

# Record World

SEPTEMBER 1, 1979

\$2.25



The Crusaders

## Hits of the Week

### SINGLES

**PETER FRAMPTON, "SHE DON'T REPLY"**



(prod. by Frampton-Kimsey) (writer: Frampton) (Almo/Fram-Dee/Frampton, ASCAP) (3:57). Frampton rips it up on this rockin' follow-up to his Top 25 "I Can't Stand It No More." A screeching guitar & his youthful vocals punch for AOR-pop. A&M 2174.

**KANSAS, "REASON TO BE"** (prod. by group) (writer: Livgren) (Don Kirshner/Blackwood, BMI) (3:50).



Kansas grows stronger with each effort as evidenced by this richly textured ballad. Dramatic vocals and extravagantly produced instrumental colors make a moving statement. Kirshner 4285 (CBS).

**CHER, "HELL ON WHEELS"** (prod. by Esty) (writers: Aller-Esty) (Rick's/Aller & Esty, BMI) (3:21). A bushful of disco-pop fun is delivered by Cher in her typically throaty style with plenty of synthesizer decorations sparking the energized beat. A multi-format hit. Casablanca 2208.



**JIMMY BUFFETT, "FINS"** (prod. by Putnam) (writers: Buffett - McColl - Chance-Corcoran) (Coral Reefer, BMI) (3:27). From his upcoming "Volcano" LP comes this vividly topical tale of hustlin' in Buffett's Key West homeland. His inspired vocals and a lively beat give this broad appeal. MCA 41109.



### SLEEPERS

**DAVID WERNER, "WHAT'S RIGHT"** (prod. by Clearmountain-Werner-Doyle) (writer: Werner) (David Werner/Cos-K, ASCAP) (3:35). Werner displays a strong sense of mid-seventies British rock, complete with Bowie-ish vocals & a detached T. Rex/Mott guitar-beat. Epic 9-50756.



**SMOKEY ROBINSON, "CRUISIN'"** (prod. by Robinson) (writers: Robinson-Tarplin) (Bertam, ASCAP) (4:11). Unmistakably Smokey, with his patented falsetto-cool vocals sailing along in an appealing guitar/percussion drift, this one's charted for hot BOS radio/retail action. Tamla 54306 (Motown).



**KOOL & THE GANG, "LADIES NIGHT"** (prod. by Deodato) (writers: Brown-group) (Delightful / Gang, BMI) (3:32). With a new lead vocalist and Deodato's production, Kool and the boys come back strong on this startling shot of funky motion music. Hot, for radio & dance. De-Lite 801 (Mercury).



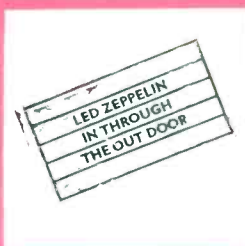
**LOVE UNLIMITED, "HIGH STEPPIN', HIP DRESSIN' FELLA (YOU GOT IT TOGETHER)"** (prod. by White) (writers: White - Wilson - Politi) (Seven Songs / Ba-Dake, BMI) (3:27). The chant-like vocal intro is transformed into an inviting falsetto lead with a light disco/funk beat. Unlimited Gold 1409 (CBS).



### ALBUMS

**LED ZEPPELIN, "IN THROUGH THE OUT DOOR."**

After nearly three years away from recording, Zepelin's new album is neither new wave nor disco (as rumored) but simply the superb rock 'n' roll you'd expect. The 10-minute "Carousel-ambra" will get big AOR attention. Swan Song SS-16002 (Atl.) (8.98).



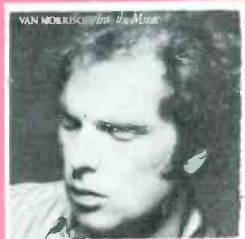
**THE O'JAYS, "IDENTIFY YOURSELF."**

The O'Jays have one of the longest recording histories in contemporary music and have yet to put out a mediocre album. This new one has lots for pop, black and disco audiences, keyed by their legendary vocals. Phila. Intl. FZ 36027 (CBS) (8.98).



**VAN MORRISON, "INTO THE MUSIC."**

Morrison's re-emergence in pop music gets a hearty push by this new disc. His vocal cadence is the same but a group of stunning musicians add a significant new feel in some of the tunes. "Angelou" is the standout. Warner Bros. HS 3390 (8.98).



**J. D. SOUTHER, "YOU'RE ONLY LONELY."**

Souther is one of the mainstays of the L.A. music colony and here draws on such friends as Phil Everly, John Sebastian, and Tom Scott for a light melodic collection in the country rock vein with some pure rock 'n' roll for good measure. Columbia JC 36093 (7.98).

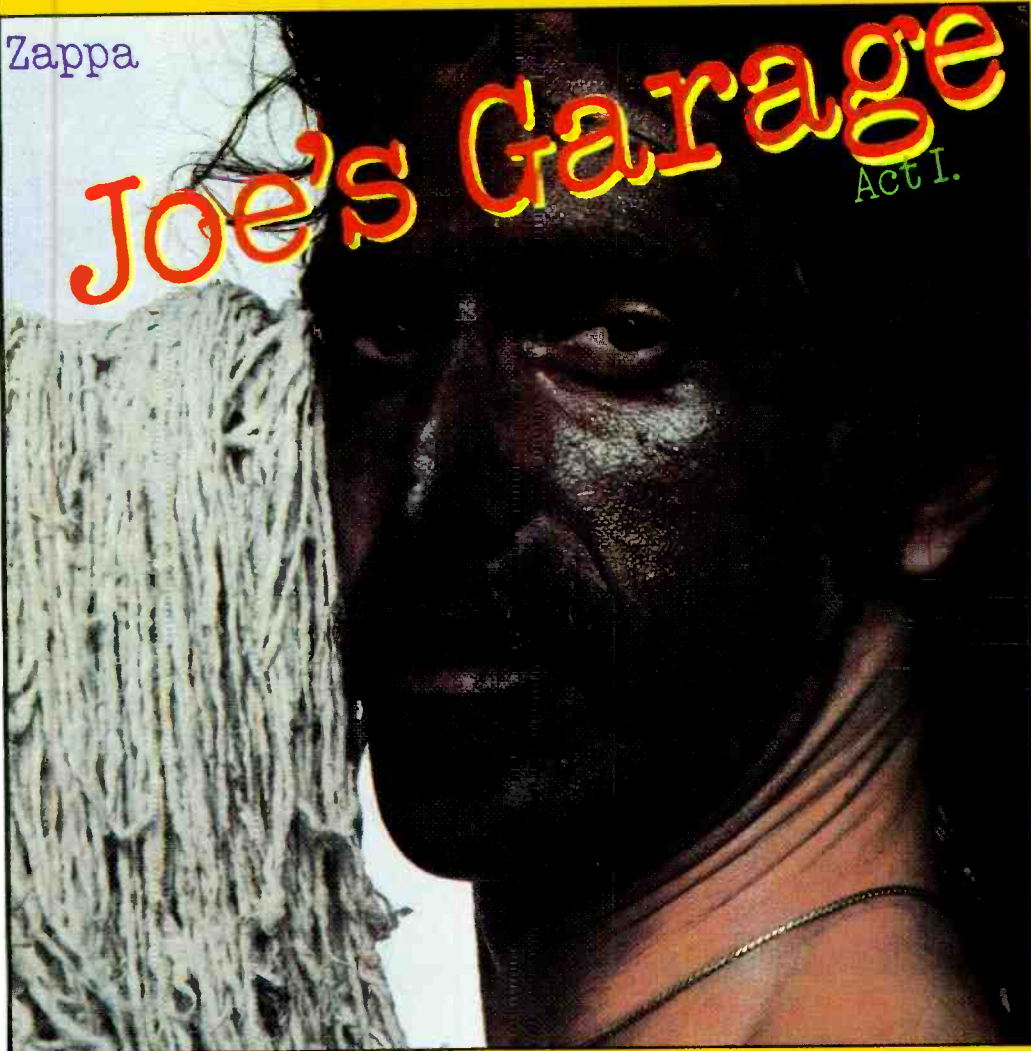




Zappa

# JOE'S GARAGE

Act I.



SRZ-1-16C3; also available on Tape

Mr. Zappa has just released  
ACT I of JOE'S GARAGE.  
He thinks you should go  
get a copy and listen to it.  
You'll love it...  
it's a way of life.

## ZAPPA

produced by Frank Zappa for Zappa Records  
composed, arranged & conducted by Frank Zappa  
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MARKETED BY PHONOGRAM/  
MERCURY RECORDS  
A POLYGRAM COMPANY  
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.

Write or call your local Polygram Distribution sales office for displays and other promotional items.

Eventually it was discovered  
That God  
Did not want us to be  
All the same

This was  
BAD NEWS  
For the Governments of The World  
As it seemed contrary  
To the doctrine of  
*Portion Controlled Servings*

Man kind must be made more uniformly  
If  
THE FUTURE  
Was going to work

Various ways were sought  
To bind us all together  
But, alas  
SAME-NESS was unenforceable

It was about this time  
That someone  
Came up with the idea of  
TOTAL CRIMINALIZATION  
Based on the principle that  
If we were ALL crooks  
We could at last be uniform  
To some degree  
In the eyes of  
THE LAW

Shrewdly our legislators calculated  
That most people were  
Too lazy to perform a  
REAL CRIME  
So new laws were manufactured  
Making it possible for anyone  
To violate them any time of the day or night,  
And  
Once we had all broken some kind of law  
We'd all be in the same big happy club  
Right up there with the President,  
The most exalted industrialists,  
And the clerical big shots  
Of all your favorite religions

TOTAL CRIMINALIZATION  
Was the greatest idea of its time  
And was vastly popular  
Except with those people  
Who didn't want to be crooks or outlaws,  
So, of course, they had to be  
TRICKED INTO IT...  
Which is one of the reasons why  
MUSIC  
Was eventually made  
ILLEGAL

(Please note: this poem does not reflect the viewpoint  
or thoughts of Phonogram/Mercury Records.)



# Record World



SEPTEMBER 1, 1979

## Moss Denies A&M Sale

■ LOS ANGELES—In response to industry rumors forecasting possible sale of A&M Records and its publishing arm, the label's co-founder and chairman, Jerry Moss, issued a firm denial Thursday (23).

Said Moss in an official release, "Neither A&M nor any part of A&M Records is for sale. I believe the rumors to that effect that have been recently surfacing are either being circulated by so-called 'sources' with nothing else to talk about, or by some of our competitors in a seeming attempt to undermine our acquisition of artists and our aggressive position in the marketplace. It is my hope that talk of any sale will fade into the ionosphere where it belongs and we can continue, uninhibited, doing the job we do best: That's making great records, promoting and selling them."

## More Events Announced For N.Y. Music Week

By KEN SUNSHINE

■ NEW YORK — The New York Music Task Force has announced more details on "N.Y.C. Music Week," to be held Sept. 24 - Sept. 29 in coordination with the *Record World* special issue, "New York: A Universe Of Music."

Among the events scheduled to take place that week at locations throughout the City of New York are: contemporary music acts each afternoon at the outdoor

(Continued on page 50)

## Labels Gear Up for Superstar Fall Product

By JOSEPH IANELLO

■ NEW YORK—A barrage of major releases from gold and platinum-plus selling artists are scheduled for early fall release as the record industry makes a strong bid for a fourth quarter sales upsurge. The superstar product that has been missing so far this year is said by many to be the reason for sales figures being off from the record-setting years of 1977-78. With "back to school" sales campaigns and preparations for the upcoming holiday season in full swing, all the major labels are looking forward to a massive return to the stores.

### Releases

The September release schedule for superstar product is headed by Foreigner's "Head Games," which follows their five million-plus "Double Vi-

sion;" Steve Martin's "Comedy Is Not Pretty," following his multi-platinum "A Wild And Crazy Guy;" "Kenny," by Kenny Rogers, while his "The Gambler" album is currently in its 30th record-breaking week at #1 on the RW Country Album Chart; Cheap Trick's "Dream Police," following the double platinum "Live At Budokan;" "One Voice," by Barry Manilow, succeeding his triple platinum "Greatest Hits;" Elton John's "Victims Of Love;" Gloria Gaynor's self-titled follow-up to her platinum-plus "Love Tracks;" a two-record set "Soundtrack From Quadraphenia," featuring the score by The Who; "Live And Sleazy" by the Village People, following their double platinum "Go West;" "Eat To The Beat," by Blondie, following the platinum "Parallel Lines;" "Corner Stone," by Styx, succeeding

their triple platinum "Pieces Of Eight;" "Light Up The Night," by the Brothers Johnson, following the platinum "Blam;" and a still untitled Kenny Loggins LP, following his platinum "Night Watch."

"One of the biggest things that we feel will happen is our John Denver And The Muppets album which is scheduled for September release but will really start to move a bit later because it's called 'A Christmas Together' and is obviously a holiday album," said Herb Helman, RCA Records division vice president for public affairs. RCA also will release the Whispers' "Happy Holidays To You" (Solar) in September in anticipation of a big holiday season. RCA is anxiously looking to a September release by Hall & Oates, "X-Static," and October product from Waylon Jennings and the Jefferson Starship's "Freedom At Point Zero," to spark the year-end sales push.

Infinity's priced-to-buy "Rising Star" campaign will be initiated in September with the release of the Richard Stepp "Holiday In Hollywood" album, priced at \$5.98, heading a five album schedule that includes debuts by Blue Steel, "No More Lonely Nights;" Nature's Divine's "In The Beginning;" "Send A Little Love My Way," by Flyer; and "Star To Star," by Chromium.

At Chrysalis, a national display contest will spearhead the release of the Blondie album. "We'll have a consumer and store contest involving all 16 of our divisions with prizes to be announced at a later date," said

(Continued on page 18)

## Record Bar Convention Prepares For Slow Economy, Then Upturn

By PETER FLETCHER

■ HILTON HEAD, S.C. — Store managers, area supervisors and upper management personnel from the 89-store Record Bar chain gathered here Sunday through Wednesday (19-22) for the retailer's annual convention.

Over 350 people, including representatives from manufacturers and suppliers, attended the meetings. The emphasis was on information geared towards helping store managers increase their sales. The balance of the time was spent viewing video presentations prepared by manu-

facturers.

Record Bar is in a careful expansion program that projects 100 stores by early next year. While financial figures for fiscal 1979 were not released by the privately-held chain, Barrie Bergman, the chain's president, said that the company is expecting the second most profitable year in its 16-year history.

Much of the discussion at the convention centered on the record industry's well-documented troubles. The employees were urged by the chain's management and label representatives to work harder to cut expenses to get through this period of soft sales. Bergman said, "We've been affected by the economy. Our sales run a little better than most of the industry. We saw what was happening in January. This business isn't recession-proof. I was around during the last recession. We saw it coming, so we got our house in order. We trimmed our payroll, inventory and expenses. We've managed to maintain a good level of profitability. I think there will be a 1980, even a 1981."

The chain also presented an extensive slide show on mer-

(Continued on page 47)

## CBS Intl. Holds London Convention

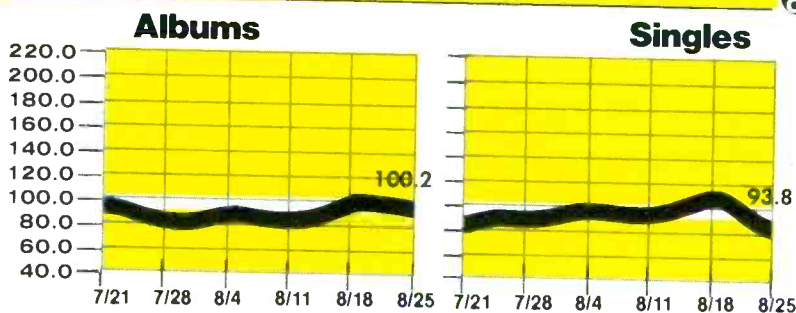
By VAL FALLOON

■ LONDON—CBS Records International's European conference finally took place in London on August 23-24. The conference was originally scheduled for Madrid, but local political uprisings and bombings caused the company to cancel, and a reduced number of U.S. and European delegates joined the CBS London staff's annual sales convention.

CRI president Dick Asher praised the U.K. company's efforts

(Continued on page 47)

## 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.

# Chart Analysis

## Knack, Chic Maintain Top Singles Status; Robert John, ELO, LRB Bullet into Top 10

By JEFFREY PEISCH

■ The Knack (Capitol) and Chic (Atlantic) continue their firm hold on the number 1 and 2 positions, but the big news of the week is that six of the top ten singles are

**Singles**

bulleted. Three of these bullets are in the top ten for the first time: Robert John (EMI-America), at #8 bullet, doing well in both radio and retail; Electric Light Orchestra (Jet) at #9 bullet, with a big add at WABC; and Little River Band (Capitol) at #10 bullet, which gained several adds this week. The ELO, in particular, looks to be a monster.

Also bulleted in the top ten are Charlie Daniels Band (Epic), which jumped three spots to #3 bullet and is the number 1 country single; Earth, Wind & Fire (ARC/Columbia) at #3 bullet;

and Maxine Nightingale (Wind-song) up three positions to #5 bullet. All three singles have excellent sales growth.

### Cars Still Hot

The Cars (Elektra) continue to do well, jumping from #15 to #13 bullet. Elsewhere in the teens, Dionne Warwick (Arista), with a big add at WABC and a strong sales picture, has moved to #15 bullet. Supertramp (A&M), whose album continues to sell well, is moving up with the second single, now at #18 bullet. A combination of solid sales and solid radio has put Robert Palmer (Island) at #19 bullet. Joe Jackson (A&M) at #16 and Anita Ward (Juana) at #14, although not bulleted, are both still very strong.

The twenties and thirties have several strong singles that are growing steadily on a grass roots level. GQ (Arista) continues to climb steadily and surely, now at #21 bullet. The song is doing

well in both R&B and pop sales. Nicky Hopkin's new group Night (Elektra/Asylum) is at #23 bullet. Bonnie Pointer (Motown) with a strong BOS hit for some time, is gaining in the pop field as well, at #26 bullet this week.

Big news in the twenties is the 10 position jump of the Commodores (Motown) to #25 bullet. Doing well in both R&B and pop markets, the single is getting added virtually everywhere. Sniff 'N' the Tears (Atlantic) is another strong record. At #24 bullet, the song was aided by a big add at 99X.

M (Sire), whose single was number one in England, continues to grow. Now at #34 bullet, the song is a smash on radio and a strong sales picture is developing also. The biggest jump in the mid-chart area comes from Herb Alpert (A&M), who is up thirteen positions to #30 bullet. Alpert has been added to dozens of west coast stations. The single is #17 in the black-oriented chart aided by strong 12" sales. Nick Lowe made a big move this week also, entering the top 40 at #32 bullet; with big adds throughout

the country, the sales are starting to follow. Diana Ross (Motown), aided by big disco and R&B action, is #33 bullet this week.

The chartmaker of the week is Ian Gomm (Stiff/Epic) at #77 bullet. With the first single from his album, Gomm looks like he could very easily do well on several formats. This is a single to watch.

### Mid-chart Action

Several big names and a few unknowns have considerable action at mid-chart. Journey (Col) has a good radio picture at #42 bullet. Atlanta Rhythm Section (Polydor) looks to have another hit; they are at #43 bullet this week. Cheap Trick (Epic) and Gerry Rafferty (United Artists) are both doing well with their latest singles, at #49 bullet and #44 bullet respectively. Three superstar black-oriented groups have fast-moving singles in the fifties. Michael Jackson (Epic), #55 bullet this week, is on the way to the top. With myriad adds, the single is the number 1 R&B single this week also. Ashford & Simpson (Warner Bros.), doing well in the discos, has jumped nine spots

(Continued on page 50)

## Knack Album Firmly Entrenched on Top; Supertramp, Cheap Trick Bullet in Top 10

By SAMUEL GRAHAM

■ The Knack (Capitol) held on to the #1 position on the Album Chart this week, their fourth consecutive in the top spot; the quartet's debut album has in fact increased its margin over the nearest competition, to the point where it can now be regarded as an overwhelming #1.

