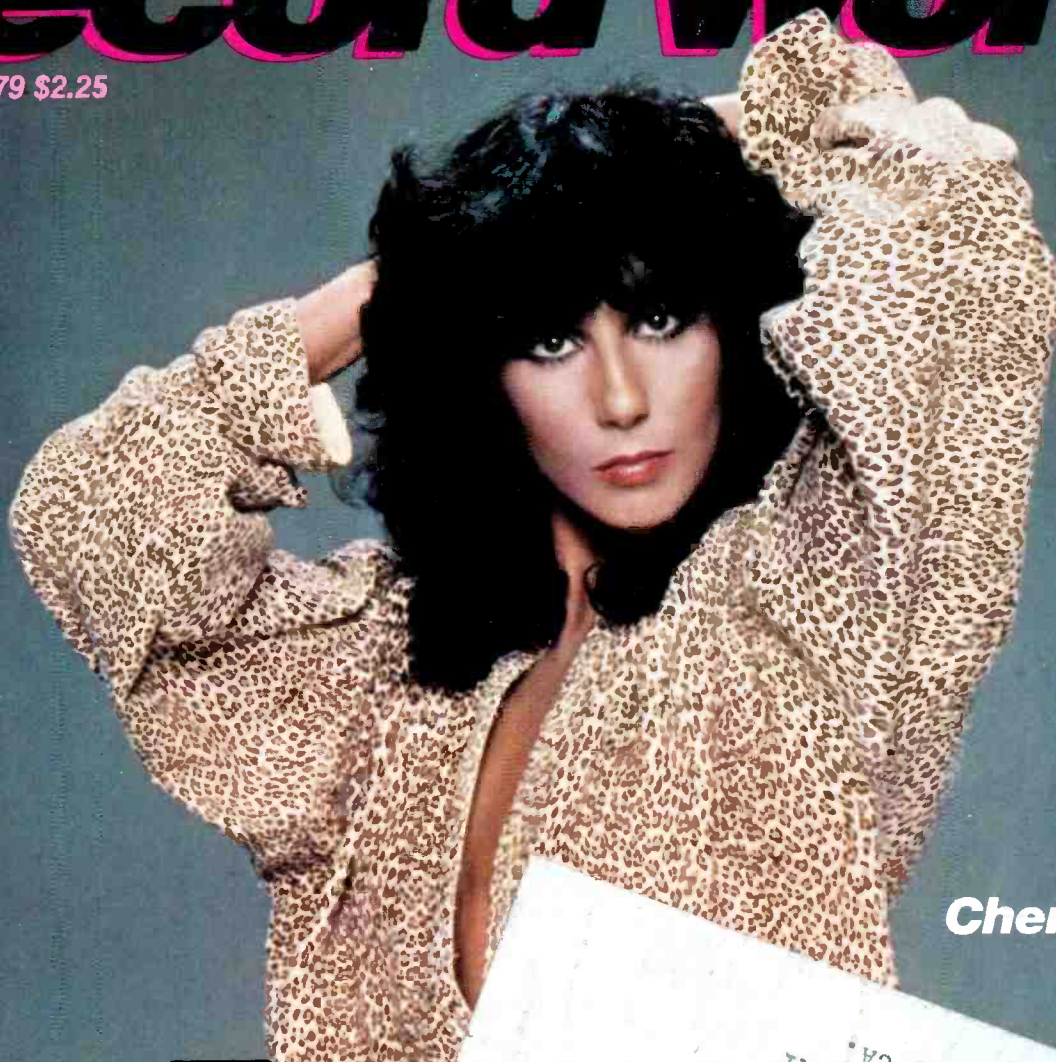


# Record World

AUGUST 18, 1979 \$2.25



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## Hits of the Week

### SINGLES

**DONNA SUMMER, "DIM ALL THE LIGHTS"** (prod. by Moroder - Bellotte) (writer: Summer) (Sweet Summer Night, EMI) (3:55). Summer has dominated the season with two Top 5 hits and a #1 LP. This third single from "Bad Girls" explodes into a joyous disco-pop dancer. Casablanca 2201.



**ABBA, "VOULEZ-VOUS"** (prod. by Andersson - Uvaeus) (writers: Andersson - Uvaeus) (Artwork, ASCAP) (3:45). Following the Top 20 "Does Your Mother Know" and the title cut from their LP, this exciting installment by the final female pop quartet is a playful "Do You Want to Dance" style.



**GERRY RAFFERTY, "IT'S GONNA BE A LONG NIGHT"** (prod. by Murphy-Rafferty) (writer: Rafferty) (Colgems-EMI, ASCAP) (4:22). The rocking intro swells into Rafferty's unique tenor on the verse. A lilting rhythm track is decorated by synthesizer swirls & sax blasts. JA 1316.



**VAN HALEN, "BEAUTIFUL GIRLS"** (prod. by Templeman) (writers: group) (Van Halen, ASCAP) (3:37). Van Halen stays hot with this rockin' follow-up to their Top 20 "Dance The Night Away." The trademark raunchy guitar is accompanied by carefree, youthful vocals. An immediate AOR add. WB 49035.



### SLEEPERS

**CARLY SIMON, "SPY"** (prod. by Richard Wright) (writer: Simon - Warner) (CBS - Warner, BMI) (3:45). The libelous song from her latest LP features a sweeping disco beat and Simon's supple vocals. The kinetic rhythm is accentuated by Hubert Laws' flute. Elektra 46514.



**DUROCS, "IT HURTS TO BE IN LOVE"** (prod. by Peter Dinklage - Vandy) (writers: Green - Vandy) (Screen Gems - BMI) (3:42). The pop-rock duo's single by Matthews has a nice re-usage of studio credits and they're put to good use with a wall-of-sound production. Capitol 4756.



**MAYFIELD AND LINDA CLIFFORD, "BETWEEN YOU BABY AND ME"** (prod. by Mayfield) (writer: Mayfield) (Mayfield, BMI) (3:39). As the vocal phrasing, tone & trading exhibits, this duet is a natural. The cool, swaying ballad soothes with gorgeous sax highlights. RSO/Custom 941.



**PAT TRAVERS, "BOOM BOOM (DANCE THE LIGHTS)"** (prod. by Peter Allom) (writer: Peter Allom) (3:20). Live and mean, rowdy, this first release from his new LP is a boogie drop AOR special that's sure to become an anthem for the party crowd. Polydor 2003.



...releases another... of... Once again, her... her vocals are the most... and Phil Ramone wraps... in a bright production... (8.98).

**RANDY NEWMAN, "BORN AGAIN."** Newman maintains his reputation as a... cynic with this... of lines, somewhat... but still... with the slick piano vocal interplay... as on past efforts. It's a much... awaited new release. Warner Bros. HS 3346 (8.98).

**MICHAEL JACKSON, "OFF THE WALL."** The Jackson family has created a... over the past... and brother Michael is the... This new... with... ballads. This is a... Epic FE 34745 (8.98).

**TUXEDO JUNCTION, "TUNE THE A TRAIN."** This female vocal group has made impact at the discos with their crafty re-makes of classical jazz tunes. This new disc follows that trend with slickly serious updates of the title tune and such as "Toot Toot Tootsie Goodbye." Butterfly FLY 3105 (MCA) (7.98).



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Produced and Written by Nicholas Ashford & Valerie Simpson for Hopsack & Silk Productions, Inc. Management: George Schiller, 1155 N. La Cienega Blvd., Penthouse 6, Los Angeles, CA 90069



# Record World



AUGUST 18, 1979

## Polygram Combines Some U.K. Departments Of Polydor, Phonogram

By VAL FALLOON

■ LONDON—Polygram, as indicated last week, confirmed recent speculation about the re-vamping of Polydor and Phonogram Records in the U.K., as Polygram Leisure MD David Fine announced the formation of a new commercial division which will merge various functions now carried out by the separate companies.

Fine stressed that the two record companies will remain completely independent for creative and product management purposes. He said, "There is no intention whatsoever of merging (Continued on page 56)

## MCA Dist. Will Try Variable Pricing With Catalogue, New Artists at \$5.98

By SAM SUTHERLAND

■ LOS ANGELES — With major branch distributors mulling possible pricing structure realignments and revised terms of sale to untangle current market problems, MCA Distributing unveiled a new \$5.98 pricing structure last week.

Targeted for promotion and marketing at that reduced list ticket will be both new, developing artists and selected key catalogue, according to MCA Distributing president Al Bergamo, who announced the move Tuesday (7) in the wake of recent retail commentary on the majors' various scenarios for revised trading.

Both MCA Records and Infinity Records titles will be included in the new category.

### 'Rising Star'

The initial \$5.98 price category will be called "Rising Star" and, for a number of select titles, is designed primarily for the new and developing artist with a first album release. The artist's first LP release in the "Rising Star" program will be set at \$5.98 and once established at a pre-determined volume and schedule, will then be revised with a new prefix and record number, and be listed at a \$7.98 price designation. This is designed to assist developing acts in competing in the marketplace with already established, higher-priced superstar product. Bergamo projects the move will boost annual volume.

### 'Platinum Plus'

The second phase of the new pricing arrangement, dubbed the "Platinum Plus" program, positions a select number of catalogue sellers in the \$5.98 category. The limited selections will not be budget-line sellers, but more recent product releases by already established artists.

The "Platinum Plus" releases present the consumer with the opportunity to complete the purchase of an entire catalogue of a number of specific artists at a more accessible price.

Bergamo traces the concept behind "Rising Star" and "Platinum Plus" campaigns back to the variable pricing once available in the recording industry years ago. It also indicates additional attention, and focus will be placed on promoting, marketing and merchandising the select product at the retail level via supplementary advertising, as well as in-store merchandising and display items.

### Initial Releases

Infinity Records' initial release in the "Rising Star" series will be the debut album by Canadian pop/rock performer, Richard Stepp, entitled "Holiday in Hollywood."

Ron Alexenburg, president of Infinity Records, commented on the pricing move, "Today's rising stars are tomorrow's superstars. One way of breaking through to the consumer is by giving him the benefit of a lower price to use his discretionary dollars for exciting new talent on Infinity Records. This new product line allows our accounts to aggressively promote new product at a lower price to attract new customers."

MCA Records president Bob Siner stated: "Obviously the \$5.98 price range will depend greatly on artist and retailer cooperation. I feel, at this time, the most advantageous approach for (Continued on page 56)

## A&M's New York Office Gives Company Strong East Coast Base

By JOSEPH IANELLO

■ NEW YORK — Ever since its inception over 17 years ago, A&M Records has been known as an "L.A. record company." With the strong encouragement of A&M president Gil Friesen, A&M's New York office has in the last year carved a substantial role for itself in both the company and the record industry as a whole. A&M is certainly now a national record company with a strong, visible and active presence in the east.

"When you have talented people and they're breaking records for you, they definitely act as a stimulus or catalyst for the entire organization and that's what's happening with our New York office," said Friesen. "We're very

excited about the job they're doing and it's great to be excited at a time when everyone else in the business is depressed."

The New York market is a stronghold for the two genres of music that the new acts broken by A&M represent: the black- (Continued on page 63)

## Disc Records Staffers Meet in Ohio To Mull Changing Retail Conditions

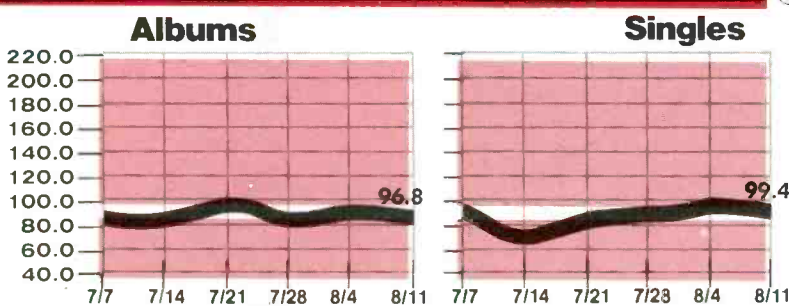
By PETER FLETCHER

■ SANDUSKY, OHIO — Store managers, area supervisors and upper management personnel from the 35-store Disc Records chain gathered Aug. 5-8 for their

sixth convention. The convention concentrated on teaching the 60 employees present new ways to deal with the record business' changing condition. John Cohen, president of the chain, said, "The purpose of this convention is to turn you from record people to business people."

Over 30 label representatives attended. Many participated in the manufacturers' panels on merchandising and promotion. There were also four seminars for the employees on paperwork, buying, merchandising and in-store play and profit and expense. The profit and expense meeting stressed ways to maintain a good bottom line with today's decreased volume. Store managers were told to watch every expense, from the size of payroll to tele- (Continued on page 62)

## 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.

## CBS Cuts Hit 100 More Staffers

■ NEW YORK—CBS Records last week confirmed reports of imminent, further staff cut-backs in its home and field offices, announcing that "slightly over 100 field and label people" were being dismissed, reportedly last Friday (10). According to a CBS statement, the staff cuts represented about five percent of company personnel, and were made from among "middle and lower level employees."

# Contents



■ **Page 20.** Recording artists are making new and different demands on their legal counsel as the business of music becomes more complicated, attorney David Sonenberg tells Record World in this week's Dialogue. One of the leading entertainment specialists, Sonenberg comments on contracts and the relationship of label, artist and lawyer.



■ **Page 6.** Al Teller has hit with a Maxine Nightingale record before, at UA, and is duplicating that success at Windsong, as RW discovered. Teller outlines his program for the RCA-distributed label, and comments on the state of custom-labelhood in mid-1979.

## departments

<b>Album Airplay Report</b>	Pages 36-37
<b>Album Chart</b>	Page 46
<b>Album Picks</b>	Page 22
<b>Black Oriented Music</b>	Pages 49-51
Picks of the Week	Page 49
Black Oriented Singles Chart	Page 50
Black Oriented Album Chart	Page 49
Black Music Report	Page 49
<b>Classical</b>	Page 57
<b>Coast</b>	Page 14
<b>Country</b>	Pages 66-73
Country Album Chart	Page 72
Country Album Picks	Page 70
Country Hot Line	Page 67
Country Picks of the Week	Page 66
Country Singles Chart	Page 69
Country Singles Picks	Page 70
Nashville Report	Page 66
<b>Copy Writes</b>	Page 16

<b>Cover Story</b>	Page 44
<b>Dialogue</b>	Page 20
<b>Disco</b>	Pages 24-26
Disco Dial	Page 26
Disco File	Page 24
Disco File Top 50	Page 25
Discotheque Hit Parade	Page 24
<b>International</b>	Pages 54-55
Canada	Page 54
England	Page 54
England's Top 25	Page 55
Germany	Page 55
Japan	Page 54
<b>Jazz LP Chart</b>	Page 51
<b>Latin American</b>	Pages 58-60
Album Picks	Page 59
Hit Parade	Page 60
<b>New York, N.Y.</b>	Page 13
<b>Radio Marketplace</b>	Pages 27-32
<b>Radio World</b>	Page 38
<b>Retail Report</b>	Page 45
<b>Singles Chart</b>	Page 35
<b>Singles Picks</b>	Page 18
<b>Video Visions</b>	Page 43

## Powerhouse Picks

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

### Sniff "n" The Tears (Atlantic) "Drivers Seat."

Another strong week of major adds combined with very solid chart jumps and sales activity make for credentials that cannot be overlooked.

### Herb Alpert (A&M) "Rise."

There are various levels of activity on this record: pop, R&B, adult and disco. All showed significant movement this week with numerous pop heavies going with it. Strong 12" and 7" sales are coming in.

## Klenfner Heads Front Line's New East Coast Office

By SAM SUTHERLAND

■ LOS ANGELES — Irving Azoff's Front Line Management combine is expanding through the opening of a new east coast operation to be headed by veteran promotion and marketing executive Michael Klenfner, named executive vice president last week.

With Front Line's production and management interests expanding beyond the music industry to include film property development, Azoff and Klenfner are also mapping a new joint music venture. On the drawing board are plans for new talent acquisitions and a possible label or production tie.



Irving Azoff (left), Michael Klenfner

Reached for comment while here to finalize the association, Klenfner told RW, "I'm as excited as can be. Irving and I have been friends for a long time, and we've always wanted to do something together. The timing was right for

(Continued on page 62)

## Klein Sentenced

■ Allen Klein, president of Abkco Industries, Inc., was directed to serve two months of a two-year sentence, with the remaining 22 months being suspended, by Judge Vincent L. Broderick in United States District Court on August 9.

Gerald Walpin, Klein's attorney, stated that an appeal will be filed immediately and that he expects Klein to be fully vindicated. The sentence arises out of a verdict by a jury on April 26, 1979, finding Klein guilty of one count of filing a false tax return for 1970. That same jury found Klein not guilty of two counts of filing a false tax return for 1971 and 1972.

Klein also was directed to pay a \$5,000 fine and one-sixth of the costs of prosecution, amounting to an additional estimated \$4,000.

Klein remains free on his own personal recognition bond pending appeal.

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VOL. 36, NO. 1674

# GET THE KNACK

**Platinum in 7 Weeks.**

**#1 Album.**

**#1 Single — "My Sharona"**

Produced by Mike Chapman



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# Teller, Windsong Hit with Nightingale

By SAM SUTHERLAND

■ LOS ANGELES—Seven months after returning to the music industry as president of Windsong Records, Al Teller is basking in the bullish singles chart profile of the label's first major hit since his arrival, Maxine Nightingale's "Lead Me On."

With "Lead Me On" bulleted at the number 11 slot on this week's Singles Chart, and rising to 56 on the Black-Oriented side, the record's multi-format success has special meaning for Teller. The former United Artists Records chief and CBS marketing executive originally signed the artist to UA, where she reaped her first major chart success just as Teller was departing the post.

Now Teller's first signing at Windsong, Nightingale is thus reinforcing Teller's current priorities in broadening Windsong's market presence. Not surprisingly, he's particularly enthusiastic about Windsong's compact roster and the added promotion and marketing time thus afforded acts.

"I sign things fully believing they'll get on the charts," he told RW last week. "Why the hell should I do otherwise? If I put out five LPS this year, I'll want them all to chart."

Teller quickly stresses that this ambition isn't derived solely from his enthusiasm for his acts, focusing instead on the need to develop longer-term campaigns. The traditional artist development cycle of past years, requiring several red ink album releases before establishing an act as a moneymaker, is a practice

he sees as a "luxury," now seriously challenged by current market conditions.

"Maybe you should be promoting and marketing that first album for a much longer period, rather than shouldering losses and waiting for the next one," he explained. "I'd just as soon postpone a release rather than go into the studio with a producer who isn't right, or taking in the wrong material."

The Nightingale project itself illustrates Teller's adamant conviction that a label should optimize its pre-planning. After paring the existing Windsong roster to the Starland Vocal Band, Helen Schneider and Johnny's Dance Band, he decided to sign Nightingale after learning she was free for the U. S. and Canada. An album was already in the can, but even as Windsong launched the single, Teller and Windsong A&R chief Denny Diante sought and got a re-mixed and resequenced package, including the addition of a new song and cover graphic.

"I heard the single and was confident it could be a hit," he recalls, and notes that he shipped the single quickly in February. "A number of people felt it was flying in the face of the uptempo disco hits that were then dominating the charts. But I still fundamentally believe if you have a hit record, regardless of the trends of the moment you should go for it."

He says he faced similar resistance when he first signed Nightingale to UA, and notes that the artist's success there also violated staff expectations by

reversing conventional crossover patterns to start its airwave activity via adult contemporary outlets before crossing to Top 40 and finally black-oriented radio.

"Lead Me On" has repeated the pattern, he says. The record was hardly an overnight smash, encountering some of the expected resistance due to its ballad format, and he credits the greater flexibility of Windsong's staff and size as key elements in its gradual rise to chart prominence.

"Probably the most attractive thing about a label of this size is the luxury of time," comments Teller. "Maxine's finally coming through a half-year later, the album's starting to really sell, and we now expect to keep a presence for her throughout the rest of the year on this current project."

Enabling him and his staff to sustain the single over that protracted period was the lack of other product. With other acts in the studio and now competing singles to supervise, Teller says Windsong could thus focus its full attention on Nightingale.

With Nightingale's single and album generating a higher profile for Windsong, Teller is also aiming at broadening the label's range of styles. Another new signing, Blind Date, just shipped its first for the label, and Teller asserts, "It's the hardest rock project Windsong ever has put out, and the response thus far has been excellent. Early reaction on the album is already shaping up nationally, rather than on a regional basis."

He downplays any conscious  
(Continued on page 61)

## CTI Names Rogan Natl. Promo Dir.

■ NEW YORK — CTI Records chairman Creed Taylor has announced the promotion of Tom Rogan to director of national promotion.



Tom Rogan

Rogan was previously national accounts director. His most recent position prior to CTI was with 20th Century Records, where he was east coast promotion director. Prior to that he was national promotion manager with Motown.

## Stone Bows New Co.

■ NEW YORK—Butch Stone has announced the formation of Butch Stone Enterprises, Inc., a full-service production, publishing and management company. The new company, which Stone will head up as president, will also be involved in developing new talent.

Stone has relocated to Los Angeles, where he may presently be reached at (213) 788-8620. The address of Butch Stone Enterprises, Inc. is 9229 Sunset Blvd., Suite 813, Los Angeles Ca. 90069.

Previous to forming his own company, Stone served for fourteen years as president of Black Oak Arkansas, Inc. Stone announced his resignation from that position on August 1.

## BMI Relocates

■ NEW YORK—Broadcast Music, Inc. has moved its offices to 320 W. 57th St., thus maintaining its national headquarters in New York City.

## Motown Cuts Staff

■ LOS ANGELES—Employees at Motown Records became the latest casualties of the recession as the label reportedly enacted a staff cutback Thursday (9).

At press time, Motown executives declined comment on the size and scope of the belt-tightening. However, RW has learned that the firings followed the pattern seen elsewhere in recent weeks, with dismissals concentrated in lower echelons.

## CBS Intl. Cancels European Convention

■ NEW YORK — CBS Records International has cancelled its European Convention which had been scheduled to take place in Madrid August 8-23.

Commenting on the company's abrupt change in plans, a spokesman for CBS Records International said that the latest series of political uprisings in Spain "simply pose too great a threat to the safety and security of the many guests, artists and personnel invited to assemble for the Madrid convention."

As an alternative, a reduced number of CBS Records International executives from around the world will gather at the Grosvenor House in London August 23-25 to join CBS Records UK in their local sales meetings and conduct a number of business meetings and product presentations originally scheduled for Madrid.

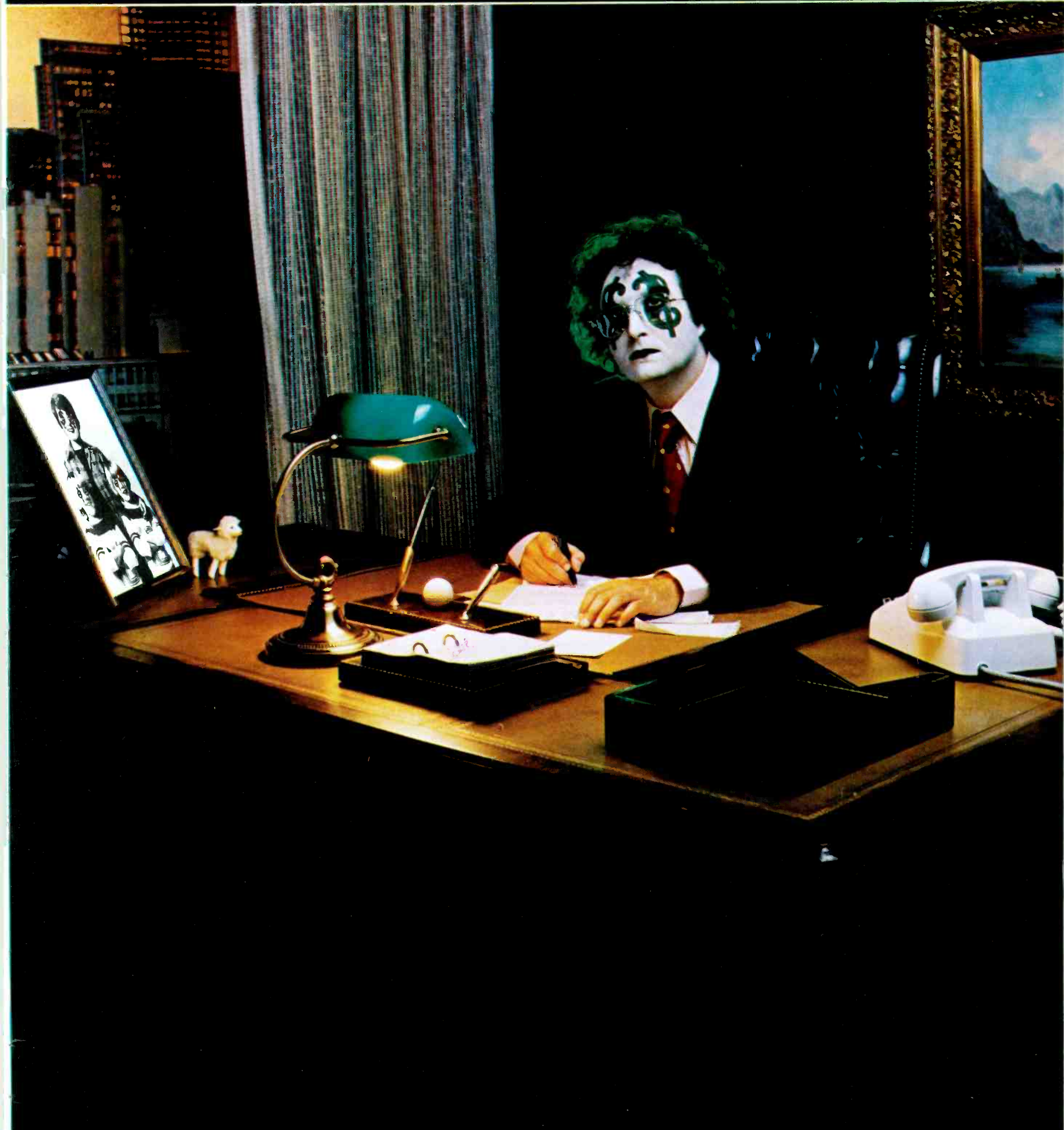
## Muscle Shoals Bows Prod. Co.



The Muscle Shoals Rhythm Section, owners of the Muscle Shoals Sound Studios, have formed a production company whose product will be owned, manufactured and distributed by Capitol Records, Inc. Pictured at the contract signing (from left) are: Bruce E. Garfield, national director, talent acquisition; David Hood; Barry Beckett; Sharon Weisz of W3, MSRS' public relations firm; Jimmy Johnson; Bruce Ravid, west coast talent acquisition manager; Don Zimmermann, president, Capitol/EMI America/United Artists record group; Michael Barnett, president of Barnett & Associates; Phyllis Barachick of Barnett & Associates; Rupert Perry, vice president, A&R; Roger Hawkins and Dennis White, vice president, marketing.

BORN AGAIN

RANDY NEWMAN



Produced by Lenny Waronker and Russ Titelman.  
Renaissance Management.  
On Warner Bros. Records & Tapes. (HS 3346)



# Chart Analysis

## Knack Album Still Solid At Number One; Commodores, LRB Make Strong Showings

LAURA PALMER

■ In its second week at the top, Capitol's Knack maintains an unquestionable edge over the closest competition. Reporters show excellent movement at racks and retail, with numerous #1s across the pop board displacing #2 Donna Summer (Casablanca) and #3 Supertramp (A&M).

Summer is still battling with Supertramp, but with combined r&b/pop singles action providing that slight edge. The Cars (Elektra) have moved into the #4 chart position, yet show a definite drop in sales volume from Summer and Supertramp. The Cars' LP is strong at both rack and retail across the boards.

Key movers this week include Commodores (Motown) as Chartmaker who debuted at #30 bul-

let. The "Midnight Magic" LP at this point is selling stronger on the pop level rather than r&b, at one stops and retailers, with good initial rack reaction. Also on the move up the charts is Little River Band (Capitol), who took a jump from the #75 position to #29 bullet slot boosted by significant rack movement, strong gains at retail and excellent reports from the midwest, east and southeast. Atlantic's Chic jumps on at the #71 bullet position, with retail concentration in Indianapolis, Washington, D.C., Philadelphia and Los Angeles; racks aren't as heavy. Chic is also aided by strong singles chart activity.

Elsewhere in the charts Stephanie Mills (20th Century) jumped this week from the #30 slot to the #17 bullet position. Enormous east coast sales continue, with major east coast outlets like Korvettes, and Kempmill—indicating the LP is hot and shows no signs of a letting up. Mills is also

spreading out of Memphis, Los Angeles, and Detroit. The south-east is picking up as is the south-west, where there is rack activity. Abba (Atlantic) shows rack domination of sales with some retail activity repeating the pattern set with their single release. Robin Williams (Casablanca) has shown nothing but strong, and excellent growth from this release, with strong retail and rack acceptance. Williams holds the #11 bullet slot despite the lack of a single release. Williams has shown the strongest sales for a comedy LP since Steve Martin. Neil Young (Reprise) shows continued growth at racks while maintaining some retail momentum.

In the twenties Diana Ross (Motown) jumped from the #32 slot to #28 bullet sparked by the disco release, and a bulleting R&B/pop single. Retail activity is picking up, and rack reports continue to increase.

The Kinks (Arista) continue to do well at retail with initial activity excellent, jumping 13 positions to the #36 bullet. The LP seems to be sustaining rack ac-

tion, although not heavily yet, despite no current charted single. Robert Palmer (Island) at #39 with a bullet is aided by retail action and early acceptance at the racks. The single release is helping boost this LP, yet sales are predominantly at the pop retail level.

Minnie Riperton (Capitol) is in the #42 bullet position with heightened sales at the one-stop level as well as retail action. At the bulleted #49 position "Studio 54" (Casablanca) has enjoyed major activity in L.A., Boston, New York, with strong rack action helping its jump. Bulleting in the fifties are Michael Henderson (Bud'ah) claiming the #54 slot, with one-stop and retail action leading the way. Solid activity was reported last week from Denver, Philadelphia, Phoenix, N.Y., Baltimore, and Washington, D.C. REO Speedwagon (Epic) this week has the #65 position thanks to its traditional midwest power-base, now enhanced by solid southeastern sales, together with signs of the first significant rack

(Continued on page 61)

Albums

## Top-Charted Knack 45 Picks Up Steam; Number Two Chic Is Strong Competitor

By JOSEPH IANELLO

■ The Knack (Capitol) is king of the mountain for its second week in a row with great sales and numerous #1 slots at radio stations throughout the country. Strong competition comes from Chic (At-

lantic) at #2 bullet where heavy BOS and pop sales have combined with excellent chart action at the radio level to

make it a serious contender for the top.

This week's Chartmaker is the Atlanta Rhythm Section (Polydor) which enjoyed a solid week of major adds for an entry at #62 bullet.

The rest of the Top 10 has only three bullets. Barbra Streisand (Col) jumped three spots to #4 on the basis of upward moves across the board and an improving sales picture. Elton John (MCA) got an add at WLS and solid sales around the country for #7 and Earth, Wind & Fire (Col) closed out the action at #10 behind big black sales while the

pop picture develops nicely and adds at 96KX and WEFM gave it an extra boost. Kiss (Casablanca) lost its bullet but moved up one slot to #5 because of great sales.

The second 10 is highlighted by some big moves from several records including Maxine Nightingale (Windsong), five slots to #11 bullet; the Charlie Daniels Band (Epic), seven slots to #15 bullet; Robert John (EMI-America) eight slots to #16 bullet; and ELO (Jet) six slots to #19 bullet. The Daniels story is particularly impressive with strong sales, an add at CKLW, and a #2 bullet on the Country Chart. ELO deserves special mention also, because of its lofty position after only three weeks on the chart.

The twenties have six bullets spread evenly throughout with Night (Planet) making the most impressive move going from #39 to #29 bullet because of a big week of adds and heavy action at the retail level. Higher up in the twenties is Little River Band (Capitol) at #21 bullet with adds at Y100 and WHBQ and only a few radio holes left. Bunched at #24 and #25 are Dionne War-

wick (Arista) and Robert Palmer (Island), respectively, with Warwick quietly and consistently getting major adds and excellent

sales, and Palmer generating healthy sales after only five weeks on the chart.

(Continued on page 61)

Singles

## Regional Breakouts

### Singles

#### East:

Robert Palmer (Island)  
Diana Ross (Motown)  
Commodores (Motown)  
M (Sire)  
Nick Lowe (Columbia)  
Herb Alpert (A&M)

#### South:

Dionne Warwick (Arista)  
Nick Lowe (Columbia)  
Rockets (RSO)  
Cheap Trick (Epic)  
Doobie Bros. (Warner Bros.)

#### Midwest:

LRB (Capitol)  
Robert Palmer (Island)  
Sniff 'N' The Tears (Atlantic)  
Herb Alpert (A&M)  
Journey (Columbia)  
Crusaders (MCA)

#### West:

Dionne Warwick (Arista)  
Sniff 'N' The Tears (Atlantic)  
Commodores (Motown)  
M (Sire)  
Nick Lowe (Columbia)  
ARS (Polydor/BGO)

### Albums

#### East:

Commodores (Motown)  
Chic (Atlantic)  
Bob James (Tappan Zee)  
Southside Johnny (Mercury)  
Dave Edmunds (Swan Song)  
Rainbow (Polydor)

#### South:

Commodores (Motown)  
Chic (Atlantic)  
Bob James (Tappan Zee)  
Dave Edmunds (Swan Song)  
Ry Cooder (Warner Bros.)  
Rainbow (Polydor)

#### Midwest:

Commodores (Motown)  
Chic (Atlantic)  
Bob James (Tappan Zee)  
Southside Johnny (Mercury)  
Blackjack (Polydor)  
Rainbow (Polydor)

#### West:

Commodores (Motown)  
Chic (Atlantic)  
Bob James (Tappan Zee)  
Southside Johnny (Mercury)  
Ry Cooder (Warner Bros.)  
Rainbow (Polydor)





# DAVID JOHANSEN does it "IN STYLE."

The new album from David Johansen does it with the emphasis on melody, a touch of class and flash...but always "In Style."

David Johansen's "In Style!"  
Rock and roll dressed to kill.



JZ 36082

Produced by Mick Ronson and David Johansen.  
On Blue Sky Records and Tapes.



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# Kihn, Goffin in Roxy Debut



A national tour teaming Beserkley's Greg Kihn and Elektra/Asylum's Louise Goffin debuted at the Roxy in Los Angeles last week. Pictured backstage in photo one are: (from left) Bryn Bridenthal, E/A national publicity director; Lewis Kaplan, Goffin's management, with young Kaplan; Jerry Sharell, E/A vice president/creative services; Joe Smith, E/A chairman; Louise Goffin; Mark Hammerman, E/A national artist development director; Burt Stein, E/A national album promotion director, and Ken Buttice, vice president/promotion. Photo two: (from left) Mark Hammerman, E/A national artist development director; Greg Kihn and Dave Carpenter, Greg Kihn Band; Matthew King Kaufman, Beserkely reigning looney; Jerry Sharell, E/A vice president/creative services; Steve Wright, Greg Kihn Band; Steve Levine, Beserkley assistant reigning looney, and Bryn Bridenthal, E/A national publicity director.

## CBS Names Kachigan Survey Research Dir.

■ NEW YORK — Jerry Shulman, director, market research, CBS Records, has announced the appointment of Sam Kachigan as director, survey research, CBS Records. He will be responsible for CBS Records' record buyer surveys, research studies and special marketing projects.

Prior to joining CBS, Kachigan was an independent consultant and held senior research positions at Dancer - Fitzgerald - Sample, Inc. Advertising, and Lieberman Research, Inc. He has also held teaching positions at the University of Washington and Lincoln Square Academy.

## Infinity Ups Polenta

■ LOS ANGELES—Lou Polenta has been named director of finance and accounting at Infinity Records, according to Infinity vice president of marketing/finance Gary Mankoff.



Lou Polenta

Polenta was most recently director of accounting for Infinity. Prior to that he held several financial and accounting positions at CBS Records.

In his new position, Polenta will be responsible for financial analyses and operational reviews as well as for accounting and budgeting functions.

Polenta, who reports directly to Mankoff, continues to be based at Infinity's New York headquarters.

## RKO Chain To Help Promote UNICEF LP

■ NEW YORK — The RKO radio group, with eight stations in seven major cities nationwide, is the first large chain to assist Polydor Records in promoting its recent release of "The Music For UNICEF Concert: A Gift Of Song" LP, it was announced by Harry Anger, senior vice president, marketing, Polydor Records.

### Profits To UNICEF

The album, profits from which will go to benefit UNICEF and needy children around the world, will be the subject of special programming on all the RKO stations, designed to encourage listeners to buy the record from participating dealers in each city. These dealers have already agreed to contribute one dollar from the sale of every album to UNICEF: Record World and Times Square Store Record Shops in New York; Music World and New England Music City in Boston; Popular Tunes in Memphis; Tower Records and Licorice Pizza in Los Angeles; Tower Records and the Record Factory in San Francisco; and Specs and Sid's in Fort Lauderdale.

The individual artists who appear on the album, which is the soundtrack to last year's nationally televised special, are all contributing the royalties from the songs they sang that evening to UNICEF.

## Ocean Signs Ann-Margret

■ LOS ANGELES — Marc Kreiner and Tom Cossie, heads of Ocean Records, have announced the signing of motion picture and performing star Ann-Margret to an exclusive recording contract. A 12-inch disco single and album are planned for fall release.

## Campaign Set For Ravan LP

■ NEW YORK—20th Century-Fox Records, manufactured and distributed by RCA Records, has announced the release of a brand new album from vocalist Genya Ravan.

The record is forthrightly entitled "... And I Mean It," and features guest appearances by Ian Hunter and Mick Ronson, and was self-produced by Ravan.

Larry Palmacci, director, RCA Associated Labels, marketing, in conjunction with 20th Century-Fox Records executives Neil Portnow, senior vice president, and Mort Weiner, director of sales and merchandising, have engineered a campaign that includes posters, radio and press advertising, trade ads, and a special pictorial history of Genya Ravan's biography, which will be made available to the media.

Also in conjunction with the album's cover graphics Palmacci is making available a special limited edition of the album on pink vinyl.

## Sweet Time



Stiff-Columbia songstress Rachel Sweet celebrated her 17th birthday backstage following her appearance at New York's Bottom Line. Sweet has been touring in support of her album, "Fool Around," and single, "I Go To Pieces." Pictured are from left: (seated) Rachel Sweet; (standing) Barry Taylor, general manager, Stiff Records; Bruce Lundvall, president, CBS Records Division; Don DeVito, VP, talent acquisition, east coast A&R, Columbia; Jack Craigo, senior VP and general manager, Columbia; and Dick Sweet, Rachel's father.

## Palace Names Forney Exec. Administrator

■ LOS ANGELES—Sandra Forney has been named executive administrator of The Palace, \$6-million entertainment complex scheduled to open here in late October, by Dennis Lidtke, chief executive officer.

Forney will have responsibility for all graphic and promotional planning and development, Lidtke said. She joins The Palace staff from ABC Records, where she was a project manager in the creative services division.

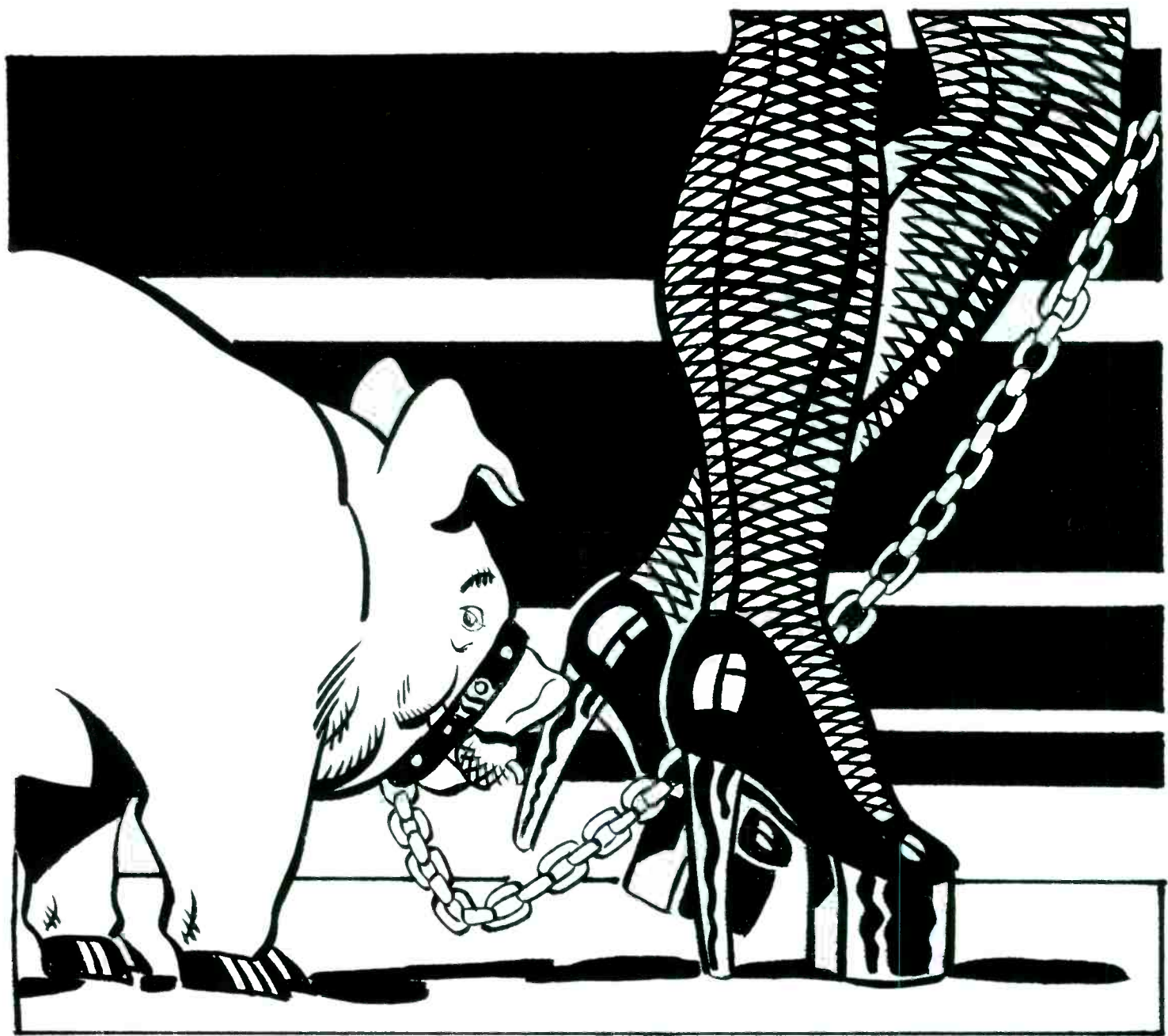
## de Vreeze Named CBS Holland Director

■ NEW YORK — Peter de Rouge-mont, senior vice president, European operations, CBS Records International, has announced the appointment of Koos de Vreeze to the position of managing director, CBS Gram-mofoonplaten, Holland.



Koos de Vreeze

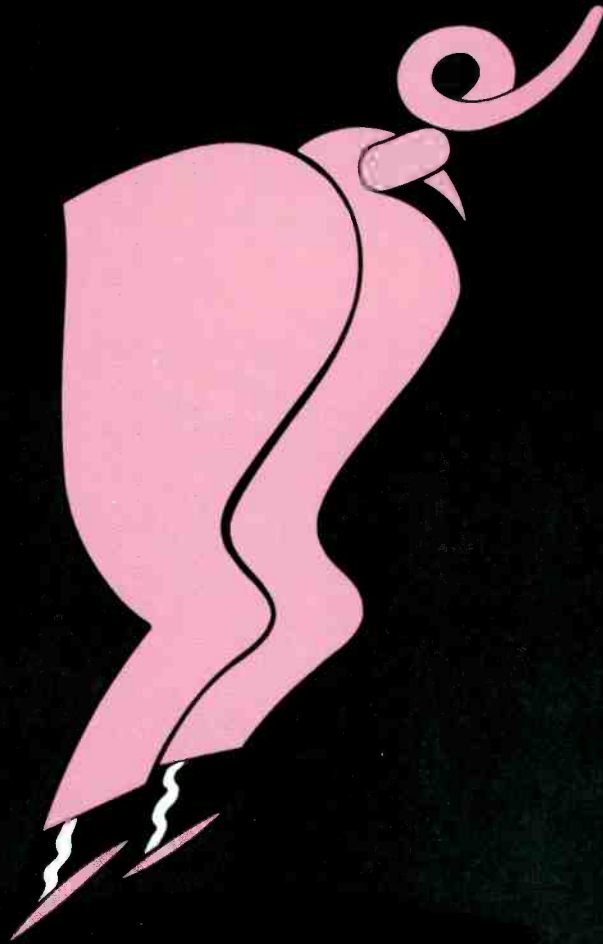
de Vreeze joined CBS Holland in 1978 as deputy managing director with responsibility for the sales and marketing departments. Prior to working at CBS he spent eight years with Polygram and Phonogram International as a law and marketing executive.



**"It Hurts To Be In Love"<sup>4756</sup>**

The First Single From The First Album By...

# Dürocs



ST11981

## THE STY'S THE LIMIT!

The Dürocs are Ron Nagle and Scott Mathews



A Proud Pork Production by Elliot Mazer, Scott Mathews & Ron Nagle  
Arranged by Scott Mathews and Ron Nagle



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## Atlantic Inks City Boy



City Boy, the six-man English group, has been signed to a long-term, exclusive recording contract with Atlantic Records for the U.S., Canada, and selected other territories. The announcement was made by Atlantic president Jerry Greenberg. City Boy's debut Atlantic album, entitled "The Day The Earth Caught Fire," is set for official U.S. release on August 29, 1979. Shown at a special preview listening session for City Boy's debut album for the label are, from left: City Boys Lol Mason and Max Thomas, Atlantic executive vice president Sheldon Vogel, president Jerry Greenberg, City Boy Steve Broughton, Atlantic senior vice president/general manager Dave Glew, City Boy manager Ralph Simon, City Boy Roy Ward, City Boy manager Clive Calder, and City Boy Chris Dunn.

## Midsong Taps Five

■ NEW YORK—Bob Reno, president of Midsong Records, has announced the appointment of five new staff members. Joining the company are Ken Levy, as director of creative affairs and artist relations; Bernie Yudkofsky, eastern regional manager; Joanne Zinn, retail research director; Chuck Rush, director of disco radio promotion; and Paul Brown, professional manager for the Midsong publishing arm, Midsong Music Inc.

Yudkofsky was formerly national sales manager of Tomato Records and prior to that with Vanguard and All Platinum. He will report to Sy Warner, vice president of marketing and sales. Levy comes to Midsong after a stint with Morton Wax Associates where he handled the day-to-day publicity for the firm's music/record division. Zinn formerly handled promotion for Rapp/Metz Management. Rush comes to Midsong from Salsoul Records, where he was national disco radio promotion director. Brown was formerly publishing director for Larball Music.

## Rosenblatt Exits Motown

■ LOS ANGELES—Gerald F. Rosenblatt, veteran music business attorney, has departed Motown Records Corporation to join the law firm of Mason & Sloan, 9200 Sunset Boulevard, specializing in entertainment law.

## Cars Platinum

■ LOS ANGELES — "Candy-O," the second album by Elektra/Asylum's The Cars, has been certified platinum by the RIAA.

## CBS Names Caparro To N.Y. Sales Post

■ NEW YORK — Bob Jamieson, branch manager, New York, CBS Records, has announced the appointment of James Caparro to the position of sales representative New York, CBS Records.

In his new position Caparro will be responsible for sales of CBS Records product in the New York area.

### Background

Caparro joined CBS in August, 1973, as a research assistant in the corporate personnel systems department. In July, 1974, he was appointed assistant personnel manager of CBS Records Santa Maria, California facility. He returned to corporate personnel systems department in January, 1976, to assume the position of manager, processing and records. Most recently, he was director of compensation, CBS.

## Ambrose Bows Company

■ LOS ANGELES—Rick Ambrose has announced the formation of Nightflight, a personal management and public relations company geared toward rock music.

Ambrose's first client is Chaser, a rock group that has been touring the midwest extensively for the last two years.

### Background

Prior to forming Nightflight, Ambrose served as director of national publicity for Chrysalis Records, directing the press campaigns for their roster since June of 1976.

Ambrose may be reached at 858-1945. The new address is Nightflight, 145 South Canon Drive, Suite Two, Beverly Hills, Calif. 90212.

# New York, N.Y.

By DAVID MCGEE

■ If the last few months have told us anything, it is that some of the most interesting rock music of late (certainly of the summer) has been produced by female artists. Ellen Shipley, Carolyne Mas, Lena Lovitch, and Rachel Sweet all have fine-tuned rock sensibilities, and all seem capable of making valuable contributions to the genre in the long run (Rickie Lee Jones should probably be included here too, but she isn't strictly a rock artist).

There is another female rock artist who belongs in this group, even though she isn't signed to a label at this time. At a showcase performance last week at Full Tilt Studios, Karen Bihari proved herself an exceptional singer blessed with the stage savvy of a veteran performer. Bihari has extensive experience in the theatre, so her ease on the boards wasn't surprising. What was unexpected, perhaps, was her vocal sensitivity. She doesn't have great range, but works extremely well within her limits. And she demonstrates good taste in song selection: the Full Tilt set was composed primarily of tunes written by David Johansen, Bruce Springsteen, Ellie Greenwich-Jeff Barry, and Ellie Greenwich-Bernie Taupin (the latter combo being her producers as well). What makes Bihari special is her ability to add an extra dimension to this material, to make songs as personal as Springsteen's seem like her own. If comparisons must be made, Bihari, in voice and in manner, recalls no one so much as Bette Midler gone rock. Comparisons end there, though: this is an original, compelling artist who in time should more than justify a label's faith in her talent.

TRIUMPH MEETS THE BABYS, PART II: Herewith the other side of the story concerning the Triumph-Babys fracas in Pittsburgh last month. Babys representatives last week asserted they had cut the group's set up and set times in order to accommodate Triumph. At the end of Roadmaster's opening set, the Babys' road crew pitched in to help Roadmaster's crew break down the stage, and then began assembling the Babys' equipment. After a 20- to 25-minute set change, the Babys then cut their concert from 45 to 30 minutes. By showtime, John Waite, the Babys' lead singer, was reportedly "a little fried" over some untoward comments directed at the Babys' road crew by Triumph's stage manager. Waite kicked over a light at the front of the stage (one of Triumph's lights), a Triumph roadie set it back up, and Waite kicked it down again. At that point, according to the Babys' road manager, Triumph's stage manager pulled the plug on the group "as if he's in some bar in the back woods of Canada." One of Triumph's roadies then tried to pull the curtain, the Babys' road manager grabbed the cord away from him, another Triumph roadie jumped on the back of the Babys' road manager, and then the Babys' keyboard player joined the battle. According to the Babys' management, promoter Danny Kresky had in advance agreed to pay overtime costs for the bands; but Triumph's crew was nonetheless instructed to douse the power if the Babys ran overtime. The Babys' road manager also claims the group had been playing no more than 17 minutes when said plug was pulled. "Triumph's people were very uncooperative," he added.

FACT DEPT: For some eight-plus weeks, various industry sources had been spreading the rumor that Kid Leo, WMMS-FM (Cleveland) (Continued on page 52)

Your  
Siamese  
Friends  
Are Coming!

# The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ **SUMMER PERENNIAL**—Late summer in Southern California provides aficionados of larger ensemble jazz and big band music a virtual smorgasbord of seasoned acts, whose presence here is annually expanded during the vacation season with bookings at area fairs, amusement parks and festivals.

