunited as a writing team. The writers of such hits as "Standing In The Shadows of Love" and "How Sweet It Is" are working on an album project entitled "Yesterday, Today and Tomorrow."

**CORRECTION:** In the last column we mentioned that **Tommy James** is being managed by **Steve Franks**. We really should have remembered that James is, and has been managed for years, by **John Apostol**. Our apologies to all involved.



**SIGNED:** Writer/artist **Barbara Wyrick**, who is represented by the current **Christy Lane** charting single "Slippin' Up, Slippin' Around," has been signed by Intersong Music, via **Pat Rolfe** of the Nashville division. Wyrick is shown here, pen in hand, with Rolfe looking on . . . **Jonathan Lee** has signed a new songwriting pact with ATV, Nashville. Lee has recorded for Monument Records.

**CH-CH-CHANGES:** **Rick Riccobono**, formerly with Irving/Almo, has been named general professional manager at Interworld

Music Group . . . **Steve Nelson** has joined the staff of 20th Cent. Music, thereby solidifying The Great Neck Connection . . . **David Wilkes** has left his position at MLO Music to develop his own publishing and production activities. He can be reached at (212) 454-6185.

**COVERS:** **Kim Carnes'** "You're A Part of Me" gets its first country cover via Columbia's **Charly McClain** who has already had three straight top ten country hits. **Andy Williams**, meanwhile, picked Carnes' "And Still Be Loving You" for his forthcoming album . . . **Mickey Gilley** has covered "Stand By Me" (Intersong) written by **Benny King**, **Jerry Leiber** and **Mike Stoller**. The cut will be heard in the film "Urban Cowboy" set in the aptly named Gilley's bar . . . **Patrick Adams** (MCA) just completed production work on albums for **Eddie Kendricks** and **Musique** and contributed three songs to each . . . Also at MCA, "Oh, What A Circus" from the Broadway play "Evita" has been cut for single release by **Davis Essex** . . . **Tommy Overstreet** has cut **John Stewart's** "Lost Her In The Sun" for his next Elektra album. A folio of Stewart's album "Bombs Away Dream Babies" was recently issued by RSO and Chappell.

## New Wave Record Pools Cater To Growing Rock-Disco Market

By HANK BORDOWITZ

■ **NEW YORK** — People are re-discovering what used to be one of rock music's biggest attractions. The late Alan Freed probably put it best: "It has a beat. You can dance to it." And people are once again dancing to rock. Clubs are springing up all over the country where people can strut their stuff to the music of the B52's, Bowie, and Ian Dury and the Blockheads, as opposed to the standard disco fare.

This sudden proliferation of "rock discos" has, however, left a void in the record business: Where, short of buying records at retail, can new wave disc jockeys get product? While DJs at some of the larger, better established clubs, like Hurrah in New York, have little trouble getting their records and keeping on top of what's happening musically, DJs at newer clubs fight "a never ending battle to keep current" according to Pat McCoy, who spins at Mothers, in Chicago.

Now there is an answer. In recent months, distribution services for "dance oriented rock" have emerged. Operating similarly to disco pools, these new wave pools offer a way for rock club DJs to get the latest product conveniently.

American and Import Music Distribution Center, located in New York City, had been exclusively a disco pool, but added a DOR product division this summer—one of the first to offer this service—covering clubs in New York predominantly. At press time RW was unable to reach them for

details about their operation.

A newer entrant to DOR service, Rockpool Productions, also located in New York City, is the first new wave pool to attempt distribution on a national level. One of the founders of Rockpool, Mark Josephson, says that he and his partner, Danny Heaps, started the business because "the time is right." Josephson cited Warner Brothers Records' changing the name of their disco department to the dance oriented music department as the beginning of a trend. "Pretty soon this (DOR) music is going to become part of the mainstream, but for now, it's still a pretty underground, grass-roots phenomenon, and not well distributed."

### Rockpool

Rockpool is divided into two basic parts: Commercial domestic releases, and imported and "underground" product. A monthly shipment of at least 15 pieces of each type costs \$25 (\$40 for both). As part of the service, DJs will be required to submit playlists and reaction sheets. This, along with retail tracking, will make Rockpool's feedback mechanism one of the most extensive around, according to Josephson.

As well as servicing club DJs, Josephson expressed a desire to service college radio with this product. "College radio is a largely untapped resource, especially with this type of music," he said, adding that he knew this first-hand, having formerly been head of college promotion for RCA Records.

## Muppet Meeting



Atlantic recording artists Kermit the Frog and Miss Piggy were in New York recently for a meeting with label president Jerry Greenberg and Atlantic senior vice president/general manager Dave Glew. Discussions centered around the soundtrack LP of "The Muppet Movie," and Kermit's new single, "Rainbow Connection." Shown at the Muppet/Atlantic conference are, from left: Glew; Miss Piggy; Greenberg; Kermit; and Muppet associate Jim Henson.



# Radio World

## Radio Replay

By NEIL McINTYRE



■ The results of the summer ARB book continue to come in, and some good news for those of you who'd like to see a little competition among the ratings services is that Burke Broadcast Research is resuming its service for the fall. The company feels that it has received enough support from some of the big group broadcasters to continue its service. The field people for Burke will begin their survey in twenty markets October 1.

A UNIVERSE OF MUSIC: As you might have noticed, this issue has a little more than usual to do with New York and its music. Radio has played an important role, and all this week stations will be saluting the music of this city. On Wednesday WNEW-FM will be playing two music sets an hour by New York artists or a combination of music about the city. Also on that day **Scott Muni** and **Richard Neer** will MC **Billy Falcon** and **Machine** at the Citicorp Plaza. The events that have been planned affect every type of music on the radio and many stations will be participating through host appearances and with programming features that draw attention to the music makers in this city. Most of the live appearances are free to the public. Lovers of classical music will have an event to attend each weekday, hosted by WNCN.

MOVES: **Rand Gottlieb** named new president/GM at WBBF/WMJQ in Rochester from sales manager at WLIF/Baltimore . . . **Dandy Dan Daniel**, one of the original WMCA "Good Guys," has returned to a regular air shift at WYNY/New York. Dan will do 9:30 a.m. to 1 p.m. . . . **Steve Huntington** doing mornings at WSHE/Miami from WQSR/Sarasota . . . **Dave Donovan** appointed GM at WSGO/New Orleans . . . Westinghouse Broadcasting has purchased KOAX-FM/Dallas from Metroplex Communications for 7 million . . . **Bill Garcia** leaves WNDE/Indianapolis as PD. You can look for Bill to head east for a programming position . . . **Bill Dodd** new PD at WEBC/Duluth from KOGO/San Diego . . . In the oversight department, last week's ratings advances did not include WLIR/Long Island, so here they are: the station moved from an April/May, 0.7 to 1.1 . . . Send your moves, changes and station pictures RW east c/o Neil (Big Apple) McIntyre.

TV SPORTS: Hey, what happened to the cheerleaders on the NFL football games? When the games got a little dull, which happened with quite a bit of frequency last season, the cameras would swing around to the cheerleaders, this year, however, nothing. Looks like somebody got to the networks and told them to keep their roving eye on the field. Too bad the women who probably complained don't watch that much football in the first place. The game of football is

(Continued on page 168)

## WGN, KYW, WHDH Still Lead Chicago, Boston, Philly ARBs

By NEIL McINTYRE

■ NEW YORK — The Arbitron rating advances are out for Chicago, Philadelphia and Boston. The survey period was July/August with the average quarter-hour shares for the metro survey area representing 12 plus listenership Monday through Sunday 6 A.M.-midnight.

### WGN Tops

In Chicago, WGN increased its lead in the number one position, WLOO moved up to second place, and WLS was off more than a full point. WLUP had a strong increase, surely helped by its anti-disco night at a White Sox baseball game.

WGN moved from its April/May 11.0 to 12.1, WLOO from 6.9 to 7.4, WLS from 7.9 to 6.4, and WLUP from 5.3 to 7.2. WBMX moved up from 4.3 to 5.4, WBBM slipped from 6.9 to 5.4, WMAQ with country moved from 4.7 to 4.4, WVON from 3.2 to 2.5, WDAI from 2.2 to 2.4. WLUP's big increase had an effect on the other AOR stations in the market as WBBM-FM was down from 2.1 to 1.7, WXRT from 1.8 to

1.7, WMET from 1.4 to 1.1.

Philadelphia advances kept KYW on top with all news, WDAS-FM remained in second place and steady, WWDB was a big gainer, with talk programming. KYW was steady from 11.8 to 11.7, WDAS-FM from 7.2 to 7.1, WWDB up from 3.3 to 4.8. WCAU-AM was up from 4.7 to 5.0 while the FM was off from 3.9 to 3.7 with disco. WFIL was down from 4.7 to 4.1, WIP from 7.2 to 6.1, WZZD up from 1.7 to 2.4. The AOR stations were off with the exception of WIOQ moving up from 1.8 to 2.1, while WYSP was down from 3.8 to 3.4, WMMR from 6.1 to 5.7. WUSL was up from 2.9 to 3.4, WPEN moved from 2.0 to 1.7, WMGK from 2.9 to 2.8. WIFJ was off from 3.8 to 2.9.

WHDH remained on top in Boston, WJIB is challenging for the lead moving into second place, WBZ is off but third in the market, WXKS with disco is still moving up.

WHDH went from 11.2 to 10.6, (Continued on page 168)

### Attention Programmers

The man who single-handedly forced Jay Thomas out of radio—and into television's *Mork and Mindy* . . . can work wonders, as a call-in regular, for your morning show. He has characters and voices, either self-contained or improvisations for your morning personality. Need a shot of adrenalin in your morning show? Looking for "off-the-wall" humour?

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ON MCA RECORDS

MCA-3180

Producers—Wilson Fajder, Stix  
Hooper and Ice Sample for  
Crazy Productions Inc.



# Jobete Plans LP, Campaign To Promote Hollands' Songs

By LAURA PALMER

■ LOS ANGELES — Two months prior to the release of a non-commercial album package entitled "Yesterday, Today, and Forever," Jobete Music and Gold Forever Music have jointly instituted an intensive promotional campaign with a budget estimated in six figures, highlighting the two decades of hit songwriting from the team of Brian and Edward Holland. According to Richard Davis, publisher for Gold Forever Music, "It may be the most ambitious publishing project to have come about."

## Promotional LP

Karen Hodge, VP of administration for Jobete/Stone Diamond Music and co-creator of this campaign, stated that "the most important and tangible element of the campaign is the promotional LP containing excerpts of 38 songs—15 of which have yet to be exposed—and divided into three segments."

The promotion of the "Yesterday" segment takes the elements of Holland-Dozier-Holland's familiar hits of the past, and updates the creative effort by showcasing to the potential user a remake of a given hit in a contemporary and commercial vein.

According to Davis, "Artists have individual attitudes about music, and they themselves can give a new outlook to these songs, and breed new life into the existing catalogue." The songs contained in this segment have been treated by Edward and Brian Holland and have been re-scoped with a feeling and attitude reflective of today's musical flavor.

Concurrent with the publish-

er's obvious intention to maximize the exposure of the catalogue, including such classics as "Bernadette" (performed on the LP by Lionel Ritchie), "Please Mr. Postman" (which has had extensive coverage and is performed on the LP by the Originals) and "Reach Out, I'll Be There" performed by Edward Holland, the project provides a unique approach to usher in the Hollands' latest compositions.

Davis noted that because of the consistent hit contributions made by Brian and Edward Holland, it becomes imperative for the publisher to do something out of the ordinary to present their work. "You decide and recognize all of the principles, the first being the Holland catalogue and the second being their identification as a hit writing team." He continued, "Every layer of the project stands on its own merit." Davis added, "The basic element in this business is the song."

## Hit Songs

The "Today" segment of the project includes songs written from 1975 through 1978, when the Hollands were writing for their own concerns. During this time, Brian and Edward had a simultaneous production agreement with Motown from which 12 songs will be re-done.

Holland and Holland are still in the process of writing for the "Forever" segment.

The completed project available to A&R executives, producers and artists, "is a demo that can actually serve as a master," according to Hodge, "and will be complete with a lead sheet, giving the producer all he needs."

# ASCAP Night



The old and the new ASCAP met at the recently held ASCAP Night At The Hollywood Press Club. The dinner, which saluted ASCAP on its 65th Anniversary, featured performances by some of ASCAP's greatest members. Among those attending were Academy Award winning composer Sammy Fain ("By A Waterfall," "Love Is A Many Splendor Thing") and pop-disco composer/producer Dino Fekaris ("I Will Survive," "Shake Your Groove Thing"). Shown (from left) are Todd Brabec, western regional director for business affairs, ASCAP; Fain; Fekaris; and Michael Gorfaine, western regional director for repertory, ASCAP.

# MCA Keeps Up with Jones



Tom Jones, newly-signed to MCA Records through the Entertainment Co., is shown meeting with Denny Rosencrantz, VP of A&R; George Osaki, VP of creative affairs, and label president Bob Siner to discuss plans for Jones' MCA debut album, "Rescue Me," released last week.

## Concert Review

### Beach Boys Shine

■ NEW YORK — Lead singer Michael Love of the Beach Boys called the night "an event" and indeed it was as approximately 4,000 fans jammed Aqueduct Race Track in New York September 1 to view the Beach Boys and opening act Flo and Eddie.

The Beach Boys, playing a full complement of their hit songs from the past, were impressive after ironing out some early difficulties with the sound system.

Even though they have been together for nearly a generation, the band still plays their songs, particularly their most popular tunes, with a refreshing vitality.

The Labor Day weekend crowd was on its feet from the very beginning of the band's one and a half hour long set, anticipating the exurbance which marks the Beach Boys' music.

The day was beautiful for the show, prophetic of the performance. The sun shown brightly as head man Brian Wilson led the group on stage, leading them into "California Girls."

Going through their standards and selections from their new "L.A. Light" album, the group gave the rowdy crowd all that it had paid to see.

"Fun, Fun, Fun," concluded the affair, as the crowd boisterously shouted their approval to the band that, although into their late thirties still exhibits a youthful, lively quality. And although the summer was indeed coming to an end this talented group of musicians made it seem like the summer of 1979 was just beginning.

Flo and Eddie also performed admirably. Mixing their own rock sound with a humorous act, the two had the crowd excited even before the Beach Boys appeared on stage.

They concluded with their renditions of commercials for products that today's bands would endorse. Among these was The Knack's commercial for Rice-A-Roni instead of "My Sharona." The Bee Gees sang the song from Jaws called "Eaten Alive."

Steve Silverman

# The Jazz LP Chart

SEPTEMBER 29, 1979

1. **STREET LIFE**  
CRUSADERS/MCA 3094
2. **MORNING DANCE**  
SPYRO GYRA/Infinity INF 9004
3. **LUCKY SEVEN**  
BOB JAMES/Columbia/Tappan Zee JC 36056
4. **MINGUS**  
JONI MITCHELL/Asylum 5E 505
5. **I WANNA PLAY FOR YOU**  
STANLEY CLARKE/Nemperor KZ2 35680 (CBS)
6. **AN EVENING OF MAGIC**  
CHUCK MANGIONE/A&M SP 6701
7. **HIGH GEAR**  
NEIL LARSEN/Horizon SP 738 (A&M)
8. **HEART STRING**  
EARL KLUGH/United Artists UA LA 942 H
9. **WATER SIGN**  
JEFF LORBER FUSION/Arista AB 4234
10. **EUPHORIA**  
GATO BARBIERI/A&M SP 4774
11. **FEEL IT**  
NOEL POINTER/United Artists UA LA 973 H
12. **HOT**  
MAYNARD FERGUSON/Columbia JC 36124
13. **THE GOOD LIFE**  
BOBBI HUMPHREY/Epic JE 35607
14. **ROOTS IN THE SKY**  
OREGON/Elektra 6E 224
15. **8:30**  
WEATHER REPORT/ARC/Columbia PC2 36030
16. **KNIGHTS OF FANTASY**  
DEODATO/Warner Bros. BSK 3321
17. **BROWNE SUGAR**  
TOM BROWNE/Arista GRP GRP 5003
18. **A SONG FOR THE CHILDREN**  
LONNIE LISTON SMITH/Columbia JC 36141
19. **NEW CHAUTAUQUA**  
PAT METHENY/ECM 1 1131 (WB)
20. **DUET**  
CHICK COREA/GARY BURTON/ECM 1 1140 (WB)
21. **PARADISE**  
GROVER WASHINGTON, JR./Elektra 6E 182
22. **LIVIN' INSIDE YOUR LOVE**  
GEORGE BENSON/Warner Bros. 2BSK 3277
23. **BETCHA**  
STANLEY TURRENTINE/Elektra 6E 217
24. **DO IT ALL**  
MICHAEL HENDERSON/Buddah BDS 5719 (Arista)
25. **TALE OF THE WHALE**  
MATRIX/Warner Bros. BSK 3360
26. **RUNNIN' TO YOUR LOVE**  
EDDIE HENDERSON/Capitol ST 11984
27. **BEST OF FRIENDS**  
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
28. **THE CAT AND THE HAT**  
BEN SIDRAN/Horizon SP 741 (A&M)
29. **PART OF YOU**  
ERIC GALE/Columbia JC 35715
30. **ARROWS**  
STEVE KHAN/Columbia JC 36129



# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE & LAURA PALMER

■ **EAST COAST:** The National Association of Broadcasters is seeking applications for its Minority Legal Fellowship Program. It is open to all graduating or recently graduated minority law students who have demonstrated interest in communications. The one-year fellowship is designed to provide a post-graduate work study experience for a minority lawyer planning a career in communications. The selected student will participate in rule making proceedings, draft briefs for appellate review, and assist the NAB Government Relations Department in its activities before Congress and become involved in the federal regulatory process. The fellowship will begin Sept., 1980 at an annual salary of \$19,500. Resumes, postmarked no later than Nov. President and General Counsel, Legal Dept., National Association of Broadcasters, 1771 N Street, N.W., Washington, D.C. 20036. It is not necessary for the applicant to have taken or passed the bar exam prior to applying.

Salsoul Records is introducing a new company slogan with the release of a new compilation album called "We Funk The Best," which contains the best funk/pop and funk/rock tunes from **Instant Funk, First Choice, Skyy, Bunny Sigler, Baker-Harris-Young, Martha High** and **The Salsoul Orchestra**. "We Funk The Best" will be developed into a new national advertising campaign and motto for all funk-oriented Salsoul product. There will be a Baker-Harris-Young single with the campaign motto as its title, as well as new releases from other artists. Also part of the campaign will be a national essay contest, "What Is Funk" with an all expenses paid, night on the town as prize.

The Mutual Broadcasting System has sold its Mutual Black Network to Sheridan Broadcasting for a price in excess of \$1 million. Sheridan, which already owned 49 percent of Mutual, expects that no major changes will be made in the 91 station network that provides feature news of interest to black listeners, and hopes to utilize Mutual's Westar I satellite access once it has received approval from the FCC.

The David Libert Agency has signed with Buddah artist, **Michael Henderson** for worldwide representation. Henderson will be immediately beginning a new national tour in conjunction with his latest single release, "To Be Loved."

**Nile Rodgers, Bernard Edwards** and **Chic** are in the studio working on new material for **Sister Sledge**. A single is expected to be released soon. Both Atlantic/Cotillion groups will embark on separate European tours later this week.

Atlantic/Cotillion recording artists, the **Spinners**, begin a 13-city national tour this week to promote their "Body Language" single and their Love/Zager produced LP, "Dancin' And Lovin'."

**WEST COAST:** The Mutual Black Network has officially been sold to

Sheridan Broadcasting Corporation of Pittsburgh for over 1 million dollars. Sheridan previously owned 49 percent of MBM, and plans to keep its Washington headquarters, but will take a name change, to that of Sheridan Broadcasting Network. . . . **Dick Griffey**, president of Solar Records, has established the **Donny Hathaway** Scholarship Fund, launched this week with a gathering of over 200 industry figures at Pacific Palisades' Bel Air Bay Club. **The Whispers** performed the new song (to be released October 1), entitled "A Song For Donnie." Herewith are the lyrics, written by **Carrie Lucas**: "People speak your name/And think what a shame—you've gone/Still they know/What you've left behind/Lives in our hearts and minds/Today and tomorrow"

(Continued on page 141)

## Black Oriented Album Chart

SEPTEMBER 29, 1979

- OFF THE WALL**  
MICHAEL JACKSON/Epic FE 35745
- MIDNIGHT MAGIC**  
COMMODORES/Motown M8 926M1
- RISQUE**  
CHIC/Atlantic SD 16003
- STAY FREE**  
ASHFORD & SIMPSON/Warner Bros. HS 3357
- IDENTIFY YOURSELF**  
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- TEDDY**  
TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
- SECRET OMEN**  
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- I AM**  
EARTH, WIND & FIRE/ARC/Columbia FC 35730
- WHATCHA GONNA DO WITH MY LOVIN'**  
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- THE BOSS**  
DIANA ROSS/Motown M8 923M1
- STREET LIFE**  
CRUSADERS/MCA 3094
- DIONNE**  
DIONNE WARWICK/Arista AB 4230
- MINNIE**  
MINNIE RIPERTON/Capitol SO 11936
- IN THE PUREST FORM**  
MASS PRODUCTION/Cotillion 5211 (Atl)
- HEARTBEAT**  
CURTIS MAYFIELD/Curtom/RSO RS 1 3053
- DISCO NIGHTS**  
G.Q./Arista AB 4225
- LADIES' NIGHT**  
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- DEVOTION**  
LTD/A&M SP 4771
- BAD GIRLS**  
DONNA SUMMER/Casablanca NBLP 2 7150
- SWITCH II**  
GORDY G7 988R1 (Motown)
- TAKE IT HOME**  
B. B. KING/MCA 3151
- RAINBOW CONNECTION IV**  
ROSE ROYCE/Whitfield WHS 3387 (WB)
- FUTURE NOW**  
PLEASURE/Fantasy F 9578
- DON'T LET GO**  
ISAAC HAYES/Polydor PD 1 6224
- DO IT ALL**  
MICHAEL HENDERSON/Buddah BDS 5719 (Arista)
- WHERE THERE'S SMOKE**  
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- WINNER TAKES ALL**  
ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)
- CANDY**  
CON FUNK SHUN/Mercury SRM 1 3754
- FIVE SPECIAL**  
Elektra 6E 206
- FRANCE JOLI**  
PRELUDE PRL 12170
- BRENDA RUSSELL**  
HORIZON SP 739 (A&M)
- XII**  
FATBACK/Spring SP 1 6723 (Polydor)
- ROCK ON**  
RAYDIO/Arista AB 4121
- LA DIVA**  
ARETHA FRANKLIN/Atlantic SD 19248
- SO SOON WE CHANGE**  
DAVID RUFFIN/Warner Bros. BSK 3306
- DO YOU WANNA GO PARTY**  
KC & THE SUNSHINE BAND/TK 611
- A NIGHT AT STUDIO 54**  
VARIOUS ARTISTS/Casablanca NBLP 2 7161
- FEEL IT**  
NOEL POINTER/United Artists UA LA 973 H
- WILD AND BEAUTIFUL**  
TEENA MARIE/Gordy G7 986R1 (Motown)
- OUTRAGEOUS**  
RICHARD PRYOR/LAFF A206
- ANOTHER TASTE**  
A TASTE OF HONEY/Capitol SOO 11951
- THE GAP BAND**  
MERCURY SRM 1 3758
- WHEN LOVE COMES ALONG**  
DENIECE WILLIAMS/ARC/Columbia JC 35568
- MORNING DANCE**  
SPYRO GYRA/Infinity INF 9004
- I FEEL GOOD, I FEEL FINE**  
BOBBY BLAND/MCA 3157
- SO DELICIOUS**  
POCKETS/ARC/Columbia JC 36001
- BACK ON THE STREETS**  
TOWER OF POWER/Columbia JC 35784
- CHAPTER 8**  
Ariola SW 50056
- MARY WILSON**  
Motown M7 927R1
- TIME IS SLIPPING AWAY**  
DEXTER WANSEL/Phila. Intl. JZ 36024 (CBS)

## PICKS OF THE WEEK

**UNCLE JAM WANTS YOU**  
FUNKDELIC—Warner Bros. BSK 3371



Commanding officer George Clinton has mobilized the troops to "rescue dance music from the blahs." In addition to the usual infantry of talent, there is additional assistance from new recruits Jessica Cleaves and Philippe Wynne. This LP is certain to wage war on current chart holders with "(not just) Knee Deep" blazing a clear path.

**TALL, DARK & HANDSOME**  
LES McCANN—A&M SP-4780



This is the most solid R&B album that Les has ever done. Producers Benny Golson, Jeffrey Osborne and Johnny McGhee have come up with a winning sound that includes the disco contenders "All My Love" and "Dance Again." Les also handles the ballad and moderate tempo tunes superbly.

**XII**  
FATBACK BAND—Spring SP-1-6723



Always steady in the grooves of the streets, Fatback's new release proves that they have an ear to the ground. This is the first record to make use of the "DJ's rap" that is so popular with the young black disco audience. It's use on "King Tim III" is sure to see this LP become a chartmaker.

**STRATEGY**  
ARCHIE BELL & THE DRELLS—  
Phil. Intl. JZ 36096



The group from Houston, Texas joins forces again with the Philly hit-makers and comes up with some good old homegrown R&B that's sure to put them on the charts. This package features eight dance numbers and ballads that are well produced by the PIR stable of talent. Watch for the title tune and as well as "You're The Only One."



# Record World Black Oriented Singles

SEPTEMBER 29, 1979

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

SEPT. 29	SEPT. 22		WKS. ON CHART
1	1	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON Epic 9 50742 (5th Week)	
2	2	I JUST WANT TO BE CAMEO/Chocolate City 019 (Casablanca)	12
3	3	FIRECRACKER MASS PRODUCTION/Cotillion 44254 (Atl)	13
4	7	(not just) KNEE DEEP—PART I FUNKADELIC/Warner Bros. 49040	6
5	4	FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870	13
6	6	SAIL ON COMMODORES/Motown 1466	8
7	8	I DO LOVE YOU/MAKE MY DREAMS A REALITY G.Q./Arista 0426	12
8	9	RISE HERB ALPERT/A&M 2151	11
9	5	GOOD TIMES CHIC/Atlantic 3584	15
10	11	SING A HAPPY SONG THE O'JAYS/Phila. Intl. 9 3707 (CBS)	9
11	10	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ARC/Columbia 3 11033	13
12	12	WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	21
13	14	STREET LIFE CRUSADERS/MCA 41054	10
14	34	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	4
15	13	THE BOSS DIANA ROSS/Motown 1462	15
16	22	BREAK MY HEART DAVID RUFFIN/Warner Bros. 49030	7
17	18	GROOVE ME FERN KINNEY/Malaco 1058 (TK)	9
18	16	WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032	17
19	17	CRANK IT UP (FUNK TOWN) PT. I PETER BROWN/Drive 6278 (TK)	16
20	19	THIS TIME BABY JACKIE MOORE/Columbia 3 10993	12
21	15	TURN OFF THE LIGHTS TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	17
22	28	COME GO WITH ME TEDDY PENDERGRASS/Phila. Intl. 9 3717 (CBS)	5
23	30	BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941	6
24	31	DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201	5
25	23	OPEN UP YOUR MIND (WIDE) GAP BAND/Mercury 74080	10
26	20	BAD GIRLS DONNA SUMMER/Casablanca 988	18
27	21	BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)	18
28	24	FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK)	15
29	35	SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)	6
30	39	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	5
31	37	(LET ME PUT) LOVE ON YOUR MIND CON FUNK SHUN/Mercury 76002	5
32	36	STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. 8 3710 (CBS)	6
33	29	I GOT THE HOTS FOR YA DOUBLE EXPOSURE/Salsoul 2091 (RCA)	10
34	49	I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/Infinity 50,027	3
35	32	BETTER NOT LOOK DOWN B. B. KING/MCA 41062	10
36	33	WHEN YOU'RE #1 GENE CHANDLER/20th Century Fox/Chi-Sound 2411 (RCA)	8
37	42	LOVER AND FRIEND MINNIE RIPERTON/Capitol 4761	5
38	44	IT'S A DISCO NIGHT (ROCK DON'T STOP) ISLEY BROS./T-Neck 9 2287 (CBS)	5



39	45	BETCHA DIDN'T KNOW THAT/PLEASE DON'T GO KC AND THE SUNSHINE BAND/TK 1035	5
40	47	MORE THAN ONE WAY TO LOVE A WOMAN RAYDIO/Arista 0441	4
41	53	YOU GET ME HOT JIMMY "BO" HORNE/Sunshine Sound 1014 (TK)	5
42	48	IS IT LOVE YOU'RE AFTER ROSE ROYCE/Whitfield 49037 (WB)	4
43	43	I LOVE YOU NEW BIRTH/Ariola 7760	7
44	40	OUT THERE EVELYN "CHAMPAGNE" KING/RCA 11680	6
45	25	DO IT GOOD A TASTE OF HONEY/Capitol 4744	11
46	46	SMILE RANCE ALLEN/Stax 3221 (Fantasy)	4
47	50	FOOL ON THE STREET RICK JAMES/Gordy 7171 (Motown)	4
48	52	I FEEL YOU WHEN YOU'RE GONE GANGSTERS/Heat 01978 (MMI)	6
49	51	FANTASY BRUNI PAGAN/Elektra 46501	4
50	55	LADIES ONLY ARETHA FRANKLIN/Atlantic 3605	4
51	26	YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	21
52	27	MEMORY LANE MINNIE RIPERTON/Capitol 4606	20
53	61	REACHING OUT (FOR YOUR LOVE) LEE MOORE/Source 13927 (MCA)	3
54	60	READY FOR YOUR LOVE CHAPTER 8/Ariola 7763	3

### CHARTMAKER OF THE WEEK

55 — DOIN' THE DOG  
CREME d'COCOA  
Venture 112



56	58	TALK THAT STUFF ADC BAND/Cotillion 45003 (Atl)	3
57	59	DO IT WITH YOUR BODY 7TH WONDER/Parachute 527 (Casablanca)	4
58	64	NEVER CAN FIND A WAY (HOT LOVE) VERNON BURCH/Chocolate City 3201 (Casablanca)	2
59	—	DON'T LET GO ISAAC HAYES/Polydor 2011	1
60	—	HIGH STEPPIN', HIP DRESSIN' FELLA (YOU GOT IT TOGETHER) LOVE UNLIMITED/Unlimited Gold 9 1409 (CBS)	1
61	38	I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy 7169 (Motown)	18
62	—	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	1
63	54	CATCH ME POCKETS/ARC/Columbia 3 10954	7
64	—	REMEMBER WHO YOU ARE SLY & THE FAMILY STONE/Warner Bros. 49062	1
65	—	STILL COMMODORES/Motown 1474	1
66	—	KING TIM III FATBACK/Spring 199 (Polydor)	1
67	69	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459	22
68	56	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/Arista 0419	17
69	—	WHILE WE STILL HAVE TIME CINDY & ROY/Casablanca 2202	1
70	71	GROOVE CITY CHOCOLATE MILK/RCA 11689	3
71	—	LOOKIN' FOR LOVE FAT LARRY'S BAND/WMOT/Fantasy 867	1
72	72	ROCK BABY TOWER OF POWER/Columbia 3 11012	3
73	73	DON'T YOU WANT MY LOVE DEBBIE JACOBS/MCA 41102	2
74	—	RRRRROCK FOXY/Dash 5054 (TK)	1
75	57	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/Columbia 3 10971	17

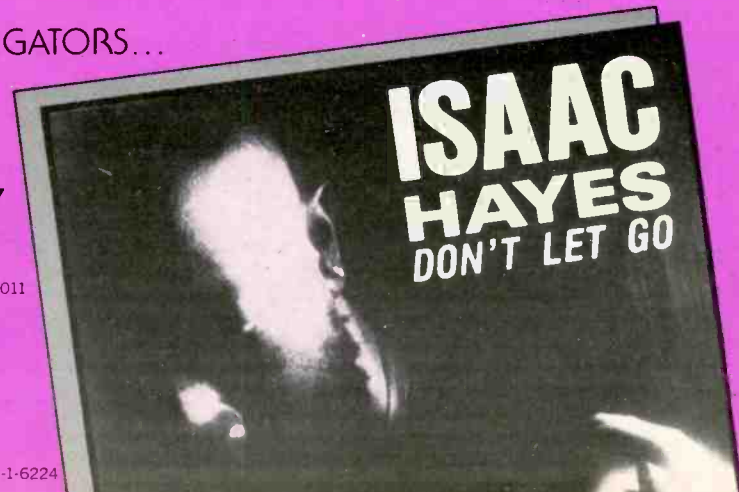
WHEN YOU'RE DANGLING OVER A PIT OF HUNGRY ALLIGATORS...

WHEN YOU'VE GOT A TIGER BY THE TAIL...

OR WHEN YOU GET YOUR HANDS ON

ISAAC HAYES' **"DON'T LET GO."**  
NEW HIT ALBUM,

ISAAC HAYES' NEW HIT SINGLE PD-2011  
AND ALBUM ON POLYDOR  
RECORDS AND TAPES.



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## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By **BRIAN CHIN**

■ Follow-up offerings to enormous crossover hits crop up frequently in the Disco File this week; undoubtedly, all of us will be watching the progress of these records in the pop market in a period when comparatively few disco-oriented records have made their way onto the higher reaches of the pop charts (the exceptions being cuts by Herb Alpert, Bonnie Pointer and Patrick Hernandez—Barbra Streisand and Kiss as well, if you think about it).

**Gloria Gaynor**, whose "I Will Survive" was spiritual balm for just about everyone, on the dance floor and out of the radio, is back this week with "Let Me Know (I Have a Right)," on Polydor disco disc (8:20). Not surprisingly, it's more straight talk about a troubled relationship, but voiced as a reconciliatory statement rather than a final goodbye, and accompanied by a spare rhythm track—rather hotter than "Survive"—featuring trumpet solos by **Doc Severinsen** and a bit of monologue from Gaynor, edited out on one side. Obviously, the element of surprise lost, it's hard to compare "Let Me Know" with the thrill of the first hit, but Gaynor's vocal is still vital, honest and every time out—after all, "Anybody Wanna Party" was itself a departure and a success for Gaynor and producers **Freddie Perren** and **Dino Fekaris**. We're waiting anxiously for the album, and, for now, "Let Me Know" will certainly find its audience at the club and radio level.

Also following a number one single and a top ten album, **Anita Ward's** "Don't Drop My Love" (6:25) appears this week on TK disco disc, and it's a healthy distance away from the sound of "Ring My Bell." Even the introductory percussion-laced break is interesting, and, while warm, minorish piano chords and sweet, cushiony harmony give "Don't Drop My Love" a bright, yet haunting quality comparable to "Bell," the song's melody, lyric and rhythm avoid what must have been great temptation to continue the first hit's motif. Ward sings in a hard, passionate voice that also contrasts with her former low-key appearance, and with a forceful bass guitar and drum bottom and a strong synthesizer line, "Don't Drop My Love" is more mainstream, less of a novelty than "Ring My Bell." Ward is obviously in good hands with writer/producer **Frederick Knight**.

Following up the currently breaking "Caress" and preceding by a couple of weeks the upcoming "USA/European Connection II" album (details next week) is **Boris Midney's** second album release this summer, a disco adaptation of the fairy tale "Pinocchio," by **Masquerade** (Prelude). Always the adventurer, Midney bucks the prevailing trend to offer an album-length opera style piece much in the character of Alec Costandinos' "Romeo and Juliet." At times, the rhythm moves more strongly than that of "Caress;" from "L.O.V.E./R.S.V.P." through the conclusion, a subtle sort of tension that appears most strongly on

the dance floor builds steadily. It's best, though, to pay little attention while on the dance floor to the sometimes distracting scenarios Midney arranges through the music—this is especially apparent when one notices that **Francois K.'s** excellent edited versions (running ten-minutes-plus and serviced promotionally) completely delete particularly difficult moments like Pinocchio's signature melody. Creative, certainly, and very challenging, with no small measure of beauty, "Pinocchio" should, in smaller scene-by-scene pieces, eventually break on a modest level in the clubs.

The album most likely to be heard around my house for the next few weeks will probably be **Deborah Washington's** "Love Awaits," her all-disco second for Ariola. This glossy, consistently high-quality album is a perfect match of artist, material and production; Washington is lovingly surrounded by producers **George Tobin** and **Mike Piccorello** with lushly attractive rhythm and orchestra arrangements that always put her in the best possible light. Highlights along the way, and candidates for disco disc extension, hopefully: "Back in Love Again" (3:58), a springy, synthesizer-powered piece that carries the jerky, energizing rhythm of "Knock on Wood," sweetened with sixties-style male vocals backups and a lovely chimes break; "Can't Be a Fool for Love" (4:52) and "Rock It" (5:02), both leaning more towards R&B; the latter a particular pleasure that's very close in feel to Bruni Pagan's "Fantasy," with a slithering guitar lick running through it; finally, the dramatic "Loving You" (5:17); a nervous, chattering "World of Pain" (4:21) and a remake of Bobbi Martin's country hit, "For the Love of Him." Wisely, the background singers are turned loose to hit the peaks of energy in just about every song, so that Washington need not push her fragile soprano any further than necessary to project her personality—resulting in perfectly measured performances which, combined with well-written material, add up to a finely crafted piece of work.

**NEW DISCO DISCS:** "Everybody Get Up," by **Ren Woods** (ARC/Columbia), sounds like the next R&B/disco heavy, packing a solid, hookish punch through hard-edged singing and a great refrain: "I wanna see the whole place dance, everybody get up." Simply done—the percussion tracks add much to the cut, as does a seamless kettle drum-syndrum break—while the 5:51 cut is not especially uptempo, the energy level is high enough to make "Everybody Get Up" connect on the first hearing. Along the same line is **Cameo's** "I Just Wanna Be," an eccentric R&B cut whose craziness is heightened by razor sharp execution—with its fragments of sound rushing by, it's almost a funk-up version of "Savage Lover." 6:22 on Chocolate City disco disc.

**HOT SEVEN INCHERS:** **Village People**, minus lead singer **Victor Willis** (gone to pursue solo stardom), plus new member **Ray Simpson**, preview their double live album with the studio-cut single, "Sleazy" (Casablanca). If anything, it's the People's most hyper offering yet, with a rockish backbeat and arrangement, a deeply echoed "live" ambience and an hysterical lead vocal from **David Hodo** that at first listen sounds more like Alice Cooper than anyone else. Their most direct sexual come-on yet, "Sleazy" is certain to titillate or at least amuse. Committed sleaze fans will be even more interested in the debut single of **Busta Jones**, "You Keep Makin' Me Hot," 3:59 on Spring. Slow and sexy, with a tropical vibe much like the slower work of George McCrae and K.C., Jones sings in a gruff, bluesy voice that, even so, has lots of flexibility and range. Jones is formerly lead for Canada's Bombers; produced here by **Gino Soccio**.