Elsewhere in the top 10, Supertramp (A&M) regained a bullet at #2, thereby passing #3 Donna Summer (Casablanca) for the first time in some weeks. Supertramp is enjoying outstanding rack sales, and the release of the second single from the album, "Goodbye Stranger," is definitely helping to fuel album sales. The same can be said for Cheap Trick (Epic), whose second single ("Ain't That A Shame"), combined with strong racks and excellent retail where reported, has helped move the LP to #7 bullet.

In the top 20, other bullets include the Commodores (Mo-

town), now at #11 after a week of excellent gains at the rack level along with solid retail/one stop action; Chic (Atlantic), at #12 with continued gains at retail after an outstanding fill at that level last week (and with racks kicking in as well); and The Who (MCA) at #18. In the twenties, the Kinks (Arista) are at #23 bullet, with the majority of the action on the LP coming at retail, followed by Dionne Warwick (Arista), at #27 bullet with a combination of racks and retail and helped along by a single ("I'll Never Love This Way Again") that is now in the top 15.

### Cameo LP Strong

In the thirties, Cameo (Chocolate City) moves to #34 bullet on the basis of a combination of racks and retail, with sales especially strong in Phoenix, the southeast and throughout the northeast corridor. Also bulleting in the thirties are Casablanca's "Studio 54," now at #38 with improved racks and strong retail in the northeast, Miami and Chicago, and Michael Jackson (Epic), this week's Chartmaker at #39. Sales for the Jackson LP are fueled

by action on the "Don't Stop 'Til You Get Enough" single, which this week moved to #1 on the Black-Oriented Singles Chart and is enjoying good pop moves as well.

There are no bullets in the for-

ties this week. Leading off the fifties with a bullet is GQ (Arista), at #50 with retail/one stops and racks, as well as a bulleting single ("I Do Love You"). Ashford & Simpson (WB) is yet another al-

(Continued on page 50)

## Regional Breakouts

### Singles

#### East:

M (Sire)  
ARS (Polydor/BGO)  
Moon Martin (Capitol)  
Michael Jackson (Epic)  
Donna Summer (Casablanca)  
Ashford & Simpson (Warner Bros.)

#### South:

Commodores (Motown)  
Wings (Columbia)  
John Stewart (RSO)

#### Midwest:

Commodores (Motown)  
Herb Alpert (A&M)  
M (Sire)  
Journey (Columbia)  
Gerry Rafferty (UA)  
Cheap Trick (Epic)

#### West:

Nick Lowe (Columbia)  
Maureen McGovern (Warner/Curb)  
Journey (Columbia)

### Albums

#### East:

Michael Jackson (Epic)  
Chicago (Columbia)  
Talking Heads (Sire)  
Curtis Mayfield (Curton/RSO)  
Pleasure (Fantasy)  
George Thorogood (MCA)

#### South:

Michael Jackson (Epic)  
Pleasure (Fantasy)  
Randy Newman (Warner Bros.)  
George Thorogood (MCA)

#### Midwest:

Michael Jackson (Epic)  
Chicago (Columbia)  
Talking Heads (Sire)  
Pleasure (Fantasy)  
Randy Newman (Warner Bros.)  
George Thorogood (MCA)

#### West:

Michael Jackson (Epic)  
Chicago (Columbia)  
Pleasure (Fantasy)  
Randy Newman (Warner Bros.)  
George Thorogood (MCA)



LED ZEPPELIN  
IN THROUGH  
THE OUT DOOR



THE ALBUM AVAILABLE ON SWAN SONG RECORDS AND TAPES SS 16002  
DISTRIBUTED BY ATLANTIC RECORDING CORP. © 1979 Atlantic Recording Corp. A Warner Communications Co.





## Tomorrow Today PR Firm Reactivated

■ NEW YORK — Tomorrow Today Public Relations has been reactivated by Candy Leigh with Leona Faber as a full partner. The agency currently represents Melanie, Warner Bros. Music Publishing, The Market at Citicorp, Hurrah, Holly Woodlawn, The Grooming Centers of The New York Health & Racquet Club, Musical Director/Arranger/Composer Marc Shaiman, The Joanne Cooper Design Studio and special projects for "The Fanstasticks" and The Bottom Line.



Candy Leigh, Leona Faber

Initially formed in 1970 and active through 1975, the firm represented a cross-section of people and projects in the entertainment field including Barry Manilow, Bette Midler, The Manhattan Transfer, Bill Withers, Great Adventure Safari Park, Ayn Rand's play "Penthouse Legend," and The Ayn Rand Letter.

Prior to the formation of Tomorrow Today Candy Leigh worked for two years with The Rolling Stones. She was also Vice President of Bill Cosby's multimedia conglomerate and East Coast Director of Tetragrammaton Records. As a personal manager she has represented the careers of Barbara Cook and the Harlettes.

Leona Faber began her career in the publicity department of ICM. She was later an account executive with Myrna Post Associates. Prior to a partnership with C.J. Leigh, she operated her own Public Relations Agency and during this time held an exclusive contract with TWM Management Services Ltd.

Working with the principals is Dee Breland, creative director. Breland previously held the title of business coordinator for Charlie Smalls & Company.

## Reuters Adds RW Singles List

■ NEW YORK — Reuters, the international new service, has begun carrying Record World's top 10 singles as part of a weekly wrap-up of popular hits from a number of countries. The wrap-up is transmitted to Reuters affiliates around the world.

# Capricorn-Polygram Talks Go On; Indie Distribution Deal Possible

By SAM SUTHERLAND

■ LOS ANGELES—Capricorn Records staffers and the label's artists are anxiously awaiting the final outcome of current discussions between Capricorn's top executives and both Polydor Records and its European parent, Polygram. And, with insiders asserting the outlook for a new deal with either company is slim at best, a third alternative was emerging at press time via a projected independent distribution scheme.

President and founder Phil Walden remained unreachable last week, and vice president Frank Fenter was preparing for Thursday meetings in New York with both U.S. Polydor representatives and at least two executives from Polygram's German headquarters, according to informed sources.

### Talks Stalled

Those sessions reportedly covered two separate prospective agreements. With the financially strapped Capricorn facing possible foreclosure of its assets under its current distribution deal with another PolyGram division, the Phonogram distributing arm in the U.S., Capricorn management had been negotiating with PolyGram for new financing in exchange for unspecified equity in the Macon, Georgia, company (RW, August 4, 1979).

Although no final resolution of those talks had been made at press time, RW has learned that negotiations have been stalled over settlement of product and revenue guarantees centering on Capricorn's oldest and most successful act, the Allman Brothers Band.

With PolyGram talks stilled, Fenter reportedly initiated a new round of talks with Polydor Records in New York, but the prospect of that firm consummating a deal has allegedly been dampened by the impasse over guarantees: Polydor apparently sought assurances that Allmans product would be forthcoming to generate new revenues, while the group's management in turn demanded guarantees of payment on royalties due exceeding two million dollars, according to RW's source.

### Relief in Sight?

Doubtless affecting PolyGram's stance are the terms of the earlier Phonogram pact, which provided Capricorn with \$5 million in funds, with a company's assets tendered as collateral. Phonogram is now capable of foreclosing that commitment and absorbing Capricorn's assets.

For Capricorn, which had started life via a distribution deal with Atlantic before moving to Warner Bros. and then Phonogram, another avenue of relief may emerge via independent distribution. RW has learned that attorney and personal manager Lloyd Segal, who represents Capricorn's Dixie Dregs, has been conferring with both Capricorn management and various independent distributors on a possible financing scheme that would raise between \$500 thousand and \$1 million to assist in securing new credit and reviving the label through independent distribution.

Malverne, Universal, Schwartz Brothers, Pike, MS and Pickwick were among distributors reportedly contacted about participa-

tion in such a network.

Meanwhile, several Capricorn acts were said to be opening with other record companies in anticipation of a possible fold-in through the Phonogram pact. With the fate of the 11-year old label uncertain, and Capricorn's employees still working current projects, conclusive action wasn't expected earlier than this week.

At least one label act has already moved to a new home. Billy Thorpe, whose "Children of The Sun" LP has been moving up in sales after a slow start, has signed with Polydor Records.

## NBC Promotes Segelstein, Walworth

■ NEW YORK — NBC continued the reorganization of its broadcast division with the elevation of Irwin Segelstein to president, NBC television stations/radio H. Walworth, Jr. as executive vice president, NBC television stations/radio.

Segelstein, who has served as executive vice president, broadcasting at NBC since June 1978, will continue to oversee NBC's owned television stations, its radio group and its research functions. Walworth, who has been president of NBC's television stations division since 1971, will now work with Segelstein in those departments.

## Merch. Campaign Set For Zeppelin Album

■ NEW YORK—Coinciding with the release of the new album by Swan Song recording group Led Zeppelin, "In Through The Out Door," a merchandising/marketing campaign has been set into motion. A variety of in-store, point-of-purchase display materials have been designed; and in keeping with the unique nature of the album cover, the merchandising identity of the LP is focused on the "brown paper bag" which encases each copy of the album. Similarly, all print ads will utilize this outer sleeve as their major theme. In addition to the "bag" display materials, stores are also being provided with full-color personality posters of the group, plus full-color posters featuring the cover art of all nine Led Zeppelin albums.

The packaging concept for "In Through The Out Door" was designed by Hipgnosis, and it includes the production of six different album sleeves (variations on a theme) which are inserted into a plain brown bag simply stamped.

## Polydor Pacts Billy Thorpe



Fred Haayen, president, Polydor Records, and Spencer Proffer, president, The Pasha Music Organisation, Inc., have announced that Australian rock performer Billy Thorpe will have his product distributed in the United States and Canada by Polydor Records. Thorpe's current album and single, "Children of the Sun," have been taken over by Polydor Records and an extensive promotion, marketing and merchandising campaign is currently being mounted to fully support the project. In addition, Thorpe will be headlining a 40-date tour this fall which the label will support extensively. Pictured at the signing, from left, are: Bill McGathy, national AOR promotion manager, Polydor; Spencer Proffer, Billy Thorpe's producer; Dick Kline, executive vice president, Polydor; Billy Thorpe; Dr. Ekke Schnabel, senior vice president, business affairs, Polydor; Fred Haayen, president, Polydor; Jim Collins, vice president, promotion, Polydor; Harry Anger, senior vice president, marketing, Polydor; and Jerry Jaffe, vice president, artist development, Polydor.



# A&M Cuts 34 Staffers, Dissolves Horizon Label

By SAM SUTHERLAND

■ LOS ANGELES—A&M Records became the latest label to implement a second level of cost-controlling measures Friday (17) as company management trimmed another 34 staffers from various departments, and announced the dissolution of Horizon Records, the subsidiary initially founded as a jazz outlet and later broadened in repertoire under Tommy LiPuma.

With most majors closely monitoring budgets and forecasts, and a number making successive cuts to pare away overhead outlays in the current soft market, A&M executives candidly traced the trimming to the economy.

Reportedly affected in the layoffs were lower and middle echelon personnel in all key departments, including workers in both the Los Angeles and New York offices, and field personnel.

Label president Gil Friesen's formal comment thus ran, "The reasons for this move have been well-documented in the national and trade press in recent weeks. There is no more to say than the economy is changing, and this industry has to change with it. Our expectations of a prosperous future remain undiminished."

The fate of artists pacted to the revamped Horizon label was more open-ended at press time, owing to A&M's current evaluation of the roster to see which artists will be transferred to A&M and retained.

The decision marked the end of the already beleaguered young division, which was initially set

up as an ambitious avant-garde and mainstream jazz effort. When that earliest incarnation failed to offset its costs, Tommy LiPuma was brought in as vice president and creative director of the label.

Under LiPuma's supervision, the label then broadened its emphasis to include more fusion-oriented contemporary jazz, pop and hybrid instrumental and vocal styles. That realignment, made in the first half of 1978, led to the present roster.

A&M has stressed that current Horizon releases by such acts as Neil Larsen, Brenda Russell and others will continue to receive support, while other acts are being analyzed before specific roster determinations are made public.

Friesen's comment on the Horizon shuttering was again candid: "Horizon has made a unique and invigorating contribution to the A&M family. Consequently, it is a most unpleasant task to make the present announcement. This unfortunate decision, mutually reached by Tommy and me, is dictated by the current state of the music business, and is sincerely regretted."

LiPuma is expected to remain with A&M during the roster evaluation, and will then depart. With LiPuma said to be under contract for another 18 months, A&M is expected to work out a separation agreement, since the likely consolidation of former Horizon acts into the A&M fold wasn't called for in the original contract.

## Bottles to MCA



Bob Siner, president of MCA Records, has announced the signing of Bottles, comprised of lead singer Peter Bayless and producer, lead guitarist, Jefery Levy. Bottles will release their debut lp, "The Bottles," the second week of September. Pictured at the signing are: Denny Rosencrantz, vice president of A&R, MCA Records; Jefery Levy; Bob Siner, president, MCA Records; Peter Bayless and manager, John Sheinberg.

## Clark Radies Beatles TV Film

By SAMUEL GRAHAM

■ LOS ANGELES — Details of a film entitled "The Birth of the Beatles," detailing the group's early days in their native Liverpool and culminating in their 1964 visit to the United States, were revealed last week by Dick Clark, the project's executive producer.

"I'm filming the same story twice," Clark said in an interview with the Los Angeles Times (Clark was also executive producer for "Elvis!," which aired earlier this year on ABC-TV). "The Beatles and Elvis came from poor backgrounds and wound up changing the world. Both entities went from rags to riches and both today are, to all intents and purposes, dead."

Other similarities between "Elvis!" and "The Birth of the Beatles" abound. Both are television movies (the Beatle film is also scheduled for airing on ABC-TV, possibly in late November) also intended for worldwide theatrical release; both employ an actor (or actors) to portray the title character(s) and behind-the-scenes musicians to re-create the music (for Elvis, singer Ronnie McDowell; for the Beatles, the California group Rain); and both employ early associates of the artists in question as "technical advisers" to lend the films an air of authenticity (former Beatle drummer Pete Best serves in that capacity for "The Birth of the Beatles").

Filming for "The Birth of the Beatles," currently in progress, is taking place "outside London," according to a spokesman for Clark; it was "originally intended" that some footage also be shot in Hamburg, Germany, scene of some of the Beatles'

earliest club appearances, although spokesmen were unable to confirm whether or not that filming will proceed as planned. None of the Beatles themselves—including, of course, John Lennon, Paul McCartney, George Harrison and Ringo Starr—are involved in any way with the Clark film, aside from the collection of publishing royalties for original songs used in the soundtrack. Clark indicated that some 24 tunes will be included, many of them outside material covered by the quartet in its early period.

### Public Record

Clark indicated that despite the Beatles' lack of involvement, there is enough information in the public record—newsreels, magazine and television interviews and so on—to accurately depict the events leading up to their landmark performance on "The Ed Sullivan Show" in February, 1964. Director Richard Marquand told the Times, "We've used the public record verbatim where we could. We have invented things, but only within our knowledge of the circumstances when things happened. If we've had only one source for a bit of dialogue, we've avoided using it—that's sometimes not enough proof it was actually said."

The four actors who will mime to the music played by Rain include Stephen Mackenna (Lennon), Rod Culbertson (McCartney), John Altman (Harrison) and Ray Ashcroft (Starr). All are Englishmen; according to Clark, they are not "exact look-alikes" but instead are "good actors who can create the essence of the Beatles' personalities."

## Epic Signs Eddy Grant



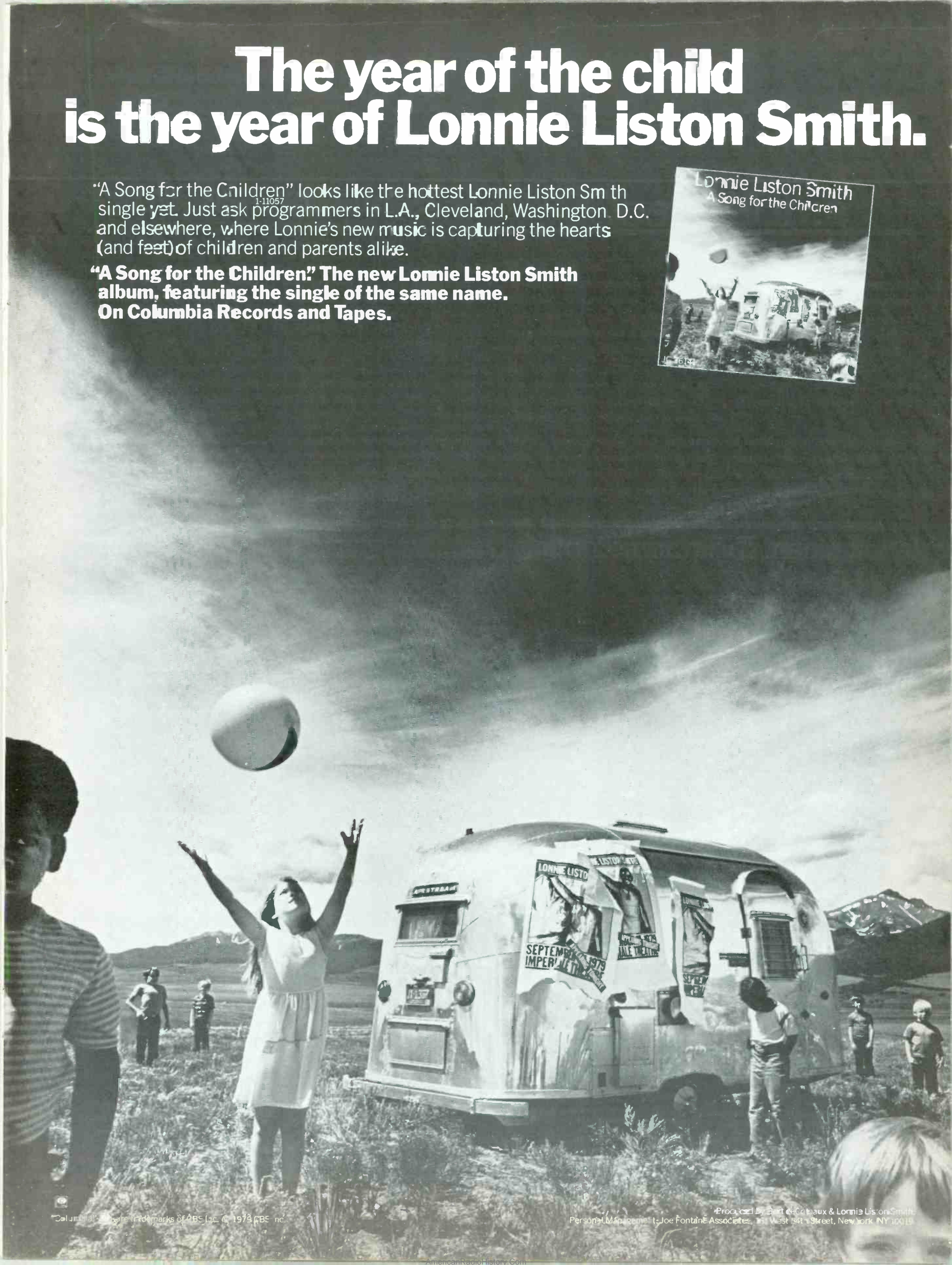
Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels, and Lemmie Petze, VP, natl. A&R, Epic, have announced the signing of Eddy Grant to the Epic label. His debut Epic single, "Walking On Sunshine," was shipped recently and will be followed by the release of the album of the same name, produced and fully performed by Grant, including all instrumentals and vocals. Pictured from left: Tony Calder, attorney; Don Dempsey, Sr. VP & gen. mgr., Epic/Portrait/Associated Labels; Eddy Grant; Vernon Slaughter, VP, jazz/progressive marketing, CBS Records; Dick Wingate, assistant to the VP of A&R, Epic Records.



# The year of the child is the year of Lonnie Liston Smith.

"A Song for the Children" looks like the hottest Lonnie Liston Smith single yet. Just ask <sup>1-11057</sup> programmers in L.A., Cleveland, Washington, D.C. and elsewhere, where Lonnie's new music is capturing the hearts (and feet) of children and parents alike.

**"A Song for the Children." The new Lonnie Liston Smith album, featuring the single of the same name. On Columbia Records and Tapes.**





# The Bee Gees Will Donate Concert Proceeds to King Center

By LAURA PALMER

■ LOS ANGELES—The Bee Gees have announced plans to donate a major, five-figure sum from their forthcoming concert at Atlanta's Omni to the Martin Luther King, Jr. Center for Social Change.