One of the hardest is **Woody Herman**, the affable clarinetist whose **Thundering Herd** has successfully transcended the constraints of nostalgia through Herman's own sense of contemporaneity in material and arrangements, and his long-standing dedication to grooming new players and arrangers.

Herman offers a good-natured laugh when contemplating the road horrors as reported by touring rock'n'rollers who bemoan the travails of their months on the road. Compared to Herman, most of those acts face the equivalent of a 14-day excursion: "I'm in the middle of a tour forever," Woody reported recently from an eastern date. He was only half-kidding, for Herman spends more time on the road than off, shuttling between U.S. and European dates and extending that schedule further with his frequent clinics.

Although Herman's last LP, drawing from material by **Chick Corea** and **Steely Dan** (all fans, incidentally, of Herman's work), was released over a year ago, the bandleader is currently tied up with live commitments well into the fall, with no imminent recording sessions scheduled.

Herman's commitment to mainstream jazz during the genre's lean years has recently paid off through what he agrees is a heartening revival of support for that market. And with his involvement in teaching, and strong links with jazz-oriented music schools like Berkeley and North Texas State University, he's most enthusiastic about the new generation of players.

"If anyone could join me at some of our skull sessions on our high school and college dates, you'd see where it's going," says Herman. "I feel very bright about the future as far as youth is concerned."

Herman himself has contributed to the elevation of instrumental skills at that level, as have a number of his peers, through the increase in available scores of his arrangements and his band's compositions.

He's also sanguine about the return of younger listeners, noting that a jazz weekend at Disneyland typified the new audience. "The element of youngsters was fantastic. They wanted to hear everything," he marvelled.

But then we can't blame those new converts, given Herman's credentials.

**JAPAN ROCKS**—Concert news from across the Pacific includes both triumph and near-disaster for stateside headliners playing major Japanese dates.

First came the **Beach Boys'** two outdoor festival shows near Osaka, drawing a total of an estimated 500,000 fans over two days, according to Concerts West. Apart from racking up the honor of thus setting the largest attendance figures yet for American acts playing to Japanese listeners, the gig also struck another appropriate first—first shows ever for a U.S. group at Enoshima Beach. No, we don't know if there's surfing.

Two days later, another outdoor concert by Western rockers nearly ended a platinum career when **Heart** narrowly escaped literally bringing the house down: performing at Tuesday's (7) Japan Jam in Kyoto, the band was onstage during a downpour that gradually weakened the roof overhead. That overhang finally collapsed, dropping onto the band itself.

Luckily, no one was badly hurt. Nearest miss award reportedly went to drummer **Michael Derosier**, whose tympani broke the fall of one section that might have pounded him instead.

**MONTEREY REDUX**—Monterey Fairgrounds will host its first rock festival since the historic Monterey Pop gathering in '67, and this time the package envisioned sounds a lot closer to a true revival in the '60s spirit rather than an exercise in post-psychedelic nostalgia.

Set for September 8th and 9th, the Second Annual Tribal Stomp is an outgrowth of producer **Chet Helms'** return to active promotions last fall with the first Stomp, held at the Greek Theatre in Berkeley.

Where that show was dominated by a reunion of several top Bay Area bands from the late '60s, the Monterey shows will revive the maverick spirit of the original Monterey Pop by focusing on newer  
(Continued on page 52)

## 20th Signs Triple 'S'



20th Century-Fox Records has announced the signing of Triple "S" Connection to an exclusive recording contract. The young group's first album, distributed by RCA Records, is titled "Triple S Connection." Pictured from left are: (standing) Mort Weiner, director of merchandising and sales; Bunky Sheppard, vice president of promotion, who produced the Triple "S" Connection's debut LP; Liz Gardener, international liaison; Neil Portnow, senior vice president, a&r & promotion; and Donny Brooks, director, national r&b promotion; (seated) are: Steven Rice, Stan Sheppard (Bunky's son) and Sterling Rice of Triple "S."

## John Coveney Dies

■ **NEW YORK** — John Coveney, who for 17 years served as director of artist relations for Angel Records, died last Monday (6) after a short bout with cancer at New York's Beth Israel Hospital. He was 62.

Recognized as a worldwide authority in the field of classical music, Coveney left his post as Angel's director of artist relations in October 1978 to serve as the label's special consultant on major recording projects.

Raised in Freeport, Long Island and a graduate of Fordham University, John Coveney joined Capitol Records as a sales representative with the label's New York branch in October 1945. Subsequently, he held a number of major posts including New York branch sales manager, national classic promotion manager, national classical sales manager, assistant director of the international department and national classical merchandising manager.

A frequent guest panelist on the Saturday Metropolitan Opera broadcast quiz, John Coveney's voice and knowledge were familiar to millions.

A lifelong bachelor, Coveney is survived by two brothers, David and James, and a sister, Catherine.

Funeral services will be held at 10 a.m., Thursday, August 9, at Church of Our Savior, 59 Park Ave. in New York. Interment will be in Boston, Massachusetts, Coveney's birth place.

The family requests, in lieu of flowers, donations to be made to the American Cancer Society.

## Knack Platinum

■ **LOS ANGELES** — "Get The Knack," the debut album by the Hollywood-based rock 'n' roll quartet the Knack was recently certified platinum by the RIAA.

## MCA Names Two To Regional Posts

■ **LOS ANGELES**—Larry King, vice president of promotion for MCA Records, has announced the appointments of Jean Burman to midwest regional promotion manager and Jim Francis to southeast regional promotion manager.

Burman, who is based in Chicago, has been with MCA Records for six years. Prior to this appointment, he was local promotion manager in the St. Louis area.

Francis, who has held regional and local promotion positions for ABC, 20th-Century Fox Records and Salsoul Records, is located in the Atlanta offices of MCA.

David Levitt has been promoted to local promotion manager in St. Louis for MCA Records, announced the label's southwest regional promotion manager, Brad Hunt.

Levitt moves to this position from local promotion in Detroit.

## Chanterelle, RCA Pact For Jim Grady Product

■ **LOS ANGELES** — Chanterelle Records general manager Joe Owens has announced that an agreement has been reached between RCA Records International and Chanterelle Records to distribute Jim Grady product throughout the world, excluding the United States and Canada.

Grady's first LP is due for release in early fall and will be titled "Touch Dancin'."

## Pasha Ups Brown

■ **LOS ANGELES**—Spencer Proffer, president of The Pasha Music Organisation, Inc., has announced the promotion of Larry Brown to executive director of talent acquisition & studio operations.

# THERE'S PLEASURE IN YOUR FUTURE...

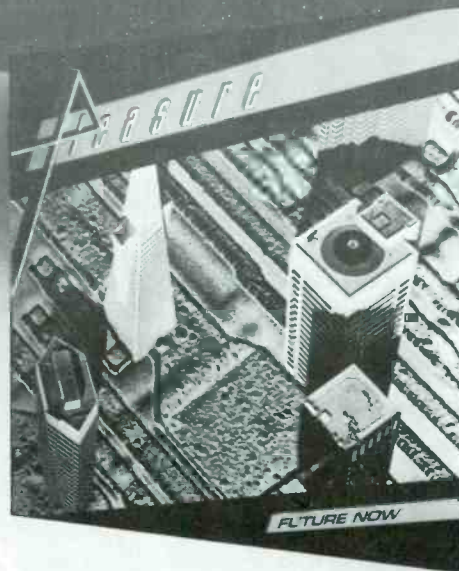
## PLEASURE • FUTURE NOW F-9578

DEPARTURE • FUTURE NOW • UNIVERSAL • SPACE IS THE PLACE  
STRONG LOVE • THE REAL THING • NOTHIN' TO IT • THOUGHTS OF OLD FLAMES  
GLIDE • DEDICATION TO THE PAST

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# ... AND THE FUTURE IS NOW!



ON FANTASY RECORDS AND TAPES

# Copy Writtes

By PAT BAIRD

■ CRAFTY COLLABORATION: Rachel Sweet's recent two night stand at N.Y.'s Bottom Line was a triumph in more ways than one. Last time the just-turned 17-year-old was around she was backed up by the group the Records. Since then the Records have gone on to release their own album (Virgin) so Stiff Records' prez Dave Robinson enlisted another Virgin band, Fingerprintz, to join Rachel on her first full U.S. solo tour. Since preparation time was so limited, Rachel chose (wisely) to do several songs written by Fingerprintz rhythm guitarist Jimme O'Neill. It really couldn't have been a better selection if it had been in the works for a year. O'Neill's tunes are hook-heavy but solid rockers, perfect for Rachel's throaty, powerful vocals. His compositions "Spellbound" (written with Hot Chocolate in mind) and "Something's Going On in My Head" were two of the strongest songs in the set and it's likely she'll be cutting them on her second album, scheduled for recording in England with Martin Rushet producing. O'Neil, who's signed to Rondor Music, also wrote "Say When," one of the prime cuts on Lene Lovitch's album. The group, originally from Lanarkshire County, Scotland, now make London their home and their debut album will be released in the U.S. this fall. Rachel, meanwhile, did double duty in N.Y.C., auditioning while here for the lead role in a feature film to be produced under the aegis of Robert Stigwood.

SPECIAL AWARD: The rarely photographed Sam Phillips, founder of legendary Sun Records (first home for Elvis Presley, Johnny Cash and Carl Perkins among others) was honored recently by BMI with Special Citations of Achievement for four of his Hi-Lo Music songs which have logged more than 1 million performances each: "Blue Suede Shoes," "Folsom Prison," "I Walk the Line" and "Raunchy." Phillips (at left) is joined by BMI's Jerry Smith and Sally Wilburn of Hi-Lo.



HAPY: When Randy Vanwarmer's "Just When I Needed You Most" was released, Bearsville Records exec Mike Pillot called the record "a copyright." To date seven versions have been done: Pat Boone, Diana, Randy Cornor, Steve Allen, David Simon (the last two in the U.K.), Tony Wilson and Paul Butterfield (broadcast on European television). Vanwarmer's own version was certified gold in the U.S. and is currently blasting up the charts in other countries. O.K. Rice who told you about publishing? . . . Jay Morgenstern, president of Infinity Music, this week announced the signings of Mick Taylor (for the U.S. and Canada) and Clint Holmes (worldwide) . . . The much-heralded Carolyne Mas has signed a co-publishing deal for her Eggs and Coffee and Music Ltd. with Chappell Music. The deal includes the 10 songs on her debut Mercury album . . . Michael Garvin, writer of England Dan & John Ford Coley's "If the World Ran Out of Love Tonight" has been signed to April/Blackwood via Nashville's Charlie Monk.

BUSY, VERY BUSY: Bob Curry at Screen Gems, N.Y. reports new records out there by America, John Baldry, The Ritz (the new Park Lane Records group), and Delores Hall. Curry, as you may know, is a writer himself and a demo he did on one of his tunes will appear in the soundtrack of the upcoming Dustin Hoffman feature "Kramer vs. Kramer." Curry co-wrote "Restless Wings" with Paul Vanderbeck . . . Suzanne Logan at U.A. offered a list of new cover records by such artists as George Benson, Louise Goffin, Cheap Trick, Ronnie Milsap, Jim Capaldi, Crystal Gayle, Donna Summer and a host of others . . . Ezra Cook at Bandora Music happily report that the group Riot has hit the top of the "heavy metal" charts in the U.K. and a U.S. deal is imminent . . . Chappell writer Randy Goodrum is currently in the studio co-producing Dottie West with Brent Maher . . . At Intersong, the company will co-publish the song "Moondancer" scheduled for 12-inch releas by Meco on Casablanca . . . Stephen Metz, executive VP at Midsong, has concluded negotiation with Marvin Katz of Spelling/Goldberg to represent the production company's music in all markets outside the U.S. and

(Continued on page 51)

## Records Set Tour

■ NEW YORK—Virgin recording group the Records have announced plans for a major U.S. tour beginning August 19. The bulk of the dates are headlining shows in clubs and other small venues across the country, with several opening spots for such artists as the Cars and Joe Jackson also scheduled. The two-month Records tour comes on the heels of the release of the group's debut album, "The Records."

## Polygram Ups Colosi

■ NEW YORK — Jack Kiernan, vice president of sales for Polygram Distribution, has announced the promotion of Bob Colosi to the position of Chicago branch manager. He will be responsible for the management and administration of the Chicago sales force and sales territory.

### Background

Colosi has been with Polygram Distribution since 1972, serving until 1978 as a sales representative covering the Cleveland and Pittsburgh markets. In 1978 Colosi was promoted to sales manager for the Polygram Distribution Cleveland branch.

## Australian Gov't. Books Musexpo Space

■ NEW YORK—Roddy S. Shashoua, Musexpo president, has announced that for the first time the Australian Department of Trade and Resources has booked several office/booths to house several of the Australian companies participating at this year's 5th annual Musexpo which will be held in Miami Beach from November 4-8, 1979.

## Baez in the Park



Portrait artist Joan Baez appeared earlier this summer in New York's Central Park. Baez has been touring in support of her new album, "Honest Lullaby." Pictured backstage are, from left, Lennie Petze, VP, national A&R, Epic; Al DeMarino, VP, artist development, E/P/A; Don Dempsey, senior VP and general manager, E/P/A; Joan Baez; and Ron McCarrell, VP, marketing, E/P/A.

## CBS Names Newton To New York Post

■ NEW YORK — Bob Jamieson, branch manager, New York, CBS Records, has announced the appointment of Ray Newton to the position of local promotion manager, New York market, black music marketing, CBS Records. He will be responsible for the promotion of all black-oriented product for Columbia, Epic and Associated Labels in the New York market.

### Background

Prior to joining CBS, Newton worked in the development and implementation of publicity campaigns for various artists. In addition to being a professional musician, he spent four years as music director and air personality for Connecticut's WESU-FM. Most recently, he worked for American Express International Banking Corporation as an employment manager.

## Polydor Taps Reynolds

■ NEW YORK — Kenneth Reynolds has been named national publicist for special markets, it was announced by Carol McNichol, national publicity director, Polydor Records.

### Duties

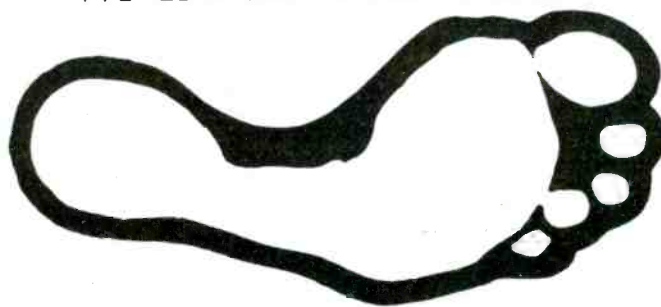
Reynolds will be responsible for securing press for all special market artists on the Polydor roster. Previously, he held the post of associate director, press information and artist affairs at CBS Records. He also served as vice president for Take Out Productions, Sarah Dash and Nona Hendryx's management firm, and, before that, he was road, tour and associate manager for Paleface Productions, Labelle's management company.



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ARIES II  
ARIES II

# Record World Single Picks

**CHICAGO**—Columbia 1-11061



**MUST HAVE BEEN CRAZY**  
(prod. by Ramone-group) (writer: Dacus)  
(Donnie Dacus, ASCAP) (3:25)

This first single from their 13th LP should be a lucky one as Chicago takes a new approach on this Donnie Dacus-penned tune. The sledgehammer bass/drum beat is ornamented by clanky percussion at a mid-tempo pace. Sassy guitar solos and sharp background vocals stand out. An AOR-pop chartbuster.

**CHUCK MANGIONE**—A&M 2167



**LAND OF MAKE BELIEVE**  
(prod. by Mangione)  
(writer: Mangione)  
(Gates, BMI) (3:46)

Mangione's distinctive pop-jazz has opened the door for a host of jazz and fusion artists to a heretofore unexplored audience. This side from "An Evening of Magic" LP beautifully captures the theme of the 2-record package with Mangione's resilient horn solos and warm melody lines characteristic of the work of a magician.

**THE KINKS**—Arista 0448



**A GALLON OF GAS** (prod. by Davies) (writer: Davies) (Davray, PRS) (3:41)

As a tight, driving rock unit and often, as practitioners of keen social satire, The Kinks have consistently created inventive pop-rock tunes. Here is more of the best showing cool, cocky, British vocals observing an American crisis with plenty of wit and rocking rhythm. From the hot "Low Budget" LP, it's a hit.

**MOON MARTIN**—Capitol 4765



**ROLENE** (prod. by Leon) (writer: Martin) (Rocksam, BMI) (3:20)

From Martin's impressive "Escape From Damnation" LP comes this exceptional first single with witty lyrics, soaring harmony vocals and a driving pop-rock beat. The full-bodied production wraps this well-crafted, three minute jewel in a delightful package for AOR and pop tastes. This is Martin's ticket to stardom.

## Pop

**THE RUBINOOS**—Beserkley 46518

**I WANNA BE YOUR BOYFRIEND** (prod. by Kaufman-Phillips) (writers: Dunbar-Gangwer) (Eau d'Yeah) (3:16)

This bright, springy pop-rocker was culled from their "Back To The Drawing Board" LP. There's plenty of timeless '60s pop-rock here, driven by an outstanding rhythm section.

**BLUE OYSTER CULT**—Columbia 1-11055

**IN THREE** (prod. by Werman) (writer: Lanier) (B. O'cult, ASCAP) (3:48)  
From the "Mirrors" LP comes this initial cut with solid multi-format appeal. The mid-tempo pace gives the spotlight to pretty harmony vocals and intelligent lead guitar frills.

**NICK GILDER**—Chrysalis 2357

**ELECTRIC LOVE** (prod. by Coleman) (writers: Gilder-McCulloch) (Beachwood, BMI) (3:09)

This is a prime example of Gilder's penchant for lusty love songs that abound with gut-level rock. The hook begs for more. A late-summer hit thrust.

**THE GREG KIHN BAND**—

Beserkley 46517  
**BESIDE MYSELF** (prod. by Kaufman-Kolatkin-Laguna) (writers: Kihn-Wright-Carpender) (Rye-Boy, not listed) (2:23)  
Kihn and his cohorts make the finest fast-paced, non-stop rock'n' roll around. The hook sticks while the rhythm kicks hard with fun for everyone.

**EDDIE MONEY**—Columbia 1-11064

**GET A MOVE ON** (prod. by Botnick-Money) (writers: Money-Collins-Chiate) (Grajonca, BMI/Davalex, ASCAP) (3:36)  
The marching drum intro is an immediate attention grabber that Money quickly takes over with his inspirational vocals. This hit-bound side is from the soundtrack LP, "Americathon."

**STEVE GOODMAN**—Asylum 46522

**MEN WHO LOVE WOMEN WHO LOVE MEN** (prod. by Goodman) (writer: Goodman) (Big Ears/Red Pajamas, ASCAP) (3:25)

A great time is had by all when ever Goodman is around and here's a classic example. Unparalleled as a tunesmith and humorist, Goodman gets fine instrumental and vocal support on this AOR-pop add.

**PHIL EVERLY**—Elektra 46519  
**LIVING ALONE** (prod. by Garrett) (writer: Everly) (Peso/Bud's Red Hot, BMI) (3:04)

One of pop-rock's finest and most famous voices returns with this refreshing initial release from his new LP. The title track shows a strong, emotional voice with a subtle latin rhythm for pop-a/c.

**RITA COOLIDGE**—A&M 2169

**ONE FINE DAY** (prod. by Anderle-Jones) (writers: King-Goffin) (Screen Gems-EMI, BMI) (3:44)

A Top 5 hit for the Chiffons in '65, this update sets Coolidge's soft, yearning style with a big production treatment. A buxom sax break and refined disco beat equal widespread appeal.

**AXE**—MCA 41073

**HANG ON** (prod. by Lloyd) (writer: Riley, Jr.) (Casey/Green Card/Duchess, BMI) (3:10)

The keyboard solo opens then the rhythm track explodes on this dramatic, progressive rock debut single. Monumental choruses and guitar bridges are right for AOR.

## B.O.S./Pop

**LEE OSKAR**—Elektra 46511

**SAN FRANCISCO BAY** (prod. by Errico) (writers: Oskar-Oskar-Errico) (Far Out/Ikke-Bad/Radio Active, ASCAP) (3:40)

As the tempo shifts into a higher gear, a chorus-like chant joins the churning rhythm on this uniquely affecting cut from a member of the War collective.

**ARCHIE BELL & THE DRELLS**—

Phila. Intl. 3710 (CBS)  
**STRATEGY** (prod. by McFadden-Whitehead) (writers: McFadden-Whitehead-Cohen) (Mighty Three, BMI) (3:28)

This is a mid-tempo, mood disc with a hypnotic chorus that should please several tastes. The veteran unit smooths out the funk to get an appealing multi-format hit.

**CARRIE LUCAS**—Solar 11684 (RCA)

**SOMETIMES A LOVE GOES WRONG** (prod. by Griffey) (writers: Hirsch-Milburn) (Stone Diamond, BMI/Jobete, ASCAP) (4:05)

Lucas' soft soprano enchants on this light ballad. The guitar/key-board/string mix provides a lush backdrop for the chorus hook.

**EDDIE HENDERSON**—Capitol 4760

**RUNNIN' TO YOUR LOVE** (prod. by Drinkwater) (writer: Rushen) (Baby Fingers, ASCAP) (4:05)

From a forthcoming LP, this funky dance number with a light disco beat spotlights Dr. Henderson's multi-octave horn over a brazen rhythm track. A soprano vocal chorus adds appeal.

**FUNKADELIC**—WB 49040

(not just) **KNEE DEEP**—Part 1 (prod. by Dr. Funkenstein) (writer: Clinton) (Mal-Biz, BMI) (4:25)

This is more of your basic off-the-wall, other world, funk delivered by a three ring circus. Synthesizer rushes & swoops plus big chorus craziness make this a wonder.

**ERIC GALE**—Columbia 1-11056

**LOOKIN' GOOD** (prod. by MacDonald) (writers: MacDonald-Salter) (Antisia, ASCAP) (3:25)

Richard Tee's shimmering piano introduces Gale's warm, lyrical guitar lines followed by Grover Washington Jr. and his soothing sax on this embracing BOS-pop-a/c hit.

**JOHNNY NASH**—Epic 8-50737

**CLOSER** (prod. by Nash-Brown, Jr.) (writers: Nash-Brown-Brown, Jr.-DeLandro) (Vanas, BMI/Arnas, ASCAP) (3:40)

Nash is as cool and relaxed as ever on this soft, reggae-tinged delight. The message rings true via Nash's soprano shimmers and the native-sounding background vocals.

**SHIRLEY BROWN**—Stax 3222 (Fantasy)

**AFTER A NIGHT LIKE THIS** (prod. by Porter-Snell, Jr.) (Stax/Poncello/Forest-Wolf, ASCAP) (3:35)

Brown gives an unforgettable lesson in ballad singing on this gorgeous tune that's sure to fit your special occasion. The background vocal support deserves extra mention.

## Country/Pop

**THE OAK RIDGE BOYS**—MCA

**DREAM ON** (prod. by Chancey) (writers: Lambert-Potter) (Duchess, BMI) (3:12)

A pretty piano sets the stage for this powerful ballad with Richard Sterban's rich baritone grabbing the spotlight. The full chorus hook heightens the impact.

**JIM BOB CAMPBELL**—Gondal 153

**HENRY THE BLACKSMITH** (prod. by Petty) (writer: Campbell) (Petty, BMI) (2:22)

The combination of folklore lyrics, a rapid-rollin' melody and Norman Petty's masterful production make this a chartbuster contender.

**MICKEY GILLEY**—Epic 8-50740

**MY SILVER LINING** (prod. by Foster-Rice) (writers: Murrah-Murrah) (Blackwood/Magic Castle, BMI) (2:12)

Gilley's wholesome voice makes this sunshine love song a perfect remedy for the blues. The female back-up vocals and lively tempo will give this radio & retail success.

# Peter Tosh

## MYSTIC MAN

The new album from Peter Tosh;  
includes the single,  
"Buk-in-hamm Palace"  
On Rolling Stones Records and Tapes.  
RS 20000

Produced and arranged by Peter Tosh and "Word, Sound and Power"



# David Sonenberg on Law and Artist Management

By PAT BAIRD

■ After several years of a successful music business law career, David Sonenberg decided to assume management responsibilities for several clients. His first project was with Meat Loaf and Jim Steinman, and a debut album that quickly became a phenomenon. Sonenberg now also manages Southside Johnny (with co-manager Al Dellentash), record producer Jimmy Iovine and new artist Susanne Fellini. Sonenberg opened his own law offices in 1976. He now acts as legal representative for such entertainment clients as Miami Steve Van Zandt, producer Michael Butler, Jane Olivor, Danny Goldberg, Tom Verlaine, the Good Rats, Karla De Vito and Ellen Foley. A cum laude graduate of Harvard Law, Sonenberg majored in both theatre and political science at Tufts University and graduated magna cum laude. He has written both songs (for Warner Brothers Music) and plays (produced while at Harvard) and will soon serve as producer on the feature film "Neverland." In the following Dialogue, Sonenberg discusses the differences and similarities in his roles as both manager and attorney.



David Sonenberg

**Record World:** You've been a successful attorney for some time. What prompted you to go into management?

**David Sonenberg:** I never bargained to become a manager. I was always interested in the business aspects of the entertainment industry. When I was in college I wrote plays and songs, studied acting and directing in London and as a result was naturally interested in the entertainment industry, although I never thought I'd be a manager. One of my legal clients was Meat Loaf and I thought he was the most extraordinary singer/performer I'd ever seen, not to mention being an extraordinary alien from a foreign planet. I met Jim Steinman and thought he was a genius, one of the most brilliant composer/lyricists I ever encountered. The two of them together formed a very magical team and I was committed to them both.

Unfortunately nobody seemed to be particularly excited about them. Meat and Jim were performing and writing on Broadway in N.Y.C. and the theater was viewed as taboo in recording circles. With the exception of Barbra Streisand, I don't think anyone from the theater had sold more than a record and a half. Meat Loaf was a difficult concept to sell although I could never understand why since the project seemed so accessible as well as so artistically satisfying. I knew Meat Loaf would be very successful and I guess I became the manager by default.

**RW:** Once you became a manager, did you continue to represent Meat Loaf legally?

**Sonenberg:** Yes, I did. In fact, for the first nine months after Meat entered into his first recording contract (with RCA Records), I had no formal management agreement. It wasn't until we encountered difficulties at RCA and I was constrained to purchase back contract rights from RCA that I felt it necessary to enter into a formal agreement due to the necessity to raise some outside financing. At that point I became the manager but to this day I continue to render legal services.

**RW:** Do you feel there's any conflict in being both a manager and an attorney for an artist?

**Sonenberg:** I think there's a potential conflict in everything in life, particularly in the entertainment industry due to its highly social nature, with so many egos and inter-relationships. Potentially being a lawyer and a manager is a serious conflict and I feel an artist should seriously consider having independent legal counsel reviewing what his manager is doing.

**RW:** At what point do you differentiate between your two roles as manager and as attorney?

**Sonenberg:** I only manage a few people in this industry. I'm an

attorney for many. I receive calls inquiring if I'd be interested in representing artists as an attorney or as a manager. It is very rare that I would enter into a management relationship. Being a manager is a huge commitment and a grotesque invasion of one's privacy. I would have to be enormously committed to an artist in a meaningful manner before I would enter into a management relationship.

**RW:** As a music business attorney, what aspect of the industry law do you feel should be changed somewhat?

**Sonenberg:** One thing that disturbs me is that it is very difficult to negotiate a meaningful and equitable recording agreement for a first time artist that will be serviceable for the full life of an artist's career. It's very prevalent in this industry to hear, and for people to accept, the practice of renegotiating a contract the moment the artist achieves success. This tends to undermine the credibility of the written document and leads to tremendous abuse of contracts because the contracting parties don't respect the finality of the agreement. Artists are often constrained to sign documents they're not happy with in the first place and they expect those contracts to disappear in short order the moment there's success. What's disturbing to me is that if companies can afford to re-negotiate an agreement, as quickly and as they do, it would lead you to believe that they could probably afford to enter into more equitable agreements from day one. From a legal perspective, that's the biggest problem I have with the industry. Outside of this industry, people generally adhere to long-term agreements. You don't find people running in two weeks after the contract is signed saying "I want to change this and I want to change that" and you don't find companies ready, willing and able to make those changes. It leads me to believe that inherently there are some inequities in the long term agreement negotiated at the outset of an artist's career.

**RW:** Do you feel that recording contracts could easily be simplified?

**Sonenberg:** There is no doubt that contracts could be simplified.

Unfortunately a long "broiler-plate" agreement works to the advantage of the institution that drafts the agreement. Lack of time, finances, patience and information ultimately works against the individual. Clearly agreements could be more straightforward and briefer. That would mean that the company preparing the agreement would have to be prepared to take a few more risks. One of the reasons those agreements are so long is because they contemplate every conceivable travesty that could occur in the lifetime of someone living in the western world, 95 percent of which will never occur.

**“ If companies can afford to re-negotiate an agreement . . . they could probably afford to enter into more equitable agreements from day one. ”**

**RW:** As a manager, you represent Jimmy Iovine as a record producer. Exactly how does one manage a producer?

**Sonenberg:** First you have to learn to speak Italian. Then you do the same things you do when you're managing any artist. In addition to negotiating Jimmy's agreements I am concerned about who Jimmy is producing. Who is the artist, the record company, the manager? Is it the right career move? I am constantly looking ahead for Jimmy, trying to develop relationships for him with people I respect. I'm a big fan of Jimmy's both personally and professionally and I confess he is easy to manage, provided you like eggplant.

**RW:** You recently signed Southside Johnny & the Asbury Jukes to Mercury Records. Since a number of companies were interested in them, what made you decide on Mercury?

**Sonenberg:** I think this a good example of what I try to do as a manager. Everybody in this industry is competing to be heard. Everybody wants attention. Everybody wants to happen. CBS Records had released three Southside Johnny records. I will be the first to admit that CBS Records is an absolutely fantastic company, witness the job

(Continued on page 42)

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

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



## **Brenda Russell.**

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

**Brenda Russell...**  
**Music from Horizon Records & Tapes.**  
Her 1st single is, "So Good So Right."  
The perfect description of her music.

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



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Record World

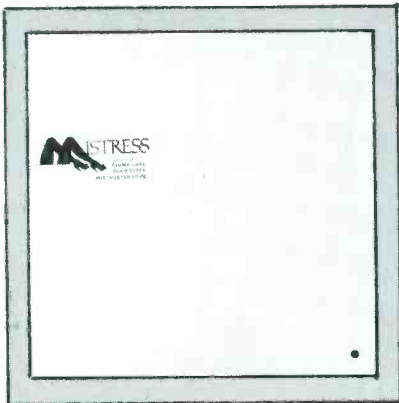
# Album Picks



### NIGHT OUT

ELLEN FOLEY—Epic/Cleveland Intl.  
JE 36052 (7.98)

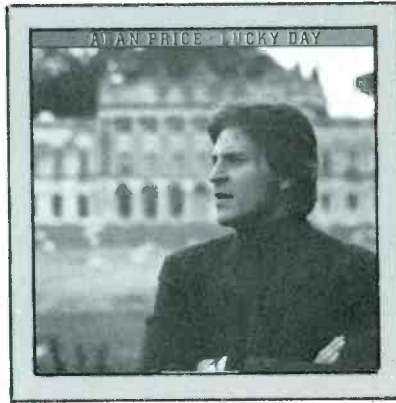
Foley is known as the voice on the Meat Loaf LP but this first solo disc shows she can stand strong on her own merits. Produced in an echo-filled manner by Ian Hunter and Mick Ronson, the pure rock tunes give lots of room to her powerful vocals. Graham Parker's "Thunder & Rain" stands out.



### MISTRESS

RSO RS 1-3059 (7.98)

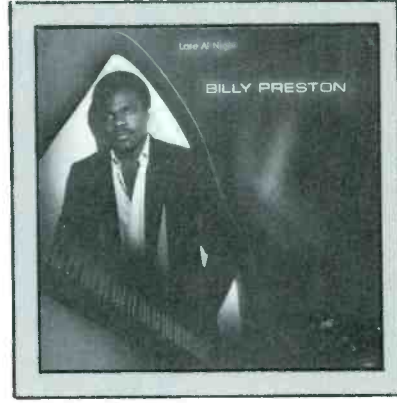
This new five-man group debuts with the kind of pop/rock package that all but guarantees immediate attention. The tunes are totally hook oriented and geared for single release and the disc includes a sparkling up-date of Neil Young's "Cinnamon Girl." Thomas Jefferson Kay produced this multi-format powerhouse.



### LUCKY MAN

ALAN PRICE—Jet JZ 356710 (CBS) (7.98)

Since his days as vocalist/pianist with The Animals, Price has developed a legion of loyal appreciators. This new album, his first in the U.S. in some time, may surprise a few with its disco rhythms on several cuts but the major part of the disc is prime Price, instantly accessible for AOR play.



### LATE AT NIGHT

BILLY PRESTON—Motown M7-925R1  
(8.98)

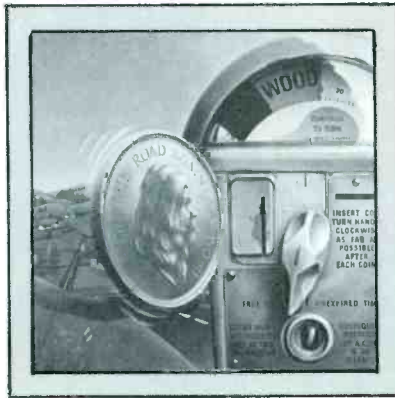
Preston has had one of the longest careers in contemporary music: from work in the gospel field, through association with the Stones, to his fine solo efforts. This new album shows he's stepped smartly into the disco field. Most of the tunes are self-penned (he also produced) with each geared for crossover action.



### BETTER THAN THE REST

GEORGE THOROGOOD & THE DESTROYERS  
—MCA 3097 (7.98)

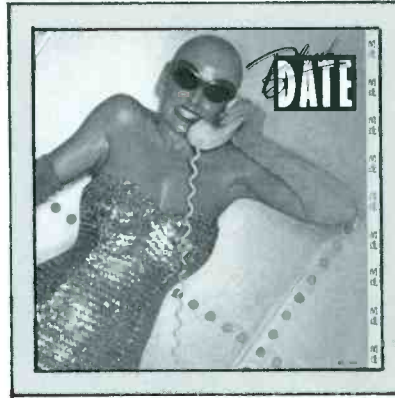
Thorogood and his group perfectly re-create the good timey sounds of early rock music. This latest effort shows off their diverse abilities with style on tunes by Chuck Berry, Eddie Cochran and John Lee Hooker and others. Already an AOR favorite, this three-man collective will doubtless be much heard on the FM bands.



### ON THE ROAD AGAIN

ROY WOOD—Warner Bros. BSK 3247  
(7.98)

Wood, who plays nearly every instrument on this new album, shows off the same rock sensibilities he developed through his work with the Move, ELO and Wizzard. John Bonham and Annie Haslam join in and the oft-heard "Keep Your Hands on The Wheel" is included here. Wood is one of the inventors of pop/rock & this is a fine example.



### BLIND DATE

Windsong BXL1-3403 (RCA) (7.98)

The album cover is enough to grab anyone's attention but this new group isn't quite as bizarre as it would have you believe. The tunes are straight ahead rock 'n' roll heavy on the guitar work and driven by some perceptive vocals. "Boys Will Be Boys" and "Baby Goodbye" sound like possible singles. It's a strong debut.



### 5

J.J. CALE—Shelter SR-3163 (MCA) (7.98)

Over the years Cale has received more celebrity for his songwriting than his performing but this appropriately titled new disc could change all that. Sure there are plenty of covers of other artists but Cale's own easy going vocals give the perfect interpretation. There's something here for every format as this should be Cale's most successful effort.

### TAKE IT HOME

B.B. KING—MCA 3151 (7.98)



King once again collaborates with the Crusaders for a perfectly updated yet classically

King collection. The disc already picked up big AOR play and is destined for more. Cuts such as "Better Not Look Down" are ripe.

### BOBO

Columbia JC 36108 (7.98)



Willie Bobo has long been a legend in Latin music and he here dishes up his second album with multi-format accessibility. The tunes are dance perfect and his supporting musicians couldn't be better. It's a standout in every

### FUTURE NOW

PLEASURE—Fantasy F-9578 (7.98)



This nine-man L.A.-based group spans musical styles from jazz to disco to traditional r&b in the lushest possible way. There's a message in all the lyrics and this is prime material for a number of formats.

### RECKLESS LOVE

CRIMSON TIDE—Capitol ST 11939



The title cut is the prime piece of material here. The group shows off some powerful southern rock roots and get a helping hand from Steve Cropper and Duck Dunn. This is the best kind of AOR material.

# Five Special

They're into something special — & you can't afford to leave it alone!

## TOO SPECIAL TO MISS:

- 8/12 Municipal Auditorium  
Kansas City, MO
- 8/16 Fairgrounds  
Monterey, CA
- 8/17 Fox Theater  
San Diego, CA
- 8/18 Civic Center  
Santa Monica, CA
- 8/19 Paramount  
Oakland, CA
- 8/24 Hara Arena  
Dayton, OH
- 8/25 Public Auditorium  
Cleveland, OH
- 8/26 Masonic Temple  
Detroit, MI
- 8/31 Avery Fisher Hall  
New York, NY
- 9/1 Civic Center  
Baltimore, MD
- 9/2 Civic Auditorium  
Springfield, MASS
- 9/3 Memorial Auditorium  
Buffalo, NY
- 9/8 Scope Center  
Norfolk, VA
- 9/9 Coliseum  
Richmond, VA
- 9/14 Coliseum  
Pine Bluff, ARK
- 9/15 Mid-South Coliseum  
Memphis, TN
- 9/16 Auditorium Theater  
Chicago, ILL
- 9/21 Academy of Music  
Philadelphia, PA
- 9/22-23 Constitution Hall  
Washington, D.C.



**FIVE SPECIAL.** (6E-206) Their debut album featuring the smash single, **"Why Leave Us Alone"** (AS-11408) Produced by Ron Banks, courtesy of Baby Dump Productions, Inc., in association with At Home Productions, Inc. Executive Producers: Wayne Henderson, Dr. Don Mizell, Forest Hamilton, Ron Banks.

ON ELEKTRA RECORDS & TAPES.

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## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **Grace Jones'** latest, "Muse" (Island), appearing this week, is undoubtedly a stylistic advance for her. In a side-spanning medley of four songs, Jones enacts an entire morality play: "Sinning" (5:06), "Suffer" (4:17), "Repentance" (3:35) and "Saved" (7:13). Supported by approximately the same Philadelphia rhythm section that backed her previous albums (**Thor Baldursson** succeeds Vince Montana and John Davis as arranger), Jones has been undergoing some voice training and tackles some demanding material with her usual gusto. Even if she's occasionally shaky (as on "Repentance") Jones never seems to be giving less than everything she's got, and, through her, the medley succeeds quite well conceptually, with lots of peaks and valleys in mood that make it very entertaining, especially "Suffer," which includes lots of interesting electronic whiplashes, stops and "Stop!"'s. By the same token, though, the changes of feel and comparative lulls in "Sinning" and "Repentance" may be a bit too controlled to provide a peaktime rush and DJs may be looking hopefully for lengthened mixes on "Suffer" and the gospelsque "Saved." **Tom Moulton's** production always manages to put Jones in the best possible setting, and if the medley is not a peak-time scorcher, it's still compelling due to its cohesiveness and Jones' personality. Also on "Muse:" the pop-styled "I'll Find My Way to You" (5:14) and the single, "On Your Knees" (6:20), which turns loose the savage and seductive power of her best work.

OTHER RECOMMENDED NEW ALBUMS: **Revanche** is the work of

**Jacques Petrus** and **Mauro Malavasi**, the Italian team behind **Macho** and the **Peter Jacques Band**. The album, "Music Man" (Atlantic), has already been moving up the chart on strong early reports, having been previewed on test pressing. Two cuts are similar to their previous work: "Revenge" (8:53) and "Music Man" (8:16), both featuring the same sort of changing break that worked so well since "I'm a Man." If anything, the sound is cleaner here, and "Music Man," a cross between "Fire Night Dance" and "Hold Your Horses," really jets along, its first break full of excellent phasing and tape tricks. "You Get High in NYC" (9:07) and "1979 (It's Dancing Time)" (8:45) wander from the Macho sound to more Americanized Village People and Chic influences, respectively; the shifting styles on "1979" seems to have drawn the heaviest club play of the cuts, while "You Get High" is successful most for the simpler construction and the step away from the brazenly manipulative pound of Peter Jacques. **Liquid Gold's** self titled album, on Parachute, like "My Baby's Baby," the hit that preceded it, was originally an English production by **Adrian Baker**, liberally re-worked by **Joe Long** and remixed by New York DJ **Richie Rivera**. The pop bounce of the single characterizes the entire album, as on the remake of "Secret Love," sparked mostly by Ellie Hope's robust lead vocal, a throaty, tomboyish alto. The prime cuts here are "Mr. Groovy" (6:40), a smartly funky guitar-based piece (great punchline: "It feels so nice, Mr. Groovy") and "C'Mon and Dance" (9:20), led in with a long, long jam of percussion and shout, performed by **Street Heat** (**Peter Davis, Joe Rivera** and **Jose Fantauzzi**), a group of percussionists often seen and heard in New York's clubs. A good timey choral hook alternates with a jazz-scat line for the first two-thirds of the song, which thereafter mutates into a surrealist wash of pulsation and jangling; it seems wise to save that part for the right moment in the evening, but the introductory break will probably find all kinds of uses among DJs. The week's third important pop album is "From Beginning to End" by **Destination** (Butterfly), the first production by Los Angeles DJ **Elton Farokh Ahi**, who's been involved with many of Simon Soussan's hits, notably **Pattie Brooks'** albums. It is heavily influenced by the works of Soussan and especially **Voyage**, which makes its success all the more surprising, as that form is in a general recession right now—it's hard to put a finger on what makes

(Continued on page 25)

## Discotheque Hit Parade

### STUDIO ONE/LOS ANGELES

DJ: MIKE LEWIS  
**AIN'T LOVE GRAND/FEELIN' LOVE/I TOOK HIS MONEY**—Hot City—Butterfly  
**COME ON AND GET IT ON**—Soccer—Salsoul  
**DON'T STOP**—Ish—TK  
**DON'T YOU FEEL MY LOVE**—George McCrae—TK  
**FANTASY**—Bruni Pagan—Elektra  
**GET UP AND BOOGIE**—Freddie James—WB  
**GROOVE ME**—Fern Kinney—TK  
**HARMONY/OOH LA LA/ NO ONE HOME IN THE CITY**—Suzi Lane—Elektra  
**HERE COMES THAT SOUND AGAIN**—Love—De-Luxe—WB  
**RISE**—Herb Alpert—A&M  
**THE BREAK**—Kat Mandu—TK  
**THE BOSS/NO ONE GETS THE PRIZE/I AIN'T BEEN LICKED**—Diana Ross—Motown  
**THIS TIME BABY**—Jackie Moore—Col  
**TURN ME, TURN ME, TURN ME**—Mary Love—TK  
**YOU CAN DO IT**—Al Hudson—MCA

(Listings are in alphabetical order, by title)

### TIFFANY NEW YORK/SAN JOSE

DJ: NICK LYGIZOS  
**CRANK IT UP**—Peter Brown—TK  
**DANCIN' AND PRANCIN'**—Candido—Salsoul (LP)  
**DO IT WITH YOUR BODY**—7th Wonder—Parachute  
**DON'T YOU WANT MY LOVE/HOT HOT**—Debbie Jacobs—MCA  
**FOUND A CURE**—Ashford and Simpson—WB  
**FROM BEGINNING TO END**—Destination—Butterfly (LP)  
**GET UP BOOGIE**—Leroy Gomez—Casablanca  
**GIMME BACK MY LOVE AFFAIR**—Sister Power—Ocean/Ariola  
**HERE COMES THAT SOUND AGAIN**—Love—De-Luxe—WB  
**LOVE INSURANCE**—Front Page—Panorama (RCA)  
**SAVAGE LOVER**—The Ring—Vanguard  
**SEXY CREAM**—Slick—Fantasy/WMOT  
**STAND UP—SIT DOWN**—AKB—RSO  
**THE BREAK**—Kat Mandu—TK  
**WHEN YOU'RE #1**—Gene Chandler—Chisound/20th Century Fox

### FORTY ONE, FORTY ONE/ NEW ORLEANS

DJ: AL PAEZ  
**COME TO ME**—France Joli—Prelude  
**DON'T YOU WANT MY LOVE/HOT HOT**—Debbie Jacobs—MCA  
**GET UP AND BOOGIE**—Freddie James—WB  
**GROOVE ME**—Fern Kinney—TK  
**H.A.P.P.Y. RADIO**—Edwin Starr—20th Century Fox  
**HERE COMES THAT SOUND AGAIN**—Love—De-Luxe—WB  
**KEEP IT ON ICE**—Croisette—AVI  
**LOVE MAGIC**—John Davis and the Monster Orch.—Col  
**NEVER GONNA BE THE SAME AGAIN**—Ruth Waters—Millennium  
**NIGHT RIDER**—Venus Dodson—Warner/RFC  
**THE BOSS**—Diana Ross—Motown  
**THE MAIN EVENT/FIGHT**—Barbra Streisand—Col  
**THIS TIME BABY**—Jackie Moore—Col  
**TUMBLE HEAT**—Michele Freeman—Polydor  
**TWENTY-FOUR HOURS A DAY**—J. J. Johnson—AVI

### XENON/NEW YORK

DJ: RONNIE RELLA  
**BAD REPUTATION**—Ritchie Family—Casablanca (LP)  
**CATCH THE RHYTHM**—Caress—Warner/RFC  
**DON'T YOU WANT MY LOVE**—Debbie Jacobs—MCA  
**FANTASY**—Bruni Pagan—Elektra  
**FOUND A CURE**—Ashford and Simpson—WB  
**GREEN LIGHT/POW POW**—Cory Daye—New York Intl.  
**HAVE A REAL GOOD TIME**—Afro Cuban Band—Arista  
**LOOKIN' FOR LOVE**—Fat Larry's Band—Fantasy/WMOT  
**LOVE THANG**—First Choice—Gold Mind  
**MY FEET KEEP DANCING**—Chic—Atlantic  
**NIGHT RIDER**—Venus Dodson—Warner/RFC (LP)  
**1979 (IT'S DANCING TIME)**—Revanche—Atlantic  
**PUT YOUR BODY IN IT**—Stephanie Mills—20th Century Fox  
**WHEN YOU TOUCH ME**—Taana Gardner—West End  
**YOU CAN DO IT**—Al Hudson—MCA

PDD513

INTRODUCING TAMIKO JONES' 12 INCH DISCO SMASH  
**"CAN'T LIVE WITHOUT YOUR LOVE."** ON POLYDOR RECORDS



# Record World Disco File Top 50

AUGUST 18, 1979

AUG. 18	AUG. 11		WKS. ON CHART
1	4	THE BOSS/NO ONE GETS THE PRIZE DIANA ROSS/ Motown (12") 026	9
2	3	THIS TIME BABY JACKIE MOORE/Columbia (12") 23 10994	10
3	5	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/ Warner Bros. (12"*) WBSD 8827	9
4	1	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/ Columbia (12") 23 10991	10
5	2	GOOD TIMES CHIC/Atlantic (12"*) 4801	9
6	6	GET UP AND BOOGIE FREDDIE JAMES/Warner Bros. (12"*) DWBS 8857	7
7	7	FOUND A CURE ASHFORD & SIMPSON/Warner Bros. (12"*) DWBS 8874	7
8	8	PUT YOUR BODY IN IT STEPHANIE MILLS/20th Century Fox (12") TCD 86 (RCA)	9
9	10	DON'T YOU WANT MY LOVE/UNDERCOVER LOVER/HOT HOT DEBBIE JACOBS/MCA (12") 13920	11
10	11	YOU CAN DO IT AL HUDSON AND THE PARTNERS/MCA (12") 1784	9
11	15	GROOVE ME FERN KINNEY/TK (12") TKD 401	4
12	9	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia (12") 23 10987	13
13	19	COME TO ME/DON'T STOP DANCING/PLAYBOY FRANCE JOLI/Prelude (12"*) PRL 12170	3
14	12	WHEN YOU WAKE UP TOMORROW/CHANCE/ROCK CANDI STATON/Warner Bros. (12"*) BSK 3333	13
15	17	THE MAIN EVENT/FIGHT BARBRA STREISAND/ Columbia (12"*) JS 36115	5
16	13	H.A.P.P.Y. RADIO/IT'S CALLED THE ROCK EDWIN STARR/ 20th Century Fox (12"/LP) TCD 0076/T-591 (RCA)	10
17	20	STAND UP-SIT DOWN AKB/RSO (12") RSS 302	4
18	18	SAVAGE LOVER THE RING/Vanguard (12") SPV 23	9
19	14	BAD GIRLS/SUNSET PEOPLE/HOT STUFF DONNA SUMMER/Casablanca (12"*) NBLP 2 7150	17
20	16	CRANK IT UP (FUNK TOWN) PETER BROWN/TK (12") TKD 151	11
21	22	POW WOW/GREEN LIGHT CORY DAYE/New York Intl. (RCA) (12"*) BXL1 3408	3
22	25	OPEN UP FOR LOVE/MORNING MUSIC SIREN/Midsong (12") MD 513	4
23	30	THE BREAK KAT MANDU/TK (12") 155	2
24	31	FANTASY BRUNI PAGAN/Elektra (12") AS 11423	3
25	23	NIGHT RIDER/SHINING VENUS DODSON/Warner/RFC (12"/LP) RCSD 8824, RFC 3348	10
26	48	HANDS DOWN DAN HARTMAN/Blue Sky (12") 4Z8 2778 (CBS)	2
27	29	GOT TO GIVE IN TO LOVE BONNIE BOYER/Columbia (12") 43 11026	3
28	33	RED HOT TAKA BOOM/Ariola (12") PRO 7761	14
29	39	RISE HERB ALPERT/A&M (12") SP 12022	4
30	24	GIVE YOUR BODY UP TO THE MUSIC BILLY NICHOLS/ West End (12") WES 22118	5
31	27	CAN'T LIVE WITHOUT YOUR LOVE TAMIKO JONES/ Polydor (12") PD D 513	4
32	49	NEVER GONNA BE THE SAME AGAIN RUTH WATERS/ Millennium (12"*) BXL1 7744 (RCA)	2
33	45	MUSIC MAN REVANCHE/Atlantic SD 19245 (entire LP)	2
34	26	DON'T YOU FEEL MY LOVE GEORGE McCRAE/Sunshine Sound (12") 212	4
35	35	AIN'T LOVE GRAND HOTT CITY/Butterfly (12"*) FLY 3101 (entire LP) (MCA)	2
36	21	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown (12") 020	15
37	38	WHATCHA GONNA DO ABOUT IT ROZALIN WOODS/ A&M (12") SP 12921	3
38	—	WHEN YOU'RE #1 GENE CHANDLER/Chi-Sound/20th Century Fox (12") TCD 80 (RCA)	1
39	—	IT'S A DISCO NIGHT ISLEY BROTHERS/T-Neck (12") AZ8 2289 (CBS)	1
40	41	I GOT THE HOTS FOR YA DOUBLE EXPOSURE/Salsoul (12"*) SA 8523 (RCA)	2
41	28	DISCO CHOO CHOO NIGHTLIFE UNLIMITED/Casablanca (LP cut) NBLP 7139	11
42	42	OVER AND OVER DISCO CIRCUS/Columbia (12"*) JC 36042	7
43	37	COME AND GET IT ON SOCCER/Salsoul (12") SG 217 (RCA)	3
44	—	LET YOUR BODY RUN FRANCIE SIMONE/BC (12") 4001	1
45	34	GROOVIN' YOU HARVEY MASON/Arista (12") CP 704	10
46	43	LET ME TAKE YOU DANCING BRYAN ADAMS/A&M (12") SP 12014	12
47	36	LOVE MAGIC JOHN DAVIS AND THE MONSTER ORCHESTRA/Columbia (12") 23 11976	14
48	32	MAINLINE BLACK IVORY/Buddah (12") DSC 132	4
49	40	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia (12") 23 10950	12
50	44	IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor (12") 4203	4

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

## Disco File (Continued from page 24)

Destination exciting, but that it is. (The percussion tracks, the limiting of cuts to eight or nine-minute length and Ahi's mix all have something to do with it). The best cuts have conveniently been issued on disco disc immediately following the album's release: the highlight is a cool, airy remake of Curtis Mayfield's "Move On Up" (8:35), which was such a good idea that it just had to work. True to the title, the track barely touches the ground with the kickdrum but instead speeds forward into two important breaks. "Destination's Theme," a largely instrumental 3:58 on the album, gets an excellent reworking on the disco disc, timing 7:28, which demonstrates Ahi's ability to handle large arrangements without losing sharpness. Classy but not sterile; while not quite the monuments the Voyage albums have turned out to be, "From Beginning to End" does breathe life into a lately dormant form.