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### ELECTRIC CIRCUS/NEW YORK

DJ: JOHN JELLYBEAN BENITEZ  
COME TO ME—France Joli—Prelude  
DON'T STOP 'TIL YOU GET ENOUGH/WORKIN' DAY AND NIGHT/GET ON THE FLOOR—Michael Jackson—Epic  
FANTASY—Bruni Pagan—Elektra  
FOUND A CURE/NOBODY KNOWS—Ashford and Simpson—WB  
HARMONY—Suzi Lane—Elektra  
HOLLYWOOD/DANCE LITTLE BOY BLUE/GET UP AND BOOGIE—Freddie James—WB  
LADIES' NIGHT—Kool and the Gang—De-Lite  
LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor  
LOVE INSURANCE—Front Page—Panorama  
MOSKOW DISKOW—Telex—Sire (Import)  
MOVE ON UP/UP, UP, UP—Destination—Butterfly  
MR. BIG SHOT—Simon Orchestra—Polydor  
POP MUZIK—M—Sire  
POW WOW—Cory Daye—New York Intl.  
WHEN YOU TOUCH ME—Taana Gardner—West End

### BACKSTREET/DETROIT

DJ: STEVE NADAR  
COME TO ME/DON'T STOP DANCING—France Joli—Prelude  
FANTASY—Bruni Pagan—Elektra  
FEVER—Fever—Fantasy (LP)  
FOUND A CURE/NOBODY KNOWS—Ashford and Simpson—WB  
GROOVE ME—Fern Kinney—TK  
LOVE INSURANCE—Front Page—Panorama  
MOVE ON UP/UP, UP, UP—Destination—Butterfly  
POW WOW/GREEN LIGHT—Cory Daye—New York International  
PUT YOUR BODY IN IT—Stephanie Mills—20th Century Fox  
THE BOSS/NO ONE GETS THE PRIZE—Diana Ross—Motown  
THIS IS HOT—Pamela Stanley—EMI America  
THIS TIME BABY—Jackie Moore—Columbia  
TJM—TJM—Casablanca (LP)  
WHEN YOU TOUCH ME/PARADISE EXPRESS—Taana Gardner—West End  
YOU CAN DO IT—Al Hudson and the Partners—MCA

### EL PRIVADO/LOS ANGELES

DJ: JON BERGE  
CAN YOU FEEL THE FORCE—Real Thing—Epic  
DANGER—Gregg Diamond Starcruiser—TK  
DO IT WITH YOUR BODY—7th Wonder—Parachute  
DON'T YOU FEEL MY LOVE—George McCrae—Sunshine Sound  
FEVER—Fever—Fantasy (LP)  
FROM BEGINNING TO END—Destination—Butterfly (LP)  
GOT TO GO DISCO—Pattie Brooks—Casablanca  
HARMONY—Suzie Lane—Elektra  
HOLD ON, I'M COMIN'—Karen Silver—Arista  
LOOKIN' FOR LOVE—Fat Larry's Band—Fantasy/WMOT  
LOVE INSURANCE—Front Page—Panorama  
ROCK IT—Lipps, Inc.—Casablanca  
THE BREAK—Kat Mandu—TK  
TUMBLE HEAT—Michele Freeman—Polydor  
WHEN YOU'RE #1—Gene Chandler—20th Century Fox

### L.A. CAFE/WASHINGTON, D.C.

DJ: KEVIN MILLS  
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic  
FANTASY—Bruni Pagan—Elektra  
FOUND A CURE—Ashford and Simpson—WB  
GOOD TIMES/MY FEET KEEP DANCING—Chic—Atlantic  
HERE COMES THAT SOUND AGAIN—Love—De-Luxe—WB  
I DON'T WANNA BE A FREAK—Dynasty—Solar  
LADIES' NIGHT—Kool and the Gang—De-Lite  
LOOKIN' FOR LOVE—Fat Larry's Band—Fantasy/WMOT  
MOVE ON UP/UP, UP, UP—Destination—Butterfly  
OPEN UP FOR LOVE—Siren—Midsong Intl.  
SHINING—Venus Dodson—WB/RFC  
TAKE A CHANCE—Queen Samantha—TK  
THE BOSS/NO ONE GETS THE PRIZE—Diana Ross—Motown  
THE BREAK—Kat Mandu—TK  
THIS TIME BABY—Jackie Moore—Columbia



# Record World Disco File Top 50

SEPTEMBER 29, 1979

SEPT. 29	SEPT. 22		WKS. ON CHART
1	3	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic (12"★) FE 35745	6
2	1	COME TO ME/DON'T STOP DANCING/PLAYBOY FRANCE JOLI/Prelude (12"★) PRL 12170	9
3	2	FOUND A CURE/NOBODY KNOWS/STAY FREE ASHFORD & SIMPSON/Warner Bros. (12"•) HS 3357	13
4	9	FROM BEGINNING TO END DESTINATION/Butterfly (12"★) FLY 3103 (entire LP) (MCA)	6
5	5	POW WOW/GREEN LIGHT CORY DAYE/New York Intl. (12") YD 11669 (RCA)	9
6	11	POP MUZIK M/Sire (12") DSRE 8887 (WB)	5
7	10	LOVE INSURANCE/YOU GOT THE LOVE FRONT PAGE/ Panorama (12") YD 11677 (RCA)	6
8	6	GROOVE ME FERN KINNEY/TK (12") TKD 401	10
9	7	THE BREAK KAT MANDU/TK (12") 155	8
10	15	HARMONY/OOH LA LA SUZI LANE/Elektra (12"★) 6E 207	6
11	12	FANTASY BRUNI PAGAN/Elektra (12") AS 11423	9
12	4	THE BOSS/NO ONE GETS THE PRIZE DIANA ROSS/ Motown (12") 026	15
13	8	GET UP AND BOOGIE FREDDIE JAMES/Warner Bros. (12") DWBS 8857	13
14	17	LADIES' NIGHT KOOL AND THE GANG/De-Lite (LP cut) DSR 9513 (Mercury)	4
15	21	WHEN YOU'RE #1 GENE CHANDLER/Chi-Sound / 20th Century Fox (12") TCD 80 (RCA)	7
16	13	STAND UP—SIT DOWN AKB/RSO (12") RSS 302	10
17	19	MUSIC MAN REVANCHE/Atlantic SD 19245 (Entire LP)	8
18	16	PUT YOUR BODY IN IT STEPHANIE MILLS/20th Century Fox (12") PCD 86 (RCA)	15
19	25	WHEN YOU TOUCH ME TAANA GARDNER/West End (12") WES 22122	4
20	23	BAD REPUTATION/PUT YOUR FEET TO THE BEAT RITCHIE FAMILY/Casablanca (12"★) NBLP 7166	5
21	18	RISE HERB ALPERT/A&M (12") SP 12022	10
22	26	FEVER FEVER/Fantasy F 9580 (entire LP)	3
23	20	HANDS DOWN DAN HARTMAN/Blue Sky (12") 4Z8 2778 (CBS)	8
24	14	THIS TIME BABY JACKIE MOORE/Columbia (12") 23 10994	16
25	30	HOLD ON, I'M COMIN' KAREN SILVER/Arista (12") CP 707	4
26	33	GET LOOSE/SEXY THING BOB MCGILPIN/Butterfly (12"★) FLY 3104	5
27	24	YOU CAN DO IT AL HUDSON AND THE PARTNERS/MCA (12") 1784	15
28	28	GOT TO GIVE IN TO LOVE BONNIE BOYER/Columbia (12") 43 11026	9
29	27	ON YOUR KNEES GRACE JONES/Island (12") DISD 8869 (WB)	6
30	37	CATCH THE RHYTHM CARESS/Warner/RFC (12"★) RFC 3384	5
31	34	CAN'T LIVE WITHOUT YOUR LOVE TAMIKO JONES/ Polydor (12") PD D 513	10
32	32	GIMME BACK MY LOVE AFFAIR SISTER POWER/Ocean/ Ariola (12") OR 7501	6
33	22	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/ Warner Bros. (12"/LP) WBSD 8827, BSK 3342	15
34	42	ROCK IT LIPPS, INC./Casablanca (12") NBD 20186	3
35	29	I GOT THE HOTS FOR YA DOUBLE EXPOSURE/Salsoul (12"★) SA 8523 (RCA)	8
36	45	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425	2
37	40	IT'S A DISCO NIGHT ISLEY BROTHERS/T-Neck (12") AZ8 2289 (CBS)	7
38	44	E=MC <sup>2</sup> GIORGIO MORODER/Casablanca NBLP 7169	2
39	39	WHATCHA GONNA DO ABOUT IT ROZALIN WOODS/ A&M (12") SP 12921	9
40	31	OPEN UP FOR LOVE/MORNING MUSIC SIREN/Midsong (12") MD 513	10
41	35	GOOD TIMES/MY FEET KEEP DANCING/MY FORBIDDEN LOVER CHIC/Atlantic (12"•) SD 16003	15
42	50	ANOTHER CHA-CHA SANTA ESMERALDA/Casablanca (LP cut) NBLP 7175	2
43	49	DANGER/STAND UP AND DANCE GREGG DIAMOND STARCRUISER/TK (12") TKD 408	3
44	—	LOOKIN' FOR LOVE FAT LARRY'S BAND/Fantasy/WMOT (12") D 137	1
45	46	I DON'T WANT THE NIGHT TO END SYLVIE VARTAN/RCA (12") JD 11594	2
46	—	BOYS WILL BE BOYS/SADNESS IN MY EYES DUNCAN SISTERS/Earmarc (12"★/LP cut) EMLP 4001 (Casablanca)	1
47	43	TUMBLE HEAT MICHELE FREEMAN/Polydor (12"★) PD 1 6222	4
48	48	SHINING VENUS DODSON/Warner/RFC (12"★) RFC 3348	3
49	—	MISS THING MELBA MOORE/Epic (12") 48 50771 (CBS)	1
50	36	DON'T YOU WANT MY LOVE/HOT HOT DEBBIE JACOBS/ MCA (12") 13920	4

(★ non-commercial 12", • discontinued)

## Black Music Report (Continued from page 138)

row/Though clouds of darkness came your way/you've given us a brighter day/And your music will be/Very special to me/Sometimes wealth and fame/Whisper play my game/But you refused to/Genius touched your soul/Fortune not your goal/God's gift is what shaped/A voice like silk would weave your spell/And words of life that you'd tell/Yes your music will be (something)/very special to me/In life's fleeting glance/few, have met the chance/To give all they can/And though short your stay/Before you went away/With them now you stand/listening to your sounds of joy/I thank one shy ghetto boy/Yes your music will always be (something)/very special to me."

This song is based on the original tune, "This Christmas," written by Donny Hathaway and Nadine McKinnor. A more detailed look into the Donny Hathaway Scholarship Foundation will be featured in *Record World* at a later date.

A&M Records this week hosted a special listening party on the lot to preview the new LP, "Rise," by Mr. "A" of A&M—Herb Alpert. The LP, just released, contains the hit single "Rise," which is making impressive jumps on all radio formats. . . . Smokey Robinson will host an afternoon of fun and dancing at Osko's Disco, Sunday, September 30 to introduce Keith and Darrel, Motown's newest recording duo.

The party will feature the group's debut LP produced by Robinson, entitled "Kickin' It Around." . . . Larry Pinckney has resigned as publicist for **Pleasure**. His new endeavor is a company called Stage Systems, and will cover areas of concert production and lighting designs. If interested, contact, Larry Pinckney, 7024 N.E. Flanders, Portland, Oregon 97213.

### Siegel Joins Copa

■ NEW YORK—John Juliano, owner of The Copacabana, has announced that David Siegel has joined the Copa as vice president of entertainment. In that position, Siegel will function as the club's liaison with record companies, management firms, booking agencies, outside promoters and production companies. Dan Hickey, the club's entertainment director, will work with Siegel.

### Aurum Label Bows

■ NEW YORK—Richard Bradley, president of RBR Communications, has announced the company's expansion in recorded music with the formation of Aurum Records. Aurum makes its debut with the release of the "Silver Spurz Orchestra."

According to Bradley, who will also serve as label president, the label will be located at 43 West 61st Street.



# Disco Dial

**WXKS/Boston** / Vinnie Peruzzi, Sonny Joe White

- #1** RISE—Herb Alpert—A&M  
**Prime** CLOSER—Johnny Nash—Epic  
**Movers:** POP MUZIK—M—Sire  
 LADIES' NIGHT—Kool and the Gang—De-Lite  
**Pick Hits:** I'LL TELL YOU—Sergio Mendes—Elektra  
 RRRROCK—Foxy—TK  
 VICTIM OF LOVE—Elton John—MCA

**WZZD/Philadelphia** / Mark Serpass

- #1** DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic  
**Prime** MY FORBIDDEN LOVER—Chic—Atlantic  
**Movers:** DIM ALL THE LIGHTS—Donna Summer—Casablanca  
 COME TO ME—France Joli—Prelude  
**Pick Hits:** IS IT LOVE YOU'RE AFTER—Rose Royce—Whitfield  
 RAPPER'S DELIGHT—Sugar Hill Gang—All Platinum  
 POW WOW—Cory Daye—New York Intl.

**WRMZ/Columbus** / Ken Pugh

- #1** DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic  
**Prime** DIM ALL THE LIGHTS—Donna Summer—Casablanca  
**Movers:** HANDS DOWN—Dan Hartman—Blue Sky  
 GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean/Ariola  
**Pick Hits:** IS IT LOVE YOU'RE AFTER—Rose Royce—Whitfield  
 ROCK/CHANCE—Candi Staton—WB  
 LADIES' NIGHT—Kool and the Gang—De-Lite  
 All records played are 12" discs unless otherwise indicated.

**KFMX/Minneapolis** / Gary DeMaroney

- #1** DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic  
**Prime** WE'LL NEED LOVE—Troiano—Capitol  
**Movers:** I DON'T WANNA BE A FREAK—Dynasty—Solar  
 YOU GET ME HOT—Jimmy Bo Horne—Sunshine Sound  
**Pick Hits:** RISE—Herb Alpert—A&M  
 ONLY STAR—Aretha Franklin—Atlantic (LP cut)  
 LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor

**KRLY/Houston** / Michael Jones

- #1** THE BOSS—Diana Ross—Motown  
**Prime** DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic  
**Movers:** FIRECRACKER—Mass Production—Cotillion  
 THE BREAK—Kat Mandu—TK  
**Pick Hits:** IT'S A DISCO NIGHT—Isley Bros.—T-Neck  
 LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor  
 SO GOOD, SO RIGHT—Brenda Russell—A&M

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

- #1** COME TO ME—France Joli—Prelude  
**Prime** POP MUZIK—M—Sire  
**Movers:** THE BREAK—Kat Mandu—TK  
 MOVE ON UP—Destination—Butterfly  
**Pick Hits:** STREET LIFE—Crusaders—MCA  
 THIS IS HOT—Pamela Stanley—EMI-America  
 ANOTHER CHA-CHA—Santa Esmeralda—Casablanca

## Peaches & Herb at the Greek



Polydor/MVP Records recording artists Peaches & Herb recently performed at the Greek Theatre in Los Angeles with songstress Natalie Cole. The duo was greeted backstage by a host of Polydor and MVP executives and well-wishers, including, from left: Dave Greenwald, western regional promotion manager, Polydor Records; Peaches; Dino Fekaris, co-songwriter; Steve Duboff, west coast A&R director, Polydor Records; Myra Weston, western regional special markets promotion manager, Polydor Records; Herb; Freddie Perren, president, MVP Records, producer and co-songwriter, "2 Ho!!!" and the forthcoming "Twice The Fire" LP; Marty Goldrod, vice president, general manager, west coast, Polydor Records; Christine Perren, MVP Records; Lenny Hodes, vice president/general manager, Perren Vibes Music Publishing; and Jim Kirk, vice president, legal affairs, MVP Records.

## Jackson Joins Radio Records

■ FT. LAUDERDALE—Radio Records has announced the association of Scott Jackson with national staff. He joins the company as national promotion consultant. Jackson will remain located in New York and will consult with the home office staff in Ft. Lauderdale on a daily basis. He will be responsible for coordinating the national promotion campaigns for the label's product, as well as trade and tipsheet liaison.

## WEA Names Scheible L.A. Sales Manager

■ LOS ANGELES—George Rossi, Warner/Elektra/Atlantic's Los Angeles branch manager, has announced the appointment of Jeff Scheible as the Los Angeles sales manager. Scheible most recently was vice president & national sales director for MCA Records. He started in the record business in 1965 in Pittsburgh with a local rack jobber, and spent four years with Decca.

# 12-inch Discs

**GIBSON BROTHERS**—Island  
 DISD 8892 (4.98)



**OOOH, WHAT A LIFE...**  
 (prod. by D. Vangarde)  
 (writers: Vangarde-Francfort) (Ackee, ASCAP) (5:42)

Vocals slide in with a smooth, synthesizer-like ease, but the bulk of the song is in fact dominated by rough, Richie Havens-type vocals. Hook stamps itself on to consciousness halfway through first chorus, buoyed by hypnotic howl. Flip side has light latin feel, reflecting group's versatility.

**LAURA GREENE**—Sound Trek  
 ST-103 (4.98)



**LET ME BLOW YOUR WHISTLE** (prod. by M. Colicchio) (writer: Colicchio) (Miglo, ASCAP) (8:55)

Laura Greene, who starred on TV's "Comedy Tonight" and in the movie, "Putney Swope" comes up with a strong rock-disco offering on an independent label. Syncopated piano chords and latin rhythms give the song a Steely Dan feel, complete with a solo that sounds like early Jeff Baxter. Vocals are in the Esther Phillips vein.

**DON ARMANDO'S SECOND AVENUE RHUMBA BAND**—ZE ZEA 12-003 (4.98)



**DEPUTY OF LOVE** (prod. by A. Darnell) (writer: Rogers) (Perennial August/Unichappell, BMI) (8:55)

ZE is assembling a catalogue of fascinating, idiosyncratic records. This disc was produced by August Darnell, bassist with Dr. Buzzard's Savannah Band. A highly inventive arrangement, featuring a '40s influence and a vocalist who resembles Cory Daye, contribute to a record that contains many of the most attractive qualities of the Savannah Band.

**M**—Sire DSRE 8887 (4.98)



**POP MUZIK** (prod. by Midascare) (writer: Scott) (Robin Scott, ASCAP) (4:58)

Available at last as 12", this is the definitive new wave/rock/disco fusion record, creating excitement in clubs of every description and earning a place on disco, top 40 and AOR stations. Somewhere between the prime instigator and most sophisticated creation of a major trend. Comes with an "attractive" cover.

## Gold for Stephanie



Stephanie Mills and 20th Century Fox Records senior vice president Neil Portnow celebrate gold, a first for both for the 20th Century-Fox Records logo. Mills' "What Cha Gonna Do With My Lovin'" album, distributed by RCA Records, also saw the near simultaneous release of "Put Your Body In It," a 12-inch single, become a Top Ten disco hit. Portnow was appointed head of 20th Century-Fox Records four months ago.



## D'Imperio to MSJ

■ LOS ANGELES — Joe D'Imperio has joined MSJ Financial Corporation to helm a newly set-up entertainment division under his direction, reports Martin S. Jacobson, firm's president.

## Joseph Stelmach Named RCA Art Director

■ NEW YORK—The appointment of Joseph Stelmach as art director for RCA Records was announced today by Jack Chudnoff, division vice president, creative service.

Stelmach replaces Acy Lehman, who has been appointed director of creative services, RCA Corp.'s "SelectaVision" VideoDiscs.

For the past six years, Stelmach had been art director and manager, album packaging, RCA Red Seal. Prior to that, he was an album designer for RCA's popular product for nine years.

## Arden to Sue Over BBC Program

■ LONDON — Jet Records chief Don Arden plans to sue broadcaster Roger Cook over allegations on a BBC Radio program about the music industry. Included in the suit are ex-associates of Arden who took part in a Radio 4 program on September 9 titled "Checkpoint," which was an investigation into relationships between artists and managers. At one point part of a transatlantic call between Cook and Arden was aired which followed comments on the program by such artists as Lindsay De Paul and Ronnie Lane.

## Cachet Relocates

■ LOS ANGELES — Cachet Records president Ed LaBuick has announced the opening of a new Wilshire Blvd., Suite 700, Los Angeles company headquarters at 6535 Angeles, Ca. 90048; phone: (213) 655-2901.

## Loggins in L.A.



Kenny Loggins, Columbia recording artist, recently performed a seven night engagement at the Universal Amphitheatre in Los Angeles. The stint signaled the start of Loggins world tour in support of his upcoming release, "Keep the Fire." Pictured backstage opening night are (from left): Greg Phifer, Columbia local promotion manager; Arma Andon, vice president, artist development, Columbia; Dianne Westwood, music director, KNAC; Kenny Loggins; George Chaltas, director, west coast promotion, Columbia; Michael Dilbeck, vice president, A&R, Columbia; Jim Recor, Larson-Recor Management; Ron Oberman, vice president, merchandising, Columbia; Tom Ross, ICM; Larry Larson, Larson-Recor Management.

# Rock Parody Records On The Rise

By JEFFREY PEISCH

■ NEW YORK—The parody novelty record, made famous by people such as Alan Sherman, Ray Stevens and Ron Dante, is on the rise again. In the past six months parodies of hit singles such as "Pop Muzik" ("Wop Muzic"), "Macho Man" ("Matzoh Man"), "The Logical Song" ("The Topical Song") and "Da Ya Think I'm Sexy" ("Do You Think I'm Disco") have surfaced. While many of the parodies made recently are merely tapes done by radio jocks and not available to buy, some—particularly Steve Dahl's "Do You Think I'm Disco"—have become hits in and of themselves.

Even though parodies are nothing new in pop music, their resurgence is seen by many as a welcome respite from the seriousness that now dominates the industry. "A sense of humor has characterized rock from the start," said Ralph Newman, disc jockey, author and editor of Time Barrier Express. "Rock should always be able to laugh at itself."

"The industry has gotten so large, and everyone takes themselves too seriously; the fun should be put back into the industry," said Richard Foes, a producer for Rhino Records, a label that specializes in parodies.

These sentiments are apparently shared by radio jocks and fans, judging from the buzz created by recent parodies. WBCN in Boston has been re-dubbing the vocal tracks to popular songs for the last year-and-a-half. Among their recent gems are the "Wop Muzic" remake of "Pop Muzik" by M, "Rock Hudson," a spoof on "Rock Lobster" by the B-52s, and "Splattered," based on the Rolling Stones' "Shattered." Although the station only plays the songs a "handful of times" word catches on fast.

The Los Angeles-based Rhino

Records, which has released 15 parody compilations in the last few years, claims that their cult following is growing. Their latest release, "Circus Royale," contains a version of "Hound Dog," by Gefilte Joe & the Fish, "Da Ya Think I'm Sexy," sung by the KGB (the San Diego station) chicken, and the "Matzoh Man" song by the Yiddish People.

The most popular of the parodies by far is "Do You Think I'm Disco" (Ovation) by Chicago disc jockey (WLUP) Steve Dahl. According to Ovation Records, the single has sold over 300,000 copies. "The Topical Song" (Epic) by the Baron Knights, an energy crisis comedy done to the tune of Supertramp's "The Logical Song" was considered "successful" by an Epic spokesman.

Although some of the stations playing the parodies have had complaints from minority groups who are parodied, most see the songs more in terms of laughing with, rather than at, the original song or minority group. "The songs are done in a tongue-in-cheek way," said Newman. "I don't think anyone has ever taken them seriously."

"We poke fun at everyone," said Tony Berardini, PD at WBCN. "We don't have any sacred cows." Berardini also said that the only people who play "Wop Muzic" at the station are himself and Charles Laquidara, the one other Italian jock at BCN. "Parodies are definitely a part of musical history," said Meg Griffin, MD of WPIX, "but they're not really important. It's neat that people keep doing them, but I don't find them as important as new releases from new bands."

One song that some people are taking seriously is Dahl's "Disco." Originally done by Dahl in his basement, the song became so popular that Dahl recorded a better version. In a matter of weeks the song took off in Chicago and several other markets; it is now on the playlists of over 300 stations. "The song has become a rallying point for the anti-disco people," said Newman. "If it wasn't that song it would have been another."

"In a funny, roundabout way, Dahl uncovered a mainstream chord of sentiment," said Carry Baker, national publicity director for Ovation Records.

Ovation's David Webb, national marketing director, is quick to point out that "we're saying the song is pro rock 'n' roll, not anti-disco."

Dahl's song brings up the important point of copyrighting, something that anyone who is doing a parody must be aware of. According to copyright law,

once the writer of a song has recorded the first version of a song, or waived that option, the song may be recorded by anyone. If the lyrics to a song are changed, permission to use the new lyrics must be granted by the holder of the copyright. The original pressings of Dahl's single gave credit to Rod Stewart, Carmine Appice and Dahl. Now the record is pressed without Dahl's name as a co-author; all the copyright royalties go to Stewart and Appice. When songs are recorded by radio jocks and not available to the consumer, the way WBCN's songs are done, the process is waived.

### Genre Revived

While parodies enjoyed their heyday in the '50s, entertainers have been doing take-offs on songs since the "beginning of recorded music," according to Newman. "It's certainly not a rock 'n' roll phenomenon."

According to some musicologists entertainers in the '20s and '30s became famous for doing take-offs with sexual references and double-entendres of popular jazz songs.

In the '50s and '60s, the parody song was one of several types of novelty songs that were popular. In 1956 Bill Buchanan and Dick Goodman released their "Flying Saucer" record, a newsreel-like montage of bits and pieces of popular songs held together as a story of Martians landing on the earth. All the people whose records were used sued Goodman and Buchanan for using their song. The two won the cases, as it was determined that the use of the songs was within their rights of parody.

The recent energy crisis and the Skylab incident were material for several spoof songs in the last year. A disco jockey in Pasadena recorded a version of "Is It Really Gonna Fall on Me," to the tune of "Is She Really Going Out With Him."

Several disc jockeys mentioned last year's "Psycho Chicken," by the Fools a parody of the Talking Heads' "Psycho Killer," as a song that started the latest interest in parodies. The Fools are a legitimate east coast band that recorded the song ostensibly to gain a record deal. The song was a minor hit on some east coast stations. Not only did it bring attention to the Fools, but it helped the Talking Heads also. "Everytime the song was played, people made references to the Heads," said Meg Griffin.

According to some the parody song is going to continue to grow. "We may be entering an era where parody songs will be very successful," said Richard Foes.



# NARM Board Statement

(Continued from page 117)

marketing support.

"To maintain profitability our merchandisers need fast order turnover with a high percentage fill of both catalogue and current product. Merchandisers must be able to depend on adequate advertising support, not only to introduce new product but to stimulate customers to patronize the retail accounts. Merchandisers must be provided selective dating and discounts to allow them the flexibility of providing exposure and promotion for a broad scope of product.

"More alarming than the business downturn (a 'downturn' only when 1979 figures are compared to 1978, the year of 'Saturday Night Fever' and 'Grease') is the short-term reaction of various record manufacturers who are ignoring the 1978 phenomenon. They have cut costs, it seems, solely at the marketing level, eroding any profit centers such as catalogue, that were not responsible for the "soft" market and in fact may be its partial savior. The record manufacturers' unwillingness to understand the dynamics of the marketplace are viewed by the NARM Board as far more disturbing than the current business malaise."

In an interview with *Record World*, Bergman stressed that the Board felt it necessary to bring the "collective weight" of the organization to bear on the manufacturers rather than have each Board member deal with the problem on a one-to-one basis. "The concern is that certain people in the industry are reacting and are doing things without even talking to anybody about the repercussions," stated Bergman. "We all understand that the companies have problems. What we want to do is to stress that we should all talk about them and come to some mutually beneficial decisions. Warner Communications and PolyGram are going around now bouncing ideas off other people, and that's a good sign. It makes so much more sense than to just fire out a policy. The thing we're afraid of is that corporate people are taking over in certain companies because of the irresponsibility of the management."

Asked how 1979 sales stack up against those of 1977, Bergman replied that this year's total are "considerably better" than those of two years ago. "If you graphed what had been going on for the last ten years," he said, "the period from 1977 to 1979 would look very normal, even with '78 in there. '78 was such an extraordinary year that it was a blip on the graph. Really, things aren't

as bad as one might think they are. We just had an incredible year in 1978."

Although not signatory to the statement, NARM executive vice president Joe Cohen called on manufacturers to rethink policies on advertising expenditures. "My feeling is that this is a time when the industry, particularly the manufacturing segment of the industry, must invest some of the profits that were made over the last two years in our future. I emphasize that word investment because advertising is an investment—it's an investment in our future. I think this investment is necessary now, not only to maintain the large market share that we've carved out in the en-

tertainment marketplace, but to maybe even expand that share during this slowdown period at the expense of our weaker competition in the leisure time field.

"I sense," Cohen continued, "that we're backing ourselves into a corner in the hope of saving a few dollars and cents on 1979's bottom line. I think the investment for our future is more important at this stage of the game. Every textbook and magazine article you'll read about marketing strategy during recessionary times says to maintain the absolute dollar amount you're spending on advertising and in some cases to increase it. That's a general philosophy or concept, but one that we certainly must consider."

## Pope's LP on Infinity

(Continued from page 117)

this was done right," Alexenburg said.

Alexenburg learned of the availability of the album through Ellen White, Infinity's Boston promotion rep. North American rights had been assigned by EOM Records of West Germany to Petri Pax Records of Boston, whose president and treasurer, Harold Stavisky and Adaline Giles, handled negotiations for the distribution of the LP. Infinity's willingness to get the LPs and tapes ready in time for the Pope's visit, along with Alexenburg's sensitivity to the significance of the album, won the MCA-owned company the rights, according to Stavisky.

A "major portion" of the proceeds from the album will go to the Pontifical Mission Society, a Roman Catholic charity, although Infinity will also profit from all sales. "We do not want it to look like we're capitalizing on the rights to the Pope's album in America," Alexenburg said. "In-

finity will profit, but Infinity will also be putting the effort behind it."

That effort will include an extensive marketing campaign, set to begin today (24), which was being mapped last week by Gary Mankoff, Infinity VP of marketing/finance. At present, the Infinity boxed set is also available for \$9.98 plus \$2.50 for postage and handling from the Pontifical Mission Society, 49 Franklin Street, 4th floor, Boston, Massachusetts 02110.

### Content

The album is the product of Pope John Paul II's visit last June to his native Poland, where he sang at the Sacrosong Festival he founded 11 years ago as Archbishop of Krakow. The album contains six selections sung by the Pope; an original composition by John Paul II, "The Moment of the Entire Life," performed by a choir; and performances of other songs which are among the Pope's favorites.



Ron Alexenburg (second from right), president of Infinity Records, Inc., fields a reporter's question at the press conference called in Boston September 14 to announce the release on Infinity of the album, "Pope John Paul II Sings At The Festival Sacrosong." Also present at the press conference were Petri Pax, Inc. principals (from left) Anthony Fresole, Adaline Giles and Harold Stavisky.

## Muse Concert

(Continued from page 117)

memorable set saying, "Thank you for coming here and supporting this cause. Sometimes I feel that if the kids can't do it, no one can." Dedicating "Our House" to Mama Cass Elliot on her birthday, Nash received one of the warmest responses of the night and, quickly seizing the magic of the moment, went into his new "Barrel Of Pain," an emotional treatise about the nuclear wastes lying on the bottom of the Pacific Ocean. The powerful performance and audience response underscored the enormous political power entertainers have.

Stunning duets by Browne and Nash, Browne and Jesse Colin Young, James Taylor and Carly Simon, and Nicolette Larson and Michael McDonald of the Doobie Brothers offered variety and excitement that is rarely found in the typical concert. But this was no typical concert as the entire event — and the following three nights—were recorded and filmed, which could raise the total net receipts from a multi-record set, movie and gate income to over five million dollars.

While most of the songs were recent or old numbers, of particular interest were the sets by Browne and the Doobie Brothers. Browne showcased several new songs including "Disco Apocalypse" and "Hold On." The Doobies revealed their three new members and seemed to have lost none of their old flair with Michael McDonald and Patrick Simmons carrying the weight.

During a break before the last set, an 18-minute film on atomic power was shown with mixed responses from the audience. The idea to educate the public is one of the cornerstones of the MUSE program, and at a concert, it can be a risky undertaking. Earlier in the day, a press conference was held at the Statler Hilton Hotel where James Taylor and members of the MUSE board of directors fielded questions from the media and announced the addition of a fifth concert featuring Crosby, Stills & Nash; Poco and Raydio with special friends. Also announced were plans for a non-nuclear weekend that would include: a Friday tour of alternative energy sites on New York City, sponsored by Solar City; a Solar Roller Disco party from 11 a.m. to 5 p.m. at the Wollman Skating Rink in Central Park with disco music powered by solar cells and a back-up alcohol generator; and Sunday, from 11 a.m. to 5 p.m., an anti-nuclear rally at the Battery Park Landfill in lower Manhattan staged by the September 23rd Rally Committee.



## Classical Retail Report

SEPTEMBER 29, 1979

### CLASSIC OF THE WEEK



**CHOPIN  
NOCTURNES**  
ARRAU  
Philips

### BEST SELLERS OF THE WEEK\*

**CHOPIN: COMPLETE NOCTURNES**—Arrau—Philips  
**BARTOK: PIANO CONCERTOS NOS. 1, 2**—Pollini, Abbado—DG  
**BEETHOVEN: PIANO CONCERTO NO. 5**—Lupu, Mehta—London Digital  
**GOUNOD: FAUST**—Freni, Domingo, Ghiaurov, Prete—Angel  
**HOLST: THE PLANETS**—Solti—London  
**MENDELSSOHN: SYMPHONY NO. 4**—Dohnanyi—London Digital  
**REIMANN: LEAR**—Fischer-Dieskau—DG  
**STRAUSS: WALTZES TRANSCRIBED BY SCHOENBERG, BERG, WEBERN**—Boston Chamber—DG

### KORVETTES/EAST COAST

**BEETHOVEN: PIANO CONCERTO NO. 5**—London Digital  
**MONTSERRAT CABALLE SINGS WAGNER**—Lombard—RCA  
**JOSE CARRERAS SINGS ZARZUELA**—Philips  
**CHOPIN: NOCTURNES**—Philips  
**GOUNOD: FAUST**—Angel  
**JESSYE NORMAN SINGS SPIRITUALS**—Philips  
**OFFENBACH: ORPHEE AUX ENFERS**—Plasson—Angel  
**GREATEST HITS OF JEAN-PIERRE RAMPAL, VOL. II**—Columbia  
**JOAN SUTHERLAND: LA STUPENDA**—London  
**STRAUSS: WALTZES TRANSCRIBED**—DG

### SAM GOODY/EAST COAST

**BEETHOVEN: PIANO CONCERTO NO. 5**—London Digital  
**BERLIOZ: LA DAMNATION DE FAUST**—Barenboim—DG  
**CHOPIN: NOCTURNES**—Arrau  
**VICTORIA DE LOS ANGELES IN CONCERT**—Angel  
**HOLST: THE PLANETS**—London  
**MASCAGNI: CAVALLERIA RUSTICANA**—Scotto, Domingo, Levine—RCA  
**MASSENET: CENDRILLON**—Stade, Rudel—Columbia  
**ITZHAK PERLMAN AND PINCHAS ZUKERMAN IN DUETS**—Angel  
**LEONTYNE PRICE SINGS STRAUSS AND SCHUBERT**—Angel  
**REIMANN: LEAR**—DG

### RECORD WORLD/TSS/

#### NORTHEAST

**BEETHOVEN, DOHNANYI: SERENADES**—Perlman, Zukerman, Harrell—Columbia  
**BERLIOZ: LA DAMNATION DE FAUST**—Barenboim—DG

RECORD WORLD SEPTEMBER 29, 1979

**GLASS: EINSTEIN ON THE BEACH**—Tomato  
**HAYDN: HORN CONCERTOS**—Tuckwell—Angel  
**MENDELSSOHN: SYMPHONY NO. 4**—London Digital  
**MUSSORGSKY: PICTURES AT AN EXHIBITION**—Muti—Angel Sonic 45 Series  
**GREATEST HITS OF JEAN-PIERRE RAMPAL, VOL. II**—Columbia  
**REIMANN: LEAR**—DG  
**TCHAIKOVSKY: SYMPHONY NO. 6**—Mehta—London  
**VERDI: OVERTURES**—Abbado—RCA

### SPECS/MIAMI

**BEETHOVEN: PIANO CONCERTO NO. 5**—London Digital  
**CHOPIN: NOCTURNES**—Philips  
**GOUNOD: FAUST**—Angel  
**HOLST: THE PLANETS**—London  
**MAHLER: SYMPHONY NO. 4**—Hendricks, Mehta—London Digital  
**MENDELSSOHN: SYMPHONY NO. 4**—London Digital  
**NEW YEAR'S IN VIENNA**—Boskovsky—London Digital  
**RODRIGO: GUITAR CONCERTOS**—Galway, Mata—RCA  
**SAINT-SAENS: PIANO CONCERTOS**—Entremont—Columbia  
**STRAUSS: WALTZ TRANSCRIPTIONS**—DG

### RADIO DOCTORS/MILWAUKEE

**BARTOK: CONCERTO FOR ORCHESTRA**—Ormandy—RCA Digital  
**BARTOK: PIANO CONCERTOS NOS. 1, 2**—DG  
**DEBUSSY: IMAGES**—Jacobs—Nonesuch  
**DOWLAND: SONGS AND PSALMS**—L'Oiseau Lyre  
**HOLST: THE PLANETS**—London  
**NEW YEAR'S IN VIENNA**—Boskovsky—London Digital  
**MAHLER: SYMPHONY NO. 4**—Hendricks, Mehta—London Digital  
**PROKOFIEV: SONATA, ROMEO AND JULIET**—Berman—DG  
**REIMANN: LEAR**—DG  
**JOAN SUTHERLAND: LA STUPENDA**—London

### TOWER RECORDS/LOS ANGELES

**BARTOK: CONCERTO FOR ORCHESTRA**—RCA Digital  
**BEETHOVEN: PIANO CONCERTO NO. 5**—London Digital  
**BERLIOZ: LA DAMNATION DE FAUST**—Barenboim—DG  
**BRAHMS: SONATAS**—Lupu—London  
**CHOPIN: NOCTURNES**—Philips  
**MASCAGNI: CAVALLERIA RUSTICANA**—Scotto, Domingo, Levine—RCA  
**PACHELBEL: KANON**—Paijard—RCA  
**RIMSKY-KORSAKOV: SCHEHEREZADE**—Ormandy—RCA  
**REIMANN: LEAR**—DG  
**JOAN SUTHERLAND: LA STUPENDA**—London

\*Best sellers are determined from retail lists of the stores listed above, plus the following: King Karol/New York, Cutler's/New Haven, Record & Tape Collectors/Baltimore, Rose Discount/Chicago, Laurus/Chicago, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/San Francisco, Odyssey/San Francisco, Tower/Seattle and Discount Records/San Francisco.

## White on Beethoven

By SPEIGHT JENKINS

■ NEW YORK—This week's retail report from King Karol, one of New York's most prestigious record stores, lists an RCA record, "Robert White Sings Beethoven." The success of the record there testifies to the quality of the disc and to the ever thoughtful sales approach of King Karol's classical manager, Paul Dwinell. Dwinell well remembered White's earlier success on RCA and thought that maybe some of the audience who had enjoyed his Irish songs would look into the more "serious" Scottish, English, Irish and Welsh songs of Beethoven.

Such has proved to be the truth, and indeed the record should sell all over the country. Robert White, it may be recalled, is the young tenor who recorded for RCA both American songs with an Irish lilt and the Irish songs made popular by John McCormick, both accompanied by Samuel Sanders. On the new disc Sanders fortunately is in his accustomed place at the keyboard but there are two important additions—Yo-Yo Ma on cello and Ida

Kavafian on violin. Both are among our most distinguished young string players, and the record is a delight.

### High Quality

The story of how the pioneer folklorist George Thomson managed to get the songs from Beethoven is told with great wit on the liner notes, but the music is what is important and it is of high quality. It is also interesting to hear these songs done properly in English (or in the variety of accents White easily renders) not German. The songs also give the lie to the ancient tale of Beethoven's inability to write for the voice. These are, in the main, graceful and set attractively. White's tenor has developed on each of the records he has made. Now much more secure in the high register, he sings easily without any forcing or pinched tone. His tenor is a classic Irish lyric, and so very rare. I found on more than one hearing that this record did not wear thin, and customers should be made aware of its high quality.

## Classical Retail Tips

■ Get ready, retailers. There is a Pavarotti record coming. In your stores this week the tenor's version of Neapolitan songs, called "O Sole Mio," will appear, and no one need be told that the public will buy it the second they see the familiar face. London announces that the songs are newly recorded. The public, of course, seems not to care, cheerfully buying for the nth time anything Pavarotti has recorded, but it is good that he has made these songs freshly. On the disc are included not only "O Sole Mio" but Tosti's "A Vucchella" and "Marechiaro," De Curtis' "Torna a Sorrento," Tagliaferri's "Piscatore e Pusilleco" and Denza's "Funiculi, Funicula."

A perhaps less immediately popular but very important recording is Verdi's Four Sacred Pieces as recorded by Sir Georg Solti with the forces of the Chicago Symphony, which include its amazing chorus led by Margaret Hillis. These works are not so often recorded and even more rarely well recorded. It should be an exciting release, and any advance praise of Miss Hillis' work

will not be excessive.

In conjunction with the telecast of Ponchielli's *La Gioconda* from San Francisco, London is issuing a "La Gioconda Gala" which boasts Pavarotti, Montserrat Caballe and Marilyn Horne plus older singers from the two other London recordings of the opera. It will be a hodgepodge, but it should sell to opera buyers in big opera centers.

And with Mahler the surest bet at the cash register, one should note the appearance of one of the master's greatest symphonies, the Third, with Zubin Mehta leading the Los Angeles Philharmonic. Unlike his Fourth this is not a Digital, but the success of that recording was so great that it might well carry over to sales on the new pressing.