Although the RSO recording group's business advisors have prohibited release of the actual sum prior to the September 30 show at the 17,000-seat venue, RSO president Al Coury last week pegged the sum as "the largest contribution ever made by any rock entertainers" for a single appearance. Due to an overwhelming ticket demand for the one Omni show originally scheduled, a second show was added, with the group reportedly then deciding to commit a substantial portion of that concert's receipts to the King Center.

Coury traced the origin of the idea to two radio personalities, Joe "Butterball" Tamburro and Georgie Woods. With the group's resurgence in popularity, and subsequent rise to major platinum acceptance, bolstered by airplay and sales from the black community, the Bee Gees reportedly expressed an interest in giving something back to that sector of their audience.

The Omni donation follows a long career involvement in donations to social causes, highlighted during the past year by their role in launching the Music For UNICEF Fund, together with Robert Stigwood and David Frost. That project is now generating hundreds of thousands of dollars for the organization on an ongoing basis.

Barry Gibb stated, in an official release, "We have always admired Martin Luther King, Jr. He affected the world through his dedication and determination to bring about equality in America. We feel very fortunate to be in a position to contribute to and support an organization which has continued to pursue the principles established by Martin Luther King, Jr. We believe this is very worthwhile and deserves everyone's support."

In response to the Bee Gees' announcement, Coretta King, director of the Center and Dr. King's widow, stated, "We are pleased and excited that a group of the Bee Gees' international acclaim has chosen to contribute funds to the Martin Luther King, Jr., Center for Social Change. The Center is unique and is designed to educate young people about civil and human rights. To have the financial support of a group of the Bee Gees' enormous popu-

larity among youth lends further credence to our belief that the future of the human rights struggle will be determined by how well we train our young people in the philosophy and techniques of non-violence, which has become the most effective means of bringing about needed social change in American society."

Founded in 1968, the Center supports programs aimed at young people, while also maintaining a presence in public policy as exemplified by the creation of the first Voting Rights Council in 1975 which led to an extension of the Voting Rights Act for an additional seven years. The Center also coordinated a coalition supporting the Humphrey-Hawkins Full Employment and Balanced Growth Act.

## Paul Starts Music Business Institute

■ ATLANTA—Mert Paul, formerly vice president of marketing, southeastern region, CBS Records, announced the opening of The Music Business Institute of Atlanta.

The Institute is offering an intensive three month program of instruction which includes courses in the structure of the music industry, recording and studio production, record and tape production, marketing, record promotion, artist representation, retailing and wholesaling of recorded music, copyright law, songwriters and the music publishing business, music industry legalities, and current trends in the industry today. In addition to classroom instruction, guest lectures from the music recording industry and various artists will

## Curry Connects in N.Y.



Shown after Tim Curry's recent appearance at the Bottom Line (from left) are: (back row) Clodagh Wallace (manager); Rich Totoian (A&M Records national FM promotion director); Michael Leon (A&M Records east coast director of operations); (front row) Jeff Ayeroff (A&M Records vice president of creative services); Tim Curry; Kathy Schenker (A&M Records east coast publicity director); Rich Gallo (A&M Records New York marketing coordinator); Gail Davis (A&M Records associate director of artists relations); Mark Spector (A&M Records national A&R director); and Rick Stone (A&M Records New York promotion director).

provide insight in their fields of expertise. Classes are scheduled to begin September 17th.

Full-time instructors for MBI will come from within the industry and from professionals, including attorneys and managers. There has already been significant interest from many who have spent years in the industry to be a part of The Music Business Institute concept.

## A&M Ups Strickland

■ LOS ANGELES — Mike Gormley, A&M director of communications, has announced the promotion of Sue Strickland to the post of office co-ordinator/publicity. Strickland had held the post of Receptionist and Office Manager for one year.

## CBS Names Strickoff Associate Dir., Print

■ NEW YORK—Yvonne Ericson, director, media, print-TV, CBS Records has announced the appointment of Joe Strickoff to the position of associate director, print, CBS Records.



Joe Strickoff

In this new position, Strickoff will be responsible for the print advertising department of the ad agency. His responsibilities will include evaluation and recommendation of print media, reviewing current media usage, and rate negotiations.

## IAD Relocates

■ NEW YORK — Bob Caviano, president of International Artist Development, has announced the relocation of IAD to new quarters. The new address is 211 West 56th Street; phone: (213) 765-3548.

## Mogull Moves Offices

■ NEW YORK—The Ivan Mogull Music Corporation and affiliated companies have moved their offices to 625 Madison Ave., New York, New York 10022. The telephone number remains 212-355-5636, the cable address is IMO-GULL and the telex number is 236973.

## Chicago's Mayor Welcomes Bee Gees



The Bee Gees (from left, Robin, Maurice and Barry Gibb) were officially welcomed to Chicago by Mayor Jane Byrne moments before the group went on stage for the first of their two sold-out concerts at the Chicago Stadium recently. Chicago was the 17th stop on the Bee Gees' current sold-out 38-city concert tour of the United States and Canada. Part II of the tour begins August 27 in New Haven, Connecticut and concludes October 6 in Miami, Florida.



# Record World Single Picks

**IAN LLOYD**—Scotti Brothers  
(Atlantic 501)



**SHE BROKE YOUR HEART**  
(prod. by Fairbairn)  
(writer: Lloyd) (Howling  
Dog, ASCAP) (3:02)

Lloyd's archetypal rock voice first made an impact with *Stories* and now he's out to surpass that success with this infectious, straight-ahead rocker from his "Goose Bumps" LP. A rough-tough lead guitar courtesy of Foreigner's Mick Jones and an explosive rhythm section will give this strong AOR response.

**RAINBOW**—Polydor 2014



**SINCE YOU BEEN GONE**  
(prod. by Glover)  
(writer: Ballard) (Island,  
BMI) (3:10)

The heavy Deep Purple roots show here as Richie Blackmore's well-schooled, delirious lead guitar solos and Roger Glover's bass-led rhythm stomp, combine with the impassioned lead vocals of Graham Bonnet for a monumental, hard rocker. This will excite old Purple fans as well as please the growing Rainbow audience.

**GEORGE BENSON**—Warner Bros.  
49051



**HEY GIRL** (prod. by LiPuma)  
(writers: Goffin-King)  
(Screen Gems-EMI, BMI)  
(3:40)

This amazing classic has already gone Top 10 twice and Benson would make it a hat trick with his warm, pop update. Sparkling piano fills, soft percussion, sparse but cool guitar punctuations, and smooth strings set the romantic mood while Benson's commanding vocal presence is the attention-getter. For pop-a/c-MOR.

**J. D. SOUTHER**—Columbia  
1-11079



**YOU'RE ONLY LONELY**  
prod. by Souther)  
(writer: Souther) (Ice  
Age, ASCAP) (3:46)

Souther's expertise as a songwriter is well documented by the many covers from Ronstadt, Raitt and others. Here he continues as a multi-talented singer-songwriter-producer-guitarist on this long awaited first release from his new LP. The forlorn ballad features his sad tenor with help from Eagles, Browne and studio pros.

## Pop

**CAROLE KING**—Capitol 4766  
**TIME GONE BY** (prod. by King-Hallman)  
(writer: King) (Colgems-EMI/ASCAP)  
(3:40)

This is vintage King graced with her acoustic piano, pleading vocals and timeless lyrics. A mid-tempo ballad that builds with grace and a class all its own.

**MISSOURI**—Polydor 2009  
**SUNSHINE GIRL** (prod. by Hornsby) (writer:  
West) (Fritzoid, BMI) (3:33)

This middle-American quintet continues to move to the top with their raucous brand of AOR-pop rock'n'roll. Accessible melodies, pop vocals and stinging lead guitar work are staples.

**STIV BATORS**—Bomp 124  
**IT'S COLD OUTSIDE** (prod. by Zammit-  
Gutter Twins) (writer: Klawon) (N.G.D.,  
BMI) (2:54)

Formerly lead singer with the Dead Boys, Bator should expand his cult audience with this melodic rocker that's great for AOR with strong pop potential.

**JOHN HALL**—ARC/Columbia  
1-11078

**RUN AWAY WITH ME** (prod. by Hall)  
(writers: Hall-Hall) (Siren Songs, BMI)  
(3:05)

Hall's bouncy pop tunes always include catchy melodies delivered by pretty vocals and his standout guitar (string synthesizer) work. This is no exception. An AOR-pop extra.

**MAX GRONENTHAL**—Chrysalis  
2253  
**YOU (TOOK ME TOO FAR)** (prod. by  
Jackson) (writers: Gronenthal-McDonald)  
(Tall Tunes/Snug, BMI) (3:17)

This impressive initial release from his "Whistling In The Dark" LP features Gronenthal's sterling vocals, a grand chorus and the multi-talented Michael McDonald.

**EDGAR WINTER**—Blue Sky 2780  
(CBS)

**IT'S YOUR LIFE TO LIVE** (prod. by Winter-  
Moulton) (writer: Winter) (Hierophant,  
BMI) (3:40)

Winter is on the mark again with this R&B-tinged first release from "The Edgar Winter Album." Snippy sax solos give this a hot groove.

**GARLAND JEFFREYS**—A&M 2178  
**LIVIN' FOR ME** (prod. by Cicala-Jeffreys)  
(writer: Jeffreys) (Garland Jeffreys,  
ASCAP) (3:12)

This versatile New York street poet captures all the emotion and images of city life on vinyl in an extraordinary montage of pop intensity. A triumph.

**LAUGHING DOGS**—Columbia  
1-11059

**GET 'IM OUTA TOWN** (prod. by Botnick)  
(writers: Carle-Leonard) (Blackwood/  
Mocus-Jocus/We, BMI) (3:04)

The Brooklyn-based quartet makes its mark with this angry debut release from their self-titled LP. The biting pop vocals are propelled by a crushing rhythm.

**THE SANFORD/TOWNSEND  
BAND**—WB 49053

**GOPHER BROKE** (prod. by Sanford-  
Townsend) (Edzactly/Gandharva, BMI)  
(3:45)

Here could be the big hit that's eluded the talented duo since "Smoke From A Distant Fire." Powerful vocals, a frenetic guitar solo and a rock-solid rhythm give this great AOR-pop appeal.

**ALFIE DAVISON**—Mercury 76001  
**LOVE IS SERIOUS BUSINESS** (prod. by  
Kapler-Davison) (writers: Davison-  
Lehrman-Bush) (Brookside/Ceburg,  
ASCAP) (3:35)

Davison's warm, affecting tenor scores heavily on this bouyant pop-rocker with the big hook. Back-up vocals and the irresistible rhythm should take this to the top.

## B.O.S./Pop

**NATALIE COLE**—Capitol 4767

**YOUR LONELY HEART** (prod. by Jackson-  
Yancy-Barge) (writer: Cole) (Cole-  
Arama, BMI) (3:58)

Cole's velvety vocals sail through this ravishing, self-penned ballad. The simple arrangement and backing are appropriate for her first-rate performance. Crossover in the grooves.

**OLYMPIC RUNNERS**—Polydor  
2008

**THE BITCH** (prod. by Vernon) (writers:  
Biddu-Black) (Brent Walker, PRS) (3:16)

Synthesizer/bass licks are off and running from the start of this disco dash with a funk twist. Piano fills, a driving beat and blue ribbon vocals make this a winner.

**THE ISLEY BROTHERS**—T-Neck  
2287 (CBS)

**IT'S A DISCO NIGHT (ROCK DON'T STOP)**  
(prod. by group) (writers: group)  
(Bovina, ASCAP) (4:10)

The Isleys issue a heavy dose of dance/party music here featuring their patented falsettos and a fire-brand rhythm section that's made for movin'.

**MARY WILSON**—Motown 1467  
**RED HOT** (prod. by Davis) (writers: Busey-  
Duarte) (Jobete, ASCAP) (3:53)

One of the original Supremes, Wilson exhibits a feverish style all her own on this hit-bound disco-funk side. The bozo bass and saucy vocal are supreme.

**RORY BLOK**—Chrysalis 2356

**YOU'RE THE ONE** (prod. by Eli) (writer:  
Boone) (Rare Blue/Tiny Titan, ASCAP)  
(3:32)

Bold falsetto vocals make the love proclamation as the beat parades triumphantly on this disco-pop smash. A sparkling multi-format hit.

**CHI-LITES**—Inphasion 7205 (TK)  
**HIGHER** (prod. by Jones) (writers: Lu Janis-  
Belfield) (Lynnal, BMI/Jarek/Deep  
Canyon, BMI) (3:33)

You can hardly tell this energetic Chicago-based until has been creating exciting music for 20 years and by the sound of this superb disco sprint, they've got 20 more left.

**SIREN**—Midsong 1006  
**OPEN UP FOR LOVE** (prod. by Davis)  
(writer: Davis) (Midsong/Monsterous,  
ASCAP) (3:08)

Davis is a multi-talented musician-writer-producer-arranger and he does it all on this punchy disco dancer. The stylish female vocals soften the sharp beat.

## Country/Pop

**CRYSTAL GAYLE**—Columbia  
1-11082

**HALF WAY** (prod. by Reynolds) (writers:  
Wood-Murphy) (Chriswood, BMI/  
Murfeezongs, ASCAP) (4:02)

Gale's Columbia debut from a forthcoming LP is a strong departure from her country past. Her vocal talent gets the emphasis on this mid-tempo pop-MOR-a/c ballad.

**JERRY REED**—RCA 11698  
**HOT STUFF** (prod. by Reed-Young) (writer:  
Hubbard) (Vector, BMI) (2:30)

Culled from his "Live" LP, this theme from the film by the same name was recorded at the Exit/In in Nashville and it accurately represents all the excitement of a Jerry Reed performance.

**DENNIS WILLIAM WILSON**—  
Elektra 46525

**ONE OF THOSE PEOPLE** (prod. by Bowen-  
Whipple) (writer: Wilson) (Tree, BMI)  
(3:54)

This lyrically powerful ballad is a touching love song that finds much of its strength in Wilson's sincere, understated vocals.



# TPI's Payroll Services Offer Savings to Cost-Conscious Labels

By SAM SUTHERLAND

■ LOS ANGELES — With improved cost efficiency the rule of the day for labels and production companies forced to scale down market projections, one young service company is turning the music industry's economic blues into an impressive initial success. TPI Music, formed as a new arm of the IDC Services group in October of last year, is parlaying its existing accounting and data processing capability into a lengthening client roster expected to generate an estimated \$7,000,000 in revenue for the company in its first full year, according to company management.

Explaining the rapid startup—and lack of substantial initial investment or overhead needed—is the parent firm's past history in production payroll services for motion pictures, television and commercials. Through its various divisions, including CCI (Central Casting) and TPI (Talent Payments), the firm has built up a massive processing capability through its own computer array of main-frame and satellite terminal computers.

Centralized technical and creative payrolling for film and television clients has led to savings in basic overhead costs, federal and state taxes and processing outlays, according to president Larry Berkowitz. And with the music industry's late '70s growth posing a similar mushrooming in payroll needs as labels generate multiple album and single recording projects, several multi-media firms approached IDC management to assume production payrolling and accounting for their music operations.

"The concept we have in every area we've gotten into is to centralize the business in terms of who the employer of record is, to eliminate the need for separate administration of payroll and accounting functions on a company-by-company basis," explains Berkowitz.

With TPI specializing in production payrolling for multiple employers, whether record companies or production firms, both paperwork and time—and overhead costs in inhouse accounting salaries and expenses—are cut down. "As we get bigger, it gets cheaper," asserts Berkowitz. "It's a matter of computer time, of course, and it's also a question of taxes. If we become the employer of record, we're taking on the tax burden centrally."

Berkowitz and vice president

of marketing Howard Siegal estimate the cost to a company as comprising an average of \$25,000 in salaries, plus postal fees and basic supplies, for each \$750,000 to one million dollars in payroll dollars paid out to musicians, arrangers or technicians.

Added to that internal burden for the label employer is the potential tax burden, felt both in terms of accounting procedures and costs to the employer, and taxes deducted from payroll for the employee. One key area, notes Berkowitz, is the payment of FICA fees, typically accounting for 5.6 percent of the income, roughly a third of the average 14 percent tax bite. "What happens is, each of these employers has to bear the full brunt of taxes for each recording session it subsidizes, regardless of the tax profile of the individual musician or employee," notes Berkowitz.

That format also means musicians will have larger deductions made throughout the year, since the cumulative FICA payment can't be determined when employers change on a daily basis. Although overpayment is refunded, the player's personal cash flow is reduced.

Berkowitz stresses that even conglomerates with their own computer setup for staff payrolling, or an outside contract with a conventional payroll service, can reduce business costs by centralizing production payrolling. "Not only are you saving the computer inhouse for its other functions, you also have that lessening of the tax burden to your operation," he notes. By

centralizing the tax payments, the typical 12 to 14 percent range become reduced. Those savings, Berkowitz claims, average \$15,000 for every million dollars in payroll.

Siegal also stresses savings in check and postal costs, bank reconciliations, liens and levies made through the switch to a centralized configuration like that created by IDC. Varying unemployment claims and compensation schemes between different states add to the range of hidden costs avoided by the centralized approach.

Summarizes Peter Flaxman, a music industry attorney recently brought aboard as a senior vice president to assist in expansion of TPI's music business interests, "The total bottom-line cost is cheaper than labels can do it."

Flaxman's appointment represents the only substantial staff increase made for the division, since the basic accounting and analysis functions are already provided by the company's existing staff and data processing gear. Notes Flaxman, "The motion picture companies are more used to dealing with outside people and services. What we're doing is thus a bit less familiar to record companies. The record business, at least with the majors, has usually provided those services inhouse."

Even so, Berkowitz notes that the client roster has grown quickly, especially over the past 60 days, since Casablanca became the first company to enlist TPI for production payments. Other companies using TPI include 20th Century Fox Records, (Continued on page 50)

## 'Future' Shock



RW Sr. VP Spence Berland holds "Future Now" in his hands—the brand-new Fantasy album by Pleasure. Pictured in Record World's L.A. office are (from left): Fantasy promo man Bob Mercer; Berland; Marlon McClain, Pleasure's leader and guitarist, and co-producer of "Future Now;" Phil Kaffel, the album's engineer and co-producer. On August 31, Pleasure will be co-headlining the Oregon State Fair in Salem, Oregon with none other than Susan Anton.

## Listeners Save WMAL Jazz Show

By BILL HOLLAND

■ WASHINGTON—Not too many people in the room would have wanted to be in the shoes of Andrew Ockershausen, executive vice-president of ABC-owned WMAL-AM.

Ockershausen and the other station brass had called a press conference as a result of the avalanche of letters and phone calls to the station concerning the bumping of Washington's last AM jazz show, Felix Grant's "Album Sound," off the air to weekends only.

### Public Furor

He stepped up to the mike and said: "I'm here to publicly admit I'm not a genius." Few of the 1000 letter writers and phone callers demanding the reinstatement of Grant would have disagreed. "We made a huge mistake, a horrendous mistake, and fortunately the people in our audience were not going to let us make that mistake."

And so Grant's 25-year-old show, which was to be taken off the air at the end of this month (RW, Aug. 11), will not be taken off the air.

The public furor over the proposed format change from Grant's long-time jazz, blues and pop weeknight show to a talk show hosted by another station personality had astounded the brass. One said he hadn't seen a reaction "so strong and instantaneous" in 30 years of broadcasting. "They're not fooling around," Ockershausen said.

The purpose of the press conference came as a surprise to Grant. Afterwards he expressed his appreciation: "This kind of response is so rewarding because this time they really got together and made their effect known."

### 'Island of Intelligence'

The decision in early August to take Grant's 8 to 12 midnight show off the air had less to do with the host's talents than with the ever-increasing music audience switch to FM programming, the management had said. FM listening now accounts for 67 percent of the radio audience in Washington, and non-rock AM stations have been hard pressed to find a format that works for them.