ROCK, DON'T STOP (NEW DISCO DISCS): Three R&B oriented cuts top the week's new disco disc releases. Michael Jackson's "Don't Stop 'Til You Get Enough" (Epic) has been forecast by many as a smash; it was added out-of-the-box at many disco radios and DJs have been playing and reporting the seven-inch single while wondering who was in charge of servicing the twelve-inch. Be that as it may, this 5:45 cut has much of the appeal as "Shake Your Body," the top ten crossover, with lots of clattering percussion and a strong chant hook (an absolutely scandalous half-moan approach), while Jackson

sings in a register that hearkens eerily to his early Jackson Five classics (the range is now falsetto for him). Its crossover is virtually assured; the cut should be expected to make the major disco chart dent that "Shake Your Body" would have if the remix confusion had not occurred. The Afro Cuban Band appears this week on Arista; "Have a Real Good Time" is successful at just that, having the most winning hook writer Alvin Fields and producer Michael Zager have come up with since "Let's All Chant." Formerly played by Zager's New York lineup of sessioners, Afro Cuban Band is now recorded with the touring group, which may account for the stronger, funkier sound. The group trades lines like a new B.T. Express, updating themselves with choked synthesizer work. Bright and snappy; concise at 5:18. Note also the flip, "Something's Gotta Give" (5:24), a surprisingly sleazy cut that could come up on the outside track. The Isley Brothers' "It's a Disco Night (Rock Don't Stop)" had been noticed and turned into a local hit by our Chicago reporters as soon as the "Winner Takes All" album on T-Neck was released. For those who missed it there, the cut has now been lengthened greatly, to over eight minutes, for disco disc and there's no longer any excuse to ignore it (the cut enters the chart this week). The group's usual 3 ÷ 3 arrangement holds firm here, but there's a much easier flow than much of their recent work and although repetitious, has a strong main line.

(Continued on page 26)

# Disco Dial

# 12-inch Discs

WBOS/Boston / Jane Dunklee

- #1** THIS TIME BABY—Jackie Moore—Col
- Prime Movers:** YOU CAN DO IT—Al Hudson—MCA  
THIS TIME BABY—Jackie Moore—Col  
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic
- Pick Hits:** GOT TO GIVE IN TO LOVE—Bonnie Boyer—Col  
OUT THERE—Evelyn "Champagne" King—RCA  
POW WOW/GREEN LIGHT—Cory Daye—New York Intl.

WDAI/Chicago / Matt Clenott

- #1** GOOD TIMES—Chic—Atlantic
- Prime Movers:** GET UP AND BOOGIE—Freddie James—WB  
FOUND A CURE—Ashford and Simpson—WB  
PUT YOUR BODY IN IT—Stephanie Mills—20th Century Fox
- Pick Hits:** HANDS DOWN—Dan Hartman—Blue Sky  
WHEN YOU'RE #1—Gene Chandler—Chi-Sound/20th Century Fox  
GREEN LIGHT/POW POW—Cory Daye—New York Intl.

WCAU/Philadelphia / Roy Perry

- #1** GOOD TIMES—Chic—Atlantic
- Prime Movers:** RISE—Herb Alpert—A&M  
YOU CAN DO IT—Al Hudson—MCA  
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic
- Pick Hits:** OFF THE WALL (LP)—Michael Jackson—Epic  
SOMETHING'S GOTTA GIVE—Afro Cuban Band—Arista  
MIDNIGHT MAGIC (LP cut)—Commodores—Motown

KFMX/Minneapolis / Gary DeMaroney

- #1** GOOD TIMES—Chic—Atlantic
- Prime Movers:** WE ALL NEED LOVE—Troiano—Capitol  
GROOVE ME—Fern Kinney—TK  
GROOVIN' YOU—Harvey Mason—Arista
- Pick Hits:** SOMETIMES A LOVE GOES WRONG—Carrie Lucas—Solar  
WARNING-DANGER—Cissy Houston—Col  
POP MUZIK (7")—M—Sire

DISCO 14/Harrisburg / Scott Robbins

- #1** THIS TIME BABY—Jackie Moore—Col
- Prime Movers:** THE MAIN EVENT/FIGHT—Barbra Streisand—Col  
FIRECRACKER—Mass Production—Cotillion  
COME TO ME—France Joli—Prelude
- Pick Hits:** AIN'T LOVE GRAND—Hott City—Butterfly  
CATCH THE RHYTHM—Caress—Warner/RFC  
MR. MUSIC—McFadden and Whitehead—Phila. Intl.

KSET/EI Paso / Chuck Gross

- #1** GOOD TIMES—Chic—Atlantic
- Prime Movers:** HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB  
DO IT GOOD—Taste of Honey—Capitol  
THE MAIN EVENT/FIGHT—Barbra Streisand—Col
- Pick Hits:** PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca  
MY FORBIDDEN LOVER (LP cut)—Chic—Atlantic  
POW WOW—Cory Daye—New York Intl.

All records played are 12" discs unless otherwise indicated.

ADDRISI BROTHERS—Scotti Brothers DK 4803 (4.98)



GHOST DANCER (prod. by F. Perren) (writers: D. & D. Addrissi) (Musicways/Flying Addrissi, BMI) (7:18)

Warbling, horror movie synthesizer and grinding percussion introduce this tune which combines the eerie with the catchy. Coherent lyric and pleasant melody put across "camp" spirit without overbearing silliness. Harmonies suggest a Bee Gees soundtrack to a Roger Corman late night movie.

AFRO CUBAN BAND—Arista CP-706 (4.98)



HAVE A REAL GOOD TIME (prod. by M. Zager) (writers: Zager-Fields) (Sumac, BMI) (5:18)

Despite the group's name, this is not ethnic music. Male and female vocalists trade verses. Singers are able to communicate a distinctive character in short phrases. Strings, which act as "sweeteners" at first, become an integral melodic device. Production is by disco whiz Michael Zager.

SIREN—Midsong MD 513 (4.98)



OPEN UP FOR LOVE (prod. by J. Davis) (writer: Davis) (Midsong/Monsterous, ASCAP) (7:12)

A precisely arranged female vocal ensemble sets the tone on this disc. Twanging bass and crisp drums provide a driving beat. Bouncy electric piano fills out the sound. Production is "clean" without being sterile. Flip side is attractive, light pop fare, highlighted by flute and synthesizer.

KAT MANDU—T.K. Disco TKD-155 (4.98)



THE BREAK (prod. by LaGreca-Marandola) (writer: Lepage) (Giacomo, CAPAC) (8:44)

Driving percussion — cowbell, drums and handclaps — set off this rollicking instrumental. An invigorating horn chart, bass and synthesizer add to the momentum. Surprisingly atmospheric and interesting despite the lack of a singer or lyric. Background for driving fast with top down on the Pacific Highway.

## Disco File (Continued from page 25)

ALSO: **Fat Larry's Band** regains its full name on its latest release, on Fantasy/WMOT disco disc, "Lookin' For Love," offered in five and eight minute versions. The song strongly suggests Crown Heights Affair (a very good point indeed), propelled with a gushing rhythm section that keeps the sound fresh by fading synthesizer in and out. In a similar vein is **Larry Graham's** "Star Walk," on Warner Bros. disco disc, combining about two lines of falsetto vocals with a powerful, wall-like rhythm mix dominated by high hat and clavinet, broken with dizzying synthesizer effects. The feel of force in the bass range is startling, and by the last half of the cut, the atmosphere is nearly anarchic, as a wild sax solo peters out in exhaustion for the conga break. **Double Exposure's** "Locker Room" album (Salsoul), already represented on the charts by "I Got the Hots For You," has been drawing attention to its other lead cut, "Ice Cold Love," mixed by Walter Gibbons and a particularly good vehicle for the back-and-forth vocal play of the group as well as the virtuosity of the session players. Gibbons' mix gives center stage to everyone in succession.

## Catch the rhythm once and you'll never lose it.

One hearing is all it takes to develop a permanent attachment to Boris Midney's "Catch The Rhythm" (Universal Mood). From an innovator in American/Euro disco comes an unforgettable new album, *Caress*. "Catch The Rhythm" with Boris Midney.

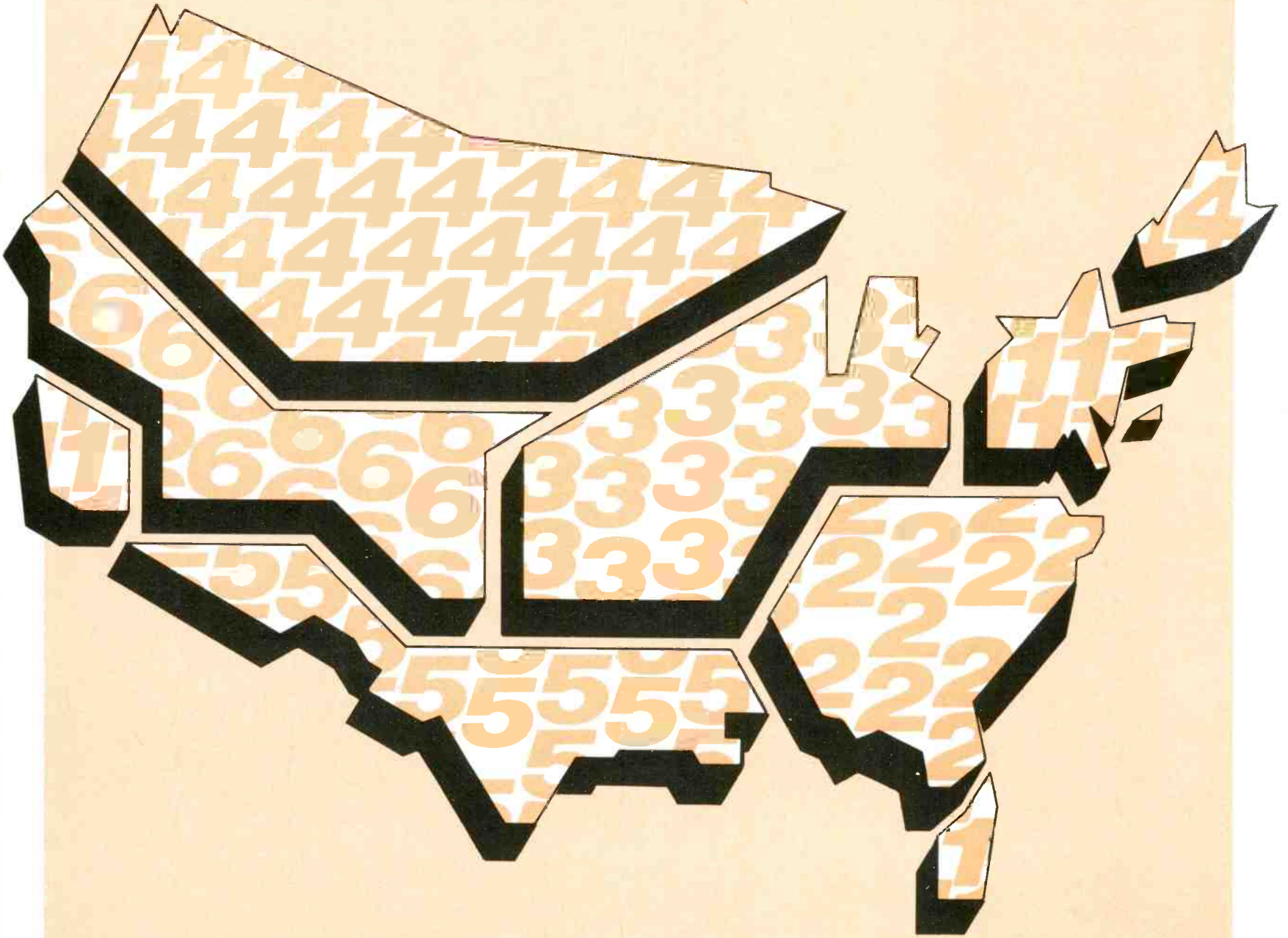
**Caress** (RFC 3384). Featuring "Catch The Rhythm" (Universal Mood).

Arranged and produced by **Boris Midney** for MI Sound Productions, Inc. On Warner/RFC Records and Tapes.

# The Radio Marketplace

Record World

Pull-out Section Aug. 18, 1979



## Hottest:

**Rock** ARS, Journey, Nick Lowe, Gerry Rafferty, Sniff 'N' The Tears

**Disco** Ashford & Simpson, Diana Ross

**Country** Jennifer Warnes

**B.O.S.** Herb Alpert, Michael Jackson, Mass Production

**Adult** Herb Alpert, Dionne Warwick

**LP Cuts**

None



# Record World Reporting Stations

## RW I

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

## RW II

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

## RW III

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

## RW IV

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

## RW V

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

## RW VI

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

# Hot Adds



(A bi-weekly listing of the most added records in each category.)

## Most Added Records at Major Markets:

Commodores (Motown)	30
M (Sire)	28
Sniff 'N' The Tears (Atlantic)	25
ARS (Polydor/BGO)	17
Gerry Rafferty (United Artists)	16
Nick Lowe (Columbia)	16
Dionne Warwick (Arista)	15
Bonnie Pointer (Motown)	15
Night (Planet)	14
Journey (Columbia)	12

## Most Added Records at Secondary Markets:

M (Sire)	28
Commodores (Motown)	23
Rickie Lee Jones (Warner Bros.)	16
Doobie Brothers (Warner Bros.)	14
Cheap Trick (Epic)	13
Nick Lowe (Columbia)	12
Gerry Rafferty (UA)	11
G.Q. (Arista)	11
Bonnie Pointer (Motown)	10

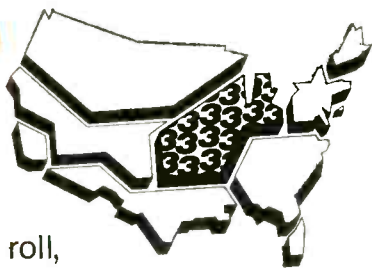
## Most Added Country:

John Conlee (MCA)	67
Barbara Mandrell (MCA)	56
Don Williams (MCA)	40
Oak Ridge Boys (MCA)	40
Elvis Presley (RCA)	38
The Kendalls (Ovation)	35
Bellamy Brothers (Warner/Curb)	33
Razzy Bailey (RCA)	32
Ronnie Milsap (RCA)	32
Billy "Crash" Craddock (Capitol)	32
Kenny Dale (Capitol)	31

## Most Added at Black Oriented Stations:

Commodores (Motown)	16
David Ruffin (Warner Bros.)	12
New Birth (Ariola)	11
Pockets (ARC/Columbia)	9
Fern Kinney (Malaco)	8
Gap Band (Mercury)	8
B. B. King (MCA)	8
Gene Chandler (20th Century Fox)	8

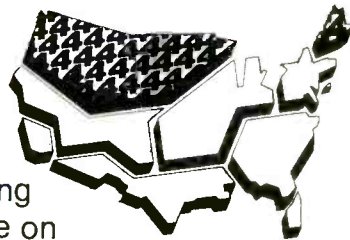
# 3



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

**ARS:** a WPEZ, a22 WZUU, a36 KSLQ, a30 KXOK, 27-23 92X, a32 96KX.  
**Cars:** 7-6 WEFM, 30-20 WLS, 11-5 WNDE, 29-26 WPEZ, 20-7 WZUU, 10-8 WZZP, 4-2 KBEQ, 11-9 KSLQ, a20 Q102.  
**Chic:** 3-5 CKLW, 8-7 WEFM, 5-6 WGCL, 19-7 WIFE, 8-6 WLS, 8-8 WNDE, 11-8 WOKY, 5-5 WPEZ, 2-2 WZZP, 10-7 KBEQ, 2-2 KSLQ, 15-5 Q102, 2-3 13Q, 5-5 92X.  
**Commodores:** a WNDE, d31 WOKY, d25 WZUU, a WZZP, a38 KBEQ, 36-32 KSLQ, on 13Q, a37 92X.  
**C. Daniels Band:** a30 CKLW, 12-4 WGCL, 1-2 WIFE, 6-6 WNDE, 10-2 WOKY, 4-4 WPEZ, 4-2 WZUU, 11-3 WZZP, 1-4 KBEQ, 26-16 Q102, 1-1 13Q, 3-2 92X, 24-17 96KX.  
**ELO:** d21 CKLW, d28 WGCL, 33-25 WIFE, d38 WLS, 20-13 WNDE, 26-23 WOKY, 30-20 WPEZ, 24-18 WZUU, 24-18 WZZP, 13-10 KBEQ, 14-8 KSLQ, 29-23 Q102, d18 13Q, 26-22 92X, 6-5 96KX.  
**EW&F:** a20 WEFM, 32-24 WIFE, 4-4 WNDE, 25-17 WPEZ, 13-11 WZZP, 15-9 KBEQ, 10-7 KSLQ, 16-14 KXOK, 17-9 Q102, 17-11 13Q, 10-10 92X, a30 96KX.  
**G.Q.:** 35-29 WIFE, a WPEZ, 25-19 WZZP, 39-36 KBEQ, 30-26 KSLQ, d25 13Q.  
**R. John:** 9-7 CKLW, 3-3 WGCL, 25-21 WIFE, a WLS, 24-20 WNDE, 24-20 WOKY, 23-15 WPEZ, 7-3 WZUU, 4-7 WZZP, d34 KBEQ, 25-20 KSLQ, 23-13 Q102, 16-12 13Q, 23-18 92X.  
**Journey:** a CKLW, d24 WZUU, a WZZP, on KBEQ, 23-18 KSLQ, 21-15 92X.  
**Knack:** 1-1 CKLW, 10-1 WEFM, 1-1 WGCL, 2-1 WIFE, 4-1 WLS, 5-1 WNDE, 1-1 WOKY, 8-1 WPEZ, 1-1 WZUU, 5-1 WZZP, 5-1 KBEQ, 1-1 KSLQ, 12-4 Q102, 5-2 13Q, 1-1 92X, 23-18 96KX.  
**LRB:** 24-21 WGCL, 20-15 WIFE, 21-12 WNDE, 23-19 WOKY, 26-22 WPEZ, 8-6 WZUU, 16-12 WZZP, 38-28 KBEQ, 16-5 KSFQ, 19-9 KXOK, 28-24 Q102, on 13Q, 35-25 92X.  
**N. Lowe:** a WNDE, 22-17 WZUU, a WZZP, on KBEQ, 35-31 KSLQ, a39 92X, a31 96KX.  
**Night:** 26-25 WEFM, on WLS, a WOKY, a WPEZ, 23-19 WZUU, 29-21 WZZP, 26-16 KBEQ, a33 KSLQ, a29 Q102.  
**M. Nightingale:** 17-13 CKLW, a22 WEFM, 30-25 WGCL, 23-18 WIFE, 14-11 WNDE, 18-14 WOKY, 22-19 WPEZ, 9-8 WZUU, 12-10 WZZP, 27-22 KBEQ, 18-16 KSLQ, 26-17 KXOK, 20-15 Q102, 19-14 13Q, 15-8 92X.  
**R. Palmer:** 25-22 CKLW, 29-26 WOKY, d31 WPEZ, 25-21 WZUU, d28 WZZP, 28-21 KBEQ, 20-15 KSLQ, a28 Q102, on 13Q, 37-30 92X.  
**G. Rafferty:** a WNDE, a WOKY, d23 WZUU, a35 KSLQ.  
**E. Rabbitt:** 14-11 CKLW, a32 WIFE, 19-16 WNDE, 20-15 WOKY, 34-28 WPEZ, 13-10 WZUU, a35 WZZP, 30-15 KBEQ, 13-10 KSLQ, 17-11 KXOK, 30-25 Q102, d26 13Q, 38-33 92X.  
**Rockets:** 31-27 WOKY, 31-27 WPEZ, a37 KSLQ, 7-6 96KX.  
**Sniff 'N' The Tears:** on WGCL, d35 WIFE, 28-22 WNDE, 27-24 WOKY, 18-12 WZUU, a25 WZZP, on KBEQ, 28-24 KSLQ, on 13Q, 40-36 92X.  
**Spyro Gyra:** a WIFE, 25-22 WOKY, 21-18 WPEZ, 19-15 WZZP, 22-19 KBEQ, 21-17 KSLQ, 3-2 KXOK, 20-17 13Q.  
**B. Streisand:** 5-3 CKLW, 5-3 WIFE, 13-9 WLS, 3-3 WNDE, 14-12 WOKY, 14-8 WPEZ, 1-6 WZZP, 3-3 KBEQ, 4-3 KSLQ, 10-3 KXOK, 16-6 Q102, 3-4 13Q, 4-4 92X, 26-19 96KX.  
**Supertramp:** d24 WEFM, d28 WIFE, 13-11 WOKY, 20-10 WPEZ, 11-5 WZUU, 23-14 WZZP, 16-13 KBEQ, 3-4 KSLQ, 27-17 Q102, d30 13Q, 22-21 92X, 3-3 96KX.  
**D. Warwick:** 2-2 CKLW, a29 WGCL, a WIFE, 25-18 WNDE, 32-25 WPEZ, 14-10 WZUU, 28-20 WZZP, 36-31 KBEQ, 27-26 KXOK, a21 Q102, 15-9 13Q, 7-6 92X.

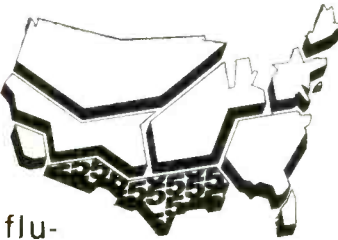
# 4



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

**Cars:** e WEAQ, 8-5 WGUY, 3-3 WOW, 5-4 WSPT, 15-11 KCPX, 6-5 KDWB, 12-5 KING, 10-6 KJR, d23 KKO, 2-3 KLEO, 23-19 KMJK.  
**Chic:** 10-4 WOW, 8-9 KCPX, a KGW, 22-18 KJR, 14-13 KKLS, d24 KKO, 5-2 KLEO, 29-25 KSTP, 7-6 KTOQ.  
**ELO:** e WEAQ, 24-19 WGUY, 24-16 WJBQ, 16-9 WOW, 11-5 WSPT, 24-21 KCPX, 15-12 KDWB, d25 KGW, 10-6 KING, 12-9 KJR, 22-16 KKLS, e KKO, 15-13 KLEO, 28-18 KMJK, 23-20 KTOQ.  
**EFW:** 27-24 WEAQ, 28-26 WGUY, 16-13 WJBQ, 9-8 WJON, 20-10 WOW, 25-20 WSPT, 10-7 KCPX, 14-9 KDWB, 20-12 KGW, 15-11 KING, 4-3 KJR, 15-8 KKLS, 22-14 KKO, 13-9 KLEO, 20-10 KMJK, 9-7 KSTP, 14-11 KTOQ.  
**Journey:** a WGUY, d29 WSPT, a26 KDWB, e KING, 25-22 KJR, a KMJK.  
**Knack:** e WEAQ, 1-1 WGUY, 7-3 WJBQ, 1-1 WOW, 1-2 WSPT, 4-1 KCPX, 1-1 KDWB, 1-1 KJR, 3-1 KKO, 12-8 KLEO, 7-1 KMJK, e KTOQ.  
**N. Lowe:** d28 WGUY, d26 WJBQ, a WOW, a WSPT, d29 KGW, a KING, a KMJK, e KSTP, a KTOQ.  
**LRB:** 26-22 WEAQ, 25-18 WGUY, 22-18 WJBQ, 22-18 WJON, 25-18 WOW, 15-10 WSPT, 12-10 KCPX, 25-19 KDWB, 26-24 KGW, 24-15 KING, 14-10 KJR, 18-12 KKLS, 24-21 KKO, 16-11 KLEO, 25-21 KMJK, 25-22 KSTP, 16-10 KTOQ.  
**M. Nightingale:** 7-7 WEAQ, 9-4 WJBQ, 10-10 WJON, 17-16 WOW, 3-1 WSPT, 14-9 KCPX, 12-10 KDWB, 1-2 KGW, 21-13 KING, 18-11 KJR, 3-1 KKLS, 4-7 KKO, 10-6 KLEO, 3-4 KMJK, 8-6 KSTP, 10-5 KTOQ.  
**R. Palmer:** e WEAQ, 27-23 WGUY, d30 WOW, 22-17 WSPT, 26-17 KCPX, a21 KDWB, d22 KING, 24-21 KJR, a KKLS, e KKO, 24-21 KLEO, 31-27 KMJK, 29-22 KTOQ.  
**B. Pointer:** a WOW, a KCPX, a KGW, a KING, e KJR, d28 KLEO, a KMJK.  
**G. Rafferty:** d27 WSPT, a KGW, a KING, a KTOQ.  
**Sniff 'N' The Tears:** e WEAQ, 30-25 WGUY, e WOW, 30-21 WSPT, 20-16 KCPX, a29 KDWB, d28 KGW, e KING, d22 KKLS, e KKO, 29-23 KLEO, 21-17 KTOQ.  
**Spyro Gyra:** 15-14 KGW, 25-21 KING, a KKLS, e KKO, 14-11 KSTP, d27 KTOQ.  
**B. Streisand:** 9-8 WEAQ, 10-7 WGUY, 2-5 WJBQ, 2-3 WJON, 2-6 WOW, 9-7 WSPT, 1-2 KCPX, 2-1 KGW, 3-1 KING, 23-13 KKO, 1-1 KLEO, 5-2 KMJK, 4-2 KSTP, 11-7 KTOQ.

# 5

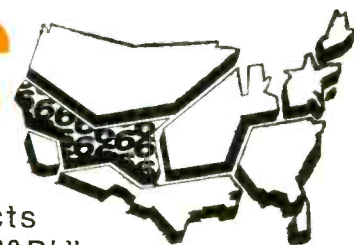


R&B and country influences, will test records early. Good retail coverage.

**H. Brood:** 35-31 WTIX, a KRBE.

**Cars:** 10-8 WTIX, 22-15 KILT, 29-24 KNOE-FM, d25 KUHL, 11-10 B100, 20-13 Magic 91.  
**C. Daniels Band:** 17-5 WTIX, 1-1 KILT, 1-8 KNOE-FM, 4-2 KRBE, 14-12 KUHL, 18-14 Magic 91.  
**R. John:** 13-9 WTIX, 5-3 KILT, 21-16 KNOE-FM, 8-3 KRBE, 8-4 KUHL, 8-8 B100, 14-10 Magic 91.  
**Knack:** 1-1 WTIX, 2-2 KILT, 10-2 KNOE-FM, 3-1 KRBE, 9-1 KUHL, 1-1 B100, 5-4 Magic 91.  
**LRB:** 31-20 WTIX, 35-29 KILT, 24-21 KNOE-FM, 29-22 KRBE, 21-14 KUHL, 21-17 B100, 23-15 Magic 91.  
**N. Lowe:** a WNOE, d38 KILT, d27 B100.  
**M. Nightingale:** 3-6 WTIX, 19-12 KILT, 14-9 KNOE-FM, 16-9 KRBE, 10-8 KUHL, 10-7 B100, 8-5 Magic 91.  
**R. Palmer:** 28-26 WTIX, 35-31 KNOE-FM, 24-16 KRBE, on KUHL, 19-16 B100, 30-28 Magic 91.  
**G. Rafferty:** a WNOE, d40 KILT, a KNOE-FM, alp KRBE, on KUHL.  
**Sniff 'N' The Tears:** d38 WTIX, on KILT, d36 KNOE-FM, 28-26 KRBE, a KUHL, d25 B100, a Magic 91.  
**B. Streisand:** 2-2 WTIX, 10-7 KILT, 2-1 KNOE-FM, 12-7 KRBE, 7-7 KUHL, 4-4 B100, 2-3 Magic 91.  
**Supertramp:** 25-24 WTIX, 28-23 KNOE-FM, d27 KRBE, 20-13 KUHL, 7-6 B100.

# 6



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

**Cars:** 15-11 KIMN, 15-8 KNUS, 26-23 KOFM, 6-4 KOPA, d9 KTFX, 30-20 KYGO.  
**C. Daniels Band:** 11-9 KIMN, 26-13 KLIF, 20-11 KNUS, 9-1 KOFM, 3-5 KOPA, d6 KTFX, d17 KVIL, 5-5 KYGO.  
**Chic:** 13-7 KIMN, 13-7 KLIF, 3-3 KNUS, 13-10 KOFM, 11-6 KOPA, d4 KTFX, 7-5 KVIL, 25-19 KYGO.  
**EFW:** 14-6 KIMN, 31-28 KLIF, 19-10 KNUS, 19-14 KOFM, 13-7 KOPA, d8 KTFX, 26-22 KVIL, 7-2 KYGO.  
**E. John:** 22-15 KLIF, 5-7 KOFM, 21-18 KOPA, 14-9 KVIL.  
**Knack:** 9-3 KIMN, 1-1 KNUS, 16-9 KOFM, 1-1 KOPA, d2 KTFX, 9-8 KYGO.  
**LRB:** 20-15 KIMN, 34-30 KLIF, 34-22 KNUS, 29-20 KOFM, 25-19 KOPA, e KTFX, a KVIL, 32-23 KYGO.  
**Night:** a KIMN, a37 KLIF, 30-25 KOFM, 24-21 KOPA.  
**M. Nightingale:** 8-2 KIMN, 29-23 KLIF, 8-3 KOFM, 30-27 KOPA, d5 KYFX, 20-12 KVIL, 1-3 KYGO.  
**R. Palmer:** 30-26 KIMN, 40-35 KLIF, d40 KNUS, d28 KOFM, 29-26 KOPA, d18 KTFX, d34 KYGO.  
**E. Rabbitt:** d27 KIMN, 27-18 KLIF, 34-22 KNUS, 18-13 KOFM, 23-20 KOPA, 22-16 KVIL, 2-1 KYGO.  
**Sniff 'N' The Tears:** d30 KIMN, a38 KLIF, d29 KOFM, e KOPA, a KTFX, d36 KYGO.  
**Spyro Gyra:** 23-20 KIMN, 38-31 KLIF, 39-25 KNUS, e KVIL.  
**B. Streisand:** 3-4 KIMN, 21-20 KLIF, 11-4 KNUS, 4-2 KOFM, 4-3 KOPA, d1 KTFX, 18-8 KVIL, 4-4 KYGO, 11-6 Z97.  
**Supertramp:** 18-13 KIMN, 37-33 KLIF, 29-19 KNUS, 21-16 KOFM, 18-14 KOPA, a KVIL.  
**D. Warwick:** d29 KIMN, 30-26 KLIF, 25-13 KNUS, 21-16 KOFM, e KOPA, 27-20 KVIL.



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# **Record World** | *In-depth coverage*



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

**K.C. and the Sunshine Band has cause  
for celebration...**



**There are 2 sides to every great party.**

**PLEASE DON'T GO / I BETCHA DIDN'T KNOW THAT**

The dynamite new single from the new album "Do You Wanna Go Party"

**ON TOUR:**

Youngstown, Ohio: August 13th  
Columbis, Maryland: August 16th  
Columbus, Ohio: August 17th  
Saratoga Springs: August 21st  
Toronto, Ontario: August 22nd  
Indianapolis, Indiana: August 24th  
Syracuse, NY: August 25th

Buffalo, NY: August 26th  
St. Paul, MN: August 31st  
Holmdel, NJ: September 2nd  
Long Island, NY: September 3rd  
Atlanta, GA: September 5th  
St. Petersburg, Florida: September 7th  
Miami, Florida: September 8th



On **tk** Records and Tapes.  Produced by Casey/Finch for Sunshine Sound Ent. Inc. 

LP TK611

45 TKX1035



Record World  
**Singles**  
Alphabetical Listing

Record World  
**Singles**  
101-150

Producer, Publisher, Licensee

AFTER THE LOVE HAS GONE White (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP).....	10	LAST OF THE SINGING COWBOYS S. Levine (Marshall Tucker/No Exit, BMI).....	74
AIN'T NO STOPPIN' US NOW McFadden/Whitehead/Cohen (Mighty Three, BMI).....	97	LEAD ME ON Dante (Almo, ASCAP).....	11
AIN'T THAT A SHAME Group (Unart, BMI).....	61	LET'S GO R. T. Baker (Lido, BMI).....	17
BABY I WANT YOU Ivey-Woodford (Song Tailors/Alan Cartee, BMI).....	76	LONESOME LOSER Group & J. Boylan (Screen Gems-EMI, BMI).....	21
BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) R. Palmer (Rockslam, BMI).....	25	LOVE ME TONIGHT T. Dowd (Embree/Robert Bruce/Ion, ASCAP).....	99
BAD GIRLS G. Moroder & P. Bellote (Starrin/Earborne/Sweet Summer, BMI).....	3	LOVIN, TOUCHIN', SQUEEZIN' Baker (Weed High Nightmare, BMI).....	58
BEST BEAT IN TOWN B. DeBarge (Jobete, ASCAP).....	83	MAKIN' IT F. Perren (Perren-Vibes, ASCAP).....	12
BOOGIE WONDERLAND White/McKay (Charleyville/Irving/Deeprack/Ninth, BMI).....	30	MAMA CAN'T BUY YOU LOVE Thom Bell (Mighty Three, BMI).....	7
BORN TO BE ALIVE Jean VanLoos (Radmus/Seldagamous, ASCAP).....	33	MORNING DANCE Beckenstein & Calandra (Harlem/Crosseyed Bear, BMI).....	31
CHILDREN OF THE SUN S. Proffer & B. Thorpe (Rock of Ages/Careers/Sashasongs, BMI).....	57	MY SHARONA Mike Chapman (Eighties/Small Hill, ASCAP).....	1
CRANK IT UP (FUNK TOWN) PT. 1, C. Wade & P. Brown (Sherlyn/Decibel, BMI).....	100	OH WELL J. Sandlin (Sonheath, ASCAP).....	49
CRUEL TO BE KIND N. Lowe (Anglo-Rock/Albino, BMI).....	48	ONE WAY OR ANOTHER M. Chapman (Rare Blue/Monster Island, ASCAP).....	34
DEPENDIN' ON YOU T. Templeman (Soquel, ASCAP/Snug, BMI).....	68	PEOPLE OF THE SOUTH WIND Group (Kirshner/Blackwood, BMI).....	54
DIFFERENT WORLDS M. Lloyd (Bruin, BMI).....	52	POP MUZIK Midascare (Robin Scott, ASCAP).....	46
DOES YOUR MOTHER KNOW B. Anderson & B. Ulvaeus (Countless, BMI).....	22	REMEMBER (WALKING IN THE SAND) D. Kortchmar (Trio/Mellin/Tender Tunes, BMI).....	87
DO IT OR DIE Buddy Buie (Low-Sal, BMI).....	72	RING MY BELL F. Knight (Two-Knight, BMI).....	1
DON'T BRING ME DOWN J. Lynne (Jet, BMI).....	19	RISE Alpert-Badazz (Almo/Badazz, ASCAP).....	56
DON'T STOP 'TILL YOU GET ENOUGH Jones (Miran, BMI).....	86	ROCK AND ROLL DANCIN' Brunt (Silver Cloud/In Pocket/Kind/Cafe Americana, ASCAP).....	63
DRIVER'S SEAT L. Salvoni (Complacent Toonz, ASCAP).....	35	ROLENE C. Leon (Rockslam, BMI).....	75
FIRECRACKER Group & Ellerbe (Two Pepper, ASCAP).....	66	SAD EYES George Tobin (Careers, BMI).....	16
FOUND A CURE Ashford & Simpson (Nick-o-val, ASCAP).....	79	SAIL ON J. A. Carmichael (Jobete/Commodores, ASCAP).....	44
GET IT RIGHT NEXT TIME H. Murphey & G. Rafferty (Colgems/EMI, ASCAP).....	65	SATURDAY NIGHT H. Brood (Radmus, ASCAP).....	59
GETTING CLOSER McCartney & C. Thomas (MPL, ASCAP).....	94	SHADOWS IN THE MOONLIGHT J. Norman (Chappell/Tri-Chappell, ASCAP/SESAC).....	45
GHOST DANCER F. Perren (Musicways/Flying Addressi, BMI).....	88	SHE BELIEVES IN ME Larry Butler (Angel Wing, ASCAP).....	28
GIRL OF MY DREAMS Ker-Garvey-Tchaikovsky (Tchaikovsky, ASCAP).....	50	SHINE A LITTLE LOVE Jeff-Lynne (Unart/Jet, BMI).....	40
GOING THROUGH THE MOTIONS M. Most (Finchley, ASCAP).....	90	SO GOOD, SO RIGHT A. Fischer (Rutland Road, ASCAP).....	81
GOLD J. Stewart (Bugle/Stigwood, BMI).....	8	SPOOKY Buie (Lowery, BMI).....	62
GONE, GONE, GONE Group (Badco, ASCAP).....	70	STREET LIFE Group (Four Knights/Irving, BMI).....	89
GOODBYE STRANGER Group & P. Henderson (Almo/Delicate, ASCAP).....	23	SUSPICIONS D. Malloy (DebDave/Briarpatch, BMI).....	26
GOOD FRIEND E. Bernstein & N. Gimbel (Bernal/ASG/Haliburton/Summercamp, ASCAP/BMI).....	82	THE BOSS Ashford & Simpson (Nic-O-Val, ASCAP).....	41
GOOD TIMES Nile Rodgers & Bernard Edwards (Chic, BMI).....	2	THE DEVIL WENT DOWN TO GEORGIA J. Boylan (Hat Band).....	15
GOT TO GIVE IN TO LOVE N. Chacker (Mad Lad/Pi-Gem, BMI).....	60	THE LOGICAL SONG Group & P. Henderson (Almo/Delicate, ASCAP).....	42
HEART OF THE NIGHT R. Orshoff (Tarantula, ASCAP).....	53	THE MAIN EVENT/FIGHT Bob Esty (Primus Artists/Diana/Rick's, BMI).....	4
HEAVEN MUST HAVE SENT YOU Bowen (Stone Agate, BMI).....	36	THEN YOU CAN TELL ME GOODBYE N. Tutnam (Acuff Rose, BMI).....	80
HIGHWAY SONG A. Nali/H. Weck (Bobnal, BMI).....	43	THIS IS LOVE Strube-Raphael (Critique, BMI).....	78
HOLD ON Group & Levine (Triumph, CAPAC).....	38	THIS NIGHT WON'T LAST FOREVER Maher-Gibson (Captain Crystal, BMI).....	77
HOT SUMMER NIGHTS Richard Perry (April/Swell Sounds/Melody Deluxe/Seldak, ASCAP).....	29	TOTALLY HOT T. Farrar (Irving, BMI).....	84
HOT STUFF Giorgio Moroder & Rick Belotte (Rick's/Stop, BMI).....	14	TURN OFF THE LIGHTS Gamble-Huff (Mighty Three, BMI).....	64
I CAN'T STAND IT NO MORE P. Frampton & C. Kimsey (Almo/Frampton/Fram-Dee, ASCAP).....	51	UP ON THE ROOF P. Asher (Screen Gems-EMI BMI).....	91
I DO LOVE YOU Simpson & Fleming (Chevis, BMI).....	32	WE ARE FAMILY B. Edwards & N. Rodgers (Chic, BMI).....	37
I KNOW A HEARTACHE WHEN I SEE ONE R. Fraboni (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC).....	71	WEEKEND Lenny Pietze (Global/Almo, ASCAP).....	73
I'LL NEVER LOVE THIS WAY AGAIN B. Manilow (Irving, BMI).....	24	WHATCHA GONNA DO WITH MY LOVIN' Mtuame-Lucas (Scarab, BMI).....	55
I'M A SUCKER FOR YOUR LOVE R. James (Jobete, ASCAP).....	96	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN R. Raffkine (DebDave, BMI).....	6
IS SHE REALLY GOING OUT WITH HIM? Kershenbaum (Albion).....	18	WHEN YOU WAKE UP TOMORROW C. Staton & J. Simpson (Pop/Leeds/Stacey Lynne/Staton, ASCAP).....	95
IT'S JUST ANOTHER NIGHT M. Ronson & I. Hunter (April Music/Ian Hunter/Hyde Park/Mainman, ASCAP).....	85	WHERE WERE YOU WHEN I WAS FALLING IN LOVE B. Montgomery (Bobby Goldsboro, ASCAP/House of Gold, BMI).....	69
I WANT YOU TO WANT ME Group (Screen Gems-EMI/Adult, BMI).....	20	WHY LEAVE US ALONE Banks (At Home/Baby Dump, ASCAP).....	98
I WAS MADE FOR LOVIN' YOU V. Ponica (Kiss, ASCAP/Mad Vincent, BMI).....	5	YOU CAN'T CHANGE THAT Ray Parker, J. (Raydiola, ASCAP).....	13
LADY WRITER Wexler-Beckett (Almo, ASCAP).....	67	YOU GONNA MAKE ME LOVE SOMEBODY ELSE Gamble-Huff (Mighty Three, BMI).....	39
		YOU TAKE MY BREATH AWAY Callelo & Lawrence (Laughing Willow, ASCAP).....	27
		YOUNGBLOOD L. Waronker & R. Titelman (Easy Money, ASCAP).....	47
		YOU'VE GOT ANOTHER THING COMING D. Eric (Blair/Bell Hop, BMI).....	92
		YOU'VE LOST THAT LOVIN' FEELIN' Horowitz (Screen Gems-EMI, BMI).....	93

AUGUST 18, 1979

AUG. 18	AUG. 11	101	126	WHERE WILL YOUR HEART TAKE YOU BUCKEYE/Polydor 14578 (Prisongs, BMI).....
		102	101	MAUREEN EDDIE MONEY/Columbia 3 11030 (Granjonca, BMI).....
		103	108	THIS TIME BABY JACKIE MOORE/Columbia 3 10993 (Mighty Three, BMI).....
		104	135	HELLO, HELLO, HELLO NEW ENGLAND/Infinity 50,021 (Rock Steady, ASCAP).....
		105	109	HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS/Stiff/Epic 8 50726 (Blackhill).....
		106	104	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/Columbia 3 10971 (Kee-Drick, BMI/Cheyenne/Motor, ASCAP).....
		107	110	IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45904 (Elektra/Asylum) (Chappell/Red Bull, ASCAP/Unichappell/Begonia, BMI).....
		108	117	I JUST WANT TO BE CAMEO/Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP).....
		109	—	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459 (Perks, BMI).....
		110	107	I WANT JOHNNY'S JOB ROY SAWYER/Capitol 4747 (Horse Hairs/DebDave, BMI).....
		111	112	ONLY GAME IN TOWN AMERICA/Capitol 4752 (Colgems-EMI/Bayou Blanc/Big Heart/Satsuma, ASCAP/BMI).....
		112	—	HIDEAWAY IRON CITY HOUSEROCKERS/MCA 41076 (Burning River/Sofia, BMI).....
		113	113	SUPER SWEET WARDELL PIPER/Midsong Intl. 1005 (Diagnol/April Summer, BMI).....
		114	115	FEEL IT LOUISIANA'S LE ROUX/Capitol 4736 (Screen Gems-EMI/Lemed, BMI).....
		115	118	STARRY EYES THE RECORDS/Virgin 67000 (Atl) (Virgin, ASCAP).....
		116	119	SIMPLY JESSIE REX SMITH/Columbia 3 11032 (The Laughing Willow, ASCAP).....
		117	—	DISCO POLKA (PENNSYLVANIA POLKA) BOBBY VINTON/Tapestry 001 (Shapiro/Bernstein, ASCAP).....
		118	123	DON'T THROW OUR LOVE AWAY ORLEANS/Infinity 50,017 (Lucid, BMI/Orleansongs, ASCAP).....
		119	—	NO MERCY NILS LOFGREN/A&M 2173 (Almo/Hilmer, ASCAP).....
		120	120	GIMME YOUR LOVE NANTUCKET/Epic 9 50744 (Nantucket, ASCAP).....
		121	122	FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK) (Finurphy, BMI/Hi Faluten, ASCAP).....
		122	—	KILLER CUT CHARLIE/Arista 0449 (Heavy, no licensee).....
		123	124	RADIATION SUN/Capitol 4713 (Detente, ASCAP).....
		124	125	RECKLESS LOVE CRIMSON TIDE/Capitol 4755 (Little Lasso/Red Chamber, ASCAP).....
		125	—	DO IT GOOD A TASTE OF HONEY/Capitol 4744 (Conductive/On Time, BMI).....
		126	—	BEAUTIFUL GIRLS VAN HALEN/Warner Bros. 49035 (Van Halen, ASCAP).....
		127	127	ROCKY II DISCO MAYNARD FERGUSON/Columbia 3 11037 (Unart, BMI/UA, ASCAP).....
		128	129	LET ME TAKE YOU DANCING BRYAN ADAMS/A&M 2163 (Irving, BMI).....
		129	130	BETTER NOT LOOK DOWN B. B. KING/MCA 41062 (Irving/Four Knights, BMI).....
		130	131	HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/Columbia 3 11023 (Tree, BMI).....
		131	133	MY LOVE IS BETTY WRIGHT/Alston 3747 (TK) (Sherlyn/Danbet, BMI).....
		132	121	REDEMPTION (THEME FROM ROCKY II) BILL CONTI/United Artists 1305 (Unart, BMI).....
		133	—	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/Warner Bros. 8839 (Hawkshaw/Gallico/Geoff & Eddie/Blackwood, BMI).....
		134	114	IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor 14557 (Muscle Shoals Sound, BMI).....
		135	116	FREAKY PEOPLE CROWD PLEASERS/Westbound 55420 (Atl) (Bridgeport, BMI).....
		136	137	D.J. DAVID BOWIE/RCA 11661 (Bewlay Bros./Fleur/EG, BMI/100 M.P.H., ASCAP).....
		137	128	YOU'RE MY WEAKNESS FAITH BAND/Mercury 74068 (Canal, BMI).....
		138	139	RASPUTIN BONEY M/Sire 1049 (WB) (Al Gallico, BMI).....
		139	140	I WANT YOU BACK (ALIVE) GRAHAM PARKER/Arista 0420 (Jobete, ASCAP).....
		140	141	THAT'S WHERE MY LOVE GOES AIRBORNE/Columbia 3 11011 (No Gags/We're Pros, BMI).....
		141	138	DANCIN' JOHNSON BILL SALUGA/A&M 2140 (Dovar/Mercy Kersey, BMI).....
		142	144	CHILDREN OF THE NIGHTIME CLIMAX BLUES BAND/Sire 49021 (WB) (Publ. not listed).....
		143	136	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA 11586 (Mills & Mills/Six Continents, BMI).....
		144	—	I GOT THE HOTS FOR YA DOUBLE EXPOSURE/Salsoul 2091 RCA (Burma East, BMI).....
		145	147	AS LONG AS WE KEEP BELIEVING PAUL ANKA/RCA 11662 (Paulanne/ATV/Mann & Weil, BMI).....
		146	134	NEW YORK NUGGETS/Mercury 74067 (Intersong, ASCAP).....
		147	145	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox 2408 (RCA) (ATV/Zonal, BMI).....
		148	132	RHYTHM GUITAR OAK RIDGE BOYS/Columbia 3 11009 (Algee, BMI).....
		149	148	HAVE A CIGAR ROSEBUD/Warner Bros. 8807 (Pink Floyd, PRS).....
		150	142	CRYING INSTANT FUNK/Salsoul 2088 (RCA) (Lucky Three, Henry Suemay, BMI).....