And finally there is a new *Le Nozze di Figaro*, led by Herbert von Karajan. This first recording in some few years of the Mozart classic has Anna Tomowa-Sintow as the Contessa, Ileana Cotrubas as Susanna and Frederica von Stades as Cherubino. Jose Von Dam, one of the best Figaros I

(Continued on page 165)



## Concert Review

### Kenny Loggins Displays His Versatility

■ LOS ANGELES — When a successful group disbands, it's highly unlikely an individual member will achieve the same commercial recognition as a solo act. Kenny Loggins' recent seven-concert sell-out at the Universal Amphitheatre is a solid indication that his own popularity may exceed the appeal of his former band, Loggins and Messina. With two gold solo albums and a new record ("Keep The Fire," on Columbia) about to be released, Loggins appears to have cornered the softrock, MOR market Neil Diamond used to dominate.

Known primarily during his days with Messina as the composer of gentle ballads like "Danny's Song" and "House At Pooh Corner," Loggins has blossomed into an energetic performer capa-

ble of switching from a pretty love song to a rousing rocker. Loggins' 90-minute set, as expected, contained some golden oldies from his Loggins and Messina days ("Angry Eyes," "Vahevala"), five songs from his new album and his own commercial hits as a solo artist, including "Whenever I Call You 'Friend'" and "I Believe In Love." If the new material from "Keep The Fire" plays as well with the public as it did with the concertgoers, Loggins is assured of another top-selling album.

#### Adventurous Vocals

Dressed in bright blue slacks and shiny loafers, Loggins bounced across the stage clapping his hands and imitating a few patented rock star poses. Whether he's milking every bit of emotion from his few gospel-flavored numbers, showcasing his musical ability or engaging the audience to sing along to his pleasant harmonies, Loggins has the style and grace of a pro. Though he has the tendency to be slick in his song selection, ignoring some of his lesser known ballads for the classic rocker "Dancing In The Streets," Loggins deserves credit for doing adventurous vocals whose strong, lyrical harmonies are not fully supported by his band.

#### Affable Innocence

Loggins' appeal partly results from his affable innocence and wide-eyed charm, qualities the audience eagerly responded to in his love songs. On these tunes, he managed to reduce the huge amphitheatre to a small living room. Careful to avoid that sameness of style, Loggins effectively utilized a fog machine and his cheerleader exuberance to later accelerate the show's pace, climaxing in two rousing encores.

Loggins' excellent guitar playing was complimented by his powerful band. While they could use a female vocalist to strengthen the harmonies, the band has the driving power necessary to sound cohesive as Loggins often jammed and switched songs in the middle of a ragtag rock medley.

#### Craig Moddero

### Robbins on Tour

■ NASHVILLE — Columbia artist Marty Robbins recently embarked on an extensive performance tour with scheduled appearances in approximately 25 major markets throughout the southeast, southwest, west and midwest, including the taping of "Austin City Limits," October 8.

## Theater Review

### 'Peter Pan' Flies Back to Broadway

■ NEW YORK — Face it, friends, we are getting older, and nothing makes the point more forcefully than the new Broadway production of "Peter Pan": Tinkerbell is now a laser effect, voices are amplified by hidden microphones, and when Peter asks the audience, "Do you believe in fairies?," there is almost as much throat-clearing as clapping.

The musical adaptation of the James M. Barrie play has been left largely intact from the Mary Martin production that will probably always, with the Walt Disney animated version, set the standard for the show. Sandy Duncan, as Peter, still zooms around on a wire, certainly as light of foot as Martin was; and the unflagging vivacity which, for better or worse, always marks Duncan's work makes her a generally enjoyable, believable Peter Pan.

But just as Martin always seemed overshadowed by Cyril Ritchard's Captain Hook, Duncan has trouble holding the stage against the formidable George Rose, who has stolen so many shows in supporting roles ("My Fair Lady" and "The Devil's Disciple" here in recent years) that this performance should be no surprise.

Jule Styne, Betty Comden and

Adolph Green have contributed new songs to the Carolyn Leigh-Mark Charlap score, and most of them work to Rose's benefit. Peter Wolf's set does justice to the fantasy locales, particularly to the jungle of Neverland.

The children in this production aren't at all captivating, but perhaps that feeling is just a grown-up's inability to relate; identifying with the children and their adventures, after all, was what "Peter Pan" was all about.

Why, then, did my imagination keep wandering to Freud, sexual politics and Barrie's psychology? At one point, Hook, in pseudo-drag with his makeup, wig and ornate costume and always portrayed as the most effeminate of pirates, amorously pursues what he thinks is a woman, but is really in Peter in disguise, who the audience knows is in fact a woman playing a little boy. Such sexual role reversals are, of course, familiar in Shakespeare, and Mary Martin and Cyril Ritchard were flirting with them 25 years ago. But just what is a kid supposed to think?

Not that the question seemed to bother any of the kids sitting near me. The production, designed to please them, not me, did so with great success. If you have (or have access to) children, take them to see it; they won't be disappointed.

Marc Kirkeby

### RCA Campaigns for Pride, Dave & Sugar

■ NASHVILLE — RCA Records has unveiled a marketing/merchandising game plan surrounding the latest album releases by Charley Pride and Dave & Sugar.

Plans relating to Pride's "You're My Jamaica" LP include 2' x 2' posters and advertising support in consumer and trade print, as well as radio, in relation to his tour. A special-edition single, "The Dallas Cowboys," recorded and first performed for the team itself has just been released as a tribute to Pride's home team. The single bears a custom silver label with the Cowboy team helmet.

Plans call for Pride to appear in promotions for the Warner Cable TV network in the near future along with the national tour now in progress.

For Dave & Sugar's "Stay With Me/Golden Tears," 2' x 2' posters of the album cover and centerpieces of the Dave & Sugar logo are available. The album will also be advertised in print at both trade and consumer levels, as well as with radio time. Currently in the midst of a national tour, the group will also be featured in the soundtrack of an upcoming series of Dr. Pepper commercials both on radio and TV.

### MCA Albums Set

■ LOS ANGELES — Stan Layton, vice president of marketing, MCA Records has announced the release of six albums in the first week of October.

#### Titles

Titles will include "All Things Are Possible" by Dan Peek and a compilation of original Christmas music "On This Christmas Night," both MCA/Songbird. One Way featuring Al Hudson is the new name of Al Hudson and the Soul Partners, who are issuing their third album. Elton John's album is entitled "Victim Of Love" and MCA will also release the soundtrack of the Broadway play "Evita" and the self-titled debut of Mighty High.

### Brian Josling Named CBS Canada VP

■ NEW YORK — Arnold Gosewich, chairman of CBS Records Canada, has announced the appointment of Brian T. Josling to the position of vice president, distribution, CBS Records, Canada.

#### Duties

Josling's responsibilities will include all operating aspects of national and branch warehousing and distribution, finished goods inventory control and management, and the label division's customer service. Josling will report directly to Gosewich.

Josling has been involved with the record industry for more than ten years, working in a variety of management positions in the sales, marketing, finance, retail and distribution areas, the past five years being at the senior executive level.

### Ariola Adds Two

■ LOS ANGELES — B. J. McElwee, vice president of promotion, sales and merchandising, has announced the appointment of Nancy Klugman and Rick Harold to the Ariola promotion team.

Klugman will assume the position of director of west coast secondaries, while Harold takes over as southwest promotion manager.

Prior to their new appointments, Klugman was assistant to the national promotion director at RSO records and Harold was local promotion man for Capricorn Records.

### WEA Names Falstrom Vice Pres./Controller

■ LOS ANGELES — Henry Droz, president of the Warner-Elektra-Atlantic Corp., has announced that Gerald Falstrom has been named a vice president of the company, and will continue his present post as controller.

Falstrom had been with the CBS Television Network for five years prior to joining WEA in February of 1977. He was appointed controller in July of 1978.



# Record World Singles

## Alphabetical Listing

### Producer, Publisher, Licensee

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

# Record World Singles

## 101-150

SEPTEMBER 29, 1979

SEPT. 29	SEPT. 22	
101	101	BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/ Curtom 941 (Mayfield, BMI)
102	103	DANCIN' ROUND & ROUND Olivia Newton-John/ MCA 41074 (John Farrar/Irving, BMI)
103	104	HOLD ON TO THE NIGHT HOTEL/MCA 9140 (ATV/Mann & Weill/Blair/ Bell Hop, BMI)
104	—	PRETTY GIRLS MELISSA MANCHESTER/Arista 0456 (Neve Bianca, ASCAP)
105	109	IF YOU WANT IT NITEFLYTE/Ariola 7747 (Face, BMI)
106	118	YOU AND I MADLEEN KANE/Warner Bros. 49069 (Bonna/Firehold, ASCAP)
107	107	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459 (Perks/BMI)
108	110	PLAIN JANE SAMMY HAGER/Capitol 4757 (Big Bang/Warner Tamerlane, BMI)
109	106	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 46046 (Bocephus, BMI)
110	108	ARE YOU AFRAID OF ME SHAUN. CASSIDY/Warner/Curb 49039 (KCM/Shongs, ASCAP)
111	111	WHEN I THINK OF YOU LEIF GARRETT/Scotti Brothers 502 (Atl) (Shephard's Fold/Saber Tooth, BMI)
112	—	WHAT'S RIGHT DAVID WERNER/Epic 9 50756 (David Werner/Cos-K, ASCAP)
113	119	BLIND FAITH POINTER SISTERS/Planet 45906 (Elektra/Asylum) (Baby Bun/Rafferty Songs, BMI)
114	116	SPENDING TIME, MAKING LOVE AHD GOING CRAZY DOBIE GRAY/Infinity 50,020 (Irving/Down 'n Dixie, BMI)
115	115	IN THE BLUE OYSTER CULT/Columbia 1 11055 (B.O'Cult, ASCAP)
116	—	SINCE YOU'VE BEEN GONE GHERIE & MARIE CURIE/Capitol 4754 (Island, BMI)
117	—	SHE'S GOT A WHOLE NUMBER KEITH HERMAN/Radio 418 (Rennal/ Twin Bull, ASCAP)
118	122	TELL ME ANOTHER ONE KID BROTHER/MCA/Montage 41111 (Home Fire/Little Sue, BMI)
119	114	DON'T THROW OUR LOVE AWAY ORLEANS/Infinity 50,017 (Lucid, BMI/Orleansongs, ASCAP)
120	120	BRIGHT EYES ART GARFUNKEL/Columbia 1 11050 (Blackwood, BMI)
121	121	BETTER NOT LOOK DOWN B. B. KING/MCA 41062 (Irving/Four Knights, BMI)
122	124	TOUCH ME WHEN WE'RE DANCING BAMA/Free Flight 11629 (RCA) (Hall-Clement, BMI)
123	—	ROCK SUGAR ROB GRILL/Mercury 76009 (Durango, ASCAP)
124	125	GET IT UP RONNIE MILSAP/RCA 11695 (I've Got The Music, ASCAP)
125	126	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077 (Pi-Gem, BMI)
126	—	ALL THINGS ARE POSSIBLE DAN PEEK/MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI)
127	128	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/Warner Bros. 8839 (Hawkshaw/Gallico/Geoff & Eddie/Blackwood, BMI)
128	113	NO MERCY NILS LOFGREN/A&M 2173 (Almo/Hilmer, ASCAP)
129	117	HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS/Stiff/ Epic 8 50726 (Blackhill)
130	131	TAKIN' IT BACK BREATHLESS/EMI-America 9170 (G. Jonah Koslen/Bema, ASCAP)
131	132	I DO THE ROCK TIM CURRY/A&M 2166 (Arriviste Ink/Mother Fortune, BMI)
132	133	B-A-B-Y RACHEL SWEET/Stiff/Columbia 1 11100 (East/Memphis, BMI)
133	127	SHE BROKE YOUR HEART IAN LLOYD/Scotti Brothers 50T (Atl) (Howling Dog, ASCAP)
134	135	WHATCHA GONNA DO ABOUT IT ROZALIN WOODS/A&M 2156 (April/Russell Ballard, ASCAP)
135	145	TROUBLE AGAIN KARLA BONOFF/Columbia 1 11041 (Seagrape, BMI)
136	—	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown) (Bertram, ASCAP)
137	—	(LET ME PUT) LOVE ON YOUR MIND CON FUNK SHUN/Mercury 76002 (Val-ie-Joe, BMI)
138	130	OPEN UP YOUR MIND (WIDE) GAP BAND/Mercury 74080 (Total Experience, BMI)
139	129	HOUND DOG MAN GLEN CAMPBELL/Capitol 4769 (Gobion/Fancy Vat, ASCAP)
140	141	PHANTOM LOVER ROCK ROSE/Columbia 3 11043 (Natural Songs, Awantha, ASCAP)
141	142	AFTER THE FIRST ONE YONAH/Free Flight 11696 (RCA) (Stone Mountain, ASCAP)
142	139	HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/Columbia 3 11023 (Tree, BMI)
143	123	HIDEAWAY IRON CITY HOUSEROCKERS/MCA 41076 (Burning River/ Sofia, BMI)
144	146	I SURRENDER ELLEN SHIPLEY/NY Intl. 11686 (RCA) (Little Gino/ Shipwreck/RKR, BMI/Shuck N-Jive, ASCAP)
145	134	COOL BREEZE JEREMY SPENCER BAND/Atlantic 3601 (Pisces/R&M, ASCAP)
146	136	SHAKA SHAKA ZWOL/EMI-America 500160 (Mother Tongue, ASCAP)
147	137	IN HER EYES DIRT BAND/United Artists 1312 (Stephen Stills, BMI)
148	144	SIMPLY JESSIE REX SMITH/Columbia 3 11032 (The Laughing Willow, ASCAP)
149	140	I GOT THE HOTS FOR YA DOUBLE EXPOSURE/Salsoul 209T (RCA) (Burma East, BMI)
150	138	FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK) (Finurphy, BMI/ Hi Faluten, ASCAP)



*Let's Have  
No Confusion  
About The  
New ELO  
Single:  
"Confusion"*

250-5061



*"Confusion"*  
The new single from the  
Electric Light Orchestra  
Album: *"Discovery"*



On JET Records & Tapes

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# Record World Singles



SEPTEMBER 29, 1979

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

SEPT. 29	SEPT. 22		WKS. ON CHART
1	1	<b>SAD EYES</b> ROBERT JOHN EMI-America 8015 (3rd Week)	19
2	2	<b>MY SHARONA</b> THE KNACK/Capitol 4731	15
3	3	<b>DON'T BRING ME DOWN</b> ELO/Jet 9 5060 (CBS)	9
4	4	<b>LONESOME LOSER</b> LITTLE RIVER BAND/Capitol 4748	12
5	8	<b>SAIL ON COMMORORES</b> /Motown 1466	8
6	7	<b>I'LL NEVER LOVE THIS WAY AGAIN</b> DIONNE WARWICK/ Arista 0419	15
7	6	<b>LEAD ME ON</b> MAXINE NIGHTINGALE/Windsong 11530 (RCA)	16
8	11	<b>RISE</b> HERB ALPERT/A&M 2151	10
9	10	<b>BAD CASE OF LOVING YOU (DOCTOR, DOCTOR)</b> ROBERT PALMER/Island 49016 (WB)	11
10	5	<b>THE DEVIL WENT DOWN TO GEORGIA</b> CHARLIE DANIELS BAND/Epic 8 50700	15
11	18	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON/ Epic 9 50742	7
12	14	<b>DRIVERS SEAT SNIFF 'N' THE TEARS</b> /Atlantic 3604	11
13	9	<b>GOOD TIMES</b> CHIC/Atlantic 3584	16
14	16	<b>POP MUZIK M</b> /Sire 49033 (WB)	8
15	12	<b>AFTER THE LOVE HAS GONE</b> EARTH, WIND & FIRE/ARC/ Columbia 3 11033	13
16	17	<b>HEAVEN MUST HAVE SENT YOU</b> BONNIE POINTER/ Motown 1459	14
17	19	<b>CRUEL TO BE KIND</b> NICK LOWE/Columbia 3 11018	11
18	15	<b>THE MAIN EVENT/FIGHT</b> BARBRA STREISAND/Columbia 3 11008	16
19	20	<b>BORN TO BE ALIVE</b> PATRICK HERNANDEZ/Columbia 3 10986	14
20	23	<b>THE BOSS</b> DIANA ROSS/Motown 1462	12
21	24	<b>SPOOKY</b> ARS/Polydor/BGO 2001	7
22	25	<b>GET IT RIGHT NEXT TIME</b> GERRY RAFFERTY/United Artists 1316	8
23	26	<b>LOVIN', TOUCHIN', SQUEEZIN'</b> JOURNEY/Columbia 3 11036	12
24	29	<b>DIM ALL THE LIGHTS</b> DONNA SUMMER/Casablanca 2201	6
25	28	<b>DIFFERENT WORLDS</b> MAUREEN McGOVERN/Warner/Curb 8835	12
26	13	<b>GOODBYE STRANGER</b> SUPERTRAMP/A&M 2162	13
27	31	<b>DEPENDIN' ON YOU</b> DOOBIE BROTHERS/Warner Bros. 49029	8
28	21	<b>I DO LOVE YOU</b> G.Q./Arista 0426	14
29	22	<b>BAD GIRLS</b> DONNA SUMMER/Casablanca 988	19
30	36	<b>ARROW THROUGH ME</b> WINGS/Columbia 1 11070	6
31	34	<b>ROLENE MOON</b> MARTIN/Capitol 4765	7
32	35	<b>FOUND A CURE</b> ASHFORD & SIMPSON/Warner Bros. 8870	9
33	32	<b>WHATCHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS/20th Century Fox 2403 (RCA)	13
34	43	<b>GOOD GIRLS DON'T</b> KNACK/Capitol 4771	5
35	27	<b>YOU CAN'T CHANGE THAT</b> RAYDIO/Arista 0399	24
36	30	<b>LET'S GO</b> THE CARS/Elektra 46063	14
37	48	<b>YOU DECORATED MY LIFE</b> KENNY ROGERS/United Artists 1315	4
38	45	<b>DIRTY WHITE BOY</b> FOREIGNER/Atlantic 3618	4
39	50	<b>HOLD ON</b> IAN GOMM/Stiff/Epic 8 50747	5
40	44	<b>WHERE WERE YOU WHEN I WAS FALLING IN LOVE</b> LOBO/ MCA/Curb 41065	10
41	47	<b>SO GOOD, SO RIGHT</b> BRENDA RUSSELL/Horizon 123 (A&M)	8
42	33	<b>MAMA CAN'T BUY YOU LOVE</b> ELTON JOHN/MCA 41042	17
43	46	<b>I KNOW A HEARTACHE WHEN I SEE ONE</b> JENNIFER WARNER/Arista 0430	9
44	49	<b>THIS NIGHT WON'T LAST FOREVER</b> MICHAEL JOHNSON/ EMI-America 8019	9
45	39	<b>IS SHE REALLY GOING OUT WITH HIM?</b> JOE JACKSON/ A&M 2132	18
46	51	<b>MIDNIGHT WIND</b> JOHN STEWART/RSO 1000	6



47	38	<b>I WAS MADE FOR LOVIN' YOU</b> KISS/Casablanca 983	19
48	37	<b>HOT SUMMER NIGHTS</b> NIGHT/Planet 45903 (Elektra/ Asylum)	15
49	54	<b>STREET LIFE</b> CRUSADERS/MCA 41054	7
50	52	<b>REMEMBER (WALKING IN THE SAND)</b> LOUISE GOFFIN/ Asylum 46521	7
51	57	<b>PLEASE DON'T GO</b> KC & THE SUNSHINE BAND/TK 1035	6
52	40	<b>AIN'T THAT A SHAME</b> CHEAP TRICK/Epic 9 50743	8
53	61	<b>SURE KNEW SOMETHING</b> KISS/Casablanca 2205	5
54	63	<b>REASON TO BE</b> KANSAS/Kirshner 9 4285 (CBS)	4
55	58	<b>IF YOU REMEMBER ME</b> CHRIS THOMPSON/Planet 45904 (Elektra/Asylum)	4
56	59	<b>GET A MOVE ON</b> EDDIE MONEY/Columbia 1 11084	6
57	62	<b>KILLER CUT</b> CHARLIE/Arista 0449	5
58	60	<b>GOOD FRIEND</b> MARY MacGREGOR/RSO 938	8
59	64	<b>I'VE NEVER BEEN IN LOVE</b> SUZI QUATRO/RSO 1001	4
60	42	<b>RING MY BELL</b> ANITA WARD/Juana 3422 (TK)	20
61	66	<b>YOU'RE ONLY LONELY</b> J. D. SOUTHER/Columbia 1 11079	4
62	72	<b>GOTTA SERVE SOMEBODY</b> BOB DYLAN/Columbia 1 11072	3
63	71	<b>FINS</b> JIMMY BUFFETT/MCA 41109	4
64	73	<b>COME TO ME</b> FRANCE JOLI/Prelude 8001	5
65	65	<b>GIRLS TALK</b> DAVE EDMUNDS/Swan Song 71001 (Atl)	5
66	53	<b>FIRECRACKER</b> MASS PRODUCTION/Cotillion 44254 (Atl)	10
67	68	<b>THEN YOU CAN TELL ME GOODBYE</b> TOBY BEAU/RCA 11670	9
68	70	<b>BOOM BOOM (OUT GO THE LIGHTS)</b> PAT TRAVERS BAND/ Polydor 2003	4
69	81	<b>BROKEN HEARTED ME</b> ANNE MURRAY/Capitol 4773	2
70	82	<b>PLEASE DON'T LEAVE</b> LAUREN WOOD/Warner Bros. 49043	2
71	78	<b>HELL ON WHEELS</b> CHER/Casablanca 2208	3
72	69	<b>HELLO, HELLO, HELLO</b> NEW ENGLAND/Infinity 50,021	5

## CHARTMAKER OF THE WEEK

73	—	<b>STILL</b> COMMODORES Motown 1474	1
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74	55	<b>SUSPICIONS</b> EDDIE RABBITT/Elektra 46053	17
75	41	<b>WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN</b> DR. HOOK/Capitol 4705	25
76	80	<b>ONE FINE DAY</b> RITA COOLIDGE/A&M 2169	5
77	56	<b>MAKIN' IT</b> DAVID NAUGHTON/RSO 916	24
78	—	<b>DREAMING</b> BLONDIE/Chrysalis 2379	1
79	87	<b>STARRY EYES</b> THE RECORDS/Virgin 67000 (Atl)	2
80	67	<b>GOLD</b> JOHN STEWART/RSO 931	20
81	74	<b>I WANT YOU TO WANT ME</b> CHEAP TRICK/Epic 8 50680	24
82	91	<b>I NEED A LOVER</b> JOHN COUGAR/Riva 202 (Mercury)	3
83	84	<b>STILLSANE</b> CAROLYNE MAS/Mercury 76004	4
84	86	<b>ANGELEYES/VOULEZ VOUZ</b> ABBA/Atlantic 3609	4
85	—	<b>5:15</b> THE WHO/Polydor 2022	1
86	—	<b>VICTIM OF LOVE</b> ELTON JOHN/MCA 41126	1
87	89	<b>I JUST WANT TO BE CAMEO</b> /Chocolate City 019 (Casablanca)	6
88	—	<b>DAMNED IF I DO</b> ALAN PARSONS PROJECT/Arista 0454	1
89	98	<b>RAINBOW CONNECTION</b> KERMIT (JIM HENSON)/Atlantic 3610	2
90	94	<b>DO YOU THINK I'M DISCO</b> STEVE DAHL & TEENAGE RADIATION/Ovation 1132	2
91	92	<b>FOR LOVE</b> POUSETTE-DART BAND/Capitol 4764	4
92	—	<b>HALF THE WAY</b> CRYSTAL GAYLE/Columbia 1 11087	1
93	96	<b>(not just) KNEE DEEP—PART I</b> FUNKADELIC/Warner Bros. 49040	3
94	—	<b>EASY MONEY</b> REO SPEEDWAGON/Epic 9 50764	1
95	97	<b>GROOVE ME</b> FERN KINNEY/Malaco 1058 (TK)	3
96	85	<b>BEAUTIFUL GIRLS</b> VAN HALEN/Warner Bros. 49035	5
97	77	<b>MORNING DANCE</b> SPYRO GYRA/Infinity 50,011	16
98	79	<b>WHERE WILL YOUR HEART TAKE YOU</b> BUCKEYE/Polydor 14578	6
99	—	<b>SING A HAPPY SONG</b> O'JAYS/Phila. Intl. 9 3707 (CBS)	1
100	—	<b>BREAK MY HEART</b> DAVID RUFFIN/Warner Bros. 49030	1

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# Record World Album Airplay

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

SEPTEMBER 29, 1979

## FLASHMAKER



**DREAM POLICE**  
CHEAP TRICK  
Epic

### MOST ADDED

- DREAM POLICE**—Cheap Trick—Epic (40)
- STORM WATCH**—Jethro Tull—Chrysalis (32)
- HEARTACHE TONIGHT** (single)—Eagles—Elektra (29)
- PRESENT TENSE**—Shoes—Elektra (21)
- TUSK** (single)—Fleetwood Mac—WB (21)
- DREAMING** (single)—Blondie—Chrysalis (20)
- QUADROPHENIA** (soundtrack)—The Who—Polydor (16)
- EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB (12)
- SUZI AND OTHER FOUR LETTER WORDS**—Suzi Quatro—RSO (10)
- TWO SIDES TO EVERY WOMAN**—Carlene Carter—WB (9)

## WNEW-FM/NEW YORK

- ADDS:**  
**DREAM POLICE**—Cheap Trick—Epic  
**DREAMING** (single)—Blondie—Chrysalis  
**HEARTACHE TONIGHT** (single)—Eagles—Elektra  
**PRESENT TENSE**—Shoes—Elektra  
**PRODUCT**—Brand X—PVC  
**QUADROPHENIA** (soundtrack)—The Who—Polydor  
**RUNNERS IN THE NIGHT**—Desmond Child & Rouge—Capitol  
**STORM WATCH**—Jethro Tull—Chrysalis  
**SUZI AND OTHER FOUR LETTER WORDS**—Suzi Quatro—RSO  
**TUSK** (single)—Fleetwood Mac—WB  
**HEAVY ACTION** (airplay in descending order):  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**DREAM POLICE**—Cheap Trick—Epic  
**THE RECORDS**—Virgin  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**VOLCANO**—Jimmy Buffett—MCA  
**REPEAT WHEN NECESSARY**—Dave Edmunds—Swan Song  
**LABOUR OF LUST**—Nick Lowe—Col  
**FEAR OF MUSIC**—Talking Heads—Sire  
**SECRETS**—Robert Palmer—Island  
**INTO THE MUSIC**—Van Morrison—WB

## WBCN-FM/BOSTON

- ADDS:**  
**DREAM POLICE**—Cheap Trick—Epic  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis  
**NO MORE LONELY NIGHTS**—Blue Steel—Infinity  
**OFF THE WALL**—Michael Jackson—Epic  
**QUADROPHENIA** (soundtrack)—The Who—Polydor  
**RESTLESS NIGHTS**—Karla Bonoff—Col

- RUNNERS IN THE NIGHT**—Desmond Child & Rouge—Capitol  
**SUZI AND OTHER FOUR LETTER WORDS**—Suzi Quatro—RSO  
**THE MOTELS**—Capitol  
**TWO SIDES TO EVERY WOMAN**—Carlene Carter—WB  
**HEAVY ACTION** (airplay in descending order):  
**DREAM POLICE**—Cheap Trick—Epic  
**NIGHTOUT**—Ellen Foley—Cleve. Intl.  
**CANDY-O**—Cars—Elektra  
**HEAD GAMES**—Foreigner—Atlantic  
**FEARLESS**—Tim Curry—A&M  
**AND I MEAN IT**—Genya Ravan—20th Century Fox  
**FEAR OF MUSIC**—Talking Heads—Sire  
**MIRRORS**—Blue Oyster Cult—Col  
**LOW BUDGET**—Kinks—Arista  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song

## WLIR-FM/LONG ISLAND

- ADDS:**  
**DREAM POLICE**—Cheap Trick—Epic  
**8:30**—Weather Report—ARC/Col  
**NO MORE LONELY NIGHTS**—Blue Steel—Infinity  
**PRESENT TENSE**—Shoes—Elektra  
**QUADROPHENIA** (soundtrack)—The Who—Polydor  
**ROCK SUGAR** (single)—Rob Grill—Mercury  
**STORM WATCH**—Jethro Tull—Chrysalis  
**THE BOTTLES**—MCA  
**THE MOTELS**—Capitol  
**TUSK** (single)—Fleetwood Mac—WB  
**HEAVY ACTION** (airplay in descending order):  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**CAROLYNE MAS**—Mercury  
**STORM WATCH**—Jethro Tull—Chrysalis  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic  
**GO FOR WHAT YOU KNOW**—Pat Travers Band—Polydor  
**AIRPLAY**—Point Blank—MCA  
**REPEAT WHEN NECESSARY**—Dave Edmunds—Swan Song  
**MIRRORS**—Blue Oyster Cult—Col  
**HEAD GAMES**—Foreigner—Atlantic  
**GET THE KNACK**—The Knack—Capitol

## WAAF-FM/WORCESTER

- ADDS:**  
**DREAM POLICE**—Cheap Trick—Epic  
**DREAMING** (single)—Blondie—Chrysalis  
**HEARTACHE TONIGHT** (single)—Eagles—Elektra  
**HIGH ENERGY PLAN**—999—PVC  
**PRESENT TENSE**—Shoes—Elektra  
**STORM WATCH**—Jethro Tull—Chrysalis  
**TUSK** (single)—Fleetwood Mac—WB  
**HEAVY ACTION** (airplay, sales, phones in descending order):  
**CANDY-O**—Cars—Elektra  
**HEAD GAMES**—Foreigner—Atlantic  
**LOW BUDGET**—Kinks—Arista  
**GET THE KNACK**—The Knack—Capitol  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**LABOUR OF LUST**—Nick Lowe—Col  
**ESCAPE FROM DOMINATION**—Moon Martin—Capitol  
**THE RECORDS**—Virgin  
**THE JUKES**—Mercury  
**FEAR OF MUSIC**—Talking Heads—Sire

## WPLR-FM/NEW HAVEN

- ADDS:**  
**AND I MEAN IT**—Genya Ravan—20th Century Fox  
**DREAM POLICE**—Cheap Trick—Epic  
**DREAMING** (single)—Blondie—Chrysalis

- EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB  
**HEARTACHE TONIGHT** (single)—Eagles—Elektra  
**PRESENT TENSE**—Shoes—Elektra  
**PRIORITY**—Pointer Sisters—Planet  
**QUADROPHENIA** (soundtrack)—The Who—Polydor  
**STORM WATCH**—Jethro Tull—Chrysalis  
**THE GLOW**—Bonnie Raitt—WB  
**HEAVY ACTION** (airplay, sales, phones in descending order):  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**SIMMS BROTHERS**—Elektra  
**TUSK** (single)—Fleetwood Mac—WB  
**MIRRORS**—Blue Oyster Cult—Col  
**NEVER ENOUGH**—Pousette-Dart Band—Capitol  
**GET THE KNACK**—The Knack—Capitol  
**HEAD GAMES**—Foreigner—Atlantic  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**LOW BUDGET**—Kinks—Arista

## WQBK-FM/ALBANY

- ADDS:**  
**BIG OCEANS**—Interview—Virgin  
**DREAM POLICE**—Cheap Trick—Epic  
**EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB  
**HEARTACHE TONIGHT** (single)—Eagles—Elektra  
**PRESENT TENSE**—Shoes—Elektra  
**PRODUCT**—Brand X—PVC  
**STORM WATCH**—Jethro Tull—Chrysalis  
**SUZI AND OTHER FOUR LETTER WORDS**—Suzi Quatro—RSO  
**THE GLOW**—Bonnie Raitt—WB  
**TWO SIDES TO EVERY WOMAN**—Carlene Carter—WB  
**HEAVY ACTION** (airplay in descending order):  
**CAROLYNE MAS**—Mercury  
**HEAD GAMES**—Foreigner—Atlantic  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**THE RECORDS**—Virgin  
**TOP PRIORITY**—Rory Gallagher—Chrysalis  
**CANDY-O**—Cars—Elektra  
**DO IT YOURSELF**—Ian Dury—Stiff/Epic  
**INTO THE MUSIC**—Van Morrison—WB  
**RUST NEVER SLEEPS**—Neil Young—Reprise  
**FEAR OF MUSIC**—Talking Heads—Sire

## WIOQ-FM/PHILADELPHIA

- ADDS:**  
**DREAM POLICE**—Cheap Trick—Epic  
**DREAMING** (single)—Blondie—Chrysalis  
**HEARTACHE TONIGHT** (single)—Eagles—Elektra  
**5:15** (single)—The Who—MCA  
**PRESENT TENSE**—Shoes—Elektra  
**STORM WATCH**—Jethro Tull—Chrysalis  
**SUZI AND OTHER FOUR LETTER WORDS**—Suzi Quatro—RSO  
**THE MOTELS**—Capitol  
**TUSK** (single)—Fleetwood Mac—WB  
**TWO SIDES TO EVERY WOMAN**—Carlene Carter—WB  
**HEAVY ACTION** (airplay, sales, phones in descending order):  
**CANDY-O**—Cars—Elektra  
**HEAD GAMES**—Foreigner—Atlantic  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**FICKLE HEART**—Sniff 'n' The Tears—Atlantic  
**FLASH & THE PAN**—Epic  
**GET THE KNACK**—The Knack—Capitol  
**LABOUR OF LUST**—Nick Lowe—Col  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**SECRETS**—Robert Palmer—Island

## WMMR-FM/PHILADELPHIA

- ADDS:**  
**AMERICAN BOY & GIRL**—Garland Jeffreys—A&M  
**GAMMA**—Elektra  
**HEAD GAMES**—Foreigner—Atlantic  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**THE MOTELS**—Capitol  
**HEAVY ACTION** (airplay in descending order):  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**GET THE KNACK**—The Knack—Capitol  
**RUST NEVER SLEEPS**—Neil Young—Reprise  
**CANDY-O**—Cars—Elektra  
**LOW BUDGET**—Kinks—Arista  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**FEAR OF MUSIC**—Talking Heads—Sire  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**QUADROPHENIA** (soundtrack)—The Who—Polydor

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

- ADDS:**  
**COMIN YOUR WAY**—John Mooney—Blind Pig  
**DREAM POLICE**—Cheap Trick—Epic  
**STORM WATCH**—Jethro Tull—Chrysalis  
**SUZI AND OTHER FOUR LETTER WORDS**—Suzi Quatro—RSO  
**THE GLOW**—Bonnie Raitt—WB  
**THE MOTELS**—Capitol  
**HEAVY ACTION** (airplay in descending order):  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**8:30**—Weather Report—ARC/Col  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**BORN AGAIN**—Randy Newman—WB  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis  
**PHONETICS**—Jules & The Polar Bears—Col  
**VOLCANO**—Jimmy Buffett—MCA  
**S.O.S.**—Yachts—Polydor  
**STREET LIGHT SHINE**—Shirts—Mercury  
**TOM VERLAINE**—Elektra

## WKLS-FM/ATLANTA

- ADDS:**  
**AND I MEAN IT**—Genya Ravan—20th Century Fox  
**DREAM POLICE**—Cheap Trick—Epic  
**EVOLUTION**—Journey—Col  
**HEAD GAMES**—Foreigner—Atlantic  
**NO MORE LONELY NIGHTS**—Blue Steel—Infinity  
**PRIORITY**—Pointer Sisters—Planet  
**HEAVY ACTION** (airplay, sales, phones in descending order):  
**CANDY-O**—Cars—Elektra  
**GET THE KNACK**—The Knack—Capitol  
**EVE**—Alan Parsons Project—Arista  
**HEAD GAMES**—Foreigner—Atlantic  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**REPEAT WHEN NECESSARY**—Dave Edmunds—Swan Song  
**NIGHTOUT**—Ellen Foley—Cleve. Intl.  
**DREAM POLICE**—Cheap Trick—Epic  
**THE JUKES**—Mercury  
**THE RECORDS**—Virgin

## ZETA 7-FM/ORLANDO

- ADDS:**  
**ALIAS**—Mercury  
**DREAM POLICE**—Cheap Trick—Epic  
**EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB  
**FEARLESS**—Tim Curry—A&M

- GAMMA**—Elektra  
**MARSHALL**—Marshall Chapman—Epic  
**STORM WATCH**—Jethro Tull—Chrysalis  
**THE GLOW**—Bonnie Raitt—WB  
**THE NEXT SONG IS**—Keith Herman—Radio  
**UNLEASHED IN THE EAST**—Judas Priest—Col  
**HEAVY ACTION** (airplay, sales, phones in descending order):  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**FLIRTING WITH DISASTER**—Molly Hatchet—Epic  
**HEAD GAMES**—Foreigner—Atlantic  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**AIRPLAY**—Point Blank—MCA  
**AXE**—MCA/Curb  
**NINE LIVES**—REO Speedwagon—Epic  
**STREET MACHINE**—Sammy Hagar—Capitol  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**ESCAPE FROM DOMINATION**—Moon Martin—Capitol

## WSHE-FM/FT. LAUDERDALE

- ADDS:**  
**DREAM POLICE**—Cheap Trick—Epic  
**DREAMING** (single)—Blondie—Chrysalis  
**EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB  
**HEARTACHE AGAIN** (single)—Eagle—Elektra  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis  
**PRESENT TENSE**—Shoes—Elektra  
**PRIORITY**—Pointer Sisters—Planet  
**TUSK** (single)—Fleetwood Mac—WB  
**HEAVY ACTION** (airplay in descending order):  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**FEAR OF MUSIC**—Talking Heads—Sire  
**HEAD GAMES**—Foreigner—Atlantic  
**CANDY-O**—Cars—Elektra  
**VOLCANO**—Jimmy Buffett—MCA  
**GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic  
**FLIRTING WITH DISASTER**—Molly Hatchet—Epic  
**DAVID WERNER**—Epic  
**DON'T THROW STONES**—Sports—Mushroom (import)  
**FACADES**—Sad Cafe—A&M

## WMMS-FM/CLEVELAND

- ADDS:**  
**DREAM POLICE**—Cheap Trick—Epic  
**HEARTACHE TONIGHT** (single)—Eagles—Elektra  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis  
**QUADROPHENIA** (soundtrack)—The Who—Polydor  
**PRESENT TENSE**—Shoes—Elektra  
**STORM WATCH**—Jethro Tull—Chrysalis  
**SUZI AND OTHER FOUR LETTER WORDS**—Suzi Quatro—RSO  
**THE BEAT**—Col  
**TUSK** (single)—Fleetwood Mac—WB  
**VICTIM OF LOVE** (single)—Elton John—MCA  
**HEAVY ACTION** (airplay, sales in descending order):  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**CANDY-O**—Cars—Elektra  
**BREATHLESS**—EMI—America  
**GET THE KNACK**—The Knack—Capitol  
**THE JUKES**—Mercury  
**LABOUR OF LUST**—Nick Lowe—Col  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**DISCOVERY**—ELO—Jet  
**IN STYLE**—David Johansen—Blue Sky  
**HEAD GAMES**—Foreigner—Atlantic



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

# Record World Album Airplay



SEPTEMBER 29, 1979

## TOP AIRPLAY



### IN THROUGH THE OUT DOOR

LED ZEPPELIN  
Swan Song

## MOST AIRPLAY

IN THROUGH THE OUT DOOR  
—Led Zeppelin—Swan Song (41)

HEAD GAMES—Foreigner—Atlantic (29)

CANDY-O—Cars—Elektra (24)

SLOW TRAIN COMING—Bob Dylan—Col (23)

GET THE KNACK—The Knack—Capitol (22)

LABOUR OF LUST—Nick Lowe—Col (15)

SECRETS—Robert Palmer—Island (14)

FEAR OF MUSIC—Talking Heads—Sire (12)

LOW BUDGET—Kinks—Arista (12)

RUST NEVER SLEEPS—Neil Young—Reprise (12)

THE RECORDS—Virgin (12)