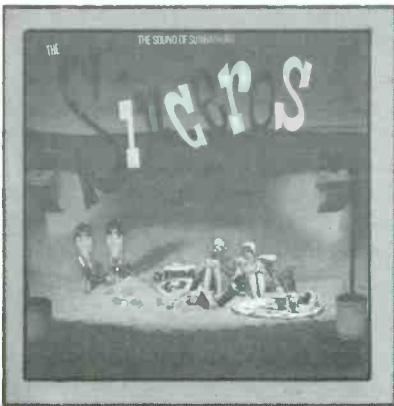
Grant's program, as one letter writer put it, has been "an island of intelligence and good taste that has managed to survive in a sea of mindless talk and even more mindless music," while other listeners, while not so critical of other stations, did not like the idea of the musical choice

(Continued on page 51)





# Record World Album Picks



**THE SOUNDS OF SUNBATHING**  
THE SINCEROS—

Columbia JC36134 (7.98)  
This new English group already hit the top of the charts with this debut disc and the extraordinarily catchy single "Take Me To Your Leader." The material is absolutely prime pop-rock with both keyboards and guitars sharing the spotlight. This is the kind of music the U.S. audience is hungering for.



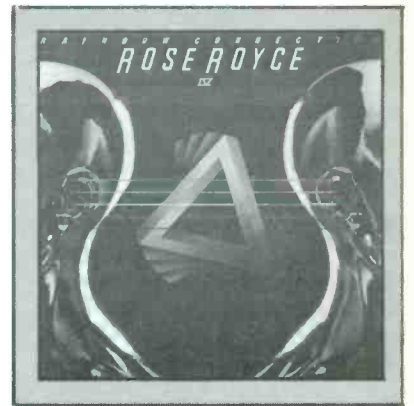
**STREET MACHINE**

SAMMY HAGAR—  
Capitol ST 11983 (7.98)  
Hagar has been known as one of the bad boys of rock 'n' roll since his days with Montrose. This latest solo album, with some help from a few Boston-ians, should continue the reputation. "Trans Am (Highway Wonderland)" is the prime rocker while he shows his vocal sensitivity on the ballad "Child to Man." A powerhouse.



**NO CAUSE FOR ALARM**

VIOLINSKI—  
Jet JZ 36133 (CBS) (7.98)  
Mik Kaminski of Electric Light Orchestra fronts this new collection, spotlighting the violin, of course. All of the tunes are fine English pop rock and the production carries just a hint of the Jeff Lynne style. Former ELO-er Mike De Albuquerque trades vocals with Paul Mann and "(More Than A) Sudden Romance" sounds like a hit.



**RAINBOW CONNECTION**

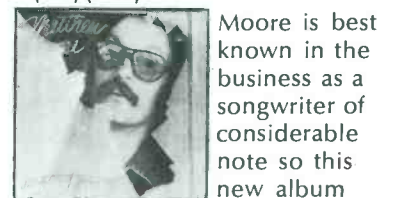
ROSE ROYCE IV—  
Warner Bros. WHS 3387 (8.98)  
Rose Royce is one of the slickest crossover groups to emerge in the past few years. Under the guidance of super-producer Norman Whitfield, this latest offering is pop-ish and energetic with the right amount of disco nuance. "I Wonder Where You Are Tonight" is the ballad standout and "Is It Love You're After" swings.

**HI**  
ELIZABETH BARRACLOUGH—Bearsville  
BRK 6992 (WB) (7.98)



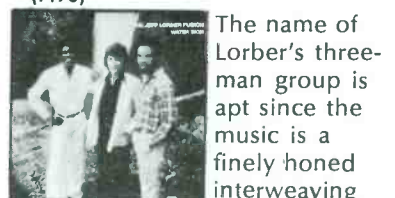
Female rockers are becoming more and more prominent in music and Barracough's second album should get special attention. Her rhythms are strictly rock and roll and her deep, sensitive vocals give them special meaning.

**THE SPORT OF GUESSING**



MATTHEW MOORE—Caribou JZ 36118  
(CBS) (7.98)  
Moore is best known in the business as a songwriter of considerable note so this new album should get quick acceptance. His lyrics are dramatic and here get an equally compelling production by Robert Appere.

**WATER SIGN**



JEFF LORBER FUSION—Arista AB 4234  
(7.98)  
The name of Lorber's three-man group is apt since the music is a finely honed interweaving of both jazz and rock influences. All of the cuts here are accessible to multi-format play and "Toad's Place" could be a single.

**BALANCE**



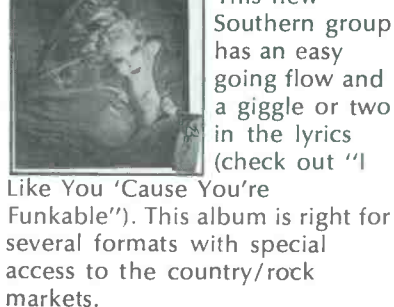
LEO KOTTKE—Chrysalis CHR 1234 (7.98)  
Kottke is well known as one of the premiere 12-string guitarists in the business and this new album shows off his talents splendidly. His deep vocals are expressive and perfect on such cuts as "Delores."

**DUROCS**



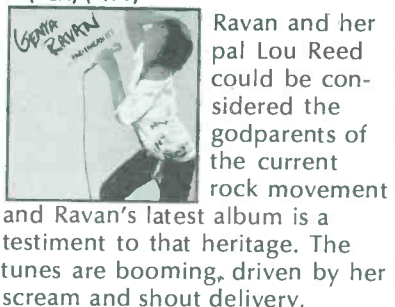
Capitol—ST 11980 (7.98)  
This new duo (Ron Nagle and Scott Mathews) have a sense of humor in their lyrics and a strong pop/rock sensibility in their music. Songs such as "Hog Wild" and "True Love" are topical and cute as well as instantly commercial.

**BAMA**



FREE FLIGHT—AHL1-3440 (RCA) (7.98)  
This new Southern group has an easy going flow and a giggle or two in the lyrics (check out "I Like You 'Cause You're Funkable"). This album is right for several formats with special access to the country/rock markets.

**... AND I MEAN IT**



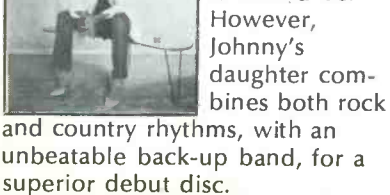
GENYA RAVAN—20th Cent. Fox T-595  
(RCA) (7.98)  
Ravan and her pal Lou Reed could be considered the godparents of the current rock movement and Ravan's latest album is a testament to that heritage. The tunes are booming, driven by her scream and shout delivery.

**SHAKE HANDS WITH THE DEVIL**



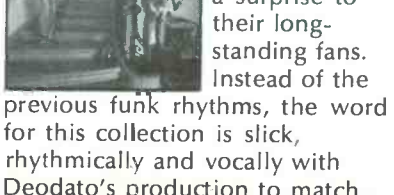
KRIS KRISTOFFERSON—Columbia JZ 36135 (7.98)  
Kristofferson is known as one of Nashville's most successful troubadours (as well as a movie star) and this new disc contains the picturesque story/songs he's famous for. The title tune is the beauty.

**RIGHT OR WRONG**



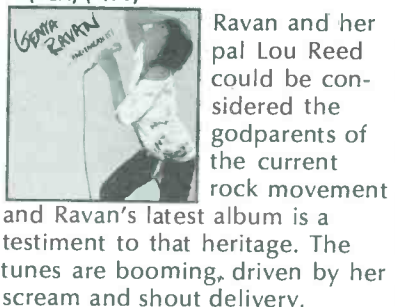
ROSANNE CASH—Columbia JC 36155  
(7.98)  
If the last name here is familiar, it should be. However, Johnny's daughter combines both rock and country rhythms, with an unbeatable back-up band, for a superior debut disc.

**LADIES' NIGHT**



KOOL & THE GANG—Delite DSR 9513  
(Mercury) (7.98)  
This new album will no doubt come as a surprise to their long-standing fans. Instead of the previous funk rhythms, the word for this collection is slick, rhythmically and vocally with Deodato's production to match.

**I CAN'T FORGET YOU**



JOEY TRAVOLTA—Casablanca NBLP 7176  
(7.98)  
Travolta worked with John Davis on this second album. His image is already romantic and a little sultry and the tunes show it off. Prime among the cuts is Eric Carmen's "Haven't We Come A Long Way."

**WARNING—DANGER**



CISSY HOUSTON—Columbia JC 36112  
(7.98)  
Houston's hit of last year "Think It Over" is included on this energized new package along with at least two other tunes destined for fast disco action. If anyone can sing this material better than Cissy, she's yet to be heard.



# Labels Gear Up for Fall Superstar Releases

(Continued from page 3)

Chuck Melancon, Chrysalis national sales manager. "At this point, Blondie is our biggest seller with Ian Hunter and the Babys doing especially well." Besides Blondie, Chrysalis will also be releasing "Storm Watch," by Jethro Tull; Rory Block's "You're The One;" "In The Heat Of The Night," from Pat Benatar; and Rory Gallagher's "Top Priority."

"This fall will be our biggest ever in terms of quality and quantity product," said Rick Dobbis, Arista vice president of artist development. "The new releases are almost all by established acts plus several exciting new artists and we're coming off of our biggest summer ever." Among Arista's September schedule are: "Eve," by the Alan Parsons Project; Angela Bofill's "Angel Of The Night;" "Six Of One And A Half Dozen Of The Other," by the Outlaws; "Go!" by the Pop; and projected releases by the Grateful Dead and Melissa Manchester for early October.

A&M will tie in an east coast promotional campaign with Faded Glory Jeans to push their recently released "Propoganda" new wave sampler album and set the stage for other new wave releases in October including: Joe Jackson's "I The Man" and "Regatta DeBlanc" by the Police. Be-

sides the Styx and Brothers Johnson albums, A&M's September release includes product from Rita Coolidge, "Satisfied;" Bell & James' "Only Make Believe;" "Steppin' Out;" by Joan Armatrading; "Rise," by Herb Alpert; and albums from Les McCann, Ben Sidran, Rozalin Woods, Dr. John, and 1994.

Epic has more than ten albums slated for September in addition to the Cheap Trick release. Included are: Steve Forbert's "Jack Rabbit Slim;" "Flirting With Disaster," by Molly Hatchet; Marshall Chapman's self-titled album; "Burn" by Melba Moore; "Special View," by the Only Ones; "Strategy," by Archie Bell & the Drells; "Russ Ballard and the Barnett Dogs," by Russ Ballard; and Mike Barry's "I'm A Rocker" on Cleveland International Records. A new Meat Loaf album entitled "Bad For Good" is scheduled for October.

Steve Martin's new one is just the beginning of Warner Brothers, fall schedule which should peak with the highly anticipated Fleetwood Mac double album, still untitled, for mid-October release. In September, new product will come from Bonnie Raitt, entitled "The Glow;" "Uncle Jam Wants You," by Funkadelic; Leo Sayer's "Here;" "Two Sides To Every Woman," by Carlene Carter; and Foghat's "Boogie

Motel." On tap for October are albums from Nicolette Larson, Rod Stewart, Bob Marley and the Wailers, Pat Metheny, ZZ Top, Gilda Radner, and Sly & the Family Stone.

CBS has big releases coming from Weather Report, entitled "8:30;" "Oasis," by Jim Messina, his first solo album; "Restless Nights," by Karla Bonoff; "Miss The Mississippi," by Crystal Gayle; and new product by the Beat, Billy Cobham, Janis Ian, and Stan Getz. An October preview shows major releases from Boz Scaggs, Aerosmith, Neil Diamond, Rex Smith, Barbra Streisand, and tentatively, Bruce Springsteen.

Capitol will debut Graham Nash's "Earth and Sky" album as part of their fall release with Bob Seger's new one a September possibility. Other Capitol releases for September include "Runners In The Night," by Desmond Child & Rouge; "Take Heart," by Juice Newton; "Only Love Can Break Your Heart," by Kenny Gale; Freda Payne's "Hot;" and albums from Motels, Potliquor, Dolores Hall, and John Townley.

Ronnie Hawkins' "The Hawk" and a new album from Kate Bush combine with the new Kenny Rogers release to make September a big month at United Artists.

Mercury has product scheduled for the Bar-Kays in September and Ian McLaughlin in October.

Atlantic will release Bette Midler, City Boy's "The Day The Earth Caught Fire;" "Transfer Station," by Fotomaker; "Bakin' The Funk," by Faze-O; "La Diva," by Aretha Franklin; "Under Heaven Over Hell," by Street Heart; and "Big Oceans," by Interview on Virgin. Scheduled for late September are albums from Ray Charles, the Spinners, the Addrisi Brothers, Firefall, Emerson, Lake & Palmer in Concert, Herbie Mann, and Jean-Luc Ponty.

A two-record set from Harry Chapin entitled "Legends Of The Lost And Found" and Dr. Buzard's Original Savannah Band's initial release on the label highlight an eleven album release schedule for Elektra Records in September. Included are albums from Richie Furay, Vern Gosdin, Tommy Overstreet, Dennis William Wilson, Stella Parton, Shadow, the Simms Brothers Band, and Jan Hammer. The long awaited Eagles album is due in mid-October.

Casablanca will issue eight albums in September led by the Village People and a new one from Cher. Others include: Vernon Burch, Seventh Wonder, Four On The Floor, Kenny Nolan and Bad News Travels Fast.

## Country Radio

By CINDY KENT

■ KGA ADDS FM: KGA/Spokane's recently acquired FM outlet, KXXR, will change formats to country Sept. 2 along with a call letter change to KDRK. According to GM Stephen Dean, the former beautiful music outlet's change will be followed by a \$25,000 TV, billboard, and newspaper campaign. Operations manager for the FM will be former KGA MD Dennis Bookey, part of the FM airstaff, along with Al Gilson and Tom Newman. Johnnie O. remains as PD for the AM. Programming will be designed from the operator assist system of Mike Farrell at TM Productions. KDRK is a 56,000 watt effective radiated power station with a 2,380 ft. antenna.

WLVS GOES COUNTRY: Sam Phillips' owned WLVS-FM/Memphis changed from rock to country August 27, according to GM John Rhea. The station is licensed to Germantown, Tenn., but the coverage area is metropolitan Memphis. PD will be Don Roberts, also an airstaffer. Rhea told RW the format will be mostly "general country music with a brisk pace." The station's call letters were changed from WEEF to WLVS in October in memoriam of Elvis Presley.

PROGRESS IN CHARLOTTE: Things are looking good for WIST/Charlotte, according to GM Al Munn. Country since January, the station's ratings doubled in its first book (April/May). Munn, also president of Metropolitan Broadcasting Corp., owner of the station, says WIST is Metropolitan's first radio property, and it plans to purchase others in the future. Munn notes that included in the regular top 65 program are bluegrass tunes (one per hour) due to listener response and request. Staffers include Linda Munn, MD, recording artist Tommy Faile (a local favorite), and PD Ed Galloway, formerly with WAME. (WAME/Charlotte changed from country to gospel last winter after its purchase by Jimmy Swaggart.)

## Copy Writes

By PAT BAIRD

■ STRANGER THAN FICTION: One of RW's favorite visitors, Robert Palmer, stopped by for his yearly visit last week (and was only slightly sick this time) to chat up his new album, "Secrets" on Island Records, and his Top 20 single, "Bad Case of Loving You (Doctor, Doctor)." Now, as you may know, Palmer is a songwriter of considerable note and has had his tunes covered by a number of artists. However, this new single, written by Moon Martin, is the highest charting single he's ever had (#19 bullet this week).

Seems Palmer was on a promotion tour and, during a stop in St. Louis, heard the song on a car cassette player of a local promotion rep. It caught his ear and, when it was time to record several months later, he included it in his album. The success of the single has half the biz scurrying back to Martin's first Capitol album and his latest "Escape From Domination" in the search for new material. His own new single, "Rolene," is bulleting this week at #50.

Another visitor last week was Palmer look-alike Steve Broughton of City Boy (Atlantic). Last summer the group had a mid-charting single "5.7.0.5." and, according to Broughton, it was a song completely rewritten for the American market. Seems the group was on tour in the "dry" Kansas City, Kan. and came upon a topless bar that served no alcohol and where the girls danced to gospel music. The incident was duly immortalized in a song their then record company felt was too controversial for U.S. ears (after, all, "Jesus" was mentioned). So the lyrics were totally re-vamped and the record gave them their biggest American celebrity to date. It also grabbed the attention of Atlantic Records and their first album on that label is due this week.

SIGNING: Elinor Guggenheimer, former New York commissioner of consumer affairs, recently joined ASCAP as a new writer member. Guggenheimer is collaborating with Ted Simons on an off-Broadway

(Continued on page 55)





AMERICA GAVE THE WORLD  
ROCK & ROLL.  
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HERMAN BROOD & HIS WILD ROMANCE  
"SATURDAYNIGHT"  
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JB-105

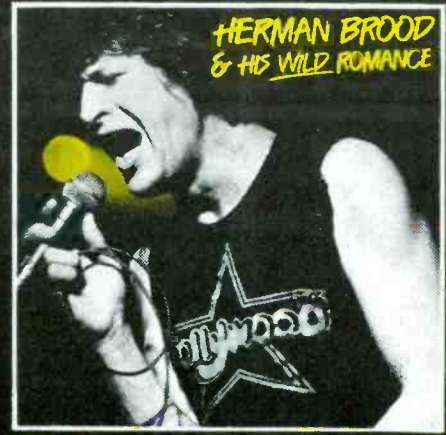
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# Video Visions



By ROBERT GLASSENBERG

■ **NEW WAVE:** Imagine sitting at your desk in your office and dreaming up an album cover for a new recording artist. You're drawing the cover on a sheet of paper, perhaps utilizing a set of Pilot pens or just doodling with colored Flairs. The concept in your mind is being slowly translated onto paper. Maybe this isn't you . . . perhaps instead, it's an art director friend of yours. Whatever the case, the album cover is now taking shape. Soon you have it and now send it to be fully rendered, separated, approved by the necessary people—you take all of the steps . . . happens every day and you pay for it usually, because it's done generally by an outside source—an individual who creatively and professionally understands the process and what you, the artist and everyone else involved wants.

Now imagine a creative session for a television commercial. Perhaps if there's enough time, a story board is made and you, of course, generally employ an outside production company to translate the story-board or script into visual, melded medium reality. An outside source once again—a source which understands the ins and outs of production for TV—a professional.

Perhaps you have decided to create an animated logo which will readily identify your record label in the next, say 24 spots you do for television. So now, either the production company or you go to an animation house and bid the job—a five second piece of animation—to be placed in your TV spots. Lots of money—and more, if a production company gets the logo for you, because of their mark-up.

Well, how about if you could sit at your desk and do all of the above steps—the graphic steps at least, without moving, and still utilizing your outside sources as, say creative consultants? How about sitting down and typing out an album cover or an animated logo or even an entire 30 second spot? It's happening and it's almost that simple. In fact, animation by computers has been utilized for years by Walt Disney and Hanna-Barbera. Sophisticated systems and processes have even been built and in turn created entire companies such as Dolphin, Bob Abel and Associates, Synthevision and Image West.

Herb Wood, executive vice president at Jeffrey Alan Associates, a marketing consulting firm, recently clued me into this "new" innovation of computer graphics. "It's not what you've been used to either," he said, aware that the computer graphics most people experience seem sluggish, sharp edged, well frankly, created by a machine instead of the fine point of an artist's pen and camera. Wood recently returned from a conference in Chicago called "Siggraph" or Special Interest Group Graphics. Not only was Disney there, but so was General Electric, NASA, the JPL and the CIA, just to drop a few names.

As an executive VP at Jeffrey Alan Associates, Wood deals with all aspects of the company. These include TV syndication, Media Buying, as well as a computer division called ADVCOM. Through the computer division, Wood helps put the hardware together and develops software programs exclusively designed for his clients, which include Arista and Motown Records. Now, ADVCOM is working on a way to interface graphic system software with their mini-computer. "It will really be great, not just because of the animation qualities," Wood explained, "but there are other possibilities as well. For example, the system can convert a black and white picture to a color picture. That's especially useful if you have a better black and white photograph of an artist than a color photo and you want to use it for a graphic."

There is another use for the computer, Wood explains: "As an executive and record company executive, I really appreciate the fact that the computer can be programmed for production budgets above a general ledger and accounting system level. So the computer can tell you how much you've spent and where and take care of all payroll for a production company, crew to talent. For a record company, it can keep a running profit and loss on a commercial, for example, based on costs expended versus a total budget."