# BARBARA MANDRELL

*Just for the record*



When **BARBARA MANDRELL** sings,  
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"Fooled By A Feeling"  
MCA-41077

# Record World Singles



AUGUST 18, 1979

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

AUG. 18	AUG. 11	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>MY SHARONA</b> THE KNACK Capitol 4731 (2nd Week)	9
2	3	<b>GOOD TIMES</b> CHIC/Atlantic 3584	10
3	2	<b>BAD GIRLS</b> DONNA SUMMER/Casablanca 988	13
4	7	<b>THE MAIN EVENT/FIGHT</b> BARBRA STREISAND/Columbia 3 11008	10
5	6	<b>I WAS MADE FOR LOVIN' YOU</b> KISS/Casablanca 983	13
6	4	<b>WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN</b> DR. HOOK/Capitol 4705	19
7	9	<b>MAMA CAN'T BUY YOU LOVE</b> ELTON JOHN/MCA 41042	11
8	5	<b>GOLD</b> JOHN STEWART/RSO 931	14
9	8	<b>RING MY BELL</b> ANITA WARD/Juana 3422 (TK)	14
10	14	<b>AFTER THE LOVE HAS GONE</b> EARTH, WIND & FIRE/ ARC/Columbia 3 11033	7
11	16	<b>LEAD ME ON</b> MAXINE NIGHTINGALE/Windsong 11530 (RCA)	10
12	12	<b>MAKIN' IT</b> DAVID NAUGHTON/RSO 916	18
13	13	<b>YOU CAN'T CHANGE THAT</b> RAYDIO/Arista 0399	18
14	10	<b>HOT STUFF</b> DONNA SUMMER/Casablanca 978	18
15	22	<b>THE DEVIL WENT DOWN TO GEORGIA</b> CHARLIE DANIELS BAND/Epic 8 50700	9
16	24	<b>SAD EYES</b> ROBERT JOHN/EMI-America 8015	13
17	20	<b>LET'S GO</b> THE CARS/Elektra 46063	8
18	19	<b>IS SHE REALLY GOING OUT WITH HIM?</b> JOE JACKSON/ A&M 2132	12
19	25	<b>DON'T BRING ME DOWN</b> ELO/Jet 9 5060 (CBS)	3
20	11	<b>I WANT YOU TO WANT ME</b> CHEAP TRICK/Epic 8 50680	18
21	27	<b>LONESOME LOSER</b> LITTLE RIVER BAND/Capitol 4748	6
22	17	<b>DOES YOUR MOTHER KNOW</b> ABBA/Atlantic 3574	14
23	26	<b>GOODBYE STRANGER</b> SUPERTRAMP/A&M 2162	7
24	32	<b>I'LL NEVER LOVE THIS WAY AGAIN</b> DIONNE WARWICK/ Arista 0419	9
25	33	<b>BAD CASE OF LOVING YOU (DOCTOR, DOCTOR)</b> ROBERT PALMER/Island 49016 (WB)	5
26	30	<b>SUSPICIONS</b> EDDIE RABBITT/Elektra 46053	11
27	15	<b>YOU TAKE MY BREATH AWAY</b> REX SMITH/Columbia 3 10908	18
28	18	<b>SHE BELIEVES IN ME</b> KENNY ROGERS/United Artists 1273	18
29	39	<b>HOT SUMMER NIGHTS</b> NIGHT/Planet 45903 (Elektra/ Asylum)	9
30	23	<b>BOOGIE WONDERLAND</b> EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	15
31	34	<b>MORNING DANCE</b> SPYRO GYRA/Infinity 50,011	10
32	37	<b>I DO LOVE YOU</b> G.Q./Arista 0426	8
33	36	<b>BORN TO BE ALIVE</b> PATRICK HERNANDEZ/Columbia 3 10986	8
34	28	<b>ONE WAY OR ANOTHER</b> BLONDIE/Chrysalis 2336	12
35	45	<b>DRIVERS SEAT SNIFF 'N' THE TEARS</b> /Atlantic 3604	5
36	47	<b>HEAVEN MUST HAVE SENT YOU</b> BONNIE POINTER/ Motown 1459	8
37	21	<b>WE ARE FAMILY</b> SISTER SLEDGE/Cotillion 44251 (Atl)	17
38	42	<b>HOLD ON TRIUMPH</b> /RCA 11569	12
39	40	<b>YOU GONNA MAKE ME LOVE SOMEBODY ELSE</b> JONES GIRLS/Phila. Intl. 8 5680 (CBS)	10
40	29	<b>SHINE A LITTLE LOVE</b> ELO/Jet 8 5057 (CBS)	14
41	48	<b>THE BOSS</b> DIANA ROSS/Motown 1462	6
42	31	<b>THE LOGICAL SONG</b> SUPERTRAMP/A&M 2128	21
43	46	<b>HIGHWAY SONG</b> BLACKFOOT/Atco 7105	9
44	52	<b>SAIL ON</b> COMMODORES/Motown 1466	2
45	35	<b>SHADOWS IN THE MOONLIGHT</b> ANNE MURRAY/ Capitol 4716	13
46	54	<b>POP MUZIK</b> M/Sire 49033 (WB)	2
47	53	<b>YOUNGBLOOD</b> RICKIE LEE JONES/Warner Bros. 49018	4
48	60	<b>CRUEL TO BE KIND</b> NICK LOWE/Columbia 3 11018	5
49	56	<b>OH WELL</b> ROCKETS/RSO 935	6
50	51	<b>GIRL OF MY DREAMS</b> BRAM TCHAIKOVSKY/Polydor 14575	7
51	38	<b>I CAN'T STAND IT NO MORE</b> PETER FRAMPTON/A&M 2148	13
52	57	<b>DIFFERENT WORLDS</b> MAUREEN McGOVERN/Warner/Curb 8835	6



53	41	<b>HEART OF THE NIGHT</b> POCO/MCA 41023	14
54	43	<b>PEOPLE OF THE SOUTH WIND</b> KANSAS/Kirshner 8 4284 (CBS)	12
55	61	<b>WHATCHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS/20th Century Fox 2403 (RCA)	7
56	69	<b>RISE</b> HERB ALPERT/A&M 2151	4
57	62	<b>CHILDREN OF THE SUN</b> BILLY THORPE/Capricorn 0321	4
58	67	<b>LOVIN', TOUCHIN', SQUEEZIN'</b> JOURNEY/Columbia 3 11036	6
59	64	<b>SATURDAY NIGHT</b> HERMAN BROOD & HIS WILD ROMANCE/ Ariola 7754	5
60	63	<b>GOT TO GIVE IN TO LOVE</b> BONNIE BOYER/Columbia 3 11028	4
61	70	<b>AIN'T THAT A SHAME</b> CHEAP TRICK/Epic 9 50743	2

### CHARTMAKER OF THE WEEK

62	—	<b>SPOOKY</b> ARS Polydor/BGO 2001	1
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63	68	<b>ROCK AND ROLL DANCIN'</b> BECKMEIER BROTHERS/ Casablanca 1000	4
64	66	<b>TURN OFF THE LIGHTS</b> TEDDY PENDERGRASS/ Phila. Intl. 8 3696 (CBS)	9
65	82	<b>GET IT RIGHT NEXT TIME</b> GERRY RAFFERTY/United Artists 1316	2
66	71	<b>FIRECRACKER</b> MASS PRODUCTION/Cotillion 44254 (Atl)	4
67	72	<b>LADY WRITER</b> DIRE STRAITS/Warner Bros. 49006	3
68	75	<b>DEPENDIN' ON YOU</b> DOOBIE BROTHERS/Warner Bros. 49029	2
69	76	<b>WHERE WERE YOU WHEN I WAS FALLING IN LOVE</b> LOBO/MCA 41065	4
70	77	<b>GONE, GONE, GONE</b> BAD COMPANY/Swan Song 71000 (Atl)	3
71	78	<b>I KNOW A HEARTACHE WHEN I SEE ONE</b> JENNIFER WARNES/Arista 0430	3
72	44	<b>DO IT OR DIE</b> ARS/Polydor/BGO 14568	13
73	55	<b>WEEKEND WET</b> WILLIE/Epic 8 50714	13
74	49	<b>LAST OF THE SINGING COWBOYS</b> MARSHALL TUCKER BAND/Warner Bros. 8841	9
75	—	<b>ROLENE MOON</b> MARTIN/Capitol 4765	1
76	79	<b>BABY I WANT YOU</b> F.C.C./Free Flight 11595 (RCA)	5
77	85	<b>THIS NIGHT WON'T LAST FOREVER</b> MICHAEL JOHNSON/ EMI-America 8019	3
78	80	<b>THIS IS LOVE</b> OAK/Mercury 74076	5
79	88	<b>FOUND A CURE</b> ASHFORD & SIMPSON/Warner Bros. 8870	3
80	81	<b>THEN YOU CAN TELL ME GOODBYE</b> TOBY BEAU/RCA 11670	3
81	89	<b>SO GOOD, SO RIGHT</b> BRENDA RUSSELL/Horizon 123 (A&M)	2
82	90	<b>GOOD FRIEND</b> MARY MacGREGOR/RSO 938	2
83	83	<b>BEST BEAT IN TOWN</b> SWITCH/Gordy 7168 (Motown)	8
84	84	<b>TOTALLY HOT</b> OLIVIA NEWTON-JOHN/MCA 41075	3
85	87	<b>IT'S JUST ANOTHER NIGHT</b> IAN HUNTER/Chrysalis 2352	3
86	—	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON/ Epic 9 50742	1
87	—	<b>REMEMBER (WALKING IN THE SAND)</b> LOUISE GOFFIN/ Asylum 46521	1
88	—	<b>GHOST DANCER</b> ADDRISI BROTHERS/Scotti Brothers 500 (Atl)	1
89	—	<b>STREET LIFE</b> CRUSADERS/MCA 41054	1
90	74	<b>GOING THROUGH THE MOTIONS</b> HOT CHOCOLATE/ Infinity 50,016	4
91	59	<b>UP ON THE ROOF</b> JAMES TAYLOR/Columbia 3 11005	12
92	92	<b>YOU'VE GOT ANOTHER THING COMING</b> HOTEL/MCA 41052	5
93	95	<b>YOU'VE LOST THAT LOVIN' FEELIN'</b> LONG JOHN BALDRY & KATHY MacDONALD/EMI-America 8018	4
94	50	<b>GETTING CLOSER</b> WINGS/Columbia 3 11020	10
95	93	<b>WHEN YOU WAKE UP TOMORROW</b> CANDI STATON/ Warner Bros. 8821	4
96	96	<b>I'M A SUCKER FOR YOUR LOVE</b> TEENA MARIE/Gordy 7169 (Motown)	7
97	94	<b>AIN'T NO STOPPIN' US NOW</b> McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	18
98	73	<b>WHY LEAVE US ALONE</b> FIVE SPECIAL/Elektra 46032	6
99	86	<b>LOVE ME TONIGHT</b> BLACKJACK/Polydor 14572	5
100	91	<b>CRANK IT UP (FUNK TOWN) PT. 1</b> PETER BROWN/ Drive 6278 (TK)	6

PRODUCERS & PUBLISHERS ON PAGE 33



# Record World **Album Airplay**

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

AUGUST 18, 1979

## FLASHMAKER



**DOWN TO EARTH**  
RAINBOW  
Polydor

### MOST ADDED

- DOWN TO EARTH—Rainbow—Polydor (18)
- REPLICAS—Gary Numan & Tubeway Army—Atco (15)
- FEAR OF MUSIC—Talking Heads—Sire (14)
- BETTER THAN THE REST—George Thorogood—MCA (12)
- CHICAGO 13—Col (11)
- BORN AGAIN—Randy Newman—WB (9)
- DAMNED IF I DO—Alan Parsons Project—Arista (12" promo single) (9)
- THE RECORDS—Virgin (9)
- IN STYLE—David Johansen—Blue Sky (7)
- 5—J. J. Cale—Shelter (6)

## WNEW-FM/NEW YORK

### ADDS:

- BORN AGAIN—Randy Newman—WB
- CAN'T CRY ANYMORE (single)—Shirts—Capitol
- CHICAGO 13—Col
- DARLING—Charisma
- DOWN TO EARTH—Rainbow—Polydor
- FALLEN (single)—Phillip Rambow—EMI (import)
- FEAR OF MUSIC—Talking Heads—Sire
- NIGHTOUT—Ellen Foley—Cleve. Intl.
- PROPAGANDA—Various Artists—A&M
- REPLICAS—Gary Numan & Tubeway Army—Atco
- HEAVY ACTION (airplay in descending order):**
- THE JUKES—Mercury
- LABOUR OF LUST—Nick Lowe—Col
- WITH THE NAKED EYE—Greg Kihn—Beserkley
- CANDY-O—Cars—Elektra
- GET THE KNACK—The Knack—Capitol
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- NILS—Nils Lofgren—A&M
- JOHN COUGAR—Riva
- SECRETS—Robert Palmer—Island
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor

## WBCN-FM/BOSTON

### ADDS:

- BORN AGAIN—Randy Newman—WB
- BUCKEY—Polydor

- FEAR OF MUSIC—Talking Heads—Sire
- IN MY LIFE (single)—Talkies—Aerco (Import)
- IT HURTS TO BE IN LOVE (single)—Durocs—Capitol
- MIDNIGHT MAGIC—Commodores—Motown
- OUT AFTER DARK—Roy Loney—Solid Smoke
- PLAIN JANE (single)—Sammy Hagar—Capitol
- REPLICAS—Gary Numan & Tubeway Army—Atco
- WHEN THINGS GO WRONG (EP)—Robin Lane & The Chartbusters—Deli Platter
- HEAVY ACTION (airplay in descending order):**
- FEARLESS—Tim Curry—A&M
- CANDY-O—Cars—Elektra
- GET THE KNACK—The Knack—Capitol
- THE JUKES—Mercury
- FOOL AROUND—Rachel Sweet—Stiff/Col
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
- STATELESS—Lene Lovich—Stiff/Epic
- THE RECORDS—Virgin
- REPLICAS—Gary Numan & Tubeway Army—Atco
- LOW BUDGET—Kinks—Arista

## WLIR-FM/LONG ISLAND

### ADDS:

- BORN AGAIN—Randy Newman—WB
- CHICAGO 13—Col
- FEAR OF MUSIC—Talking Heads—Sire
- 5—J. J. Cale—Shelter
- HIGHWAY TO HELL—AC/DC—Atlantic
- IN STYLE—David Johansen—Blue Sky
- LUCKY SEVEN—Bob James—Tappan Zee
- NEW VALUES—Iggy Pop—Arista
- ON THE ROAD AGAIN—Roy Wood—WB
- TAKE IT HOME—B. B. King—MCA
- HEAVY ACTION (airplay in descending order):**
- BILLY FALCON—UA
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- DOWN TO EARTH—Rainbow—Polydor
- LABOUR OF LUST—Nick Lowe—Col
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- RUNNING LIKE THE WIND—Marshall Tucker—WB
- GET THE KNACK—The Knack—Capitol
- STRIKES—Blackfoot—Atco
- MICK TAYLOR—Col

## WAAF-FM/WORCESTER

### ADDS:

- BETTER THAN THE REST—George Thorogood—MCA
- DAMNED IF I DO—Alan Parsons Project—Arista (12" promo single)
- FEAR OF MUSIC—Talking Heads—Sire
- PROPAGANDA—Various Artists—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB

- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- LOW BUDGET—Kinks—Arista
- GET THE KNACK—The Knack—Capitol
- LABOUR OF LUST—Nick Lowe—Col
- THE RECORDS—Virgin
- BREAKFAST IN AMERICA—Supertramp—A&M
- VAN HALEN II—WB
- THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA

## WBLM-FM/MAINE

### ADDS:

- BETTER THAN THE REST—George Thorogood—MCA
- BORN AGAIN—Randy Newman—WB
- FEAR OF MUSIC—Talking Heads—Sire
- HIGH GEAR—Neil Larsen—Horizon
- HIGHWAY TO HELL—AC/DC—Atlantic
- IN STYLE—David Johansen—Blue Sky
- CAROLYN MAS—Mercury
- PLAIN JANE (single)—Sammy Hagar—Capitol
- REPLICAS—Gary Numan & Tubeway Army—Atco
- THE CLASH—Epic
- HEAVY ACTION (airplay in descending order):**
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- VAN HALEN II—WB
- FLASH & THE PAN—Epic
- GET THE KNACK—The Knack—Capitol
- BREAKFAST IN AMERICA—Supertramp—A&M
- FIRST UNDER THE WIRE—Little River Band—Capitol
- LABOUR OF LUST—Nick Lowe—Col
- DISCOVERY—ELO—Jet
- LOW BUDGET—Kinks—Arista

## WAQX-FM/SYRACUSE

### ADDS:

- AIRPLAY—Point Blank—MCA
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
- PROPAGANDA—Various Artists—A&M
- REPLICAS—Gary Numan & Tubeway Army—Atco
- HEAVY ACTION (airplay in descending order):**
- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- STRIKES—Blackfoot—Atco
- DISCOVERY—ELO—Jet
- NINE LIVES—REO Speedwagon—Epic
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
- RUST NEVER SLEEPS—Neil Young—Reprise
- BREAKFAST IN AMERICA—Supertramp—A&M
- LOW BUDGET—Kinks—Arista

## WIOQ-FM/PHILADELPHIA

### ADDS:

- A's—Arista
- BETTER THAN THE REST—George Thorogood—MCA
- BORN AGAIN—Randy Newman—WB
- DAMNED IF I DO—Alan Parsons Project—Arista (12" promo single)

- DOWN TO EARTH—Rainbow—Polydor
- FEAR OF MUSIC—Talking Heads—Sire
- HIGH GEAR—Neil Larsen—Horizon
- PLAIN JANE (single)—Sammy Hagar—Capitol
- REPLICAS—Gary Numan & Tubeway Army—Atco
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CANDY-O—Cars—Elektra
- BREAKFAST IN AMERICA—Supertramp—A&M
- GET THE KNACK—The Knack—Capitol
- WAVE—Patti Smith—Arista
- DESOLATION ANGELS—Bad Company—Swan Song
- COMMUNIQUE—Dire Straits—WB
- FLASH & THE PAN—Epic
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- LOW BUDGET—Kinks—Arista
- LODGER—David Bowie—RCA

## ZETA 7-FM/ORLANDO

### ADDS:

- AXE—MCA
- BUCKEY—Polydor
- DOWN TO EARTH—Rainbow—Polydor
- ESCAPE FROM DOMINATION—Moon Martin—Capitol
- FIGHT DIRTY—Charlie—Arista
- KEEPER OF THE FLAME—Delbert McClinton—Capricorn
- HEAVY ACTION (airplay, sales, phones in descending order):**
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
- GET THE KNACK—The Knack—Capitol
- STRIKES—Blackfoot—Atco
- CANDY-O—Cars—Elektra
- THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA
- VAN HALEN II—WB
- NINE LIVES—REO Speedwagon—Epic
- MIRRORS—Blue Oyster Cult—Col
- LABOUR OF LUST—Nick Lowe—Col
- LOW BUDGET—Kinks—Arista

## WQSR-FM/TAMPA

### ADDS:

- BREATHLESS—EMI—America
- BUCKEY—Polydor
- EUPHORIA—Gato Barbieri—A&M
- FIGHT DIRTY—Charlie—Arista
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
- HIGH GEAR—Neil Larsen—Horizon
- HOTEL—MCA
- LUCKY SEVEN—Bob James—Tappan Zee
- MYSTIC MAN—Peter Tosh—Rolling Stones
- DAVID WERNER—Epic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- BREAKFAST IN AMERICA—Supertramp—A&M
- GET THE KNACK—The Knack—Capitol
- FIRST UNDER THE WIRE—Little River Band—Capitol
- UNDERDOG—Atlanta Rhythm Section—Polydor
- LOW BUDGET—Kinks—Arista
- COMMUNIQUE—Dire Straits—WB
- RICKIE LEE JONES—WB
- DISCOVERY—ELO—Jet

## WMMS-FM/CLEVELAND

### ADDS:

- BORN AGAIN—Randy Newman—WB
- DOWN TO EARTH—Rainbow—Polydor
- FEAR OF MUSIC—Talking Heads—Sire
- FEARLESS—Tim Curry—A&M
- NIGHTOUT—Ellen Foley—Cleve. Intl.
- REPLICAS—Gary Numan & Tubeway Army—Atco
- HEAVY ACTION (airplay, sales in descending order):**
- GET THE KNACK—The Knack—Capitol
- GREATEST HINTS—Michael Stanley Band—Arista
- CANDY-O—Cars—Elektra
- RUST NEVER SLEEPS—Neil Young—Reprise
- THE JUKES—Mercury
- LOW BUDGET—Kinks—Arista
- THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA
- BREATHLESS—EMI—America
- RICKIE LEE JONES—WB
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

## WBX-FM/DETROIT

### ADDS:

- CHICAGO 13—Col
- DOWN TO EARTH—Rainbow—Polydor
- FRAGILE LINE—Wha-Koo—Epic
- GET A MOVE ON (single)—Eddie Money—Col
- THE RECORDS—Virgin
- HEAVY ACTION (airplay, sales in descending order):**
- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- VAN HALEN II—WB
- DISCOVERY—ELO—Jet
- NINE LIVES—REO Speedwagon—Epic
- RUST NEVER SLEEPS—Neil Young—Reprise
- STRIKES—Blackfoot—Atco
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- LOW BUDGET—Kinks—Arista
- SECRETS—Robert Palmer—Island

## WXRT-FM/CHICAGO

### ADDS:

- 5—J. J. Cale—Shelter
- MYSTIC MAN—Peter Tosh—Rolling Stones
- PLAIN JANE (single)—Sammy Hagar—Capitol
- SERVED LIVE—Asleep At The Wheel—Capitol
- TAKE IT HOME—B. B. King—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- LABOUR OF LUST—Nick Lowe—Col
- ARMED FORCES—Elvis Costello—Col
- MINUTE BY MINUTE—Doobie Brothers—WB
- BREAKFAST IN AMERICA—Supertramp—A&M
- COMMUNIQUE—Dire Straits—WB
- LODGER—David Bowie—RCA
- SECRETS—Robert Palmer—Island
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
- MIRRORS—Blue Oyster Cult—Col
- LOW BUDGET—Kinks—Arista

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

# Record World Album Airplay

AUGUST 18, 1979

## TOP AIRPLAY

THE CARS  
CANDY-O



CANDY-O  
CARS  
Elektra

### MOST AIRPLAY

- CANDY-O—Cars—Elektra (34)
- GET THE KNACK—The Knack—Capitol (33)
- BREAKFAST IN AMERICA—Supertramp—A&M (20)
- LOW BUDGET—Kinks—Arista (20)
- RUST NEVER SLEEPS—Neil Young—Reprise (17)
- SECRETS—Robert Palmer—Island (17)
- DISCOVERY—ELO—Jet (15)
- COMMUNIQUE—Dire Straits—WB (14)
- LABOUR OF LUST—Nick Lowe—Col (14)
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic (10)

## KSHE-FM/ST. LOUIS

- ADDS:**
- BETTER THAN THE REST—George Thorogood—MCA
  - BREATHLESS—EMI—America
  - CHICAGO 13—Col
  - DAMNED IF I DO—Alan Parsons Project—Arista (12" promo single)
  - GET A MOVE ON (single)—Eddie Money—Col
  - CAROLYNNE MAS—Mercury
  - THE RECORDS—Virgin
- HEAVY ACTION (airplay, sales in descending order):**
- GET THE KNACK—The Knack—Capitol
  - CANDY-O—Cars—Elektra
  - MONOLITH—Kansas—Kirshner
  - NINE LIVES—REO Speedwagon—Epic
  - SECRETS—Robert Palmer—Island
  - FIRST UNDER THE WIRE—Little River Band—Capitol
  - GREATEST HINTS—Michael Stanley Band—Arista
  - LABOUR OF LUST—Nick Lowe—Col
  - LIVE KILLERS—Queen—Elektra
  - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

## WKDF-FM/NASHVILLE

- ADDS:**
- BUCKEYE—Polydor
  - CHICAGO 13—Col
  - ESCAPE FROM DOMINATION—Moon Martin—Capitol
  - WATER SIGN—Jeff Lorber Fusion—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- GET THE KNACK—The Knack—Capitol

- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- CANDY-O—Cars—Elektra
- FIRST UNDER THE WIRE—Little River Band—Capitol
- BREAKFAST IN AMERICA—Supertramp—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- RUST NEVER SLEEPS—Neil Young—Arista
- RICKIE LEE JONES—WB
- DISCOVERY—ELO—Jet
- MONOLITH—Kansas—Kirshner

## WQFM-FM/MILWAUKEE

- ADDS:**
- AIRPLAY—Point Blank—MCA
  - DOWN TO EARTH—Rainbow—Polydor
- HEAVY ACTION (airplay in descending order):**
- GET THE KNACK—The Knack—Capitol
  - CANDY-O—Cars—Elektra
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - DISCOVERY—ELO—Jet
  - BACK TO THE EGG—Wings—Col
  - SECRETS—Robert Palmer—Island
  - NINE LIVES—REO Speedwagon—Epic
  - MONOLITH—Kansas—Kirshner
  - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
  - VAN HALEN II—WB

## KZEW-FM/DALLAS

- ADDS:**
- BETTER THAN THE REST—George Thorogood—MCA
  - BORN AGAIN—Randy Newman—WB
  - GET A MOVE ON (single)—Eddie Money—Col
  - GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
  - MUST HAVE BEEN CRAZY (single)—Chicago—Col
  - REPLICAS—Gary Numan & Tubeway Army—Atco
  - THE JUKES—Mercury
  - WITH THE NAKED EYE—Greg Kihn—Beserkley
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
  - CANDY-O—Cars—Elektra
  - MONOLITH—Kansas—Kirshner
  - NIGHT OWL—Gerry Rafferty—UA
  - DESOLATION ANGELS—Bad Company—Swan Song
  - COMMUNIQUE—Dire Straits—WB
  - BACK TO THE EGG—Wings—Col
  - GET THE KNACK—The Knack—Capitol
  - WHERE I SHOULD BE—Peter Frampton—A&M
  - PARALLEL LINES—Blondie—Chrysalis

## KBPI-FM/DENVER

- ADDS:**
- CHICAGO 13—Col
  - DAMNED IF I DO—Alan Parsons Project—Arista (12" promo single)
  - DOWN TO EARTH—Rainbow—Polydor
  - HIGHWAY TO HELL—AC/DC—Atlantic
  - NEON SMILES—Bliss Band—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- GET THE KNACK—The Knack—Capitol
  - CANDY-O—Cars—Elektra
  - BREAKFAST IN AMERICA—Supertramp—A&M

- BACK TO THE EGG—Wings—Col
- DISCOVERY—ELO—Jet
- RUST NEVER SLEEPS—Neil Young—Reprise
- MONOLITH—Kansas—Kirshner
- STRIKES—Blackfoot—Atco
- COMMUNIQUE—Dire Straits—WB
- VAN HALEN II—WB

## KAWY-FM/WYOMING

- ADDS:**
- ARROWS—Steve Khan—Col
  - BALANCE—Leo Kottke—Chrysalis
  - BETTER THAN THE REST—George Thorogood—MCA
  - DOWN TO EARTH—Rainbow—Polydor
  - 5—J. J. Cale—Shelter
  - IN STYLE—David Johansen—Blue Sky
  - PLAIN JANE (single)—Sammy Hagar—Capitol
  - THE RECORDS—Virgin
  - TAKE IT HOME—B. B. King—MCA
- HEAVY ACTION (airplay in descending order):**
- DAVID WERNER—Epic
  - LOW BUDGET—Kinks—Arista
  - NILS—Nils Lofgren—A&M
  - WITH THE NAKED EYE—Greg Kihn—Beserkley
  - MIRRORS—Blue Oyster Cult—Col
  - RUST NEVER SLEEPS—Neil Young—Reprise
  - SECRETS—Robert Palmer—Island
  - AIRPLAY—Point Blank—MCA
  - FIGHT DIRTY—Charlie—Arista
  - CANDY-O—Cars—Elektra

## KGB-FM/SAN DIEGO

- ADDS:**
- DOWN TO EARTH—Rainbow—Polydor
  - HIGHWAY TO HELL—AC/DC—Atlantic
  - THE ESSENTIAL JIMI HENDRIX, VOL. 2—Reprise
- HEAVY ACTION (airplay, sales, phones in descending order):**
- GET THE KNACK—The Knack—Capitol
  - COMMUNIQUE—Dire Straits—WB
  - CANDY-O—Cars—Elektra
  - SECRETS—Robert Palmer—Island
  - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
  - GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
  - MIRRORS—Blue Oyster Cult—Col
  - LOW BUDGET—Kinks—Arista
  - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
  - LABOUR OF LUST—Nick Lowe—Col

## KSJO-FM/SAN JOSE

- ADDS:**
- BETTER THAN THE REST—George Thorogood—MCA
  - FEAR OF MUSIC—Talking Heads—Sire
  - LIFE IN A DAY—Simple Minds—Zoom (import)
  - LOOK TO THE SKY—Peter Green—Creole (import)
  - REPLICAS—Gary Numan & Tubeway Army—Atco
- HEAVY ACTION (airplay in descending order):**
- GET THE KNACK—The Knack—Capitol
  - JUMP IN THE NIGHT—Flamin Groovies—Sire
  - MIRRORS—Blue Oyster Cult—Col
  - LIVE KILLERS—Queen—Elektra
  - CANDY-O—Cars—Elektra
  - DAVID WERNER—Epic
  - HIGHWAY TO HELL—AC/DC—Atlantic

- IN STYLE—David Johansen—Blue Sky
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor

## KWST-FM/LOS ANGELES

- ADDS:**
- BETTER THAN THE REST—George Thorogood—MCA
  - CHICAGO 13—Col
  - DAMNED IF I DO—Alan Parsons Project—Arista (12" promo single)
  - DOWN TO EARTH—Rainbow—Polydor
  - FRAGILE LINE—Wha-Koo—Epic
  - HIGHWAY TO HELL—AC/DC—Atlantic
  - ROADMASTER—Mercury
  - THE RECORDS—Virgin
- HEAVY ACTION (airplay, sales in descending order):**
- GET THE KNACK—The Knack—Capitol
  - CANDY-O—Cars—Elektra
  - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
  - LOW BUDGET—Kinks—Arista
  - GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
  - MIRRORS—Blue Oyster Cult—Col
  - AIRPLAY—Point Blank—MCA
  - FICKLE HEART—Sniff 'N' The Tears—Atlantic
  - DAVID WERNER—Epic
  - SECRETS—Robert Palmer—Island

## KNAC-FM/LONG BEACH

- ADDS:**
- DOWN TO EARTH—Rainbow—Polydor
  - FEAR OF MUSIC—Talking Heads—Sire
  - LAUGHING DOGS—Col
  - THE REDS—A&M
- HEAVY ACTION (airplay in descending order):**
- RUST NEVER SLEEPS—Neil Young—Reprise
  - GET THE KNACK—The Knack—Capitol
  - MIRRORS—Blue Oyster Cult—Col
  - LABOUR OF LUST—Nick Lowe—Col
  - LOW BUDGET—Kinks—Arista
  - PARALLEL LINES—Blondie—Chrysalis
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - DESOLATION ANGELS—Bad Company—Swan Song
  - LODGER—David Bowie—RCA
  - CANDY-O—Cars—Elektra

## KZAP-FM/SACRAMENTO

- ADDS:**
- DOWN TO EARTH—Rainbow—Polydor
  - FEAR OF MUSIC—Talking Heads—Sire
  - REPLICAS—Gary Numan & Tubeway Army—Atco
- HEAVY ACTION (airplay in descending order):**
- GET THE KNACK—The Knack—Capitol
  - CANDY-O—Cars—Elektra
  - FICKLE HEART—Sniff 'N' The Tears—Atlantic
  - SECRETS—Robert Palmer—Island
  - WHERE I SHOULD BE—Peter Frampton—A&M
  - DISCOVERY—ELO—Jet
  - HIGHWAY TO HELL—AC/DC—Atlantic
  - BACK TO THE EGG—Wings—Col
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - AT BUDOKAN—Cheap Trick—Epic

## KMEL-FM/SAN FRANCISCO

- ADDS:**
- CHICAGO 13—Col
  - JOHN COUGAR—Riva
  - DAMNED IF I DO—Alan Parsons Project—Arista (12" promo single)
  - DOWN TO EARTH—Rainbow—Polydor
  - GET A MOVE ON (single)—Eddie Money—Col
  - THE RECORDS—Virgin
- HEAVY ACTION (airplay, sales in descending order):**
- HIGHWAY TO HELL—AC/DC—Atlantic
  - LOW BUDGET—Kinks—Arista
  - CANDY-O—Cars—Elektra
  - LABOUR OF LUST—Nick Lowe—Col
  - DISCOVERY—ELO—Jet
  - MIRRORS—Blue Oyster Cult—Col
  - SECRETS—Robert Palmer—Island
  - FIRST UNDER THE WIRE—Little River Band—Capitol
  - FICKLE HEART—Sniff 'N' The Tears—Atlantic
  - RUST NEVER SLEEPS—Neil Young—Reprise

## KZEL-FM/EUGENE

- ADDS:**
- A's—Arista
  - AXE—MCA
  - BALANCE—Leo Kottke—Chrysalis
  - BETTER THAN THE REST—George Thorogood—MCA
  - 5—J. J. Cale—Shelter
  - DREAMER—Caldera—Capitol
  - LUCKY SEVEN—Bob James—Tappan Zee
  - ELLEN SHIPLEY—New York Intl.
  - STEVENS & GRDNIC—Takoma
  - WATER MUSIC—Jeff Lorber Fusion—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- HIGHWAY TO HELL—AC/DC—Atlantic
  - MIRRORS—Blue Oyster Cult—Col
  - FIRST UNDER THE WIRE—Little River Band—Capitol
  - DAVID WERNER—Epic
  - THE JUKES—Mercury
  - JOHN COUGAR—Riva
  - CANDY-O—Cars—Elektra
  - CHOPPER—Ariola
  - GET THE KNACK—The Knack—Capitol
  - COMMUNIQUE—Dire Straits—WB

## KZAM-FM/SEATTLE

- ADDS:**
- BALANCE—Leo Kottke—Chrysalis
  - BORN AGAIN—Randy Newman—WB
  - FEAR OF MUSIC—Talking Heads—Sire
  - HEARTBEAT—Curtis Mayfield—RSO
  - NEON SMILES—Bliss Band—Col
  - NIGHTY EYES—Danny Douma—WB
  - TAKE IT HOME—B. B. King—MCA
  - TROUBLE AGAIN (single)—Karla Bonoff—Col
- HEAVY ACTION (airplay in descending order):**
- SECRETS—Robert Palmer—Island
  - RICKIE LEE JONES—WB
  - LABOUR OF LUST—Nick Lowe—Col
  - FLASH & THE PAN—Epic
  - HIDING—Albert Lee—A&M
  - BOP TILL YOU DROP—Ry Cooder—WB
  - FLAG—James Taylor—Col
  - COMMUNIQUE—Dire Straits—WB
  - SPY—Carly Simon—Elektra
  - MINGUS—Joni Mitchell—Asylum

38 stations reporting this week.  
In addition to those printed are:  
WBAB-FM WMMR-FM Y95-FM  
WQBK-FM WSNAN-AM KQRS-FM  
WCMF-FM WYDD-FM KFML-AM  
WOUR-FM WWWY-FM KOMF-FM

# Radio World

## Radio Replay

By NEIL McINTYRE



■ The last month has been tough on New York City program directors, with three major stations making changes. Last week **Dean Tyler** resigned at WNEW-AM after spending 10 years working for Metromedia Broadcasting. Tyler will be taking some time off to relax, and radio people who know of his work will be after him to program their stations. **Bobby Rich**, formerly of WXLO, has become programming consultant for B-100 in San Diego, while **Glenn Morgan**, recently of WABC, is checking out the opportunities.

**MORE MOVES:** **Norm Winer** is the new PD at WXRT/Chicago from KSAN/San Francisco, replacing **John Platt**, who recently resigned . . . **Jay Cook**, who has proved there is security in the radio business, is leaving WFIL/Philadelphia after 13 years with the station. Cook will become VP/programming for Combined Communications headquartered in San Diego. Cook said: "WFIL is a great place to work. I think it's the best program director's job in the country and Linn Broadcasting lets you program, and sticks with it. I wouldn't leave for anything other than what I consider to be the best programming job in the country. With Combine, I'll have the opportunity to do more than one or two stations."

**C.C. McCartney** has resigned as PD at B-100 San Diego, and **Glenn McCartney** is appointed operations manager, all of this with the arrival of **Bobby Rich** as programming consultant . . . **John Fox** has resigned as PD at KCBQ/San Diego and Charlie Brown of the Charlie & Harrigan morning show has become the new PD . . . Westinghouse Broadcasting has appointed **Dave Graves** director, programming and promotion for Group W. Graves has been the PD at WIND/Chicago. **Michael J. Faherty** has been named VP/GM at WIND/Chicago from RAR (Radio Advertising Reps), a Group W owned company . . . **Chuck G. Camroux** is named president/GM of CKLW/Windsor, replacing **Herb McCord**, who joined Greater Media . . . **Steve McCoy** is named assistant PD at 92-Q/Nashville . . . **Tony Yoken** is the new morning man at WZXR/Memphis from WOUR-FM . . . **Michael Picozzi** leaves WHCN/Hartford as PD to become morning man at WMMR/Philadelphia . . . Send your moves, changes and station pictures to RW east, C/O Neil (Universe of Music) McIntyre.

**YES VIRGINIA THERE IS A WKRP:** But it's not in Cincinnati, it's in Dallas, not Texas, but Georgia. A new adult contemporary station in Dallas, Georgia has applied for the WKRP called letters. They will stand for We Keep Radios Playing. Johnny Fever couldn't be reached for comment at press time.

**TAKE THE COMPLAINTS FIRST:** When the programming department spends so much time trying to attract a listening audience, it's awful to lose them on hold. I've mentioned before about the importance of having who ever answers the phone at the radio station know what's going on, and not turn the listeners off because they're rude or not understanding of the person's problem. I believe receptionists lose a number of listeners of yours a week because they're too busy on personal calls or can't be bothered finding someone to answer the question. Somebody should be available to handle a complaint, and do it right away. One of the things I noticed while working at radio stations was that many times what they were complaining about wasn't that difficult to explain, but if the caller was upset at something the radio station did when they originally called, they were boiling by the time they had been put on hold, switched to the wrong department, or hung up on accidentally. The biggest part of they're complaint was how they were treated when they called. Sometimes their complaint seemed like nothing compared to the abuse they had received trying to get through to the right person. If you care about your listening audience, then you shouldn't be too busy to talk to them.

**SYNDIE NEWS:** Paul Meacham has been promoted to sales man-  
(Continued on page 56)

## NAB Expects 1500 Registrants For St. Louis Radio Conference

By NEIL McINTYRE

■ NEW YORK—The National Association of Broadcasters' second programming conference will be held at Stouffer's Riverfront Towers in St. Louis, September 9-12. Last year the conference attracted over 900 program directors, station managers and Broadcasting Representatives. This year the attendance is expected to exceed that.

This year's programming conference will feature more radio hardware exhibits, and more space is being made available for syndicators of radio programs. As the radio networks become more involved in radio specials, and the syndication companies grow in importance, the NAB has scheduled one session about the \$25 million industry called The Syndicated Program Revolution. The moderator will be Jerry Del Colliano, editor and publisher of Inside Radio. Panelists include Jerry Atchley, TM Productions; Merrill Barr, Studio C; Jim Kerford, Drake-Chenault; Tom Rounds, Watermark Inc.; Paul

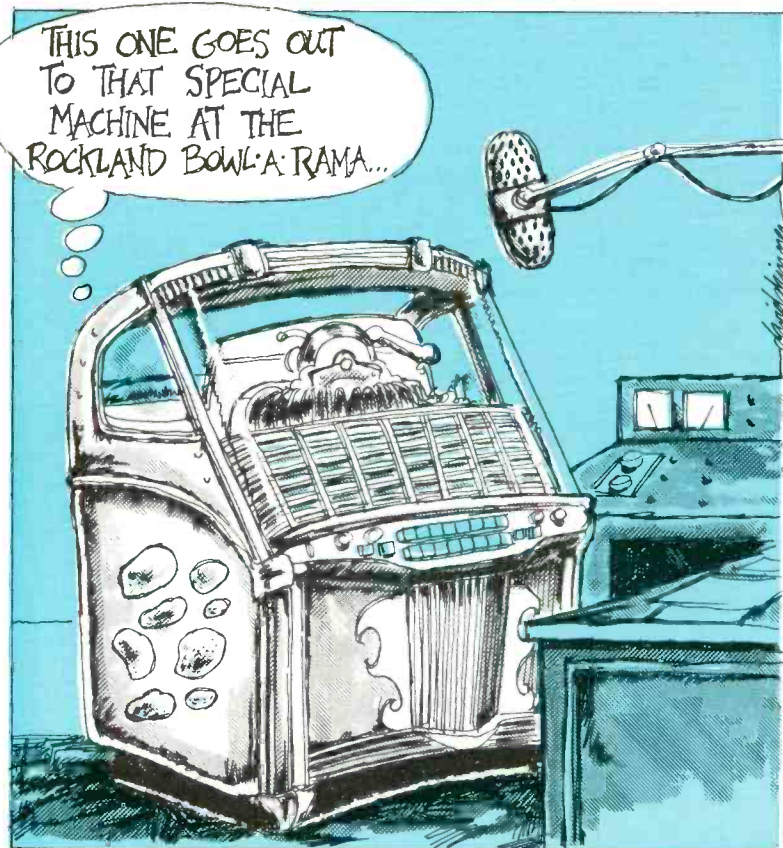
Ward, Audio Stimulation; Harry O'Conner, O'Conner Creative Services; and John Scott, Scott Broadcast Services.

Many radio formats will be covered during the NAB programming conference. One that should receive a lot of radio industry attention is the disco radio format. The techniques of disco programming, research, and music programming will be discussed by the panel moderated by Wanda Ramos of Burkhart/Abrams and special consultant to WKTU-FM, New York. Representing the disco programmers will be Bill Bailey, program director, WKYS, Washington, D.C. and Matt Clenott, program director WDAI, Chicago.

Rick Sklar, vice president, programming ABC Radio, is on the steering committee for the NAB programming conference, and has helped put together many of the format meetings. Sklar said "There's advance registration of over 750 now, which is three

(Continued on page 65)

## Great Moments in Radio History number 2 in a series



First Top 40 Automated Station

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Management & Direction: Pat Armstrong & Associates.

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# MCGILPIN'S READY TO... "GET UP!"



**"G**et Up" by Bob McGilpin, his second release on Butterfly Records, is the smash follow up to Bob McGilpin's "Superstar" and features such hits as "Sexy Thing," "Get Loose," "54" and others. Bob McGilpin is ready... Ready to get heavy. Produced by Norman B. Ratner. From the label with the Hottest Disco in Town! MCA/Butterfly Records FLY 3104



MCA RECORDS

XXX

they've done in connection with Meat Loaf. Nevertheless, every record company, no matter how capable, is not always capable of doing a job on a particular artist at a particular time. There was tremendous interest in Southside Johnny at every major label. I felt that Mercury would be able to marshal the energy, the finances and the attention behind Southside Johnny to make the Jukes superstars. It was the right place at the right time. Bob Sherwood, who is a very capable record man, had just gone to Mercury, as did several other very key people in this industry. They were Southside Johnny believers. They were emotionally committed to the band and came to all their dates. I like to do business with people who are really committed to the task at hand, people who are emotionally charged to do the job. That is why I became partners with Al Dellentash. Al is the #1 Jukes fanatic. His energies and abilities will surely be a major function in bringing the Jukes home. To deal with the average, uncommitted individual in a business as emotional and intricate as the music industry would be insane. I like the Steve Popoviches of the world who are emotional maniacs. I felt Mercury Records needed the Jukes and I wanted the Jukes to be in a place where they were needed.

**RW:** The first Meat Loaf album was something of a phenomenon. What are your plans after the incredible success of the first album?

**Sonenberg:** I'm not fearful of the future. I think Meat Loaf and Jim Steinman are extraordinary people. I have listened to the songs on the new album and they are brilliant. I'm sure the new album will be very successful. I don't believe that Meat Loaf as a performer has begun to hit his potential. He and Jim have theatrical roots. They are really capable of excelling in every media. What is important is to have them concentrate on their strengths. Jim is not only a great songwriter but a brilliant writer for the theatre and for film. He is in the process of writing a screenplay called "Neverland" and Meat is going to be playing a principal role in that film. CBS is developing the motion picture and several major studios are bidding for the distribution rights in the film. I am producing the film. Hopefully, the film will be directed by somebody of the calibre of Steven Spielberg, George Lucas or Brian DePalma.

**RW:** Do you feel that diversification for an artist that has reached the heights that Meat Loaf has reached as a recording artist, is beneficial?

**Sonenberg:** Well, first of all, I don't think Meat has begun to reach the heights that he can reach as a recording artist. And I don't think it's a healthy idea to diversify just for the sake of diversification. The artists that I'm involved with, however, are naturals for other media. My goal as a manager is to get involved with artists who are capable of moving from recording to film. I feel that an artist must be capable of performing in all media, that's where my interests lie, in an artist that is principally a performer.

**RW:** Many of the people on your client list are what some people would call street people. What do you feel makes you capable of relating to these people so well?

**Sonenberg:** Lack of class . . . although I do represent the Philadelphia Drama Guild, do legal work in the film media ("Midnight Cowboy" and "Hair"), and I'm very much involved in the legitimate Theater. Nevertheless I do deal primarily with people in the music industry and they seem to like the street. As far as being able to

## Chappell Pacts with Carlyne Mas



Chappell Music has just signed a co-publishing agreement with one of the hottest new writer/artists on the rock scene, Carlyne Mas. The agreement is with Mas' Eggs and Coffee and Music, Ltd. and included are all 10 titles on her debut album, "Carlyne Mas" (Mercury). Shown in Chappell-New York's offices are from left: (standing) Mas' manager Faris Bouhafa; Chappell professional manager Ritchie Cordell; Chappell vice president Frank Military; (sitting) Chappell President Irwin Robinson; Mas; Chappell professional manager Bob Cutarella.

communicate with street people, I try to make them feel comfortable by holding meetings on the street and I always curse and use words like "gig" and "killer." Seriously, I get along with street people because I don't posture. I answer their questions directly and honestly and try to help them get where they want to be.

**RW:** Has being a manager helped you to be a better lawyer?

**Sonenberg:** Without a doubt My experience as a manager has given me a view of the real world. That helps to make me a better lawyer. I have had the opportunity to deal directly and on a very intense level, with promoters, record companies, merchandisers, agencies, producers, etc. Instead of just protecting my clients in terms of dollars and royalties, I can really give clients an insight into what they are likely to encounter in the industry. I now read agreements from a much more realistic standpoint. I'm confident that I am considerably more helpful to clients as a result of my management experience.

**RW:** You have the reputation of being a "tough" negotiator.

**Sonenberg:** I am a tough negotiator, but I think that I'm an equitable negotiator and I try to drive a bargain that my client can live with for some period of time, rather than running in five minutes after his success to renegotiate. I take my client's interests very seriously. I also negotiate "tough" because I feel that unless you negotiate a meaningful agreement, no one's interests are being served. This is not a business where magic happens. There are no magical formulas to success and an economic investment by a company is often times a very accurate measure of the commitment and energy that you're going to see displayed after the contract is signed.

**RW:** As a lawyer, and then as a manager, two different answers to the same question . . . what do you think is the biggest contribution you can make to the client? The legal client and the management client? What do you think is your personal contribution?

**Sonenberg:** As far as a lawyer is concerned, my contribution is to take seriously my client's concerns and advise and counsel to the best of my ability. I try not to meddle in a legal client's personal business affairs although I confess that I try to discourage clients from entering into agreements that I believe are not going to advance their career and might complicate their lives. I try to discourage people from being thrilled to sign a document which legitimizes their existence. For example, most performers are insecure and are anxious to sign their name on a signature line which says "artist." This only assures them of the fact that someone is prepared to call them an artist and nothing more than that. I ask my clients to carefully evaluate the benefits and realistic chances of success in all of their contractual dealings. As far as a manager is concerned, I think my greatest strength is being able to bring an artist to the right place at the right time where I can feel and sense commitment and energy. I think that my job as a manager is effectively to sell myself to the people that I'm dealing with, the record companies, the radio stations, etc. I am not a salesman by trade. I don't sell everything. I only sell those things I inherently believe in. My sales pitch includes certain representations and warranties that I am going to be here tomorrow. I do not sell and disappear. I continue to be energized behind my projects and I expect the people that I deal with to be energized too. I think it's only fair to expect to receive from people the kind of respect and commitment that I am prepared to give myself. My major contribution to my artists is to make certain that I do not let a project find a home unless I'm convinced that there are flesh and blood individuals there who are committed to me and the project. I think my major contribution in connection with the Meat Loaf project was to encourage an exceptionally talented singer and a wonderfully gifted composer to work together. I took them to every major and minor record company on the east coast for a period of almost two years. And although we had nibbles at every place we went, we were not offered a real shot.

We had the lip service form of agreement. It took from sometime in 1975 until September of 1977, to finally find a creative and responsive home for this project. I think that was the first major contribution that I made, in addition to which, I nurtured both Steinman and Meat Loaf in their art and encouraged them when it was extremely difficult to find outside encouragement.

**RW:** What new projects are you developing now?

**Sonenberg:** I'm managing a lady named Suzanne Fellini on Casablanca Records. I'm very excited about Fellini because she represents a combination of all my interests. Suzanne is a talented and diversified artist. She writes, sings, performs and acts. What we're going to do at Casablanca is to utilize every media to focus and promote in the most meaningful and immediate way all of Fellini's talents.

# Video Visions



By ROBERT GLASSENBERG

■ There has always been a need for international promotional films at A&M Records, according to **Clare Baren**, director of audio/visual production at the label for seven years. "In fact," Baren said, "most of the films A&M does are still initiated by the international departments. That number has increased over the years, because that is the way international breaks records."

Baren was the first producer A&M brought in-house. Her background was that of a commercial and film producer, and she is one of the few people in her capacity in the record business who had a film background. She sends out yearly questionnaires to her international people and has discovered a very interesting fact.

"We ask them what types of films work best for promotion in their markets and the consensus is that a promotional piece comprised mainly of performance footage is optimal," she commented. This is a contrast to the domestic market which seems, to Baren, to be more tuned into "concept films." "Our viewers here seem more discerning today," she pointed out. "But it doesn't it always make sense to create a concept film, for our artists."

To explain further, Baren gave **Tim Curry** as an example. "For Tim, we did one of his tunes in performance and one conceptually. This made sense to us since he is a proven performer, theatrically, and feels at home doing some acting. With a group like Supertramp, however, a group that really works hard on stage, an incredible "live" group, we feel it's better to shoot them true to their particular environment. I'm sure they can act, but isn't it better to reflect their true rock image? We always take into consideration what the manager wants and what the artist is most comfortable with."

Internal communication on what films are available at A&M is vast. "All our department heads are informed about every film completed," Baren explained. "Everyone sees the films, but one film made for the international market may not necessarily work domestically. So sometimes we have to ask ourselves if we should make two films. Again, it gets back to the artist, manager, and all of the other feedback we can acquire."

While Baren stated that there really were no hard rules at A&M for who gets a film and when in their career it makes sense, she did state that there were certain perennials who are always documented on film or tape for international use. "In addition, a new group might have a film produced for them if they reach a high, international chart position and we know we can place the footage on a few television shows in Europe or Japan," she added.

At this point, with the many possibilities in the future use of video, Baren is not looking towards one format or another when she begins to create and finally, produces a promotional piece. "We will continue to make software for promotion and we'll continue to log it so it can be adapted for various media forms and hardware configurations. We still have to separate promotional films from programmable films, one gets into the real of unions, royalties,

(Continued on page 51)

## Rabbit Test



Elektra/Asylum recording artist **Eddie Rabbitt** recently celebrated his 100th professional performance with a celebration at the Sahara-Tahoe Hotel, where he's currently playing a two-week engagement. Pictured backstage after his show are, from left: **Stan Moress**, president of Scotti Bros. Management; **Tina Robinson** of Scotti Brothers Management; **Bruce McKay**, vice president and director of variety, NBC-Television; **Rabbitt**; **Syd Vinnedge**, executive producer, Scotti Brothers, Syd Vinnedge Television; and **Tony Scotti**, president of Scotti Brothers Entertainment.



Polydor/Radar Records recording artist **Bram Tchaikovsky** and bassist **Micky Broadbent** visited KWST in Los Angeles during their recent promotional swing through the west coast. Tchaikovsky, whose debut chart-album is "Strange Man, Changed Man," will return to the States this fall for an extended tour. The first single from the LP, "Girl Of My Dreams," will be followed shortly by the release of "Lady From The U.S.A." Pictured are (from left): **Digby Welch**, disc jockey, K-WEST; **Pam May**, music director, K-WEST; **Bram and Micky**; **Bill McGathy**, national AOR promotion manager, Polydor Records; and **Steve Downs**, operations manager, K-WEST.

## Concert Review

### The Kinks' Second Childhood

■ NEW YORK — There aren't many times when attending a rock concert can be considered a privilege, but the Kinks' show at the Nassau Coliseum was one of those rare events.

The Kinks are once again able to communicate the wild, electric spirit of rock 'n' roll that they first generated in 1963. The show was satisfying for both the sentimental Kinks follower and the fan looking for fresh stimulation.

Ray Davies and company have made the dramatic connection between the raucousness of early '60s rock and the anarchic energy of late '70s new wave. This is hardly a novel idea, but the combination of the Kinks' history—they were there at the beginning—and their ability to work with the new music, gives this concept a special kick.

One can truly cherish the image of Ray Davies, the leader of a group that has been together for fifteen years, moving with the strength and urgency that could have characterized his 20 year-old self.

The source of the Kinks' rejuvenation is not entirely obscure. It hardly seems coincidental that the singer sports a spiky, punk haircut while using the stage as a kinetic arena in the manner of the Jam. Younger brother **Dave Davies** lead guitar blasts emphasize the simplicity, innovation and excitement that was the trademark of his early solos on "You Really Got Me" and "All Day And All Of The Night," and that has become part of the arsenal of recent groups such as the Clash and the Sex Pistols. Much as punk and power pop drew from the music of the

'60s British Invasion, the Kinks have successfully incorporated a major part of the energy and intent of new wave.

While Friday night saw some of the rawest and most refreshing readings of several Kinks' standards in over a decade, the concert was more than a "Sturm und Drang" exposition.