## WABX-FM/DETROIT

**ADDS:**  
DREAM POLICE—Cheap Trick—Epic

DREAMING (single)—Blondie—Chrysalis

FLIRTIN WITH DISASTER—Molly Hatchet—Epic

HEARTACHE TONIGHT (single)—Eagles—Elektra

QUADROPHENIA (soundtrack)—The Who—Polydor

STORM WATCH—Jethro Tull—Chrysalis

**HEAVY ACTION (airplay, sales in descending order):**  
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

GET THE KNACK—The Knack—Capitol

HEAD GAMES—Foreigner—Atlantic

RUST NEVER SLEEPS—Neil Young—Reprise

STRIKES—Blackfoot—Atco

NINE LIVES—REO Speedwagon—Epic

MIRRORS—Blue Oyster Cult—Col

HIGHWAY TO HELL—AC/DC—Atlantic

CHICAGO 13—Col

SECRETS—Robert Palmer—Island

## WXRT-FM/CHICAGO

**ADDS:**  
DREAM POLICE—Cheap Trick—Epic

HIGH ENERGY PLAN—999—PVC

NO MORE LONELY NIGHTS—Blue Steel—Infinity

PLEASE STAND BY—1994—A&M

ROCK SUGAR (single)—Rob Grill—Mercury

SOUND OF SUNBATHING—Sinceros—Col

THE A'S—Arista

**HEAVY ACTION (airplay, sales, phones in descending order):**  
GOMM WITH THE WIND—Ian Gomm—Stiff/Epic

LABOUR OF LUST—Nick Lowe—Col

WAVE—Patti Smith—Arista

BORN AGAIN—Randy Newman—WB

BREAKFAST IN AMERICA—Supertramp—A&M

SLOW TRAIN COMING—Bob Dylan—Col

LOW BUDGET—Kinks—Arista

LIVE SPARKS—Graham Parker & The Rumour—Arista

INTO THE MUSIC—Van Morrison—WB

RICKIE LEE JONES—WB

## KSHE-FM/ST. LOUIS

**ADDS:**  
DREAM POLICE—Cheap Trick—Epic

DREAMING (single)—Blondie—Chrysalis

HEARTACHE TONIGHT (single)—Eagles—Elektra

NEON SMILE—Bliss Band—Col

PRESENT TENSE—Shoes—Elektra

PRIORITY—Pointer Sisters—Planet

QUADROPHENIA (soundtrack)—The Who—Polydor

STORM WATCH—Jethro Tull—Chrysalis

**HEAVY ACTION (airplay, sales in descending order):**  
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

NINE LIVES—REO Speedwagon—Epic

STREET MACHINE—Sommy Hagar—Capitol

HEAD GAMES—Foreigner—Atlantic

FIGHT DIRTY—Charlie—Arista

GREATEST HINTS—Michael Stanley—Arista

FIRST UNDER THE WIRE—Little River Band—Capitol

GOMM WITH THE WIND—Ian Gomm—Stiff/Epic

JOHN COUGAR—Riva

SLOW TRAIN COMING—Bob Dylan—Col

## WKDF-FM/NASHVILLE

**ADDS:**  
BIG OCEANS—Interview—Virgin

DREAM POLICE—Cheap Trick—Epic

8:30—Weather Report—ARC/Col

EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB

HEARTACHE TONIGHT (single)—Eagles—Elektra

MARSHALL—Marshall Chapman—Epic

QUADROPHENIA (soundtrack)—The Who—Polydor

STORM WATCH—Jethro Tull—Chrysalis

TUSK (single)—Fleetwood Mac—WB

VICTIM OF LOVE (single)—Elton John—MCA

**HEAVY ACTION (airplay, sales, phones in descending order):**  
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

SLOW TRAIN COMING—Bob Dylan—Col

HEAD GAMES—Foreigner—Atlantic

FIRST UNDER THE WIRE—Little River Band—Capitol

VOLCANO—Jimmy Buffett—MCA

FLIRTIN WITH DISASTER—Molly Hatchet—Epic

EVE—Alan Parsons Project—Arista

RUST NEVER SLEEPS—Neil Young—Reprise

GET THE KNACK—The Knack—Capitol

CANDY-O—Cars—Elektra

## WQFM-FM/MILWAUKEE

**ADDS:**  
DREAM POLICE—Cheap Trick—Epic

HEAD GAMES—Foreigner—Atlantic

HEARTACHE TONIGHT (single)—Eagles—Elektra

STORM WATCH—Jethro Tull—Chrysalis

TUSK (single)—Fleetwood Mac—WB

**HEAVY ACTION (airplay in descending order):**  
HEAD GAMES—Foreigner—Atlantic

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

SECRETS—Robert Palmer—Island

LABOUR OF LUST—Nick Lowe—Col

GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor

EVOLUTION—Journey—Col

NINE LIVES—REO Speedwagon—Epic

GET THE KNACK—The Knack—Capitol

EVE—Alan Parsons Project—Arista

CANDY-O—Cars—Elektra

## KZEW-FM/DALLAS

**ADDS:**  
DOWN TO EARTH—Rainbow—Polydor

DREAM POLICE—Cheap Trick—Epic

DREAMING (single)—Blondie—Chrysalis

HEARTACHE TONIGHT (single)—Eagles—Elektra

PRESENT TENSE—Shoes—Elektra

STORM WATCH—Jethro Tull—Chrysalis

THE BEAT—Col

TUSK (single)—Fleetwood Mac—WB

**HEAVY ACTION (airplay, sales, phones in descending order):**  
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

GET THE KNACK—The Knack—Capitol

COMMUNIQUE—Dire Straits—WB

BACK TO THE EGG—Wings—Col

DESOLATION ANGELS—Bad Company—Swan Song

CANDY-O—Cars—Elektra

BREAKFAST IN AMERICA—Supertramp—A&M

SECRETS—Robert Palmer—Island

FIRST UNDER THE WIRE—Little River Band—Capitol

THE RECORDS—Virgin

## KBPI-FM/DENVER

**ADDS:**  
DREAM POLICE—Cheap Trick—Epic

HEARTACHE TONIGHT (single)—Eagles—Elektra

NEW AND DIFFERENT WAY—Jimmy Messina—Col

PRESENT TENSE—Shoes—Elektra

QUADROPHENIA (soundtrack)—The Who—Polydor

RESTLESS NIGHTS—Karla Bonoff—Col

STORM WATCH—Jethro Tull—Chrysalis

TUSK (single)—Fleetwood Mac—WB

YOU'RE ONLY LONELY—J.D. Souther—Col

**HEAVY ACTION (airplay, sales, phones in descending order):**  
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

HEAD GAMES—Foreigner—Atlantic

TUSK (single)—Fleetwood Mac—WB

HEARTACHE TONIGHT (single)—Eagles—Elektra

SECRETS—Robert Palmer—Island

VOLCANO—Jimmy Buffett—MCA

CANDY-O—Cars—Elektra

GET THE KNACK—The Knack—Capitol

RUST NEVER SLEEPS—Neil Young—Reprise

FIRST UNDER THE WIRE—Little River Band—Capitol

BREAKFAST IN AMERICA—Supertramp—A&M

## KGB-FM/SAN DIEGO

**ADDS:**  
DREAM POLICE—Cheap Trick—Epic

DREAMING (single)—Blondie—Chrysalis

5:15—The Who—Polydor

HEARTACHE TONIGHT (single)—Eagles—Elektra

PLEASE STAND BY—1994—A&M

STORM WATCH—Jethro Tull—Chrysalis

TUSK (single)—Fleetwood Mac—WB

**HEAVY ACTION (airplay in descending order):**  
YOU'RE ONLY LONELY—J.D. Souther—Col

**HEAVY ACTION (airplay, sales, phones in descending order):**  
LOW BUDGET—Kinks—Arista

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

GET THE KNACK—The Knack—Capitol

CANDY-O—Cars—Elektra

DREAM POLICE—Cheap Trick—Epic

LABOUR OF LUST—Nick Lowe—Col

HEAD GAMES—Foreigner—Atlantic

ESCAPE FROM DOMINATION—Moon Martin—Capitol

BETTER THAN THE REST—George Thorogood—MCA

VOLCANO—Jimmy Buffett—MCA

## KSJO-FM/SAN JOSE

**ADDS:**  
COVER TO COVER—Pezband—PVC

DREAM POLICE—Cheap Trick—Epic

GUITARS & WOMEN—Rick Derringer—Blue Sky (AOR sampler)

INTO THE MUSIC—Van Morrison—WB

JOE'S GARAGE—Frank Zappa—Zappa

QUADROPHENIA (soundtrack)—The Who—Polydor

STORM WATCH—Jethro Tull—Chrysalis

SUZI AND OTHER FOUR LETTER WORDS—Suzi Quatro—RSO

THE MOTELS—Capitol

**HEAVY ACTION (airplay in descending order):**  
HIGHWAY TO HELL—AC/DC—Atlantic

STREET MACHINE—Sammy Hagar—Capitol

MIRRORS—Blue Oyster Cult—Col

GAMMA—Elektra

REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

DOWN TO EARTH—Rainbow—Polydor

NO PROMISES-NO DEBTS—Golden Earring—Polydor

FEAR OF MUSIC—Talking Heads—Sire

DAVID WERNER—Epic

## KWST-FM/LOS ANGELES

**ADDS:**  
DREAM POLICE—Cheap Trick—Epic

DREAMING (single)—Blondie—Chrysalis

HEARTACHE TONIGHT (single)—Eagles—Elektra

PRESENT TENSE—Shoes—Elektra

PRIORITY—Pointer Sisters—Planet

QUADROPHENIA (soundtrack)—The Who—Polydor

STORM WATCH—Jethro Tull—Chrysalis

THE MOTELS—Capitol

**HEAVY ACTION (airplay, sales in descending order):**  
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

HEAD GAMES—Foreigner—Atlantic

DREAM POLICE—Cheap Trick—Epic

SLOW TRAIN COMING—Bob Dylan—Col

FEAR OF MUSIC—Talking Heads—Sire

SECRETS—Robert Palmer—Island

LABOUR OF LUST—Nick Lowe—Col

EVE—Alan Parsons Project—Arista

GOMM WITH THE WIND—Ian Gomm—Stiff/Epic

DAVID WERNER—Epic

## KMEL-FM/SAN FRANCISCO

**ADDS:**  
DREAM POLICE—Cheap Trick—Epic

DREAMING (single)—Blondie—Chrysalis

HEARTACHE TONIGHT (single)—Eagles—Elektra

QUADROPHENIA (soundtrack)—The Who—Polydor

STORM WATCH—Jethro Tull—Chrysalis

**HEAVY ACTION (airplay, sales in descending order):**  
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

SLOW TRAIN COMING—Bob Dylan—Col

HIGHWAY TO HELL—AC/DC—Atlantic

HEAD GAMES—Foreigner—Atlantic

DREAM POLICE—Cheap Trick—Epic

STREET MACHINE—Sammy Hagar—Capitol

QUADROPHENIA (soundtrack)—The Who—Polydor

STORM WATCH—Jethro Tull—Chrysalis

HEARTACHE TONIGHT (single)—Eagles—Elektra

DREAMING (single)—Blondie—Chrysalis

## KZEL-FM/EUGENE

**ADDS:**  
DREAM POLICE—Cheap Trick—Epic

EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB

HEAD GAMES—Foreigner—Atlantic

HAMMER—Elektra

QUADROPHENIA (soundtrack)—The Who—Polydor

RUNNERS IN THE NIGHT—Desmond Child & Rouge—Capitol

STORM WATCH—Jethro Tull—Chrysalis

SUZI AND OTHER FOUR LETTER WORDS—Suzi Quatro—RSO

THE BOTTLES—MCA

THE MOTELS—Capitol

**HEAVY ACTION (airplay, sales, phones in descending order):**  
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

PRIORITY—Pointer Sisters—Planet

FLIRTIN WITH DISASTER—Molly Hatchet—Epic

VOLCANO—Jimmy Buffett—MCA

TOP PRIORITY—Rory Gallagher—Chrysalis

GOMM WITH THE WIND—Ian Gomm—Stiff/Epic

HEAD GAMES—Foreigner—Atlantic

SLOW TRAIN COMING—Bob Dylan—Col

NO PROMISES-NO DEBTS—Golden Earring—Polydor

STREET MACHINE—Sammy Hagar—Capitol

## KZOK-FM/SEATTLE

**ADDS:**  
DREAM POLICE—Cheap Trick—Epic

DREAMING (single)—Blondie—Chrysalis



## Germany

By JIM SAMPSON

■ **MUNICH**—Alan Parsons and Eric Woolfson, in town promoting their new album, last week achieved a milestone in the German album charts: four entries in the top 50, led by No. 1 "Eve." At a reception held by EMI Electrola MD Friedrich E. Wottawa and Jochen Kraus, Woolfson revealed that although Arista is switching ownership, he and Parsons will remain affiliated with EMI through collaboration with EMI-exclusive artist Eberhard Schoener. Even more interesting, Parsons and Woolfson, with impresario Fritz Rau, plan a multi-media live extravaganza early next year in Munich. Some 300 people will be involved, committed to a week of rehearsals, then just one or two performances. No additional touring is planned. Film and TV will carry the project to world markets. Details remain sketchy, but both creators are clearly very excited about the live show.

**WEA GOES ROCKOKO:** First product has been released by WEA under a new agreement between the company and Peter Hauke. The Frankfurt-based producer of Supermax and the Michael Wynn Band signed the long-termer in Paris with Nesuhi Ertegun and WEA German MD Siggi Loch. Einstein, Beau Katzmann, and Bamboo are the first of 10 new acts Hauke will deliver to WEA International. A Los Angeles office of Hauke's Rockoko Productions/Publishing is set to open soon.

**TEUTONIC TELEX:** A bad shipment of vinyl from France gummed up the WEA pressing works in Alsdorf, West Germany, late last month, causing a one week total production stoppage and shortages in several countries, especially Germany and Austria. WEA MD Loch said production has returned to normal, and that he is convinced that Alsdorf is producing records of the same high quality as other German manufacturers. As WEA's first wholly-owned plant anywhere, Alsdorf serves as a model for future WEA plants. . . . Uergen S. Kordulech has moved his Lollipop Music operation to Ziebland Str.19, 8000 Munich 40, phone: 288 203. . . .Metronome MD Rudi Gassner has arrived in Cambridge for a one semester sabbatical at Harvard Business School. Deputy MD Guenter Hensler is filling in at Hamburg.

## Japan

(This column appears courtesy of Original Confidence Magazine)

■ **Mayumi Itsuwa**, a Japanese singer & songwriter, recorded a new album, titled "Michi," at Studio 92 in Paris from July 3rd to August 10th. All of the songs in this album were composed by Ms. Itsuwa and jointly produced by her and Ryoji Nagai. The arrangement was by Michel Bernholc with the back-up musicians all being French. Itsuwa made her debut in France two years ago, and since then she has been giving concerts throughout Europe. In the United States, she has recorded in Los Angeles five times. The reason she chose Paris this time was because of the feeling derived from French music, the melody and harmony perfectly fitting the mood she wanted to convey in her music. The title of the album means 1) a transitional stage or 2) a fork of a road. This album is scheduled to be released on November 21st by CBS Sony. Just how she represents her inner change and the changes of the period from the late '70s into the '80s in her music is an interesting point for her fans.

"Wanted" by Pink Lady was a smash hit in Japan a couple years ago and once again "Wanted" is fast climbing up the charts, at no. 38 on the Original Confidence chart this week. Although it shares the same title, this one is sung by an English group called The Dooleys. Epic Sony said it sells about 3000 copies of "Wanted" every day. They have unfortunately not had a hit in America as of yet and they are still quite obscure in Japan, but with their "Wanted" they'll surely attract the Japanese people's attention.

Since their arrival on August 27, during a short stay in Japan (through September 2nd) The Knack successfully accomplished their busy promotional schedule which did not allow them to have even a single private minute. On August 28th, a special live show featuring The Knack was held at the "live-house" Ruido exclusively for the  
(Continued on page 153)

## England

By VAL FALLOON

■ **LONDON**—In the same week that EMI announced that the Paramount deal was off, Decca's figures for the financial year were released. Showing a loss of 384,000 pounds compared to a profit the previous year of 12.3 million, the first loss for 25 years. The Decca group lost 6.5 million in the second half of its financial year alone. The TV disc and audio division lost 1.76 million. Now there is speculation that someone somewhere will want to buy a piece of Decca and that offers will be happily received, possibly for the television side of the business. The whole company is worth about 50 million pounds. Meanwhile, reverberations of the EMI/Paramount on/off deal echoed round Manchester Square last week. The feeling is that the music division is now not for sale. Apparently since the first announcement of the bid, EMI's cash problems miraculously eased, and with the EMI flag flying happily in the charts—number one single and album both sides of the Atlantic—it was considered that the music division has a vital role to play in maintaining EMI's international status. According to Record Business though, Paramount came up with a much lower offer than the original 70 million, an improved figure was still turned down by EMI once it had re-examined the music division's importance. Sighs of relief were heard in the boardroom. After all, the deal would have meant Paramount executives playing a dominant role. Now that EMI has trimmed its staff, artist roster and running costs it is expected to re-assert itself in the record market next year.

**ETERNAL OPTIMISM:** At every single sales conference lately, every single managing director has announced that their company will, by improved marketing techniques or superior product, beat the opposition and survive the crisis. A&M, whose talent investment of past years is certainly paying off now (singles sales are over two million so far this year) heard Derek Green say "Our success will be judged by our taking a larger slice of the market share." Hansa chief Peter Meisel told his delegates, "There is a lot of musical talent in Britain, probably more than anywhere else and a lot of it is right for the U.S. market." Amii Stewart alone has sold more than two million albums, and nearly six million copies of her two singles. Rediffusion Records is launching its first pop label, Fusion. Pye is launching another label, Blueprint, for new talent. And K-Tel, the biggest and therefore the hardest hit of the TV merchandisers by the current TV technicians'  
(Continued on page 153)

## Canadian Double Platinum For Mouskouri



Cachet Records recording artist Nana Mouskouri was awarded Canadian double-platinum album for her album "Roses and Sunshine" at a surprise presentation following her recent concert in Los Angeles. From left to right: Sam Gesser, Nana Mouskouri's manager; Sol Greenberg, general manager, Cachet Records (west coast); Ed LaBuick, president, Cachet Records; Nana Mouskouri and Peter Morton, president, Global Communications of Canada whose concerns include Cachet Records.



## BPI Reports 2d Quarter Slump

■ LONDON—The British Phonographic Industry figures for the April-June quarter are the worst, in real terms, since the slump of 1973, though surveys only began three years ago. The sales for the quarter were the lowest since the BPI began publishing results in 1976.

Album volume slumped 16 percent in the quarter to 14.1 million units, though value was up five percent compared to the same period last year. The combination of consumer resistance to higher prices—about 25 percent more than last year—and the general economic recession is compounded by the home taping problem. To no one's surprise, blank tape

sales increased by a massive 40 percent in the first three months of the year.

Even more discouraging is that these figures do not cover the period of increased value-added tax and the new disc prices announced this summer. The singles market is still healthy—up 16.4 percent over last year—and pre-recorded tape has leapt 21 percent (units) and 35 percent (value). But budget tapes make up a large part of the total sales figure of £10.8 million.

Rising prices are reflected in the total market value for the first half of this year compared to the first half of last—up £17 million to £112 million.

## England *(Continued from page 152)*

strike, has nevertheless announced plans for a massive fall campaign worth three million pounds and featuring compilations by major artists including **Elvis Presley**, the **Moody Blues**, **Don Williams**, **Elton John**, **Leo Sayer**, and **Harry Nilsson**. Meanwhile K-Tel is about to announce a unique deal with WEA Records. They will jointly sign ex-Charisma hit artist **Clifford T. Ward**. Negotiations for recording, publishing and TV promotion rights have been going on for almost a year. This is the first time a major and a TV merchandiser have signed an artist direct fifty-fifty. LP promotion is due in March (by K-Tel) and singles will be promoted by WEA.

INDUSTRY MOURNS: Tributes were paid last week by top music business figures to **Norrie Paramor**, one of the key people responsible for Britain's re-emergence as world leaders in the music business in the sixties. As EMI's A&R man since the fifties, Paramor, bandleader, arranger, talent spotter, producer and father figure to any young stars, produced fifteen years of **Cliff Richard** hits and was behind the careers of the **Shadows**, **Frank Ifield**, **Helen Shapiro** and many more. His fellow A&R men included **George Martin**, and producers to whom he taught their trade included **Tim Rice**. Said Cliff Richard at the top of the charts after 21 years in the business, "I haven't ever found a way of adequately expressing my thanks for what he did for me and the Shadows. He understood what we were doing although he was not part of our generation." Paramor was 65, and leaves a wife, two daughters and a son.

# Japan's Top 10

## Singles

1. **KANPAKU SENGEN**  
MASASHI SADA—Free Flight
2. **GINGATETSUDO 999**  
GODIEGO—Nippon Columbia
3. **OMOIDEZAKE**  
SACHIKO KOBAYASHI—Warner Pioneer
4. **CALIFORNIA CONNECTION**  
YUTAKA MIZUTANI—For Life
5. **SEXUAL VIOLET NO. 1**  
MASHAHIRO KUWANA—RVC
6. **AMERICAN FEELING**  
CIRCUS—Alfa
7. **SMILE ON ME**  
GEORGE YANAGI & RAINY WOOD—Tokuma
8. **YOAKE**  
CHIHARU MATSUYAMA—Canyon
9. **OMOISUGOSHIMO KOI NO UCHI**  
SOUTHERN ALL STARS—Victor
10. **POLAR STAR**  
JUNKO YAGAMI—Disco

## Albums

1. **KOOKYOSHI GINGATESTUDO 999**  
SOUNDTRACK—Nippon Columbia
2. **IN THROUGH THE OUT DOOR**  
LED ZEPPELIN—Warner Pioneer
3. **10 "NUMBERS" KRAT**  
SOUTHERN ALL STARS—Victor
4. **NEW HORIZON**  
CIRCUS—Alfa
5. **BREAKFAST IN AMERICA**  
SUPERTRAMP—Alfa
6. **OLIVE**  
YUMI MATSUTOOYA—Toshiba EMI
7. **YUMEKYOO**  
MASASHI SADA—Free Flight
8. **NETTYUJIDA!**  
TV SOUNDTRACK—For Life
9. **IKUE JISHIN**  
IKUE SAKAKIBARA—Nippon Columbia
10. **VOULEZ-VOUS**  
ABBA—Disco

## Japan *(Continued from page 152)*

people involved in the mass media. It was a great success, crowded way over its capacity of 150, with some people standing throughout the performance. At the warm welcoming reception party held for The Knack immediately following the show, a number of people were seen carrying cassette tape recorders, scrambling around for a chance to interview the popular group. They held a free concert in Osaka on August 31st at SAB Hall which has a seating capacity of 300.

# England's Top 25

## Singles

- 1 **CARS TUBEWAY ARMY**/Beggars Banquet
- 2 **WE DON'T TALK ANYMORE** CLIFF RICHARD/EMI
- 3 **DON'T BRING ME DOWN** ELO/Jet
- 4 **BANG BANG** B. A. ROBERTSON/Asylum
- 5 **STREET LIFE** CRUSADERS/MCA
- 6 **ANGEL EYES** ROXY MUSIC/Polydor
- 7 **LOVE'S GOTTA HOLD ON ME** DOLLAR/Carrere
- 8 **IF I SAID YOU HAD A BEAUTIFUL BODY . . .** BELLAMY BROTHERS/Warner/Curb
- 9 **MONEY FLYING LIZARDS**/Virgin
- 10 **GANGSTERS SPECIALS**/2 Tone
- 11 **JUST WHEN I NEEDED YOU MOST** RANDY VANWARMER/Island
- 12 **STRUT YOUR FUNKY STUFF** FRANTIQUÉ/Phila. Intl.
- 13 **GOTTA GO HOME** BONEY M./Atlantic/Hansa
- 14 **DUCHESS** STRANGLERS/UA
- 15 **REGGAE FOR IT NOW** BILL LOVELADY/Charisma
- 16 **MESSAGE IN A BOTTLE** POLICE/A&M
- 17 **TIME FOR ACTION** SECRET AFFAIR/I-Spy
- 18 **SINCE YOU BEEN GONE** RAINBOW/Polydor
- 19 **CRUEL TO BE KIND** NICK LOWE/Radar
- 20 **SOMETHING THAT I SAID** RUTS/Virgin
- 21 **SAIL ON** COMMODORES/Motown
- 22 **GONE, GONE, GONE** JOHNNY MATHIS/CBS
- 23 **LOST IN MUSIC** SISTER SLEDGE/Atlantic
- 24 **TOMORROW'S GIRLS** UK SUBS/Gem
- 25 **OOOH, WHAT A LIFE** GIBSON BROTHERS/Island

## Albums

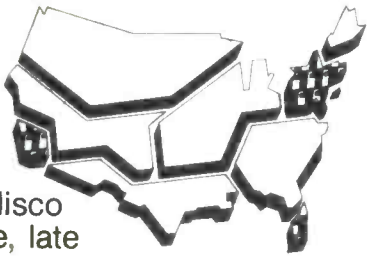
- 1 **IN THROUGH THE OUT DOOR** LED ZEPPELIN/Swan Song
- 2 **DISCOVERY** ELO/Jet
- 3 **THE PLEASURE PRINCIPAL** GARY NUMAN/Beggars Banquet
- 4 **SLOW TRAIN COMING** BOB DYLAN/CBS
- 5 **ROCK & ROLL JUVENILE** CLIFF RICHARD/EMI
- 6 **STREET LIFE** CRUSADERS/MCA
- 7 **I AM EARTH, WIND & FIRE**/CBS
- 8 **VOULEZ-VOUS?** ABBA/Epic
- 9 **OUTLANDOS D'AMOUR** POLICE/A&M
- 10 **JOIN HANDS** SIOUXSIE & THE BANSHEES/Polydor
- 11 **STRING OF HITS** SHADOWS/EMI
- 12 **PARALLEL LINES** BLONDIE/Chrysalis
- 13 **REPLICAS** TUBEWAY ARMY/Beggars Banquet
- 14 **BEST DISCO ALBUM IN THE WORLD** VARIOUS ARTISTS/WEA
- 15 **BREAKFAST IN AMERICA** SUPERTRAMP/A&M
- 17 **INTO THE MUSIC** VAN MORRISON/Mercury
- 18 **MANIFESTO** ROXY MUSIC/Polydor
- 19 **MIDNIGHT MAGIC** COMMODORES/Motown
- 20 **NIGHT OWL** GERRY RAFFERTY/UA
- 21 **HIGHWAY TO HELL** AC/DC/Atlantic
- 22 **DOWN TO EARTH** RAINBOW/Polydor
- 23 **MORNING DANCE** SPYRO GYRA/Infinity
- 24 **WELCOME TO THE CRUISE** JUDIE TZUKE/Rocket
- 25 **SOME PRODUCTS: CARRI ON SEX PISTOLS** SEX PISTOLS/Virgin

*(Courtesy: Record Business)*



# The Record World

# 1



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

**H. Alpert:** 7-4 WABC, 16-11 WAXY, 5-2 WBBF, 7-5 WCAO, 8-3 WFBR, 3-3 WFIL, 10-6 WICC, 17-12 WIFI, 9-3 WPGC, 24-12 WRKO, 31-24 WTIC-FM, 3-2 WXLO, 6-4 KFI, 20-11 KFRC, 7-4 KHJ, 3-2 KRTH, 32-25 F105, 19-10 KC101, 20-16 PRO-FM, 10-4 Y100.

**A&S:** 26-20 WFBR, a27 WPGC, d28 WXLO, 20-17 Y100.

**ARS:** d27 WAXY, 21-19 WBBF, 26-23 WCAO, 23-18 WFBR, 17-15 WFIL, 13-10 WICC, d30 WIFI, 27-22 WPGC, d22 WRKO, 20-19 WTIC-FM, 29-27 WXLO, 28-27 KFI, 21-19 KFRC, 18-16 KHJ, 27-26 F105, a30 KC101, a20 PRO-FM, 31-26 Y100.

**Blondie:** a WBBF, a WICC, a WKBW, a WTIC-FM, a KHJ, a KRTH.

**Commodores (Sail):** 25-23 WABC, 11-10 WAXY, 1-7 WBBF, 3-1 WCAO, 7-2 WFBR, 2-1 WICC, 13-9 WIFI, 2-3 WKBW, 13-12 WNBC, 6-5 WPGC, 21-18 WRKO, 13-9 WTIC-FM, 16-9 WXLO, 1-1 KFI, 23-16 KFRC, 11-10 KHJ, 9-6 KRTH, 23-19 F105, 9-9 KC101, 9-7 PRO-FM, 8-7 Y100.

**Commodores (Still):** lp WFBR, a WICC, 1-1 WPGC, d30 KRTH, 29-24 Y100.

**Crusaders:** 12-10 WCAO, 21-19 WFBR, 26-23 WXLO, a KFRC, a KHJ, e PRO-FM, 27-23 Y100.

**Doobie Bros.:** e WAXY, e WCAO, 28-26 WFBR, e WFIL, 18-15 WICC, 30-29 WPGC, d21 WRKO, 19-18 WTIC-FM, 28-26 WXLO, on KFRC, 23-20 KHJ, 28-27 F105, 26-24 KC101, a21 PRO-FM, 30-27 Y100.

**B. Dylan:** HB WFIL, a WICC, a WKBW, d29 KFRC, 26-22 KHJ.

**Eagles:** a WAXY, a WBBF, a WCAO, aHB WFBR, a WFIL, a WICC, ae WIFI, a WKBW, a30 WPGC, a WRKO, a31 WTIC-FM, a WXLO, a25 KFI, a KFRC, a KHJ, d23 KRTH, a F105, a25 PRO-FM, a37 Y100.

**Fleetwood Mac:** on WAXY, a WBBF, aHB WFBR, a WICC, ae WIFI, a WKBW, d26 WNBC, ae WPGC, a WRKO, a30 WTIC-FM, a24 KFI, a KFRC, a KHJ, a KRTH, a F105, a23 PRO-FM, a36 Y100.

**Foreigner:** d31 WBBF, 30-22 WICC, 26-23 WPGC, d30 WRKO, 26-20 WTIC-FM, 27-23 KFI, d28 KFRC, 25-21 KHJ, a KRTH, d35 F105, on PRO-FM.

**M. Jackson:** 9-6 WABC, 5-2 WAXY, a WBBF, 25-17 WCAO, a13 WFBR, 22-17 WICC, 11-4 WPGC, 16-11 WRKO, 3-1 WTIC-FM, 21-12 WXLO, 24-17 KFI, 6-3 KFRC, 15-7 KHJ, 14-9 KRTH, a F105, 8-4 KC101, e PRO-FM, 4-1 Y100.

**I. Gomm:** 30-27 WRKO, on KFI, a KFRC, 28-25 KHJ, 28-25 KRTH.

**Journey:** 29-25 WBBF, 28-25 WICC, d29 WIFI, 6-4 WKBW, 28-24 WRKO, 24-23 WTIC-FM, on KFI, 12-8 KFRC, 18-17 KRTH, 28-21 KC101, a35 Y100.

**F. Joli:** a12 WABC, 26-20 WNBC, 17-10 WXLO, a KHJ, 25-13 KRTH, 15-12 PRO-FM, 13-9 Y100.

**KC:** d28 WCAO, d29 WFBR, d26 WICC, d26 WPGC, on KFI, d24 KHJ, 22-18 KRTH, 2-2 Y100.

**Kiss:** 25-21 WKBW, 28-23 WRKO, d26 KHJ, on PRO-FM, 36-33 Y100.

**Knack:** a26 WAXY, d32 WBBF, 26-21 WICC, 24-14 WIFI, 23-16 WPGC, d24 WRKO, 25-17 WTIC-FM, 12-9 KFI, d27 KFRC, 24-20 KRTH, lp F105, a24 PRO-FM.

**Lobo:** e WAXY, 40-36 WBBF, a WCAO, 29-27 WFBR, 9-8 WFIL, 17-16 WICC, on WKBW, ae WPGC, 15-12 WTIC-FM, 30-29 WXLO, 17-13 KHJ, 11-11 KRTH, 17-14 KC101, a26 PRO-FM.

**M:** 22-13 WABC, 18-17 WAXY, 10-4 WBBF, 27-22 WCAO, 11-7 WFBR, 6-4 WICC, 20-13 WIFI, 13-11 WPGC, 6-3 WRKO, 5-2 WTIC-FM, 18-16 WXLO, 10-8 KFI, 1-1 KFRC, 8-5 KHJ, 5-3 KRTH, 26-16 F105, 15-20 Y100.

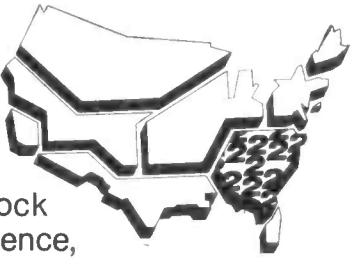
**A. Murray:** e WCAO, d30 WFBR, a WFIL, a WICC, 29-28 WPGC, a KHJ.

**K. Rogers:** e WAXY, d37 WBBF, d30 WCAO, 27-25 WFBR, 21-17 WFIL, d26 WICC, 18-10 WKBW, on WPGC, on WRKO, 32-25 WTIC-FM, d30 WXLO, 29-26 KFI, d27 KRTH, a29 KC101, a22 PRO-FM.

**B. Russell:** a WAXY, 22-21 WFBR, a WXLO, 26-24 KRTH.  
**D. Summer:** 20-16 WAXY, 20-16 WCAO, 19-10 WFBR, 21-18 WICC, 25-21 WIFI, 24-15 WNBC, 18-12 WPGC, 12-6 WRKO, 21-16 WTIC-FM, 22-19 WXLO, 23-20 KFI, 16-12 F105, 16-11 KC101, 17-8 PRO-FM, 18-13 Y100.

**J. Warnes:** a WCAO, 20-15 WFBR, 18-16 WFIL, a WICC, 15-12 WKBW, a WTIC-FM, 20-19 KRTH.

# 2



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

**H. Alpert:** 17-13 WAKY, 34-29 WANS-FM, 19-18 WAUG, 9-5 WAYS, 6-3 WBBQ, 21-17 WBSR, 25-14 WCGQ, 6-9 WCIR, 11-6 WERC, 19-13 WFLB, 23-20 WHBQ, 8-4 WHHY, 18-11 WISE, 37-32 WIVY, 16-12 WKIX, 19-13 WLAC, 20-15 WLCY, 23-19 WMC, 3-2 WQXI, 9-3 WRFC, 32-28 WRJZ, 14-11 WSGA, 5-5 KX-104, d28 KXX-106, 30-27 BJ-105, 26-20 V100, 20-12 Q105, 10-7 Z93, 3-5 94Q.

**Ashford & Simpson:** d37 WANS-FM, 30-27 WAYS, d26 WBBQ, 9-6 WFLB, a WGSV, 25-22 WLAC, a WMC, 25-25 WQXI, e KX-104, 17-13 Z93.

**J. Buffett:** a WANS-FM, a WLAC, a WQXI, d29 WRFC, d38 WRJZ, e KX-104, a26 Z93.

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

**Commodores:** d29 WCGQ, d22 WERC, a WISE, a WKIX, d26 WLCY, d28 WRFC, a WRJZ, a KX-104, d27 Q105, a 92Q.

**Doobie Bros.:** 20-19 WAKY, 36-34 WANS-FM, 15-12 WAUG, 16-15 WAYS, 23-17 WBBQ, 28-24 WBSR, 40-37 WCGQ, 23-23 WCIR, 33-29 WFLB, 11-9 WGSV, e WHBQ, 10-10 WHHY, 10-6 WISE, 22-19 WIVY, e WKIX, d39 WLAC, 23-22 WNOX, d22 WQXI, 26-24 WRFC, 19-17 WRJZ, 17-15 WSGA, 7-4 KXX-106, 28-24 BJ-105, 8-7 V-100, 25-21 Z93, 22-19 94Q.

**Eagles:** a WAUG, a WAYS, a WBBQ, a WERC, a WFLB, a WHHY, a WISE, a40 WIVY, a WLAC, a WLCY, a WMC, a WQXI, a WRFC, a WRJZ, a30 WSGA, a KX-104, a KXX-106, a36 BJ-105, a27 Z93, a 92Q, a27 94Q.

**Fleetwood Mac:** a WANS-FM, a WAUG, a WBBQ, a WBSR, a WCGQ, a WERC, a33 WFLB, a WGSV, a WHHY, a WISE, a WKIX, a WLAC, a23 WNOX, a WQXI, a WRFC, a WRJZ, a29 WSGA, a KX-104, a29 KXX-106, a37 BJ-105, a Z93, a 92Q, a30 94Q.

**Foreigner:** a WANS-FM, 29-27 WAUG, a WAYS, 26-19 WBBQ, d30 WBSR, e WCIR, d24 WERC, e WFLB, e WHBQ, 26-19 WHHY, 37-32 WISE, a WIVY, 34-23 WLAC, 30-29 WLCY, d21 WMC, 29-26 WRFC, 35-24 WRJZ, 28-26 WSGA, 29-29 KX-104, 30-24 KXX-106, 27-25 BJ-105, d23 V100, e Q105, 29-24 Z93, 27-21 94Q.

**C. Gayle:** a WAYS, a WERC, a WFLB, a WGSV, a WHHY, a WNOX, a WMC, e KXX-106.

**I. Gomm:** e WAKY, d29 WAUG, d34 WAYS, d28 WBBQ, a WFLB, a WHBQ, d30 WHHY, d38 WISE, e WIVY, a WLCY, a WNOX, 28-19 WQXI, d35 WRJZ, a33 WSGA, 29-23 KX-104, 26-23 KXX-106, a Q105, 27-23 Z93, 21-16 94Q.

**M. Jackson:** 8-6 WAKY, 37-32 WANS-FM, 2-1 WAYS, 8-4 WBBQ, 8-3 WBSR, 20-10 WCGQ, d27 WCIR, 24-18 WERC, 1-1 WFLB, 27-22 WGSV, 5-3 WHBQ, d20 WHHY, 8-4 WISE, 9-5 WIVY, 10-1 WKIX, d29 WLAC, d22 WLCY, 17-10 WNOX, 11-5 WMC, 12-4 WQXI, 16-5 WRFC, 7-5 WRJZ, 1-1 WSGA, 10-3 KX-104, 21-16 BJ-105, a V100, 18-16 Q105, 3-3 Z93.

**E. John:** a WAYS, a WBBQ, a WBSR, a WFLB, a WQXI, a WRFC, a31 WSGA, a KX-104, a36 BJ-105.

**M. Johnson:** 16-12 WBBQ, d35 WCGQ, d37 WISE, d25 WKIX, 30-25 WLAC, d30 KXX-106.

**Journey:** 11-9 WANS-FM, 17-17 WAUG, 32-29 WAYS, 9-7 WBBQ, 19-15 WBSR, 30-28 WCGQ, e WCIR, 4-4 WERC, 31-28 WFLB, a WHBQ, 9-7 WHHY, 20-13 WISE, 33-30 WIVY, e WKIX, 17-15 WLAC, 14-10 WLCY, 25-22 WMC, 13-5 WQXI, 21-18 WRFC, 8-7 WRJZ, 21-18 WSGA, 2-3 KXX-106, e BJ-105, d29 V100, 12-10 Q105, 7-5 Z93, 5-3 94Q.

**Kansas:** d38 WANS-FM, a WBBQ, e WISE, d39 WIVY, d34 WLAC, a WNOX, a KXX-106, e BJ-105, a V100, e 94Q.

**K.C. & the Sunshine Band:** 5-1 WBBQ, 10-8 WFLB, a WLAC, d25 WLCY, 26-24 WQXI, 13-7 WSGA, 14-11 KX-104, 23-22 Q105.

**Knack:** 20-19 WANS-FM, 22-21 WAUG, 29-22 WBBQ, d28 WHBQ, 29-20 WISE, 31-23 WIVY, d36 WLAC, a WLCY, a WMC, 24-19 WRFC, 33-21 WRJZ, 26-24 WSGA, 28-28 KX-104, e KXX-106, 22-18 BJ-105, 24-18 V100, 27-24 Q105, 30-28 Z93.

**N. Lowe:** 19-18 WAKY, 8-4 WAUG, 10-7 WAYS, 7-5 WBBQ, 15-11 WBSR, 11-11 WCGQ, 26-20 WCIR, 17-13 WERC, 20-15 WFLB, 7-3 WGSV, 40-24 WBBQ, 13-12 WIVY, e WKIX, d28 WLAC, 17-12 WLCY, 18-16 WMC, 6-9 WRFC, 20-20 WRJZ, 20-19 WSGA, 21-15 KX-104, 6-5 KXX-106, 18-15 BJ-105, 4-2 V100, 15-11 Q105, 9-9 Z93, 7-6 94Q.

**LRB:** 4-3 WAKY, 3-3 WANS-FM, 3-9 WAUG, 3-9 WBBQ, 3-2 WBSR, 1-2 WCGQ, 7-7 WERC, 6-5 WFLB, 2-2 WGSV, 9-8 WHBQ, 2-5 WHHY, 1-4 WIVY, 4-5 WKIX, 2-1 WLAC, 6-8 WLCY, 6-3 WMC, 4-6 WQXI, 5-8 WRJZ, 4-4 KX-104, 4-10 KXX-106, 7-10 BJ-105, 5-3 V100, 3-3 Q105, 6-8 Z93.