Another application of the ADVCOM mini-computer is based on its unique portability. "Let's say a production company is shooting a group on tour," explained Wood. "They can take their computer along and keep a total running tally of all production costs. They could even conceivably create computerized animation at the location of the shoot. The applications are virtually limitless.

"Of course, utilizing a computer to keep books and production records is not revolutionary for large production companies," Wood was quick to add. "But the price of our system puts it within the realm of possibility for smaller production companies as well."

## E/A Signs Sonny Curtis



Singer-songwriter Sonny Curtis has signed with Elektra/Asylum Records, which will release a self-titled album produced by the Hitmen, tentatively for September. Curtis, whose wide-ranging career has included playing guitar with Buddy Holly and writing and singing the theme to the "Mary Tyler Moore" show, sings ten original tunes on his album, including his most famous composition, "I Fought The Law." Pictured from left: Norm Osborne, E/A Nashville promotion director; Sonny Curtis; Jimmy Bowen, E/A vice president/general manager of Nashville operations; and Ewell Rousell, E/A Nashville director of operations.

## Polygram Ups Gagliano

■ **NEW YORK** — Jack Kiernan, vice president of sales for Polygram Distribution, has announced the promotion of Joe Gagliano to the position of Cleveland branch sales manager.

In his new position, Gagliano will be responsible for the day-to-day management and administration of the Cleveland branch sales force and sales territory.

Gagliano has been with Polygram Distribution since 1975, serving as Cincinnati salesman, working out of the Cleveland branch. Prior to joining Polygram Distribution, he held the positions of merchandiser and more recently salesman for ABC Records in Cleveland.

Gagliano will report directly to Cleveland branch manager Jack Kanne.

## Radio Label Names Indie Distributors

■ **FT. LAUDERDALE, FLA.**—Radio Records, the newly formed South Florida based label, has finalized its plans for independent distribution. Judd Siegal, vice president of distribution and marketing for the label, released the following list of appointments of Independent Distributors:

M. S., Best, Schwartz Bros., Aquarius, Pickwick, BIB, Malverne, Sound Records & Tapes, Western Merchandisers, Associated, All South, AMI Distributing, and Arc-Jay-Kay.

Radio Records' first releases, consisting of an album by Keith Herman, and a concept disco album titled "Stone Disco" introducing the band Hot Ice, are scheduled for release at the end of the month.

## Durocs Preview Party



Ron Nagle and Scott Mathews, masterminds of Capitol recording group Durocs, were guests of honor at a recent swine-time soiree tossed at Studio Instrument Rentals' biggest soundstage by the duo's Proud Pork Productions and Capitol's Durocs Proliferation Board. Pictured at SIR are (standing, from left): Kevin McCaffrey, Capitol territory manager, sales; Rupert Perry, vice president, a&r; Durocs' Ron Nagle; Bobby Colomby, divisional a&r vice president, pop music; Durocs' Scott Mathews; Geoff Bywater, territory manager, sales; Bruce Ravid, west coast talent acquisition manager; George Nunes, customer service representative; Kip Krones of Durocs management; Paul Rose, district manager, sales; and Sandy Thompson, district AOR promotion manager. In the foreground are from left: Larry Blackshire, a studio musician who played on the LP; Bob Brown and Dan Navarro of Durocs Management.



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**Kid  
Brother**

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By DAVID MCGEE

■ Last week's Palladium show featuring **David Johansen** and **Rockpile** was enjoyable enough, but also problematic on several fronts. From where this columnist and RW staff weirdo **Jeff Peisch** sat (front row of the loge) the sound was atrocious. The guitarists in Johansen's band could barely be heard above the organist's lugubrious noodling. No problem hearing the guitars during Rockpile's set, but the vocals were often buried in the mix.

Then there is the matter of the performers themselves. Johansen is a supremely talented American artist who has more to say than even his two fine solo albums indicate. Admittedly, though, this music is an acquired taste. Johansen's voice isn't pretty in the conventional sense, and his strength as a lyricist is less apparent in concert because his slurred vocals are difficult to decipher. Nevertheless, his meditations-in-song on various aspects of the human condition are acutely perceptive.

Beyond this, Johansen is a thoroughly engaging performer—crude but sophisticated, naive but worldly at the same time—easily and unsurprisingly able to surmount mere technical problems. Perhaps the most encouraging aspect of the show was the impression it left of an artist right on the verge of the monumental work that is undoubtedly in him.

By comparison, Rockpile's set was all style and little substance. **Nick Lowe's** songs are as melodically and structurally sound as one could wish, but they are also without lyrical force; Lowe's terminally-cute point of view is the culprit.

**Dave Edmunds** should be Rockpile's mealticket. But he is a notoriously shy man who prefers, apparently, to take a back seat to Lowe. As a writer he might not change the face of rock, but his songs have heart and imagination, and both qualities are in short supply lately. He also has several domestically-released solo albums from which to draw original material, and an endless repertoire of oldies which he plays so authoritatively as to make them seem brand-new. Edmunds would do well to suck it up and step out more; he's much better than Rockpile allows him to be.

FAMILY AFFAIR? There's a fellow out there who's one of the most visible invisible country artists around; who day in and day out writes some of the best country music to be found anywhere, but is rarely seen in public. It's a long story that starts with **Emmylou Harris's** Hot Band, or rather with a graduate of the Hot Band named **Rodney Crowell**, whose songs are suddenly popping up everywhere. **Albert Lee's** underrated solo album, "Hiding," features Crowell's "Sleeper Wherever I Fall"; **Bobby Bare** recorded Crowell's "Till I Gain Control Again" on his latest album; **Marcia Ball** recorded "Leaving Louisiana By Daylight"; **Johnny Cash** recorded "Song for the Life" on his "Gone Girl" album, and "Bull Rider" on his "Silver" LP; Harris has recorded a number of Crowell's tunes, including "Even Cowgirls Get The Blues" on "Blue Kentucky Girl." Crowell's own solo album for Warner Bros. "Ain't Living Long Like This" was one of last year's best country records, but it came and went quickly. Finally, Johnny Cash's daughter **Roseanne's** first album, "Right or Wrong (on Columbia), was released last week. It's a stunning debut boasting uniformly excellent vocal performances from Cash (she sounds like an earthy **Linda Ronstadt**), impeccably-chosen material, including one chesnut from 1957 by **King Radio** entitled "Man Smart, Woman Smarter"—must listening) and crisp, clear, understated production and playing. Certainly the big story is this new artist who has come out of nowhere singing with a degree of confidence and wisdom that belies her tender years. Some of the artists who sit in with her are notable, too: Harris, Lee, Bare, **Brian Ahern** (Harris's producer) . . . and Rodney Crowell. The producer? Rodney Crowell. Four of the record's outstanding songs are courtesy of, yes, Rodney Crowell, the best being Cash's duet with Bare on the haunting "No Memories Hangin' Around." And those of you who are quite taken by Cash's sultry good looks should know up front that she's married. To Rodney Crowell. Dynamic duos, anyone?

JOCKEY SHORTS: "Tonight's the Night . . . For **Rod Stewart**," a one-hour special, will be broadcast on NBC-TV, Friday, November 23 at 10 p.m., E.S.T. **Ken Ehrlich** is producing, **Bruce Gowers** is directing, **Billy Gaff** of Gaff Music Inc. is executive producer. Concert footage from Stewart's recent world tour will be included along with appearances by soon-to-be announced guest artists. Preliminary plans call for

(Continued on page 42)

## Cover Story:

# The Crusaders' Story Goes On

By KEN SMIKLE

■ The Crusaders—Nesbert "Stix" Hooper (drums), Joe Sample (keyboards), Wilton Felder (tenor sax)—have been acclaimed the world over by fans and critics alike. Their peers in the music industry affectionately refer to the members of the Crusaders as "musician's musicians." In fact, it's a safe bet that each week there will be no less than one top-10 recording that features the instrumental work of at least one of the Crusaders.

Collectively, the band's members have been personally involved in the making of over 200 gold albums, including guest appearances—more than any other group in the world.

Unlike the majority of the groups in the music industry who are judged by how much of a commercial hit their current record is, the Crusaders have become famous for their craftsmanship. Their music has long been highly respected on an aesthetic level.

The power and respect generated by the band is evidenced from their touring, which has moved from smoked-filled rooms to huge 20,000 seat stadiums. The move began when the Rolling Stones asked the group to do an English tour with them in 1975, and the Crusaders eagerly agreed, thus becoming the first and only instrumental group to tour with the Stones.

Hooper, Sample and Felder were all born in Houston, Texas. It was there that Hooper convinced the other two, along with several other musicians, to form the "Swingsters," a group which

concentrated on playing the blues of B. B. King, Lightnin' Hopkins, Bobby Blue Bland, and the jazz of Dizzy Gillespie, Max Roach, Charlie Parker and others. The basic blues and jazz roots were blended into the distinctive Crusaders style of sound which Hooper calls "Gulf Coast."

Texas crowds soon became wildly enthusiastic about the emotional quality and sense of dynamics that the group consistently achieved. It was decided that it was time for the group (which at the time included Wayne Henderson) to go to Los Angeles in search of a record deal. To make ends meet while waiting to be discovered, the band members did studio work. Word about the unique style of playing spread and soon they had more session work than they could handle.

They eventually landed a recording contract as the Jazz Crusaders. Public recognition was still difficult to come by because of the word "jazz" in their name. The problem was soon remedied and under the new name of simply the Crusaders the group began receiving AM airplay and mass public acclaim. "The Crusaders have proven that there is something in our music that appeals to everyone," says Stix, "and we're honored that our success with black instrumental music has opened the doors for others like Herbie Hancock and Donald Byrd."

Just as Wayne Henderson eventually went on to pursue a successful career as a solo artist and producer, the other three mem-

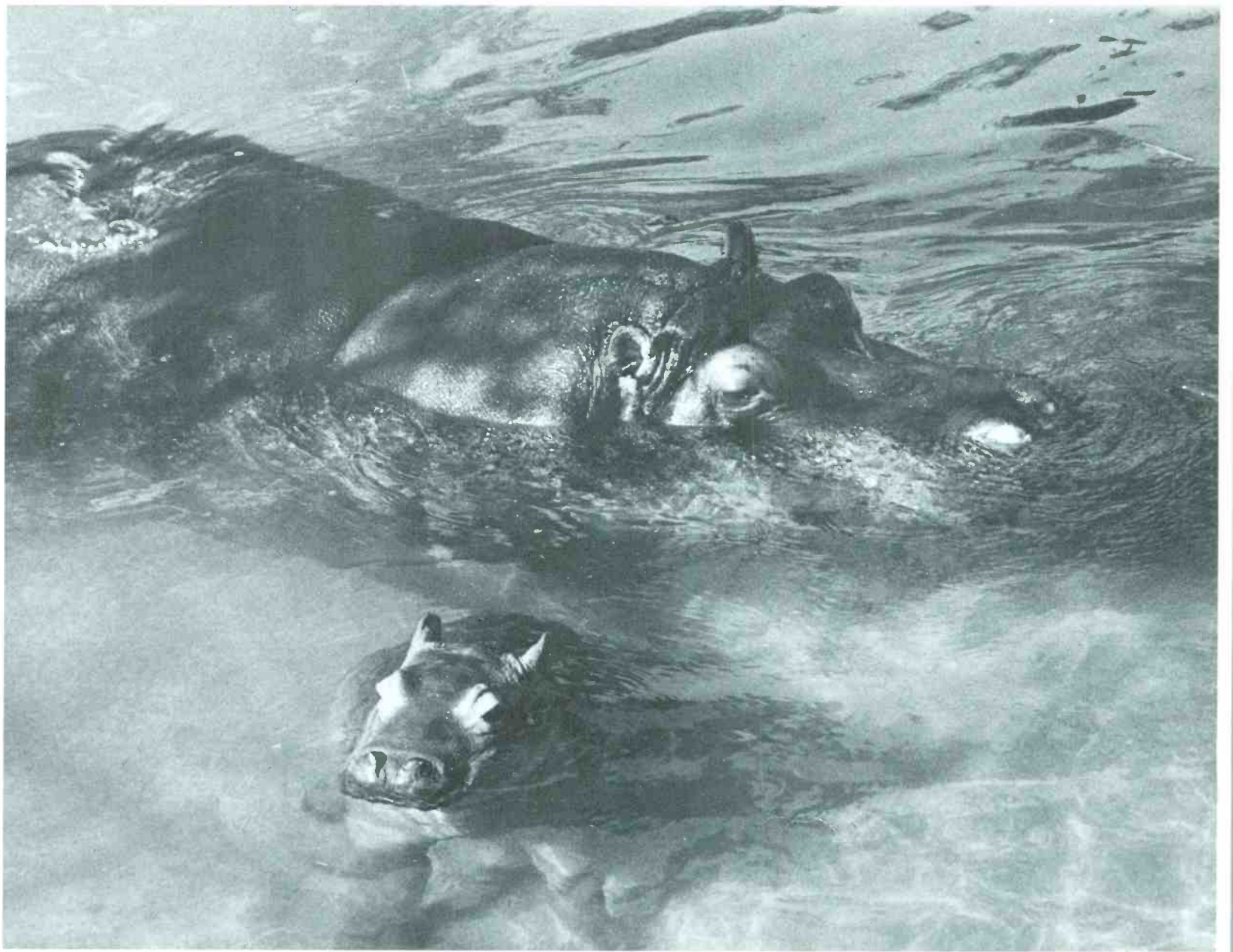
(Continued on page 55)

## Ent. Company Pacts with MCA



Charles Koppelman and Martin Bandier have announced that their Entertainment Company has entered an agreement with MCA Records to produce the albums of a number of artists including B. J. Thomas. Pictured (from left) are: Alan Leonard, Martin Bandier, Charles Koppelman, the Entertainment Company; Bob Siner, president of MCA, Inc. and David Jackson, VP, business affairs.





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



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



# The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ **GALLOWS HUMOR**—In recent months, the most alarming aspect of the soft market has probably been as much the anxiety stifling many workers as it has been a question of any actual losses. But if the grapevine is any indication, the business is at least regaining its sense of humor—a sure sign of resilience, and, to our ears, evidence that label and retail reps are eager to start rebuilding trade momentum.

Of the crop of interchangeable label jokes making the rounds, highlights include a series of twists on current blockbuster horror movies, whose ad campaigns have provided appropriate tag lines for companies forced to trim staff and reduce budgets. Hence, from "Alien" comes the ominous "At [insert the label of your choice], no one can hear you scream . . ."

Or, from "The Amityville Horror," "For God's sake, get out of there!" And with "Jaws" popping up on cable and in theaters, the inevitable, "Just when you thought it was safe to go back to work . . ."

Meanwhile, back in Century City, one boutique is pulling brisk business by selling miniature plastic credit cards, now favored by label reps at several labels as the latest in pins. With most companies sharply reducing or cutting T&E budgets, we're told those mini-AmEx and Visa cards are showing up on lapels throughout the city, presumably as a placebo to once card-happy execs.

**FOR SERVICES NOT RENDERED**—We understand that when **Irv Azoff** paid a recent visit to a Beverly Hills doctor's office, he was left waiting for a good hour. Azoff left the office before ever getting in to see the doctor, no doubt in a foul humor, but he did leave a memento behind him: a bill for \$1500, representing the money lost while wasting time in the waiting room. Azoff fully intends to collect, we're told.

**BLUES WITH A FEELING**—"Can blue men sing the whites?" was the vital question asked by the **Bonzo Dog Band** a few years back, but with the exceptions of the classic **Butterfield Blues Band**, the **Nighthawks**, the occasional **Johnny Winter** rave-up and a couple of others, there have been precious few white-dominated bands who played the blues as if they really meant it. This week, SoCal types will have three—count 'em, 3—chances to hear one of the genuinely hottest blues bands we've heard, when Texas' **The Thunderbirds** come to town for gigs at the Golden Bear (8/29), the Starwood (8/30) and the Palomino (9/1). The four-piece band's new album—just out on Takoma Records via their new set-up with Chrysalis—is a real pleasure, what with **Kim Wilson's** harp and **Junior Wells**-inspired vocals, **Jimmy Vaughan's** guitar, and a mixture of original blues and the likes of "Scratch My Back," all delivered with just the right touch of raunchy authenticity. The live shows promise to be even better, especially once the band and audience alike have put away a few cocktails to loosen things up . . . Chances are good they didn't work out on "Sweet Home Chicago" or "Dust My Broom," but the recent reunion of **Chick Corea** and former **Return to Forever** mate **Al DiMeola** at a Tokyo concert sounds like a good time all the same. That concert (which also included **Tony Williams** and bassist **Bunny Brunel**), as well as Corea's participation on DiMeola's new LP, have added fuel to rumors of an eventual RTF regrouping, temporary or otherwise . . . Last Saturday's (25) "American Bandstand" taping here in L.A. was set to be broadcast live to Japan, according to some sources the first American TV show other than one-time events (sports, the Academy Awards, etc.) to enjoy live transmission to that country. The show, which should reach Japan at about three a.m. their time, will be included in a 24-hour telethon airing on the Nippon TV network; appearing will be the **Beach Boys** (a hot item in Japan, apparently) and the Japanese group **Shogun**. It will air in the United States on September 15, on ABC-TV as usual.

**OLD NEW WAVE'S BACK**—In the "It Had To Happen" category, promoter **Harry Vallon** has announced an "Unrestrained New Wave Surfing Extravaganza" for the Santa Monica Civic on Friday (31). This concept pairs surfers' insatiable need for surf movies with their documented addiction to hard rock . . . but this time out, the rock will presumably carry a more punkish verve, since headlining is a self-described new wave surfing band called **Surf Punks** . . . **UPDATE ON MONTEREY** and the upcoming Tribal Stomp concert series masterminded by **Chet Helms** promises shows from **Joe Ely**, **Country Joe and The Fish**, **The Clash**, **Al Kooper** and the **Blues Project** (!), **Lee Michaels**, **Maria Muldaur**, **Peter Tosh**, **Dan Hicks** and a new lineup called the **Acoustic Warriors**, **Canned Heat**, the **Persuasions**, **Robert Fripp** and the

(Continued on page 42)

## Phonogram Inks Rob Grill



Bob Sherwood, president of Phonogram, Inc./Mercury Records, has announced the signing of Rob Grill, former lead singer with the Grass Roots, to a worldwide agreement. His debut album, will be released in September, but a single, "Rock Sugar," produced by Fleetwood Mac bass player John McVie, is being rush released. Seen at the signing festivities are, from left: David Werchen, director of law for Phonogram/Mercury; Steven Steinberg, Grill's lawyer; Rob Grill; Bob Sherwood; and John McVie of Fleetwood Mac.

## Millennium Plans Yipes! Campaign

■ **NEW YORK**—Millennium Records, manufactured and distributed by RCA Records, has developed a major campaign to promote their new midwestern rock band Yipes! and its self-titled debut album.

The Millennium and RCA marketing staffs recently initiated the campaign with special pre-release awareness via creative merchandising, according to Don Jenner, vice president promotion/Millennium records. Included in the first stage is the creation and in-house distribution of a special Yipes! package of six, four-color baseball cards; one of each member with a complete bio on the back. "These cards represent a unique presentation of a bio information package so as to draw attention to the special appeal of this group at radio, retail and media levels," said Steve Schmerler, manager, RCA associated labels/marketing. "It goes beyond being a typical industry novelty item."

In-house pre-release awareness also included the use of RCA's associated labels promotional sampler "Advance Plus" cassette tape players distributed to RCA's nationwide marketing and sales field force. Yipes! music has been featured by this method over the last two months of "Advance Plus" mailings. Phase two of the Yipes! marketing plan included the launching of the group from their home territory highlighted by a showcase at Milwaukee's 800 seat Palms Club on August 17.

## Pasha Ups Sumner-Davis

■ **LOS ANGELES**—Spencer Proffer, president of the Pasha Music Organisation, Inc. has announced the promotion of Ann Sumner-Davis to the position of executive director—administration of the Pasha Group of Companies.