Davies shifted easily from a tough, punkish snarl to a lyrical croon for the gentle pop tunes and ballads which included "Tired Of Waiting," "Sunny Afternoon," "Well Respected Man" and "Death Of A Clown."

The enthusiasm that the Kinks put into these songs and the whole evening made one forget the countless years of disappointment and frustration when the group did not live up to expectations.

Davies took a moment to thank the crowd for their support, saying that, "We've been very good and we've been very bad—but we've always tried," and somehow Davies' humility and sincerity put the relationship of the band as an institution and the extraordinary loyalty of their audience into bittersweet perspective. The Kinks' return to form has a special meaning to an audience that has in a large part remained with them for over a decade.

The newly found rediscovered spirit of the Kinks has taken deep root. Based on this show, and the current album, "Low Budget," a great deal of pleasure can be anticipated in watching the veteran Kinks enjoy their second childhood.

Steven Blauner

## Oh, Brother!



Kid Brother, who have announced their re-signing to Montage Records, meet with MCA Records president Bob Siner to discuss plans for their first Montage/MCA LP project, to be released the first week of September. Pictured exchanging views on the marketing approach of high-top tennis shoes as Kid Brother's "trademark" (from left) are: (standing) John Babcock, co-manager; Barry Kaye of Kid Brother; Marty Pitchinson, co-manager; (seated) Arnie Orleans, executive vice president and general manager of Montage Records; Bob Siner; David Chackler, president of Montage Records; Rick Geragi and Harvey Preston of Kid Brother and Ruth Carton, MCA product manager.

## Record World Imports

By JEFFREY PEISCH

■ THE Nth WAVE—As former underground groups, whose music was once available only on import or independent labels are signed to major U.S. labels (B-52's, the Clash), there has emerged a new batch of bands to take over the obscurity and notoriety that their predecessors once had. As product by the Clash, Magazine and others becomes available domestically, the staunch fans—who bought the Clash and Magazine albums as imports—now have new bands to discover, and be the first on their block to own the records. Shake, Stiff Little Fingers and Gang of Four are three such bands. They play fiery, passionate rock in the tradition of the Clash. Their music is uncompromising, explosive, and very danceable; lyrically, the groups are political, or at least socially aware.

"Culture Shock" (Sire) is a four-song EP by Shake, who are three former members of the Rezillos. By far the best song, "Culture Shock" is a seething yet funny commentary on the problems facing a monolingual British tourist. . . . "At Home He's A Tourist" (EMI), by Gang of Four was hailed by the British paper *New Musical Express* as the most important single on EMI in two-and-a-half years. The song is powerful for its indigenous political comments as well as for its music. Over scratchy, staccato guitar playing, the singer screams, "He fills his head with culture; He gives himself an ulcer" . . . "Gotta Getaway" (Rough Trade) by Stiff Little Fingers, is probably the most successful capturing of pure punk on vinyl since the last Clash EP. The song is a joyous explosion of riffs and chords by guitarists Jake Burns and Henry Cluney, and controlled (in tune) ranting by Burns. Like the Clash, Stiff Little Fingers can bring a song to several climaxes in a three-minute period.

The singles by Shake, Gang of Four and Stiff Little Fingers are all highly recommended. Aside from being great music they are interesting because they point out how large a role social commentary plays in British rock as opposed to American rock. The sense of mission and uncompromising fury in the singing of the bands is, interestingly, the antithesis to the happy-go-lucky attitude of power pop.

WHAT EVER HAPPENED TO ART ROCK?: "One thing new wave has done," remarked an astute retailer recently, "is kill Emerson Lake and Palmer forever." New wave has made grandiose, pretentious, noodling art rock taboo. This is not to say that the Ramones and Talking Heads have replaced ELP as superstars. But many of today's biggest stars are playing straight-forward, basic rock. The Cars, Joe Jackson, Cheap Trick and the Police have, in a way, homogenized the passion and intensity of punk and made it palatable for the

(Continued on page 51)

## Cover Story:

# For Cher, The Beat Goes On

■ "I Got You Babe," "The Beat Goes On," "You'd Better Sit Down, Kids," "Gypsies, Tramps, and Thieves," "Half Breed," "Dark Lady," and "Take Me Home." The list reads like a pop musical overview of the past fifteen years. It is Casablanca Record and FilmWorks recording artist Cher who is responsible for each one of those hits, and her influence on the world of music, fashion and entertainment is more strongly felt today than ever before.

At 31, Cher is perhaps the apotheosis of glamour. However, she is as seasoned a professional entertainer as there is, having launched her career at age seventeen when she met and married Sonny Bono, who was then assisting the legendary Phil Spector. Having been tapped one night to fill in for a missing back-up singer, Cher left behind forever her life in the sleepy L.A. suburb of El Centro, and embarked on a musical career with Sonny that would have a far reaching impact on the music scene. Initially billing themselves as Caesar and Cleo, the duo eventually re-adopted their real names. In 1965, "I Got You Babe" was released, sold three million copies, and Sonny and Cher became household figures.

### TV Show

The story is familiar from this point on: more hit records, films, and an enormously successful TV show, "The Sonny and Cher Comedy Hour," launched in 1971. No longer was Cher the scruffy waif who symbolized teenage rebellion. She had blossomed into a strikingly beautiful woman who commanded the attention of the world. She was, and still is, one of the most often photographed celebrities, with her face gracing the covers of scores of magazines and newspapers. Her controversial marriage to Gregg Allman

and her current involvement with Kiss' Gene Simmons have been sources of much talk and often invective. However, Cher is a fiercely independent woman who has never cared much what is written about her. Her heart has always been in music.

Her early '70s hit, "Gypsies, Tramps, and Thieves," became one of MCA's biggest selling singles ever. Cher continued her dominant presence on TV with "The Cher Show" and several highly-rated specials. After a year off to raise her children, Chastity Bono and Elijah Blue Allman, Cher signed with Casablanca Record and FilmWorks. At the time, Neil Bogart, president of Casablanca, said, "Cher is a fascinating woman whose gifts are unique. I think in the past she only scratched the surface of the talent she has." Cher went on to record "Take Me Home" with super-producer Bob Esty at the helm. "I've been into disco since Gloria Gaynor did 'Never Can Say Good-Bye,'" says Cher. "I was apprehensive at first to do a disco record, not because I was against disco, but because I wasn't sure if I would be accepted into it." Cher needn't have worried. "Take Me Home" became one of the biggest hits of the year, solidly establishing Cher as a consummate disco artist. Now, with her association with Casablanca, there is no end in sight to Cher's artistic contributions. This year, Cher embarked on her first-ever cross-country tour, performing to sell-out crowds and generating rave reviews for her energetic, witty, and touchingly personal stage show. Cher is also recording her next Casablanca LP in between concert dates, and it promises to be a worthy successor to "Take Me Home." There are several projects currently being planned for Cher in conjunction with

(Continued on page 52)



Casablanca Record and FilmWorks recording artist Cher recently played a three-night engagement at L.A.'s Universal Amphitheatre. Pictured backstage after the opening night show are, from left: Neil Bogart, president, Casablanca Record and FilmWorks; Cher; Sandy Gallin, of Cher's management firm Katz-Gallin. Cher is currently in the midst of her first-ever cross-country tour as a solo artist.

# Retail Report

Record World

AUGUST 18, 1979

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

## SALESMAKER OF THE WEEK



**MIDNIGHT MAGIC**  
COMMODORES  
Motown

### TOP SALES

**MIDNIGHT MAGIC**—  
Commodores—Motown  
**FIRST UNDER THE WIRE**—Little  
River Band—Capitol

## CAMELOT/NATIONAL

**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**GET THE KNACK**—Knack—Capitol  
**GREATEST HITS**—Michael Stanley  
Band—Arista  
**MILLION MILE REFLECTIONS**—  
Charlie Daniels Band—Epic  
**NINE LIVES**—REO Speedwagon—  
Epic  
**REALITY . . . WHAT A CONCEPT**—  
Robin Williams—Casablanca  
**ROBERT JOHN**—Emi—America  
**ROOM SERVICE**—Shaun Cassidy—  
Warner—Curb  
**WHERE I SHOULD BE**—Peter  
Frampton—A&M

## HANDLEMAN/NATIONAL

**A NIGHT AT STUDIO 54**—Various  
Artists—Casablanca  
**CHILDREN OF THE SUN**—Billy  
Thorpe—Capricorn  
**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**GET THE KNACK**—Knack—Capitol  
**GO FOR WHAT YOU KNOW**—  
Pat Travers—Polydor  
**LEAD ME ON**—Maxine Nightingale  
—Windsong  
**LOW BUDGET**—Kinks—Arista  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**SWITCH II**—Motown  
**WHATCHA GONNA DO WITH MY  
LOVIN'**—Stephanie Mills—  
20th Century

## KORVETTES/NATIONAL

**A NIGHT AT STUDIO 54**—Various  
Artists—Casablanca  
**CAROLYNNE MAS**—Mercury  
**DO IT ALL**—Michael Henderson—  
Buddah  
**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**LIVE AT THE HOLLYWOOD BOWL**—  
Chuck Mangione—A&M  
**LOW BUDGET**—Kinks—Arista  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**NILS**—Nils Lofgren—A&M  
**SECRET OMEN**—Cameo—  
Chocolate City  
**THE BOSS**—Diana Ross—Morown

## PICKWICK/NATIONAL

**A NIGHT AT STUDIO 54**—Various  
Artists—Casablanca  
**DIONNE**—Dionne Warwick—Arista  
**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**NINE LIVES**—REO Speedwagon—  
Epic  
**ROOM SERVICE**—Shaun Cassidy—  
Warner—Curb  
**RUST NEVER SLEEPS**—Neil Young  
—Reprise  
**SECRETS**—Robert Palmer—Island  
**THE BOSS**—Diana Ross—Motown  
**WE SHOULD BE TOGETHER**—  
Crystal Gayle—UA

## RECORD BAR/NATIONAL

**BOP TILL YOU DROP**—Ry Cooder  
—WB  
**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**KID BLUE**—Louise Goffin—Asylum  
**LUCKY SEVEN**—Bob James—  
Col/Tappan Zee  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**MUPPET MOVIE**—Atlantic  
(Soundtrack)  
**NINE LIVES**—REO Speedwagon—  
Epic  
**REALITY . . . WHAT A CONCEPT**—  
Robin Williams—Casablanca  
**REPEAT WHEN NECESSARY**—  
Dave Edmunds—Swan Song  
**RISQUE**—Chic—Atlantic

## SOUND UNLIMITED/ NATIONAL

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

## DISC-O-MAT/NEW YORK

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

## RECORD WORLD-TSS STORES/NORTHEAST

**B-52'S**—WB  
**CLASH**—Epic  
**DAVID WERNER**—Epic  
**DIONNE**—Dionne Warwick—Arista  
**FICKLE HEART**—Sniff 'n' the Tears  
—Atlantic  
**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**JUKES**—Southside Johnny & the  
Asbury Jukes—Mercury  
**NILS**—Nils Lofgren—A&M  
**RUST NEVER SLEEPS**—Neil Young  
—Reprise  
**STATELESS**—Lena Lovitch—  
Stiff/Epic

## SAM GOODY/EAST COAST

**A NIGHT AT STUDIO 54**—Various  
Artists—Casablanca  
**B-52'S**—WB  
**BORN TO BE ALIVE**—Patrick  
Hernandez—Col  
**CLEAN**—Edwin Starr—20th  
Century  
**FICKLE HEART**—Sniff 'n' the Tears  
—Atlantic  
**LOVE DRIVE**—Scorpions—Mercury  
**MINNIE**—Minnie Riperton—Capitol  
**MORNING DANCE**—Spyro Gyra—  
Infinity  
**SHOT THROUGH THE HEART**—  
Jennifer Warnes—Arista  
**TURN YOU TO LOVE**—Terry Callier  
—Elektra

## FOR THE RECORD/ BALTIMORE

**CHANCE**—Candi Staton—WB  
**CHILDREN OF THE SUN**—Billy  
Thorpe—Capricorn  
**DEVOTION**—LTD—A&M  
**GET THE KNACK**—Knack—Capitol

**IN THE PUREST FORM**—Mass  
Production—Cotillion  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**MILLION MILE REFLECTIONS**—  
Charlie Daniels Band—Epic  
**SECRET OMEN**—Cameo—  
Chocolate City  
**STREETLIFE**—Crusaders—MCA  
**THE BOSS**—Diana Ross—Motown

## RECORD & TAPE COLLECTOR/BALTIMORE

**CHILDREN OF THE SUN**—Billy  
Thorpe—Capricorn  
**DISCO NIGHTS**—GQ—Arista  
**DO IT ALL**—Michael Henderson—  
Buddah  
**DOWN TO EARTH**—Rainbow—  
Polydor  
**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**FIVE SPECIAL**—Elektra  
**HIGHWAY TO HELL**—AC/DC—  
Atlantic  
**LUCKY SEVEN**—Bob James—  
Col/Tappan Zee  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**RISQUE**—Chic—Atlantic

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

**A NIGHT AT STUDIO 54**—Various  
Artists—Casablanca  
**DO IT ALL**—Michael Henderson—  
Buddah  
**FICKLE HEART**—Sniff 'n' the Tears  
—Atlantic  
**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**JIMMY CASTOR BUNCH**—Cotillion  
**JUKES**—Southside Johnny & the  
Asbury Jukes—Mercury  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**RISQUE**—Chic—Atlantic  
**SEND IN THE CLOWNS**—Walter  
Jackson—20th Century/  
Chi-Sound  
**TAKE IT HOME**—B. B. King—MCA

## GARY'S/RICHMOND

**BAD GIRLS**—Donna Summer—  
Casablanca  
**BREAKFAST IN AMERICA**—  
Supertramp—A&M  
**COMMUNIQUE**—Dire Straits—WB  
**DEVOTION**—LTD—A&M  
**GET THE KNACK**—Knack—Capitol  
**MILLION MILE REFLECTIONS**—  
Charlie Daniels Band—Epic  
**SECRET OMEN**—Cameo—  
Chocolate City  
**SECRETS**—Robert Palmer—Island  
**STRIKES**—Blackfoot—Atco  
**UNDERDOG**—Atlanta Rhythm  
Section—Polydor

## RADIO 437/PHILADELPHIA

**ARROWS**—Steve Khan—Col  
**CAROLYNNE MAS**—Mercury  
**CLASH**—Epic  
**DOWN TO EARTH**—Rainbow—  
Polydor  
**HAVANA JAM**—Various Artists—  
Col  
**HIGHWAY TO HELL**—AC/DC—  
Atlantic  
**KNIGHTS OF FANTASY**—Deodato  
—WB  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**RISQUE**—Chic—Atlantic  
**THIS BOOT IS MADE FOR FONK-N**  
—Bootsy's Rubber Band—WB

## NATL. RECORD MART/ MIDWEST

**BLACKJACK**—Polydor  
**DIONNE**—Dionne Warwick—Arista  
**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**LOVE DRIVE**—Scorpions—Mercury  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**MUPPET MOVIE**—Atlantic  
(Soundtrack)  
**NILS**—Nils Lofgren—A&M  
**SECRET OMEN**—Cameo—  
Chocolate City  
**STRIKES**—Blackfoot—Atco  
**WE SHOULD BE TOGETHER**—  
Crystal Gayle—UA

## RECORD RENDEZVOUS/ CLEVELAND

**DARLING**—Charisma  
**DAVID WERNER**—Epic  
**DOWN TO EARTH**—Rainbow—  
Polydor  
**FREQUENCY**—Nick Gilder—  
Chrysalis  
**GOMM WITH THE WIND**—Ian  
Gomm—Stiff/Epic  
**HIGHWAY TO HELL**—AC/DC—  
Atlantic  
**INCREDIBLE SHRINKING DICKIES**—  
Dickies—A&M  
**NIGHT**—Planet  
**REPLICAS**—Gary Numan &  
Tubeway Army—Atco  
**SECRETS**—Robert Palmer—Island

## ROSE RECORDS/CHICAGO

**CANDY**—Con Funk Shun—Mercury  
**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**LABOUR OF LUST**—Nick Lowe—Col  
**LIVE AT THE HOLLYWOOD BOWL**—  
Chuck Mangione—A&M  
**MAIN EVENT**—Col (Soundtrack)  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**NINE LIVES**—REO Speedwagon—  
Epic  
**RISQUE**—Chic—Atlantic  
**VOULEZ-VOUS**—Abba—Atlantic  
**WHATCHA GONNA DO WITH MY  
LOVIN'**—Stephanie Mills—  
20th Century

## 1812 OVERTURE/ MILWAUKEE

**BLACKJACK**—Polydor  
**BRENDA RUSSELL**—Horizon  
**CLASH**—Epic  
**FOREVER**—Orleans—Infinity  
**FREQUENCY**—Nick Gilder—  
Chrysalis  
**HOTEL**—MCA  
**JUKES**—Southside Johnny & the  
Asbury Jukes—Mercury  
**LEAD ME ON**—Maxine Nightingale  
—Windsong  
**LOVE DRIVE**—Scorpions—Mercury  
**MIDNIGHT MAGIC**—Commodores  
—Motown

## GREAT AMERICAN/ MINNEAPOLIS

**BACK TO THE STREETS**—Tower of  
Power—Col  
**BOP TILL YOU DROP**—Ry Cooder  
—WB  
**FICKLE HEART**—Sniff 'n' the Tears  
—Atlantic  
**JUKES**—Southside Johnny & the  
Asbury Jukes—Mercury  
**KIDS ARE ALRIGHT**—Who—MCA  
**MORE AMERICAN GRAFFITI**—MCA  
(Soundtrack)  
**NINE LIVES**—REO Speedwagon—  
Epic  
**REPEAT WHEN NECESSARY**—  
Dave Edmunds—Swan Song  
**ROOM SERVICE**—Shaun Cassidy—  
Warner—Curb  
**RUST NEVER SLEEPS**—Neil Young  
—Reprise

## DISCOUNT RECORDS/ ST. LOUIS

**BORN TO BE ALIVE**—Patrick  
Hernandez—Col  
**DRACULA**—MCA (Soundtrack)  
**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**5—J. J. Cale**—Shelter  
**JUKES**—Southside Johnny & the  
Asbury Jukes—Mercury  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**MORE AMERICAN GRAFFITI**—MCA  
(Soundtrack)  
**MUPPET MOVIE**—Atlantic  
(Soundtrack)  
**ORIGINAL DISCO MAN**—James  
Brown—Polydor  
**TAKE IT HOME**—B. B. King—MCA

## SPEC'S MUSIC/FLORIDA

**DEVOTION**—LTD—A&M  
**EUPHORIA**—Gato Barbieri—A&M  
**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**FRANCE JOLI**—Prelude  
**HOTEL**—MCA

**LABOUR OF LUST**—Nick Lowe—Col  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**RISQUE**—Chic—Atlantic  
**THIRD ALBUM**—Paul Jabarra—  
Casablanca  
**WHEN LOVE COMES CALLING**—  
Deniece Williams—ARC/Col

## INDEPENDENT RECORDS/ COLORADO

**DAVID WERNER**—Epic  
**DEBBIE JACOBS**—MCA  
**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**INFINITE RIDER ON THE BIG  
DOGMA**—Michael Nesmith—  
Pacific Arts  
**LOVE DRIVE**—Scorpions—Mercury  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**RISQUE**—Chic—Atlantic  
**SECRETS**—Robert Palmer—Island  
**VOULEZ-VOUS**—Abba—Atlantic  
**WHEN YOU'RE #1**—Gene  
Chandler—20th Century/  
Chi-Sound

## SOUND WAREHOUSE/ COLORADO

**DO IT ALL**—Michael Henderson—  
Buddah  
**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**LOVE DE-LUXE**—WB  
**LOW BUDGET**—Kinks—Arista  
**LUCKY SEVEN**—Bob James—  
Col/Tappan Zee  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**MORE AMERICAN GRAFFITI**—MCA  
(Soundtrack)  
**MORNING DANCE**—Spyro Gyra—  
Infinity  
**RISQUE**—Chic—Atlantic  
**WITH THE NAKED EYE**—Greg Kihn  
—Beserkley

## CIRCLES/ARIZONA

**BONNIE POINTER**—Motown  
**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**HEAVEN & EARTH**—Mercury  
**INFINITE RIDER ON THE BIG  
DOGMA**—Michael Nesmith—  
Pacific Arts  
**LOW BUDGET**—Kinks—Arista  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**PERFECT STRANGER**—Jerry Riopelle  
—Little Eskimo  
**RECORDS**—Virgin  
**RISQUE**—Chic—Atlantic  
**WHEN YOU'RE #1**—Gene  
Chandler—20th Century/  
Chi-Sound

## LICORICE PIZZA/ LOS ANGELES

**A NIGHT AT STUDIO 54**—Various  
Artists—Casablanca  
**B-52'S**—WB  
**DOWN TO EARTH**—Rainbow—  
Polydor  
**ETHEL MERMAN DISCO ALBUM**—  
A&M  
**KID BLUE**—Louise Goffin—Asylum  
**LOW BUDGET**—Kinks—Arista  
**LUCKY SEVEN**—Bob James—  
Col/Tappan Zee  
**RISQUE**—Chic—Atlantic  
**RUST NEVER SLEEPS**—Neil Young  
—Reprise  
**SECRETS**—Robert Palmer—Island

## EUCALYPTUS RECORDS/ WEST & NORTHWEST

**FIRST UNDER THE WIRE**—Little  
River Band—Capitol  
**JUKES**—Southside Johnny & the  
Asbury Jukes—Mercury  
**LABOUR OF LUST**—Nick Lowe—Col  
**LOW BUDGET**—Kinks—Arista  
**LUCKY SEVEN**—Bob James—  
Col/Tappan Zee  
**MIDNIGHT MAGIC**—Commodores  
—Motown  
**NILS**—Nils Lofgren—A&M  
**NINE LIVES**—REO Speedwagon—  
Epic  
**SECRETS**—Robert Palmer—Island  
**STREETLIFE**—Crusaders—MCA

# Record World Albums

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

AUGUST 18, 1979

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

AUG. 18	AUG. 11	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	
1	1	<b>GET THE KNACK</b> THE KNACK Capitol SO 11948 (2nd Week)	7	G
2	2	<b>BAD GIRLS</b> DONNA SUMMER/Casablanca NBLP 2 7150	14	L
3	3	<b>BREAKFAST IN AMERICA</b> SUPERTRAMP/A&M SP 3708	21	H
4	5	<b>CANDY-O</b> CARS/Elektra 5E 507	8	H
5	4	<b>CHEAP TRICK AT BUDOKAN</b> /Epic FE 35795	26	H
6	6	<b>DISCOVERY</b> ELO/Jet FZ 35769 (CBS)	9	H
7	7	<b>TEDDY TEDDY</b> PENDERGRASS/Phila. Intl. FZ 36003 (CBS)	9	H
8	8	<b>I AM EARTH, WIND &amp; FIRE</b> /ARC/Columbia FC 35730	10	H
9	9	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/ Epic JE 35751	15	G
10	10	<b>DYNASTY</b> KISS/Casablanca NBLP 7152	10	H
11	15	<b>REALITY . . . WHAT A CONCEPT</b> ROBIN WILLIAMS/ Casablanca NBLP 7162	5	H
12	12	<b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H	34	G
13	11	<b>BACK TO THE EGG</b> WINGS/Columbia FC 36057	8	H
14	18	<b>RUST NEVER SLEEPS</b> NEIL YOUNG/Reprise HS 2295 (WB)	6	H
15	13	<b>DESOLATION ANGELS</b> BAD COMPANY/Swan Song SS 8506 (Atl)	22	G
16	14	<b>THE KIDS ARE ALRIGHT</b> (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005	8	K
17	30	<b>WHATCHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS/20th Century Fox T 583 (RCA)	10	G
18	21	<b>VOULEZ-VOUS</b> ABBA/Atlantic SD 16000	7	H
19	22	<b>BOMBS AWAY DREAM BABIES</b> JOHN STEWART/RSO RS 1 3051	13	G
20	16	<b>LIVE KILLERS</b> QUEEN/Elektra BB 702	6	K
21	19	<b>VAN HALEN II</b> /Warner Bros. HS 3312	19	H
22	20	<b>MONOLITH</b> KANSAS/Kirshner FZ 36008 (CBS)	11	H
23	17	<b>RICKIE LEE JONES</b> /Warner Bros. BSK 3296	19	G
24	23	<b>WHERE I SHOULD BE</b> PETER FRAMPTON/A&M SP 3710	9	H
25	27	<b>STREET LIFE</b> CRUSADERS/MCA 3094	11	G
26	26	<b>SOONER OR LATER</b> REX SMITH/Columbia JC 35813	18	G
27	29	<b>SPIRITS HAVING FLOWN</b> BEE GEES/RSO RS 1 3041	25	H
28	32	<b>THE BOSS</b> DIANA ROSS/Motown M7 923R1	9	G
29	75	<b>FIRST UNDER THE WIRE</b> LITTLE RIVER BAND/Capitol SOO 11954	2	H

CHARTMAKER OF THE WEEK

30	—	<b>MIDNIGHT MAGIC</b> COMMODORES Motown M8 926M1	1	H
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31	31	<b>DEVOTION</b> LTD/A&M SP 4771	7	G
32	34	<b>MORNING DANCE</b> SPYRO GYRA/Infinity INF 9004	19	G
33	24	<b>COMMUNIQUE</b> DIRE STRAITS/Warner Bros. HS 3330	8	H
34	36	<b>THE MAIN EVENT</b> (ORIGINAL SOUNDTRACK)/Columbia JS 36115	5	H
35	35	<b>THE CARS</b> /Elektra 6E 135	55	G
36	43	<b>LOW BUDGET</b> THE KINKS/Arista AB 4240	5	H
37	25	<b>MINUTE BY MINUTE</b> DOOBIE BROTHERS/Warner Bros. BSK 3193	35	H
38	39	<b>LOOK SHARP</b> JOE JACKSON/A&M SP 4743	18	G
39	47	<b>SECRETS</b> ROBERT PALMER/Island ILPS 9544 (WB)	4	G
40	45	<b>AN EVENING OF MAGIC</b> CHUCK MANGIONE/A&M SP 6701	6	L
41	42	<b>MINGUS</b> JONI MITCHELL/Asylum 5E 505	8	H
42	50	<b>MINNIE</b> MINNIE RIPERTON/Capitol SO 11936	9	G
43	33	<b>WINNER TAKES ALL</b> ISLEY BROTHERS/T-Neck PZ2 36007 (CBS)	11	L

44	44	<b>SWITCH II</b> /Gordy G7 988R1 (Motown)	13	G
45	38	<b>CANDY CON FUNK SHUN</b> /Mercury SRM 1 3754	12	G
46	40	<b>THE JONES GIRLS</b> /Phila. Intl. JZ 35757 (CBS)	8	G
47	52	<b>DIONNE</b> DIONNE WARWICK/Arista AB 4230	8	G
48	64	<b>SECRET OMEN</b> CAMEO/Chocolate City CCLP 2008 (Casablanca)	4	G
49	60	<b>A NIGHT AT STUDIO 54</b> VARIOUS ARTISTS/Casablanca NBLP 2 7161	3	L
50	55	<b>GO FOR WHAT YOU KNOW</b> PAT TRAVERS BAND/ Polydor PD 1 6202	5	G
51	53	<b>STRIKES</b> BLACKFOOT/Atco SD 38 112	12	G
52	28	<b>SONGS OF LOVE</b> ANITA WARD/Juana 200,004 (TK)	11	G
53	37	<b>PARALLEL LINES</b> BLONDIE/Chrysalis CHR 1192	34	G
54	61	<b>DO IT ALL</b> MICHAEL HENDERSON/Buddah BDS 5719 (Arista)	4	G
55	57	<b>THE THOM BELL SESSIONS</b> ELTON JOHN/MCA 13921	7	X
56	59	<b>FEVER ROY</b> AYERS/Polydor PD 1 6204	11	G
57	56	<b>VAN HALEN</b> /Warner Bros. BSK 3075	63	G
58	58	<b>GO WEST VILLAGE PEOPLE</b> /Casablanca NBLP 7144	19	H
59	62	<b>DISCO NIGHTS</b> G.Q./Arista AB 4225	20	G
60	51	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	15	G
61	48	<b>PIECES OF EIGHT</b> STYX/A&M SP 4724	47	G
62	67	<b>STRANGE MAN, CHANGED MAN</b> BRAM TCHAIKOVSKY/ Polydor PD 1 6211	6	G
63	66	<b>I WANNA PLAY FOR YOU</b> STANLEY CLARKE/Nemperor KZ2 35680 (CBS)	5	J
64	65	<b>EVOLUTION JOURNEY</b> /Columbia FC 35797	20	H
65	74	<b>NINE LIVES</b> REO SPEEDWAGON/Epic FE 35988	3	H
66	68	<b>ANOTHER TASTE</b> A TASTE OF HONEY/Capitol SOO 11951	5	G
67	69	<b>McFADDEN &amp; WHITEHEAD</b> /Phila. Intl. JZ 35800 (CBS)	14	G
68	71	<b>MIRRORS</b> BLUE OYSTER CULT/Columbia JC 36009	6	G
69	49	<b>UNDERDOG</b> ATLANTA RHYTHM SECTION/Polydor/BGO PD 1 6200	9	G
70	77	<b>DESTINATION: SUN</b> SUN/Capitol ST 11941	4	G
71	—	<b>RISQUE CHIC</b> /Atlantic SD 16003	1	H
72	41	<b>WE ARE FAMILY</b> SISTER SLEDGE/Cotillion SD 5209 (Atl)	24	G
73	88	<b>IN THE PUREST FORM</b> MASS PRODUCTION/Cotillion 5211 (Atl)	2	G
74	72	<b>DO YOU WANNA GO PARTY</b> KC & THE SUNSHINE BAND/ TK 611	7	G
75	80	<b>ROCK ON RAYDIO</b> /Arista AB 4212	19	G
76	46	<b>FLAG</b> JAMES TAYLOR/Columbia FC 36058	15	H
77	84	<b>LABOUR OF LUST</b> NICK LOWE/Columbia JC 36087	4	G
78	85	<b>CHILDREN OF THE SUN</b> BILLY THORPE/Capricorn CPN 0221	3	G
79	54	<b>THIS BOOT IS MADE FOR FONK-N</b> BOOTSY'S RUBBER BAND/Warner Bros. BSK 3295	6	G
80	83	<b>NILS NILS</b> LOFGREN/A&M SP 4756	3	G
81	81	<b>GREASE</b> (ORIGINAL SOUNDTRACK)/RSO RS 2 4002	67	K
82	87	<b>HEART STRING</b> EARL KLUGH/United Artists UA LA 942 H	14	G
83	93	<b>THE B-52'S</b> /Warner Bros. BSK 3355	2	G
84	63	<b>ONE FOR THE ROAD</b> WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064	9	J
85	91	<b>NEW CHAUTAUQUA</b> PAT METHENY/ECM 1 1131 (WB)	11	G
86	116	<b>LUCKY SEVEN</b> BOB JAMES/Columbia/Tappan Zee JC 36056	1	G
87	99	<b>FICKLE HEART</b> SNIFF 'N' THE TEARS/Atlantic SD 19242	2	G
88	78	<b>PARADISE</b> GROVER WASHINGTON, JR./Elektra 6E 182	17	G
89	76	<b>LODGER</b> DAVID BOWIE/RCA AQL1 3454	10	H
90	92	<b>TOGETHER</b> McCLOY TYNER/Milestone M 9087 (Fantasy)	3	G
91	79	<b>2 HOT!</b> PEACHES & HERB/Polydor/MVP PD 1 6172	29	G
92	82	<b>SPY</b> CARLY SIMON/Elektra 5E 506	8	H
93	97	<b>FLASH AND THE PAN</b> /Epic JE 36018	3	G
94	—	<b>THE JUKES</b> SOUTHSIDE JOHNNY AND THE ASBURY JUKES/Mercury SRM 1 3793	1	G
95	96	<b>WILD AND PEACEFUL</b> TEENA MARIE/Gordy G7 986R1 (Motown)	13	G
96	70	<b>LET ME BE GOOD TO YOU</b> LOU RAWLS/Phila. Intl. JZ 36006 (CBS)	11	G
97	89	<b>JUST A GAME</b> TRIUMPH/RCA AFL1 3224	13	G
98	86	<b>NIGHT OWL</b> GERRY RAFFERTY/United Artists UA LA 958 I	11	H
99	73	<b>STATE OF SHOCK</b> TED NUGENT/Epic FE 36000	12	H
100	102	<b>WHEN LOVE COMES CALLING</b> DENIECE WILLIAMS/ ARC/Columbia JC 35568	1	G

# SAMMY HAGAR

HIS NEW ALBUM

## STREET MACHINE

ST-11983

FEATURING HIS NEW SINGLE

## PLAIN JANE

4757



STREET MACHINE



Produced by Sammy Hagar. Management: Ed Leffler.

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**Record World**  
**Albums**  
**101-150**

AUGUST 18, 1979

AUG. 18	AUG. 11	
<b>101</b>	111	REPEAT WHEN NECESSARY DAVE EDMUNDS/Swan Song SS 8507 (Atl)
<b>102</b>	114	BOP TILL YOU DROP RY COODER/Warner Bros. BSK 3358
<b>103</b>	105	LIVIN' INSIDE YOUR LOVE GEORGE BENSON/Warner Bros. 2BSK 3277
<b>104</b>	104	FEETS DON'T FAIL ME NOW HERBIE HANCOCK/Columbia JC 35764
<b>105</b>	106	THE ORIGINAL DISCO MAN JAMES BROWN/Polydor PD 1 6212
<b>106</b>	107	52ND STREET BILLY JOEL/Columbia FC 35609
<b>107</b>	103	THE MUSIC FOR UNICEF CONCERT VARIOUS ARTISTS/Polydor PD 1 6214
<b>108</b>	109	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO 2 4001
<b>109</b>	98	CARMEL JOE SAMPLE/MCA AA 1126
<b>110</b>	113	THE GAP BAND/Mercury SRM 1 3758
<b>111</b>	121	HEARTBREAK CURTIS MAYFIELD/Curtom/RSO RS 1 3053
<b>112</b>	122	BLACKJACK/Polydor PD 1 6215
<b>113</b>	—	DOWN TO EARTH RAINBOW/Polydor PD 1 6221
<b>114</b>	128	LOVE DRIVE SCORPIONS/Mercury SRM 1 3795
<b>115</b>	108	SKYY/Salsoul SA 8517 (RCA)
<b>116</b>	95	DUTY NOW FOR THE FUTURE DEVO/Warner Bros. BSK 3337
<b>117</b>	127	STATELESS LENE LOVICH/Stiff/Epic JE 36102
<b>118</b>	117	GREATEST HITS BARRY MANILOW/Arista A2L 8601
<b>119</b>	139	THE CLASH/Epic JE 36060
<b>120</b>	123	LOVE CURRENT LENNY WILLIAMS/MCA 3155
<b>121</b>	126	FOOL AROUND RACHEL SWEET/Stiff/Columbia JC 36101
<b>122</b>	100	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC IAN HUNTER/Chrysalis CHR 1214
<b>123</b>	124	LEGEND POCO/MCA AA 1099
<b>124</b>	125	LOVELINE EDDIE RABBITT/Elektra 6E 181
<b>125</b>	142	FIVE SPECIAL/Elektra 6E 206
<b>126</b>	136	EUPHORIA GATO BARBIERI/A&M SP 4774
<b>127</b>	135	PART OF YOU ERIC GALE/Columbia JC 35715
<b>128</b>	94	INVITATION NORMAN CONNORS/Arista AB 4216
<b>129</b>	144	PARADE RON CARTER/Milestone M 9088 (Fantasy)
<b>130</b>	133	I LOVE TO SING THE SONGS I SING BARRY WHITE/20th Century Fox T 590 (RCA)
<b>131</b>	90	RUNNING LIKE THE WIND MARSHALL TUCKER BAND/Warner Bros. BSK 3277
<b>132</b>	132	ROCKETS/RSO RS 1 3047
<b>133</b>	143	FEEL THE NIGHT LEE RITENOUR/Elektra 6E 192
<b>134</b>	—	HIGHWAY TO HELL AC/DC/Atlantic SD 19244
<b>135</b>	140	LOVE CONNECTION FREDDIE HUBBARD/Columbia JC 36015
<b>136</b>	138	KID BLUE LOUISE GOFFIN/Asylum 6E 203
<b>137</b>	—	WE SHOULD BE TOGETHER CRYSTAL GAYLE/United Artists UA LA 969 H
<b>138</b>	—	MORE AMERICAN GRAFFITI (ORIGINAL SOUNDTRACK)/MCA 2 11006
<b>139</b>	146	COUNTERPOINT RALPH MacDONALD/Marlin 2229 (TK)
<b>140</b>	131	INSPIRATION MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912
<b>141</b>	119	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067
<b>142</b>	148	ROOM SERVICE SHAUN CASSIDY/Warner/Curb BSK 3351
<b>143</b>	145	FREQUENCY NICK GILDER/Chrysalis CHR 1219
<b>144</b>	147	INFINITE RIDER ON THE BIG DOGMA MICHAEL NESMITH/Pacific Arts PAC 7 130
<b>145</b>	110	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118
<b>146</b>	101	BLONDES HAVE MORE FUN ROD STEWART/Warner Bros. BSK 3261
<b>147</b>	112	THIS WORLD FACE DANCER/Capitol ST 11934
<b>148</b>	149	GREATEST HINTS MICHAEL STANLEY BAND/Arista AB 4236
<b>149</b>	—	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001
<b>150</b>	—	CHANCE CANDI STATON/Warner Bros. BSK 3333

**Albums 151-200**

<b>151</b>	STARDUST WILLIE NELSON/Columbia KC 35305	<b>177</b>	BECKMEIER BROTHERS/Casablanca NBLP 7147
<b>152</b>	THE RECORDS/Virgin VA 13130 (Atl)	<b>178</b>	CAROLYNE MAS/Mercury SRM 1 3783
<b>153</b>	BETCHA STANLEY TURRENTINE/Elektra 6E 217	<b>179</b>	LEAD ME ON MAXINE NIGHTINGALE/Windsong BXL 3404 (RCA)
<b>154</b>	BEST OF THE J. GEILS BAND/Atlantic SD 19234	<b>180</b>	BACK ON THE STREETS TOWER OF POWER/Columbia JC 35784
<b>155</b>	IN STYLE DAVID JOHANSEN/Blue Sky JZ 36082 (CBS)	<b>181</b>	HIGH GEAR NEIL LARSEN/Horizon SP 738 (A&M)
<b>156</b>	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia JC 36100	<b>182</b>	WHICH ONE'S WILLIE? WET WILLIE/Epic JE 35794
<b>157</b>	DELIGHT RONNIE FOSTER/Columbia JC 36019	<b>183</b>	SEND IN THE CLOWNS WALTER JACKSON/20th Century Fox T 586
<b>158</b>	UNWRAPPED DENISE LaSALLE/MCA 3098	<b>184</b>	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
<b>159</b>	KNIGHTS OF FANTASY DEODATO/Warner Bros. BSK 3321	<b>185</b>	MANHATTAN (ORIGINAL SOUNDTRACK)/Columbia JS 36020
<b>160</b>	DAVID WERNER/Epic JE 36126	<b>186</b>	THE THIRD ALBUM PAUL JABARA/Casablanca NBLP 7163
<b>161</b>	FUTURE NOW PLEASURE/Fantasy F 9578	<b>187</b>	FEARLESS TIM CURRY/A&M SP 4773
<b>162</b>	HAPPY FEET AL HUDSON AND THE PARTNERS/MCA AA 1136	<b>188</b>	HI FI WALTER EGAN/Columbia JC 35796
<b>163</b>	AIRPLAY POINT BLANK/MCA 3160	<b>189</b>	THE REDS/A&M SP 4772
<b>164</b>	BREAKWATER/Arista AB 4208	<b>190</b>	WITH THE NAKED EYE GREG KINN/Beserkley BZ 10063 (Elektra)
<b>165</b>	MYSTIC MAN PETER TOSH/Rolling Stones COC 39111 (Atl)	<b>191</b>	ARMAGEDDON PRISM/Arista SW 50063
<b>166</b>	FRANCE JOLI/Prelude PRL 12170	<b>192</b>	THE BEST OF BARBARA MANDRELL/MCA AY 1119
<b>167</b>	TOO HOT TO HOLD BOHANNON/Mercury SRM 1 3778	<b>193</b>	SWEENEY TODD (ORIGINAL CAST) SONDHEIM/RCA Red Seal CBL2 3379
<b>168</b>	HOT MAYNARD FERGUSON/Columbia JC 36124	<b>194</b>	REMOTE CONTROL TUBES/A&M SP 4751
<b>169</b>	THE GOOD LIFE BOBBI HUMPHREY/Epic JE 35607	<b>195</b>	ONE OF A KIND BILL BRUFORD/Polydor PD 1 6205
<b>170</b>	UNDERCOVER LOVER DEBBIE JACOBS/MCA 3156	<b>196</b>	STAR WALK LARRY GRAHAM WITH GRAHAM CENTRAL STATION/Warner Bros. BSK 3322
<b>171</b>	HOTEL/MCA 3158	<b>197</b>	DELPHI I CHICK COREA/Polydor PD 1 6208
<b>172</b>	FROGS, SPROUTS, CLOGS AND KRAUTS THE RUMOUR/Arista AB 4235	<b>198</b>	LENNY & THE SQUIGTONES LENNY & SQUIGGY/Casablanca NBLP 7149
<b>173</b>	EYES OF THE HEART KEITH JARRETT/ECM 1 1150 (WB)	<b>199</b>	NIGHT/Planet P 2 (Elektra/Asylum)
<b>174</b>	ADVENTURES OF CAPTAIN SKY/AVI 6042	<b>200</b>	MICK TAYLOR/Columbia JC 35076
<b>175</b>	ROCKY II (ORIGINAL SOUNDTRACK)/United Artists UA LA 972 I		
<b>176</b>	ARROWS STEVE KHAN/Columbia JC 36129		

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

**Album Cross Reference**

ABBA	18	BARRY MANILOW	118
AC/DC	134	MASS PRODUCTION	73
A TASTE OF HONEY	66	CURTIS MAYFIELD	111
ATLANTA RHYTHM SECTION	69	MAZE	85
ROY AYERS	56	PAT METHENY	17
B-52's	85	STEPHANIE MILLS	41
BAD COMPANY	15	JONI MITCHELL	84
GATO BARBIERI	126	WILLIE NELSON & LEON RUSSELL	144
BEE GEES	127	MICHAEL NESMITH	141
GEORGE BENSON	103	OLIVIA NEWTON-JOHN	99
BLACKFOOT	51	TED NUGENT	99
BLACKJACK	112	ORIGINAL SOUNDTRACK:	
BLONDIE	53	GREASE	81
BLUE OYSTER CULT	68	MAIN EVENT	34
BOOTSIE'S RUBBER BAND	79	MORE AMERICAN GRAFFITI	138
DAVID BOWIE	89	MUPPET MOVIE	149
JAMES BROWN	105	SATURDAY NIGHT FEVER	108
CAMEO	48	ROBERT PALMER	39
CARS	4, 35	PEACHES & HERB	91
RON CARTER	129	TEDDY PENDERGRASS	7
SHAUN CASSIDY	142	POCO	123
CHEAP TRICK	5	QUEEN	20
CHIC	71	EDDIE RABBITT	124
STANLEY CLARKE	63	GERRY RAFFERTY	98
CLASH	119	LOU RAWLS	96
COMMODORES	30	RAYDIO	75
CON FUNK SHUN	45	REO SPEEDWAGON	65
NORMAN CONNORS	128	MINNIE RIPERTON	42
RY COODER	102	LEE RITENOUR	133
CRUSADERS	25	ROCKETS	132
CHARLIE DANIELS BAND	9	KENNY ROGERS	12
DEVO	116	DIANA ROSS	28
DIRE STRAITS	37	JOE SAMPLE	109
DOOBIE BROTHERS	8	SCORPIONS	114
EARTH, WIND & FIRE	101	CARLY SIMON	92
DAVE EDMUNDS	6	SISTER SLEDGE	72
ELO	147	SKYY	115
FACE DANCER	125	REX SMITH	26
FIVE SPECIAL	93	SMIFF 'N' THE TEARS	87
FLASH & THE PAN	24	SOUTHSIDE JOHNNY & THE ASBURY JUKES	94
PETER FRAMPTON	127	SPYRO GYRA	32
ERIC GALE	110	MICHAEL STANLEY	148
GAP BAND	137	CANDI STATON	150
CRYSTAL GAYLE	143	JOHN STEWART	19
NICK GILDER	136	ROD STEWART	146
LOUISE GOFFIN	59	STUDIO 54	49
G.Q.	104	STYX	61
HERBIE HANCOCK	54	DONNA SUMMER	2
MICHAEL HENDERSON	135	SUN	70
FREDDIE HUBBARD	122	SUPERTRAMP	3
IAN HUNTER	43	RACHEL SWEET	121
ISLEY BROTHERS	38	SWITCH	44
JOE JACKSON	86	JAMES TAYLOR	76
BOB JAMES	60	BRAM TCHAIKOVSKY	62
WAYLON JENNINGS	106	TEENA MARIE	95
BILLY JOEL	55	BILLY THORPE	78
ELTON JOHN	46	PAT TRAVERS	97
JONES GIRLS	23	TRUMPH	30
RICKIE LEE JONES	64	MARSHALL TUCKER	137
JOURNEY	22	MACOY TYNER	90
KANSAS	74	UNICEF	107
KC	36	VAN HALEN	21, 57
KINKS	10	VILLAGE PEOPLE	58, 145
KISS	82	ANITA WARD	52
EARL KLUGH	1	DIONNE WARWICK	47
KNACK	29	GROVER WASHINGTON, JR.	88
LITTLE RIVER BAND	80	BARRY WHITE	130
NILS LOFGREN	117	WHO	16
LENE LOVICH	77	DENICE WILLIAMS	100
NICK LOWE	31	LENNY WILLIAMS	120
LTD	139	ROBIN WILLIAMS	11
RALPH MacDONALD	67	WINGS	13
McFADDEN & WHITEHEAD	40	NEIL YOUNG	14
CHUCK MANGIONE			

RECORD WORLD AUGUST 18, 1979



# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE

■ Famous Music Publishing Co. has added the new group Merge to its roster. They were first brought to the attention of Famous' creative director, **Lionel Job**, by their manager, **Gus Redmond**. Merge, consisting of **Randy Alexander**, **Reggie Morris**, **Marlon Mathis**, **Marc Reaux** and **Debbie Alexander** is a self-contained band specializing in a natural blend of jazz, disco and funk. They are currently in the studio cutting tracks for their forthcoming album for the Midsong label with producer **Bruce Hawes**. Their first single, "Shake It Baby," will be issued in a few weeks. **Basil Nias** of Creative Connection is working with Redmond on Merge's marketing concept. Expect to see them in New York in September at Leviticus.

Cleveland's top ranked AM station, WABQ, last week switched to an album-oriented soul format. According to general manager and program director **Lynne Rogers**, the station's soft soul programming, which is 80 percent jazz and 20 percent soft R&B, is more conducive to album airplay than singles.

**Curtis Mayfield** paid a visit to the RW offices while in New York on a promotional sweep for his "Heartbeat" LP. The album represents the first time the veteran composer has written and produced less than half of the material recorded. "I had written other things for the album, but the things that **Norman Harris** and **Bunny Sigler** had chosen were just so up," said Curtis. "And it was just different to collaborate with other well-known producers. I think it made a more well-rounded and better album. We hadn't been having too much success in the past with me penning everything and sometimes it's good to take another person's point of view. I was comfortable with it. I sort of put myself in the position that I have had others in and just be at ease." I had the pleasure of letting Curtis hear for the first time **Destination's** version of his "Move On Up," which he was really pleased with. "That's one of the great rewards," he smiled. "It's really a good feeling to see your efforts live on." For the future, Mayfield will be concentrating most of his energy on his Curtom label and the development of its artists, such as **Linda Clifford**. Her performance with Curtis on the current single, "Between You Baby And Me," is on its way to becoming a hit.

Arista artists **Michael Henderson** and **Tom Browne** drew an impressive packed house last week at New York's Bottom Line cabaret. Present for their fabulous performance was **Melba Moore**, **Norman Connors**, **Phyllis Hyman**, **Angela Bofill** and producer **Jimmy Simpson**.

Phyllis Hyman, by the way, is currently in the studio with **James Mtume** and **Reggie Lucas** working on what sounds to be her best album ever. Release is expected late in September.

**Laura Palmer** reports from L.A.: MCA/Universal has in the works a \$5 million plus film starring **Richard Pryor** and **Cicely Tyson**. **David Franklin**, Pryor's manager, has contracted with PIR's **Gamble** and **Huff** for the production of the soundtrack, with a helping hand from Atlantic artist **Roberta Flack**. Officials from Universal have alluded

(Continued on page 50)

## Classy Contingent



A recent Bottom Line engagement featuring Buddah recording artist **Michael Henderson** and trumpet player **Tom Browne** of Arista/GRP Records attracted a contingent of musicians, including singers **Phyllis Hyman** and **Angela Bofill** and saxophonist **Gary Bartz**. Henderson's current LP is "Do It All;" Browne is on the jazz charts with his "Browne Sugar" debut, and both will be returning to the New York City area in the near future: Henderson for a headlining date at Avery Fisher Hall, and Browne for shows at Seventh Avenue South. The sextet gathered backstage at the Line are (top row from left) **Phyllis Hyman**, **Michael Henderson** and (bottom row from left) **Gary Bartz**, **Angela Bofill**, **Tom Browne** and **Eli Fontaine** of Henderson's band.

## Black Oriented Album Chart

AUGUST 18, 1979

- 1. TEDDY**  
TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
- 2. I AM**  
EARTH, WIND & FIRE/ARC/Columbia FC 35730
- 3. BAD GIRLS**  
DONNA SUMMER/Casablanca NBLP 2 7150
- 4. WHATCHA GONNA DO WITH MY LOVIN'**  
STEPHANIE MILLS/20th Century Fox T583 (RCA)
- 5. MIDNIGHT MAGIC**  
COMMODORES/Motown MB 926MI
- 6. STREET LIFE**  
CRUSADERS/MCA 3094
- 7. MINNIE**  
MINNIE RIPERTON/Capitol SO 11936
- 8. THE BOSS**  
DIANA ROSS/Motown M7 923R1
- 9. WINNER TAKES ALL**  
ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)
- 10. DEVOTION**  
LTD/A&M SP 4771
- 11. SWITCH II**  
Gordy G7 988R1 (Motown)
- 12. SECRET OMEN**  
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- 13. CANDY**  
CON FUNK SHUN/Mercury SRM 1 3754
- 14. THE JONES GIRLS**  
Phila. Intl. JZ 35757 (CBS)
- 15. DIONNE**  
DIONNE WARWICK/Arista AB 4230
- 16. DO IT ALL**  
MICHAEL HENDERSON/Buddah BDS 5719 (Arista)
- 17. RISQUE**  
CHIC/Atlantic SD 16003
- 18. IN THE PUREST FORM**  
MASS PRODUCTION/Cotillion 5211 (Atl)
- 19. THIS BOOT IS MADE FOR FONK-N**  
BOOTSY'S RUBBER BAND/Warner Bros. BSK 3295
- 20. McFADDEN & WHITEHEAD**  
Phila. Intl. PZ 35800 (CBS)
- 21. DISCO NIGHTS**  
G.Q./Arista AB 4225
- 22. DESTINATION: SUN**  
SUN/Capitol ST 11941
- 23. ANOTHER TASTE**  
A TASTE OF HONEY/Capitol SOO 11951
- 24. CHANCE**  
CANDI STATON/Warner Bros. BSK 3333
- 25. FIVE SPECIAL**  
Elektra 6E 206
- 26. WILD AND BEAUTIFUL**  
TEENA MARIE/Gordy G7 986R1
- 27. LET ME BE GOOD TO YOU**  
LOU RAWLS/Phila. Intl. JZ 36006 (CBS)
- 28. SONGS OF LOVE**  
ANITA WARD/Juana 200,004 (TK)
- 29. LOVE CURRENT**  
LENNY WILLIAMS/MCA 3155
- 30. ROCK ON**  
RAYDIO/Arista AB 4121
- 31. THE GAP BAND**  
Mercury SRM 1 3758
- 32. HEARTBREAK**  
CURTIS MAYFIELD/Curtom/RSO RS 1 3053
- 33. DO YOU WANNA GO PARTY**  
KC & THE SUNSHINE BAND/TK 611
- 34. FEVER**  
ROY AYERS/Polydor PD 1 6204
- 35. UNWRAPPED**  
DENISE LaSALLE/MCA 3099
- 36. THE ORIGINAL DISCO MAN**  
JAMES BROWN/Polydor PD 1 6212
- 37. WHEN LOVE COMES CALLING**  
DENIECE WILLIAMS/ARC/Columbia JC 35568
- 38. ADVENTURES OF CAPTAIN SKY**  
AVI 6042
- 39. TAKE IT HOME**  
B. B. KING/MCA 3151
- 40. WHEN YOU'RE #1**  
GENE CHANDLER/20th Century Flx/Chi-Sound T 598 (RCA)

## PICKS OF THE WEEK

### OFF THE WALL

MICHAEL JACKSON—Epic FE 85745



This anxiously awaited album more than lives up to the praise and excitement that preceded its release.