**M. Martin:** 6-6 WANS-FM, 27-25 WAUG, 26-22 WAYS, 22-16 WBBQ, 23-20 WBSR, 22-21 WCIR, e WFLB, e WHBQ, 15-11 WHHY, 30-26 WIVY, e WKIX, 32-26 WLAC, 22-19 WLCY, 27-25 WRFC, 30-29 WRJZ, 19-16 WSGA, 23-20 KX-104, 31-29 BJ-105, d28 Q105, 21-20 Z93.

**A. Murray:** a WBBQ, a WBSR, d34 WFLB, a WGSV, d35 WISE a WRFC, a WRJZ, e BJ-105, a Z93.

**G. Rafferty:** 13-12 WAKY, 15-13 WANS-FM, 26-23 WAUG, 17-17 WAYS, 24-23 WBBQ, 16-13 WBSR, 23-21 WCGQ, e WCIR, 19-16 WERC, 20-19 WFLB, 10-17 WGSV, 30-26 WHBQ, 18-12 WHHY, 19-16 WIVY, 27-24 WKIX, 26-24 WLCY, 28-25 WNOX, 17-10 WQXI, 19-17 WRFC, 27-27 WRJZ, 23-22 WSGA, 15-11 KXX-106, 14-12 V100, d29 Q105, 12-9 94Q.

**K. Rogers:** 25-17 WAKY, a WANS-FM, 23-20 WAYS, 25-18 WBBQ, 27-22 WBSR, 35-27 WCGQ, d30 WCIR, 23-17 WERC, 32-27 WFLB, 33-31 WGSV, e WHBQ, 28-22 WHHY, 31-25 WISE, 39-34 WIVY, e WKIX, 16-12 WLAC, 28-23 WLCY, d28 WNOX, 21-18 WMC, a WQXI, 25-20 WRFC, 34-22 WRJZ, 27-21 WSGA, 28-22 KX-104, 29-26 KXX-106, a38 BJ-105, 29-26 Q105, d25 Z93.

**J. D. Souther:** d28 WBSR, a WCIR, a WFLB, a WHHY, d30 WLCY, a WRFC, e KX-104, a Q105, a28 94Q.

**D. Summer:** 26-22 WAKY, a WANS-FM, 18-16 WAUG, 28-20 WBBQ, 20-16 WBSR, 33-24 WCGQ, 11-6 WCIR, 12-8 WERC, 12-10 WFLB, 16-13 WGSV, 12-8 WHHY, 33-26 WISE, 38-28 WIVY, d23 WKIX, 36-33 WLAC, 21-17 WLCY, 23-14 WQXI, 10-7 WRFC, 25-16 WRJZ, 18-14 WSGA, 18-14 KX-104, 24-19 KXX-106, 21-20 Q105.

**Wings:** 28-27 WAKY, d39 WANS-FM, 16-15 WAUG, 28-24 WAYS, 27-21 WBBQ, d27 WBSR, 38-34 WCGQ, 18-16 WCIR, 16-10 WERC, 30-25 WFLB, 19-15 WGSV, 17-13 WHHY, 27-19 WISE, 35-31 WIVY, 39-32 WLAC, 24-21 WLCY, 24-21 WQXI, 28-26 WRJZ, a32 WSGA, 27-25 KX-104, 17-13 KXX-106, d25 V100, 28-25 Q105, 24-22 Z93, 15-12 94Q.

# Hottest:

**Rock**  
Eagles, Fleetwood Mac

**Disco**  
France Joli



## New York, N.Y.

(Continued from page 128)

that he might walk the Earth in peace—was the talk of the town's record stores. "The only record they want over there," claimed the Maj, "is 'The King Is Free, question mark, question mark, question mark.'"

The experience moved the Major to record what he calls "my last record. I've made three thousand of 'em and I'm tired. But I laid it on 'em this time, man. This is some kind of song." Entitled "Requiem To The King," the followup to the "The King Is Free???" (on LeCam, of course), with lyrics recited by the Major, goes something like this: (first verse) "From a small rundown shack in Tupelo, Mississippi/to a Memphis mansion called Graceland/the King rode the crest of rock and roll/and the world was at his command" . . . (last verse) "The King won't take the stage anymore/he's already played his final part/because the world now knows the truth/he died from the phenomenon he spread in life/he died of a broken heart."

Did he say "died"? Has the ol' Maj changed his tune? "Let's put it like this," he answered. "He's still walking this Earth, or else something dirty went on that we don't know about yet."

"I love Elvis Presley. Every time I hear a song of his it puts cold chills on my body. But I don't want the world condemning him. Our Lord put it this way: 'Let he who is without sin cast the first stone.' I put it like this: 'But before you point a finger so mean/remember your finger ain't that clean/and who are we to judge or condemn the King/he did it his way/he did his own thing.' Whether he's dead or alive, I'm glad Elvis strode onstage, otherwise it would've been a mighty dull, cotton-pickin' twenty years."

And rest assured, dear readers, that you have not heard the last of Major Bill Smith.

CONGRATULATIONS to **Luke and Betsy Lou Lewis**, who became the proud parents of a baby boy, **Nathan Ivan Lewis**, on September 16. Young Nate weighed in at eight pounds, 12 ounces. Luke is the former southeastern editor of *Record World* and currently is Dallas sales manager for CBS.

JOCKEY SHORTS: **Ellen Foley** is going to sing the national anthem before the Cleveland Indians-Baltimore Orioles game in Cleveland, September 29. She has promised not to jazz up the song so as to avoid being rode out of town on a rail . . . **Eric Carmen** is recording at Cherokee Studios in Los Angeles with **Harry Maslin** producing. His band includes **Carmine Appice** on drums, **Earl Slick** on guitar, **Duane Hitchings** on keyboards, and **Ken Passarrelli** on bass. Carmen has also been invited to appear as a special guest star at the Yamaha Music Festival in Japan on November 9-11. He'll be backed by a 60-piece orchestra. Carmen's song "Foolin' Myself," from the new album, is a finalist in the Festival competition and will be sung there by **Paul Nicholas** . . . **Sniff 'n' the Tears** begin a U.S. tour on October 3, opening for **Kenny Loggins** for the duration of his tour. The group is due in New York October 24 at Avery Fisher Hall . . . **Kiss** has been registered by the United States Patent and Trademarks Office in Washington, D.C., as United States Service Marks . . . Pennsylvania's Governor **Richard Thornburgh** will present a proclamation of recognition honoring actor/writer **James E. Myers**, author of "Rock Around The Clock." Myers has written over 200 songs and appeared in over 300 feature films and television shows. He will be honored for "a lifetime advocating the multifarious advantages of Pennsylvania for both music and films" . . . Rounder Records will distribute **Peter Green's** "In The Skies" album in the U. S. . . . **Desmond, Child and Rouge** will not be appearing at the Citicorp Center on September 26, as announced last week. **Machine** is now on the bill with **Billy Falcon** . . . **ABBA's** first North American appearance, at the Sports Arena in Edmonton, Alberta, Canada, broke all house records for the arena. On October 5 the group will be meeting at the Swedish Ambassador's home in Washington, D. C. for an informal lunch . . . **Eagles** kick off the first leg of a U.S. tour on October 8 at the Providence Civic Center. The flip side of the group's new single, by the way, is titled "Teenage Jail." New York, N.Y. learned last week that **Don Henley** attempted to get **Brooke Shields** to sing background vocals on the song, but the young actress's mother wouldn't let her. However, if you need someone to play a child prostitute . . . **Bette Midler's** film "The Rose" premieres in November, and people who have seen sneak previews are talking about an Oscar for the actress/singer. The soundtrack will be released on Atlantic . . . Virgin Records has released a single by a model from Los Angeles named **Noel**. Noel is said to be unique in that she looks like **Sparks' Ron Mael** without a moustache (Ron and **Russell Mael** produced the single).

## BMI Honors Bee Gees



The Bee Gees won the BMI Most Performed Song of the Year Award for their 1978 "Night Fever" and garnered 11 Citations of Achievement for some of their other songs including: "Emotion," "An Everlasting Love," "How Deep Is Your Love" and "Stayin' Alive." Pictured backstage at Madison Square Garden during the Bee Gees concert tour in New York are (from left): Barry Gibb; Elizabeth Granville, BMI assistant vice president, publisher relations; Bobby Weinstein, BMI director, writer relations; Robin Gibb; Stan Caytron, BMI assistant vice president, writer relations; and Maurice Gibb.

## The Coast

(Continued from page 131)

MORE THAN A PROMO—Or at least that's the assessment the **Durocs' Scott Mathews** has of the new film promotion piece just wrapped for the Capitol act. Most labels are understandably shying away from extensive video and film commitments just now, in an effort to pare away unnecessary budget increases, but given the **Durocs'** own keen visual sense (shaped in no small part by Mathews' partner, conceptual artist **Ron Nagle**), and the band's consciously studio-oriented production style, video made good sense indeed.

And, like an increasing number of both new and established acts, the Durocs used that opportunity to team up with established filmmakers, rather than the usual commercial video or film firms. Producing the clips was **Bill Couturie**, of Korty Films (Emmy winners for "Who Are The Debolts . . ."), with **Ernie Fosselius** directing.

CRUDE BEHAVIOR—**Steve Forbert** fans and dedicated record collectors alike should be alerted to a new Forbert recording that will surface as a limited edition single available only in the earliest copies of his forthcoming second *Nemperor* LP, "Jack Rabbit Slim."

While sources at E/P/A tell us they're still working out the final technical details, "The Oil Song" will be included as a bonus in the first 100,000 or so copies. Clocking in at over six minutes, the track may not sound like a singles shoe-in, but its subject matter and Forbert's alternately urgent and sardonic delivery have already gotten the song added at several AOR stations where *Nemperor* has provided pre-release cassettes.

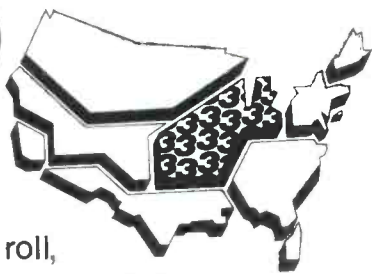
That song won't be Forbert's first collector's item, though: a promo-only EP with three strong live performances was made available to a lucky few not long after the release of "Alive On Arrival," the Mississippi songwriter's recording debut.

HEEEERE'S SONNY—We were prepared to laud the Tonight Show's musical creativity for conducting a singing dogs contest until the folks at Fantasy alerted us to a far classier musical spot scheduled for Monday (24) night's telecast. Guest host **Bill Cosby**, who had expressed interest in luring sax giant **Sonny Rollins** to a taping, will be getting his wish when Rollins plies one of his concert signatures, an unaccompanied solo segment, over the airwaves . . . ROCKABILLY INTERRUPTUS—The Palomino debut for **Ray Campi's** revised lineup of the **Rockabilly Rebels** has been postponed from Sunday's (23) original date to later in October . . . CHECKING IN with local crowd pleasers **Bates Motel** at their recent Starwood gig was **Laraine Newman**, who joined them onstage, together with her pal **Madora MacKenzie**, to warble on the old Supremes chestnut, "Come See About Me." **Gene Sculatti**, generally considered a reliable source around here, reports Laraine and friend strutted their stuff with aplomb . . . NO TRUTH to the rumor that WB flack **Bob Merlis** will follow his triumphant tube debut, which came last Tuesday (18) on KNX-TV's "Two On The Town" news show, with a guest shot on "Fantasy Island" . . . Twelve performer/songwriters have been selected from over 1000 applicants to take part in the **Helen King** Festival of New Music, set for September 29 at the Wilshire Ebell in L.A. and sponsored by Songwriters Resources and Services. The 12 writers—selected after some heavy screening—are **Andy Breckman**, **Harvey Fisher**, **Stuart Kabak**, **Margaret Wakeley**, **Clive Kennedy**, **Eve Lilit**, **Blackberri**, **Tom Lane**, **Victor DeLeon**, **Mark Levy**, **Bruce Williams** and **Victoria Berding**. Tickets for the September 20 event (at 8:00 p.m.) go for five bucks; SRS is also inviting industry organizations to buy seven tickets for \$25, all of it tax deductible.



# Radio Marketplace

# 3



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

**H. Alpert:** 1-3 CKLW, 23-18 WEFM, 2-1 WFFM, a21 WGCL, 15-9 WLS, 17-10 WOKY, d28 WPEZ, 15-9 WZUU, d25 WZZP, 15-5 KBEQ, 9-5 KSLQ, 17-12 KXOK, a26 Q102, 28-24 92X.

**Cheap Trick (Dream):** a WEFM, a WPEZ.

**Commodores:** 24-15 WEFM, 5-4 WFFM, a20 WLS, 2-1 WOKY, 15-8 WPEZ, 4-4 WZUU, 16-12 WZZP, 7-7 KBEQ, 2-2 KSLQ, 19-18 KWK, 18-9 KXOK, 11-7 Q102, 23-11 96KX.

**Doobie Bros.:** 21-20 WFFM, 20-16 WPEZ, 32-31 WZZP, 23-20 KBEQ, a27 Q102, 39-29 92X.

**Bob Dylan:** a CKLW, a WZUU, d34 WZZP, alp 92X.

**Eagles:** a CKLW, a WFFM, a WGCL, a WLS, a WPEZ, a WZUU, a WZZP, a KBEQ, a KSLQ, a30 KXOK, a30 Q102, a34 92X.

**Fleetwood Mac:** a CKLW, a WEFM, a WGCL, a WLS, a WPEZ, a WZUU, a WZZP, a KBEQ, a34 KSLQ, a30 KXOK, a30 Q102, a34 92X.

**Foreigner:** a24 WGCL, 33-25 WPEZ, on WZZP, 29-24 KSLQ, a28 Q102, 28-26 92X, 25-22 96KX.

**Journey:** 15-10 WEFM, 12-11 WGCL, on WLS, 32-26 WPEZ, 8-8 WZUU, 28-26 WZZP, 11-1 KBEQ, 3-6 KSLQ.

**Kansas:** 22-18 WEFM, 28-26 WGCL, 30-27 WPEZ, 37-28 KBEQ, 33-30 KSLQ, on 92X, a28 96KX.

**Knack:** 17-13 WEFM, a27 WGCL, a WLS, 28-23 WOKY, 25-18 WPEZ, d38 KBEQ, 24-17 KSLQ, 18-14 Q102, 27-20 92X, 26-16 96KX.

**LRB:** 12-6 CKLW, 13-9 WEFM, 4-3 WFFM, 15-10 WGCL, 17-11 WLS, 6-9 WOKY, 9-6 WPEZ, 2-3 WZUU, 1-1 WZZP, 1-3 KBEQ, 9-10 KWK, 1-2 KXOK, 4-1 Q102, 15-6 92X, 1-1 96KX.

**N. Lowe:** 29-28 WGCL, d35 WLS, 20-14 WOKY, 22-15 WPEZ, 21-10 WZZP, 14-11 KBEQ, 15-8 KSLQ, a28 KWK, 19-13 KXOK, 13-11 Q102, 22-17 92X.

**Moon Martin:** 30-29 WGCL, d35 WZZP, 38-35 KBEQ, 37-33 92X.

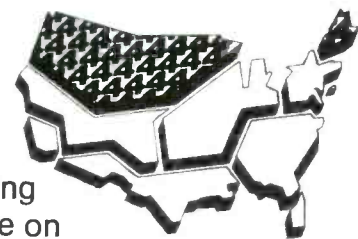
**K. Rogers:** 30-28 CKLW, 29-23 WFFM, 24-22 WOKY, 40-22 KBEQ, 27-20 KSLQ, 30-22 KXOK, 28-18 Q102, a36 92X.

**D. Summer:** 39-36 WFFM, 16-15 WGCL, 25-24 WOKY, 31-24 WPEZ, a WZUU, 31-24 WZZP, 22-19 KBEQ, 30-22 KSLQ, 24-20 Q102.

**Who:** a WGCL, a WZZP.

**Wings:** 12-10 WFFM, 24-17 WPEZ, on WZZP, 26-23 KBEQ, 19-13 KSLQ, 5-6 KWK, 21-17 KXOK, 27-21 Q102, 38-32 92X, 5-7 96KX.

# 4



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

**H. Alpert:** 15-14 WEAQ, 20-17 WGUY, 20-14 WJBQ, 8-7 WJON, 14-11 WSPT, 20-15 KCPX, 16-11 KGW, 10-8 KING, 18-16 KJR, 25-20 KKOAA, 5-3 KLEO, 17-16 KMJK, 4-2 KSTP.

**ARS:** 5-2 WEAQ, 14-10 WGUY, 8-6 WJBQ, 21-17 WJON, 10-7 WSPT, 9-9 KCPX, 20-16 KDWB, 20-10 KING, 16-13 KJR, 17-13 KKLS, 19-14 KKOAA, 14-12 KLEO, 24-22 KMJK, 28-19 KSTP.

**Commodores:** 18-15 WEAQ, 16-9 WGUY, 4-1 WJBQ, 11-9 WJON, 2-5 WOW, 5-5 WSPT, 2-1 KCPX, 11-6 KDWB, 9-4 KGW, 6-3 KING, 6-5 KJR, 6-3 KKLS, 11-9 KKOAA, 1-2 KLEO, 9-8 KMJK, 10-8 KSTP.

**Doobie Bro.:** 16-16 WEAQ, 16-8 WJBQ, a WJON, 19-19 WOW, d30 KCPX, 14-9 KDWB, 21-19 KGW, 14-12 KING, 8-6 KJR, 16-14 KKLS, 22-22 KKOAA, 10-6 KLEO, 21-21 KMJK.

**Eagles:** a24 WEAQ, a WGUY, a WJBQ, a WSPT, a KCPX, a30 KDWB, a KING, a KJR, a KMJK.

**Fleetwood Mac:** a WGUY, a WJBQ, a WOW, a WSPT, a KCPX, a29 KDWB, a KING, a KJR.

**Foreigner:** e WEAQ, 30-25 WGUY, d28 WOW, 30-28 WSPT, 22-18 KCPX, 27-23 KDWB, d24 KJR, 20-19 KKLS, a KKOAA, d28 KLEO, 29-25 KMJK.

**I. Gomm:** d28 WGUY, a WOW, a KCPX, d27 KGW, a KING, e KJR, e KKOAA, d31 KMJK.

**M. Jackson:** a WGUY, 6-4 WJON, a WOW, d27 WSPT, d25 KING, 24-21 KJR, a KKLS, 22-20 KMJK.

**Journey:** 22-19 WEAQ, 19-16 WGUY, 25-23 WJBQ, 15-9 WOW, 2-2 WSPT, 11-8 KCPX, 9-6 KING, 3-1 KJR, d23 KKOAA, 6-4 KLEO, 12-10 KMJK, 6-6 KSTP.

**Knack:** 28-26 WGUY, d25 WJBQ, 20-8 WOW, 21-17 WSPT, a KCPX, a KGW, 25-16 KING, e KJR, 23-18 KKOAA, 30-26 KLEO, 26-23 KMJK, 5-3 KSTP.

**Led Zeppelin:** d29 WGUY, 17-7 WOW, a KCPX, a25 KDWB, a KING, d25 KLEO.

**N. Lowe:** 9-8 WEAQ, 10-8 WGUY, 12-10 WOW, 7-6 WSPT, 8-6 KCPX, 14-13 KGW, 16-7 KING, 11-6 KKLS, e KKOAA, 13-12 KMJK.

**LRB:** 4-5 WEAQ, 2-5 WGUY, 3-4 WJBQ, 3-1 WJON, 1-6 WOW, 4-9 WSPT, 3-5 KCPX, 4-1 KDWB, 1-2 KGW, 2-5 KING, 1-3 KJR, 4-9 KKLS, 3-6 KKOAA, 3-5 KLEO, 8-3 KMJK, 2-5 KSTP.

**M. Martin:** 27-22 WGUY, 22-22 WJBQ, 30-27 WOW, 15-10 WSPT, 14-13 KCPX, 23-14 KING, 15-12 KJR, e KKOAA, 17-15 KLEO, 25-24 KMJK.

**R. Palmer:** 4-2 KCPX, 4-2 KJR.

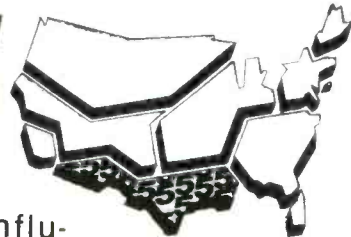
**G. Rafferty:** 10-9 WEAQ, 24-20 WGUY, 10-9 WJBQ, 13-11 WJON, 13-13 WOW, 13-10 KCPX, 18-15 KDWB, 19-16 KGW, 17-13 KING, 20-18 KJR, 10-10 KKLS, 20-19 KKOAA, 18-17 KMJK, 21-16 KSTP.

**K. Rogers:** 28-22 WEAQ, a WGUY, a WJBQ, d15 WJON, 28-24 WOW, 25-21 WSPT, d28 KCPX, d26 KGW, e KING, d25 KJR, d22 KKLS, 24-21 KKOAA, a KLEO, d32 KMJK, 29-22 KSTP.

**D. Summer:** 21-14 WGUY, a WOW, 22-20 WSPT, d27 KING, d24 KKLS, 11-10 KLEO, 16-15 KMJK, d30 KSTP.

**Wings:** e WEAQ, 21-15 WJBQ, a22 WJON, 29-26 WOW, 28-23 WSPT, 23-20 KCPX, 16-13 KDWB, 23-21 KGW, 22-11 KING, 21-19 KJR.

# 5



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

**H. Alpert:** 23-16 WNOE, 22-19 WTI, 10-5 KFMK, 7-4 KILT, 9-4 KROY-FM, 17-13 KTS, 10-6 KUHL, 15-7 B100, 11-8 Magic 91.

**Doobie Bros.:** 26-23 WNOE, d37 WTI, d40 KILT, 30-25 KNOE-FM, 18-13 KROY-FM, 24-23 KTS, on KUHL, 3-3 Magic 91.

**Eagles:** a36 WNOE, a WTI, a KFMK a KILT, a KNOE-FM, a KRBE, a KUHL, a B100.

**Fleetwood Mac:** a KFMK, a KILT, a24 KNOE-FM, a KRBE, a KTS, a KUHL, a B100, a29 Magic 91.

**Foreigner:** 35-30 WNOE, 35-23 WTI, 27-25 KFMK, 31-26 KNOE-FM, 28-22 KRBE, on KUHL.

**I. Gomm:** 28-27 WNOE, d37 KNOE-FM, 30-25 KRBE, on KUHL, 20-17 B100, 21-18 Magic 91.

**M. Jackson:** 1-2 WNOE, 2-2 WTI, 9-6 KILT, 4-5 KTS, a28 Magic 91.

**Journey:** 6-6 WNOE, 3-1 WTI, 23-19 KRBE, d26 B100, 16-11 Magic 91.

**Kansas:** a WND, a WTI, 1-1 KFMK, 8-5 KNOE-FM, 29-19 KROY-FM, on KUHL, a26 Magic 91.

**Kiss:** 34-31 WNOE, 39-28 WTI, a KNOE-FM, d26 KRBE.

**Knack:** 30-25 WNOE, 16-7 WTI, 36-17 KILT, 24-21 KFMK, 36-31 KNOE-FM, 26-21 KRBE, on KTS, on KUHL, 23-18 B100, 27-23 Magic 91.

**N. Lowe:** 8-8 WNOE, 12-11 WTI, 18-15 KFMK, 14-11 KRBE, 10-9 KROY-FM, 19-12 KUHL, 12-10 B100, 7-7 Magic 91.

**Moon Martin:** d40 WTI, 38-33 KNOE-FM, 19-12 KRBE, a KROY-FM, a KUHL, a B100.

**K. Rogers:** 32-26 WNOE, a WTI, a KILT, 21-19 KFMK, on KNOE-FM, 19-14 KTS, d29 KUHL, 29-16 Magic 91.

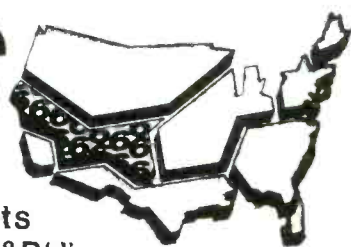
**John Stewart:** a WTI, on KNOE-FM, d30 KROY-FM, a27 Magic 91.

**D. Summer:** d34 WNOE, 32-29 WTI, on KFMK, 15-11 KNOE-FM, 28-20 KUHL, a B100, 23-17 Magic 91.

**Who:** a WNOE, a KRBE.

**Wings:** d39 WNOE, 32-27 KNOE-FM, 29-28 KRBE, 16-12 KROY-FM, 29-24 KUHL, 27-24 B100, 28-24 Magic 91.

# 6



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

**H. Alpert:** 12-3 KIMN, 18-13 KLIF, 5-2 KOFM, 3-1 KOPA, 1-1 KTFX, 23-20 KVIL.

**Commodores:** 3-2 KIMN, 9-7 KLIF, 13-3 KOFM, 2-2 KOPA, 9-4 KTFX, 10-8 KVIL, 7-2 KYGO, a22 Z97.

**Doobie Bro.:** d21 KIMN, 25-23 KLIF, 18-13 KOFM, 25-21 KOPA, 16-12 KTFX, a KVIL, 21-17 KYGO, 24-24 Z97.

**Eagles:** a KIMN, a KOFM, a KOPA, a28 KUPD, a KYGO.

**I. Gomm:** a KIMN, e KLIF, e KOFM, a KOPA.

**M. Jackson:** e KOFM, 10-4 KOPA, a KTFX, d26 KVIL.

**Journey:** 26-24 KLIF, 23-15 KOFM, 15-12 KOPA, 12-7 KTFX, 15-12 KUPD, 26-22 KYGO, 16-12 Z97.

**Knack:** 30-23 KIMN, d29 KOFM, 28-18 KOPA, 40-36 KTFX, 11-10 KUPD.

**N. Lowe:** 8-6 KIMN, a30 KLIF, 26-24 KOFM, 10-9 KTFX, 21-18 KVIL, 10-8 KYGO.

**LRB:** 2-9 KIMN, 8-5 KLIF, 1-1 KOFM, 4-7 KOPA, 3-8 KTFX, 2-2 KUPD, 5-3 KVIL, 1-1 KYGO, 3-3 Z97.

**D. Summer:** a KIMN, 30-26 KLIF, 29-26 KOFM, 16-13 KOPA, 33-24 KTFX.

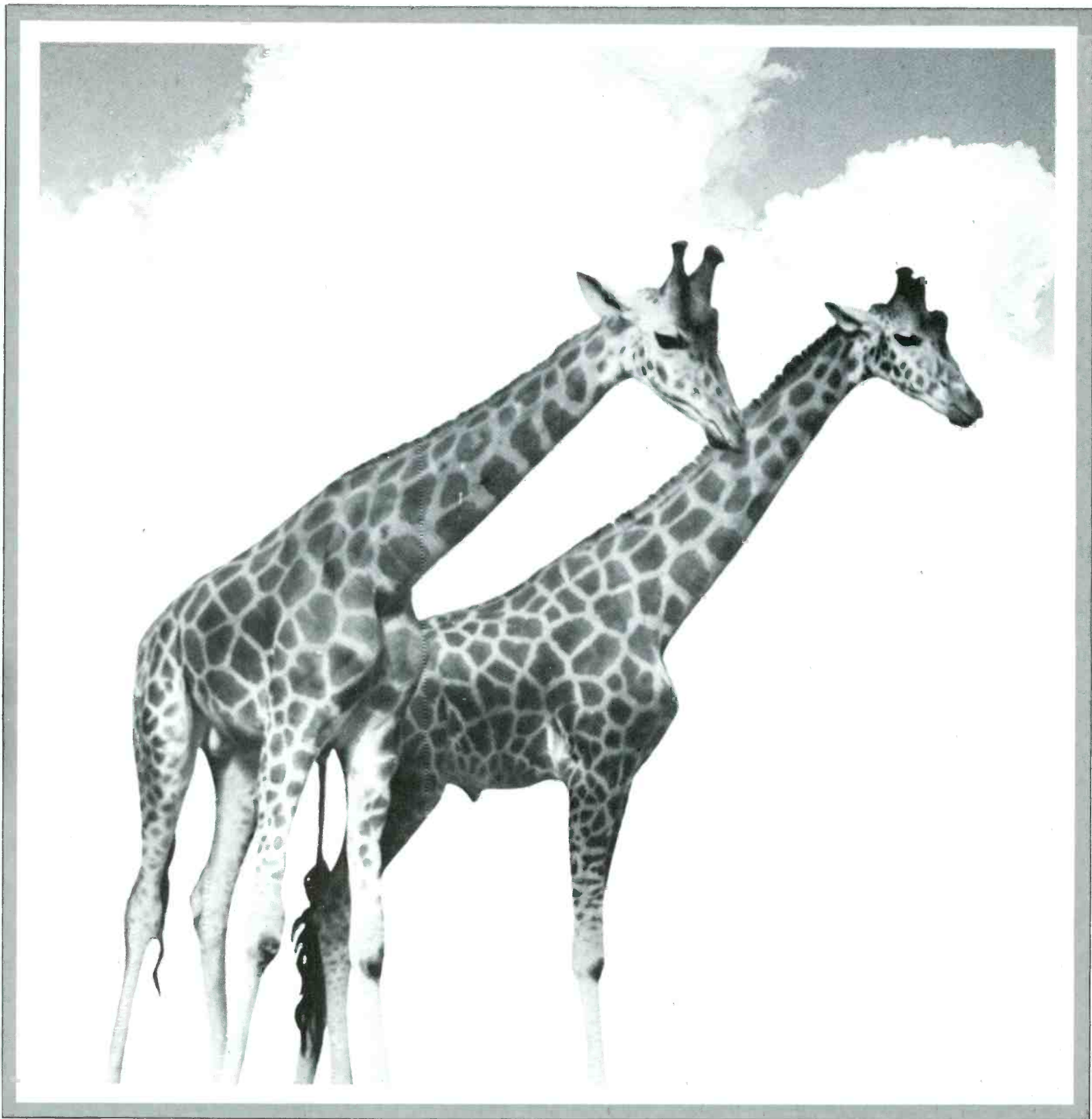
**B.O.S.**  
Commodores

**Country**  
Kenny Rogers

**Adult**  
Kenny Rogers

**LP Cuts**  
Led Zeppelin (All My Love)  
WANS-FM, WAXY, WFBR, WFLB, WGUY, WHBQ, WHHY, WISE, WKIX, WLCY, WNOE, WOKY, WTI-FM, WTI, KBEQ, KFRC, KJR, KOPA, KRBE, KRTH, KSLQ, B100, F105, Q105, KX104, KXX106, Y100, Z93, 94Q, 96KX, PRO-FM.





**Record World** / *The industry overview*

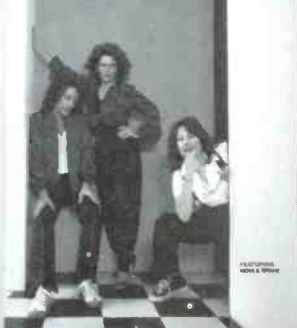


**The source for research, news and marketing information**



**Lauren Wood  
brings back  
good manners.**

**LAUREN WOOD**



She's got everybody saying "Please."  
That's because this week the word is  
(WBS 49043) **"Please Don't Leave,"**  
the blazing hit single  
from the debut album Lauren Wood.  
Play Lauren Wood.  
It's the polite thing to do.

Produced by Michael James Jackson and Ted Templeman  
On Warner Bros. Records & Tapes (BSK 3278)





## Record World en Brasil

By OLAVO A. BIANCO

■ Warner Communications se ha sumado como fuerte competidor en la lucha por los canales de televisión disponibles en Rio de Janeiro y Sao Paulo . . . Fellició a los 67 años el conocido maestro y autor brasileño **Herve Cordovil** . . . Renovó contrato con EMI Odeon el cantante **Aguinaldo Timeteo** . . . Ya están preparacion los especiales de TV de fin de año y se cuenta con la participacion de **Roberto Carlos** (CBS), **Alcione** (Polygram) y **Sergio Mendes** . . . Continua recuperándose el cantante **Ronnie Von** (RCA) después de permanecer alejado de sus actividades por más de un mes . . . **Cheryl Lynn** vino a Brasil con el objeto de presentaciones promocionales, de donde partió para otros países de América del Sur. Se espera nuevamente su regreso para presentaciones en Sao Paulo.

Muy posible que el famoso grupo chileno **Quillapayun** venga al Brasil en Octubre para presentaciones personales . . . Firma contrato con WEA la cantante **Juca Chaves** . . . Continua hablándose en el medio acerca de la visita de **Frank Sinatra** al Brasil. Se dice que la oferta hecha Sinatra sería de un millón de dolares, más el flete de un avión Concorde. Además, el hotel donde se espera realice las actuaciones sería inaugurado especialmente para esa ocasión, contando además con el pago completo de una orquesta. Las condiciones en que vendría al Brasil continúan

siendo un misterio, pero toda la prensa coincide que será mediante las gestiones de **Roberto Medina** (Grupo Art-Plan) . . . **Carlos Imperial** ya no tiene su show de los sábados en la Cadena Tupi de Televisión. Estrenó su nuevo show para los Estudios Silvio Santos, transmitidos por la Cadena Record . . . Lanzó Copacabana un nuevo LP de Orlando Dias, artista muy apreciado en todo Brasil y poseedor de un estilo muy particular.

El Festival de la Canción se habrá de celebrar nuevamente en 1980, aunque todavía no hay decisiones definitivas sobre la forma en que habrá de regirse el Festival en cuanto a lo establecido previamente en años anteriores y no se sabe aún si pasará a ser solo un evento local. De todos modos, la Cadena Globo de TV ya mantiene conversaciones con las casas grabadoras acerca del asunto . . . Regresó de Santiago con gran éxito en sus presentaciones, la cantante **Gretchen** (Copacabana), donde se espera su regreso en pocos meses . . . Como ya informamos previamente, **Wilson Rodrigues Poso**, después de muchos años con Gravacoes Electricas Ltda. (Continental), pasó a formar parte de la gerencia de K-Tel en Sao Paulo y a él se debe la adquisición de Discos California, empresa dedicada a música folklórica, cuyas negociaciones ya venían efectuándose desde hace algún tiempo.

## Latin American Album Picks



### EL INCOMPARABLE

LINDOMAR CASTILHO—RCA 103.0301

Lindomar Castilho es una de las más cálidas y fuertes voces de Latinoamérica. Sus interpretaciones son incomparables como el título indica. Se incluyen con arreglos de José Paulo Soares, Portinho y Pepe Avila, "Estoy perdiendo la cabeza por ti" (M. Alejandro-A. Magdalena-J. Homero), "Tres vidas, tres destinos" (L. Castilho-Ronaldo Adriano), "Mal amada" (Mourao Filho-Ronaldo Adriano) y "Flor de Noche" (Totó-Rony McDonald). Disponible en portugués y español.

■ Lindomar Castilho is one of the strongest and most romantic voices of Latin America. Here he is at his best and deserves the best of success. Arrangements by J. P. Soares, Portinho and Pepe Avila. Included: "Voy a perder la cabeza por ti," "Ladrón de amor" (L. Castilho-R. Adriano), "María Esperanza" (O. Navarro-A. Moreira) and "No me acuses" (Elena de Grammont-E. de Grammont).

(Continued on page 155)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ El famoso y destructor "David," uno de los más devastadores huracaneros en los últimos años, interrumpió abruptamente mi ciclo de viajes y me obligó a regresar de inmediato a la Florida, gracias a una concesión especial de Eastern Airlines, que me metió en su último vuelo a Miami, (lo cual agradeci profundamente) antes de que la empresa suspendiera sus viajes a la Capital del Sol. En un frenético esfuerzo por salvar mis pequeñas cosas de su furia, tapié ventanas, amarré cosas sueltas a mis árboles, aseguré el techo de mi "barra al aire libre," cubrí y protegí "con cuanto pude" el tejido metálico que "protege mi piscina de las hojas." En un gesto de total egoísmo me refugié con mi madre y sus perritos en el lugar más seguro de esta casa mía, que tal vez no lo sea ya tanto, y rogué a Dios porque David se fuera hacia otras tierras. Nada me importaba más que aquello de "salvar lo mío" . . . Hoy, en Rio de Janeiro, mirando toda la gracia de Dios vertida en un solo sitio, recuerdo este dramático incidente de la pasada semana y leo de los grandes daños que recibió el pueblo de Santo Domingo, que tanto quiero, y me he sentido entonces, ante Dios y ante mí . . . ¡tan pequeño como el más grande de los egoístas que tanto siempre he criticado!



Alberto Fernandez y Vallenatos

Recibo carta del amigo **René Rizcaya**, Director de Programación de Radio RPC de Panamá, que dice: "Tal como te lo prometí, se promocionó muchísimo el disco de **Pagliari**, "Como es difícil amor mío," ocupando el primer lugar en mi emisora por tres semanas y aún lo siguen solicitando nuestros oyentes. Entiendo que el sello no tiene representación en Panamá por lo cual no pudo ser éxito en ventas también." Y agrega el amigo **Rizcaya**: "Te informo que el pasado sábado, 25 de Agosto, se presentó en Panamá nuestro querido **Rubén Blades**, en compañía de **Willie Colón** y **Celia Cruz**, alcanzando la más grande



Malcolm Forest

concurrancia que se haya registrado en el Gimnasio Nuevo Panamá. Casi 20,000 personas vibraron con la música de Rubencito y el moderno coliseo cubierto se estremeció con tanto público. Ni siquiera las funciones del campeonato mundial de "box" han arrastrado tanta gente a dicho coliseo, incluyendo al super ídolo panameño **Roberto Durán**. El Gobierno Nacional designó "Hijo Meritorio" a **Rubén Blades** y el Consejo Municipal hizo la distinción a nombre del pueblo panameño . . .



Raquel Olmedo

También recibo carta de **Al Carlos Hernández**, Director de Programación de KBRG Radio de San Francisco, Calif., que dice: "Actualmente, KBRG está intentando programar solo los más connotados éxitos latinos de todo el país y para ello necesitamos su ayuda. Por favor, coloquenos en su lista de correos tras la cual podamos saber, en base continua todo lo que está pasando en cada mercado, así como cifras de ventas y datos sobre los nuevos artistas que están de éxito, así como sus grabaciones." De acá, le mandaré al amigo Al todo lo disponible a más de su recepción de Record World, y le suplico a las empresas discográficas lo mantengan al corriente en todo lo que está pasando a la siguiente dirección: **Al Carlos Hernández**, 1355 Market Street, San Francisco, Calif. 94103 o al teléfono (+1) 415-326-1053 . . . Rebasó las 150,000 copias vendidas en España el álbum de **Pedrito Fernández** con "La de la Mochila Azul." Pedrito ha estado actuando en las Islas Canarias y ha regresado esta semana a México, después de dejar gra-

(Continued on page 160)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Puerto Rico

By KQ-FM (HECTOR MARCANO)

1. RING MY BELL  
ANITA WARD
2. BAD GIRLS  
DONNA SUMMER
3. SIN PODERTE HABLAR  
WILLIE COLON
4. FUEGO A LA JICOTEA  
MARVIN SANTIAGO
5. REUNITED  
PEACHES & HERB
6. LA DIETA  
CONJUNTO QUISQUEYA
7. THE BOOGIE WONDERLAND  
EARTH, WIND & FIRE
8. EL DIVORCIO DE PAPI  
SALSA FEVER
9. SE NECESITA UN RUMBERO  
LA CRITICA
10. SOMBRAS NADA MAS  
HECTOR LAVOE

### San Jose

By KIFN (WILFRED IRIZARRY)

1. SE ROMPIERON LAS CADENAS  
LOS KOBRA—Rex
2. QUE ME PERDONE TU SENORA  
MANOELLA TORRES—Caytronics
3. 30 ANOS  
NAPOLEON—Raff
4. MI MANERA DE AMAR  
NELSON NED—WS Latino
5. ALGUIEN COMO TU  
MANOLO MUNOZ—Gas
6. SIN PODERTE HABLAR  
WILLIE COLON—Fania
7. LA QUE ME ROBO TU AMOR  
BLANCA ROSA GIL—Liznel
8. EL  
GRUPO MAZZ—Cara
9. EL SOL SE FUE  
ROBERTO JORDAN—Arcano
10. ELLA-A-A  
MANOLO Y JORGE—RCA

### Phoenix

By KIFN (GILBERTO ROMO)

1. QUERERTE A TI  
ANGELA CARRASCO—Pronto
2. ANGEL DE MI VIDA  
SUPER ESTRELLA—Viza
3. NOCHECITA  
RITMO 7—Fama
4. NADIE BAILA COMO TU  
JUAN GABRIEL—Pronto
5. AMOR EN LA PLAYA  
COSTA CHICA—Fama
6. VIDITA DE MI ALMA  
TIERRA TEJANA—T.H.
7. SIN TU AMOR  
BROWN EXPRESS—Fama
8. BASTA YA  
LOS OMNI—O.B.
9. BESOS BESITOS  
LOS HUMILDES—Fama
10. LO QUE NO HARIA POR AMOR  
DEBORA—O.B.