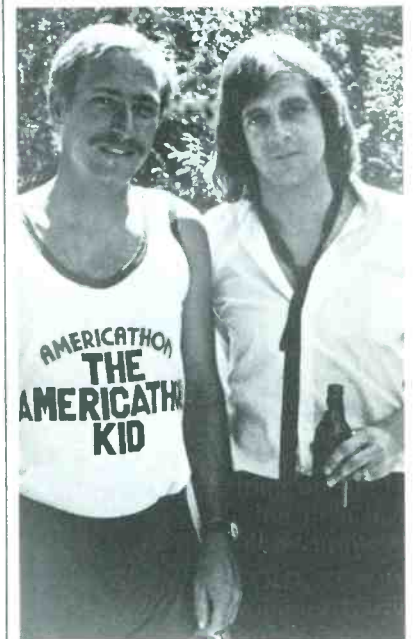
## Spector, Capitol Pact

■ **NEW YORK**—Bayard Spector, president of Spector Records International, Inc., has announced the signing of a distribution agreement with Capitol Records. The deal, which was negotiated by Don Zimmermann, president of Capitol Records, and Spector, will cover United States distribution only.

Spector Records' first release as part of the Capitol family will be a solo album by guitarist/singer/songwriter Mike Pinera, entitled "Forever."

Spector Records International, Inc., which was formed by Spector in 1974, has been involved in publishing and international licensing throughout Europe.

## 'Americathon' Kid



Pictured here with CBS recording artist Eddie Money, Ted Coombs, "The Americathon Kid," helped celebrate WPLJ-Radio's promotional effort in Central Park on August 9 in conjunction with the release of Lorimar Pictures' "Americathon" and Lorimar Records' first soundtrack LP of the same title. The first single release from the album is Eddie Money's "Get A Move On." Coombs completed his record-breaking 3263-mile transcontinental roller skating attempt for the New York opening of the film.



## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ Not only are the week's most important releases excellent dance records; they reveal the artists at peak creativity and make one expectant immediately for their next breakthrough records.

Michael Jackson's "Off the Wall" is his first solo album for Epic, produced by Quincy Jones (Jackson occasionally receives co-production credit) and written by Jackson, with contributions from Heatwave's Rod Temperton, Stevie Wonder and Paul McCartney. The most striking thing about the album is the way Jackson is singing. Having already appreciated his raw youthful power on high-energy classics like "I Want You Back" and budding nuance on everything since "Dancing Machine," it's still a delight to hear Jackson developing into a truly adventurous singer on each of the ballads and dance cuts here. "Workin' Day and Night" (5:12) is contagiously energetic and uninhibited from its unbelievable Brazilian-flavored intro through jazzy changes; "Get On the Floor" (4:44) exhibits a surprising high range and startling vocal control and imagination on Jackson's part. Both cuts have been picked up immediately by the jocks who've rocketed "Don't Stop 'Til You Get Enough" into the top 20 in the second week on the chart. Also: Rod Temperton's "Off the Wall" (4:04) and "Burn This Disco Out" (3:58), both characteristic of Heatwave's mellow funk. "Off the Wall" is an impressive showcase for a vocal and writing talent who's exceeded all expectation and it looks on it's way to becoming everyone's favorite album.

Nickolas Ashford and Valerie Simpson have become major contributors to the disco scene in a roundabout way in the past year: with their songs and collaborations, "Stuff Like That," "I'm Every Woman" and Diana Ross' "The Boss" album (number one for the third week). Their own "Found a Cure" rises to number three at the release of the album "Stay Free," and several other cuts are likely to join it. "Dance Forever" begins like a movie fanfare, erupting into a jumping vamp that tells us, "Don't ever come out of the spin." It's a nice piece of music that subtly suggests a transcendent power in dancing, but the most exciting of the dance cuts, like "Found a Cure," address the emotions. "Nobody Knows" is one early favorite, a loping, pulsing 6:33 that probably makes a great pair with Karen Silver's "Hold On, I'm Coming." The handclaps and syndrum mix (Jimmy Simpson mixed and mastered) makes a big difference, though, in establishing an individual sound for the cut. And to these ears, the words really clinch it: "I ain't got no magic mirror/Nobody knows the inside/That's why I can't get no nearer." "Stay Free" (5:27) also scores the most points this way. While relatively down tempo (a fact that never discouraged play of "No One Gets the Prize"), there's so much meaning to the song that the heart reacts as quickly as the body. I've found Ashford and Simpson's ability to handle serious points in down-to-earth terms (best line: "Independent, hah!") more incisive and believable than other pop tunesmith like Carole Bayer Sager or Peter Allen, and even "Finally Got To Me" (4:40), the simplest of the love songs, manages skillfully to voice simultaneous concepts of temptation and salvation. "Stay Free" (along with their production, "The Boss") is Ashford and Simpson's finest handling of dance music yet, and one of the very best indications around that disco can be listened to for a message.

MUSIC YOU CAN DANCE TO (OTHER RECOMMENDED RELEASES): One of the earliest disco pioneer groups was **Kool and the Gang**; of late, their New York style horn funk seemed a bit too raw for the mass market. Their latest album, "Ladies' Night" (De-Lite), brings aboard an outside producer (Eumir Deodato) for the first time, and the results are excellent. Deodato doesn't attempt to impose his own style on the group, but, instead, directs them in a smoother style, (Continued on page 26)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### HIPPOPOTAMUS/BALTIMORE

DJ: NECI WILLIAMS  
CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor  
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic  
FOUND A CURE—Ashford & Simpson—WB  
FANTASY—Bruni Pagan—Elektra  
GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean/Ariola  
GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia  
GROOVE ME—Fern Kinney—TK  
HANDS DOWN—Dan Hartman—Blue Sky  
HAVE A REAL GOOD TIME/SOMETHING'S GOTTA GIVE—Afro Cuban Band—Arista  
OPEN UP FOR LOVE—Siren—Midsong Intl.  
STAND UP-SIT DOWN—AKB—RSO  
THE BOSS/NO ONE GETS THE PRIZE—Diana Ross—Motown  
THE BREAK—Kat Mandu—TK  
WHATCHA GONNA DO ABOUT IT—Rozalin Woods—A&M  
WHEN YOU TOUCH ME—Taana Gardner—West End

### SECOND STORY/PHILADELPHIA

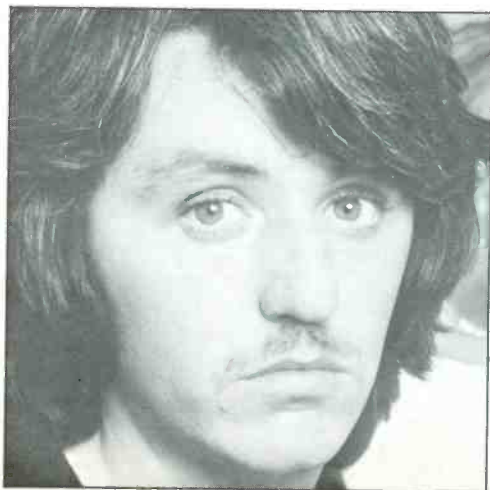
DJ: BILLY KENNEDY  
CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor  
CRANK IT UP—Peter Brown—TK  
FOUND A CURE—Ashford & Simpson—WB  
GOOD TIMES—Chic—Atlantic  
GROOVE ME—Fern Kinney—TK  
HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB  
IT'S TOO FUNKY IN HERE—James Brown—Polydor  
MARISA—Machine—RCA  
PUT YOUR BODY IN IT—Stephanie Mills—20th Century Fox  
RISE—Herb Alpert—A&M  
STRATEGY—Archie Bell and the Drells—Phila. Intl.  
THE BREAK—Kat Mandu—TK  
THIS TIME BABY—Jackie Moore—Columbia  
WE ALL NEED LOVE—Troiano—Capitol  
YOU CAN DO IT—Al Hudson and the Partners—MCA

### L'AMOUR/BROOKLYN, N.Y.

DJ: MIKE PACE  
BORN TO BE ALIVE—Patrick Hernandez—Columbia  
COME AND GET IT ON—Soccer—Salsoul  
DOIN' IT TO DEATH—JB's—People  
FRANCE JOLI—France Joli—Prelude (LP)  
GOOD TIMES—Chic—Atlantic  
HAVE A CIGAR—Rosebud—WB  
HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown  
HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB  
I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia  
LET YOUR BODY RUN—Francie Simone—BC  
NIGHT RIDER—Venus Dodson—WB/RFC  
SAVAGE LOVER—The Ring—Vanguard  
THE BOSS/NO ONE GETS THE PRIZE—Diana Ross—Motown  
THE BREAK—Kat Mandu—TK  
YOU CAN DO IT—Al Hudson and the Partners—MCA

### TROCADERO TRANSFER/ SAN FRANCISCO

DJ: BOB VITERITTI  
BEAT THE CLOCK—Sparks—Elektra  
CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor  
FRANCE JOLI—France Joli—Prelude (LP)  
FROM BEGINNING TO END—Destination—Butterfly (LP)  
HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown  
HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB  
LOVE INSURANCE—Front Page—Panorama  
OPEN UP FOR LOVE—Siren—Midsong Intl.  
OVER AND OVER—Disco Circus—Columbia  
PUT YOUR BODY IN IT—Stephanie Mills—20th Century Fox  
SAVAGE LOVER—The Ring—Vanguard  
SAVE YOUR LOVE FOR ME—Space—Casablanca  
THE BOSS—Diana Ross—Motown  
THE BREAK—Kat Mandu—TK  
THIS TIME BABY—Jackie Moore—Columbia



LET THE KING OF DISCO  
ROCK YOU WITH HIS HOT  
NEW SINGLE, "ROCK ME."  
AVAILABLE ON 12" DISC,  
FROM THE FORTHCOMING ALBUM,  
"CERRONE V—ANGELINA"  
On Atlantic Records and Tapes



# Record World Disco File Top 50



SEPTEMBER 1, 1979

SEPT. 1	AUG. 25		WKS. ON CHART
1	1	<b>THE BOSS/NO ONE GETS THE PRIZE</b> DIANA ROSS/ Motown (12") 026	11
2	2	<b>THIS TIME BABY</b> JACKIE MOORE/Columbia (12") 23 10994	12
3	4	<b>FOUND A CURE</b> ASHFORD & SIMPSON/Warner Bros. (12"*) HS 3357	9
4	3	<b>HERE COMES THAT SOUND AGAIN</b> LOVE DE-LUXE/ Warner Bros. (12"/LP) WBSD 8827, BSK 3342	11
5	5	<b>GET UP AND BOOGIE</b> FREDDIE JAMES/Warner Bros. (12") DWBS 8857	9
6	7	<b>COME TO ME/DON'T STOP DANCING/PLAYBOY</b> FRANCE JOLI/Prelude (12"*) PRL 12170	5
7	6	<b>I'VE GOT THE NEXT DANCE</b> DENIECE WILLIAMS/ARC/ Columbia (12") 23 10991	12
8	10	<b>PUT YOUR BODY IN IT</b> STEPHANIE MILLS/20th Century Fox (12"*) T 583 (RCA)	11
9	9	<b>GROOVE ME</b> FERN KINNEY/TK (12") TKD 401	6
10	8	<b>GOOD TIMES</b> CHIC/Atlantic (12"*) SD 16003	11
11	15	<b>THE BREAK</b> KAT MANDU/TK (12") 155	4
12	11	<b>YOU CAN DO IT</b> AL HUDSON AND THE PARTNERS/MCA (12") 1784	11
13	13	<b>STAND UP—SIT DOWN</b> AKB/RSO (12") RSS 302	6
14	16	<b>POW WOW/GREEN LIGHT</b> CORY DAYE/New York Intl. (RCA) (12"*) BXL1 3408	5
15	32	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON/ Epic (12"*) FE 35745	2
16	12	<b>DON'T YOU WANT MY LOVE/UNDERCOVER LOVER/ HOT HOT</b> DEBBIE JACOBS/MCA (12") 13920	13
17	14	<b>THE MAIN EVENT/FIGHT</b> BARBRA STREISAND/Columbia (12"*) JS 36115	7
18	19	<b>FANTASY</b> BRUNI PAGAN/Elektra (12") AS 11423	5
19	24	<b>RISE</b> HERB ALPERT/A&M (12") SP 12022	6
20	21	<b>SAVAGE LOVER</b> THE RING/Vanguard (12") SPV 23	11
21	27	<b>GOT TO GIVE IN TO LOVE</b> BONNIE BOYER/Columbia (12") 43 11026	5
22	37	<b>FROM BEGINNING TO END</b> DESTINATION/Butterfly (12"*) FLY 3103 (entire LP) (MCA)	2
23	30	<b>I GOT THE HOTS FOR YA</b> DOUBLE EXPOSURE/Salsoul (12"*) SA 8523 (RCA)	4
24	25	<b>HANDS DOWN</b> DAN HARTMAN/Blue Sky (12") 4Z8 2778 (CBS)	4
25	33	<b>LOVE INSURANCE</b> FRONT PAGE/Panorama (12") YD 11677 (RCA)	2
26	26	<b>MUSIC MAN REVANCHE</b> /Atlantic SD 19245 (entire LP)	4
27	22	<b>OPEN UP FOR LOVE/MORNING MUSIC</b> SIREN/Midsong (12") MD 513	6
28	18	<b>BORN TO BE ALIVE</b> PATRICK HERNANDEZ/Columbia (12") 23 10987	15
29	20	<b>CRANK IT UP (FUNK TOWN)</b> PETER BROWN/TK (12") TKD 151	13
30	31	<b>DON'T YOU FEEL MY LOVE</b> GEORGE McCRAE/Sunshine Sound (12") 212	6
31	17	<b>WHEN YOU WAKE UP TOMORROW/CHANCE/ROCK</b> CANDI STATON/Warner Bros. (12"*) BSK 3333	15
32	35	<b>WHEN YOU'RE #1</b> GENE CHANDLER/Chi-Sound/ 20th Century Fox (12") TCD 80 (RCA)	3
33	42	<b>NEVER GONNA BE THE SAME AGAIN</b> RUTH WATERS/ Millennium (12"*) BXL1 7744 (RCA)	4
34	—	<b>BAD REPUTATION/PUT YOUR FEET TO THE BEAT</b> RITCHIE FAMILY/Casablanca (LP cuts) NBLP 7166	1
35	44	<b>HARMONY/OOH LA LA</b> SUZI LANE/Elektra (12"*) 6E 207	2
36	28	<b>H.A.P.P.Y. RADIO/IT'S CALLED THE ROCK</b> EDWIN STARR/ 20th Century Fox (12"/LP) TCD 0076, T-591 (RCA)	12
37	40	<b>ON YOUR KNEES</b> GRACE JONES/Island (12") DISCD 8869 (WB)	2
38	39	<b>IT'S A DISCO NIGHT</b> ISLEY BROTHERS/T-Neck (12") AZ8 2289 (CBS)	3
39	36	<b>GIVE YOUR BODY UP TO THE MUSIC</b> BILLY NICHOLS/ West End (12") WES 22118	7
40	38	<b>CAN'T LIVE WITHOUT YOUR LOVE</b> TAMIKO JONES/ Polydor (12") PD D 513	6
41	41	<b>GIMME BACK MY LOVE AFFAIR</b> SISTER POWER/Ocean/ Ariola (12") OR 7501	2
42	—	<b>GET LOOSE/SEXY THING</b> BOB MCGILPIN/Butterfly (12"*) FLY 3104	1
43	47	<b>LET YOUR BODY RUN</b> FRANCIE SIMONE/BC (12") 4001	3
44	34	<b>NIGHT RIDER/SHINING</b> VENUS DODSON/Warner/RFC (12"/LP) RCSD 8824, RFC 3348	12
45	—	<b>CATCH THE RHYTHM</b> CARESS/Warner/RFC (12"*) RFC 3384	1
46	—	<b>POP MUZIK</b> M/Sire (7") SRE 49033	1
47	29	<b>BAD GIRLS/SUNSET PEOPLE/HOT STUFF</b> DONNA SUMMER/Casablanca (12"*) NBLP 2 7150	19
48	23	<b>WHATCHA GONNA DO ABOUT IT</b> ROZALIN WOODS/ A&M (12") SP 12921	5
49	45	<b>AIN'T LOVE GRAND</b> HOTT CITY/Butterfly (12"*) FLY 3101 (entire LP) MCA	4
50	50	<b>COME AND GET IT ON SOCCER</b> /Salsoul (12") SG 217	5

(★ non-commercial 12", • discontinued)

## Disco File (Continued from page 25)

neatening up the sound and blunting their brass blare just enough to form an energetic yet attractive sound. "Ladies' Night" (6:38) and "If You Feel Like Dancing" (5:05) are both characterized by tight, tight, rhythm playing, underscored with mellifluous piano chords. Their street-style harmonies and horns are scored simply, a bit less prominently than usual, but upfront enough, certainly, to preserve the group's personality. Their harder core is hinted at in "Hangin' Out" (5:31) and the percussive "Tonight's the Night" (7:31) for those of us who dance on the funk . . . and "Ladies' Night" is so attractive that everyone should. In a similar vein, though more disco-oriented, is **Mighty Pope's** "Sweet Blindness," on Warner/RFC disco disc. It's the latest in the current line of R&B/disco fusions, constructed, it seems, of guitar, synthesizer and one fantastic hook line. Pope's bluesy, somewhat nasal voice is constantly playing off the answering female chorus and **Richie Rivera's** sharp, well-ordered mix keeps things moving, especially the synthesizer effects, in the production by **John Driscoll** and Montreal DJ **Robert Ouimet**. Sounds like a wide appeal club record—note also "Because the Night" on the flip, fairly routine, except for the fact that it is **Patti Smith's** song, read with a super percussion break. **Direct Current's** first album, on Philadelphia's TEC label, also confirms the potency of the right combination of chant and percussion. "Everybody Here Must Party,"

their recent hit, is included, along with three more "produced" cuts. Notably, "Boogie Man" (6:36) has an excellent synthesizer score and "Nothing Can Stop Us" (5:49) cooks furiously on its boiling bass groove. At the bottom of it, though, is simple girl-group chanting and a tough, but flowing groove that's impossibly seductive. Simple and lots of fun; **Second Story's Billy Kennedy** contributes a clean, wide-open mix.

**Bob McGilpin's** followup to last year's top 20 "Superstar" enters the chart this week, on widespread early reaction, the all-disco "Get Up" (Butterfly). Here, the main interest is held by **Norman Ratner's** production on the prime cuts, available promotionally on disco disc, "Sexy Thing," almost funk when the melody rests mostly in the strings and "Get Loose," a groove song with a good guitar hook and cool, clear synthesizer textures. Also: the boogie-woogie "Ready to Get Heavy." It's easy to let the words go by (and surprising, considering the singer-songwriter buildup McGilpin got last year) but the bouncy, teenish tone of the music puts all of "Get Up" across immediately.