Quincy Jones and Jackson are an incredible team, with Michael demonstrating terrific skills as a composer, arranger and producer. A beautifully produced package, filled with future hit singles, this LP is a platinum natural.

### BRENDA RUSSELL

Horizon SP-739



Ms. Russell's debut is a beautiful album of eight original tunes. This excellent composer and

vocalist is certain to create waves on BOS and pop charts, and is already gathering attention with her single "So Good, So Right." Watch also for action with "In The Thick Of It."

### LOVE ZONE

ULLANDA—Ocean OR 4990



Hot on the heels of her current "Want Ads" single comes Ullanda's debut LP. Composed of

mostly hot dance numbers, this much-in-demand background vocalist shines as a soloist, and even co-wrote the album's hottest tune, the ballad "Around And Around."

### TAKE IT HOME

B. B. KING—MCA-3151



The king keeps on steppin', this time with the Crusaders at his side. The two have collaborated

to come up with an exciting new album of nine original tunes that feature some of B.B.'s best vocal performances ever recorded. Watch for "Better Not Look Down."

# Black Oriented Singles

AUGUST 18, 1979

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

AUG. 18	AUG. 11		WKS. ON CHART
1	1	<b>GOOD TIMES</b> CHIC Atlantic 3584	9
2	7	<b>AFTER THE LOVE HAS GONE</b> EARTH, WIND & FIRE/ARC/ Columbia 3 11033	7
3	2	<b>BAD GIRLS</b> DONNA SUMMER/Casablanca 988	12
4	3	<b>TURN OFF THE LIGHTS</b> TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	11
5	6	<b>WHATCHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS/20th Century Fox 2403 (RCA)	15
6	10	<b>FOUND A CURE</b> ASHFORD & SIMPSON/Warner Bros. 8870	7
7	5	<b>YOU GONNA MAKE ME LOVE SOMEBODY ELSE</b> THE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	15
8	15	<b>FIRECRACKER</b> MASS PRODUCTION/Cotillion 44254 (Atl)	7
9	20	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON/ Epic 9 50742	4
10	13	<b>THE BOSS</b> DIANA ROSS/Motown 1462	9
11	8	<b>I'M A SUCKER FOR YOUR LOVE</b> TEENA MARIE/Gordy 7169 (Motown)	12
12	4	<b>RING MY BELL</b> ANITA WARD/Juana 3422 (TK)	15
13	12	<b>WHY LEAVE US ALONE</b> FIVE SPECIAL/Elektra 46032	11
14	9	<b>CRANK IT UP (FUNK TOWN) PT. 1</b> PETER BROWN/Drive 6278 (TK)	10
15	11	<b>MEMORY LANE</b> MINNIE RIPERTON/Capitol 4706	14
16	17	<b>BEST BEAT IN TOWN</b> SWITCH/Gordy 7168 (Motown)	12
17	14	<b>WHEN YOU WAKE UP TOMORROW</b> CANDI STATION/ Warner Bros. 8821	12
18	26	<b>I JUST WANT TO BE CAMEO</b> /Chocolate City 019 (Casablanca)	6
19	16	<b>AIN'T NO STOPPIN' US NOW</b> McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	19
20	18	<b>GEORGY PORGY TOTO</b> /Columbia 3 10944	11
21	19	<b>CHASE ME CON FUNK</b> SHUN/Mercury 74059	15
22	23	<b>I'LL NEVER LOVE THIS WAY AGAIN</b> DIONNE WARWICK/ Arista 0419	11
23	21	<b>BOOGIE WONDERLAND</b> EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	15
24	31	<b>I DO LOVE YOU/MAKE MY DREAMS A REALITY</b> G.Q./ Arista 0426	6
25	25	<b>SUPER SWEET</b> WARDELL PIPER/Midsong Intl. 1005	9
26	22	<b>LET ME BE GOOD TO YOU</b> LOU RAWLS/Phila. Intl. 8 3684 (CBS)	15
27	29	<b>FULL TILT BOOGIE</b> UNCLE LOUIE/Marlin 3335 (TK)	9
28	36	<b>THIS TIME BABY</b> JACKIE MOORE/Columbia 3 10993	6
29	28	<b>DANCE "N" SING "N"</b> LTD/A&M 2142	10
30	30	<b>RADIATION LEVEL</b> SUN/Capitol 4713	9
31	35	<b>DO IT GOOD</b> A TASTE OF HONEY/Capitol 4744	5
32	33	<b>I'VE GOT THE NEXT DANCE</b> DENIECE WILLIAMS/ARC/ Columbia 3 10971	11
33	41	<b>RISE</b> HERB ALPERT/A&M 2151	5
34	39	<b>SING A HAPPY SONG</b> THE O'JAYS/Phila. Intl. 9 3707 (CBS)	3
35	24	<b>IT'S TOO FUNKY IN HERE</b> JAMES BROWN/Polydor 14557	12



36	42	<b>STREET LIFE</b> CRUSADERS/MCA 41054	4
37	46	<b>GROOVE ME</b> FERN KINNEY/Malaco 1058 (TK)	3
38	40	<b>WINNER TAKES ALL</b> ISLEY BROS./T-Neck 8 2284 (CBS)	5
39	43	<b>MY LOVE IS</b> BETTY WRIGHT/Alston 3747 (TK)	6
40	49	<b>OPEN UP YOUR MIND (WIDE)</b> GAP BAND/Mercury 74080	4
41	37	<b>WHERE DO WE GO FROM HERE</b> ENCHANTMENT/Roadshow 11609 (RCA)	8
42	50	<b>I GOT THE HOTS FOR YA</b> DOUBLE EXPOSURE/Salsoul 2091 (RCA)	4
43	32	<b>HOT STUFF</b> DONNA SUMMER/Casablanca 978	18
44	54	<b>BETTER NOT LOOK DOWN</b> B.B. KING/MCA 41062	4
45	27	<b>SHAKE</b> GAP BAND/Mercury 94053	20
46	44	<b>DOING THE LOOP DE LOOP</b> LENNY WILLIAMS/MCA 41034	8
47	58	<b>WHEN YOU'RE #1</b> GENE CHANDLER/20th Century Fox/ Chi-Sound 2411 (RCA)	2
48	45	<b>TONIGHT'S THE NIGHT</b> KLEEEER/Atlantic 3586	7
49	56	<b>MAMA CAN'T BUY YOU LOVE</b> ELTON JOHN/MCA 41042	2
50	64	<b>SAIL ON</b> COMMODORES/Motown 1466	2
51	53	<b>THAT'S MY FAVORITE SONG</b> DRAMATICS/MCA 41056	5
52	55	<b>WE'VE GOT LOVE</b> PEACHES & HERB/Polydor/MVP 14577	3
53	61	<b>BOOTSY GET LIVE</b> BOOTSY'S RUBBER BAND/Warner Bros. 49013	3
54	60	<b>GOING THROUGH THE MOTIONS</b> HOT CHOCOLATE/ Infinity 50,016	2
55	34	<b>WE ARE FAMILY</b> SISTER SLEDGE/Cotillion 44251 (Atl)	17
56	57	<b>LEAD ME ON</b> MAXINE NIGHTINGALE/Windson 11530 (RCA)	3
57	63	<b>MAKE LOVE TO ME</b> HELEN REDDY/Capitol 4712	3

## CHARTMAKER OF THE WEEK

58	—	<b>CATCH ME</b> POCKETS ARC/Columbia 3 10954	1
59	38	<b>DO YOU WANNA GO PARTY</b> KC & THE SUNSHINE BAND/ TK 1033	20
60	62	<b>WANT ADS</b> ULLANDA/Ocean/Ariola 7500	3
61	—	<b>THE WAY WE WERE/MEMORIES</b> MANHATTANS/Columbia 3 11024	1
62	—	<b>BREAK MY HEART</b> DAVID RUFFIN/Warner Bros. 49030	1
63	65	<b>DR. ROCK</b> CAPTAIN SKY/AVI 273	4
64	—	<b>LOST IN MUSIC</b> SISTER SLEDGE/Cotillion 45001 (Atl)	1
65	—	<b>I LOVE YOU NEW BIRTH</b> /Ariola 7760	1
66	52	<b>CHUCK E'S IN LOVE</b> RICKIE LEE JONES/Warner Bros. 8825	7
67	70	<b>YOU CAN DO IT</b> AL HUDSON & THE PARTNERS/MCA 12459	16
68	66	<b>IT AIN'T LOVE, BABE (UNTIL YOU GIVE IT)</b> BARRY WHITE/Unlimited Gold 1404 (CBS)	3
69	69	<b>DANCIN' MAN</b> BRICK/Bang 8 4804	4
70	59	<b>MOTOWN REVIEW</b> PHILLY CREAM/Fantasy/WMOT 862	8
71	73	<b>IF IT AIN'T LOVE, IT'LL GO AWAY</b> PRINCE PHILLIP MITCHELL/Atlantic 3587	2
72	—	<b>TIMIN' MAZE</b> /Capitol 9150	1
73	—	<b>CRAZY LOVE</b> ALTON McCLAIN & DESTINY/Polydor 14574	1
74	—	<b>THE GROOVE MACHINE</b> BOHANNON/Mercury 74085	1
75	—	<b>I NEED ACTION</b> TOUCH OF CLASS/Roadshow 11663 (RCA)	1



## Black Music Report (Continued from page 49)

that the movie score will be handled by MCA's Backstreet label division, rather than MCA's black music division. John Smith, VP of black product at MCA, expressed a desire that the black music division should have first consideration in handling this project, although Backstreet was conceived to handle MCA/Universal's soundtrack.

GLAD TO HEAR IT: Sheila Eldridge, formerly with E/A, has been named by Alvin John, PD of KKTT, to the position of music director and assistant to John. . . Edna Collison has been named VP of marketing for Solar Records as of Monday, August 6, it was announced by Solar president Dick Griffey. . . Karen Williams, alias Nancy Drew, is no longer associated with MK Dance in the independent promotion capacity.

In Hollywood, Florida last week the Pickwick Convention was held. Between 600-700 retailers and jocks were entertained by Motown's Commodores. This is the Commodores last show in the U.S. before they leave on their worldwide tour. With only a four-piece horn sec-

tion and three-piece percussion section backing them, the Commodores rocked this particular audience out of their convention seats and on to the convention floor, pushing back the tables to make room for them to dance. Their performance lasted an hour, and included four tunes from their latest LP, "Midnight Magic," plus "Three Times a Lady" and "Brick House" . . . The Memphis Horns are one of the most recorded groups in the industry—nearly 300 LPs—and they are relocating to Los Angeles and will be available for studio work, according to manager Rick Taylor. Taylor also manages the BarKays, Ebonee Webb—a seven piece self-contained band soon to be signed to a label, and Quick. The BarKays are preparing for a 70 date tour, with 20 dates handled by Quentin Perry. The tour will include G.Q., Ebonee Webb and possibly the Emotions.

Five Special's "Something Special" seems to be living up to its title. The doo-wop and classic rhythm and blues tunes have been finding

(Continued on page 51)

## Imports (Continued from page 44)

mases. In the same way the **Bee Gees** made disco (once a gay, black music) safe for white America.

For those that miss the art rock direction in rock, rest assured—it goes on. The **Hawkwind** LP "PXR5" (Charisma) mentioned in passing in the last column, is the type of rock you used to listen to with black lights on. Its heavy-handedness has a neat kind of nostalgic freshness. . . **Granada** is a Spanish group, whose "Valle del Pas" (Movieplay) is a successful fusion of various musical idioms. The best thing about the LP is its restraint: the classical quotes don't hit you on the head; the heavy rock riffs aren't too profound; the style, tempo and rhythm changes are subtle. ("Valle del Pas" is available from Greenworld Importers, 23703 Madison St., Torrance, California 90505, a relatively new, very interesting company.) . . . "Escenes" (Movieplay) by **Gotic**, is another Spanish LP that successfully fuses several styles. The LP has a wonderful airy quality to it. What is nice about Granada and Gotic is their incorporation of ethnic sounds into their music. Granada uses bagpipes on a few songs; (Continued on page 52)

## Copy Writes (Continued from page 16)

Canada. The properties include the music to such teleseries as "Fantasy Island," "Love Boat," "Starsky & Hutch," "Vegas" and "Family." . . . The group **Merge** has been signed to Famous Music via creative director **Lionel Job**. Adding to the creative development of the group is the well-dressed former RW staffer **Basil Nias** . . . The folks at the 1979 World Popular Song Festival in Tokyo are busy cataloging the more than 1,750 song entries from 53 countries. The Festival is scheduled to take place Nov. 9-11 at Nippon Budokan Hall under the sponsorship of the Yamaha Music Foundation.

END NOTE: T.K. has decided to close the professional department of the company's publishing division. Leaving their posts are **Lanny Lambert** and **Amy Bolton**. Lambert can now be reached at (212) 831-3691 and Bolton's number is (212) 260-6807.

## Black Music Report

(Continued from page 50)

their way on the airwaves, promoting their first national tour covering 16 cities. . . Veteran song writers-producers **Brian** and **Eddie Holland**, who were largely responsible for several of Motown's biggest hits in the sixties, are active again under their own banner, Holland Group Productions. They are currently involved in producing a special album package, entitled "Yesterday, Today, Forever," for Jobete Music as a part of an on-going campaign saluting them for their contributions to the music industry. . . Atlanta, Georgia was the site for **Jack the Rapper's** Family Affair held last week. Spirits were high, as approximately 600 black industry folks, DJs and Family Affair friends gathered together to iron out problems facing the survival of black radio. What a gathering.

## Free Sylvers



Casablanca Record and FilmWorks recording artists the Sylvers recently performed at a free outdoor concert at L.A.'s MacArthur Park, sponsored by radio station KACE-FM. Pictured above after the show, from left: James, Angie and Edmund Sylvers; Cecil Holmes, senior vice president, Casablanca Record and FilmWorks; Ricky, Pat and Foster Sylvers; Bill Sheer, general manager, KACE.

## On The Horizon



Chicago radio luminaries recently got together with promotion, sales and marketing field staffers for a listening party for Horizon artists Neil Larsen and Brenda Russell. Listeners had a chance to hear Larsen's new "High Gear" album, and Brenda Russell's debut album, "Brenda Russell," both of which have just been released. Pictured from left: (back) Tony Mecali, RCA; Robert "Trooper" York; Rich Girod; Bill Swearingen, RCA; Vince Fredoko, RCA; Bill Gilbert; Jim Grady, RCA; and Tom Potter, RCA; (front) Marko Babineau; Dotty Lowe, RCA; Fred Mancuso, director of promotion and marketing for Horizon Records; Tommy LiPuma, vice president of A&M Records and creative director for Horizon Records; and Nancy Dean.

## Video Visions (Continued from page 43)

contracts and the rest. At this point, not knowing what the true home marketplace is—it's so small, relatively, all I can say is the rest remains to be seen."

MEANWHILE, BACK IN THE HOME—While most label video specialists concur with Baren on the home market's still embryonic level of development, east coast execs will get a chance to scan current hardware and programming at the first consumer video show to be held in New York.

The New York Home Video Show, slated for November 23 through 25 in Madison Square Garden's exhibit rotunda, will cover the latest in video cassettes, cable, pay and subscription TV, games and projection systems.

Supervising the event are the producers at Video Expo, the professional video exhibition held each year in New York, Chicago and San Francisco, and Morton Dennis Wax & Associates, New York-based media PR firm.

## The Jazz LP Chart

AUGUST 18, 1979

1. **STREET LIFE**  
CRUSADERS/MCA 3094
2. **MORNING DANCE**  
SPYRO GYRA/Infinity INF 9004
3. **AN EVENING OF MAGIC**  
CHUCK MANGIONE/A&M SP 6701
4. **I WANNA PLAY FOR YOU**  
STANLEY CLARKE/Nemperor KZ2 35680 (CBS)
5. **HEART STRING**  
EARL KLUGH/United Artists UA LA 942 H
6. **NEW CHAUTAUQUA**  
PAT METHENY/ECM 1 1131 (WB)
7. **MINGUS**  
JONI MITCHELL/Asylum 5E 505
8. **LUCKY SEVEN**  
BOB JAMES/Columbia/Tappan Zee JC 36056
9. **FEVER**  
ROY AYERS/Polydor PD 1 6204
10. **PARADISE**  
GROVER WASHINGTON, JR./Elektra 6E 182
11. **TOGETHER**  
McCOY TYNER/Milestone M 9087
12. **EUPHORIA**  
GATO BARBIERI/A&M SP 4774
13. **PART OF YOU**  
ERIC GALE/Columbia JC 35715
14. **LIVIN' INSIDE YOUR LOVE**  
GEORGE BENSON/Warner Bros. 2BSK 3277
15. **LOVE CONNECTION**  
FREDDIE HUBBARD/Columbia JC 36015
16. **FEEL THE NIGHT**  
LEE RITENOUR/Elektra 6E 192
17. **FEETS DON'T FAIL ME NOW**  
HERBIE HANCOCK/Columbia JC 35764
18. **COUNTERPOINT**  
RALPH MacDONALD/Marlin 2229 (TK)
19. **PARADE**  
RON CARTER/Milestone M 9088 (Fantasy)
20. **KNIGHTS OF FANTASY**  
DEODATO/Warner Bros. BSK 3321
21. **HOT**  
MAYNARD FERGUSON/Columbia JC 36124
22. **ARROWS**  
STEVE KHAN/Columbia JC 36129
23. **CARMEL**  
JOE SAMPLE/MCA AA 1126
24. **HIGH GEAR**  
NEIL LARSEN/Horizon SP 738 (A&M)
25. **BETCHA**  
STANLEY TURRENTINE/Elektra 6E 217
26. **THE GOOD LIFE**  
BOBBI HUMPHREY/Epic JE 35607
27. **BROWNE SUGAR**  
TOM BROWNE/Arista GRP GRP 5003
28. **DO IT ALL**  
MICHAEL HENDERSON/Buddah BDS 5719 (Arista)
29. **JEAN-LUC PONTY: LIVE**  
Atlantic SD 19229
30. **DELPHI I**  
CHICK COREA/Polydor PD 1 6208
31. **DELIGHT**  
RONNIE FOSTER/Columbia JC 36019
32. **EYES OF THE HEART**  
KEITH JARRETT/ECM 1 1150 (WB)
33. **BRAZILIA**  
JOHN KLEMMER/MCA AA 1116
34. **PAT METHENY GROUP**  
ECM 1 1114 (WB)
35. **TOUCH DOWN**  
BOB JAMES/Columbia/Tappan Zee JC 35594
36. **LAND OF PASSION**  
HUBERT LAWS/Columbia JC 35708
37. **THE MIND OF GIL SCOTT-HERON**  
Arista AL 8301
38. **FUTURE TALK**  
URSZULA DUDZIAK/Inner City 1066
39. **FLUID RUSTLE**  
EBERHARD WEBER/ECM 1 1137 (WB)
40. **THE JOY OF FLYING**  
TONY WILLIAMS/Columbia JC 35705

## Ariola Signs Street Players



Street Players has signed a long-term recording agreement with Ariola Records, as announced by Ariola president Jay Lasker. The group is currently preparing their debut album, which has a tentative fall release date. Pictured at the Ariola offices are, from left: Mark Cota, group member; Zachary Prather, group member; Cash McCall, group member; Tony Sobel, manager of Street Players; Otis Smith, vice president of Ariola Records; Jerry Heller, Artist Heller Agency; Howard Stark, executive vice president and (seated) Jay Lasker, president of Ariola Records.

## The Coast (Continued from page 14)

musical styles. Helms, entrepreneur behind the Family Dog and the Avalon Ballroom, is said to be seeking acts representing new wave, rock 'n' roll, country and reggae, along with multi-media events spiced with a party, picnic, pot luck and even a dance concert.

And mindful of the fact that yesterdays' hippies are today's moms and dads, there'll even be an enclosed children's playground.

**UNDER KARLA'S COVERS**—Singer-songwriter **Karla Bonoff** has added two outside songs to her upcoming Columbia album, her second for the label, and both feature appearance from musicians associated with earlier versions of the tunes.

In addition to new Bonoff originals, "Restless Nights" will feature a new version of the traditional chestnut, "The Water Is Wide," popularized in the '50s by the **Weavers**. Bonoff's affection for the ballad reportedly dates back to her teens, when her guitar teacher was Weaver **Frank Hamilton**, who helped his former pupil out by assisting in the new arrangement.

Also recorded is the **Searchers** hit "When You Walk Into The Room," penned by **Jackie DeShannon**, who also showed up at the studio to help with backing vocals.

As for the featured artist's own writing, she's hardly downplaying her own work: the first single, "Trouble Again," shipped last week, and we're told Bonoff turned down a potentially lucrative offer from **Linda Ronstadt**, who wanted to record the song for her upcoming album. This time, Karla wanted to debut the song herself.

Producer, as with her successful debut LP, is long-time Ronstadt bassist **Kenny Edwards**, and the session crew includes a familiar cast of L. A. stage and studio pals.

**DEMO ROTATION**—With burgeoning club scenes here and elsewhere again creating local audiences who don't need the reassurance of major label deals to support talent, some managers are adding promotion work to their label-shopping rounds by convincing local stations to air demos.

**KSAN-FM** in San Francisco and **KROQ-FM** here in Los Angeles have been previewing unsigned acts in that fashion for some time, and now former Shelter exec and Midnight Productions founder **Joel Maiman** is applying that strategy in and around his San Diego base, where a recent Midnight signing, **Trampoline**, has received some demo play on **KGB-FM**. The band's tape also made it onto the air in Reno, via **KOZZ-FM**.

**RUMOR CONTROL**—**COAST** sends its congratulations, albeit with lumps in our throats, to **Nick Lowe** and **Carlene Carter**, expected to tie the knot sometime shortly after the west coast climax of the current Rockpile tour featuring Lowe and old pay Dave Edmunds.

Just remember, Carlene, if he treats you mean, we'll still be waiting . . .

**ULTIMATE GATE CRASHER** last week was one gung ho **Marshall Tucker Band** fan who took an unorthodox route in getting into the Long Beach Arena without paying.

Halfway through the show, the unidentified rowdy drove right through one of the exit doors in a banana yellow '78 Camero, causing an estimated \$2,000 in damage. And proving that music is more important than automobiles, the wily fan promptly jumped from the vehicle and disappeared into the crowd, leaving wheels behind.

## New York, N.Y. (Continued from page 13)

disc jockey, was unhappy and ready to leave the station because (according to the sources), "he thinks it's overcommercialized and jive." The other Kid Leo rumor had it that he had hired an agent to negotiate for him as he sought employment elsewhere. In fact, the famed DJ did hire an agent—**Ed Keating**, who has represented such notable sports figures as **Larry Csonka** and **Dennis Eckersley**—but he's not leaving 'MMS. Last week Leo told New York, N.Y. that he's signed a three-year contract with the station and has no complaints. "I think WMMS is what it always was and what it always will be—the best," Leo said. "The only thing that's jive is the people spreading rumors about me."

**SOFTBALL NEWS IN BRIEF:** Following a mid-season slump in which the team lost two of three games in two weeks, the RW Flashmakers bounced back with a three-game win streak to up the team's season record to 18-4 and make a 25 win season a distinct possibility. Two of the three wins came in league competition, as the C.T. Corporation forfeited its game against RW, and RW staged a three-run, seventh-inning rally to upset ITT, 9-8. **Albie Hecht** and **John Kostick** homered against ITT, and **Robert Smith** drove in the winning run by lining a clean single to right on a 3-2 pitch with the bases loaded. The third victory came last Sunday when "Easy Ed" "**The Goose**" **Levine** shook off the **Steve Blass** blues and threw heat against WNEW. Final score: RW 9, WNEW 2. Centerfielder **Richard Munk** put a quick end to 'NEW's hopes for a seventh-inning rally when he caught a long fly ball and then made a perfect throw on a line to home plate to nail **Tom Morrera**, who had tagged from third on the out. Munk knows how to get ink. So does original Flashmaker **Jon Skiba**, who lost the shutout for Levine in the sixth when he let an easy ground ball roll between his gargantuan feet and spindly legs for a four-base error.

**JOCKEY SHORTS:** Despite what the New York Post says, Brunswick president **Nat Tarnopol** is not about to become a film and/or TV mogul. A report in the Post that Tarnopol is going to produce a film of the life of New York Yankees late catcher **Thurman Munson** is news to Tarnopol. "Thurman and I were the closest of friends," he told New York, N.Y., "but that item about the film is erroneous. I can't figure out where it came from" . . . **Nick Lowe** and **Carlene Carter** will be married August 18 in Los Angeles. The reception will be held at the Tropicana . . . **Paul Ossola**, bass player for the **Scratch Band**, has announced plans to marry **Bella Powell** in early September . . . the **Clash** has completed its first film. Titled "Rude Boy," the film and its soundtrack LP are scheduled for U.K. release later this year. No domestic release has been announced . . . **Daryl Hall** and **John Oates** are writing a song for **Brian DePalma's** next film, "Home Movies" . . . **Steve Forbert's** second album, "Jack Rabbit Slim," is slated for late September release (just in time for a review six months later in Rolling Stone) . . . **Robert John Lange** is currently producing the **Boomtown Rats'** next album at Phonogram Studios in Holland . . . **Barbra Streisand** appears set for a world-wide concert tour later this year or early next year. Other than benefit performances, Streisand hasn't appeared in concert since her engagement at the Las Vegas Hilton in 1970 . . . **Hank Williams Jr.'s** next album for Elektra/Asylum is due in October and will feature a Williams/**Waylon Jennings** collaboration titled "The Conversation" . . . **Cheap Trick's** long-awaited "Dream Police" album will be released during the third week of September . . . Stiff, home of 19-year-old **Kristy MacColl** and of 17-year-old **Rachel Sweet**, will release a single by an 11-year-old singer named **Angela**. The song, "Peppermint Lump," was written and produced for Stiff by **Peter Dinklage**, who also plays all of the instruments and sings back-up vocals on the record. Rachel Sweet's next album will be recorded in England, with **Martin Rushet (Ian Gomm)**, the **Stranglers**, **Buzzcocks**, **Shirley Bassey**, among others) producing . . . upon quitting her latest low-profile music industry job, **Linda Jean Meier**, former ace receptionist for RW and currently New York, N.Y.'s number one stringer, said bluntly: "I'd rather peddle my coozie in the street than work for a fool." . . . speaking of low-profiles, **Arthur Dodger**, one of rock's best unknown bands, is recording a live album for Agora Records. It'll be the Cleveland-based label's first release ever and Dodger's first release in nearly three years . . . the **Charlie Daniels Band's** keyboardist, **Taz DiGregorio**, broke a wrist in a car accident August 5, necessitating the cancellation of two weeks of CDB concerts . . . **Livingston Taylor's** next LP for Epic, produced by **Jeff Baxter**, is titled "Livingston Livingston" and includes Taylor's versions of "Backfield in Motion" and "Dancing In the Street," with the latter song featuring guest vocalist **Carla Thomas**.

## Keeping Their Shirts On



Capitol recording artists the Shirts recently played three nights at New York's CBGB'S. Their new lp, "Street Light Shine," will be released on Aug. 13 and the single "Can't Cry Anymore," has just been released. Backstage after show are from left: Dennis White, VP, marketing, Capitol; Doreen D'Agostino, press and artist relations coordinator, east coast, Capitol; Gary Franklin, customer service rep., Capitol; Stuart Tatik, salesman, Capitol, N.Y.; Ira Derfler, district sales mgr., Capitol, N.Y.; Ronald Ardito, Shirts; Annie Golden, Shirts; John Criscione, Shirts; Robert Racioppo, Shirts; Bettelynn McIvain, tour press coordinator, east coast, Capitol; Mitchell Schoenbaum, east coast talent acquisition, Capitol; Arthur LaMonica, Shirts; Jim Kramer, Paragon Agency; Maureen O'Connor, press and artist relations mgr., Capitol, east coast; Peter Wassyng, N.Y. regional AOR promotion mgr., Capitol; and John Piccolo, Shirts.

## Theater Review

### Live from New York—It's Gilda!

■ NEW YORK—The stage of the Winter Garden Theatre, as Bruce Forsythe will attest, can be a lonely place. Gilda Radner's "Live from New York," which is playing there for a limited run, makes the theater a bit more homey, but one came away feeling that her humor belonged rather in the smaller confines of the "Saturday Night Live" studio surrounded by that series' cast.

Almost all of Radner's familiar characters (excepting only Baba Wawa) were on hand, but instead of interacting with other performers, they were featured in solo spots that often fell short. Only Roseanne Roseannadanna, addressing the graduating class of the Columbia School of Journalism, stood on her own successfully.

Radner sang several songs, the best of which was a repeat of her "Rhonda and the Rhondettes" protest song about the ban on saccharine, backed by a trio of talented female singers better known as Rouge.

Don Novello, as Father Guido Sarducci, the gossip columnist for the Vatican newspaper, nearly stole the show, particularly with a slide presentation, in Italian, on the hows and whys of American life. He sang a Beatles medley a cappella, which means, he informed his listeners, "with my hat on."

The crowd, it should be noted, loved the whole thing, applaud-

ing both the beginning and ending of every sketch, but one suspects that the thrill of seeing Gilda live had as much to do with the response as the routines themselves.

\* \* \*

The latest incarnation of Vinnette Carroll's unfortunate reworking of "Alice in Wonderland," "But Never Jam Today," played at the Longacre for about a week recently. The musical could not seem to make up its mind whether it was an adult reworking of a children's story or a children's reworking of a children's story. Since I had the good fortune to be flanked on my right by about two dozen young children, who stirred restlessly and acted bored, and on my left by a room full of grown-ups, who went "SSSHHH!" and acted bored, it was clear that, either way, the musical wasn't coming across. Worse, it was thoroughly un-funny.

Marc Kirkeby

## Cover Story

(Continued from page 44)

Casablanca FilmWorks and TeleWorks that will greatly broaden her involvement with the company. Over the next twelve months, several TV specials have been scheduled, and Cher will also be starring in "Enchanted Cottage," a movie-musical to be filmed later this year.

## Imports (Continued from page 51)

their music often drifts into interludes that seem to be reworkings of traditional folk tunes.

More jazzy, but with a rock sensibility, and therefore a rock audience, are: "De Gladas Kapell" (Love) by **Stefan Nilsson**, a light but musically sound collection from a Swedish keyboardist who is, I am told, well known in Europe. Particularly appealing about the LP is the way it avoids the cosmic electricity that many American jazz/rockers are obsessed with. ("De Gladas Kapell" is also available from Greenworld.) . . . "The Thing" (IRI, available from Caroline Exporters of England) by **Abbey Rader**, is ECM-like jazz led by percussionist Rader. The sound isn't as stilted as some ECM productions; Rader and reedman **Peter Ponzul** work themselves up into some great, spirited frenzies . . . **Agitation Free** is a German group that records for the French Atmosphere label that is pressed and distributed by Caroline Inc. on the IRI label. Agitation Free's music is as international as the complicated background of their label. They sound like, at one time or another, the **Grateful Dead**, **Pink Floyd**, **Albert Ayler** and **Chick Corea**. Their "Second" LP is a particularly interesting montage . . . "Miami" (IRI) by Saxophonist **Charles Austin** is spacey, outside jazz. The eerie version of the Beatles' "Michelle" is a gas.

INDIES: Several reviews were chopped for space from the last column: "Get Away" (Red Star) is a three-song EP by the New York City violinist **Walter Steding** that features production by **Chris Stein** and guitar by **Robert Fripp**. The b-side is a nutty version of "Hound Dog." This is *not* accessible pop; it is intense, interesting and challenging music . . . On Max's Kansas City Records is a live LP by the **Heartbreakers**, the group fronted by ex-New York Doll **Johnny Thunders**. As expected, the music is raw and sloppy, yet powerful . . . From 415 Records in San Francisco comes "Drivin'" by **Pearl Harbor** and the **Explosions**. Suffice it to say that the single shows why the group was recently signed to a two-album, six figure deal with Warner Brothers Records. Also from 415 is "Night Time TV" by the **Impostors**, and a three-song EP from the **Mutants**. Both groups are worth checking out. I like the Mutants' "New Dark Ages."

NEWS: Jem Records, the largest importers of English records, has announced a 3 percent rate increase, effective August 13. Jem cited the devaluation of the dollar and skyrocketing British prices as reasons for the increase. British LPs are now sold for over \$10. Adding to the woes of the British record industry is the controversy—currently being argued in the courts—over foreign records being imported to England and undercutting domestic prices. Perhaps the saddest part of Britain's doldrums is the indirect stifling of new talent.

A recent issue of *New Musical Express* states, "The major (labels) are now content to relax on the sidelines and allow the small independent operations to get on with the unenviable task of sorting out the good from the bad."

SINGLES: "Little Johnny Jewel" (Ork) is two versions of the old **Television** song. The live version was previously unavailable; the sound is lousy, the song is great . . . "Death Disco" (Virgin) is the new single from **Public Image Limited**. A 12" contains an instrumental version ("1/2 Mix") and a vocal version ("Megga Mix"). The 7" is the "Megga Mix" version edited. The song is centered around a big bass and drum beat. Scratchy dissonant guitars fade in and out of the mix, as does **Johnny Lydon's** voice. His lyrics are all but indiscernable. He does say "death" a few times, but never "death disco." A great dance song. . . . The British b-side of **Steve Forbert's** "Thinkin'" (Nemperor) single contains two live songs that aren't available here, even though they were recorded here. With a full band, Forbert does rousing versions of "You Cannot Win If You Do Not Play" and "Steve Forbert's Midsummer Nights Toast" . . . "Too Blind To See" (Zig Zag) by the **Addix**, is a good rough pop song by a new (I think) British band. The British b-side of **Patti Smith's** "Frederick" is "Fire of Unknown Origins" (Arista), a Smith/Kaye chant rocker . . . the new **Wire** single, "A Question of Degree" (Harvest) is fine, as are the latest singles by **Cure** ("Killing an Arab," Fiction), and **Generation X** ("Friday's Angels," Chrysalis) . . . **Simple Mind's** newest is "Chelsea Girls," (Zoom). The group's LP, will soon be out domestically on PVC . . . EMI has released a four-song EP by **Davy Jones** (now **Bowie**) and the **Lower Third** . . . and our good friend **Adrian Munsey** is back with "C'est Sheep" (Virgin) . . . baaa.

## Jet Taps Goidell

■ NEW YORK — Ken Berry, president of Virgin Records, has announced the appointment of Wendy Goidell to director of production. In this capacity, she will be responsible for the manu-

facture of all jackets and records to be distributed through both Atlantic and JEM.

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

## Canada

By ROBERT CHARLES-DUNNE

■ TORONTO — PROMISES, PROMISES: For some years now the Canadian government has extended various tax breaks to the film industry, resulting in an unprecedented number of domestic productions and box office successes. The Conservative party, during the recent federal election, made all sorts of noises about extending similar tax deferrals to the music biz. Since **Joe Clark**, leader of the Conservatives, is now Prime Minister, this column has been asked repeatedly by non-Canadians about this particular election promise. Firstly, in the two months since the election, the Conservatives have already changed their minds about eight of their promises (one party member was quoted as saying they wouldn't come through on their promises simply because they made them; they would have to make sense in light of recent unspecified developments). Also, Parliament does not sit again until the beginning of October, meaning that when Parliament has been recalled, Canada will have survived six months without a government, the longest lack of leadership ever. In short, when the ministers responsible issue a statement one way or the other, it won't be for a long time to come. And when it does come, it will not necessarily be what the industry wants to hear.

GO DIRECTLY TO JAIL, DO NOT PASS GO: **Battered Wives** and **The B-Girls** recently took new wave to its toughest audience yet—the inmates of Collins Bay Penitentiary. Both bands had tried to arrange such a date for several months and had to submit a list of names, birthdates, etc. for the RCMP security clearance necessary. When it came through, both bands' availability coincided with the annual Collins Bay "Special Olympics" which inmates have organized for retarded and disturbed children. The event was drawing to a close and the medals were being awarded to winners when **Battered Wives** and **B-Girls** pulled into the joint. The **B-Girls** danced with inmates during the **Wives'** set and, after nine encores, the girls joined the **Wives** onstage for a rousing version of "Jailhouse Rock." Prisoners swapped T-shirts for the **Wives'** infamous logo T-shirt and a good time was had by all. Both acts hope to do more prison gigs in the future. Deadpanned Cardiff-born **Wives** manager **John Hughes**, "The best audience is a captive audience, innit?"

A FUNNY THING HAPPENED TO ME ON MY WAY TO THE GARDENS: Actually it happened to people who were waiting to see **Steve Martin** at a sold out Maple Leaf Gardens gig. That's about 18,000 heads at \$10 & \$12 per. So it was a real nice gesture when **Martin** drove up in his limo to where the patrons were lined up, (Continued on page 56)

## King & His Court



MCA Records artist B. B. King was one of the stars of Britain's first major jazz festival, organized by London's Capitol Radio and George Wein at Alexandra Palace. King, whose visit coincided with the release of his new album, "Take It Home," and his single, "Better Not Look Down," played five shows over three days of the six-day open air event at the tail-end of a European Tour which included festivals in France, Switzerland, Norway, Finland, Holland, Germany and Spain. Pictured after one of the shows are (from left) Martin Satterthwaite, MCA U.K. artist development manager; B. B. King; Geoff Thorn, MCA U.K. senior press officer; Sid Seidenberg, King's manager; and Steve McCaughley, MCA U.K. field promotions coordinator.

## England

By VAL FALLOON

■ LONDON—The retailer-industry "action committee" meeting—two hours of plain speaking to try and solve the current battle between the two arms of the industry—failed to solve the dealer's most urgent problems. The 14 GRRC members and six record company executives still have several areas to negotiate. Polydor will "review" its position on reduced dealer margin for 40 titles in about six months; EMI is sticking to its cut-down prompt settlement discount; and WEA, rather than go back to 31 days for payment from its new 25-day limit, has announced a 3 percent discount on 14 days and 2 percent on 25 days. Neither EMI or WEA would consider bringing singles prices down to 99p. The other problems—deletions and imports—were also given a thorough airing. Back catalogue deletions are the main problem, especially when the label changes distributor. Polydor will accept them within 12 months and occasionally longer but most majors don't want to accept deletions once they've lost the new product distribution rights. The imports problem is at a stalemate. The dealers asked for a six month amnesty ('till Christmas) to sell existing large stocks, but the record companies still have to reach a decision on this suggestion. All companies were criticized for lack of communication with the retailers. EMI's "pound smasher" discount offer (see separate story) was greeted with speculation. The GRRC is reserving judgement, as some dealers see the announcement as a veiled threat: Join the scheme or leave yourself

(Continued on page 55)

## Japan

■ A new JOLF-AM radio program called "The Original Confidence Nationwide Hit Report" started July 21st. This program is a four and a half hour show from 12:00 to 16:30 every Saturday afternoon and is based on the Original Confidence singles chart "Hot 100," which in turn is based on records sales. "This is the only program which gives the latest music information in Japan," said JOLF director **Shigeo Yanagida**. "We play 40 to 50 songs non-stop each time. And in between the songs, exclusive interviews are conducted with singers whose records are climbing up the chart. If some singer whose record is on the chart is in a foreign country, we would call him up overseas. Another added attraction is the every week we have the listeners predict the nation's best 10 for the next week. The winner who correctly guesses the top 10 receives 100,000 yen as a prize. If nobody guesses correctly, the next week's prize would be double. Needless to say, our program would become a most sought-after music program."

The president of Original Confidence, **Soko Koike** will appear on this program regularly to give his prediction.

During his short visit to Tokyo, July 20-25, **Rex Smith** worked vigorously for his record's promotion, particularly his appearance on TV-NHK (Japan National Broadcasting) and at the Yamaha Hall, where he autographed his records, showing the possibility of him becoming a Japanese teen idol. At NHK he sang "You Take My Breath Away" for the "Let's Go Young" show, which was held at the NHK Hall, filling the capacity seating of 4000. Most of the audience that night were teenage girls whose reactions to **Rex** were not any less than the teen idol **Leslie McKeown**, who was also appearing together on the show. On the next day after **Rex'** record was released at Yamaha Hall, without prior notice, some 202 people gathered to get his autograph, selling 150 singles and 50 LPs.

For the past two years, numerous foreign artists have come to Japan. Among all those artists who visited and held concerts in Japan, **Donna Summer** and **Earth, Wind & Fire** seem to have produced good results in their record sales. **Donna Summer's** "Bad Girls" is at no. 11 and **Earth, Wind & Fire's** "I Am" is at no. 10 on the Original Confidence LP chart this week. Those two records are competing well among the Japanese songs, vying for the top rank among foreign records.

# Germany

By JIM SAMPSON

■ MUNICH—One more company has added itself to the list of German firms which have beaten the bust of '79: RCA managing director **Hans-George Baum** reports a 35 percent upswing in sales this year. More remarkably, Baum says 60 percent of his repertoire is domestic, 40 percent international, making RCA the least dependent on foreign product among the three U.S. record companies with independent German operations. Baum says RCA sales have risen from DM 17 million in 1974, when the Hamburg firm was founded, to DM 80 million in 1978. This year, RCA has pushed **John Denver** into recording stardom here. **Helen Schneider** and now **Richard T. Bear** are better known in Germany than in America. **Bonnie Tyler** was also first broken by RCA Germany. In 1979, Baum expects to win an 8 percent market share. "And by 1985, we'll be one of Germany's four biggest companies," he predicts.

MAFFAY'S STEPPENWOLF SETS NEW STANDARDS: **Peter Maffay's** ambitious "Steppenwolf" set on Teldec is again this week atop the German album charts, for the first time joined by the single "So bist Du." A quick check with several record companies indicates this is probably the first time in this decade that a German artist simultaneously topped both charts with German-language original material. **Heintje** and **Ariola** did it in 1968. Teldec also reports that Maffay's album has picked up a gold record award.

TEUTONIC TELEX: **Siegfried Schmidt-Joos**, one of Germany's most respected music journalists, takes over the pop music department of the RIAS station in West Berlin on November 1... The lineup for **Fritz Rau's** Nuremberg Festival on September 1 includes **The Who**, **Cheap Trick**, **AC/DC**, **Miriam Makeba**, **Steve Gibbons**, **Nils Lofgren**, and the German groups **Scorpions** and **Zanki**. Playing for Rau in Saarbrücken on August 18 will be **Queen**, **Rory Gallagher**, **Alvin Lee** and **Ten Years Later**, **Molly Hatchet**, **Lake** and **Voyager**. **Karsten Jahnke's** "Woodstock Revival," playing four cities in September, features **Joe Cocker**, **Arlo Guthrie**, **Richie Havens** and **Country Joe McDonald**... A new album release with special fascination is "kum aber du filosof" on Intercord, Yiddish folk songs performed by the young Viennese duo **Geduldig and Thimann**. Accompanied by texts and, where occasionally necessary, translation into German, the album was recorded to preserve the tradition of Yiddish songs in central Europe.

## England

(Continued from page 54)

open to action on imports. So the stores are carrying on their individual actions against companies and one major multiple chain is expected to join in the current anti-manufacturer fervor.

INS AND OUTS: **Roger Drage** is now EMI Records' business affairs manager following the departure of **Laurie Hall** to MCA International... **John Briley** is Ariola's new international A&R manager, and will exploit U.K. product in foreign markets. He moves from Logo Records... **Carlin Music** has signed singer/songwriter **Sandy McLelland** to a three-year worldwide publishing deal. McLelland records for Phonogram... **Brian Oliver's** newly formed Neon Music has signed a worldwide songwriting deal with **Colin Towns** of the **Ian Gillian** band. Towns wrote the score for the **Mia Farrow** movie, "Full Circle," which was released last year, and recorded a soundtrack album of the same

(Continued on page 56)

# Japan's Top 10

## Singles

1. **KANPAKU SENGEN**  
MASASHI SADA—Free Flight
2. **OMOIDEZAKE**  
SACHIKO KOBAYASHI—Warner Pioneer
3. **CALIFORNIA CONNECTION**  
YUTAKA MIZUTANI—For Life
4. **GINGATETSUDO 999**  
GODIEGO—Nippon Columbia
5. **NAMINORI PIRATE**  
PINK LADY—Victor
6. **KIMI NO ASA**  
SATOSHI KISHIDA—CBS/Sony
7. **AMERICAN FEELING**  
CIRCUS—Alfa
8. **AI NO ARASHI**  
MOMOE YAMAGUCHI—CBS/Sony
9. **MICHIZURE**  
MIEKO MAKIMURA—Polydor
10. **YUMEIOZAKE**  
JIRO ATSUMI—CBS/Sony

## Albums

1. **MORNING**  
SATOSHI KISHIDA—CBS/Sony
2. **L.A. BLUE**  
MOMOE YAMAGUCHI—CBS/Sony
3. **KOOKYOSHI GINGATETSUDO 999**  
GODIEGO—Nippon Columbia
4. **ALICE VII**  
ALICE—Toshiba EMI
5. **10 "NUMBERS" KARAT**  
SOUTHERN ALL STARS—Victor
6. **KISS ME PLEASE**  
EIKICHI YAZAWA—CBS/Sony
7. **VOULEZ-VOUS**  
ABBA—Disco
8. **OLIVE**  
YUMI MATSUTOYA—Toshiba EMI
9. **NEW HORIZON**  
CIRCUS—Alfa
10. **MORNING ISLAND**  
SADAO WATANABE—Victor

# England's Top 25

## Singles

- 1 I DON'T LIKE MONDAYS BOOMTOWN RATS/Ensign
- 2 CAN'T STAND LOSING YOU POLICE/A&M
- 3 WANTED DOOLEYS/GTO
- 4 BEAT THE CLOCK SPARKS/Virgin
- 5 REASONS TO BE CHEERFUL PART 3 IAN DURY & THE BLOCKHEADS/Stiff
- 6 SILLY GAMES JANET KAYS/Scope
- 7 GIRLS TALK DAVE EDMUNDS/Swan Song
- 8 HERSHAM BOYS SHAM 69/Polydor
- 9 BORN TO BE ALIVE PATRICK HERNANDEZ/Gem/Aquarius
- 10 THE DIARY OF HORACE WIMP ELO/Jet
- 11 WE DON'T TALK ANYMORE CLIFF RICHARD/EMI
- 12 VOULEZ-VOUS/ANGEL EYES ABBA/Epic
- 13 AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/CBS
- 14 ARE "FRIENDS" ELECTRIC? TUBEWAY ARMY/Beggars Banquet
- 15 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 16 MY SHARONA KNACK/Capitol
- 17 IF I HAD YOU KORGIS/Rialto
- 18 GOOD TIMES CHIC/Atlantic
- 19 MORNING DANCE SPYRO GYRA/Infinity
- 20 BAD GIRLS DONNA SUMMER/Casablanca
- 21 C'MON EVERYBODY SEX PISTOLS/Virgin
- 22 DUKE OF EARL DARTS/Magnet
- 23 GANSTERS SPECIALS/2 Tone
- 24 STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket
- 25 JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/Island

## Albums

- 1 BEST DISCO ALBUM IN THE WORLD VARIOUS/WEA
- 2 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 3 DISCOVERY ELO/Jet
- 4 REPLICAS TUBEWAY ARMY/Beggars Banquet
- 5 PARALLEL LINES BLONDIE/Chrysalis
- 6 VOULEV-VOUS? ABBA/Epic
- 7 I AM EARTH, WIND & FIRE/CBS
- 8 OUTLANDOS D'AMOUR POLICE/A&M
- 9 LIVE KILLERS QUEEN/EMI
- 10 SOME PRODUCT: CARRI ON SEX PISTOLS SEX PISTOLS/Virgin
- 11 BRIDGES JOHN WILLIAMS/Lotus
- 12 THE BEST OF THE DOOLEYS THE DOOLEYS/GTO
- 13 LODGER DAVID BOWIE/RCA
- 14 NIGHT OWL GERRY RAFFERTY/UA
- 15 STREET LIFE CRUSADERS/MCA
- 16 MORNING DANCE SPYRO GYRA/Infinity
- 17 20 GOLDEN GREATS BEACH BOYS/EMI
- 18 COMMUNIQUE DIRE STRAITS/Vertigo
- 19 RUST NEVER SLEEPS NEIL YOUNG/Reprise
- 20 BACK TO THE EGG WINGS/Parlophone
- 21 MANILOW MAGIC BARRY MANILOW/Arista
- 22 DO IT YOURSELF IAN DURY & THE BLOCKHEADS/Stiff
- 23 LAST THE WHOLE NIGHT THROUGH JAMES LAST/Polydor
- 24 DIRE STRAITS DIRE STRAITS/Vertigo
- 25 GO WEST VILLAGE PEOPLE/Mercury

(Courtesy: Record Business)

## Backstage with ABB



Capricorn recording artists The Allman Brothers Band were recently profiled on ABC-TV news magazine "20/20." Shown backstage at Madison Square Garden during the taping are (from left): ABC-TV's Geraldo Rivera, Butch Trucks of ABB, Bonnie Bramlett, and Gregg Allman.

## MCA Trying Variable Pricing

(Continued from page 3)

MCA are those products already in the catalogue which may be shifted to the \$5.98 line, and we will review our release schedule for the balance of the year for potential 'Rising Star' product."

### Support

MCA has already drawn support from several top retail and rack executives. David Lieberman, of Lieberman Enterprises, one of the leading rack jobbers in the country, states: "MCA Entertainment has always taken a leadership stance in the industry, and now MCA Distributing furthers that position by taking such an aggressive stance with their new 'Rising Star' and 'Platinum Plus' \$5.98 structuring. MCA was the first to establish multiple pricing several years ago, and now they are again the first with this new program."

Noel Gimbel, who heads up

a major one-stop in Chicago, observed: "I definitely feel the \$5.98 price will result in more unit sales. It now gives the new artist a real opportunity. I especially like the multiple pricing, and I feel this means more purchases and better value for the consumer."