### Ontario, Cal.

By KINSE (BARDO SANCHEZ)

1. CHIQUITITA  
ABBA—RCA
2. QUE ME PERDONE TU SENORA  
MANOELLA TORRES—Caytronics
3. SIN MI  
LOS JINETES—Cronos
4. NUNCA  
GEORGINA GRANADOS—Gas
5. POR QUE NO PERDONAR  
LOS FREDDY'S—Peerless
6. SOY YO  
LOS YONICS—Atlas
7. CUANDO REGRESAS  
LOS MOONLIGHTS—Fama
8. SUENA MI CAMPANA  
PUNTO CUATRO—OB
9. VENGO A VERTE  
MERCEDES CASTRO—Musart  
CARLOS Y JOSE—Falcon
10. 30 ANOS  
NAPOLEON—Raff

## Ventas (Sales)

### Hartford

1. CHIQUITITA  
LEONARDO PANIAGUA—Discolor
2. ISIDORA  
FANIA ALL STARS—Fania
3. SOMBRAS NADA MAS  
HECTOR LAVOE—Fania
4. FUEGO A LA JICOTEA  
MARVIN SANTIAGO—T.H.
5. LA FICHA MARCADA  
SUPER TRIO—Algar
6. PLASTICO  
WILLIE COLON/RUBEN BLADES—Fania
7. SI AMANECE  
EL GRAN TRIO—Algar
8. NOSTALGIA  
ANGEL CANALES—Selanac
9. LA CEIBA Y LA SIGUARAYA  
CELIA CRUZ & LA SONORA PONCENA—  
Vaya
10. ME OLVIDE DE VIVIR  
JULIO IGLESIAS—Alhambra

### Puerto Rico

1. FUEGO A LA JICOTEA  
MARVIN SANTIAGO—T.H.
2. SUPLICA  
GILBERTO MONROIG—Artomax
3. EL DIFUNTO  
JOHNNY VENTURA—Combo
4. SIN PODERTE HABLAR  
WILLIE COLON—Fania
5. PURA  
ORQUESTA LA TERRIFICA—Artomax
6. LA DIETA  
CONJUNTO QUISQUEYA—Liznel
7. BESO A BESO DULCEMENTE  
SOPHY—Velvet
8. LA LECHE  
LOS HIJOS DEL REY—Karen
9. SERA VARON, SERA MUJER  
CHUCHO AVELLANET—Velvet
10. ME LLEVARON LA CARTERA  
PACHECO—Fania

### Houston

1. CHIQUITITA  
ABBA—RCA
2. TERCIOPELO Y FUEGO  
JOSE DOMINGO—Melody
3. QUE ME PERDONE TU SENORA  
MANOELLA TORRES—Caytronics
4. LA AVENTURA  
YOSHIO—Caytronics  
SONIA RIVAS—Caytronics
5. LO QUE NO FUE NO SERA  
JOSE JOSE—Pronto
6. HASTA QUE AMANEZCA  
JOAN SEBASTIAN—Musart
7. BUENOS DIAS SENOR SOL  
JUAN GABRIEL—Pronto
8. SEGUIRE MI CAMINO  
ROBERTO PULIDO—ARV
9. CALLADOS  
ANGELA CARRASCO/CAMILO SESTO—  
Pronto
10. ALMA VACIA  
ILUSION 6—Ramex

### New York

1. SIN PODERTE HABLAR  
WILLIE COLON—Fania
2. NO NOS PARARAN  
CHARANGA 76—TR
3. QUIERO VIVIR  
CARMIN—Orfeon
4. PURA  
ORQUESTA LA TERRIFICA—Artomax
5. NACIO VARON  
LOS VIRTUOSOS—Discolor
6. EL CACHIMBO  
JOHNNY VENTURA—Combo
7. LA LECHE  
LOS HIJOS DEL REY—Karen
8. PREGUNTALE  
JULIO IGLESIAS—Alhambra
9. SUPLICA  
GILBERTO MONROIG—Artomax
10. VIDA MIA  
FELITO FELIX—Mega

## Nuestro Rincon (Continued from page 159)

bado un programa de la series "300 Millones" de la televisión española . . . Firmaron con Fuentes en Colombia **Las Emes**, dueto vocal colombiano, hijas del connotado compositor **Rafael Campo Miranda**. Los arreglos de su primer elepe fueron realizados por **Luís Carlos Montoya** . . . Saldrá próximamente una grabación de los populares **Alberto Fernández** y sus **Autenticos Vallenatos** . . . Se le entregó en Colombia un Disco de Oro al **Caballero Gaucho**, por las altas ventas alcanzadas por sus grabaciones. El acto se celebró en la ciudad de Pereira, Colombia . . . **Malcolm Forest**, artista brasileño de Brasil y Norteamérica y nacido en Sao Paulo, que logró impacto recientemente con el tema "Oh Yolanda," para la etiqueta Sigla de Brasil, está completando su primer grabación larga duración para la etiqueta con material "disco" y de baladas. La grabación será realizada en Inglés en los Estudios de 24 canales que Sigla ha establecido en Rio de Janeiro. (West Lake Audio) . . . Grandes preparativos realiza **Rinel Sousa** de Caytronics para el gran espectáculo que se presentará en el Madison Square Garden el domingo 7 de Octubre. Se ha confirmado la presentación en este espectáculo de la grande de España, **Rocio Jurado** . . . El sello Combo acaba de lanzar en Nueva York al **Gran Combo** en "Los Celos de mi Compay" (C. Ferrer) y "Mujer Boricua" (NIN), con **Charlie Aponte** como vocalista . . . Una verdadera joya el nuevo álbum de **Raquel Olmedo** titulado, "Tu siempre tú" que CBS ha puesto en promoción y venta en México. Sus interpretaciones de "Extrañadote" (Pablo Ramírez) y "Sigo siendo yo" (L. de la Colina) tema de la telenovela "Elisa," merecen que los amigos de CBS se concentren fuertemente en su promoción internacional. Raquel es primerísima figura en la televisión mexicana y se revela fuertemente como gran intérprete vocal a más de excelente actriz dramática . . . Y ahora . . .

¡Hasta la próxima desde esta hermosa Rio de Janeiro!

Due to Hurricane David, I had to interrupt all my traveling plans while in New York City and rush back to Miami due to David's imminent arrival, which, thank God, skipped Miami on its destructive path. Now in Rio de Janeiro, I recall this dramatic incident and the destruction that Hurricane David brought to Dominican Republic, a beautiful country with great people that do not deserve at all such devastating action from mother nature. I pray for their prompt recuperation.

I received a letter from **Rene Rizcaya**, program director of Radio RPC in Panama, which states: "As I promised you, we gave heavy promotion to **Pagliari's** tune 'Como Es Dificil Amor Mio.' Because of this that tune easily climbed to #1 position for three consecutive weeks and is still being requested by our listeners. I also inform you that last August 25th, Ruben Blades performed in Panama along with **Willie Colon** and **Celia Cruz** at the Gimnasio Nuevo Panama, breaking all attendance records. More than 20,000 persons enjoyed their performances, surpassing the record established by Panamanian idol **Roberto Duran**" . . . I also received a letter from **Al Carlos Hernandez**, program director of KBRG Radio in San Francisco, Ca., which states: "At present time, KBRG is intending to program only the Latin hits from all around the country. For this, we beg your help and hope to be included in your mailing list to know whatever is happening in each market, as well as sales figures and details of new artists and their recordings." I will help him all I can and I ask all record companies to send him their latest releases and news addressed to: Al Carlos Hernandez, KBRG Radio, 1355 Market St., San Francisco, Ca. 94103; (Continued on page 165)



# Retail Report Record World



SEPTEMBER 29, 1979

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

## SALESMAKER OF THE WEEK



**HEAD GAMES**  
FOREIGNER  
Atlantic

### TOP SALES

**HEAD GAMES**—Foreigner—Atlantic  
**EVE**—Alan Parsons Project—Arista

## CAMELOT/NATIONAL

**EVE**—Alan Parsons Project—Arista  
**HEAD GAMES**—Foreigner—Atlantic  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**KENNY**—Kenny Rogers—UA  
**MUPPET MOVIE**—Atlantic (Soundtrack)  
**NIGHTOUT**—Ellen Foley—Cleve. Intl.  
**OFF THE WALL**—Michael Jackson—Epic  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**VOLCANO**—Jimmy Buffett—MCA

## DISC/NATIONAL

**A NIGHT AT STUDIO 54**—Various Artists—Casablanca  
**BRENDA RUSSELL**—Horizon  
**FEARLESS**—Tim Curry—A&M  
**HEAD GAMES**—Foreigner—Atlantic  
**NIGHTOUT**—Ellen Foley—Cleve. Intl.  
**PRIORITY**—Painter Sisters—Planet  
**RESTLESS NIGHTS**—Karla Bonoff—Col  
**TWO SIDES TO EVERY WOMAN**—Carlene Carter—WB  
**VOLCANO**—Jimmy Buffett—MCA  
**YOU'RE ONLY LONELY**—J.D. Souther—Col.

## HANDLEMAN/NATIONAL

**DIONNE**—Dionne Warwick—Arista  
**EVE**—Alan Parsons Project—Arista  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**HEAD GAMES**—Foreigner—Atlantic  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**KENNY**—Kenny Rogers—UA  
**LOW BUDGET**—Kinks—Arista  
**MIDNIGHT MAGIC**—Commodores—Motown  
**UNDERDOG**—Atlanta Rhythm Section—Polydor  
**VOLCANO**—Jimmy Buffett—MCA

## KORVETTES/NATIONAL

**EVE**—Alan Parsons Project—Arista  
**FEAR OF MUSIC**—Talking Heads—Sire  
**FIGHT DIRTY**—Charlie—Arista  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO  
**LADIES' NIGHT**—Kool & the Gang—Delite  
**LEAD ME ON**—Maxine Nightingale—Windsong  
**NIGHTOUT**—Ellen Foley—Cleve. Intl.  
**OFF THE WALL**—Michael Jackson—Epic  
**RECORDS**—Virgin  
**SECRET OMEN**—Cameo—Chocolate City

## MUSICLAND/NATIONAL

**EVE**—Alan Parsons Project—Arista  
**HEAD GAMES**—Foreigner—Atlantic  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**IDENTIFY YOURSELF**—O'Jays—Phila. Intl.  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**KENNY**—Kenny Rogers—UA  
**MIDNIGHT MAGIC**—Commodores—Motown  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**THE BOSS**—Diana Ross—Motown  
**VOLCANO**—Jimmy Buffett—MCA

## RECORD BAR/NATIONAL

**EVE**—Alan Parsons Project—Arista  
**FEAR OF MUSIC**—Talking Heads—Sire  
**GAMMA 1**—Elektra  
**HEAD GAMES**—Foreigner—Atlantic  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**KENNY**—Kenny Rogers—UA  
**PINK CADILLAC**—John Prine—Asylum  
**ROBERT JOHN**—EMI America  
**THE BOSS**—Diana Ross—Motown  
**THIGHS & WHISPERS**—Bette Midler—Atlantic

## SOUND UNLIMITED/NATIONAL

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

## RECORD WORLD-TSS STORES/NORTHEAST

**EVE**—Alan Parsons Project—Arista  
**FLIRTIN' WITH DISASTER**—Molly Hatchett—Epic  
**HEAD GAMES**—Foreigner—Atlantic  
**INTO THE MUSIC**—Van Morrison—WB  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**KENNY**—Kenny Rogers—UA  
**LEAD ME ON**—Maxine Nightingale—Windsong  
**PROPAGANDA**—Various Artists—A&M  
**RESTLESS NIGHTS**—Karla Bonoff—Col  
**VOLCANO**—Jimmy Buffett—MCA

## SAM GOODY/EAST COAST

**AMERICAN BOY & GIRL**—Garland Jeffries—A&M  
**BLIND DATE**—Windsong  
**CAROLYNE MAS**—Mercury  
**EVE**—Alan Parsons Project—Arista  
**GET UP & BOOGIE**—Freddie James—WB  
**JUST BRUNI**—Bruni Pagan—Elektra  
**LADIES' NIGHT**—Kool & the Gang—Delite  
**REPLICAS**—Gary Numan & Tubeway Army—Atco  
**ROBERT JOHN**—EMI America  
**WATER SIGN**—Jeff Lorber Fusion—Arista

## STRAWBERRIES/BOSTON

**AND I MEAN IT**—Genya Ravan—20th Century  
**CAROLYNE MAS**—Mercury  
**EVE**—Alan Parsons Project—Arista  
**FEARLESS**—Tim Curry—A&M  
**GOOSE BUMPS**—Ian Lloyd—Scotti Bros.  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO

**LADIES' NIGHT**—Kool & the Gang—Delite  
**MISTRESS**—RSO  
**ROSES & SUNSHINE**—Nana Mouskouri—Cachet  
**YACHTS**—Polydor

## RECORD & TAPE COLLECTOR/BALTIMORE

**DYNASTY**—Solar  
**8:30**—Weather Report—Col  
**EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB  
**FLIRTIN' WITH DISASTER**—Molly Hatchett—Epic  
**HEAD GAMES**—Foreigner—Atlantic  
**LADIES' NIGHT**—Kool & the Gang—Delite  
**LOVE DE-LUXE**—WB  
**RESTLESS NIGHTS**—Karla Bonoff—Col  
**UNLEASHED IN THE EAST**—Judas Priest—Col  
**YOU'RE ONLY LONELY**—J. D. Souther—Col

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

**BRENDA RUSSELL**—Horizon  
**DON'T LET GO**—Isaac Hayes—Polydor  
**EVE**—Alan Parsons Project—Arista  
**FLIRTIN' WITH DISASTER**—Molly Hatchett—Epic  
**HEAD GAMES**—Foreigner—Atlantic  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO  
**STREET MACHINE**—Sammy Hagar—Capitol  
**TALL, DARK & HANDSOME**—Les McCann—A&M  
**TIME IS SLIPPING AWAY**—Dexter Wansel—Phila. Intl.  
**UNLEASHED IN THE EAST**—Judas Priest—Col

## RADIO 437/PHILADELPHIA

**CHILDREN OF THE WORLD**—Stan Getz—Col  
**8:30**—Weather Report—Col  
**EVE**—Alan Parsons Project—Arista  
**FLIRTIN' WITH DISASTER**—Molly Hatchett—Epic  
**GAMMA 1**—Elektra  
**HEAD GAMES**—Foreigner—Atlantic  
**LA DIVA**—Aretha Franklin—Atlantic  
**LE VOYAGE**—Paul Moitien Trio—ECM  
**MICHAEL PEDICIN JR.**—Phila. Intl.  
**RESTLESS NIGHTS**—Karla Bonoff—Col

## RECORD REVOLUTION/PA.-DEL.

**DON'T LET GO**—Isaac Hayes—Polydor  
**8:30**—Weather Report—Col  
**EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB  
**HEAD GAMES**—Foreigner—Atlantic  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis  
**LEGENDS OF THE LOST & FOUND**—Harry Chapin—Elektra  
**TOP PRIORITY**—Rory Gallagher—Chrysalis  
**UNLEASHED IN THE EAST**—Judas Priest—Col  
**WATER SIGN**—Jeff Lorber Fusion—Arista  
**YACHTS**—Polydor

## FATHERS & SONS/MIDWEST

**8:30**—Weather Report—Col  
**FLIRTIN' WITH DISASTER**—Molly Hatchett—Epic  
**HEAD GAMES**—Foreigner—Atlantic  
**JOHN COUGAR**—Riva  
**KENNY**—Kenny Rogers—UA  
**MISTRESS**—RSO  
**RECORDS**—Virgin  
**RESTLESS NIGHTS**—Karla Bonoff—Col

**UNLEASHED IN THE EAST**—Judas Priest—Col  
**YIPES**—Millennium

## OASIS/MIDWEST

**B-52S**—WB  
**BOP TILL YOU DROP**—Ry Cooder—WB  
**8:30**—Weather Report—Col  
**EVE**—Alan Parsons Project—Arista  
**FLIRTIN' WITH DISASTER**—Molly Hatchett—Epic  
**HEAD GAMES**—Foreigner—Atlantic  
**KID BLUE**—Louise Goffin—Asylum  
**LADIES' NIGHT**—Kool & the Gang—Delite  
**MISS THE MISSISSIPPI**—Crystal Gayle—UA  
**THIGHS & WHISPERS**—Bette Midler—Atlantic

## RECORD REVOLUTION/CLEVELAND

**8:30**—Weather Report—Col  
**EVE**—Alan Parsons Project—Arista  
**FEAR OF MUSIC**—Talking Heads—Sire  
**5**—J. J. Cole—Shelter  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis  
**INTERVIEW**—Virgin  
**NO PROMISES—NO DEBTS**—Golden Earring—Polydor  
**PHOTO FINISH**—Rory Gallagher—Chrysalis  
**RESTLESS NIGHTS**—Karla Bonoff—Col  
**YACHTS**—Polydor

## RAINBOW/CHICAGO

**AND I MEAN IT**—Genya Ravan—20th Century  
**FEARLESS**—Tim Curry—A&M  
**FIGHT DIRTY**—Charlie—Arista  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**GAMMA 1**—Elektra  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**KID BLUE**—Louise Goffin—Asylum  
**SOUND OF SUNBATHING**—Sinceros—Col  
**TOP PRIORITY**—Rory Gallagher—Chrysalis

## 1812 OVERTURE/MILWAUKEE

**AND I MEAN IT**—Genya Ravan—20th Century  
**BLUE STEEL**—Infinity  
**CAROLYNE MAS**—Mercury  
**FLIRTIN' WITH DISASTER**—Molly Hatchett—Epic  
**FRANCE JOLI**—Prelude  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**KENNY**—Kenny Rogers—UA  
**MISTRESS**—RSO  
**NO PROMISES—NO DEBTS**—Golden Earring—Polydor  
**ROSES & SUNSHINE**—Nana Mouskouri—Cachet

## LIERBERMAN/MINNEAPOLIS

**EVE**—Alan Parsons Project—Arista  
**FLIRTIN' WITH DISASTER**—Molly Hatchett—Epic  
**HEAD GAMES**—Foreigner—Atlantic  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**INTO THE MUSIC**—Talking Heads—Sire  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**MIDNIGHT MAGIC**—Commodores—Motown  
**PRIORITY**—Painter Sisters—Planet  
**VOLCANO**—Jimmy Buffett—MCA  
**YIPES**—Millennium

## TAPE CITY/NEW ORLEANS

**B-52'S**—WB  
**CHICAGO 13**—Col  
**EVE**—Alan Parsons Project—Arista  
**GOING HOME FOR LOVE**—Jimmy Bo Horne—Sunshine Sound  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO

**IDENTIFY YOURSELF**—O'Jays—Phila. Intl.  
**MISTRESS**—RSO  
**SECRET OMEN**—Cameo—Chocolate City  
**SHOT THROUGH THE HEART**—Jennifer Warnes—Arista  
**SLOW TRAIN COMING**—Bob Dylan—Col

## SOUND WAREHOUSE/COLORADO

**FLIRTIN' WITH DISASTER**—Molly Hatchett—Epic  
**HEAD GAMES**—Foreigner—Atlantic  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**MISS THE MISSISSIPPI**—Crystal Gayle—UA  
**RAINBOW CONNECTION IV**—Rose Royce—WB  
**RECORDS**—Virgin  
**RESTLESS NIGHTS**—Karla Bonoff—Col  
**SATISFIED**—Rita Coolidge—A&M  
**UNLEASHED IN THE EAST**—Judas Priest—Col  
**YACHTS**—Polydor

## CIRCLES/ARIZONA

**DAZZ**—Kinsman Dazz—20th Century  
**8:30**—Weather Report—Col  
**EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB  
**FLIRTIN' WITH DISASTER**—Molly Hatchett—Epic  
**GET UP & BOOGIE**—Freddie James—WB  
**HEAD GAMES**—Foreigner—Atlantic  
**KENNY**—Kenny Rogers—UA  
**LEGENDS OF THE LOST & FOUND**—Harry Chapin—Elektra  
**RESTLESS NIGHTS**—Karla Bonoff—Col  
**SCRATCH MY BACK**—David Newman—Prestige

## MUSIC PLUS/LOS ANGELES

**BRENDA RUSSELL**—Horizon  
**HEAD GAMES**—Foreigner—Atlantic  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**KENNY**—Kenny Rogers—UA  
**OOH LA LA**—Suzi Lane—Elektra  
**RESTLESS NIGHTS**—Karla Bonoff—Col  
**TAKE IT HOME**—B. B. King—MCA  
**TOP PRIORITY**—Rory Gallagher—Chrysalis  
**TWO SIDES TO EVERY WOMAN**—Carlene Carter—WB  
**UNLEASHED IN THE EAST**—Judas Priest—Col

## WHEREHOUSE/CALIFORNIA

**BACK ON THE STREETS**—Tower of Power—Col  
**BETTER THAN THE REST**—George Thorogood & the Destroyers—MCA  
**B-52S**—WB  
**BORN AGAIN**—Randy Newman—WB  
**BRENDA RUSSELL**—Horizon  
**8:30**—Weather Report—Col  
**EVE**—Alan Parsons Project—Arista  
**FRANCE JOLI**—Prelude  
**LUCKY SEVEN**—Bob James—Col/Tappan Zee  
**STREET MACHINE**—Sammy Hagar—Capitol

## EUCALYPTUS RECORDS WEST & NORTHWEST

**FIGHT DIRTY**—Charlie—Arista  
**FLIRTIN' WITH DISASTER**—Molly Hatchett—Epic  
**GAMMA 1**—Elektra  
**HEAD GAMES**—Foreigner—Atlantic  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**KENNY**—Kenny Rogers—UA  
**LOVE DRIVE**—Scorpions—Mercury  
**RESTLESS NIGHTS**—Karla Bonoff—Col  
**VOLCANO**—Jimmy Buffett—MCA  
**XII**—Fatback—Spring





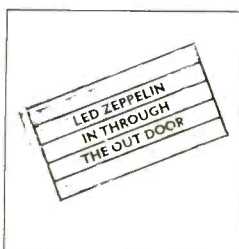
# Record World Albums

PRICE CODE: F — 6.98  
 G — 7.98  
 H — 8.98  
 I — 9.98  
 J — 11.98  
 K — 12.98  
 L — 13.98

SEPTEMBER 29, 1979

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

SEPT. 29	SEPT. 22			WKS. ON CHART	
1	1	<b>IN THROUGH THE OUT DOOR</b>	LED ZEPPELIN	4	H
Swan Song SS 16002 (Atl) (4th Week)					
2	2	<b>GET THE KNACK</b>	THE KNACK/Capitol SO 11948	13	G
3	3	<b>MIDNIGHT MAGIC</b>	COMMODORES/Motown M8 926M1	7	H
4	4	<b>BREAKFAST IN AMERICA</b>	SUPERTRAMP/A&M SP 3708	27	H
5	6	<b>CANDY-O CARS</b>	Elektra 5E 507	14	H
6	9	<b>OFF THE WALL</b>	MICHAEL JACKSON/Epic FE 35745	5	H
7	7	<b>FIRST UNDER THE WIRE</b>	LITTLE RIVER BAND/Capitol SOO 11954	8	H
8	11	<b>BAD GIRLS</b>	DONNA SUMMER/Casablanca NBLP 2 7150	20	L
9	5	<b>DISCOVERY</b>	ELO/Jet FZ 35769 (CBS)	15	H
10	10	<b>RISQUE</b>	CHIC/Atlantic SD 16003	7	H
11	13	<b>SLOW TRAIN COMING</b>	BOB DYLAN/Columbia FC 36120	4	H
12	12	<b>MILLION MILE REFLECTIONS</b>	CHARLIE DANIELS BAND/Epic JE 35751	21	G
13	8	<b>I AM EARTH, WIND &amp; FIRE</b>	ARC/Columbia FC 35730	16	H
14	14	<b>RUST NEVER SLEEPS</b>	NEIL YOUNG/Reprise HS 2295 (WB)	12	H
15	23	<b>VOLCANO</b>	JIMMY BUFFETT/MCA 5102	4	H
16	17	<b>DIONNE DIONNE</b>	WARWICK/Arista AB 4230	14	G



### CHARTMAKER OF THE WEEK

17		<b>HEAD GAMES</b>	FOREIGNER	1	H
Atlantic SD 29999					
18	15	<b>TEDDY TEDDY</b>	PENDERGRASS/Phila. Intl. FZ 36003 (CBS)	15	H
19	22	<b>STAY FREE</b>	ASHFORD & SIMPSON/Warner Bros. HS 3357	6	H
20	19	<b>CHEAP TRICK AT BUDOKAN</b>	Epic FE 35795	32	H
21	26	<b>IDENTIFY YOURSELF</b>	O'JAYS/Phila. Intl. FZ 36027 (CBS)	4	H
22	25	<b>EVE</b>	ALAN PARSONS PROJECT/Arista AL 9504	3	H
23	18	<b>THE BOSS</b>	DIANA ROSS/Motown M8 923M1	15	H
24	16	<b>REALITY . . . WHAT A CONCEPT</b>	ROBIN WILLIAMS/Casablanca NBLP 7162	11	H
25	20	<b>THE GAMBLER</b>	KENNY ROGERS/United Artists UA LA 934 H	40	G
26	27	<b>STREET LIFE</b>	CRUSADERS/MCA 3094	17	G
27	29	<b>A NIGHT AT STUDIO 54</b>	VARIOUS ARTISTS/Casablanca NBLP 2 7161	9	L
28	28	<b>SECRET OMEN</b>	CAMEO/Chocolate City CCLP 2008 (Casablanca)	10	G
29	21	<b>DYNASTY</b>	KISS/Casablanca NBLP 7152	16	H
30	30	<b>THE CARS</b>	Elektra 6E 135	61	G
31	32	<b>WHATCHA GONNA DO WITH MY LOVIN'</b>	STEPHANIE MILLS/20th Century Fox T 583 (RCA)	16	G
32	33	<b>SECRETS</b>	ROBERT PALMER/Island ILPS 9544 (WB)	10	G
33	31	<b>LOW BUDGET</b>	THE KINKS/Arista AB 4240	11	H
34	45	<b>MORNING DANCE</b>	SPYRO GYRA/Infinity INF 9004	25	G
35	24	<b>THE KIDS ARE ALRIGHT</b>	(ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005	14	K
36	41	<b>EVOLUTION</b>	JOURNEY/Columbia FC 35797	26	H
37	40	<b>NINE LIVES</b>	REO SPEEDWAGON/Epic FE 35988	9	H
38	43	<b>DISCO NIGHTS</b>	G.Q./Arista AB 4225	26	G
39	34	<b>THE MAIN EVENT</b>	(ORIGINAL SOUNDTRACK)/Columbia JS 36115	11	H
40	44	<b>LABOUR OF LUST</b>	NICK LOWE/Columbia JC 36087	10	G
41	35	<b>VAN HALEN II</b>	Warner Bros. HS 3312	25	H
42	39	<b>13 CHICAGO</b>	Columbia FC 36105	5	H
43	48	<b>FEAR OF MUSIC</b>	TALKING HEADS/Sire SRK 6076 (WB)	5	G
44	38	<b>SPIRITS HAVING FLOWN</b>	BEE GEES/RSO RS 1 3041	31	H
45	36	<b>BACK TO THE EGG</b>	WINGS/Columbia FC 36057	14	H
46	47	<b>LUCKY SEVEN</b>	BOB JAMES/Columbia/Tappan Zee JC 36056	7	G



47	53	<b>HEARTBEAT</b>	CURTIS MAYFIELD/Curtom/RSO RS 1 3053	5	G
48	55	<b>HIGHWAY TO HELL</b>	AC/DC/Atlantic SD 19244	6	G
49	52	<b>FICKLE HEART</b>	SNIFF 'N' THE TEARS/Atlantic SD 19242	8	G
50	51	<b>VOULEZ-VOUS</b>	ABBA/Atlantic SD 16000	13	H
51	37	<b>DESOLATION ANGELS</b>	BAD COMPANY/Swan Song SS 8506 (Atl)	28	G
52	42	<b>GO FOR WHAT YOU KNOW</b>	PAT TRAVERS BAND/Polydor PD 1 6202	11	G
53	54	<b>THE JUKES</b>	SOUTHSIDE JOHNNY AND THE ASBURY JUKES/Mercury SRM 1 3793	7	G
54	49	<b>MONOLITH</b>	KANSAS/Kirshner FZ 36008 (CBS)	17	H
55	50	<b>MINNIE</b>	MINNIE RIPERTON/Capitol SO 11936	15	G
56	—	<b>FLIRTIN' WITH DISASTER</b>	MOLLY HATCHET/Epic JE 36110	1	G
57	60	<b>STRIKES</b>	BLACKFOOT/Atco SD 38 112	18	G
58	62	<b>VAN HALEN</b>	Warner Bros. BSK 3075	69	G
59	46	<b>RICKIE LEE JONES</b>	Warner Bros. BSK 3296	25	G
60	64	<b>GREATEST HITS</b>	WAYLON JENNINGS/RCA AHL1 3378	21	G
61	61	<b>PARALLEL LINES</b>	BLONDIE/Chrysalis CHR 1192	40	G
62	82	<b>JOE'S GARAGE ACT I</b>	FRANK ZAPPA/Zappa SRZ 1 1603 (Mercury)	2	G
63	65	<b>MINUTE BY MINUTE</b>	DOOBIE BROTHERS/Warner Bros. BSK 3193	41	H
64	87	<b>LADIES NIGHT</b>	KOOL & THE GANG/De-Lite DSR 9513 (Mercury)	2	G
65	68	<b>MINGUS</b>	JONI MITCHELL/Asylum 5E 505	14	H
66	71	<b>FUTURE NOW</b>	PLEASURE/Fantasy F 9578	4	G
67	73	<b>INTO THE MUSIC</b>	VAN MORRISON/Warner Bros. HS 3390	3	H
68	76	<b>STREET MACHINE</b>	SAMMY HAGAR/Capitol ST 11983	3	G
69	79	<b>FRANCE JOLI</b>	Prelude PRL 12170	3	G
70	56	<b>IN THE PUREST FORM</b>	MASS PRODUCTION/Cotillion 5211 (Atl)	8	G
71	58	<b>AN EVENING OF MAGIC</b>	CHUCK MANGIONE/A&M SP 6701	12	L
72	75	<b>LOVE DRIVE</b>	SCORPIONS/Mercury SRM 1 3795	6	G
73	80	<b>BETTER THAN THE REST</b>	GEORGE THOROGOOD & THE DESTROYERS/MCA 3097	4	G
74	59	<b>I WANNA PLAY FOR YOU</b>	STANLEY CLARKE/Nemperor KZ2 35680 (CBS)	11	J
75	—	<b>KENNY</b>	KENNY ROGERS/United Artists LWAK 979	1	H
76	69	<b>COMMUNIQUE</b>	DIRE STRAITS/Warner Bros. HS 3330	14	H
77	63	<b>DEVOTION</b>	LTD/A&M SP 4771	13	G
78	88	<b>TAKE IT HOME</b>	B. B. KING/MCA 3151	3	G
79	84	<b>BORN AGAIN</b>	RANDY NEWMAN/Warner Bros. HS 3346	3	H
80	89	<b>FIGHT DIRTY</b>	CHARLIE/Arista AB 4239	2	G
81	91	<b>THE RECORDS</b>	Virgin VA 13130 (Atl)	2	G
82	83	<b>THE B-52'S</b>	Warner Bros. BSK 3355	8	G
83	100	<b>MISTRESS</b>	RSO RS 1 3059	2	G
84	96	<b>THE MUPPET MOVIE</b>	(ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001	2	H
85	67	<b>SOONER OR LATER</b>	REX SMITH/Columbia JC 35813	24	G
86	66	<b>SWITCH II</b>	Gordy G7 988R1 (Motown)	19	G
87	99	<b>RAINBOW CONNECTION IV</b>	ROSE ROYCE/Whitfield WHS 3387 (WB)	2	H
88	—	<b>RESTLESS NIGHTS</b>	KARLA BONOFF/Columbia JC 35799	1	G
89	72	<b>DOWN TO EARTH</b>	RAINBOW/Polydor PD 1 6221	6	G
90	97	<b>FACADES</b>	SAD CAFE/A&M SP 4779	2	G
91	108	<b>BRENDA RUSSELL</b>	Horizon SP 739 (A&M)	1	G
92	102	<b>HIGH GEAR</b>	NEIL LARSEN/Horizon SP 738 (A&M)	1	G
93	70	<b>BOMBS AWAY</b>	DREAM BABIES JOHN STEWART/RSO RS 1 3051	19	G
94	92	<b>HEART STRING</b>	EARL KLUGH/United Artists UA LA 942 H	20	G
95	94	<b>DO YOU WANNA GO PARTY</b>	KC & THE SUNSHINE BAND/TK 611	13	G
96	106	<b>FEEL IT</b>	NOEL POINTER/United Artists UA LA 973 H	1	G
97	57	<b>CHILDREN OF THE SUN</b>	BILLY THORPE/Polydor PD 1 6228	9	G
98	78	<b>BOP TIL YOU DROP</b>	RY COODER/Warner Bros. BSK 3358	6	G
99	81	<b>PIECES OF EIGHT</b>	STYX/A&M SP 4724	53	G
100	—	<b>UNLEASHED IN THE EAST</b>	JUDAS PRIEST/Columbia JC 36179	1	G

ALBUM CROSS REFERENCE ON PAGE 164



# SUZI...AND OTHER FOUR LETTER WORDS

## UNLEASHED SUZI QUATRO

"SUZI...AND OTHER  
FOUR LETTER WORDS"  
HER NEW ALBUM  
ON RSO RECORDS  
CONTAINS THE  
UNINHIBITED  
SMASH SINGLE  
"I'VE NEVER  
BEEN IN LOVE"  
RS-1-3064  
RS 100



PRODUCED BY  
MIKE CHAPMAN  
FOR CHINNICHAP





# Record World Albums 101-150

SEPTEMBER 29, 1979

SEPT. 29	SEPT. 22	
101	86	2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172
102	104	EUPHORIA GATO BARBIERI/A&M SP 4774
103	77	MIRRORS BLUE OYSTER CULT/Columbia JC 36009
104	95	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002
<b>105</b>	—	8:30 WEATHER REPORT/ARC/Columbia PC2 36030
106	74	REPEAT WHEN NECESSARY DAVE EDMUNDS/Swan Song SS 8507 (Atl)
107	85	UNDERDOG ATLANTA RHYTHM SECTION/Polydor/BGO PD 1 6172
108	116	DO IT ALL MICHAEL HENDERSON/Buddah BDS 5718 (Arista)
109	111	NIGHT OWL GERRY RAFFERTY/United Artists UA LA 958 1
<b>110</b>	120	WATER SIGN JEFF LORBER FUSION/Arista AB 4234
111	112	DAVID WERNER/Epic JE 36126
112	98	FIVE SPECIAL/Elektra 6E 206
113	118	IN STYLE DAVID JOHANSEN/Blue Sky JZ 36082 (CBS)
<b>114</b>	124	PRIORITY POINTER SISTERS/Planet P 9003 (Elektra/Asylum)
<b>115</b>	125	XII FATBACK/Spring SP 1 6723 (Polydor)
<b>116</b>	129	LEAD ME ON MAXINE NIGHTINGALE/WindSong BXL1 3404 (RCA)
117	119	MYSTIC MAN PETER TOSH/Rolling Stones COC 39111 (Atl)
<b>118</b>	128	FEARLESS TIM CURRY/A&M SP 4773
119	107	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO 2 4001
120	122	LIVE KILLERS QUEEN/Elektra BB 702
<b>121</b>	131	CAROLYNE MAS/Mercury SRM 1 3783
122	110	HOT MAYNARD FERGUSON/Columbia JC 36124
123	117	WHERE I SHOULD BE PETER FRAMPTON/A&M SP 3710
124	90	CANDY CON FUNK SHUN/Mercury SRM 1 3754
125	93	MORE AMERICAN GRAFFITI (ORIGINAL SOUNDTRACK)/MCA 2 11006
<b>126</b>	136	THE GOOD LIFE BOBBI HUMPHREY/Epic JE 35607
127	130	INFINITE RIDER ON THE BIG DOGMA MICHAEL NESMITH/Pacific Arts PAC 7 130
128	132	KNIGHTS OF FANTASY DEODATO/Warner Bros. BSK 3321
<b>129</b>	139	DON'T LET GO ISAAC HAYES/Polydor PD 1 6224
130	135	SATISFIED RITA COOLIDGE/A&M SP 4781
131	115	GREATEST HITS BARRY MANILOW/Arista A2L 8601
132	134	KID BLUE LOUISE GOFFIN/Asylum 6E 203
133	138	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia JC 36100
<b>134</b>	147	GAMMA I/Elektra 6E 219
135	140	5 J. J. CALE/Shelter SR 3163 (MCA)
136	109	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/Columbia KC2 36064
137	105	ROCK ON RAYDIO/Arista AB 4212
138	133	52ND STREET BILLY JOEL/Columbia FC 35609
<b>139</b>	—	TOP PRIORITY RORY GALLAGHER/Chrysalis CHR 1235
140	114	GO WEST VILLAGE PEOPLE/Casablanca NBLP 7144
141	145	STRANGER IN TOWN BOB SEGER/Capitol SW 11689
142	144	BACK ON THE STREETS TOWER OF POWER/Columbia JC 35784
143	148	STREET LIFE SHINE SHIRTS/Capitol ST 11981
144	146	ROBERT JOHN/EMI-America SW 17007
145	101	WINNER TAKES ALL ISLEY BROTHERS/T-Neck PZ2 36007 (CBS)
146	—	THIGHS AND WHISPERS BETTE MIDLER/Atlantic SD 16004
147	149	ROOTS IN THE SKY OREGON/Elektra 6E 224
148	—	YIPES/Millennium BXL1 7745 (RCA)
149	—	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
150	—	NIGHT OUT ELLEN FOLEY/Epic/Cleve. Int'l. JE 36052

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# Albums 151-200

151	HAPPY FEET AL HUDSON AND THE PARTNERS/MCA AA 1136
152	CORY AND ME CORY DAYE/NY Int'l. BXL1 3408 (RCA)
153	A SONG FOR THE CHILDREN LONNIE LISTON SMITH/Columbia JC 36141
154	ESCAPE FROM DOMINATION MOON MARTIN/Capitol ST 11933
155	YOU'RE SO LONELY J. D. SOUTHER/Columbia JC 36093
156	DIALOGUE MICHAEL JOHNSON/EMI-America SW 17010
157	REPLICAS GARY NUMAN & TUBEWAY ARMY/Atco SD 3B 117
158	S.O.S. YACHTS/Polydor/Radar PD 1 6220
159	MARY WILSON/Motown M7 927R1
160	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H
161	SATURDAY NIGHT FIEDLER BOSTON POPS ORCHESTRA/MidSong MS1 001
162	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203
163	AN AMERICAN DREAM THE DIRT BAND/United Artists UA LA 974 H
164	NO MORE LONELY NIGHTS BLUE STEEL/Infinity INF 9018
165	DUET CHICK COREA/GARY BURTON/ECM 1 1140 (WB)
166	INFINITY JOURNEY/Columbia JC 34912
167	BILLY FALCON/United Artists UA LA 967 H
168	ARMAGEDDON PRISM/Arista SW 50063
169	TAKE THE A TRAIN TUXEDO JUNCTION/Butterfly FLY 3105 (MCA)
170	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236
171	JOHN COUGAR/Riva RVL 7401 (Mercury)
172	EVERYTHING YOU'VE HEARD IS TRUE TOM JOHNSON/Warner Bros BSK 3304
173	LEGENDS OF THE LOST AND FOUND. "NEW GREATEST STORIES LIVE" HARRY CHAPIN/Elektra BB 703
174	TALE OF THE WHALE MATRIX/Warner Bros. BSK 3360
175	GOMM WITH THE WIND IAN GOMM/Stiff/Epic JE 36103
176	THE FABULOUS THUNDERBIRDS/TOKOMA 7068 (Chrysalis)
177	... AND I MEAN IT GENYA RAVAN/20th Century Fox T 595 (RCA)
178	ROSES AND SUNSHINE NANA MOUSKOURI/Cachet CL 3 3000
179	AXE/MCA/3171
180	THE THIRD ALBUM PAUL JABARA/Casablanca NBLP 7163
181	TOO HOT TO HOLD BOHANNON/Mercury SRM 1 3778
182	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165
183	NO PROMISES-NO DEBTS GOLDEN Earring/Polydor PD 1 6223
184	PINK CADILLAC JOHN PRINE/Asylum 6E 222
185	BROWNE SUGAR TOM BROWNE/Arista GRP GRP 5003
186	DUROCS/Capitol ST 11981
187	TURN ME LOOSE SWEETBOTTOM/Elektra 6E 210
188	THE BEST OF BARBARA MANDRELL/MCA AY 1119
189	UNDERCOVER LOVER DEBBIE JACOBS/MCA 3156
190	I FEEL GOOD, I FEEL FINE BOBBY BLAND/MCA 3157
191	WHEN YOU'RE #1 GENE CHANDLER/20th Century Fox/Chi-Sound T 598 (RCA)
192	ELLEN SHIPLEY/NY International BXL1 3428 (RCA)
193	NIGHT/Planet P 2 (Elektra/Asylum)
194	DIRECT CURRENT DIRECT CURRENT ORCHESTRA/TEC 159
195	ANOTHER CHA-CHA SANTA ESMERALDA/Casablanca NBLP 7175
196	AIRPLAY POINT BLANK/MCA 3160
197	STARDUST WILLIE NELSON/Columbia KC 35305
198	WITH THE NAKED EYE GREG KIHN/Beserkley BZ 10063 (Elektra)
199	TIME IS SLIPPING AWAY DEXTER WANSEL/Phila. Int'l. JZ 36024 (CBS)
200	THE SOUND OF SUNBATHING SINCEROS/Columbia JC 36134