TURN IT OUT, MISS THING: **Melba Moore** is singing harder and freer than ever on "Miss Thing" (5:36), the single from her forth-  
(Continued on page 40)



# Record World Singles

## Alphabetical Listing

### Producer, Publisher, Licensee

AFTER THE LOVE HAS GONE White (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP) 4	I WAS MADE FOR LOVIN' YOU V. Ponceia (Kiss, ASCAP/Mad Vincent, BMI) 11
AIN'T THAT A SHAME Group (Unart, BMI) 49	KILLER CUT T. Thomas & J. Colbeck (Heavy, no licensee) 88
ARROW THROUGH ME P. McCartney & C. Thomas (MPL, ASCAP) 63	LADY WRITER Wexler-Beckett (Almo, ASCAP) 78
BABY I WANT YOU Ivey-Woodford (Song Tailors/Alan Cartee, BMI) 71	LEAD ME ON Diante (Almo, ASCAP) 5
BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) R. Palmer (Rocks/Am, BMI) 19	LET'S GO R. T. Baker (Lido, BMI) 13
BAD GIRLS G. Moroder & P. Bellote (Starrin/Earborne/Sweet Summer, BMI) 6	LONESOME LOSER Group & J. Boylan (Screen Gems-EMI, BMI) 10
BEAUTIFUL GIRLS T. Templeman (Van Halen, ASCAP) 90	LOVIN', TOUCHIN', SQUEEZIN' Baker (Weed High Nightmare, BMI) 42
BEST BEAT IN TOWN B. DeBarge (Jobete, ASCAP) 75	MAKIN' IT F. Perren (Perren-Vibes, ASCAP) 28
BOOGIE WONDERLAND White/McKay (Charleyville/Irving/DeeTrack/Ninth, BMI) 48	MAMA CAN'T BUY YOU LOVE Thom Bell (Mighty Three, BMI) 12
BORN TO BE ALIVE Jean Vanloo (Ralmus/Seldagamous, ASCAP) 27	MIDNIGHT WIND J. Stewart (Bugle/Stigwood/Unichappell, BMI) 69
CHILDREN OF THE SUN S. Proffer & B. Thorpe (Rock of Ages/Careers/Sashasongs, BMI) 51	MORNING DANCE Beckenstein & Calandra (Harlem/Crosseyed Bear, BMI) 37
COME TO ME T. Green (Cicada, PRO/Trumar, BMI) 98	MUST HAVE BEEN CRAZY Ramone & Group (Donnie Dacus, ASCAP) 93
CRUEL TO BE KIND N. Lowe (Anglo-Rock/Albion, BMI) 32	MY SHARONA Mike Chapman (Eighties/Small Hill, ASCAP) 1
DEPENDIN' ON YOU T. Templeman (Soquel, ASCAP/Snug, BMI) 54	OH WELL J. Sandlin (Sonheath, ASCAP) 40
DIFFERENT WORLDS M. Lloyd (Bruin, BMI) 39	ONE FINE DAY Anderle-Jones (Screen Gems-EMI, BMI) 91
DIM ALL THE LIGHTS Moroder-Bellotte (Sweet Summer Night, BMI) 57	ONE WAY OR ANOTHER M. Chapman (Rare Blue/Monster Island, ASCAP) 62
DOES YOUR MOTHER KNOW B. Anderson & B. Ulvaeus (Countless, BMI) 38	PLEASE DON'T GO Casey/Finch (Sherlyn/Harrick, BMI) 80
DON'T BRING ME DOWN J. Lynne (Unart/Jet, BMI) 9	POP MUZIK Midascare (Robin Scott, ASCAP) 34
DON'T STOP 'TILL YOU GET ENOUGH Jones (Miran, BMI) 55	REMEMBER (WALKING IN THE SAND) D. Kortchmar (Trio/Mellin/Tender Tunes, BMI) 68
DRIVER'S SEAT L. Salvoni (Complacent Toonz, ASCAP) 24	RING MY BELL F. Knight (Two-Knight, BMI) 14
FIRECRACKER Group & Ellerbe (Two Pepper, ASCAP) 56	RISE Albert-Badazz (Almo/Badazz, ASCAP) 30
FOUND A CURE Ashford & Simpson (Nick-o-val, ASCAP) 59	ROCK AND ROLL DANCIN' Brunt (Silver Cloud/In Pocket/Kind/Cafe Americana, ASCAP) 67
GET A MOVE ON Botnick & Money (Grajonca, BMI/Davalex, ASCAP) 76	ROLENE C. Leon (Rocks/Am, BMI) 50
GET IT RIGHT NEXT TIME H. Murphey & G. Rafferty (Colgems/EMI, ASCAP) 44	SAIL ON J. A. Carmichael (Jobette/Commodores, ASCAP) 25
GHOST DANCER F. Perren (Musicways/Flying Addrisi, BMI) 73	SATURDAY NIGHT H. Brood (Radmus, ASCAP) 53
GIRL OF MY DREAMS Ker-Garvey-Tchaikovsky (Tchaikovsky, ASCAP) 94	SHE BELIEVES IN ME Larry Butler (Angel Wing, ASCAP) 46
GIRLS TALK D. Edmunds (Plangent Visions, ASCAP) 85	SHINE A LITTLE LOVE Jeff-Lynne (Unart/Jet, BMI) 79
GOLD J. Stewart (Bugle/Stigwood, BMI) 29	SO GOOD, SO RIGHT A. Fischer (Rutland Road, ASCAP) 65
GONE, GONE, GONE Group (Badco, ASCAP) 66	SPOOKY Buie (Lowery, BMI) 43
GOODBYE STRANGER Group & P. Henderson (Almo/Delicate, ASCAP) 18	STREET LIFE Group (Four Knights/Irving, BMI) 70
GOOD FRIEND E. Bernstein & N. Gimbel (Bernal/ASG/Haliburton/Summercamp, ASCAP/BMI) 74	SURE KNOW SOMETHING Ponceia (Kiss, ASCAP/Mad Vincent, BMI) 89
GOOD GIRLS DON'T M. Chapman (Eighties, ASCAP) 84	SUSPICIONS D. Malloy (DebDave/Briarpatch, BMI) 22
GOOD TIMES Nile Rodgers & Bernard Edwards (Chic, BMI) 2	THE BOSS Ashford & Simpson (Nic-O-Val, ASCAP) 33
GOT TO GIVE IN TO LOVE N. Chacker (Mal Lad/Pi-Gem, BMI) 60	THE DEVIL WENT DOWN TO GEORGIA J. Boylan (Hat Band) 3
HEAVEN MUST HAVE SENT YOU Bowen (Stone Agate, BMI) 26	THE LOGICAL SONG Group & P. Henderson (Almo/Delicate, ASCAP) 100
HELLO, HELLO, HELLO Stanley (Rock Steady, ASCAP) 87	THE MAIN EVENT/FIGHT Bob Esty (Primus Artists/Diana/Rick's, BMI) 7
HIGHWAY SONG A. Nali/H. Weck (Bobnal, BMI) 52	THEN YOU CAN TELL ME GOODBYE N. Tutnam (Acuff Rose, BMI) 72
HOLD ON Group & Levine (Triumph, CAPAC) 36	THE TOPICAL SONG P. Langford (Almo/Delicate, ASCAP) 82
HOLD ON Rushent (Albion) 77	THIS IS LOVE Strube-Raphael (Critique, BMI) 86
HOT SUMMER NIGHTS Richard Perry (April/Swell Sounds/Melody Deluxe/Seldak, ASCAP) 23	THIS NIGHT WON'T LAST FOREVER Maher-Gibson (Captain Crystal, BMI) 64
HOT STUFF Giorgio Moroder & Rick Bellote (Rick's/Stop, BMI) 35	THIS TIME BABY B. Eli (Mighty Three, BMI) 95
I DO LOVE YOU Simpson & Fleming (Chevis, BMI) 21	TURN OFF THE LIGHTS Gamble-Huff (Mighty Three, BMI) 92
I JUST WANT TO BE Blackmon (Better Days, BMI/Better Nights, ASCAP) 96	WE ARE FAMILY B. Edwards & N. Rodgers (Chic, BMI) 99
I KNOW A HEARTACHE WHEN I SEE ONE R. Fraboni (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC) 61	WHATCHA GONNA DO WITH MY LOVIN' Mtume-Lucas (Scarab, BMI) 41
I'LL NEVER LOVE THIS WAY AGAIN B. Manilow (Irving, BMI) 15	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN R. Raffkine (DebDave, BMI) 17
IS SHE REALLY GOING OUT WITH HIM? Kershbaum (Albion) 16	WHERE WERE YOU WHEN I WAS FALLING IN LOVE B. Montgomery (Bobby Goldsboro, ASCAP/House of Gold, BMI) 58
IT'S JUST ANOTHER NIGHT M. Ronson & I. Hunter (April Music/Ian Hunter/Hyde Park/Mainman, ASCAP) 81	WHERE WILL YOUR HEART TAKE YOU R. Price (Prisongs, BMI) 83
I WANT YOU TO WANT ME Group (Screen Gems-EMI/Adult, BMI) 31	YOU CAN'T CHANGE THAT Ray Parker, (Raydiola, ASCAP) 20
	YOU GONNA MAKE ME LOVE SOMEBODY ELSE Gamble-Huff (Mighty Three, BMI) 97
	YOU TAKE MY BREATH AWAY Callejo & Lawrence (Laughing Willow, ASCAP) 47
	YOUNGBLOOD L. Waronker & R. Titelman (Easy Money, ASCAP) 45

# Record World Singles

## 101-150

SEPTEMBER 1, 1979

SEPT. 1	AUG. 25	
101	101	HIDEAWAY IRON CITY HOUSEROCKERS/MCA 41076 (Burning River/Sofia, BMI)
102	102	HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS/Stiff/Epic 8 50726 (Blackhill)
103	115	STARRY EYES THE RECORDS/Virgin 67000 (Atl) (Virgin, ASCAP)
104	105	BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941 (Mayfield, BMI)
105	108	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459 (Perks/BMI)
106	134	BOOM, BOOM (OUT GO THE LIGHTS) PAT TRAVERS BAND/Polydor 2003 (ARC, BMI)
107	—	GROOVE ME FERN KINNEY/Malaco 1058 (TK) (Malaco/Ruffignac, BMI)
108	111	FAMILY TRADITION HANK WILLIAMS/Elektra 46046 (Bocephus, BMI)
109	107	IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia, BMI)
110	106	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/Columbia 3 10971 (Kee-Drick, BMI/Cheyenne/Motor, ASCAP)
111	112	GONNA FLY NOW BILL CONTI/United Artists 1317 (Unart, BMI/United Artists, ASCAP)
112	133	GET IT UP RONNIE MILSAP/RCA 11695 (I've Got The Music, ASCAP)
113	113	SIMPLY JESSIE REX SMITH/Columbia 3 11032 (The Laughing Willow, ASCAP)
114	—	ARE YOU AFRAID OF ME SHAUN CASSIDY/Warner/Curb 49039 (KCM/Shongs, ASCAP)
115	118	NO MERCY NILS LOFGREN/A&M 2173 (Almo/Hilmer, ASCAP)
116	116	DISCO POLKA (PENNSYLVANIA POLKA) BOBBY VINTON/Tapestry 001 (Shapiro/Bernstein, ASCAP)
117	117	DON'T THROW OUR LOVE AWAY ORLEANS/Infinity 50,017 (Lucid, BMI/Orleansongs, ASCAP)
118	119	IN THREE BLUE OYSTER CULT/Columbia 1 11055 (B.O. Cult, ASCAP)
119	121	FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK) (Finurphy, BMI/Hi Faluten, ASCAP)
120	120	ONLY GAME IN TOWN AMERICA/Capitol 4752 (Colgems-EMI/Bayou Blanc/Big Heart/Satsuma, ASCAP/BMI)
121	123	DO IT GOOD A TASTE OF HONEY/Capitol 4744 (Conductive/On Time, BMI)
122	—	BRIGHT EYES ART GARFUNKEL/Columbia 1 11050 (Blackwood, BMI)
123	—	COOL BREEZE JEREMY SPENCER BAND/Atlantic 3601 (Pisces/R&M, ASCAP)
124	129	HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/Columbia 3 11023 (Tree, BMI)
125	127	BETTER NOT LOOK DOWN B.B. King/MCA 41062 (Irving, Four Knights, BMI)
126	—	SING A HAPPY SONG THE O'JAYS/Phila. Intl. 9 3707 (CBS) (Mighty Three, BMI)
127	128	IN HER EYES DIRT BAND/United Artists 1312 (Stephen Stills, BMI)
128	126	LET ME TAKE YOU DANCING BRYAN ADAMS/A&M 2163 (Irving, BMI)
129	130	MY LOVE IS BETTY WRIGHT/Alston 3747 (TK) (Sherlyn/Danbet, BMI)
130	132	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/Warner Bros. 8839 (Hawkshaw/Gallico/Geoff & Eddie/Blackwood, BMI)
131	—	OPEN UP YOUR MIND (WIDE) GAP BAND/Mercury 74080 (Total Experience, BMI)
132	122	GIMME YOUR LOVE NANTUCKET/Epic 9 50744 (Nantucket, ASCAP)
133	124	SUPER SWEET WARDELL PIPER/Midsong Intl. 1005 (Diagnol/April Summer, BMI)
134	125	FEEL IT LOUISIANA'S LE ROUX/Capitol 4736 (Screen Gems-EMI/Lemed, BMI)
135	131	ROCKY II DISCO MAYNARD FERGUSON/Columbia 3 11037 (Unart, BMI/UA, ASCAP)
136	135	D.J. DAVID BOWIE/RCA 11661 (Bewlay Bros./Fleur/EG, BMI/100 M.P.H., ASCAP)
137	138	I WANT YOU BACK (ALIVE) GRAHAM PARKER/Arista 0420 (Jobete, ASCAP)
138	137	RASPUTIN BONEY M/Sire 1049 (WB) (AI Gallico, BMI)
139	142	I GOT THE HOTS FOR YA DOUBLE EXPOSURE/Salsoul 2091 (RCA) (Burma East, BMI)
140	143	AS LONG AS WE KEEP BELIEVING PAUL ANKA/RCA 11662 (Paulanne/ATV/Mann & Weil, BMI)
141	141	CHILDREN OF THE NIGHTIME CLIMAX BLUES BAND/Sire 49021 (WB) (Publ. not listed)
142	140	THAT'S WHERE MY LOVE GOES AIRBORNE/Columbia 3 11011 (No Gags/We're Pros, BMI)
143	136	MAUREEN EDDIE MONEY/Columbia 3 11030 (Granjonca, BMI)
144	139	RECKLESS LOVE CRIMSON TIDE/Capitol 4755 (Little Lasso/Red Chamber, ASCAP)
145	146	PHANTOM LOVER ROCK ROSE/Columbia 3 11043 (Natural Songs/Awantha, ASCAP)
146	144	FREAKY PEOPLE CROWD PLEASERS/Westbound 55420 (Atl) (Bridgeport, BMI)
147	145	DANCIN' JOHNSON BILL SALUGA/A&M 2140 (Dovar/Mercy Kersey, BMI)
148	—	TROUBLE AGAIN KARLA BONOFF/Columbia 1 11041 (Seagrape, BMI)
149	149	RADIATION SUN/Capitol 4713 (Detente, ASCAP)
150	147	I WANT JOHNNY'S JOB RAY SAWYER/Capitol 4747 (Horse Hairs/DebDave, BMI)



# “SHE DON'T REPLY”

AM 2174



## A NEW PETER FRAMPTON SINGLE.

From the album **Where I Should Be.**

**ON A&M RECORDS & TAPES**



SP3710

Produced by Peter Frampton & Chris Kimsey.  
Management: The Dee Anthony Organisation. Agency: Premier Talent/Frank Barsalona.

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# Record World Singles

SEPTEMBER 1, 1979

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

SEPT. 1	AUG. 25		WKS. ON CHART
1	1	<b>MY SHARONA</b> THE KNACK Capitol 4731 (4th Week)	11
2	2	<b>GOOD TIMES</b> CHIC/Atlantic 3584	12
3	6	<b>THE DEVIL WENT DOWN TO GEORGIA</b> CHARLIE DANIELS BAND/Epic 8 50700	11
4	5	<b>AFTER THE LOVE HAS GONE</b> EARTH, WIND & FIRE/ ARC/Columbia 3 11033	9
5	8	<b>LEAD ME ON</b> MAXINE NIGHTINGALE/Windsong 11530 (RCA)	12
6	4	<b>BAD GIRLS</b> DONNA SUMMER/Casablanca 988	15
7	3	<b>THE MAIN EVENT/FIGHT</b> BARBRA STREISAND/Columbia 3 11008	12
8	11	<b>SAD EYES</b> ROBERT JOHN/EMI-America 8015	15
9	13	<b>DON'T BRING ME DOWN</b> ELO/Jet 9 5060 (CBS)	5
10	16	<b>LONESOME LOSER</b> LITTLE RIVER BAND/Capitol 4748	8
11	9	<b>I WAS MADE FOR LOVIN' YOU</b> KISS/Casablanca 983	15
12	7	<b>MAMA CAN'T BUY YOU LOVE</b> ELTON JOHN/MCA 41042	13
13	15	<b>LET'S GO</b> THE CARS/Elektra 46063	10
14	10	<b>RING MY BELL</b> ANITA WARD/Juana 3422 (TK)	16
15	21	<b>I'LL NEVER LOVE THIS WAY AGAIN</b> DIONNE WARWICK/ Arista 0419	11
16	17	<b>IS SHE REALLY GOING OUT WITH HIM?</b> JOE JACKSON/ A&M 2132	14
17	12	<b>WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN</b> / DR. HOOK/Capitol 4705	21
18	20	<b>GOODBYE STRANGER</b> SUPERTRAMP/A&M 2162	9
19	22	<b>BAD CASE OF LOVING YOU (DOCTOR, DOCTOR)</b> ROBERT PALMER/Island 49016 (WB)	7
20	14	<b>YOU CAN'T CHANGE THAT</b> RAYDIO/Arista 0399	20
21	25	<b>I DO LOVE YOU</b> G.Q./Arista 0426	10
22	24	<b>SUSPICIONS</b> EDDIE RABBITT/Elektra 46053	13
23	26	<b>HOT SUMMER NIGHTS</b> NIGHT/Planet 45903 (Elektra/ Asylum)	11
24	27	<b>DRIVERS SEAT SNIFF 'N' THE TEARS</b> /Atlantic 3604	7
25	35	<b>SAIL ON</b> COMMODORES/Motown 1466	4
26	30	<b>HEAVEN MUST HAVE SENT YOU</b> BONNIE POINTER/ Motown 1459	10
27	32	<b>BORN TO BE ALIVE</b> PATRICK HERNANDEZ/Columbia 3 10986	10
28	19	<b>MAKIN' IT</b> DAVID NAUGHTON/RSO 916	20
29	18	<b>GOLD</b> JOHN STEWART/RSO 931	16
30	43	<b>RISE</b> HERB ALPERT/A&M 2151	6
31	28	<b>I WANT YOU TO WANT ME</b> CHEAP TRICK/Epic 8 50680	20
32	41	<b>CRUEL TO BE KIND</b> NICK LOWE/Columbia 3 11018	7
33	36	<b>THE BOSS</b> DIANA ROSS/Motown 1462	8
34	39	<b>POP MUZIK</b> M/Sire 49033 (WB)	4
35	23	<b>HOT STUFF</b> DONNA SUMMER/Casablanca 978	20
36	37	<b>HOLD ON</b> TRIUMPH/RCA 11569	14
37	31	<b>MORNING DANCE</b> SPYRO GYRA/Infinity 50,011	12
38	29	<b>DOES YOUR MOTHER KNOW</b> ABBA/Atlantic 3574	16
39	46	<b>DIFFERENT WORLDS</b> MAUREEN McGOVERN/Warner/Curb 8835	8
40	44	<b>OH WELL</b> ROCKETS/RSO 935	8
41	47	<b>WHATCHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS/20th Century Fox 2403 (RCA)	9
42	49	<b>LOVIN', TOUCHIN', SQUEEZIN'</b> JOURNEY/Columbia 3 11036	8
43	53	<b>SPOOKY</b> ARS/Polydor/BGO 2001	3
44	55	<b>GET IT RIGHT NEXT TIME</b> GERRY RAFFERTY/United Artists 1316	4
45	45	<b>YOUNGBLOOD</b> RICKIE LEE JONES/Warner Bros. 49018	6
46	34	<b>SHE BELIEVES IN ME</b> KENNY ROGERS/United Artists 1273	20
47	33	<b>YOU TAKE MY BREATH AWAY</b> REX SMITH/Columbia 3 10908	20
48	38	<b>BOOGIE WONDERLAND</b> EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	17