Russ Solomon, of the Tower Records chain, one of the leading retailers in the U.S., was quoted as saying, "I feel MCA's new program is a very exciting and positive move and definitely feel it will supply a much-needed boost to overall sales. The plan provides the retailer with the tools to increase volume, and, combined with the labels' promotion, marketing, and merchandising arms, will allow the retailer to prominently feature the new \$5.98 product in-store. In today's economy, this kind of effort should set a standard for the industry."

## Polygram U.K. Restructuring

(Continued from page 3)

Polydor and Phonogram. It would be ludicrous." Adding that such a plan would be contrary to group policy in every major territory, Fine stated that the majors must have separate identities.

In his six months as Polygram Leisure boss, Fine has been observing the ailing U.K. industry and seen a need for rationalization and reorganization." It is not realistic, in 1979, to maintain totally separate functions for everything we do," he said.

As the two companies should be parallel rather than totally competitive, though still with separate artistic and marketing identities, the problem was not a simple one. His master plan is, he said, not a major retrenchment program but straightforward logical, business strategy.

All the functions that can be shared will be under the management of Tom Parkinson, present deputy M.D. of Polydor Records. Final details have yet to be worked out, but Fine anti-

cipates that the new structure should be completely operational by January 1, 1980. M.D.'s Tony Morris (Polydor) and Ken Maliphant (Phonogram) will retain their current roles, and the removal of the administration burden is expected to provide more scope for them in the creative and marketing aspects of the business.

The reorganization means that, apart from the 'strike forces' (special sales forces), the following areas will be merged into the new commercial section: sales, operations (ordering, statistics, warehousing, etc.) advertising, media buying and print services, field display, TV merchandising, imports and exports, and special projects (such as mail order).

Fine said that the new, combined forces will be bigger than the present individual forces, and that redundancies will be minimal. A suggested figure was 35—about 10 percent of the two companies' staffs.

## Radio Replay (Continued from page 38)

ager of TM Productions. "Woodstock: Ten Years Later," a creation of The Holland Group, is being syndicated through TM Special Projects of Dallas. This six hour radio special will be heard on over 60 stations between now and Labor Day. For more information contact TM at (214) 634-8511 . . . Audio Stimulation has signed **Charlie Tuna** for a weekly show that includes two three hour segments. For more information on how you can catch Charlie, contact (213) 466-5201 . . . Radio Works introduces a 12 hour radio special, "Remembering: The Seventies." This musical review is being produced by **Gary Theroux**, and the program includes interviews of the artists as well as their music, from the beginning to the end of the decade. For more information contact **Mark Charger** at (213) 466-1935.

**SPEAKING OF SHORT PLAYLISTS:** How would you like to be the PD at a radio station in another country? Iran radio—that would be some challenge in getting good numbers while the government keeps doing away with your listeners. What a station sound you could put together: no music, no news, no commercial, and please keep the jokes to yourself.

## England (Continued from page 55)

name for Virgin Records . . . **Winston Rodney**, more popularly known as **Burning Spear**, has signed to EMI Records. Releases will appear on Spear Records. Burning Spear appeared at the prestigious "Reggae Sun Splash Festival" in Montego Bay, Jamaica in July, and Rodney is currently recording a new album with the **Wailers** at **Bob Marley's** Tuff Gong studios. One of the tracks "Jah No Dead" will be featured in the shortly to be released reggae film "Rockers," and the album "Hail" is scheduled for release in the fall.

Sixties pop star **Joe Brown** makes his debut on Acrobat Records with a single "Free Inside," written specially for the film "Porridge," which premiered this week in London. Joe Brown currently stars in the revived "Oh Boy" series on TV . . . Heavy Motown schedule for August with a major marketing campaign to coincide with the **Commodores** tour (August to November), a new **Smokey Robinson** LP, and product from **Platinum Hook** and **Cuba Gooding**. Staff also gearing up for the one-off **Billy Preston** date in September . . . Top EMI act the **Tom Robinson Band**—formed in January '77 by Robinson and guitarist **Danny Kustow**—has disbanded. Final appearances were at the Tourhout and Werchter festivals in Belgium. Robinson is working on material for a third album and there are plans for a new TRB line-up by early next year . . . **Jimmy Pursey** and **Sham 69** have now split, though the band's "Hersham Boys" single chartered last week . . . And London mod group the **Chords** have parted company with Jimmy Pursey's P Productions and have signed direct with Polydor.

**GIMMICKS:** A limited edition box set of the **Pink Floyd's** first eleven albums is now available on the Harvest label. Entitled "The First XI," this collection contains two specially pressed picture discs which are obtainable only in the set . . . Coloured vinyl, picture bag and giant label for **Herman Brood's** single "Saturday Night" on Ariola . . . Soon to be released on Virgin Records is XTC's new single "Making Plans For Nigel," the sleeve of which opens out into a 21 inch square board game and with moving pieces and rules makes it one of the most elaborate British singles sleeves ever produced.

## Canada (Continued from page 54)

got out and did a bit of schtick for them, 'Cept it wasn't Steve Martin. It was, in fact, a lookalike/actalike/soundalike, presumably the same one who caused such a stir a few weeks earlier by appearing at a local club (as a member of the audience). The real Steve wouldn't pose for a photo with the pseudo-Steve, but did run down to Yuk Yuks Comedy Kabaret, where two days later L.A. comic **Bob Saget** opened. He's receiving some very favorable comparisons to, among others, Steve Martin. Funny town, Toronto.

**BITS'N'PIECES:** **Frank Marino's** brother **Vince** is now the fourth member of **Mahogany Rush** . . . **Wayne Webster** is moving from the music department of Q107 to handle music for CHUM-FM . . . **Eno** was in town recently, chased by autograph-hunter/**Drastic Measures** member **Howard Pope**. He'll be back soon, reportedly to do some recording . . . Members of **Supertramp** were made honorary citizens of Winnipeg during their recent tour . . . **Bram Tchaikovsky** was in town to promote his new Radar/Polydor release recently . . . Former Prime Minister and current leader of the Opposition **Pierre Trudeau** has been seen in public with **Liona Boyd**, the brilliant classical guitarist, a lot recently, leading to speculation of romance . . . **Bruce Smith** has been named GRT's new marketing director.



## Classical Retail Report

AUGUST 18, 1979

### CLASSIC OF THE WEEK

LONDON DIGITAL RECORDING  
MENDELSSOHN  
Symphony No. 4, Italian  
VIENNA PHILHARMONIC  
Christoph von Dohnanyi



**MENDELSSOHN  
SYMPHONY NO. 4  
VON DOHNANYI**  
London Digital

**MENDELSSOHN: SYMPHONY NO. 4**—  
Von Dohnanyi—London Digital  
**COPLAND: SYMPHONY NO. 3**—  
Copland—Columbia  
**DONIZETTI: LUCREZIA BORGIA**—  
Sutherland, Horne, Aragall, Bonyngé  
—London  
**VICTORIA DE LOS ANGELES IN RECITAL**  
—Angel  
**MAHLER: SYMPHONY NO. 4**—  
Hendricks, Mehta—London Digital  
**MASSENET: CENDRILLON**—Von Stade,  
Rudel—Columbia  
**NEW YEARS IN VIENNA**—Boskovsky—  
London Digital  
**PIPA CONCERTO**—Ozawa—DG  
**STRAUSS: DIE SCHWEIGSAME FRAU**—  
Scovotti, Adam, Janowski—Angel  
**VAUGHAN WILLIAMS: HUGH THE  
DROVER**—Groves—Angel

### KORVETTES/EAST COAST

**BRITTEN: PETER GRIMES**—Vickers, Davis—  
Philips  
**DONIZETTI: LUCREZIA BORGIA**—London  
**THE MAGIC FLUTE OF JAMES GALWAY**—  
RCA  
**GERSHWIN: MANHATTAN SOUNDTRACK**  
—Graffman, Mehta—Columbia  
**MAHLER: SYMPHONY NO. 4**—London  
Digital  
**MASSENET: CENDRILLON**—Columbia  
**MENDELSSOHN: SYMPHONY NO. 4**—  
London Digital  
**NEW YEARS IN VIENNA**—London Digital  
**STRAUSS: DIE SCHWEIGSAME FRAU**—  
Angel  
**VAUGHAN WILLIAMS: HUGH THE DROVER**  
—Angel

### SAM GOODY/EAST COAST

**BRAHMS: VIOLIN CONCERTO**—Perlman,  
Giulini—Angel  
**BUSONI: SONATINAS**—Jacobs—  
Nonesuch  
**DONIZETTI: LUCREZIA BORGIA**—London  
**MAHLER: SYMPHONY NO. 4**—London  
Digital  
**MASSENET: CENDRILLON**—Columbia  
**MENDELSSOHN: SYMPHONY NO. 4**—  
London Digital  
**MOZART: FLUTE CONCERTOS**—Robles,  
Galway, Mata—RCA  
**SHOSTAKOVICH: LADY MACBETH OF  
MTSENK**—Vishnevskaya, Rostropovich  
—Angel  
**STRAUSS: DIE SCHWEIGSAME FRAU**—  
Angel

### CUTLER'S/NEW HAVEN

**BERWALD: SYMPHONY**—Bjorlin—  
Seraphim  
**THE IMMORTAL CARUSO, VOL. VI, VII**—  
RCA

### VICTORIA DE LOS ANGELES IN RECITAL

Angel  
**MAHLER: SYMPHONY NO. 4**—London  
Digital  
**MENDELSSOHN: SYMPHONY NO. 4**—  
London Digital  
**NEW YEAR'S IN VIENNA**—London Digital  
**PUCCINI: TOSCA**—Freni, Pavarotti,  
Milnes, Rescigno—London  
**RESIGHI: VIOLIN CONCERTOS**—Gergovin  
—Varese Sarabande  
**STRAUSS: DIE SCHWEIGSAME FRAU**—  
Angel  
**VAUGHAN WILLIAMS: HUGH THE DROVER**  
—Angel

### LAURY'S/CHICAGO

**ANNIE'S SONG**—RCA  
**BRAHMS: A GERMAN REQUIEM**—Te  
Kanawa, Weikl, Solti—London  
**COPLAND: SYMPHONY NO. 3**—Copland—  
Columbia  
**MOSTLY FATS**—Canadian Brass—RCA  
**MENDELSSOHN: SYMPHONY NO. 4**—  
London Digital  
**MOZART: HORN CONCERTOS**—Tuckwell—  
Angel Sonic 45 Series  
**MOZART: VIOLIN CONCERTOS**—Spivakov  
Angel  
**PROKOFIEV: SUITES**—Abbado—DG  
**PUCCINI: TOSCA**—Freni, Pavarotti, Milnes,  
Rescigno—London  
**SIBELIUS, SMETANA: FINLANDIA, THE  
MOLDAU**—Karajan—Angel Sonic 45  
Series

### SOUND WAREHOUSE/DALLAS

**COPLAND: SYMPHONY NO. 3**—  
Columbia  
**VICTORIA DE LOS ANGELES IN RECITAL**—  
Angel  
**DONIZETTI: LUCREZIA BORGIA**—London  
**GERSHWIN: SONGS**—Morris, Bolcom—  
Nonesuch  
**MAHLER: SYMPHONY NO. 4**—London  
Digital  
**MASSENET: CENDRILLON**—Columbia  
**MENDELSSOHN: SYMPHONY NO. 4**—  
London Digital  
**NEW YEAR'S IN VIENNA**—London Digital  
**RACHMANINOFF: SONGS, VOL. IV**—  
Soederstroem, Ashkenazy—London  
**SHOSTAKOVICH: LADY MACBETH OF  
MTSENK**—Vishnevskaya,  
Rostropovich—Angel

### TOWER RECORDS/LOS ANGELES

**BOLLING: SUITE FOR FLUTE AND JAZZ  
PIANO**—Rampal, Bolling—Columbia  
**DONIZETTI: LUCREZIA BORGIA**—London  
**VICTORIA DE LOS ANGELES IN RECITAL**—  
Angel  
**MAHLER: SYMPHONY NO. 4**—London  
Digital  
**MENDELSSOHN: SYMPHONY NO. 4**—  
London Digital  
**NEW YEAR'S IN VIENNA**—London Digital  
**PACHELBEL: KANON**—Muenchinger—  
London  
**PIPA CONCERTO**—Ozawa—DG  
**SCHUMANN: KREISLERIANA, NOVELETTEN**  
—Egorov—Peters International  
**VAUGHAN WILLIAMS: HUGH THE DROVER**  
—Angel

\* Best Sellers are determined from the re-  
tail lists of the stores listed above, plus  
those of the following: Record World/TSS/  
Northeast, King Karol/New York, Discount  
Records/Washington, D.C., Record & Tape  
Collectors/Baltimore, Rose Discount/Chi-  
cago, Cactus/Houston, Jeff's Classical/  
Tucson, Tower Records/San Francisco,  
Odyssey Records/San Francisco and Tower  
Records/Seattle.

## In Memoriam: John Coveney

By SPEIGHT JENKINS

■ NEW YORK — The world of classical music is basically small, those important in Paris and Vienna are known as well in London and New York as in their hometowns. And particularly well known are the few unusual people, those that for one reason or another stand out from the pack. John Coveney was one of those.

For 33 years an executive of Angel and Capitol, he died last week in New York's Beth Israel Hospital at 62, suffering from bone cancer. But memory of him is vibrant; he left a strong personal imprint on the art he loved and on all of us who had the good fortune to know him.

John Coveney, born in Boston, was the antithesis of the musical fan—the man who consistently screams "Fabulous" or "Fantastic" after every performance—but he was loved by the artists as have been few record executives. And the reason is simple: when John Coveney told them they were good, they knew not only that he meant it but that they had reached a very high standard indeed.

As director of artist relations for Angel, Coveney became close to a whole variety of great singers and instrumentalists: Maria Callas, Elisabeth Schwarzkopf, Beverly Sills, Victoria de los Angeles, Nicolai Gedda, Placido Domingo, Itzhak Perlman, John Browning—the list goes on and on. These artists appreciated his dignity, his perceptions, and his musically aristocratic demands for art at the highest level.

This does not mean, of course, that Coveney was averse to the social demands of the business. No one more often wined and dined the stars of Angel Records; no one was more often backstage. His duty was to be close to the action, to know the foibles of every artist who recorded for his company and to have good relations with the press, whom he could try to interest in his artists.

Personal knowledge about Angel's artists was not a small job, because in the last decade, the company has had no small group of major singers and instrumentalists responsible only to it. Its parent, EMI, has tended to record everybody, and except for two or three artists has seemed uninterested in exclusivity. No doubt this was welcome to John Coveney;

he always wanted to have working relationship for as many artists as possible.

But his was not just a social relationship. While still chief of Angel, he told me, "Everybody talks about artist relations as though all I do is entertain the stars. You know there's the business side of it, too, and I am responsible for most of the contract negotiations as well."

He wanted to retire a few years ago and announced his intention of doing so. He said that he always wanted to quit hard work at 60 or so that he could have a good many years to enjoy life. But when the time came, Beverly Sills insisted that his retirement be partial. She wanted no one but John Coveney to manage her affairs with Angel, and so he stayed on, helping her and indeed kept up his close relationship with most of the other Angel artists.

In the last few months of his illness many have expressed their love and appreciation for this shy, seemingly austere Bostonian. Elisabeth Schwarzkopf flew to New York to see him and was in touch with him on the telephone almost daily. Leontyne Price, more associated with other record companies than Angel, was a frequent caller, and those such as Miss Sills and John Browning did much to enliven his last days in the hospital.

The general public knew John  
(Continued on page 61)

## Shepard Finishing Work on Opera

■ NEW YORK — Thomas Z. Shepard, director of RCA's Red Seal division, is finishing an opera called the "Last Of The Just," to a libretto by the New York Times' Gerald Walker. Taken from a novel about the Holocaust by Andre Scharz-Bart, the opera will have its second act performed on August 19 by the Opera Institute of Aspen, Colorado. The performance, under workshop conditions, will have Richard Pearlman as director.

Shepard composed the score of the film "Such Good Friends" and Walker, an editor of the New York Times Magazine, wrote the novel "Cruisin," which is the basis for the film of the same name currently on location in New York City.

# Record World Latin American

## Record World en Brasil

By OLAVO A. BIANCO

■ Ha habido grandes cambios entre los ejecutivos de discos en Brasil últimamente, entre ellos la salida de CBS de **Jairo Pires** para formar parte de Polygram y **Wilson Rodrigues Poso**, quien fuera Director Comercial de Gravacoes Eléctricas (Continental), forma parte actualmente de K-Tel. También **Manuel Barenbeim** tomó posesión de su nuevo cargo como A&R del sello Continental tras dejar su puesto con RGE/Fermata. Se esperan nuevos cambios dentro de poco tiempo.

**Jorge Gambier**, productor de "Disco Baby" (Copacabana), acaba de terminar gran parte de las grabaciones que serfin incluidas en la película "Vamos a Cantar: Disco Baby." También acaba de hacerse cargo de la producción de **María Alcina** para Copacabana . . . **Alcione** (Polygram), cantante de gran fuerza, está preparando su nuevo disco, mientras continúa como maestra de ceremonias del programa de TV "Al-

berta Geral," que sale al aire por Globo . . . **Jane & Herondi**, dúo de gran éxito, acaba de renovar su contrato con RCA presidida por **Adolfo Pino** . . . **Zé Rodrix** será lanzado próximamente por RCA con un nuevo LP . . . Según informaciones de prensa, el Conselho Nacional do Direito Autoral (CNDA), entidad incorporada al Ministerio de Educación, y que tiene como función principal las recaudaciones de los autores, deberá sufrir modificaciones en las próximas semanas . . .

**Helio Gomyde**, del Departamento de Prensa de Continental nos informa el lanzamiento, entre otros, del LP de **Marília Medalha** "Boias de Luz" . . . Copacabana acaba de lanzar un disco en memoria de la desaparecida **Dolores Durán**, en el cual se ha grabado de nuevo todo el acompañamiento musical . . . Después de adquirir Radio Continental en Río, la Rede Capital de Comunicacoes

(Continued on page 60)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ En cable fechado el día 26 de Julio, **Hans P. Beugger**, Director Regional de Latinoamérica de EMI me comunica: "Como prometido, le confirmo que el acuerdo de licenciamiento del producto EMI de Latinoamérica y el repertorio español para los Estados Unidos fué firmado ayer en Londres con el grupo español Columbia/Alhambra." Don **Pepe García** de Latin International también recibió esta comunicación, entrando en el proceso con los nuevos distribuidores de liquidación del

material prensado y compra de material de negativos y cintas, en lo cual espero salga lo mejor posible. De no ser así, Don Pepe me comentó que no habrá de quedarse aletargado y mustio . . . De momento, las facilidades de almacenamiento y oficinas que Latin International abrió en el área de Miami, en el centro discográfico de Hialeah Gardens, han sido cerradas y trasladado todo el almacenamiento a otros destinos. Por supuesto, queda un contrato de arrendamiento que Don Pepe tendrá que cumplir con los arrendatarios por un largo periodo de tiempo. Al frente mismo de los locales de Latin International se encontraban los de Caytronics Corp., bajo la leyenda

Cayre Distributors of Fla., de los cuales también se retiró toda la existencia, se dejó fuera el personal a cargo y se situó, irónicamente ante la vida, un cartelito que dice: "Eusebio, salí a almorzar, regreso en seguida. Tu Jefe."



Rocío Jurado

**Too Pyo Hong**, Chairman del Comité organizador del Festival de la Canción de Seoul, 1979" que se realizará a partir del 8 de Diciembre en la capital de Corea del Sur, me comunica que el Festival será este año el mayor realizado, ya que

The Joongang Daily News & Tong-yang Broadcasting Corporation, el principal conglomerado de comunicaciones del país, está organizando el evento en celebración de su "15 Aniversario" como una promoción al intercambio musical entre todos los países amantes de la música del mundo. El Festival está abierto a todos los cantantes y compositores del mundo y las canciones deben ser originales o eritadas en este año. El Festival correrá con los gastos de viaje, acomodación y comidas de los cantantes y compositores seleccionados para la competencia. Los premios serán de \$10,000 para el primero, \$5,000 para el segundo, \$3,000 para el tercero, \$2,000 para el cuarto y dos premios especiales para "conciones más destacadas" de \$2,000 cada uno. Adicionalmente, habrán otros premios para artistas destacados en el evento. Los interesados deben comunicarse inmediatamente con: **Too Pyo Hong**, World Song Festival in Seoul '79, 58-9, Seosomun-dong, Joong-ku, Seoul, Korea.



Marvin Santiago

RCA lanzó en España un nuevo long playing de la talentosa **Rocío Jurado**, titulado "Por Derecho" en el cual la española luce sus grandes habilidades en la interpretación de música folklórica gitana de España. Aparte de una gran presentación y contenido espectacular, el paquete carga dos discos. Nuestra felicitación a la firma y la intérprete por esta grabación que he disfrutado a fondo. Por otra parte, **Manuel Alejandro** está en los estudios madrileños, en preparación de la nueva producción de **Rocío Jurado**, de música internacional, que será prontamente lanzada al mercado internacional, ante el éxito impresionante de su anterior long playing de música internacional, en el cual la Juardo también ha demostrado habilidades impresionantes . . . La producción de **Jorge Millet** y **Frank Torres** de



Lila

(Continued on page 59)

### THE TOP SELLING ALBUM IN LATIN AMERICA TODAY

IS A  
"VELVET DE VENEZUELA" RELEASE  
"SALTA PERICO"  
JOSE MANGUAL JR.



"Pa' Bailar y Gozar"

José Mangual Jr.  
Velvet PRS 8020

Distributed by:

Audiorama Records  
658 10th Ave.,  
New York, N.Y.  
10036

Velvet Records Inc.  
10128 N.W. 80 Ave.,  
Hialeah Gardens,  
Fla. 33016

Velvet de Puerto Rico  
Cerra 627  
Santurce,  
Puerto Rico

Velvet de California  
2120 West 8th St., S  
Suite 308,  
Los Angeles, Cal.  
90057

Velvet de Texas  
1818 Fredericksburg  
Rd.  
San Antonio,  
Texas 78201

Velvet de Venezuela  
Apartado 19134  
Caracas,  
Venezuela



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Redlands, Cal.

By KCAL (ALFONSO CAMACHO)

1. MENTIRA, MENTIRA  
LOS CORAZONES SOLITARIOS—OB
2. HASTA QUE AMANEZCA  
JOAN SEBASTIAN—Musart
3. SENTIDO CONTRARIO  
HUMBERTO CABANAS—Latin Int.
4. BUENOS DIAS SENOR SOL  
JUAN GABRIEL—Pronto
5. TERCIOPELO Y FUEGO  
JOSE DOMINGO—Melody
6. CHIQUITITA  
ABBA—RCA
7. BRUJERIA  
ALVARO DAVILA—Melody
8. ELLA-A-A  
MANOLO Y JORGE—RCA
9. OHH, BABY BABY  
DEBORA—OB
10. AYUDAME A OLVIDAR  
LA REVOLUCION DE E. ZAPATA—Melody

### Phoenix

By KIFN (GILBERTO ROMO)

1. ADIOS AMOR  
JUANELO—Caytronics
2. PARA SIEMPRE ADIOS  
ESTELA NUNEZ—Pronto
3. LA PALMA  
RAY CAMACHO—Luna
4. ERES COMO EL VIENTO  
ELSA BAEZA—Caytronics
5. BUENOS DIAS SENOR SOL  
JUAN GABRIEL—Pronto
6. AMOR DE DISCOTEQUE  
JOSE JOSE—Pronto
7. SIN TU AMOR  
BROWN EXPRESS—Fama
8. ESTE AMOR SE VA  
LEO DAN—Caytronics
9. OHH BABY BABY  
DEBORA—OB
10. LA DIOSA DE MI VIDA  
ALPHA—Epsilon

### San Jose

By KANTA (WILFRED IRIZARRY)

1. EL  
GRUPO MAZZ—Cara
2. AQUELLOS BOLEROS  
ROLANDO OJEDA—Alhambra
3. LOS MALES DE MICAELA  
KIWA 7—Orfeon
4. OHH BABY BABY  
DEBORA—OB
5. DEJAME  
LUPITA D'ALESSIO—Orfeon
6. LO QUE NO FUE NO SERA  
JOSE JOSE—Pronto
7. EL SOL SE FUE  
ROBERTO JORDAN—Arcano
8. EL AMOR DE TU VIDA  
CHAYITO VALDEZ—Cronos
9. WILFRIDO, DAME UN CONSEJO  
WILFRIDO VARGAS—Karen
10. DEJAME VIVIR MI VIDA  
ANGELICA MARIA/RAUL VALE—Melody

### San Antonio

By KVAR-FM (JAVIER DE LA CERDA)

1. HASTA QUE AMANEZCA  
JOAN SEBASTIAN—Musart
2. CHIQUITITA  
ABBA—RCA
3. BOLEROS  
PEQUENA COMPANIA—Alhambra
4. PIDELE A DIOS  
MARCO ANTONIO MUNIZ—RCA
5. PARA TI  
MANOLO OTERO—Alhambra
6. ALGUIEN COMO TU  
MANOLO MUNOZ—Gas
7. VUELVE CARINO  
JOHNNY LABORIEL—Orfeon
8. SALDRE A BUSCAR EL AMOR  
MIGUEL GALLARDO—Odeon
9. CUATRO MILPAS  
ARIA 8—Mercurio
10. ACOMPANAME  
JAIME MOREY—Orfeon

## Ventas (Sales)

### Albuquerque

1. EL TAHUR  
LOS TIGRES DEL NORTE—Fama  
VICENTE FERNANDEZ—Caytronics
2. LA DE LA MOCHILA AZUL  
PEDRITO FERNANDEZ—Caytronics
3. TRISTE AMANEZCA  
MANUEL EDUARDO—Fama
4. CAMAS SEPARADAS  
YOLANDA DEL RIO—Arcano
5. ME OLVIDE DE VIVIR  
JULIO IGLESIAS—Alhambra
6. EL DIA DE SAN JUAN  
AL HURRICANE—Hurricane
7. EL GALLO NEGRO  
VICENTE FERNANDEZ—Caytronics
8. AMOR A PRIMERA VISTA  
HERMANOS TERAN—Freddie
9. RUEDITAS DE AMOR  
BABY GABY—Hurricane
10. LA LAMPARA  
CHELO—Musart

### New York

1. SIN PODERTE HABLAR  
WILLIE COLON—Fania
2. SUPLICA  
GILBERTO MONROIG—Artomax
3. NO NOS PARARAN  
CHARANGA 76—TR
4. VIDA MIA  
FELITO FELIX—Mega
5. ME OLVIDE DE VIVIR  
JULIO IGLESIAS—Alhambra
6. ATREVIDA  
TOMMY OLIVENCIA—T.H.
7. LA SUEGRA  
JOHNNY VENTURA—Combo
8. QUIERO VIVIR  
CARMIN—Orfeon
9. PALOMITA  
LOS HIJOS DEL REY—Combo
10. PEDRO NAVAJA  
WILLIE COLON/RUBEN BLADES—Fania

### Puerto Rico

1. SIN PODERTE HABLAR  
WILLIE COLON—Fania
2. QUE FALTA TU ME HACES  
GILBERTO MONROIG—Artomax
3. SERA VARON, SERA MUJER  
CHUCHO AVELANET—Velvet
4. FUEGO A LA JICOTEA  
MARVIN SANTIAGO—T.H.
5. PURA  
LA TERRIFICA—Artomax
6. PARA HACER BIEN EL AMOR  
CHARYTIN—T.H.
7. BESO A BESO DULCEMENTE  
SOPHY—Velvet
8. CALLADOS  
ANGELA CARRASCO/  
CAMILO SESTO—Pronto
9. LIBRO DE AMOR  
BOBBY VALENTIN—Bronco
10. LA SUEGRA  
JOHNNY VENTURA—Combo

### Argentina

By CENTRO CULTURAL

1. CHIQUITITA  
ABBA—RCA
2. PAISAJE  
FRANCO SIMONE—Microfon
3. CREES QUE SOY SEXY?  
ROD STEWART—Warner Bros.
4. TRAGEDIA  
BEE GEES—Phonogram
5. ATRAPAN AL GATO  
CHERRY LAINE—CBS
6. EL AMOR DE MI VIDA  
CAMILO SESTO—Microfon
7. TOCO MADERA  
AMII STEWART—RCA
8. SOBREVIVIRE  
GLORIA GAYNOR—Phonogram
9. CABALLO DE TROYA  
LUV—Phonogram
10. BAJO LA LINEA  
GERRY RAFFERTY—Capitol

## Nuestro Rincon (Continued from page 58)

Marvin Santiago para TH, con el tema "Fuego a la Jicotea" (R. Cortijo) está moviéndose fuertemente en Puerto Rico . . . Otro sello que está disfrutando de ventas fuertes es Artomax Records con su última grabación de **Gilberto Monroig**, interpretando a **Bobby Capó** y ahora con la **Orquesta Le Terrífica**, que con el tema "Pura" (Jossie León) está acaparando fuerte movimiento . . . Orfeón lanzó un "disco Versión" de 12" de **Carmín** interpretando "Caliente" (Hot Stuff) (Bellots-Faltermeyer-Forsey-Zabala) y "Cuando me dejes de amar" (L. de la Colina) en producción de **Charlie Lopez** y con arreglos de **Randy Ortiz** y **Carlos Franzetti** . . . RCA lanzó a su intérprete **Lila Deneken** en el tema "disco" "Adelante" (Armenteros-Herrero) con arreglos y dirección de **Bebu Silveti**, ahora radicado en México. El tema al respaldo es "El Mundo para los dos" (Herrero-Armenteros) una balada romántica que también pudiera abrirle puertas de éxito a la muy buena intérprete mexicana . . . Me dicen que **George Tavares** ha pasado a la editora de CBS, con base en Coral Gables, Florida . . . el gran amigo y talentoso hombre de radio **Alfredo Rodríguez**, está a cargo ahora de la programación de la KEYH! 85, de Houston, con 10,000 watts en frecuencia libre, lo cual significa un gran paso de avance para el buen amigo. De su bella carta extracto: "Ya sabes que nunca te he solicitado nada ni me ha gustado molestarte en el pasado, pero ahora más que nunca, encarecidamente acudo a tí, para que si te es posible me ayudes dando a conocer mi venida a esta ciudad y que las compañías que siempre me han ayudado con su material de promoción, nos lo hagan llegar. Nuestra programación es de lo mejor de lo popular, en el afán de siempre promover lo que en verdad vale la pena, tú ya conoces mi idea sobre el asunto." Bueno, el material promocional debe ir dirigido a: **Alfredo Rodríguez**, KeyH! Radio 85, 3130 Southwest Freeway, Suite 501, Houston, Texas 7098 . . . Musical Records acaba de preparar nuevas mezclas de la grabación "disco" de **Los Joao**, titulada "Disco Samba," sometiéndola a promoción a través de los "record pools" de Estados Unidos . . . Y ahora . . . ¡Hasta la próxima!

**Hans P. Beugger**, EMI's Latin American regional director, sent me on July 26th, a cablegram which reads: "As promised I hereby confirm that the licensing agreement for EMI's Latin American plus Spanish repertoire for the U.S.A. was signed yesterday in London with the Spanish group Columbia/Alhambra" . . . **Don Pepe García** from Latin International also received the news from EMI which places him in the position of trying to get rid of all pressed material in stock, masters and negatives through the new distributors. At present, the warehouse and office facilities that Latin International opened in Miami were closed down last week and all the records in stock were shipped to different areas. On the other hand, Don Pepe will be forced to make good his signed lease for these premises which he signed for a long period of time. In the meantime, right across from Latin International, Caytronics Corp. (Cayre Distributors of Fla.) also closed down its warehouse and office facilities and laid off its personnel.

**Too Pyo Hong**, chairman of the organizing committee for World Song Festival in Seoul '79, informed me that the Joon-ang Daily News and Tong-yang Broadcasting Corp. will present the above mentioned festival in Seoul on December 8th, 1979. This Festival will be the biggest of its kind in Korea and as the leading mass communication center in Korea, the Joon-ang Daily News & Ton-yang Broadcasting Corp. is organizing the event to celebrate its 15th Anniversary and is aiming at the promotion of cultural exchanges among music-loving nations of the world. The festival is open to all eligible singers and composers and entry songs, either original or published, will be accepted. The festival will take care of travel expenses, accommodations and meals for the selected singers and composers, and the awards will be \$10,000 (1st Prize), \$5,000 (2nd Prize), \$3,000 (3rd Prize), \$2,000 (4th Prize) and two additional \$2,000 awards each for the best outstanding songs. For further information please contact **Too Pyo Hong**, World Song Festival in Seoul '79, 58-9, Seosomun-dong, Joongku, Seoul, Korea.

(Continued on page 60)

# Latin American Album Picks

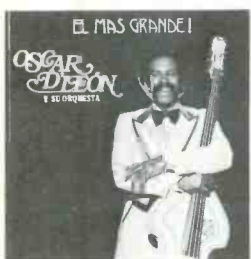


## WE LOVE N.Y.

ORQUESTA LA GRANDE—Solo 513

Con arreglos de Jorge Millet, Elías Lopes y Ray Santos, la Orquesta La Grande se luce en esta grabación de salsa neoyorkina. Ritmo y sabor a todo dar! "Lamento del Nuevo Día" (J. Padin), "El Trabajaor" (J. Padin), "Tu Indiferencia" (G. Santa Rosa) y "El Ambiente" (G. Santa Rosa).

■ With arrangements by Jorge Millet, Elias Lopes and Ray Santos, Orquesta La Grande moves toward success with this superb salsa package. Produced by Ralph Cartagena. "Inmenso vacio" (J. Padin), "Delincuente" (D.R.), "Tu indiferencia," others.



## EL MAS GRANDE

OSCAR D'LEON Y SU ORQUESTA—TH THS 2063

Con arreglos de Enrique Iriarte y Oscar D'Leon, este repertorio de salsa grabado en Venezuela está comenzando a dar fuerte. Vocales por D'Leon y Edgar Rodríguez. "Me Dejé" (O. D'Leon), "Bravo de verdad" (R. Rey), "Mi bajo y yo" (V. Mendoza) y "El baile del suavécito" (D.D.)

■ With arrangements by Enrique Iriarte and Oscar D'Leon, this package of Venezuelan salsa is starting to move heavily on the east coast and in the Caribbean. "Mi bajo y yo," "Tu son" (D.D.), "Me dejo" and "Chanchunche No. 2."



## GUARARE

Inca JMS 1071

En producción de Ray Barretto y con Ray de la Paz como cantante, Guararé se vuelca en ritmo y sabor. Gran calidad de músicos e interpretación. "Te quiero de gratis" (P. Román), "Eleguá" (T. Fuentes), "Sigo Esperando" (T. Fuentes) y "Eres tú" (G. López).

■ Produced by Ray Barretto and with Ray de la Paz handling the vocals, Guararé offers a terrific salsa package. Superb musicians and sound! "Pan con bacalao" (T. Fuentes), "María" (D.R.), "Sigo esperando" (T. Fuentes) and "The quiero de gratis."



## MOTIVOS

JOSE DOMINGO—Mericana Melody MMX 5628

Tardío lanzamiento de uno de los temas más fuertes de la época. Se luce el intérprete español José Domingo con arreglos de Eddy Guerin y Horacio Icasto. Producción muy comercial. "Motivos" (Castaño-Aniano Alcalde), "Mujercita de Ojos Claros" (Castaño-Alcalde), "Mentirrosa" (C. Luengo) y "Yo brindo, te olvido" (R. Vale).

■ "Motivos" has been one of the top smashes of the season, and is contained in this long-awaited package. Arrangements by Eddy Guerin and H. Icasto give José Domingo from Spain the proper backing in a very commercial production. "Motivos," "Te vas, the vas" (Castaño-Alcalde), "Yo brindo, te olvido" and "Con mis canciones" (Castaño-Pugliese-F. Castaño).

## En Brasil

(Continued from page 58)

(Cadena de Radio) se dispone para la adquisición de otra emisora en Porto Alegre, Estado de Río Grande do Sul.

Surge nuevamente el cantante **Morris Albert** (Charger), al incluirse una de sus canciones como tema de la tele-novela "Feijao Maravilha" de la Cadena Globo . . . **Sydney Magal** (Polydor) firmó con la Cadena Tupi para la presentación de un show todas las semanas . . . En ocasión de las elecciones de ABEM (Asociación Brasileña de Editores de Música) salieron elegidos: como Presidente **Romeu B. Núñez** (Editora Itaipu) y como directores **Bruno Quaino** (Editora Sigem), **Antonio D'Almeida Santos** (Editora Meridional) y **Fernando Vitale** (Editora Vitale) y como Asesor Legal el abogado **Danilo Rocha** . . . Los músicos brasileños con apoyo de los Sindicatos, no están nada satisfechos ante el gran número de grabaciones hechas por artistas brasileños en el extranjero. Se espera una seria reclamación del gobierno al respecto . . . Continúa la lucha contra la piratería de cassettes en Brasil. Se espera que éste sea uno de los temas a tratar en la próxima convención de la FLAPF, que se celebrará en Septiembre en Río . . . Ina Nacional Discos Ltda, fábrica prensadora recién adquirida por WEA, pasará por una serie de modificaciones según los planes de

WEA Internacional . . . La comisión escogida por el Ministro de Educación en cuanto a señalar modificaciones en el Conselho Nacional do Direito Autoral (CNDA), ha sugerido la necesidad de que el CNDA conste de once miembros y no de cinco como anteriormente. Hay la posibilidad de que entre los once miembros, uno de ellos represente las editoras musicales.

. . . **Gilberto Gil** (WEA) y **María Bethania** (Polygram) acaban de ser nombrados asesores culturales por el gobierno del Estado de Bahía . . . EMI Odeón lanzará en pocos días al mercado el primer LP de **Nana Caymmi** . . . **Vitor Settani**, gerente general de Discos Chantecler, abandonó su puesto recientemente, al igual que **Luis Mocarzel** productor de Chantecler . . . Después de anunciarse la visita de **Frank Sinatra** al Brasil sin concretarse nunca, el agente de publicidad que obtuvo que Sinatra hiciera un comercial para la Televisión Brasileña dos años atrás, anuncia ahora su próxima visita . . . La Cadena Capital de Comunicaciones puede terminar quedándose con los canales 9 de Sao Paulo y 2 de Río (Jornal do Brasil) si sus dueños no los ponen al aire a su debido tiempo, como indicación del principio de las operaciones de TV del nuevo grupo.

## Nuestro Rincon

(Continued from page 59)

RCA released in Spain a new LP by talented **Rocio Jurado**, entitled "Por Derecho," in which the talented singer displayed a wonderful performance of flamenco music. The LP contains a double album and the presentation and contents of the package is spectacular. My congratulations to RCA and **Rocio Jurado** for this magnificent recording that I really enjoyed. On the other hand, **Manuel Alejandro** is producing a new LP by **Rocio Jurado** in Madrid, with international music aimed to international markets in which RCA will shortly release it, due to the great success that she had with her previous LP . . . **Marvin Santiago's** latest hit, "Fuego a la Jicotea" (R. Cortijo), is selling heavily in Puerto Rico. The LP was released by TH Records and produced by **Jorge Millet** and **Frank Torres** . . . Another label enjoying good sales is Artomax Records through its **Gilberto Monroig** LP and **Orquesta La Terrifica's** latest hit, "Pura" (Jossie Leon) . . . Orfeon released a 12" disco version by Carmín containing "Caliente" (Hot Stuff) (Bellote-Faltermeyer-Forsy-Zabala) and "Cuando me dejes da amar" (Lolita de la Colina), produced by **Charlie Lopez** with arrangements by **Randy Ortiz** and **Carlos Franzetti** . . . RCA also released in México a new disco version by **Lila Deneken** with "Adelante" (Armenteros-Herrero) b/w "El Mundo para los dos" (Armenteros-Herrero) with arrangements and directed by **Bebu Silveti** . . . I was informed that **George Tavares** has joined the staff of CBS, based in Coral Gables, Fla. . . **Alfredo Rodriguez** is now in charge for the music programming of KEYH Radio in Houston. He will appreciate samples and promotional copies addressed to: **Alfredo Rodriguez**, KEYH Radio 85, 3130 Southwest Freeway, Suite 501, Houston, Texas 77098 . . . Musical Records has just remixed in Miami a disco version recording of **Los Joao** containing their smash performance of "Disco Samba," which will be heavily promoted through the record pools in the States.

## Album Analysis

(Continued from page 8)  
action. Northeastern sales are also promising.

In the seventies, Mass Production (Cotillion) jumped 15 positions this week to the #73 slot, also bulleted. At this point Mass Production has strong one-stop and retail activity coming from Baltimore, Washington, D.C., the southeast, Philadelphia, and Florida. Their single release, in addition to R&B strength, is now crossing over pop and showing good moves where added. Moving into the #77 bullet position is Nick Lowe (Col) with good pop airplay. The single is boosting the LP at the retail level; Billy Thorpe (Capricorn) has jumped from the #84 position to #78, aided by retail activity.

Other movers include Bob James (Col/Tappan Zee) with retail and one-stop sections boosting good action in the northwest, Washington, D.C., Memphis, Los Angeles, and midwest. Sales are out of Indianapolis, Milwaukee, and Detroit. James is also showing solid jazz reports. In the #87 slot, Sniff 'n' the Tears (Atlantic) has had good pop action with the single highlighting the LP. Retail action is coming out of Indianapolis, New York, and Washington, D.C. At the #94 position, Southside Johnny and the Asbury Jukes (Mercury) are showing good breakout activity, with sales reports from New York, Indianapolis, Boston and Los Angeles.

## John Coveney

(Continued from page 57)  
Coveney because for years he was a regular panelist on Texaco's Opera Quiz. Many Saturdays throughout the Metropolitan Opera's season his erudition and wit have spiced comments on opera that the general public has enjoyed. And of course anyone who has ever read an Angel record liner knows that he could write.

His tributes there to his great friend Maria Callas and to Lotte Lehmann both resound in my memory. He had the knack, as his liner notes suggest and as I witnessed many times in New York, of somehow dealing with the most difficult artists with ease and grace.

The present chief of Angel Records in the east, Tony Caronia, summed up much that can be said of John Coveney a few hours after he died: "In the truest sense of his title—director of artist relations—he was friend, confidante and counsel to many of the greatest artists of our time. His knowledge, wit and charm will be much missed and his style can never be duplicated."

## Ariola Circular Debuts

■ LOS ANGELES—B.J. McElwee, vice president of promotion, sales and marketing for Ariola Records, has initiated the company's first bi-monthly, in-house promotional circular, "Disc Data."

### Expansion Due

The purpose of "Disc Data" is to provide information on the sales, retail, promotion and merchandising of Ariola product. An expansion of the circular is underway to reach the national press.

## A&M Releases Four

■ LOS ANGELES—On August 15, A&M Records will release four new albums. They are "American Boy and Girl," Garland Jeffreys' new LP; Lenny Zakatek's debut album, titled "Lenny Zakatek;" "Propaganda: A Blatant Attempt to Influence Your Musical Taste," a compilation album of the best new wave rock and roll artists on A&M Records; and "Facades," Sad Cafe's second American release.

## Lourie-Miller Inks Slick and Diamond

■ LOS ANGELES—Miles J. Lourie and Alan L. Miller have announced the double signing of Slick and Jim Diamond to Lourie-Miller Management, Inc. for worldwide exclusive personal management.

## Singles Analysis

(Continued from page 8)  
The thirties also have six bullets led by two records that took 10 and 11 place jumps during the week. Sniff 'n' The Tears (Atlantic) moved to #35 got great retail action and another week of good adds while Bonnie Pointer (Motown) had a fantastic week of airplay jumps to bolster her at #36.

### Lowe

The lower half of the forties made the most noise this week with Nick Lowe (Col) jumping 12 slots to #48 bullet. M (Sire) is at #46 bullet after only two weeks on the chart and the Rockets (RSO) hurdled seven positions to #49 bullet. At the #41 bullet position is Diana Ross (Motown) behind her #10 bullet on the BOS chart and #28 bullet LP. The Commodores (Motown), last week's Chartmaker, are at #44 bullet with the #30 bullet LP, and Rickie Lee Jones (WB) continued to pick up new adds for #47 bullet.

Two records in the fifties, Herb Alpert (A&M) at #56 bullet (a jump of 13 slots behind multi-

## Havin' a 'Party'



Harry (KC) Casey, of KC & the Sunshine Band, took time off from his production chores in Los Angeles recently to visit the RW west coast offices with his new TK Records album, "Do You Wanna Go Party." Pictured (from left) are RW Sr. vice president Spence Berland, album cover girl Phyllis and KC.

## Teller Hits with Nightingale

(Continued from page 6)

generic blueprint, though, saying future signings will focus simply on an act's appeal, not its market base. "My mission when I came to the company was very simple, to get hits. So signing an act like this made sense for the simple reason that progressive rock remains a viable market, and as such has a place on the Windsong roster.

"I'm looking for viable artists, independent of what market they may fall into."

Other new artists include a new band headed by studio session veteran Eddie Watkins, Jr., called Kocky, and rock singer-

songwriter Danny Spanos, whom Teller says will be signed shortly.

Meanwhile, Diante is working with Johnny's Dance Band while Helen Schneider is readying a new recording project that Teller forecasts will position the songstress beyond her earlier pop-influenced stance.

Windsong staffers also reflect Teller's new regime. "Everyone's new except for Ron Lee, our director of national promotion. There are only six people in the company now, and three of them are in promotion. This business hasn't changed so much that radio airplay still isn't the main key to exposure," says Teller.

"In any small label situation when you're handled by a major, you have to have promotion expertise within your own company," he adds, noting that it's Windsong's mission to generate initial impact on projects, while distributor RCA concentrates on carrying those promotions through to street level sales.

Other execs thus include executive vice president Harold Thau and Gene Armond, vice president, promotion and sales, both based in New York. Home office staffers here include Diante, national promotion vice president Pete Mollica, Lee, and label coordinator Randee Goldman.

Teller expects to maintain the current roster size until several of those acts are more fully established, but his outlook is positive. "Based on recent inquiries I've received from managers and lawyers, I think the trend toward placing important acts directly with majors may be reversing somewhat. Acts that would've been pitched to us before only after being passed on elsewhere, are now being brought to us first," he explained.

## Disc's Computer Sets Catalogue Inventories

By PETER FLETCHER

■ SANDUSKY, Ohio — Catalogue sales are the lifeblood of Ohio based Disc Records. But with rising catalogue prices it is difficult to come up with capitol to maintain a large inventory of black product for a chain with 35 stores. Part of the solution is the use of the company's computer system. The company has been computerized for the past 10 years, according to John Cohen, president of the chain.

### Consistent Control

Recently the system has been refined so that each store enters its sales by label and catalogue number on a daily basis. Each store gets a weekly printout of sales and a printout of sales history every three months and every year. Using these tools, the individual store manager can build a basic catalogue and keep it in stock.

The chain uses an IBM System III computer and employs its own programmer so it can devise new methods and procedures.

"It gives you consistent control. You can get catalogue replaced completely and tailor an inventory for each store," Cohen said.

The use of the computer to control inventory was an important topic at the Disc convention held here last week.

### Eliminates Guesswork

Because of the advanced nature of the system the chain is ready to take advantage of bar coding as soon as the codes appear industry wide.

"You can see how you can build a model inventory on catalogue. Since you have to carry a lower inventory you have to turn it over faster. The biggest problem is proliferation of inventory and trying to keep pace with it," Cohen added.

Raul Acevedo, executive vice president of Disc said. "It should take the guesswork out of what we are doing. We will have the computer set up the basic inventory for catalogue at each store. It will include what each store sold a minimum of three copies of last year. It's easy to feel that something is moving because you are handling it. This gives us the historical information. I give the manager the autonomy and the information to make the right decision.

"If a record doesn't move then it is taken off the basic inventory. I don't want to be a library," he added.

## Disc Staffers Meet (Continued from page 3)

phone and freight charges.

Each store now receives an individual profit and loss statement, and the importance of analyzing it to find ways to cut expenses was emphasized. Sam Crowley, southwest regional manager said, "Pennies turn into dollars when they are multiplied by 35 stores and 52 weeks in the year. Each store should turn into an individual profit center."

A recurring theme at the meetings was "Volume doesn't count: bottom line counts." Disc, like many retailers, has experienced softened sales this year, leading Raul Acevedo, executive vice president of Disc, to stress "We help them come up with solutions for how they are going to handle themselves for the next few months."

Disc, which operates 31 mall locations in the midwest and Texas, and four free-standing Zebra Records stores, is expanding at a moderate pace. Two new stores will open this week. Cohen said that he foresaw a change in business and so he has been expanding carefully.

Much of the discussion at the convention concerned the importance of catalogue. The chain does 60 to 65 percent of its business in catalogue sales, Acevedo said. Disc is currently using its computer system to streamline and maximize its catalogue stock (see separate story).

Cohen said, "What we need is lower list prices on catalogue and longer terms. The manufacturers have to be aware of our business. They have to take a whole different attitude towards the merchandiser. They think of us as an outlet to dump merchandise."

He praised MCA's move to lower pricing for catalogue and select new releases. "This is perfect. This is what is going to happen. Everyone is going to have to do it," he said.

"The reason we are having the convention, while everyone else is cancelling theirs, is that when things aren't going well, that's when you need to get together to talk," Cohen added.

For the past seven months, Cohen has seen more sales from new artists and artists with second records than from established front-line artists.

Acevedo noted, "We are selling more units, but the dollars are up minimally. We're selling the cheaper records, cut-outs and budget records. We're selling more singles than ever. The thing we want is more consistent catalogue sales. I'd like to see the catalogue turn over four times a year."

In the future, Acevedo plans

to keep a strong catalogue in the stores. "You've got to take your catalogue and do something about it. Sales of one and two units a week on titles make up 65 percent of my business. I want the catalogue in there. I'll buy marginally on hit product and not overstock.

### Award Winners

"The convention was a success. We had a good balance between work and play. Things are tough and sales are down. But our managers have a lot of pride. They take the business very seriously," Acevedo said.

The four days of meetings saw numerous manufacturers present a variety of product displays. A&M, Capitol, CBS, Cleveland International Records, RCA, WEA, Progress, Paks Corp, Arista, Disneyland Records, Action Music, Record Shack, MCA, Chrysalis, Warner Bros., Atlantic Records, TK Records, Maxell, Casablanca Records, EMI-America and Dargis Posters all contributed to these efforts.

Additionally, two bands were presented. The attendees were bused to the Agora in Cleveland for Tim Curry on Sunday night. The Michael Stanley Band performed on the closing night. Stanley is a former Disc store manager and regional manager.

Award winners at the convention included Cindy Fouco of Chicago for manager of the year and Marge Moran of Toledo as merchandiser of the year. Record company of the year was Cleveland International, Music Man of the Year was Charlie Hall of RCA, distributor of the year was WEA, and independent distributor of the year was Paks Corp.

## Virgin Vinyl



As part of a series of special presentations across the country, Virgin Records and Atlantic Records threw a party at the Tony Duquette Studios in West Hollywood, California. The affair was attended by both Atlantic Los Angeles staff members and area media representatives, with Virgin executives taking the opportunity to preview the upcoming new album and single releases via the new Virgin/Atlantic U.S. distribution arrangement. Shown at the party are, from left: Pat Kelly, assistant news director of KMET; Atlantic director of artist relations/product management Perry Cooper; Virgin president Ken Berry; Sam Bellamy, program director of KMET; Atlantic senior vice president/general manager Dave Glew; Atlantic west coast director of artist relations Tony Mandich; Atlantic associate director of national AOR promotion Judy Libow; Virgin vice president of promotion Kurt Nerlinger; and Jack Snyder, assistant program director of KMET.

## Klenfner Joins Front Line Mgmt.

(Continued from page 4)

both of us: Front Line is at a point where we have the best roster in the business, one filled with truly great creative people."