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

## Album Cross Reference

ABBA	50	NICK LOWE	40
AC/DC	48	LTD	77
ASHFORD & SIMPSON	19	CHUCK MANGIONE	71
ATLANTA RHYTHM SECTION	107	BARRY MANILOW	131
B-52's	82	CAROLYNE MAS	121
BAD COMPANY	51	MASS PRODUCTION	70
GATO BARBIERI	102	CURTIS MAYFIELD	47
BEE GEES	57	BETTE MIDLER	146
BLACKFOOT	57	STEPHANIE MILLS	31
BLONDIE	61	MISTRESS	83
BLUE OYSTER CULT	103	JONI MITCHELL	65
KARLA BONOFF	88	VAN MORRISON	67
JIMMY BUFFETT	15	WILLIE NELSON & LEON RUSSELL	136
J. J. CALE	135	MICHAEL NESMITH	127
CAMEO	28	RANDY NEWMAN	79
CARS	5, 30	MAXINE NIGHTINGALE	116
CHARLIE	80	O'JAYS	21
CHEAP TRICK	20	ORIGINAL SOUNDTRACK:	
CHIC	10	GREASE	104
CHICAGO	42	MAIN EVENT	39
STANLEY CLARKE	74	MORE AMERICAN GRAFFITI	125
RITA COOLIDGE	130	MUPPET MOVIE	84
COMMODORES	3	SATURDAY NIGHT FEVER	119
CON FUNK SHUN	124	OREGON	147
RY COODER	98	ROBERT PALMER	32
CRUSADERS	26	ALAN PARSONS	22
TIM CURRY	118	PEACHES & HERB	101
CHARLIE DANIELS BAND	12	TEDDY PENDERGRASS	18
DEODATO	128	PLEASURE	66
DIRE STRAITS	76	NOEL POINTER	96
BOB DYLAN	63	POINTER SISTERS	114
DOOBIE BROTHERS	11	QUEEN	120
EARTH, WIND & FIRE	13	RAINBOW	89
DAVE EDMUNDS	106	GERRY RAFFERTY	109
ELO	9	RAYDIO	137
FATBACK	115	MINNIE RIPERTON	55
MAYNARD FERGUSON	122	SMOKEY ROBINSON	149
FIVE SPECIAL	112	KENNY ROGERS	25, 75
ELLEN FOLEY	150	DIANA ROSS	23
FOREIGNER	17	BRENDA RUSSELL	91
PETER FRAMPTON	123	ROSE ROYCE	87
RORY GALLAGHER	139	SAD CAFE	90
GAMMA	134	SCORPIONS	72
LOUISE GOFFIN	132	SHIRTS	143
G.Q.	38	BOB SEGER	141
SAMMY HAGAR	68	REX SMITH	85
MOLLY HATCHET	59	SNIFF 'N' THE TEARS	49
ISAAC HAYES	129	SOUTHSIDE JOHNNY & THE ASBURY JUKES	53
MICHAEL HENDERSON	108	SPYRO GYRA	34
PATRICK HERNANDEZ	133	JOHN STEWART	93
BOBBI HUMPHREY	126	STUDIO 54	27
ISLEY BROTHERS	145	STYX	99
MICHAEL JACKSON	6	DONNA SUMMER	8
BOB JAMES	46	SUPERTRAMP	4
WAYLON JENNINGS	60	SWITCH	86
BILLY JOEL	138	TALKING HEADS	43
ROBERT JOHN	144	GEORGE THOROGOOD	73
DAVID JOHANSEN	113	BILLY THORPE	97
FRANCIS JOLI	69	PETER TOSH	117
RICKIE LEE JONES	59	TOWER OF POWER	142
JOURNEY	36	PAT TRAVERS	52
JUDAS PRIEST	100	VAN HALEN	41, 58
KANSAS	54	VILLAGE PEOPLE	140
KC	95	DIONNE WARWICK	16
B.B. KING	78	WEATHER REPORT	105
KINKS	33	DAVID WERNER	111
KISS	29	WHO	35
EARL KLUGH	94	ROBIN WILLIAMS	24
KNACK	2	WINGS	45
KOOL & THE GANG	62	YIPES	148
NEIL LARSEN	94	NEIL YOUNG	14
LED ZEPPELIN	1	FRANK ZAPPA	62
LITTLE RIVER BAND	7		
JEFF LORBER	110		

RECORD WORLD SEPTEMBER 29, 1979



## Album Analysis

(Continued from page 122)

category are: Michael Jackson (Epic), up to #6 bullet with the help of a very hot single ("Don't Stop . . ."); Bob Dylan (Col), whose "Slow Train Coming" is nearing the top 10, now at #11 bullet with a combination of rack and retail sales reinforcing the notion that this is much more than "another Dylan album" whose appeal is limited to the artist's faithful; Jimmy Buffett (MCA), a very strong #15 bullet and making healthy strides at retail; Ashford and Simpson (WB), at #19 bullet with good retail/one-stop action where reported, including accounts throughout the country; the O'Jays (Phila. Intl.), at #21 bullet also with retail and one-stops; and Alan Parsons (Arista), at #22 bullet mainly with retail and, like the O'Jays, largely without the help of a single.

Elsewhere on the chart, Curtis Mayfield (Curton/RSO) and AC/DC (Atlantic) are bulleting in the forties, at #47 and #48 respectively; Mayfield is enjoying good breakout activity at the retail/one-stop level, especially in the northeast corridor, while AC/DC is strong at retail in the southeast, southwest, midwest, northwest and west coast.

In the sixties, bullets include Pleasure (Fantasy) at #66, Van Morrison (WB) at #67, Sammy Hagar (Capitol) at #68 and France Joli (Prelude), at #69 with the hot disco single "Come To Me" helping LP sales in N.Y., Baltimore, Miami and elsewhere.

In the eighties, Charlie (Arista) leads off with a bullet at #80, followed by the Records (Virgin), at

## Singles Analysis

(Continued from page 122)

adds.

Newcomer Lauren Wood (WB), formerly of Chunky, Novi & Ernie, made a 12-place move to #70 behind adds at WLAC, KILT and Z93 to lead off the seventies action. Blondie (Chrysalis) made an impressive entry at #78 behind adds at WKBW, KRTH, WTIK, KHJ, and WNOE.

Of the bullets in the eighties, three are entries: The Who (Polydor) at #85, Elton John (MCA) at #86 and Alan Parsons Project (Arista) at #88, and the others moved nine slots: John Cougar (Riva) and Kermit (Jim Henson) (Atlantic). Cougar's record is getting early sales from the east and the St. Louis area with adds at KSLQ, KWK, RKO and KDWB.

Because of stocking problems, Fleetwood Mac (WB) and Eagles (Asylum) didn't enter this week's chart even though they clearly dominated the radio reports. Next week, they both should enter at rather lofty positions.

#81 bullet with retail in the midwest (Chicago, Minneapolis, Indianapolis) and N.Y.; Atlantic's "Muppet Movie" soundtrack, at #84 bullet with continued strength at the racks; and Rose Royce (WB), at #87 bullet with retail/one-stop action significantly in Detroit, Washington, Phoenix and Indianapolis.

In the nineties, bulleted product includes Brenda Russell (Horizon), at #91 with retail backed by one-stops; Neil Larsen (Horizon) at #92; and Noel Pointer (UA), at #96 with retail action centered on the east coast.

## MCA Taps Tanner

■ LOS ANGELES — Geary Tanner has been named promotion manager for the Atlanta branch of MCA Records, according to Larry King, vice president of promotion for the label.

Tanner handled southwest regional promotion for Capricorn Records prior to being appointed national AOR promotion director for that label, a position which he held until this appointment with MCA Records.

## Nightingale Gold

■ LOS ANGELES—Al Teller, president, Windsong Records, has announced that Maxine Nightingale's single, "Lead Me On," has been certified gold by the RIAA.

## Classical Retail Tips

(Continued from page 145)

have ever heard, sings that role, and Tom Krause enacts the Count. Karajan is leading the Vienna Philharmonic, and Mozarteans everywhere will want to hear the conductor's interpretation.

On the Peters International listing for September are two albums of major import to retailers: a new disc by Youri Egorov and one by Elly Ameling. Egorov again turns his pianistic skills to Schumann, this time the Fantasy in C-Major (which was the only part of his successful recital last December at Carnegie Hall not included on the record from that recital released last season, plus the Arabeske. This disc was made after the Carnegie concert and will therefore be substantially later in the young pianist's career than the last Schumann record which was recorded prior to the Carnegie concert. Miss Ameling, with Irwin Gage accompanying, will be heard in a new collection of Schubert Lieder, featuring "The Shepherd on the Rock" with Guy Deplus as clarinet soloist. It should be a perfect song for her talents, and should increase her large, steadily widening circle of admirers.

## Nuestro Rincon

(Continued from page 160)

phone: (415) 626-1053 . . . **Pedrito Fernandez'** "La De La Mochila Azul" surpassed sales of 150,000 copies in Spain. He just returned to Mexico after performances in the Canary Islands and the taping of Spanish TV Show "300 Millones" which is aired from Spain to all Latin America . . . **Las Emes**, a Colombian duet and daughters of famous composer **Rafael Campo Miranda**, signed an exclusive contract with Fuentes in Colombia. The arrangements of their first LP are by **Luis Carlos Montoya** . . . A recording by popular **Alberto Fernandez & His Autenticos Vallenatos** will be promptly released in Colombia . . . **El Caballero Gaucho** was honored with a gold record for high sales obtained from his recordings. The event took place in the city of Pereira, Colombia . . . **Malcolm Forest**, Brazilian artist who had some impact recently with his "Oh Yolanda" for the Sigla label in Brazil, is completing his first LP with ballads and disco material. The production is being made in English at the West Lake Audio's 24 track studios that Sigla has opened in Rio de Janeiro . . . **Rinel Sousa** from Caytronics is completing all plans for the great event that will take place at Madison Square Garden next October 7th. Also confirmed are performances by great Spanish talent **Rocio Jurado** . . . Combo label has just released in New York a new 45 rpm by **El Gran Combo** containing "Los Celos de mi Compay" (C. Ferrer) b/w "Mujer Boricua" (Nin) with **Charlie Aponte** as vocalist . . . CBS has released in México a superb album by actress and singer **Raquel Olmedo**. Her renditions of "Extrañándote" (Pablo Ramirez) and "Sigo Siendo Yo" (Lolita de la Colina) theme from TV soap opera "Elisa" really deserves the best treatment from CBS in the international markets. I'll be reporting next week from Rio de Janeiro, Brazil.

## Latin American Album Picks

(Continued from page 159)

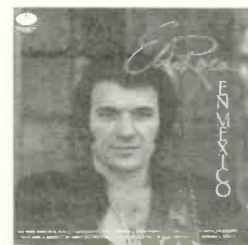


### VOLUMEN 2

LA BANDA LATINA—WS Latino WSLA 4110

Con Luisito Perez y Julio de Leon como vocalistas, La Banda Latina llena de ritmo y sabor el ambiente latino. Se incluyen "Me tenían amarrado con "P" (A. Fernández), "El Meloso" (J. Perez), "El Criticón" (T. Rodríguez) y "Le picaron las avispas" (M. Sagredo).

■ With Luisito Perez and Julio de Leon as vocalist, La Banda Latino makes you want to dance with this frenetic and contagious salsa production by Atilano Blandino. "Amada mia" (J. Perez), "El Meloso," "Muerto ese abejón" (D.R.) and "Bajo un Palmar" (P. Flores).



### EN MEXICO

ELIO ROCA—Mercurio 1914

Elio Roca de Argentina interpreta en su onda romantica, baladas de corte muy comercial. Muy buenos arreglos y orquestaciones. "Qué penas tengo en el alma" (E. Roca), "O lo tomas o lo dejas" (S. Esquivel), "Matame" (E. Roca) y "Sombras" (Contursi-Lomuto).

■ Elio Roca from Argentina offers a very romantic package of ballads. Great orchestrations. "Que falta que me haces" (Pontier-Silva-Calo), "Se me olvidó otra vez" (J. Gabriel), "Matame" and "Quema esas cartas" (Cosentino-Lopez).



### AYER HOY Y SIEMPRE

BILLO'S CARACAS BOYS—Billo PB 1-79

Con su acostumbrado sabor y energía musical, Billo Frometa brinda aquí a sus Billo's Caracas Boys en "Jaraneando," "Se muy bien que vendrás" (A. Nuñez), "Bongo" (M. Valdéz), "Merengue A" (P. Molina) y "A lo cortico." Cantan Oswaldo, Ely y Cheo.

■ With his usual Latin musical stamina and tropical rhythm, Billo Frometa offers a terrific package by his Billo's Caracas Boys. "Bongo," "Nunca" (G. Cárdenas), "A lo cortico" and "Si yo tuviera una novia" (B. Frometa).



## Benson Adopts Tear Tag Inventory System

By MARGIE BARNETT

■ NASHVILLE—As of August 1, the Benson Company has adopted the tear tag system of inventory control on its recorded product to aid the approximately 4000 retail accounts (mainly Christian bookstores) that buy direct.

The three-piece tag is attached to each piece of recorded product at the Benson warehouse here. The tag's center is torn out upon consumer sale and carries the account's invoice number, record number, price, title, artist, date the product went into inventory and other information codes. The tags are kept and periodically reviewed by the store's buyer to determine the quantity and types of Benson product sold.

"Because of the tremendous number of suppliers," says Benson senior vice president Ed Messick, "the clerks are often not sure which items are moving, how fast they are moving and many times don't even realize when they run out. This is an inventory system that is designed to give them an idea, if they know how much they bought, of how many of that title they have sold. They can then use it as an automatic reorder system which is what we will be encouraging."

"The tear tag has the invoice date on it, so the retailer automatically knows how long that stock has been in inventory. Each store will probably have some determination of how often they are selling a particular product before it is an automatic reorder unit."

Messick finds the tear tag inventory system is particularly useful in light of two gospel industry peculiarities. The long life of gospel albums could be overlooked on older product without the aid of the invoice date to point out the turnover

## HSE of America Buys HSE Records

■ NASHVILLE — HSE Records, Inc. was purchased by HSE of America, Inc. on August 1. Headed by Larry Blackwell, the new corporation plans to continue recording black gospel music with greater emphasis on marketing.

According to Blackwell, the company will pay greater attention to the quality of production, take a more active role in promoting it and expand distribution.

rate. Plus the frequency of visits by sales reps to various stores can be six to eight weeks, making the tear tags' automatic reorder system a valuable aid for both retailers and the Benson company. "What we are trying to do is make sure they (retailers) have product on the shelf the whole time," states Messick.

### Computer

The tear tag system will be further reinforced with the addition of a new computer the Benson Company hopes to add after the first of the year. "The new computer is designed to have in house all 4000 accounts' inventories," explains Messick, "so we will know how many they've sold, how many they're ordered, how many they have in stock. It will also print the tear tags down in the warehouse. We'll have historical data that says ABC bookstore sells ten 'Dallas Holm Live' albums a month, and at any point we can look in our inventory and show that they only have six. We can either call them on our WATS line or have a rep call them to be sure they continually have the product that they need."

"Most of the Benson reps write the orders at the store level. They (retailers) have so much confidence in our reps because it is a clientele business. What we are hoping is that once we get the computer system implemented the dealers will allow us to almost make that decision for them on whether or not product should be reordered. Our computer could be set up so that if a tear tag comes through dated Nov. '78, let's say, it wouldn't reorder that title, but if it said Aug. '79, the computer would automatically send that piece back to the store without that store having to order it. We are trying to get to an automatic reordering system. That's probably going to be the biggest advantage to us."

Messick says that the decision to go with tear tags was based primarily on comments from the accounts wanting an inventory control system of some sort. The computer then resulted as a logical complement. "We decided that if we went to the tear tag system, which is so expensive, there wasn't any sense in doing it unless we had a long-term gameplan," asserts Messick.

## Two Benson Execs Resign from Company

■ NASHVILLE—Bob Benson, president of the Benson Co., and his son Robert Benson, Jr., senior vice president of the Benson Company's Great Circle Records division, resigned their positions Sept. 12.

### Differences

A Benson Company spokesman stated that the reason behind the resignations was a difference of views on the management structure and goals for the firm. Chairman of the board John T. Benson, III will act as president until the position can be filled. Neither Bob Benson nor Robert Benson, Jr. were available for comment.

## GMA Board Sets Gospel Music Week Registration Plans

■ WASHINGTON, D.C. — The fourth quarterly meeting of the Gospel Music Association's board of directors here yielded registration information for the 2nd annual Gospel Music Week to be held in Nashville at the Opryland Hotel March 23-26, including the 11th annual Dove Awards.

A registration of \$100 allows participation in all Gospel Music Week seminars, workshops, showcases and concerts and the Dove Awards; \$75 for the week's activities sans the Doves and \$35 for the Dove Awards alone. Reservations are now being taken.

## Contemporary & Inspirational Gospel

SEPTEMBER 29, 1979

SEPT. 29

- |    |    |   |
|----|----|---|
| 1  | 1  | NEVER THE SAME<br>EVIE TORNUST/Word WSB 8806                      |
| 2  | 4  | YOU GAVE ME LOVE<br>B. J. THOMAS/Myrrh MSB 6633 (Word)            |
| 3  | 2  | MY FATHER'S EYES<br>AMY GRANT/Myrrh MSB 6625 (Word)               |
| 4  | 5  | TAKE IT EASY<br>CHUCK GIRARD/Good News GNR 8108 (Word)            |
| 5  | 6  | NO COMPROMISE<br>KEITH GREEN/Sparrow SPR 1024                     |
| 6  | 3  | STAND UP<br>THE ARCHERS/Light LS 5755 (Word)                      |
| 7  | 10 | FORGIVEN<br>DON FRANCISCO/New Pax NP 33042 (Word)                 |
| 8  | 8  | HOME WHERE I BELONG<br>B. J. THOMAS/Myrrh MSB 6574 (Word)         |
| 9  | 7  | PRaise III<br>MARANATHA SINGERS/Maranatha MM0048 (Word)           |
| 10 | 9  | HEED THE CALL<br>THE IMPERIALS/DaySpring DST 4011 (Word)          |
| 11 | 11 | HAPPY MAN<br>B. J. THOMAS/Myrrh MSB 6593 (Word)                   |
| 12 | 12 | MUSIC MACHINE<br>CANDLE/Birdwing BWR 2004 (Sparrow)               |
| 13 | 13 | THE MASTER AND THE MUSICIAN<br>PHIL KAEGGY/New Song NS 006 (Word) |
| 14 | —  | SLOW TRAIN COMING<br>BOB DYLAN/Columbia FC 36120 (CBS)            |
| 15 | 17 | FOR HIM WHO HAS EARS TO HEAR<br>KEITH GREEN/Sparrow SPR 1015      |
| 16 | 16 | CURRENT<br>VARIOUS ARTISTS/Maranatha MM0050 (Word)                |
| 17 | 21 | MIRROR<br>EVIE TORNUST/Word WSB 8735                              |
| 18 | 14 | DALLAS HOLM AND PRAISE LIVE<br>Greentree R 3441 (Great Circle)    |
| 19 | 23 | MANSION BUILDER<br>2ND CHAPTER OF ACTS/Sparrow SPR 1020           |

20

- |    |   |
|----|---|
| 24 | THE VERY BEST OF THE VERY BEST<br>BILL GAITHER TRIO/Word WSB 8804       |
| 21 | 28 EVERYBODY NEEDS A LITTLE HELP<br>DAVID MEECE/Myrrh 6619 (Word)       |
| 22 | 19 DANCE CHILDREN DANCE<br>LEON PATILLO/Maranatha MM0049 (Word)         |
| 23 | 18 THE LORD'S SUPPER<br>JOHN MICHAEL TALBOT/Birdwing BWR 2013 (Sparrow) |
| 24 | 22 SHATTER THE DARKNESS<br>FIREWORKS/Myrrh MSB 6628 (Word)              |
| 25 | 15 THE PRODIGAL<br>REBA/Greentree R 3543 (Great Circle)                 |
| 26 | 26 WITH YOUR LOVE<br>CHRIS CHRISTIAN/Myrrh MSB 6614 (Word)              |
| 27 | 20 GENTLE MOMENTS<br>EVIE TORNUST/Word WST 8714                         |
| 28 | 25 BULLFROGS AND BUTTERFLIES<br>CANDLE/Birdwing BWR 2010 (Sparrow)      |
| 29 | 30 BREAKIN' THE ICE<br>SWEET COMFORT BAND/Light LS 5751 (Word)          |
| 30 | 29 AMY GRANT<br>Myrrh MSB 6586 (Word)                                   |
| 31 | 27 ALL THINGS ARE POSSIBLE<br>DAN PEEK/Lamb & Lion LL 1040              |
| 32 | 31 COME PRAISE AND BLESS THE LORD<br>THE CONTINENTALS/New Life NL 7926  |
| 33 | — ORDINARY MAN<br>DOGWOOD/Myrrh MSB 6616 (Word)                         |
| 34 | 34 JOHNNY'S CAFE<br>JOHN FISCHER/Light LS 5757 (Word)                   |
| 35 | 33 HIS LAST DAYS<br>DALLAS HOLM/Greentree R 3534 (Great Circle)         |
| 36 | 32 HOSANNA<br>VARIOUS ARTISTS/Maranatha MM0052 (Word)                   |
| 37 | 39 RISE AGAIN<br>DINO/Light LS 5752 (Word)                              |
| 38 | 36 LIGHT THE LIGHT<br>SEAWIND/Horizon SP 734                            |
| 39 | 40 FRESH SURRENDER<br>THE ARCHERS/Light LS 5707 (Word)                  |
| 40 | 38 BAND AND BODYWORKS<br>NOEL PAUL STOOKEY/NewWorld NWS 021379          |







## Cachet To Release Cash Double LP

■ NASHVILLE — Cachet Records has announced the exclusive North American release of Johnny Cash's new double album, "A Believer Sings The Truth."

### Collector Cover

According to Sol Greenberg, U.S. general manager for Cachet, a major sales and marketing campaign on the LP will include in-store merchandising materials to coincide with the collector-designed cover plus major TV advertising time buys in both the U.S. and Canada. A two-hour radio special based on the album and featuring Cash will also be simultaneously released and available to radio stations. The single "There Are Strange Things Happening Every Day" is set for immediate release, and the album will ship in October.

## ARBs

(Continued from page 134)

WJIB from 8.4 to 9.5, WBZ from 8.5 to 8.0, WXKS up from 5.5 to 5.9. WBCN was steady from 5.1 to 5.2, WCOZ from 4.5 to 4.4, WEEI-FM up from 3.0 to 3.6, WEEI-AM up from 6.4 to 6.7. WRKO dropped from 5.3 to 4.1, WROR-FM was off from 3.3 to 2.6, WVBF from 6.3 to 6.0, WCGY was up from 1.0 to 1.5, WILD up from 0.7 to 1.1.

## Radio Replay

(Continued from page 134)

pretty sexist, with men being one who play it, and there's not much in the looks of a 265 pound tackle biting the ankle of a linebacker, so the cheerleaders were at least a break in the action or the lack of action in a boring game. I would sure like to know what happened. Did the NFL higher-ups feel that the cheerleaders were getting more popular than the game, or was it complaints from a women's group who felt that again the human flesh was being exploited? Well, I guess football is only a game where the rules change from season to season, but the coverage of the event would surely be dressed up if the cheerleaders would return to screen.

**COUNTRY MOVES:** Larry Hunter has left his post as assistant MD, KSOP/Salt Lake City. A replacement has not been named, according to MD Country Joe Flint . . . John Leslie has resigned his post as PD and morning drive personality at KCKN/Kansas City, effective Sept. 21. Taking over PD duties will be MD Wes Cunningham . . . Here's more changes: at KENR/Houston—Steve Lundy joins the station in the 12-6 p.m. slot, and Dan Gallo from the production department will take over the 9-12 noon shift. The rest of the line-up includes Bill Bailey, 5:30-9 a.m.; Hal McClain, 3-7 p.m.; Mike Cannon, 7-midnight; and Jeff Mack, midnight-5:30 a.m. Dave Martin has left the station . . . WSAI/Cincinnati brings in local TV personality Tom Kelly for sports and commentary in drive times, and has an opening in news and one on the air.

**WSM COUNTRY:** WSM/Nashville is going to an all country format from its present pop adult/country status. For more details, see the related article in this issue.

**ETC:** The efforts of staffers at WUNI/Mobile were finally rewarded Sept. 18 when they got the station back on the air after five days due to damages caused by Hurricane Frederic. MD Reggis Davis told RW WUNI staffers camped out in the studios the night it hit.

Congratulations to KLAC/Los Angeles on entering their 10th year programming country music. Plans have been set for a year long celebration, "A Decade of Country Music," capping off with station visits by Johnny Cash and Dolly Parton.

## Dylan LP and Gospel Market

(Continued from page 127)

Association outlets (in most cases, Christian music is sold through book outlets), also reported that sales have been "nothing short of fantastic. We had 12 to 15 hundred Dylan orders in the western region; one store ordered 250, which is very strong for a small store. There is no precedent to compare it with—nothing has ever been this strong."

Peters, who echoed Van Kirk's opinion that "the gospel market right now is very bullish, while the rest of the industry is soft," suggested that some gospel distributors are having problems getting enough product simply because "most of them haven't

## ASCAP Receipts

(Continued from page 117)

ceipts from foreign societies of \$8,927,000.

ASCAP salaries totaled \$7,305,000 for the period, when the average number of employees was 691. Home and branch office expenses amounted to \$7,693,000.

The balance available for domestic distribution after deducting salaries and expenses came to \$55,895,000. In the first quarter of 1979, ASCAP distributed to members and set aside for foreign societies a total of \$14,695,000; for the second quarter, the total was \$16,646,000.

carried enough (CBS product) to warrant an open account with CBS." Peters added that "CBS has done very little marketing in this field—almost no in-store merchandising—but I'm not really sure what they could do, other than work with the independent gospel distributors. I'd like to see more promotional material available—mobiles and so on—and a plan for quantity purchasing would really help us. CBS' discounts are fair, but they're not as good as those offered by the religious labels. That's a bit of a disadvantage, but we're running with this album anyway because it's such an unusual crossover item. It could open a whole new vista for companies like Columbia."

### No Unusual Plans

At Columbia, Barbara Cooke, associate director of product management, east coast, said that the label has no unusual plans for marketing "Slow Train Coming." "It transcends targeting towards a gospel audience," Cooke said. "We're treating it as a good record; so we aren't aiming it towards the gospel audience, and there will be no special buys for gospel radio." Cooke did not rule out the possibility of buys at the local branch level, however: "There may be buys on the branch level, but we're basically marketing it as we would any Bob Dylan record."

## Ariola Releases Six

■ LOS ANGELES — Ariola Records has announced the release of six albums in October. Titles will include, "Paradise Bird" by Amii Stewart, the self-titled debut of Sabu, the American debut of Mireille Mathieu and "No Strings Attached" by Gene Cotton. Street-players and the Saragossa Band will also issue self-titled debut albums.

## 'Disco Polka' in Milwaukee



On a recent mid-west promotional tour, Tapestry Records recording artist Bobby Vinton talks about his latest release, "Disco Polka," with WOKY-Milwaukee morning DJ Bob Barry. Barry recently returned to WOKY after a three year absence and celebrated with a huge promotion and remote broadcasting from the highway, Route 43, in Milwaukee.

## Stone Enterprises Inks Streets, Snow

■ NEW YORK — Butch Stone, president of Butch Stone Enterprises, Inc., has announced the first signings to his new management and production company.

Signed by Stone to management, production and publishing contracts are The Streets, a new band from Memphis, and Snow, a group based in Atlanta.

## MCA Distribution Promotes Sather

■ LOS ANGELES — Leroy Sather has been appointed MCA Distributing Corporation regional director for the southeastern region.

Most recently Sather was branch manager for Denver.

## Eagles Campaign

(Continued from page 124)

four color process with a black and white photo of the group in the gatefold. "It's a very simple, classy package," Klein said. Print ads will center on the graphic "The Long Run," and the radio spots will feature the single, he added.

The album, the band's seventh, contains 10 new songs written by the Eagles, including three written with J. D. Souther. The first single, "Heartache Tonight," was shipped September 21.

"The Long Run" was produced by Bill Szymczyk and engineered by Szymczyk with Ed Mashal at Bayshore Recording Studios in Florida.

All E/A licensees flew to New York two weeks ago to pick up the parts for the album from Szymczyk to prepare for a simultaneous worldwide release, according to Larry Solters of Front Line Management.

The Eagles began a tour of Japan, their first tour with new member Timothy B. Schmit, on September 17.



# Record World Country

## Casey Elected To Country Radio Seminar Board of Directors

■ NASHVILLE — Joe Casey, director of promotion for CBS Records, Nashville, was recently elected to the 1980 Country Radio Seminar board of directors and appointed record/music industry chairman for the 11th annual event scheduled for March 14 and 15 at the Hyatt Regency Hotel here. In turn, Norm Osborne, national promotion director for Elektra/Asylum Records, Nashville, was appointed record/music industry co-chairman.

### Other Directors

Casey joins a host of 15 directors on the seminar's board which met Sept. 14 and 15 at the BMI building here to plan for next spring's gathering. Among the directors are president Mac Allen, Sonderling Broadcasting, Miami; executive vice president Frank Mull, Mull-Ti-Hit Promotions; vice president Ed Salamon, WHN; secretary Susan Roberts, Top Billing; treasurer Charlie Monk, April/Blackwood Music; Mike Milom, attorney; agenda committee chairman Don Boyles, WSUN; Terry Wood, WSAI; Kim Pyle, WOKX; Biff Collie; Al Greenfield, KIKK; Roy Wunsch, CBS Records; Jerry Seabolt, United Artist Records; and Bob Young, KNEW.

Agenda committee members include Les Acree, WMC; Ted Cramer, WDAF; Bob Holtan, WAXX; Marty Sullivan, KNEW; Chris Collier, KLLB and KYTE; Billie Joyce Campbell, WXBW; Kim Pyle, WOKX; Dan Halyburton, WDGY; Ron Jones, WHK; Pete Porter, KBOX; Gary Kines, WSUN; Bob English, WUBE; Jerry Pond, WDXB; Bob Kraig, WTHI; Marie Ratliff, *Record World*; Jim Duncan, Radio & Records; and Jim Sharp, Cashbox.

## FICAP To Host Radio Seminar

■ NASHVILLE — The Federation of International Country Air Personalities will host its first radio seminar in conjunction with the Grand Ole Opry's 54th birthday celebration, according to Hal Durham, general manager of the Opry.

The panel presentation will be held on Tuesday, October 9 at 10 a.m. in the new Roy Acuff Theatre at Opryland. Topic for the panel discussion will be "Put The Personality Back Into Country Music Radio." Charlie Douglas, WWL, will moderate the panel. Other panel members include King Edward Smith IV, WSLC and president of FICAP; Arch Yancey, KNUZ; Ralph Emery, WSM; Biff Collie, 1978 Country Music Disc Jockey Hall of Fame inductee; and Paul Kallinger, XERF Radio.

### Topics

Ideas for developing radio personalities, stories of the men on the air, problems of new country radio, and selecting music for country formats will all be topics included in the radio seminar. FICAP will also host its fourth annual banquet on Friday, Oct. 12. Highlighting the banquet will be the presentation of the 1979 Country Music Disc Jockey Hall of Fame winners.

## Top Billing Signs The Bellamy Brothers

■ NASHVILLE—Tandy Rice, president of Top Billing, Inc., has announced the signing of Warner Bros. artists the Bellamy Brothers to an exclusive booking agreement with the company. The Bellamys are currently on tour in the U.S. and will tour Europe next spring.

## Increase in Live Radio Broadcasts Indicates Country's Popular Appeal

By CINDY KENT

■ NASHVILLE—As the final quarter of 1979 approaches, one of the biggest trends in country radio to develop and pick up speed has been an increase in regular live country broadcasts. From big markets like New York and Los Angeles down to Nacoches, Texas, the reasons for the upsurge in live broadcasts are obvious: station promotion, record promotion, artist promotion, etc. It may give a station an edge in listener appeal over a competitor, and is an attractive means of securing extra listeners for artists wanting larger showcases.

### Smaller Markets

Smaller markets, of course, may not have access as in a major market to the technical facilities or a regular stream of top name acts to warrant broadcasting live on a regular basis. However, through syndication, these markets have access to the excitement and experience of hearing their favorite country artists live.

Live broadcasts in country are hardly new. Years ago, some of the nation's most popular radio shows included the WLS/Chicago Barn Dance and the WNOX/Knoxville Mid-day Merry-Go-Round. WSM has broadcast the Grand Ole Opry for over 50 years with its clear channel status reaching 34 states (and will continue to do so unless the FCC limits the range of clear channels). The WWVA/Wheeling "Jamboree U.S.A." has been broadcast over that station for 46 years, and in February was picked up for national syndication by the Mutual Network, which now carries it to 220 stations. (Mutual's Friday night broadcasts are actually tapes from earlier Jam-

borees.)

The success of live concerts broadcast over radio has not gone unnoticed by record companies. A prime example is the double album package recorded "Live at Carnegie Hall" in 1977 by ABC Records, featuring Don Williams, Roy Clark, Freddy Fender, and Hank Thompson broadcast live by WHN/New York. Selling over 75,000 units, the album is viewed as a successful project by presi-

(Continued on page 171)

## WSM Shifts Format To 24 Hour Country

■ NASHVILLE — WSM/Nashville has changed format to 24-hour country programming from pop adult/daytime, country/nighttime. The change, effective last week, was a gradual one, since the station has been "leaning" more toward country for some time, according to MD Mary Catherine Sneed, who remains with the station. Al Voeks has been named program director, and will continue with his duties as news director. The switch will not affect the pop/adult format of WSM-FM.

Reason for the change is twofold, according to vice president and general manager Lon Hensel. "Since WSM is the grandmother/grandfather of country music, many people felt we should have gone country 50 years ago," Hensel said. "So it was just a natural thing. Also, today country music has come close to being the straight adult music, and has a wide acceptance. WSM is basically a 25+ station." Hensel added that WSM plans an extensive promotion campaign after the first of the year.

## PICKS OF THE WEEK

**SINGLE** ERNEST TUBB & FRIENDS, "WALKIN' THE FLOOR OVER YOU" (prod.: Pete Drake) (writer: E. Tubb) (Rightsong, BMI) (2:02). From the "Legend And The Legacy" album, ET is joined here by Merle Haggard, Chet Atkins, Lynn Owsley and Pete Drake on one of his first hit songs. He's in classic form here with a line-up that can't miss. Cachet CS4-4507.

**SLEEPER** SYLVIA, "YOU DON'T MISS A THING" (prod.: Tom Collins) (writers: K. Fleming/D.W. Morgan) (Pi-Gem, BMI) (2:33). On her debut single, Sylvia Allen proves to be a promising artist with a strong, appealing vocal style. The easy-moving love song is given a light touch in the production with underlying drum support. RCA PB-11735.

**ALBUM** LARRY GATLIN AND THE GATLIN BROTHERS BAND, "STRAIGHT AHEAD." The Gatlin's first album on Columbia presents the brothers' harmonies as well as Larry's songwriting and lead singing skills with a little more variety than past efforts. Cuts are consistently high quality, but "The Way I Did Before," "Taking Somebody With Me When I Fall" and "Midnight Choir" stand out. Columbia JC 36250.





# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Moe Bandy — "I Cheated Me Right Out of You"

Mel Street — "The One Thing My Lady Never Put Into Words"

Charlie Daniels Band — "Mississippi"



Rayburn Anthony

It's an interesting week for traditional and contemporary pairings.

First, there's Rayburn Anthony doing the classic "Wild Side of Life" with Kitty Wells (already added at WBAM, WPNX, KWMT, KKYX, KVOO, KSOP, KSO, KFDI, KWKH, KRMD, KMPS, WTSO). Also, from the "Legend and the Legacy" LP, Ernest Tubb does his theme song,

"Walkin' The Floor Over You," and this time Merle Haggard joins him on the vocals. Both should spur a resurgence of nostalgic airplay.

Newcomer Stephanie Winslow jumps to a strong start on her first Warner/Curb release, "Say You Love Me."

It was added first week at KVOO, WFAI, WBAM, KXLR, KSSS, WTOD, KFDI, WIVK, WWOK, WDEN, WIRE, KAYO, KSOP, WQQT, KWJJ, KMPS, WKKN, KYNN, KHEY, WGTO, KLZ, KKYX, WSLC, WXCL, KRMD, KGA, WTSO, WWVA.



Lacy J. Dalton

The Charlie Daniels Band has some early believers in "Mississippi" at WWVA, WDEN, WQIK, KTTS, KFDI, WFAI,

KLLL, KKYX, KVOO, WXCL, KBUC, KSSS, KRMD. David Allan Coe's "X's and O's" playing at KERE, WWOK, WIRK, KVOO.

Judy Argo has early adds on "Hide Me" at KGA, WIRE, KVOO, WPNX, KFDI, WWVA, KSOP, WFAI, KMPS, WSLC, WGTO, KLLL, KYNN, KRMD. Ernie Rowell is getting spins on "I'm Leaving You Alone" at WDEN, KSOP, WSLC, KFDI, WPNX, WBAM, KMPS.

Sunset Records has released a master on Mel Street called "The One Thing My Lady Never Put Into Words." It's a reported add at WTOD, WWNC, WFAI, KFDI, KSOP, KLLL, KVOO, KKYX, KBUC, KXLR, KSSS, WPNX, KWKH, KRMD, KGA, WDEN. Jerry Fuller draws attention to "Don't Do Anything" in the southern and southeastern markets.

ETC Band (featuring Earl T. Conley) has "Stranded On A Dead End Street" at WWOK, KAYO, KVOO, KMPS, KGA, WFAI, KRMD, KPNX, KWKH, KSO, KBUC, KFDI. The Wichita Linemen are playing in Wichita, Tulsa, Omaha, Columbus and Amarillo with "You're A Pretty Lady, Lady."

Lacy J. Dalton's first Columbia single, "Crazy Blue Eyes," getting initial action at KAYO, KMPS, BKCK, KKYX, WFAI, KWKH, KSSS, WCXI.

## SURE SHOTS

Moe Bandy — "I Cheated Me Right Out of You"

## LEFT FIELDERS

Ernest Tubb & Friends — "Walkin' The Floor Over You"

Sylvia — "You Don't Miss A Thing"

Sonny Throckmorton — "Safely in the Arms of Jesus"

## AREA ACTION

Tom Jones — "Never Had A Lady Before" (WFAI)

Randy Cornor — "Sad Eyes" (KIKK)

## E/A Inks Jim Weatherly



Jimmy Bowen, vice president/general manager of Elektra/Asylum Records' Nashville operations, has announced the signing of Jim Weatherly to the label. Listening as Weatherly gives a preview of his first single, "Smooth Sailin'," to be released in October, are (from left) Bowen; Ewell Roussell, E/A Nashville director of operations; and Norm Osborne, E/A Nashville promotion director.

## Nashville Report

By RED O'DONNELL

■ Kenny Rogers is all over network TV this season. In addition to emceeing the CMA Awards' live telecast Oct. 8 at Opry House, he'll star in his own special, "Kenny Rogers & The American Cowboy," and film a 2-hour movie titled "The Gambler," based on his smash hit disc.

Andy Williams, scheduled to be in Nashville last week for recording sessions, didn't make it. However, word now is that he'll arrive today (24) and be at the Jack Clement Studio Wednesday and Thursday to cut a Columbia LP.

Lynn Anderson is out of a Lake Charles, La. hospital where she underwent tests to ascertain a reason for her blackouts. Lynn isn't at her A-1 physical condition yet but the Docs have prescribed medicine to retard the potassium deficiency that caused the blackouts. She is slated for an interview at her local farm Monday, Oct. 8 with the "Today" program's Jane Pauley, and Lynn says she'll make it.

The Saturday Evening Post's December issue will feature a cover color and story about Jeannie C. Riley . . . Kitty Wells, who hasn't been on the Grand Ole Opry for two years, will appear there next Saturday.

Tammy Wynette and the Statler Brothers performed a benefit show last week near Evansville, Ind., in the first annual Tammy Wynette Benefit for Oakland City College. Among those present at the sell-out show (which is instrumental in getting the college on sound financial footing) were husband George Richey, brother-in-law Paul Richey and CMA exec. director Jo Walker. The show went without a hitch, but while Tammy was rehearsing earlier in the day, \$22,000 along with some of Tammy's jewelry were stolen from her hotel room.

Mae Boren Axton, Hoyt's mom and writer of the recently revived hit "Heartbreak Hotel," celebrated her birthday last week at "America's only rock & roll hotel," Close Quarters, which reports that business, in addition to parties, is looking good in the first month of operation.

Congratulations on the arrivals of a 9-pound daughter to Emmylou Harris and her producer-husband Brian Ahern. Megan Theresa was born at St. Joseph Hospital in Burbank.

Columbia is re-releasing Stonewall Jackson's "The Dynamic Stonewall" LP, recorded 20 years ago. The album includes "Waterloo," "Life to Go," and "Why I'm Walking," each of which was a No. 1 chart tenant. In fact, "Waterloo" did more for Stonewall J. than it did for Napoleon. A biggie in both pop and country fields.

The Stutterettes, formerly with Mel Tillis' show, are now part of T. G. Sheppard's touring act. The vocal trio no longer "stutters," though.

It has been learned that Moe Bandy is an avid watcher of soap operas. Bandy's favorite is "As the World Turns." Maybe because he met Barbara Rucker, who plays Sandy Thompson on the series, while on a recent trip to Los Angeles. He joined Barbara and actor Bo Hopkins for dinner.

The Tennessee Association of Broadcasters' annual convention is scheduled here Wednesday through Friday. Membership is composed of 92 AM and 44 FM stations, and nine TV operations.



# Country Album Picks



## SHOULD I COME HOME

GENE WATSON—Capitol ST-11947

Classic cry-in-your-beer country music is offered here, as the cover illustrates, by one of the best there is in that style these days. Produced by Russ Reeder, Watson's soft, suffering vocals work especially well with "Nothing Sure Looked Good On You," "Bedroom Ballad" and the title song.



## JUST GOOD OLE BOYS

MOE BANDY & JOE STAMPLEY—Columbia JC 36202

Both Moe and Joe are proven artists, but the combination is a pleasant surprise as they get down with some good-time honky tonk tunes. Produced by Ray Baker, there's no unnecessary compromise for the sake of crossover here with songs like the title cut and "Tell Ole I Ain't Here, He Better Get On Home."

## Live Radio Broadcasts *(Continued from page 169)*

dent, MCA/Nashville division, Jim Foglesong (then president of ABC/Nashville). "It was a prestigious project for the company," Foglesong said. "It's something we're proud of." Another example is Epic's Volunteer Jam LP set, recorded live at Nashville's annual charity fund raiser. Featuring the Charlie Daniels Band, Willie Nelson, and a host of country and rock artists, the event is broadcast annually by rock stations, and in 1978 was broadcast over WHN. The album was so successful that Epic already has plans for another Volunteer Jam LP.

Lined up for syndication within the past few months have been "Live From the Lone Star Cafe" from New York, and "Louisiana Hayride, U.S.A." from Shreveport. Two weekly broadcasts will emanate live from the Lone Star Cafe over the network, according to club owner Mort Cooperman. Over 170 stations in as many markets are set to carry the program. Cooperman views the broadcasts as career builders for new and established artists. Cooperman also notes the value of holding on to the raucous atmosphere of the Lone Star with live broadcasts. The "Louisiana Hayride, U.S.A." has set details for syndication over 10 stations and is aiming for national syndication, according to Hayride president David Kent. The Hayride is trying to build its syndication status back up to the 150-station network it had several years ago. The Hayride has been broadcast live over KWKH/Shreveport for 31 years, and recently switched affiliation to KRMD/Shreveport.

WHN/New York has been

broadcasting its live concert series on a weekly basis since 1977, following the success of "Country Comes to Carnegie Hall." Shortly thereafter, WHN began broadcasting live from the Lone Star Cafe, the Bottom Line, and other venues playing country music in New York, winding up with the ill-fated Broadway Opry '79 concert series. "One of the reasons in the upsurge of live country broadcasts not only at WHN but throughout the U.S. is that it's been successful, and stations across the country want to have some of that success, too," said PD Ed Salamon. "Another reason for the success is that it gives artists a larger showcase for their talents than the seating capacity in a night club. WHN, for example, has nearly a million and a half listeners that could tune in and catch the concert." The listener response to the live concerts has been so favorable at WHN that periodically, tapes of the live concerts are re-broadcast. Artists participating in the series are not from any particular kind of country, (contemporary or traditional) but a healthy mixture: Crystal Gayle, Tom T. Hall, Eddie Rabbitt, Emmylou Harris, Don Williams, Kenny Rogers, the Oak Ridge Boys, and Barbara Mandrell, and others.

KLAC/Los Angeles, and KENR/Houston are two of many other major market stations increasing their live broadcasts. KLAC began broadcasting from the Palomino Club about a year ago, but the broadcasts have increased to a monthly basis this year. KENR/Houston began weekly broadcasts from Gilley's renowned nightspot in April.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

MOE BANDY—Columbia 1-11090

I CHEATED ME RIGHT OUT OF YOU (prod.: Ray Baker) (writer: B. P. Barker) (Baray, BMI) (3:02)

Bandy is one of country music's more solid, reliable artists, and this tune shows why. There is little compromise as he sings straight ahead country blues the way he does it best.

SONNY THROCKMORTON—Mercury 57002

SAFELY IN THE ARMS OF JESUS (prod.: Sonny Throckmorton) (writer: S. Throckmorton) (Cross Keys, ASCAP) (3:13)

Throckmorton uses a touch of gospel this time out with an easy-moving song that has appeal in both lyrics and melody. His vocals sound as good as ever with clear, tight production to back him up.

HOYT AXTON—Jeremiah 1001

A RUSTY OLD HALO (prod.: Hoyt Axton & C. Mellone) (writer: B. Merrill) (Ryland, ASCAP) (2:32)

The title cut from Axton's latest LP is a rousing song in the good-time Axton tradition. A harmonica kicks off each verse, followed by a piano and supportive guitars.

MEL STREET—Sunset 100

THE ONE THING MY LADY NEVER PUTS INTO WORDS (prod.: Nelson Larkin, Jim Prater & Dick Heard) (writer: M. Huffman) (Prater/Merilark/April, ASCAP) (3:08)

A touching country blues tune is offered here with a steel guitar and fiddle nicely backing Street's expressive vocals. Production as well as performance is high quality.

RAYBURN ANTHONY with KITTY WELLS—Mercury 57006

THE WILD SIDE OF LIFE (prod.: Jim Vienneau) (writers: W. Warren/A. Carter) (Unart, BMI) (2:57)

Anthony does an old standard here as Kitty Wells adds a comment or two along with harmonies. The tone is straightforward with a light production touch.

RANDY CORNOR—Cherry 790

SAD EYES (prod.: A. V. Mittelstedt) (writer: R. John) (Careers, BMI) (3:25)

Cornor covers Robert John's number one hit here with an equally strong version for country formats. Material has proven strength, and the lyrics are definitely applicable for country.

MARTY ROBBINS—Columbia 1-11102

BUENOS DIAS ARGENTINA (prod.: Billy Sherrill) (writers: B. Raleigh/U. Jurgens) (F.A., ASCAP) (3:02)

As the title indicates, Robbins continues his south-of-the-border style on this ballad. A classical guitar and horns add to the mood.

FREDDY FENDER—Starflite ZS9 4904

SQUEEZE BOX (prod.: Huey P. Meaux) (writer: P. Townshend) (Towser/Eel Pie, BMI) (2:39)

Fender covers a recent pop hit by The Who, this time adding a Cajun touch with fiddles and a little extra twang in the guitars. An interesting choice of material with plenty of potential for country formats.

RANDY GURLEY—RCA PB-11726

IF I EVER (prod.: Roy Dea) (writer: O. Young) (Sterling/Addison Street, ASCAP) (3:16)

This love song starts off slow and easy, then builds into the chorus as Gurley sings with an expressive, sweet style. Could be her strongest single yet.

LOIS KAYE—Ovation 1130

DROWN IN THE FLOOD (prod.: Brien Fisher) (writer: G. Davies) (Beechwood/Dickerson, BMI) (2:43)

A strong steady rhythm, catchy lyrics, and strong vocals highlight this single. The message is clear and straightforward with a delivery to match.





# Record World Country Singles

SEPTEMBER 29, 1979

TITLE, ARTIST, Label, Number  
SEPT. 29 SEPT. 22

WKS. ON CHART

2	1	IT MUST BE LOVE DON WILLIAMS MCA 41069	9
2	1	JUST GOOD OL' BOYS MOE & JOE/Columbia 3 11027	12
3	4	FOOLS JIM ED BROWN & HELEN CORNELIUS/RCA 11672	9
4	5	BEFORE MY TIME JOHN CONLEE/MCA 41072	8
5	6	LAST CHEATER'S WALTZ T. G. SHEPPARD/Warner/Curb 49024	9
6	3	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA 11655	12
7	10	THERE'S A HONKY TONK ANGEL (WHO WILL TAKE ME BACK IN) ELVIS PRESLEY/RCA 11679	8
8	8	ONLY LOVE CAN BREAK A HEART KENNY DALE/Capitol 4746	10
9	12	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077	8
10	13	DREAM ON OAK RIDGE BOYS/MCA 41078	7
11	15	IN NO TIME AT ALL RONNIE MILSAP/RCA 11695	7
12	16	YOU AIN'T JUST WHISTLIN' DIXIE THE BELLAMY BROTHERS/Warner/Curb 49032	7
13	19	ALL THE GOLD IN CALIFORNIA LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11066	6
14	7	MY SILVER LINING MICKEY GILLEY/Epic 8 50740	11
15	22	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE DOLLY PARTON/RCA 11705	5
16	17	IF I FALL IN LOVE WITH YOU REX ALLEN, JR./Warner Bros. 49020	9
17	21	I DON'T DO LIKE THAT NO MORE THE KENDALLS/Ovation 1129	7
18	20	ROBINHOOD BILLY "CRASH" CRADDOCK/Capitol 4753	9
19	24	I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY RAZZY BAILEY/RCA 11682	7
20	26	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	5
21	31	CRAZY ARMS WILLIE NELSON/RCA 11673	7
22	27	SLIPPIN' UP, SLIPPIN' AROUND CRISTY LANE/United Artists 1314	6
23	25	LIVIN' OUR LOVE TOGETHER BILLIE JO SPEARS/United Artists 1309	9
24	35	YOU DECORATE MY LIFE KENNY ROGERS/United Artists 1315	3
25	33	PUT YOUR CLOTHES BACK ON JOE STAMPLEY/Epic 9 50754	5
26	32	WHAT MORE COULD A MAN NEED TOMMY OVERSTREET/Elektra 46516	6
27	34	HOUND DOG MAN GLEN CAMPBELL/Capitol 4769	5
28	28	ANOTHER EASY LOVIN' NIGHT RANDY BARLOW/Republic 044	8
29	37	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE MERLE HAGGARD/MCA 41112	3
30	36	SHOULD I COME HOME (OR SHOULD I GO CRAZY) GENE WATSON/Capitol 4772	3
31	42	COME WITH ME WAYLON JENNINGS/RCA 11723	2
32	39	NO MEMORIES HANGIN' AROUND ROSANNE CASH WITH BOBBY BARE/Columbia 1 11045	5
33	38	LOVE ME NOW RONNIE McDOWELL/Epic 9 50753	6
34	40	BABY MY BABY MARGO SMITH/Warner Bros. 49038	4
35	41	SAIL ON TOM GRANT/Republic 045	4
36	44	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. 49056	2
37	30	EVERYTHING I'VE ALWAYS WANTED PORTER WAGONER/RCA 11671	8
38	9	YOUR KISSES WILL CRYSTAL GAYLE/United Artists 1306	10
39	47	I'D RATHER GO ON HURTIN' JOE SUN/Ovation 1127	3
40	46	I HEAR THE SOUTH CALLIN' ME HANK THOMPSON/MCA 41079	6
41	29	DANCIN' ROUND AND 'ROUND OLIVIA NEWTON-JOHN/MCA 41074	9
42	52	YOU'RE A PART OF ME CHARLY McCLAIN/Epic 9 50759	3
<b>CHARTMAKER OF THE WEEK</b>			
43	—	BROKEN HEARTED ME ANNE MURRAY Capitol 4773	1
44	—	BLIND IN LOVE MEL TILLIS/Elektra 46536	1
45	11	DADDY DONNA FARGO/Warner Bros. 8867	11
46	51	SEE YOU IN SEPTEMBER DEBBY BOONE/Warner/Curb 49042	4

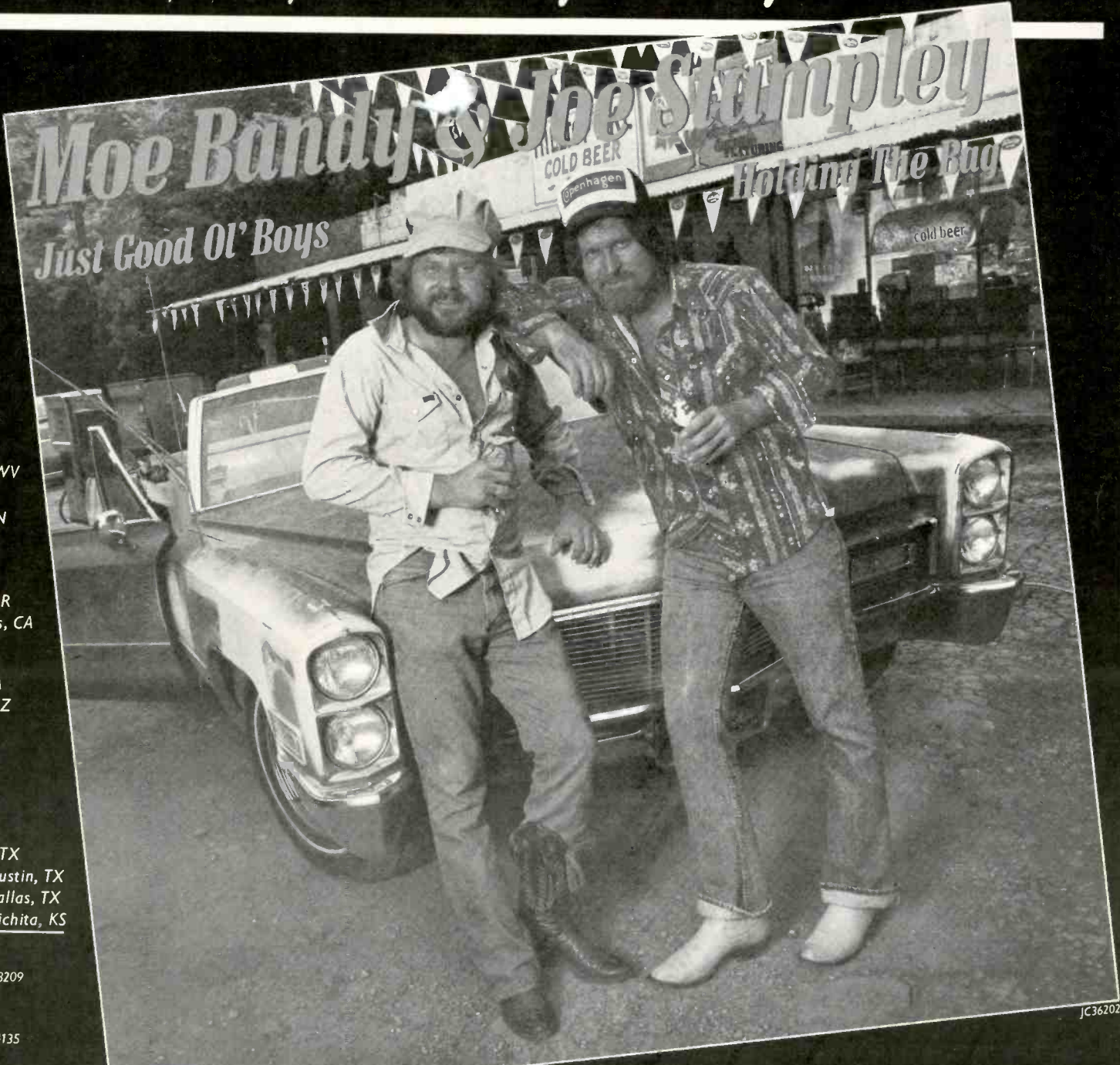
47	54	HANGIN' IN AND HANGIN' ON BUCK OWENS/Warner Bros. 49046	3
48	89	THE LADY IN THE BLUE MERCEDES JOHNNY DUNCAN/Columbia 1 11097	2
49	63	YOU'RE MY KIND OF WOMAN JACKY WARD/Mercury 57004	2
50	23	GOODBYE EDDY ARNOLD/RCA 11668	9
51	18	TILL I CAN MAKE IT ON MY OWN KENNY ROGERS & DOTTIE WEST/United Artists 1299	12
52	14	I MAY NEVER GET TO HEAVEN CONWAY TWITTY/MCA 41059	12
53	53	SOAP O. B. McCLINTON/Epic 9 50749	6
54	57	MY EMPTY ARMS ANN J. MORTON/Prairie Dust 7632	6
55	45	THAT RUN-AWAY WOMAN OF MINE FREDDY WELLER/Columbia 1 11044	8
56	49	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 9 50700	13
57	—	YOU SHOW ME YOUR HEART (AND I'LL SHOW YOU MINE) TOM T. HALL/RCA 11713	1
58	58	MIDNIGHT LACE BIG AL DOWNING/Warner Bros. 49034	4
59	43	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430	14
60	55	LET YOUR LOVE FALL BACK ON ME DAVID HOUSTON/Derrick 126	7
61	48	HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/Columbia 3 11023	13
62	70	THE SUN WENT DOWN ON MY WORLD TONIGHT LEON EVERETTE/Orlando 104	3
63	67	HOT STUFF JERRY REED/RCA 11698	4
64	81	SWEET DREAMS REBA McENTIRE/Mercury 57003	2
65	77	FIRST THING EACH MORNING CLIFF COCHRAN/RCA 11711	2
66	66	I NEVER LOVED ANYONE LIKE I LOVE YOU LOUISE MANDRELL/Epic 9 50752	5
67	78	WINNERS AND LOSERS R. C. BANNON/Columbia 1 11081	2
68	71	RED NECK DISCO GLENN SUTTON/Mercury 57001	3
69	—	SAY YOU LOVE ME STEPHANIE WINSLOW/Warner/Curb 49074	1
70	—	GOODTIME CHARLIE'S GOT THE BLUES RED STEAGALL/Elektra 46527	1
71	83	LET'S TAKE THE TIME TO FALL IN LOVE AGAIN JIM CHESTNUT/MCA Hickory 41106	3
72	50	ALL I WANT AND NEED FOREVER VERN GOSDIN/Elektra 46052	13
73	60	EASY BOBBY HOOD/Chute 0008	6
74	64	PLEASE SING SATIN SHEETS FOR ME JEANNE PRUETT/IBC 0002	9
75	56	WHO WILL THE NEXT FOOL BE JERRY LEE LEWIS/Elektra 46047	11
76	59	WE GOT LOVE MUNDO EARWOOD/GMC 104	10
77	65	HERE WE ARE AGAIN STATLER BROTHERS/Mercury 55066	13
78	62	LOW DOG BLUES JOHN ANDERSON/Warner Bros. 8863	12
79	61	FOOLS FOR EACH OTHER JOHNNY RODRIGUEZ/Epic 8 50735	13
80	68	STAY WITH ME DAVE & SUGAR/RCA 11654	14
81	76	I KNOW A GOOD THING WHEN I FEEL IT PIA ZADORA/Warner/Curb 49065	4
82	82	THANK YOU FOR THE ROSES KITTY WELLS/Ruboca 122	3
83	84	ANY WAY THAT YOU WANT ME JUICE NEWTON/Capitol 4768	3
84	87	THE COWBOY SINGER SONNY CURTIS/Elektra 46526	2
85	88	THAT OVER THIRTY LOOK FARON YOUNG/MCA 41046	2
86	86	TAKE GOOD CARE OF MY LOVE MAX BROWN/Door Knob 9 105	6
87	90	THAT'S YOU, THAT'S ME DAWN CHASTAIN/Sunshine Country 178	2
88	85	HERE I GO AGAIN DORSEY BURNETTE/Elektra 46513	5
89	69	THE LETTER SAMMI SMITH/Cyclone 104	11
90	92	SAN FRANCISCO IS A LONELY TOWN NICK NIXON/MCA 41100	2
91	—	GET YOUR HANDS ON ME BABY DALE McBRIDE/Con Brio 158	1
92	—	HIDE ME (IN THE SHADOW OF YOUR LOVE) JUDY ARGO/MDJ 4633	1
93	95	I GOTTA GET BACK THE FEELING SHEILA ANDREWS/Ovation 1128	2
94	75	I'M JUST A HEARTACHE AWAY DICKEY LEE/Mercury 50068	10
95	—	I WANNA GO BACK NICK NOBLE/TMS 612	1
96	—	WHAT THE WORLD NEEDS NOW (IS LOVE SWEET LOVE) RON SHAW/Pacific Challenger 1635	1
97	73	COCA COLA COWBOY MEL TILLIS/MCA 41041	16
98	—	A LITTLE BIT SHORT ON LOVE (A LITTLE BIT LONG ON TEARS) BILLY WALKER/Caprice 2059	1
99	72	THE ROOM AT THE TOP OF THE STAIRS STELLA PARTON/Elektra 46502	10
100	74	THE DREAM NEVER DIES BILL ANDERSON/MCA 41060	10



# "Just Good Ol' Boys" ain't nothin' but good ol' music, good buddy.

Music like the Number One hit single "Just Good Ol' Boys" 3-11027  
 And the follow-up single "Holding The Bag"

Produced by:  
 Ray Baker



The Good Ol' Boys  
 are comin' at ya, live.

- September**
- 21 Civic Center  
 Montgomery, AL
  - 22 Freedom Hall  
 Johnson City, TN
  - 23 Valley Forge Theatre  
 Philadelphia, PA
  - 24 Lone Star Cafe\*  
 New York, NY
  - 28 Auditorium • Charleston, WV

- October**
- 3 The Exit/In • Nashville, TN
  - 20 The Golden Stallion  
 San Antonio, TX
  - 23 The Place • Seattle, WA
  - 24 The Euphoria • Portland, OR
  - 26 The Palomino • Los Angeles, CA
  - 27 Alameda Grounds  
 San Francisco, CA
  - 28 The Armory • Palmdale, CA
  - 30 The Music Hall • Tucson, AZ
  - 31 Mr. Lucky's • Phoenix, AZ

- November**
- 1 The Caravan East  
 Albuquerque, NM
  - 3 The Uptown Theatre  
 Kansas City, MO
  - 7 The Fool's Gold • Houston, TX
  - 8 Austin City Limits TV\*\* • Austin, TX
  - 9 The Longhorn Ballroom • Dallas, TX
  - 10 The Cotillion Ballroom • Wichita, KS

Booking Information: Moe Bandy  
 Encore Talent  
 2137 Zercher Road, San Antonio, Texas 78209  
 512/822-2655

Booking Information: Joe Stampley  
 The Jim Halsey Co.  
 5800 E. Skelly Drive, Tulsa, Oklahoma 74135  
 918/663-3883

**On Columbia Records & Tapes**





# Record World Country Albums

SEPTEMBER 29, 1979

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

SEPT. 29 SEPT. 22

**1** **1** **THE GAMBLER**  
KENNY ROGERS  
United Artists LA 834 H  
(34th Week)



WKS. ON CHART

42

**2** **2** **GREATEST HITS** WAYLON JENNINGS/RCA AHL1 3378 **22**

### CHARTMAKER OF THE WEEK

**3** — **KENNY**  
KENNY ROGERS  
United Artists LWAK 979



1

**4** **3** **MILLION MILE REFLECTIONS** CHARLIE DANIELS BAND/  
Epic KE 35751 **21**

**5** **4** **ONE FOR THE ROAD** WILLIE NELSON & LEON RUSSELL/  
Columbia KC2 36064 **15**

**6** **21** **JUST FOR THE RECORD** BARBARA MANDRELL/MCA 3165 **1**

**7** **6** **LOVELINE** EDDIE RABBITT/Elektra 6E 181 **7**

**8** **5** **STARDUST** WILLIE NELSON/Columbia KC 35305 **7**

**9** **7** **WE SHOULD BE TOGETHER** CRYSTAL GAYLE/  
United Artists LA 969 H **11**

**10** **9** **TEN YEARS OF GOLD** KENNY ROGERS/United Artists  
LA 835 H **89**

**11** **12** **GREAT BALLS OF FIRE** DOLLY PARTON/RCA AHL1 3361 **15**

**12** **10** **CLASSICS** KENNY ROGERS & DOTTIE WEST/  
United Artists LA 946 H **25**

**13** **11** **BLUE KENTUCKY GIRL** EMMYLOU HARRIS/Warner Bros.  
BSK 3318 **21**

**14** **14** **YOU'RE MY JAMAICA** CHARLEY PRIDE/RCA AHL1 3441 **7**

**15** **13** **THE BEST OF DON WILLIAMS, VOL II/MCA** 3096 **19**

**16** **16** **THE OAK RIDGE BOYS HAVE ARRIVED/MCA** AY 1135 **26**

**17** **19** **FAMILY TRADITION** HANK WILLIAMS, JR./Elektra/Curb 6E  
194 **19**

**18** **15** **SILVER** JOHNNY CASH/Columbia KC 36086 **5**

**19** **18** **OUR MEMORIES OF ELVIS, VOL. II** ELVIS PRESLEY/RCA  
AQL1 3448 **7**

**20** **23** **WILLIE AND FAMILY LIVE** WILLIE NELSON/Columbia KC  
34326 **44**

**21** **17** **NEW KIND OF FEELING** ANNE MURRAY/Capitol SW 18849 **33**

**22** **8** **LET'S KEEP IT THAT WAY** ANNE MURRAY/Capitol ST 11743 **85**

**23** **34** **VOLCANO** JIMMY BUFFETT/MCA 5102 **3**

**24** — **MISS THE MISSISSIPPI** CRYSTAL GAYLE/Columbia JC 36203 **1**

**25** **24** **IMAGES** RONNIE MILSAP/RCA AHL1 3346 **16**

**26** **26** **MR. ENTERTAINER** MEL TILLIS/MCA 3167 **9**

**27** **30** **THE LEGEND AND THE LEGACY, VOL. I** ERNEST TUBB/  
Cacher CL 3 3001 **9**

**28** **20** **WHEN I DREAM** CRYSTAL GAYLE/United Artists LA 858 H **66**

**29** **31** **GOLDEN TEARS/STAY WITH ME** DAVE & SUGAR/RCA  
AHL1 3360 **4**

**30** **29** **BEST OF THE STATLER BROTHERS/Mercury** SRM 1 1037 **191**

**31** **50** **SHOT THROUGH THE HEART** JENNIFER WARNES/Arista 4217 **5**

**32** **33** **THE VERY BEST OF LORETTA AND CONWAY** LORETTA LYNN  
& CONWAY TWITTY/MCA 3164 **9**

**33** **37** **LARRY GATLIN'S GREATEST HITS/Monument** MG 7628 **46**

**34** **28** **THE BEST OF BARBARA MANDRELL/MCA** AY 1119 **34**

**35** **59** **FOREVER** JOHN CONLEE/MCA 3174 **2**

**36** **40** **THE ORIGINALS** THE STATLER BROTHERS/Mercury SRM  
1 5016 **24**

**37** **36** **THE TWO AND ONLY** THE BELLAMY BROTHERS/Warner/  
Curb BSK 3347 **12**

**38** **35** **Y'ALL COME BACK SALOON** OAK RIDGE BOYS/MCA DO  
2993 **103**

**39** **39** **EVERY TIME TWO FOOLS COLLIDE** KENNY ROGERS &  
DOTTIE WEST/United Artists LA 861 H **77**

**40** **38** **SERVED LIVE ASLEEP AT THE WHEEL/Capitol** ST 11945 **13**

**41** **22** **WAYLON & WILLIE** WAYLON JENNINGS & WILLIE NELSON/  
RCA AFL1 2696 **87**

**42** **44** **3/4 LONELY** T. G. SHEPPARD/Warner/Curb BSK 3353 **8**

**43** **42** **DAYTIME FRIENDS** KENNY ROGERS/United Artists LA 754 G **101**

**44** **43** **EXPRESSIONS** DON WILLIAMS/MCA AY 1069 **55**

**45** **41** **MOODS** BARBARA MANDRELL/MCA AY 1088 **50**

**46** **48** **A RUSTY OLD HALO** HOYT AXTON/Jeremiah JH 5000 **10**

**47** **45** **CROSS WINDS** CONWAY TWITTY/MCA 3086 **17**

**48** **51** **BEST OF DOLLY PARTON/RCA** APL1 1117 **174**

**49** **46** **JERRY REED LIVE/RCA** AHL1 3453 **5**

**50** — **OUT OF YOUR MIND** JOE SUN/Ovation OV 1743 **1**

**51** **47** **ROOM SERVICE** OAK RIDGE BOYS/MCA AY 1065 **47**

**52** **52** **PROFILE—THE BEST OF EMMYLOU** EMMYLOU  
HARRIS/Warner Bros. BSK 3258 **44**

**53** **53** **TNT** TANYA TUCKER/MCA 3066 **45**

**54** **57** **JERRY CLOWER'S GREATEST HITS/MCA** 3092 **2**

**55** **25** **ALL AROUND COWBOY** MARTY ROBBINS/Columbia JC 36085 **3**

**56** **54** **SWEET MEMORIES** WILLIE NELSON/RCA AHL1 3243 **34**

**57** **66** **ROSE COLORED GLASSES** JOHN CONLEE/MCA AY 1105 **46**

**58** **67** **HONKY TONKIN'** VARIOUS ARTISTS/RCA AHL1 3422 **11**

**59** **27** **GREATEST HITS, VOL. II** JOHNNY PAYCHECK/Epic KE 35444 **47**

**60** **55** **EVERY WHICH WAY BUT LOOSE (SOUNDTRACK)** VARIOUS  
ARTISTS/Elektra 5E 503 **41**

**61** **60** **ONLY ONE LOVE IN MY LIFE** RONNIE MILSAP/RCA AFL1  
2780 **67**

**62** **69** **REDHEADED STRANGER** WILLIE NELSON/Columbia KC  
33482 **190**

**63** — **BEST OF JACKY WARD—UP TIL NOW/Mercury** SRM 1 5021 **1**

**64** **65** **INSEPARABLE** R. C. BANNON & LOUISE MANDRELL/  
Epic JE 36151 **2**

**65** **56** **MAKIN' MUSIC** ROY CLARK & GATEMOUTH BROWN/  
MCA 3161 **9**

**66** **61** **TODAY AND FOREVER** EARL SCRUGGS REVUE/Columbia  
JC 36084 **8**

**67** — **SKETCHES** JOHNNY RODRIGUEZ/Mercury SRM 1 5022 **1**

**68** — **DON'T LET ME CROSS OVER** JIM REEVES/RCA AHL1 3454 **1**

**69** — **RIGHT OR WRONG** ROSANNE CASH/Columbia JC 36155 **1**

**70** **64** **ROCKIN' YOU EASY, LOVIN' YOU SLOW** RONNIE  
McDOWELL/Epic JE 36142 **7**

**71** **68** **RANDY BARLOW/Republic** RLP 6024 **10**

**72** **70** **I DON'T LIE** JOE STAMPLEY/Epic KE 36016 **18**

**73** **49** **JERRY LEE LEWIS/Elektra** 6E 184 **24**

**74** **71** **RUNNING LIKE THE WIND** MARSHALL TUCKER BAND/  
Warner Bros. BSK 3317 **19**

**75** **62** **LEGEND** POCO/MCA AA 1099 **26**

*John Conlee*

SINGS MUSIC THAT LASTS FOREVER

FEATURING THE HIT SINGLE  
"BEFORE MY TIME"

Produced by  
BUD LOGAN

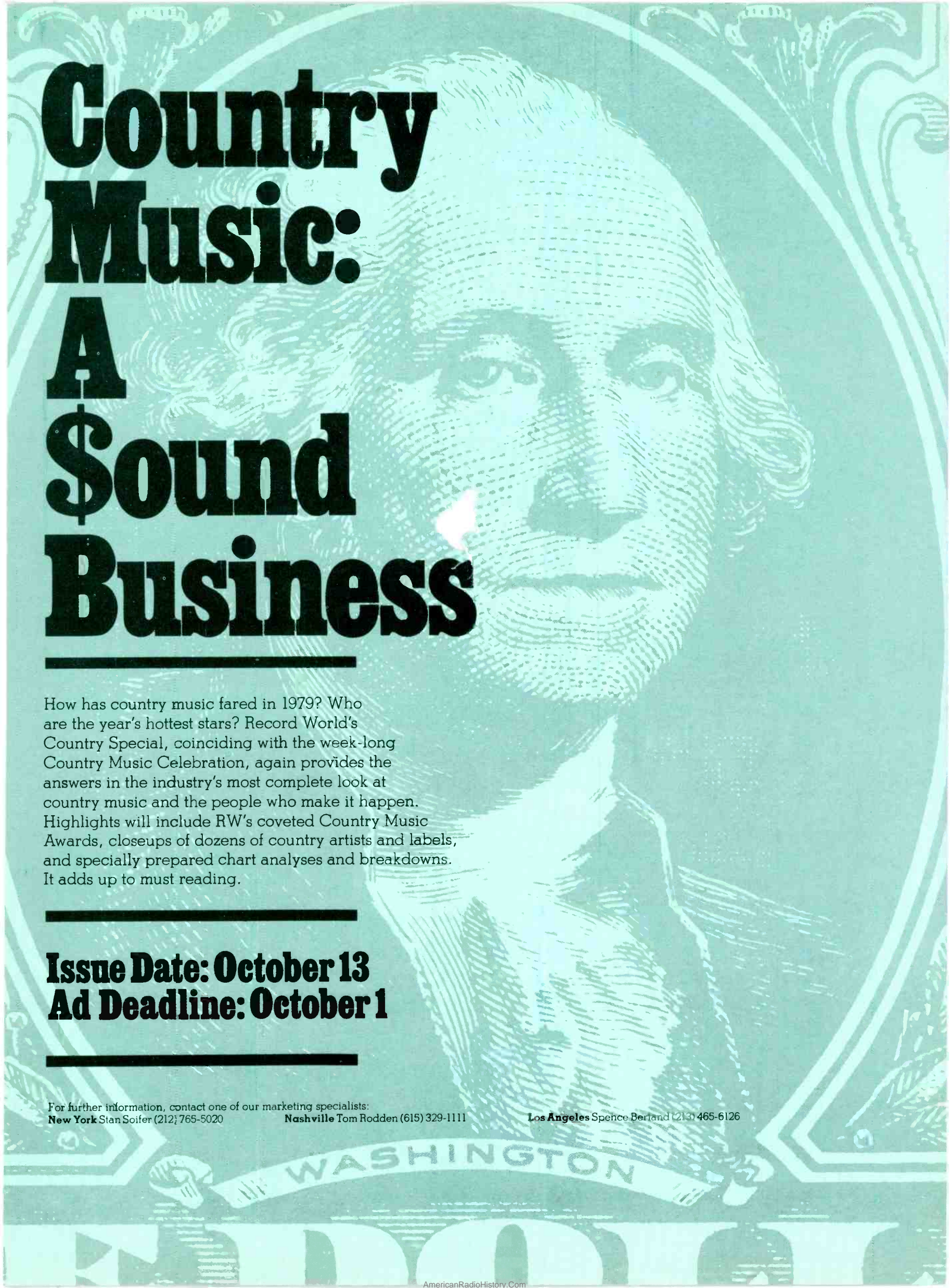
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FOREVER

MCA RECORDS





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

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

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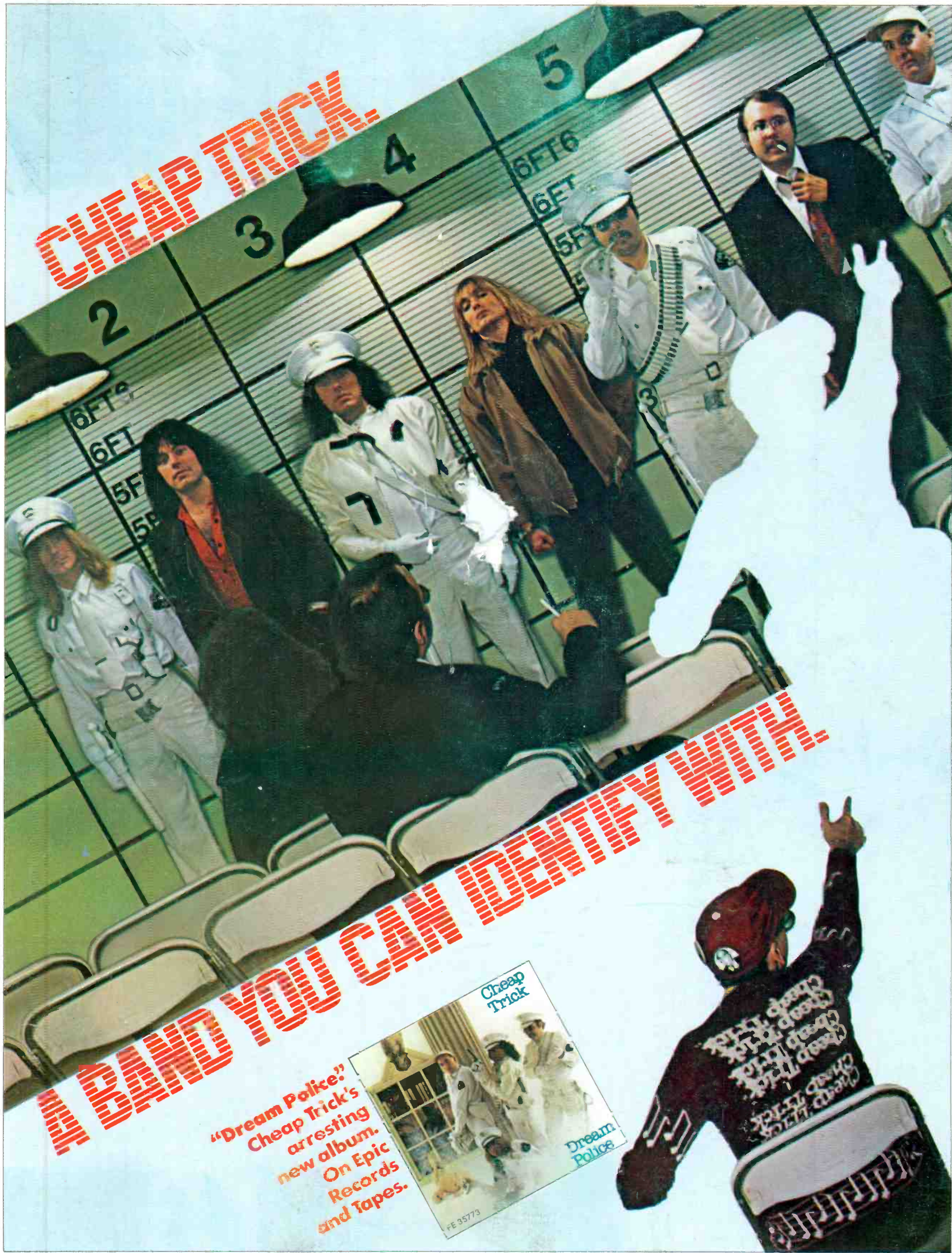
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**"Dream Police."**  
Cheap Trick's  
new album.  
On Epic  
Records  
and Tapes.