Klenfner confirmed that Front Line's entry into the New York music community mirrors both roster growth and the dispersal of Front Line clients beyond its earlier west coast base, as founded by Azoff in the mid-'70s.

Also making the move timely is a busy third and fourth quarter schedule for roster acts, which includes projected releases from the Eagles, Jimmy Buffett, Steely Dan, John David Souther and Warren Zevon.

Azoff himself is meanwhile heavily involved in the current production schedule for his second film venture, "Urban Cowboy," now rolling in Texas with star John Travolta and director James Bridges.

Klenfner will focus on setting up Front Line's east coast operations, and in commenting on the projected joint management/production vehicle, said, "This happened really quickly, over the past few weeks, but I can say that we'll be looking for some new artists that will complement and enhance our existing acts."

As for any formal production ties that might emerge as a result, he added, "Irving has had Full Moon in operation for some time, and already achieved some success. But we're looking now at the prospect of developing a major label force, given the manpower we now have and the level of our roster."

# A&M N.Y. Office Is Strong East Coast Base (Continued from page 3)

oriented disco of Bell and James and the new wave rock of Joe Jackson and the Police. The pre-disposition of the crucial New York market to these two kinds of music was used to maximum advantage to break these acts nationally.

The Bell and James single predictably was first in heavy rotation on black stations when first released in September. "It didn't explode immediately but instead simmered for a long time and actually lost some emphasis from the rest of the company," said Michael Leon, director of east coast operations. "It wasn't until December when WABC became the first pop station to add it. In the meantime, it started to get played in clubs and then it started to sell. Our accounts began feeding us with information that said we had a smash."

## Personnel Turnover

Boo Frazier, A&M director of east coast special projects for r&b, remembered how he played the record first in small retail stores to gauge reaction and on their recommendation, hit all the big black radio stations in New York. "They played it for six months before it popped wide open," he recalled, "then it spread around the country." The Bell and James single, "Livin' It Up (Friday Night)" went on to become a Top 20 hit.

Over the last year and a half there has been a marked turnover in personnel in New York. One exception is five-year veteran Rich Totoian, national director of album promotion. "Department by department," he said, "we now have the best record company in New York." He fully admitted the organizational problems that hampered operations in the past but asserted that they

are definitely solved. "We went through some pretty bad periods with morale," said Totoian. "There was no cohesiveness. Now there is a tremendous spirit de corps in the office. The best thing that ever happened to it is Michael Leon. His energy is just incredible."

Leon joined A&M in 1977 as its local promotion man in New York. Previously he held a similar position with Arista Records. In June of 1978, he was brought to Los Angeles as executive assistant to the president. After only seven months at that position, he was tapped to return to New York and head the company's east coast operations. An irrepressible booster of the Big Apple, Leon is quietly proud of his office's success. "I'm not a particularly visible record company executive," he said. "The way to raise the profile of this office is not by making scenes but by breaking records."

He saw the role of A&M New York expand within the company as the importance of New York expanded in the industry in recent years. "The emergence of disco and new wave as crucially important forms began in New York and both still have their greatest popular base here," he observed. "This had led to a resurgence of New York within the industry and it was important that A&M keep pace."

"The Police were a first for us in terms of a record company. We were educated by their management to some different techniques for merchandising and marketing a band. The rise of new wave music in the past year is a relatively new phenomenon in terms of marketing concepts for record companies. We weren't used to going to the small cult

clubs where these groups (the Police, Joe Jackson, etc.) played so we were educated there."

Because of the immediate reaction to radio airplay of the Jem import, A&M was forced to release the Police LP while they were going through a transitional period with their distribution system. "All our January releases were being held until February when our RCA distribution deal was complete," said Leon. "We were afraid we'd lose the momentum and sales started by the radio reaction to the import. There was real street level support for the band thanks to their manager, Miles Copeland, working them at small venues." "Roxanne," the Police single, went Top 40 while the album is approaching gold status.

## New York Staff

Jackson, whose hit single from the LP "Look Sharp," "Is She Really Going Out With Him" is currently at #18 on the RW Top 100 chart with an add this week at WABC, started playing unannounced shows in New York to work out some loose ends before a national tour. On successive weeks he played the Mudd Club and Hurrah and immediately there was an incredible amount of interest among the rock press and those who attended the shows. "We had a meeting in the office and planned the sequence of events that would eventually lead to the Joe Jackson success story," said Leon. "Unfortunately, after a successful weekend at the Bottom Line which was broadcast live on WNEW-FM and a limited tour, Jackson came down with a severe case of laryngitis and had to cancel his return to New York at the Palladium. That's been rescheduled for September 29 and a new album will follow shortly thereafter."

The key members of the New York team are Totoian, Mark Spector in A&R, Gail Davis in artist development, Kathy Schenker in publicity, Rick Stone in promotion, Rich Gallo in retail promotion, Irv Brusso, director of east coast sales; and Mike Van Orsdale, east coast regional promotion director. The New York office is the nerve center of A&M's east coast regional operations and Van Orsdale and Brusso are based there.

Mark Spector moved to New York from Los Angeles early this year and Leon called his position "one of primary importance. The future of the company is in the music brought into it. Spector has found New York to have a high concentration of musical sophistication. It's logical and

long overdue for A&M to not only have a strong A&R presence here but also a presence with the ability to make a commitment."

Associate director of artist development Gail Davis started her career booking bands at the University of Maryland. She has strong contacts with the managers and agencies in New York and the concentration of concerts and club dates in the region makes her post one of crucial importance. Moreover, artist development vice president Martin Kirkup has delegated national responsibility to her for tours as important as those of Peter Frampton and Tim Curry.

Kathy Schenker, east coast director of publicity, says her present position "has afforded me a unique opportunity. This is an office where you are encouraged to participate and are given an overview. I don't have to blunder around in the dark." Schenker came to A&M after spending a year as personal publicist for Foreigner. Leon commented that Kathy's contribution and subsequent recognition has been the most immediate of anyone's here. The superlatives can't come quick enough. If they don't know she's the best, they must be sleeping."

"Rick Stone and Richie Gallo," Mich Leon said, "are the prototype of the radio/retail promotion team that should exist everywhere. Being close personal friends only makes that pair much more effective."

## Big First Half

"I'm the street guy and Rick's the diplomat," says Gallo. Their success at translating radio play into sales and sales into radio play are the keystone of the success A&M had in New York with its rookie product this year.

"Marketing and promotion need to be a one/two punch," said Stone. "It started with Michael Leon and I and it has continued when I moved into Michael's job and Richie moved into my old one."

A&M's New York office passed the acid test in the first half of 1979. Not only did they play major roles in breaking Joe Jackson, the Police and Bell and James, they gave Supertramp a sellout in their first appearance ever in Madison Square Garden; they oversaw a precedent setting triple play live radio broadcast of three A&M acts playing live in three different venues; and they are now in the forefront of breaking Herb Alpert's current single "Rise."

"This is an office that really cooks," said Totoian. "We're as close to an ideal as you can get in this business."

## ASCAP Honors Perren, Fekaris



Freddie Perren and Dino Fekaris are shown receiving plaques for chart activity on "I Will Survive," "Reunited," "Shake Your Groove Thing" and "Makin' It" from ASCAP. Perren and Fekaris were saluted as co-writers and co-producers; in addition, plaques were given to Perren-Vibes Music. Shown (from left) are: Todd Brabec, ASCAP west coast regional director for business affairs; Freddie Perren; Dino Fekaris; Michael Gorfaine, ASCAP west coast regional director for repertory; and Allen Levy, west coast director of publicity/membership representative.

# Record World COUNTRY

## CBS Sets Major Mktng. Program After Posting First Half Sales Gains

By WALTER CAMPBELL

■ NASHVILLE — Despite softness within its own company as well as the rest of the record industry, the Nashville division of CBS Records reports a positive first half of the year and is planning a major effort for the rest of the year with the release of 15 new albums.

"We're hearing a lot of bad news from throughout the industry now, but we're holding our own here with increasing sales figures," said Roy Wunsch, director of marketing. "In fact we've had a great year so far and are much farther along than we had expected. We're now 181 percent ahead of forecasted growth."

### Eddie Kilroy Bows Production Co.

■ NASHVILLE — Eddie Kilroy, former vice president of A&R for MCA Records, Nashville, has announced the formation of Shaggy Dog Productions, Inc., located at 1300 Division Street here.

The firm, which will record established entertainers as well as a limited number of new acts, has already made production agreements with Ray Pillow, Little David Wilkins, Kim Charles, Faron Young and Bobby Borchers.

All acts produced by Shaggy Dog will have the advantage of career guidance, promotion, and easy access to their producer, according to Kilroy.

Kilroy adds that his firm is currently in the process of establishing a publishing wing.

Shaggy Dog's first production project will be an album/single session on Faron Young.

Wunsch said there is no single factor to account for the resiliency of the Nashville division's business, but rather a number of individual considerations which have all contributed to the progress made. "We haven't had any huge blockbuster singles or albums to lead the way," he said, "but factors like Willie Nelson's continued strength, steady progress of other artists and increasing efforts in artist development have all helped. The artists are out there getting exposure in a number of ways. One key element is touring in support of albums, something that has been going on for some time with rock acts but is a relatively new thing for country artists."

The division's hottest artist is Willie Nelson, who continues to successfully defy many of the norms of country music, both artistically and commercially. "Willie's live album and his duet album with Leon Russell are both \$11.98 albums, which could have been a negative factor in sales, but they are both selling quite well," Wunsch said. "Of course he is an exceptional artist, and his constant touring has to be a factor. He keeps going strong, and everybody likes him."

Continuing its effort forward, Columbia, Epic and Associated Labels will release 15 albums in the remainder of the year. under the theme of "The Best Is Yet To Come." "With the strength of upcoming product releases within the next nine weeks, backed by comprehensive marketing and merchandising campaigns, we're

(Continued on page 68)

## E/A Taps Sharp

■ NASHVILLE — Jimmy Bowen, vice president/general manager of Elektra/Asylum's Nashville operations, has announced the appointment of Martha Sharp as his assistant. In her new post, Sharp will assist Bowen in all areas of the label's Nashville activity.

### Background

Sharp had previously been assistant to Larry Butler at Tree International and United Artists Records. A songwriter, Sharp penned three million-selling songs in 1967—"Born A Woman" and "Single Girl," both recorded by Sandy Posey, and "Come Back When You Grow Up," recorded by Bobby Vee. She recorded her own album for Monument Records in the late '60s.

## Tree Promotes Condra

■ NASHVILLE—Jack Stapp, chairman and chief executive of Tree International, has announced the appointment of Harriane Moore Condra to the position of director of copyright administration.

Condra, who joined Tree in 1975, was a feature writer for the Birmingham News and a realtor prior to joining Tree. Prior to that she was on the staff of the public relations department of WSM radio.

While at WSM, she came up with the idea to start an annual disc jockey convention to celebrate the birthday of the Grand Ole Opry.

As director of copyright administration, Condra will be responsible for Tree copyright administration throughout the world.

# Nashville Report

BY RED O'DONNELL



■ Willie Nelson's first major starring role in a motion picture was to be in a project called "Honeysuckle Rose." Same story with same treatment has been changed titlewise to "Sad Songs and Waltzes," which was a song written and recorded by Willie. Filming begins this fall in and around Austin.

Tanya Tucker was in Nashville long enough to visit April/Blackwood's office and get a hug from the firm's local boss, Charlie Monk, and Mercury's heaviest artist, Johnny Russell. She'll recover—from the hugs, that is.

IN THE STUDIO: Several of Lynyrd Skynyrd's surviving members have been helping out with a group entitled Contraband, putting together an album for Mercury with the help of producer Steve Gibson at Quadrafonic Studios. Meanwhile, Don Williams, having recently re-signed with MCA Records, has been in Jack Clement Studios to work on his next album, produced by Williams and Garth Fundis.

Nice try department: The ambitious project of putting on country music shows at the St. James Theatre on Broadway in New York has regrettably come to an end ahead of schedule. The show featured much of the cream of the crop in country music, but promotion

(Continued on page 68)

## PICKS OF THE WEEK

**SINGLE** DOLLY PARTON, "GREAT BALLS OF FIRE"/"SWEET SUMMER LOVIN'" (prod.: Dean Parks & Gregg Perry) (writers: O. Blackwell & J. Hammer/B. Tosti) (Unichappell, BMI/Chappell, ASCAP/Song Yard, ASCAP) (3:33/3:17). With plenty of enthusiasm Dolly updates a song which Jerry Lee Lewis made famous in the '50s on this double-sided single. The flip side has a smooth, even-flowing sound to go nicely with the lyrics. RCA PB-11705.

**SLEEPER** KARLA BONOFF, "IF HE'S EVER NEAR" (prod.: Kenny Edwards) (writer: K. Bonoff) (Seagrape, BMI) (3:18). Already a proven pop songwriter and artist, Bonoff has already limited country acceptance with previous singles. This time around, her soft, clear style combines with a self-penned ballad which should please a wide variety of listeners. Columbia 1-11041.

**ALBUM** JOHNNY CASH, "SILVER." Cash commemorates his 25th anniversary "in the profession" with considerable style and sounds better than ever. Produced by Brian Ahern, he includes consistently high quality material, performing in a fresh, clear and uncluttered instrumental setting. Standouts include "Lonesome To The Bone," "I'll Say It's True" (with George Jones) and "Bull Rider." Columbia JC 36086.





# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Larry Gatlin — "All The Gold In California"  
Tommy Overstreet — "What More Could A Man Need"

Cristy Lane — "Slippin' Up, Slippin' Around"  
Ann J. Morton — "My Empty Arms"  
O. B. McClinton — "Soap"



Charlie Rich

Willie Nelson is getting attention with the standard "Crazy Arms," pulled from the "Honky Tonkin'" package of vintage RCA masters. Running with it are WWVA, WPLO, WGTO, KIKK, KKYY, KRMD, WDEN, KSSS, WBAM, WMC, KJJJ, KMPS, KRAK, WSLC, WFAI, KNEW, WWNC, KXLR, KERE, WIVK, KGA.

Ann J. Morton has an early start with "My Empty Arms," already added at KXLR, WGTO, KFDDI, WPNX, KGA, KAYO, KYNN, WSLC, WFAI, WSDS, KVOO, KERE, KRMD, WIRE.

O. B. McClinton's recap of the daytime addiction called "Soap" is playing at WSLC, WIRK, WTMT, KMPS, WPNX, KFDDI, KVOO, KRAM, KERE, WFAI.



Dorsey Burnett

KVOO personality Billy Parker is seeing chart success with the Ernest Tubbs classic "Thanks A Lot" at KKYY, WFAI, KTTS, WSLC, WTMT, KYNN, WVOJ, KWKH, KFDDI, KVOO, KRMD.

Charlie Louvin starting to show with "Love Doesn't Care Whose House It Lives In" in Wichita and West Palm Beach.

Charlie Rich's UA offering "Life Goes On" added at WWNC, KTTS, KGA, KSSS, KWKH, KSOP, WTSO, KVOO, WFAI, WQQT, WUUNI.

Super Strong: Barbara Mandrell, Oak Ridge Boys, The Kendalls (both sides), Bellamy Brothers, Razzy Bailey, Ronnie Milsap.

Roger Young is showing well with "Skip A Rope" at WPNX, KLLL, WFAI, WDEN, KFDDI, KVOO, WHOO, KRMD, KKYY. Rachel Sweet's "I Go To Pieces" playing at WHN, WHOO, WFAI, KRMD, WIVK.

Tommy Overstreet has an early start with "What More Could A Man Need" at WWNC, KKYY, WSLC, KVOO, KJJJ, KERE, KBUC, WBAM, KRMD, WTOD, KWKH, WPNX, KGA, KSOP, KAYO, WWVA, WTMT. Dorsey Burnette getting action on "Here I Go Again" at KBUC, KFDDI, KDJW, KSOP, KERE, KVOO.

## SURE SHOTS

Dolly Parton — "Great Balls of Fire"

## LEFT FIELDERS

Jim Chesnut — "Let's Take The Time To Fall In Love Again"

Louise Mandrell — "I Never Loved Anyone Like I Love You"

Jeris Ross — "Little Bit More"

Hank Thompson — "I Hear The South Callin' Me"

## AREA ACTION

Phil Everly — "Living Alone" (WWNC, WSLC, WWVA, WDEN)

Mac Wiseman & Osborne Bros. — "Shackles and Chains" (KENR)

Don Deal — "A Stranger's Love" (KFDDI, KVOO)

## Charly Delights Dallas



The CBS Records branch in Dallas, along with representatives from Lieberman, Handleman, Pickwick, Peaches, Bromo, Big State, KRDL, WBAP, Walmart, and Jerry Learys, turned out for Epic's Charly McClain and her new LP "Alone Too Long" listening party at the Club Schmitz in Dallas. Pictured (top row from left) are Jay Jensen, regional country marketing manager; Midge Stubbs, regional coordinator; Jonna McMullen, regional promotion secretary; Harman Crawford, Dallas sales; Danny Yarbrough, branch manager; Charly; Dave Mulkey, merchandising specialist; Luke Lewis, Dallas sales manager; Jack Chase, regional vice president, southwest region. Kneeling from left are Bob Poer, sales, Dallas; and Bob Chiado, sales, Dallas.

# Country Radio

By CINDY KENT

■ MOVES: In line with WUBE/Cincinnati's recent promotion of Bob English to GM, two other promotions have taken place in the programming department. **Paul O'Brien** has been named PD (AM and FM), having been promoted from director of creative services, and **Duke Hamilton** has been named assistant PD, having been promoted from MD. . . . **Tim Williams** is the new MD at WFAI/Fayetteville. . . . Tom Riley has been appointed PD at WVAM/Altoona, Pa. Also at the station, **Stan Davis** is the new MD from WADC/Parkersburg, W. Va. . . . **Ron Tatar** is leaving KVOC/Casper, according to GM **Fred Hildebrand**. Tatar will be replaced by **Dick Grog**, who returns to the station from WTCR/Huntington, W. Va.

Here's some details about the new consulting firm set up by **Don Thomson**, former operations manager at WBAP-Ft. Worth. The national country radio consultant firm will feature an air talent bank free of charge to DJs, and confidential services to clients, encompassing market analysis, research, sales strategy, etc. It should be noted that Thomson's first client is none other than WBAP. Thomson's firm is called the "Country Doctor," located at Suite 1002, Ridglea Bank Bldg., Ft. Worth, Texas 76116; phone: (817-731-0218).

HAYRIDE NETWORK: Details were finalized Aug. 7 for the "Louisiana Hayride, USA," to be broadcast live over a network of stations in Texas, Louisiana, and Arkansas. According to Hayride president **David Kent**, the first stage of confirming a nucleus of stations within a 100 mile radius of Shreveport is nearing completion.

"The next step is we are zeroing in on Texas, which has been a stronghold for the Hayride before," Kent said. "The Hayride was syndicated over 150 stations a few years ago, and at that time, we had 64 stations in Texas alone. Our goal is to aim for national syndication."

The Hayride recently terminated its association with KWKH/Shreveport after 31 years of live broadcasts, switching over to rival KRMD. In line with the change, KWKH's **Frank Page**, MC for over 30 years, left that post, now held by KRMD personality **Mike Adams**.

In addition to mother station KRMD, stations so far include KDQN/DeQueen, Ark., KSFA/Nacogdoches, Texas, KDET/Center, Texas, KKYY/Marshall, Texas, KROZ/Tyler, Texas, KGAS/Carthage, Texas, and KUZC/Mansfield, La.

NOTE: **Terry Wunderlin** of WIRK-FM/W. Palm Beach asked RW to relay that all records mailed to the station for country play must be addressed "WIRK-FM," to avoid confusion with the AM outlet (contemporary).

## MCA Music Making Inroads in Country

■ NASHVILLE—With four songs moving up the country singles chart and cuts on at least 15 charted albums, MCA Music's Nashville operation is undergoing a surge of activity, coinciding with the completion of an expansion of facilities including construction of a 16-track studio.

Current charted singles published by MCA companies include the Oak Ridge Boys' latest MCA single, "Dream On" (Duchess, BMI); Mary K Miller's RCA release, "Guess Who Loves You," co-written by Rafe Van Hoy and Duchess Music writer Deborah Allen; Jeanne Pruett's IBC release, "Please Sing Satin Sheets For Me," and RCA's Willie Nelson single, "Crazy Arms" (Champion, BMI).

On the album chart, MCA Music publishes cuts on records by

## Sales Drought Folds 'Broadway Opry '79'

■ NEW YORK—"Broadway Opry '79: A Little Country In the Big City" closed last Monday (6) after five concerts because of lack of sales. The Buck Owens concerts scheduled for the weekend of August 3 were cancelled first; soon after, the remaining 51 shows on the program were cut. The series of concerts, which was scheduled to have run through September 16, was financed by executive producers David S. Fitzpatrick and Edward J. Lynch and associate producers Spyros Venduras and Joseph D'Alesandro. According to Fitzpatrick, the group lost in excess of \$350,000.

Explaining the program's failure, Fitzpatrick cited "lack of time for organization" as the primary reason. "We didn't have a sufficient amount of time to formulate a meaningful advertising schedule; we were also hurt by several schedule changes." The first advertisements for the concerts ran in New York City papers on July 15; the first concert was July 27.

Far from being pessimistic over the failure of "Broadway Opry '79," Fitzpatrick and his partners are already planning for next year's show. "We look at this year's show as an investment," said Fitzpatrick. "Once the concept was created, we felt very strongly about doing it this year. Having done this, we've established our legal rights to the concept."

Fitzpatrick said that he is even considering buying a building on Broadway and creating a permanent Broadway Opry House, complete with bar, restaurant and amusement area.

Willie Nelson & Leon Russell, Kenny Rogers & Dottie West, the Oak Ridge Boys (three albums), Crystal Gayle, the Earl Scruggs Revue, Roy Clark & Gatemouth Brown, Willie Nelson, John Conlee, T. G. Sheppard, Emmylou Harris, Tammy Wynette, Susie Allanson, and Danny Davis & The Nashville Brass.

Exclusive writers headquartered in the Nashville office include Deborah Allen, Jim Crutchfield, Ted Barton, Gene Harris, Wayne Berry, Mike Black, and Dave Loggins (who has just finished an album for Epic). "They also work from time to time with our New York and L.A. writers," says Jerry Crutchfield, vice president of the Nashville operations.

"We've been active for some time," says Crutchfield, "but with the recent acquisition of copyrights from ABC's publishing along with our efforts in getting songs placed have helped us to build momentum in the past 12 months." Crutchfield added that the company is open to promising new writers. In addition to Crutchfield, MCA's staff includes Colby Detrick, Dee Williams, Pat Higdon, Ted Barton, Jan Crutchfield and Deborah Allen.

"Most recently we've been working on initiating efforts in contemporary Christian music," Crutchfield said. "We've been carefully looking at the feasibility of getting involved in religious music and may even purchase some gospel music companies. It's a field that continues to grow."

## CBS Sales Gains (Continued from page 66)

looking for a productive fall," Wunsch predicted. Upcoming releases include albums by Johnny Cash, Marty Robbins, Rosanne Cash, Willie Nelson, Crystal Gayle, Moe Bandy & Joe Stampley, Freddy Weller, Louise Mandrell & R.C. Bannon, Mickey Gilley, Larry Gatlin, Johnny Paycheck, George Jones, and a multi-artist album.

### Tours, TV

The majority of these artists are scheduled for tours in support of the releases, and television appearances are forthcoming from Bandy and Stampley, Mandrell and Bannon, Robbins, Fricke, Gatlin, Cash, and Gayle. Willie Nelson is also scheduled to appear in at least two movies. In addition, individual marketing campaigns are planned for the individual product releases.

"One of the critical things we're doing is researching the real strengths of each artist, whether he or she is the strongest and the demographics of his or her appeal," Wunsch said.

## Merle in the 'Morning'



MCA recording artist Merle Haggard recently made a television appearance on the "Good Morning America" show. Haggard sang "Today I Started Loving You Again" while on the show. Chatting with Haggard (left) is the host of "Good Morning America," David Hartman.

## Nashville Report (Continued from page 66)

problems, ticket prices and possibly simply the nature of the market in the Big Apple forced the shows to close last week. Meanwhile, **Richie Allen** says he is opening a country music club in Manhattan's upper east side, called the New Club Lorelei. **Jerry Lee Lewis** is scheduled to kick off, with assistance from **Otis Blackwell**, according to Allen.

Warner Bros. Films is evincing renewed interest in producing a true-to-life film of the late, great **Hank Williams, Sr.** It's an idea that's been kicked around for about two years. Now local freelancer **Cindy McCall** has been retained by the studio to serve as talent coordinator in this area, where some scenes are going to be filmed—if and when WB gives the go-ahead signal.

**Lew DeWitt** is out of the hospital (after a week's treatment for stomach trouble), and back with **Statler Brothers**, who resumed personal appearances the past weekend at Monroe, Mich. . . . **Dick Blake** is celebrating 30 years (at least) as broker-promoter-manager of country music talent. Who is the first artist he handled?

"**Ernest Tubb**," Blake quickly remembered. "One of the best. A genuine gentleman, off and on the stage. I don't book Ernest not but when when I did it was a pleasure."

From the Killer: "There's never been another entertainer like me, but I hope one will come along some day." Imagine what a dull world this would be without a **Jerry Lee Lewis**. His next Elektra LP is currently in the works, produced by **Bones Howe**.

"With that information we can pinpoint advertising in those areas and constantly refine it. As for point-of-purchase material, when an artist has reached the status where he or she is readily identifiable so that the stores will work with us, we're putting out posters, mobiles and stand-ups. We're also getting into video for in-store play, but you have to be careful there because we've found that some of the stores are not as high on video, possibly because it slows down traffic in the stores and some of the tapes they've gotten in the past could be better in quality."

Wunsch noted that country

## Jeremiah Inks Naylor

■ NASHVILLE—Hoyt Axton, president of Jeremiah Records, has announced the signing of Jerry Naylor to an exclusive contract with the label. Naylor is scheduled to begin work on his first record for the label later this month in Nashville.

music in general seems to be holding its own in the face of problems in the rest of the industry, citing reports from retailers and racks as well as CBS' own sales statistics. "We're not sure exactly why, but we're certainly not complaining," he said. "Again, there are probably a number of factors coming into play instead of one single reason, but it does look like country music is starting to attract a younger audience."

## LS Talent Bows

■ NASHVILLE—Lee Stoller, president of LS Records, has announced the formation of LS Talent, a booking agency located at 120 Hickory St., Madison, Tenn. The agency's first client is UA artist Cristy Lane and her band, the Metro Express.

Adopting the slogan "LS/MFT" (LS means finer talent), Stoller says the company has its doors open for additional talent in all areas of music.

# Record World Country Singles

AUGUST 18, 1979

TITLE, ARTIST, Label, Number	AUG. 18	AUG. 11	WKS. ON CHART
<b>1</b> 3 COCA COLA COWBOY MEL TILLIS MCA 41041			10
<b>2</b> 7 THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 8 50700			7
<b>3</b> 4 FAMILY TRADITION HANK WILLIAMS, JR./Elektra 46046			11
<b>4</b> 5 PICK THE WILDWOOD FLOWER GENE WATSON/Capitol 4723			11
<b>5</b> 1 SUSPICIONS EDDIE RABBITT/Elektra 46053			10
<b>6</b> 10 STAY WITH ME DAVE & SUGAR/RCA 11654			8
<b>7</b> 11 HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/ Columbia 3 11023			7
<b>8</b> 8 BARSTOOL MOUNTAIN MOE BANDY/Columbia 3 10974			10
<b>9</b> 14 TILL I CAN MAKE IT ON MY OWN KENNY ROGERS & DOTTIE WEST/United Artists 1299			7
<b>10</b> 12 DON'T LET ME CROSS OVER JIM REEVES/RCA 11564			10
<b>11</b> 16 I MAY NEVER GET TO HEAVEN CONWAY TWITTY/MCA 41059			6
<b>12</b> 18 YOU'RE MY JAMAICA CHARLEY PRIDE/RCA 11655			6
<b>13</b> 13 ALL AROUND COWBOY MARTY ROBBINS/Columbia 3 11016			9
<b>14</b> 17 HERE WE ARE AGAIN STATLER BROTHERS/Mercury 55066			7
<b>15</b> 2 YOU'RE THE ONLY ONE DOLLY PARTON/RCA 11577			11
<b>16</b> 22 JUST GOOD OL' BOYS MOE & JOE/Columbia 3 11027			6
<b>17</b> 23 YOUR KISSES WILL CRYSTAL GAYLE/United Artists 1306			4
<b>18</b> 21 FOOLS FOR EACH OTHER JOHNNY RODRIGUEZ/Epic 8 50735			7
<b>19</b> 20 I LOVE HOW YOU LOVE ME LYNN ANDERSON/Columbia 3 11006			9
<b>20</b> 25 I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430			8
<b>21</b> 6 NO ONE ELSE IN THE WORLD TAMMY WYNETTE/Epic 8 50722			11
<b>22</b> 28 DADDY DONNA FARGO/Warner Bros. 8867			5
<b>23</b> 24 LET'S TRY AGAIN JANIE FRICKE/Columbia 3 11029			7
<b>24</b> 30 MY SILVER LINING MICKEY GILLEY/Epic 8 50740			5
<b>25</b> 26 YOURS FREDDY FENDER/Starflite 8 4900			9
<b>26</b> 35 IT MUST BE LOVE DON WILLIAMS/MCA 41069			3
<b>27</b> 31 THAT MAKES TWO OF US JACKY WARD & REBA McENTIRE/Mercury 55054			7
<b>28</b> 29 PLAY HER BACK TO YESTERDAY MEL McDANIEL/Capitol 4740			8
<b>29</b> 33 ALL I WANT AND NEED FOREVER VERN GOSDIN/Elektra 46052			7
<b>30</b> 34 ONLY LOVE CAN BREAK A HEART KENNY DALE/Capitol 4746			4
<b>31</b> 36 FOOLS JIM ED BROWN & HELEN CORNELIUS/RCA 11672			3
<b>32</b> 32 SOMEDAY MY DAY WILL COME GEORGE JONES/Epic 8 50684			8
<b>33</b> 38 WHO WILL THE NEXT FOOL BE JERRY LEE LEWIS/Elektra 46067			5
<b>34</b> 39 YOU ARE MY RAINBOW DAVID ROGERS/Republic 042			7
<b>35</b> 40 ONCE IN A BLUE MOON ZELLA LEHR/RCA 11648			7
<b>36</b> 41 LAST CHEATER'S WALTZ T. G. SHEPPARD/Warner/Curb 49024			3
<b>37</b> 42 I COULD SURE USE THE FEELING EARL SCRUGGS REVUE/ Columbia 3 10992			8
<b>38</b> 47 BEFORE MY TIME JOHN CONLEE/MCA 41072			2
<b>39</b> 44 THE LETTER SAMMI SMITH/Cyclone 104			5
<b>40</b> 45 LOW DOG BLUES JOHN ANDERSON/Warner Bros. 8863			6
<b>41</b> 49 IF I FALL IN LOVE WITH YOU REX ALLEN, JR./Warner Bros. 49020			3
<b>42</b> 43 TOWER OF STRENGTH NARVEL FELTS/MCA 41055			7
<b>43</b> 51 ROBINHOOD BILLY "CRASH" CRADDOCK/Capitol 4753			3
<b>44</b> 61 FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077			2
<b>45</b> 50 THE DREAM NEVER DIES BILL ANDERSON/MCA 41060			4
<b>46</b> 54 GOODBYE EDDY ARNOLD/RCA 11668			3
<b>47</b> 52 I CAN'T SAY GOODBYE TO YOU BECKY HOBBS/Mercury 55062			7
<b>48</b> 56 THERE'S A HONKY TONK ANGEL (WHO WILL TAKE ME BACK IN) ELVIS PRESLEY/RCA 11679			2
<b>49</b> 9 LIBERATED WOMAN JOHN WESLEY RYLES/MCA 41033			12
<b>50</b> 57 THE ROOM AT THE TOP OF THE STAIRS STELLA PARTON/ Elektra 46502			4



**51** 59 DANCIN' ROUND AND ROUND OLIVIA NEWTON-JOHN/  
MCA 41074 3

## CHARTMAKER OF THE WEEK

**52** — DREAM ON  
OAK RIDGE BOYS  
MCA 41078 1



**53** 60 LIVIN' OUR LIFE TOGETHER BILLIE JO SPEARS/United  
Artists 1309 3

**54** 62 GUESS WHO LOVES YOU MARY K. MILLER/RCA 11663 4

**55** 64 WE GOT LOVE MUNDO EARWOOD/GMC 107 4

**56** 63 I'M JUST A HEARTACHE AWAY DICKEY LEE/Mercury 50068 4

**57** 65 IT'S TOO SOON TO SAY GOODBYE TERRI HOLLOWELL/  
Con Brio 156 4

**58** 58 LORELEI SONNY JAMES/Monument 288 5

**59** 66 ANOTHER EASY LOVIN' NIGHT RANDY BARLOW/  
Republic 044 2

**60** — I DON'T DO LIKE THAT NO MORE/NEVER MY LOVE THE  
KENDALLS/Ovation 1129 1

**61** — YOU AIN'T JUST WHISTLIN' DIXIE THE BELLAMY  
BROTHERS/Warner/Curb 49032 1

**62** 71 EVERYTHING I'VE ALWAYS WANTED PORTER WAGONER/  
RCA 11671 2

**63** 70 THAT RUN-AWAY WOMAN OF MINE FREDDY WELDER/  
Columbia 1 11044 2

**64** — I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY  
RAZZY BAILEY/RCA 11682 1

**65** — IN NO TIME AT ALL RONNIE MILSAP/RCA 11695 1

**66** 15 (GHOST) RIDERS IN THE SKY JOHNNY CASH/Columbia 3  
10961 14

**67** 72 I'VE GOT A RIGHT TO BE WRONG B. J. WRIGHT/  
Soundwaves 4589 3

**68** 69 BESIDE ME STEVE WARINER/RCA 11658 3

**69** 19 THAT'S THE ONLY WAY TO SAY GOOD MORNING RAY  
PRICE/Monument 283 12

**70** 88 IT'S SUMMER TIME JESS GARRON/Charta 136 2

**71** 27 SLIP AWAY DOTTSY/RCA 11610 10

**72** 67 SECOND HAND EMOTION FARON YOUNG/MCA 41046 7

**73** 48 REUNITED R. C. BANNON & LOUISE MANDRELL/Epic 8  
50717 12

**74** 37 SAVE THE LAST DANCE FOR ME EMMYLOU HARRIS/  
Warner Bros. 8815 12

**75** 68 CAN'T YOUR HEAR THAT WHISTLE BLOW SONNY  
THROCKMORTON/Mercury 55061 7

**76** 84 PLEASE SING SATIN SHEETS FOR ME JEANNE PRUETT/  
IBC 0002 3

**77** 85 I DON'T WANT TO LOVE YOU ANYMORE DANDY/  
Warner/Curb 8880 2

**78** — CRAZY ARMS WILLIE NELSON/RCA 11673 1

**79** 82 YOURS AND MINE MARY LOU TURNER/Churchill 7741 3

**80** 80 I'M TURNING YOU LOOSE BOBBY WRIGHT/United  
Artists 1300 4

**81** 81 BLUE RIVER OF TEARS MICKI FUHRMAN/MCA 41057 3

**82** 46 SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol  
4716 13

**83** 75 AMANDA WAYLON JENNINGS/RCA 11596 14

**84** 53 JUST WHEN I NEEDED YOU MOST DIANA/Elektra 46061 8

**85** 55 LOVE ME LIKE A STRANGER CLIFF COCHRAN/RCA 11562 12

**86** 73 MIDDLE AGE MADNESS EARL THOMAS CONLEY/  
Warner Bros. 8798 10

**87** 76 JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/  
Bearsville 0334 6

**88** 99 BACKSLIDER'S WINE MICHAEL MURPHY/Epic 8 50739 2

**89** 83 SINCE I FELT FOR YOU CON HUNLEY/Warner Bros. 8812 13

**90** 74 WHEN A LOVE AIN'T RIGHT CHARLY McCLAIN/Epic  
8 50706 14

**91** 91 LOVE WOULDN'T LEAVE US ALONE BILL WOODY/  
MCA/Hickory 41070 3

**92** 89 SUPER LADY RAY PILLOW/MCA 41047 5

**93** 93 MAKE BELIEVE YOU LOVE ME REBECCA LYNN/  
Scorpion 0581 3

**94** 79 MAKE LOVE TO ME THE CATES/Ovation 1126 8

**95** — THANKS A LOT BILLY PARKER/SCR 177 1

**96** — LET YOUR LOVE FALL BACK ON ME DAVID HOUSTON/  
Derrick 126 1

**97** 78 DON'T FEEL LIKE THE LONE RANGER LEON EVERETTE/  
Orlando 103 11

**98** 77 THE LOVE SONG AND THE DREAM BELONG TO ME  
PEGGY SUE/Door Knob 9 102 8

**99** 86 I CAN'T FEEL YOU ANYMORE LORETTA LYNN/MCA 41021 16

**100** 94 TELL ME I'M ONLY DREAMING LORRIE MORGAN/MCA  
Hickory 41052 4

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**JERRY REED**—RCA PB-11698

**HOT STUFF** (prod.: Jerry Reed & Chip Young) (writer: J. R. Hubbard) (Vector, BMI) (2:30)

The title track from Reed's latest album, recorded live at Nashville's Exit/In, and brand new movie, is done with his upbeat, energetic style. The live setting adds excitement to the atmosphere without detracting too much from sound quality.

**LOUISE MANDRELL**—Epic 9-50752

**I NEVER LOVED ANYONE LIKE I LOVED YOU** (prod.: Buddy Killen) (writer: R. C. Bannon) (Warner-Tamereane, BMI) (3:36)

A strong, steady disco-like beat backs up a smooth melody on this love song. The artist, material and production give this single potential for disco as well as country play.

**JIM CHESTNUT**—MCA/Curb/Hickory 41106

**LET'S TAKE THE TIME TO FALL IN LOVE AGAIN** (prod.: Don Powell) (writer: J. Chesnut) (Acuff-Rose, BMI) (2:25)

With a strong bass line keeping a steady momentum, Chestnut does an easy-going love song with a message. Subtle dobro and harmonica parts add to the flow.

**HANK THOMPSON**—MCA 41079

**I HEAR THE SOUTH CALLIN' ME** (prod.: Larry Butler) (writers: R. C. Bannon/J. Bettis) (Warner-Tamereane, BMI/Sweet Harmony, ASCAP) (2:18)

Thompson swings with a song in praise of the qualities of the south on this happy-sounding single. Steel and electric guitars and a piano, along with the tempo, indicate Thompson's affection for the south-west.

**RONNIE McDOWELL**—Epic 9-50753

**LOVE ME NOW** (prod.: Buddy Killen) (writer: P. Kelly) (Tree, BMI) (3:30)  
McDowell's latest is a love ballad which moves deliberately with feeling. Background singers fill in to help on the soulful sound.

**KITTY WELLS**—Ruboca 122

**THANK YOU FOR THE ROSES** (prod.: Johnny Wright) (writer: J. Anglin) (Ruboca, BMI) (2:47)

Coinciding with the celebration of her 60th birthday, the queen of country music has released an easy-moving tune in a more traditional country vein. Production, performance and material sound as good as ever.

**ROY ACUFF**—Elektra 46515

**FREIGHT TRAIN BLUES** (prod.: Wesley Rose) (writer: arr. by R. Acuff) (Acuff-Rose, BMI) (2:02)

From his second greatest hits album, Acuff's single is a down-home train song, complete with whistle and a rhythm like the sound of a straining engine.

## Doubling Up



Pictured at the recent RCA double-header at L.A.'s Palomino featuring Randy Gurley and Steve Wariner are (from left): Chuck Thaggard, division vice president, field promotion, RCA, west coast; Don Burkheimer, division vice president, artist development, RCA Records; Wariner; Gurley; Carson Schreiber, manager, regional promotion, RCA Records, Nashville; Bill Graham, western regional director, RCA Records; Louie Newman, manager, regional pop promotion, Free Flight Records, Nashville; and Tony Brown, manager, Free Flight Records.

## Pickwick Honors Jennings



When Waylon Jennings flew to Miami Beach to perform the kickoff show at the second annual Pickwick International retail convention, he was honored afterwards with a Pickwick plaque for "his support of Pickwick Retail and outstanding contributions to the recording industry" and with an RIAA gold album award for his current album, "Greatest Hits." Shown (from left) at the presentations are: Jerry Bradley, division vice president, Nashville operations, RCA Records; Larry Gallagher, division vice president, national sales, RCA Records; Scott Young, vice president and general manager of Pickwick's retail division; Waylon Jennings; Frank Vinopal, director of retail personnel and administration, Pickwick; Bill Swearingen, north central regional sales director, RCA Records; and Dave Wheeler, national country sales manager, RCA Records.

# Country Album Picks

## YOU'RE MY JAMAICA

**CHARLEY PRIDE**—RCA AHL1-3441

Pride offers a collection of solid country material on his latest album, lending his distinctive style mainly to ballads and mid-tempo love songs. Produced by Pride and Jerry Bradley, the sound is characterized by full instrumental and background vocal arrangements. Stand-outs include "Missin' You," "No Relief In Sight" and "Heartbreak Mountain."



## LIVING ALONE

**PHIL EVERLY**—Elektra 6E-213

Everly, with his identifiable vocals and distinctive writing style, is not easily classified, but the quality shines through here in any case. The material, all of which is either written or co-written by the artist, consists of a mixture of tender ballads and smooth, uptempo tunes, "Love Will Pull Us Through" and the title cut are prime.



## HOT STUFF

**JERRY REED**—RCA AHL1-3453

Reed's first live album, recorded at the Exit/In in Nashville, captures much of the artist's enthusiasm and spontaneity. Produced by Reed and Chip Young, arrangements are tight with some tasty guitar work on songs like "I Wan-na Go Back Home To Georgia," "Nine Pound Hammer" and "El Paso."



## LOVE ME LIKE A WOMAN

**SHEILA ANDREWS**—Ovation 1738

The artist's debut album shows strength and versatility as she easily handles quiet ballads like "Ease My Mind On You" as well as livelier tunes, including "Too Fast For Rapid City" and the title cut. Working with producer Brien Fisher, she has an impressive start here and is an artist to watch.



A black and white photograph of Ernest Tubb, a country music legend, wearing a white cowboy hat with a large horn and a light-colored suit jacket over a shirt and tie. He is smiling warmly at the camera.

HEY, THANKS A LOT  
FOR THE BULLETS  
WE GOT!

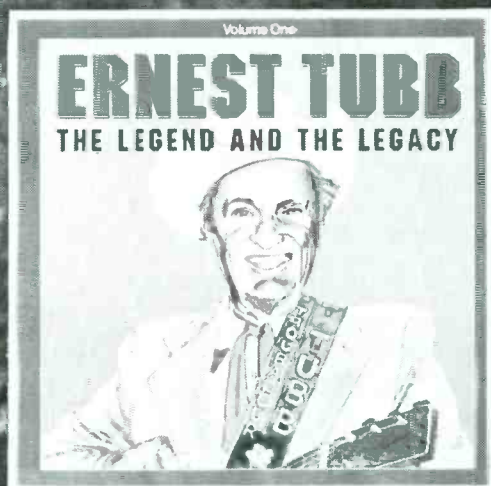
29 BILLBOARD

29 CASHBOX

16 RECORD WORLD

AND TO THE DJs AND  
DISTRIBUTORS, A  
SPECIAL THANK YOU!!

E.T.



CL 3-3001

 CASHET RECORDS



# Record World Country Albums

AUGUST 18, 1979

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

AUG. 18	AUG. 11		WKS. ON CHART
1	1	<b>THE GAMBLER</b> KENNY ROGERS United Artists LA 834 H (28th Week)	36
2	2	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	16
3	3	<b>ONE FOR THE ROAD</b> WILLIE AND LEON/Columbia KC2 36064	9
4	4	<b>LOVELINE</b> EDDIE RABBITT/Elektra 6E 181	12
5	5	<b>WE SHOULD BE TOGETHER</b> CRYSTAL GAYLE/United Artists LA 969 H	5
6	6	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/ Epic JE 35751	15
7	7	<b>GREAT BALLS OF FIRE</b> DOLLY PARTON/RCA AHL1 3361	9
8	8	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318	15
9	9	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	83
10	11	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	67
11	10	<b>IMAGES</b> RONNIE MILSAP/RCA AHL1 3346	10
12	14	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	19
13	13	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol SW 18849	27
14	15	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096	13
15	16	<b>THE LEGEND AND THE LEGACY, VOL. I</b> ERNEST TUBB/ Cachet CL 3 3001	3
16	20	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743	79
17	17	<b>THE TWO AND ONLY</b> THE BELLAMY BROTHERS/Warner/ Curb BSK 3347	6
18	12	<b>THE OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135	20
19	18	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H	60
20	19	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra 6E 194	13
21	37	<b>TODAY AND FOREVER</b> EARL SCRUGGS REVUE/Columbia JC 36084	2
22	22	<b>MAKIN' MUSIC</b> ROY CLARK & GATEMOUTH BROWN/ MCA 3161	3
23	26	<b>HONKY TONKIN'</b> VARIOUS ARTISTS/RCA AHL1 3422	5
24	23	<b>CROSS WINDS</b> CONWAY TWITTY/MCA 3086	11
25	25	<b>MR. ENTERTAINER</b> MEL TILLIS/MCA 3167	3
26	28	<b>THE VERY BEST OF LORETTA AND CONWAY</b> /MCA 3164	3
27	31	<b>SERVED LIVE ASLEEP AT THE WHEEL</b> /Capitol ST 11945	7
28	21	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037	185
29	27	<b>THE BEST OF BARBARA MANDRELL</b> /MCA AY 1119	28
30	34	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 34326	38

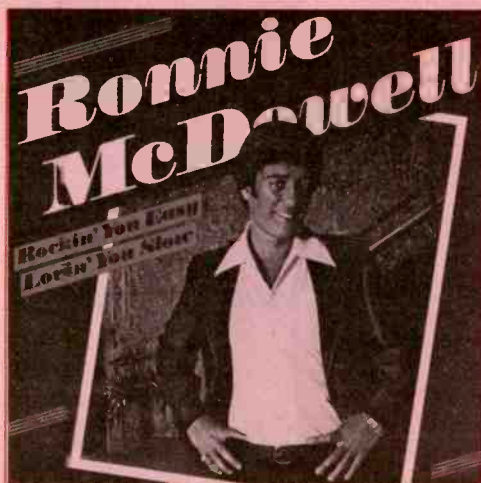


### CHARTMAKER OF THE WEEK

**31** — **YOU'RE MY JAMAICA**  
CHARLEY PRIDE  
RCA AHL1 3441



32	30	<b>THE ORIGINALS</b> THE STATLER BROTHERS/Mercury SRM 1 5016	18
33	24	<b>SERVING 190 PROOF</b> MERLE HAGGARD/MCA 3089	11
34	35	<b>A RUSTY OLD HALO</b> HOYT AXTON/Jeremiah JH 5000	4
35	29	<b>MOODS</b> BARBARA MANDRELL/MCA AY 1088	44
36	33	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/MCA DO 2993	97
37	49	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	81
38	32	<b>LARRY GATLIN'S GREATEST HITS</b> /Monument MG 7628	40
39	45	<b>ROSE COLORED GLASSES</b> JOHN CONLEE/MCA AY 1105	40
40	39	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	71
41	41	<b>3/4 LONELY</b> T. G. SHEPPARD/Warner Bros. BSK 3353	2
42	—	<b>OUR MEMORIES OF ELVIS, VOL. II</b> ELVIS PRESLEY/RCA AQL1 3448	1
43	47	<b>ROOM SERVICE</b> OAK RIDGE BOYS/MCA AY 1065	42
44	46	<b>TNT</b> TANYA TUCKER/MCA 3066	39
45	36	<b>EXPRESSIONS</b> DON WILLIAMS/MCA AY 1069	49
46	43	<b>PROFILE—THE BEST OF EMMYLOU HARRIS</b> EMMYLOU HARRIS/Warner Bros. BSK 3258	38
47	—	<b>ROCKIN' YOU EASY, LOVIN' YOU SLOW</b> RONNIE McDOWELL/Epic JE 36142	1
48	54	<b>I DON'T LIE</b> JOE STAMPLEY/Epic KE 36016	12
49	38	<b>THE TEXAS BALLADEER</b> FREDDY FENDER/Starlite 36073	5
50	59	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA AFL1 2780	61
51	48	<b>SWEET MEMORIES</b> WILLIE NELSON/RCA AHL1 3243	28
52	44	<b>ALONE TOO LONG</b> CHARLY McCLAIN/Epic KE 36090	4
53	50	<b>EVERY WHICH WAY BUT LOOSE</b> (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	35
54	52	<b>LAUGHING AND CRYING, LIVING AND DYING</b> BILLY "CRASH" CRADDOCK/Capitol ST 11946	7
55	—	<b>REDHEADED STRANGER</b> WILLIE NELSON/Columbia KC 33482	184
56	42	<b>JUST TAMMY</b> TAMMY WYNETTE/Epic KE 36013	10
57	61	<b>GREATEST HITS, VOL. II</b> JOHNNY PAYCHECK/Epic KE 35444	41
58	70	<b>BURGERS &amp; FRIES/WHEN I STOP LEAVING</b> CHARLEY PRIDE/RCA APL1 2983	40
59	68	<b>VARIATIONS</b> EDDIE RABBITT/Elektra 6E 127	72
60	69	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1719	102
61	40	<b>ARMED &amp; CRAZY</b> JOHNNY PAYCHECK/Epic KE 35623	38
62	71	<b>OUR MEMORIES OF ELVIS</b> ELVIS PRESLEY/RCA AQL1 3279	21
63	62	<b>LEGEND</b> POCO/MCA AA 1099	20
64	58	<b>RUNNING LIKE THE WIND</b> MARSHALL TUCKER BAND/ Warner Bros. BSK 3317	13
65	56	<b>REFLECTIONS</b> GENE WATSON/Capitol ST 11805	26
66	53	<b>RANDY BARLOW</b> /Republic RLP 6024	4
67	57	<b>HEART TO HEART</b> SUSIE ALLANSON/Elektra 6E 177	18
68	63	<b>JERRY LEE LEWIS</b> /Elektra 6E 184	18
69	60	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G	95
70	51	<b>RODRIGUEZ</b> JOHNNY RODRIGUEZ/Epic KE 36014	12
71	55	<b>JUST LIKE REAL PEOPLE</b> THE KENDALLS/Ovation OV 1739	25
72	64	<b>BEST OF DOLLY PARTON</b> /RCA APL1 1117	168
73	65	<b>GREAT SONGS OF THE BIG BAND ERA</b> DANNY DAVIS & THE NASHVILLE BRASS/RCA AHL1 3415	4
74	66	<b>IF LOVE HAD A FACE</b> RAZZY BAILEY/RCA AFL1 3391	10
75	72	<b>SPECTRUM VII</b> DAVID ALLAN COE/Columbia KC 35789	15



JE 36142

# RONNIE McDOWELL

His tribute record "The King Is Gone" was a million seller. His vocals in the T.V. movie *Elvis* were positively uncanny.

And now Ronnie has delivered another musical gem with "Rockin' You Easy, Lovin' You Slow" his first album on Epic Records featuring the hit

single "World's Most Perfect Woman" and his new single "Love Me Now".

Produced by: Buddy Killen for Tree Productions  
Representation: United Talent • 1907 Division  
Street, Nashville, Tennessee 37203 • 615/244-9412  
On Epic Records & Tapes.

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