49	54	<b>AIN'T THAT A SHAME</b> CHEAP TRICK/Epic 9 50743	4
50	57	<b>ROLENE MOON</b> MARTIN/Capitol 4765	3
51	52	<b>CHILDREN OF THE SUN</b> BILLY THORPE/Capricorn 0321	6
52	40	<b>HIGHWAY SONG</b> BLACKFOOT/Atco 7105	11
53	58	<b>SATURDAY NIGHT</b> HERMAN BROOD & HIS WILD ROMANCE/Ariola 7754	7
54	60	<b>DEPENDIN' ON YOU</b> DOOBIE BROTHERS/Warner Bros. 49029	4
55	71	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON/ Epic 9 50742	3
56	61	<b>FIRECRACKER</b> MASS PRODUCTION/Cotillion 44254 (Atl)	6
57	70	<b>DIM ALL THE LIGHTS</b> DONNA SUMMER/Casablanca 2201	2
58	63	<b>WHERE WERE YOU WHEN I WAS FALLING IN LOVE</b> LOBO/MCA 41065	6
59	68	<b>FOUND A CURE</b> ASHFORD & SIMPSON/Warner Bros. 8870	5
60	59	<b>GOT TO GIVE IN TO LOVE</b> BONNIE BOYER/Columbia 3 11028	6
61	64	<b>I KNOW A HEARTACHE WHEN I SEE ONE</b> JENNIFER WARNES/Arista 0430	5
62	42	<b>ONE WAY OR ANOTHER</b> BLONDIE/Chrysalis 2336	14
63	73	<b>ARROW THROUGH ME</b> WINGS/Columbia 1 11070	2
64	69	<b>THIS NIGHT WON'T LAST FOREVER</b> MICHAEL JOHNSON/ EMI-America 8019	5
65	72	<b>SO GOOD, SO RIGHT</b> BRENDA RUSSELL/Horizon 123 (A&M)	4
66	67	<b>GONE, GONE, GONE</b> BAD COMPANY/Swan Song 71000 (Atl)	5
67	62	<b>ROCK AND ROLL DANCIN'</b> BECKMEIER BROTHERS/ Casablanca 1000	6
68	77	<b>REMEMBER (WALKING IN THE SAND)</b> LOUISE GOFFIN/ Asylum 46521	3
69	82	<b>MIDNIGHT WIND</b> JOHN STEWART/RSO 1000	2
70	79	<b>STREET LIFE</b> CRUSADERS/MCA 41054	3
71	74	<b>BABY I WANT YOU</b> F.C.C./Free Flight 11595 (RCA)	7
72	78	<b>THEN YOU CAN TELL ME GOODBYE</b> TOBY BEAU/ RCA 11670	5
73	80	<b>GHOST DANCER</b> ADDRISI BROTHERS/Scotti Brothers 500 (Atl)	3
74	81	<b>GOOD FRIEND</b> MARY MacGREGOR/RSO 938	4
75	75	<b>BEST BEAT IN TOWN</b> SWITCH/Gordy 7168 (Motown)	10
76	87	<b>GET A MOVE ON</b> EDDIE MONEY/Columbia 1 11064	2

## CHARTMAKER OF THE WEEK

77	—	<b>HOLD ON</b> IAN GOMM Stiff/Epic 9 50747	1
78	65	<b>LADY WRITER</b> DIRE STRAITS/Warner Bros. 49006	5
79	56	<b>SHINE A LITTLE LOVE</b> ELO/Jet 8 5057 (CBS)	16
80	89	<b>PLEASE DON'T GO</b> KC & THE SUNSHINE BAND/TK 1035	2
81	83	<b>IT'S JUST ANOTHER NIGHT</b> IAN HUNTER/Chrysalis 2352	5
82	92	<b>THE TOPICAL SONG</b> THE BARRON KNIGHTS/Epic 9 50755	2
83	91	<b>WHERE WILL YOUR HEART TAKE YOU</b> BUCKEYE/Polydor 14578	2
84	—	<b>GOOD GIRLS DON'T KNACK</b> /Capitol 4771	1
85	—	<b>GIRLS TALK</b> DAVE EDMUNDS/Swan Song 71001 (Atl)	1
86	76	<b>THIS IS LOVE</b> OAK/Mercury 74076	7
87	—	<b>HELLO, HELLO, HELLO</b> NEW ENGLAND/Infinity 50,021	1
88	—	<b>KILLER CUT</b> CHARLIE/Arista 0449	1
89	—	<b>SURE KNEW SOMETHING</b> KISS/Casablanca 2205	1
90	—	<b>BEAUTIFUL GIRLS</b> VAN HALEN/Warner Bros. 49035	1
91	—	<b>ONE FINE DAY</b> RITA COOLIDGE/A&M 2169	1
92	88	<b>TURN OFF THE LIGHTS</b> TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	11
93	—	<b>MUST HAVE BEEN CRAZY</b> CHICAGO/Columbia 1 11061	1
94	51	<b>GIRL OF MY DREAMS</b> BRAM TCHAIKOVSKY/Polydor 14575	9
95	98	<b>THIS TIME BABY</b> JACKIE MOORE/Columbia 3 10993	2
96	99	<b>I JUST WANT TO BE CAMEO</b> /Chocolate City 019 (Casablanca)	2
97	48	<b>YOU GONNA MAKE ME LOVE SOMEBODY ELSE</b> JONES GIRLS/Phila. Intl. 8 5680 (CBS)	12
98	—	<b>COME TO ME</b> FRANCE JOLI/Prelude 8001	1
99	50	<b>WE ARE FAMILY</b> SISTER SLEDGE/Cotillion 44251 (Atl)	19
100	66	<b>THE LOGICAL SONG</b> SUPERTRAMP/A&M 2128	23



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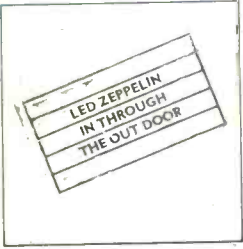


# Record World Album Airplay

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

SEPTEMBER 1, 1979

## FLASHMAKER



### IN THROUGH THE OUT DOOR

LED ZEPPELIN  
Swan Song

### MOST ADDED

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song (43)  
**SLOW TRAIN COMING**—Bob Dylan—Col (36)  
**VOLCANO**—Jimmy Buffett—MCA (13)  
**AMERICATHON** (soundtrack)—Col (12)  
**AND I MEAN IT**—Genya Ravan—20th Century Fox (12)  
**GOOSE BUMPS**—Ian Lloyd—Scotti Bros. (9)  
**ROCKIT**—Chuck Berry—Atco (9)  
**STREET MACHINE**—Sammy Hagar—Capitol (9)  
**GAMMA**—Elektra (8)  
**NIGHTOUT**—Ellen Foley—Cleve. Intl. (8)

### WNEW-FM/NEW YORK

- ADDS:**  
**AMERICAN BOY & GIRL**—Garland Jeffries—A&M  
**AND I MEAN IT**—Genya Ravan—20th Century Fox  
**FACADES**—Sad Cafe—A&M  
**HI**—Elizabeth Barraclough—Bearsville  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**INTO THE MUSIC**—Van Morrison—WB  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**THE KORGIS**—WB  
**VOLCANO**—Jimmy Buffett—MCA  
**YIPES**—Millennium  
**HEAVY ACTION (airplay in descending order):**  
**THE JUKES**—Mercury  
**CANDY-O**—Cars—Elektra  
**REPEAT WHEN NECESSARY**—Dave Edmunds—Swan Song  
**LABOUR OF LUST**—Nick Lowe—Col  
**WITH THE NAKED EYE**—Greg Kihn—Beserkley  
**LOW BUDGET**—Kinks—Arista  
**GET THE KNACK**—The Knack—Capitol  
**NILS**—Nils Lofgren—A&M  
**SECRETS**—Robert Palmer—Island  
**BREAKFAST IN AMERICA**—Supertramp—A&M

### WPIX-FM/NEW YORK

- ADDS:**  
**AMERICAN BOY & GIRL**—Garland Jeffries—A&M  
**AND I MEAN IT**—Genya Ravan—20th Century Fox  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**INTO THE MUSIC**—Van Morrison—WB  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**HEAVY ACTION (airplay in descending order):**  
**GET THE KNACK**—The Knack—Capitol

- B-52's—WB  
**PROPAGANDA**—Various Artists—A&M  
**LOW BUDGET**—Kinks—Arista  
**FEAR OF MUSIC**—Talking Heads—Sire  
**POP MUZIK** (single)—M—Sire  
**RUST NEVER SLEEPS**—Neil Young—Reprise  
**STATELESS**—Lene Lovich—Stiff/Epic  
**THE JUKES**—Mercury  
**THE CLASH**—Epic

### WBCN-FM/BOSTON

- ADDS:**  
**AMERICATHON** (soundtrack)—Col  
**AND I MEAN IT**—Genya Ravan—20th Century Fox  
**BETTER THAN THE REST**—George Thorogood—MCA  
**COMING AT YA**—Persuasions—Flying Fish  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**NIGHTOUT**—Ellen Foley—Cleve. Intl.  
**ON THE ROAD AGAIN**—Roy Wood—WB  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**STREET LIGHT SHINE**—Shirts—Capitol  
**WATER SIGN**—Jeff Lorber Fusion—Arista

- HEAVY ACTION (airplay in descending order):**  
**CANDY-O**—Cars—Elektra  
**NILS**—Nils Lofgren—A&M  
**FEARLESS**—Tim Curry—A&M  
**DISCOVERY**—ELO—Jet  
**GET THE KNACK**—The Knack—Capitol  
**THE RECORDS**—Virgin  
**BORN AGAIN**—Randy Newman—WB  
**FEAR OF MUSIC**—Talking Heads—Sire  
**REPLICAS**—Gary Numan & Tubeway Army—Atco  
**LOW BUDGET**—Kinks—Arista

### WLIR-FM/LONG ISLAND

- ADDS:**  
**AMERICAN BOY & GIRL**—Garland Jeffries—A&M  
**FACADES**—Sad Cafe—A&M  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**INTO THE MUSIC**—Van Morrison—WB  
**PINK CADILLAC**—John Prine—Asylum  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**STREET LIGHT SHINE**—Shirts—Capitol  
**STREET MACHINE**—Sammy Hagar—Capitol  
**THE KORGIS**—WB  
**VOLCANO**—Jimmy Buffett—MCA  
**HEAVY ACTION (airplay in descending order):**  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic  
**GET THE KNACK**—The Knack—Capitol  
**LOOK SHARP**—Joe Jackson—A&M  
**THE JUKES**—Mercury  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**RUNNING LIKE THE WIND**—Marshall Tucker Band—WB  
**JOHN COUGAR**—Riva  
**RUST NEVER SLEEPS**—Neil Young—Reprise  
**MIRRORS**—Blue Oyster Cult—Col  
**BIRTH COMES TO US ALL**—Good Rats—Passport

### WAAF-FM/WORCESTER

- ADDS:**  
**AMERICATHON** (soundtrack)—Col  
**BORN AGAIN**—Randy Newman—WB

- DA YA THINK I'M DISCO?** (single)—Steve Dahl—Ovation  
**GOOSE BUMPS**—Ian Lloyd—Scotti Bros.  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**CAROLYNE MAS**—Mercury  
**SOMEWHERE OVER THE RADIO**—Stevens & Grdnic—Takoma  
**STREET MACHINE**—Sammy Hagar—Capitol

- HEAVY ACTION (airplay, sales, phones in descending order):**  
**MIRRORS**—Blue Oyster Cult—Col  
**CANDY-O**—Cars—Elektra  
**COMMUNIQUE**—Dire Straits—WB  
**LOW BUDGET**—Kinks—Arista  
**GET THE KNACK**—The Knack—Capitol  
**LABOUR OF LUST**—Nick Lowe—Col  
**ESCAPE FROM DOMINATION**—Moon Martin—Capitol  
**THE RECORDS**—Virgin  
**THE JUKES**—Mercury  
**THE KIDS ARE ALRIGHT** (soundtrack)—The Who—MCA

### WIOQ-FM/PHILADELPHIA

- ADDS:**  
**AND I MEAN IT**—Genya Ravan—20th Century Fox  
**FRAGILE LINE**—Wha-Koo—Epic  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**INTO THE MUSIC**—Van Morrison—WB  
**NEON SMILES**—Bliss Band—Col  
**NEW LOVE**—Metro—EMI (import)  
**ROCKIT**—Chuck Berry—Atco  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**THE KORGIS**—WB  
**YIPES**—Millennium

- HEAVY ACTION (airplay, sales, phones in descending order):**  
**CANDY-O**—Cars—Elektra  
**FLASH & THE PAN**—Epic  
**GET THE KNACK**—The Knack—Capitol  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**WAVE**—Patti Smith—Arista  
**LOW BUDGET**—Kinks—Arista  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**DISCOVERY**—ELO—Jet  
**FICKLE HEART**—Sniff 'n' The Tears—Atlantic  
**SECRETS**—Robert Palmer—Island

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

- ADDS:**  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**PINK CADILLAC**—John Prine—Asylum  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**STREET LIGHT SHINE**—Shirts—Capitol  
**TALE OF THE WHALE**—Matrix—WB  
**THE DUROCS**—Capitol

- HEAVY ACTION (airplay in descending order):**  
**REPEAT WHEN NECESSARY**—Dave Edmunds—Swan Song  
**BORN AGAIN**—Randy Newman—WB  
**LABOUR OF LUST**—Nick Lowe—Col  
**THE JUKES**—Mercury  
**SECRETS**—Robert Palmer—Island  
**KICK ME HARD**—NRBQ—Red Rooster  
**THE RECORDS**—Virgin  
**FEAR OF MUSIC**—Talking Heads—Sire  
**FEARLESS**—Tim Curry—A&M

### ZETA 7-FM/ORLANDO

- ADDS:**  
**CHICAGO 13**—Col

- CROSSROADS** (12" single)—Molly Hatchet—Epic  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**NO MORE LONELY NIGHTS** (12" single)—Blue Steel—Infinity  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**VOLCANO**—Jimmy Buffett—MCA

- HEAVY ACTION (airplay, sales, phones in descending order):**  
**GET THE KNACK**—The Knack—Capitol  
**RUST NEVER SLEEPS**—Neil Young—Reprise  
**STRIKES**—Blackfoot—Atco  
**CANDY-O**—Cars—Elektra  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**LABOUR OF LUST**—Nick Lowe—Col  
**MIRRORS**—Blue Oyster Cult—Col  
**GO FOR WHAT YOU KNOW**—Pat Travers Band—Polydor  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**FICKLE HEART**—Sniff 'n' The Tears—Atlantic

### WQSR-FM/TAMPA

- ADDS:**  
**AMERICATHON** (soundtrack)—Col  
**BORN AGAIN**—Randy Newman—WB  
**CHICAGO 13**—Col  
**FEAR OF MUSIC**—Talking Heads—Sire  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**CAROLYNE MAS**—Mercury  
**MORE AMERICAN GRAFITTI** (soundtrack)—MCA  
**NIGHTOUT**—Ellen Foley—Cleve. Intl.  
**ELLEN SHIPLEY**—New York Intl.  
**STREET MACHINE**—Sammy Hagar—Capitol

- HEAVY ACTION (airplay, sales, phones in descending order):**  
**GET THE KNACK**—The Knack—Capitol  
**BACK TO THE EGG**—Wings—Col  
**CANDY-O**—Cars—Elektra  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DISCOVERY**—ELO—Jet  
**COMMUNIQUE**—Dire Straits—WB  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**RUST NEVER SLEEPS**—Neil Young—Reprise  
**POWER**—John Hall—ARC/Col  
**THE JUKES**—Mercury

### WSHE-FM/FT. LAUDERDALE

- ADDS:**  
**DOWN TO EARTH**—Rainbow—Polydor  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**JUMPIN IN THE NIGHT**—Flamin Groovies—Sire  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**SOUND OF SUNBATHING**—Sinceros—Col  
**THE KORGIS**—WB  
**VAPOUR TRAILS**—WB  
**VOLCANO**—Jimmy Buffett—MCA  
**WORD SALAD**—Fischer-Z—UA

- HEAVY ACTION (airplay in descending order):**  
**SECRETS**—Robert Palmer—Island  
**CANDY-O**—Cars—Elektra  
**GET THE KNACK**—The Knack—Capitol  
**LABOUR OF LUST**—Nick Lowe—Col  
**REPEAT WHEN NECESSARY**—Dave Edmunds—Swan Song  
**ESCAPE FROM DOMINATION**—Moon Martin—Capitol  
**GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic

- DAVID WERNER**—Epic  
**FEAR OF MUSIC**—Talking Heads—Sire  
**POP MUZIK** (single)—M—Sire

### WMMS-FM/CLEVELAND

- ADDS:**  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**VOLCANO**—Jimmy Buffett—MCA  
**YIPES**—Millennium

- HEAVY ACTION (airplay, sales, in descending order):**  
**THE JUKES**—Mercury  
**BREATHLESS**—EMI-America  
**GET THE KNACK**—The Knack—Capitol  
**CANDY-O**—Cars—Elektra  
**GREATEST HINTS**—Michael Stanley—Arista  
**RUST NEVER SLEEPS**—Neil Young—Reprise  
**IN STYLE**—David Johansen—Blue Sky  
**LOW BUDGET**—Kinks—Arista  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic  
**REPEAT WHEN NECESSARY**—Dave Edmunds—Swan Song

### WABX-FM/DETROIT

- ADDS:**  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**MISTRESS**—RSO  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**THE JUKES**—Mercury

- HEAVY ACTION (airplay, sales in descending order):**  
**GET THE KNACK**—The Knack—Capitol  
**CANDY-O**—Cars—Elektra  
**VAN HALEN II**—WB  
**NINE LIVES**—REO Speedwagon—Epic  
**STRIKES**—Blackfoot—Atco  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic  
**RUST NEVER SLEEPS**—Neil Young—Reprise  
**MIRRORS**—Blue Oyster Cult—Col  
**SECRETS**—Robert Palmer—Island  
**DAVID WERNER**—Epic

### WXRT-FM/CHICAGO

- ADDS:**  
**AMERICATHON** (soundtrack)—Col  
**BETTER THAN THE REST**—George Thorogood—MCA  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**MISTRESS**—RSO  
**NIGHTOUT**—Ellen Foley—Cleve. Intl.  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**STREET MACHINE**—Sammy Hagar—Capitol  
**TOPICAL SONG** (single)—Barron Knights—Epic

- HEAVY ACTION (airplay, sales, phones in descending order):**  
**GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic  
**THE JUKES**—Mercury  
**LABOUR OF LUST** (airplay)—Nick Lowe—Col  
**LOW BUDGET**—Kinks—Arista  
**TRB TWO**—Tom Robinson Band—Harvest  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**NEW CHAUTAUQUA**—Pat Metheny—ECM  
**GET THE KNACK**—The Knack—Capitol  
**SECRETS**—Robert Palmer—Island  
**ESCAPE FROM DOMINATION**—Moon Martin—Capitol



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

# Record World Album Airplay

SEPTEMBER 1, 1979

## TOP AIRPLAY



**GET THE KNACK**  
THE KNACK  
Capitol

### MOST AIRPLAY

- GET THE KNACK—The Knack—Capitol (37)
- CANDY-O—Cars—Elektra (35)
- LOW BUDGET—Kinks—Arista (27)
- SECRETS—Robert Palmer—Island (25)
- RUST NEVER SLEEPS—Neil Young—Reprise (21)
- LABOUR OF LUST—Nick Lowe—Col (20)
- BREAKFAST IN AMERICA—Supertramp—A&M (16)
- FIRST UNDER THE WIRE—Little River Band—Capitol (15)
- THE JUKES—Mercury (15)
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic (13)

### KSHE-FM/ST. LOUIS

- ADDS:**
- AND I MEAN IT—Genya Ravan—20th Century Fox
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - NO MORE LONELY NIGHTS (12" single)—Blue Steel—Infinity
  - ROCKIT—Chuck Berry—Atco
  - SLOW TRAIN COMING—Bob Dylan—Col
  - TROOPER—MCA
- HEAVY ACTION (airplay, sales in descending order):**
- NINE LIVES—REO Speedwagon—Epic
  - FIRST UNDER THE WIRE—Little River Band—Capitol
  - GREATEST HINTS—Michael Stanley—Arista
  - LABOUR OF LUST—Nick Lowe—Col
  - GET THE KNACK—The Knack—Capitol
  - SECRETS—Robert Palmer—Island
  - REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
  - FIGHT DIRTY—Charlie—Arista
  - MONOLITH—Kansas—Kirshner
  - RUST NEVER SLEEPS—Neil Young—Reprise

### WKDF-FM/NASHVILLE

- ADDS:**
- A'S—Arista
  - AMERICATHON (soundtrack)—Col
  - FACADES—Sad Cafe—A&M
  - 5—J. J. Cale—A&M
  - GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - SLOW TRAIN COMING—Bob Dylan—Col
  - VOLCANO—Jimmy Buffett—Col

### 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—Epic
- DISCOVERY—ELO—Jet
- DESOLATION ANGELS—Bad Company—Swan Song
- BREAKFAST IN AMERICA—Supertramp—A&M
- MONOLITH—Kansas—Kirshner
- NINE LIVES—REO Speedwagon—Epic
- STRIKES—Blackfoot—Atco

### WQFM-FM/MILWAUKEE

- ADDS:**
- BORN AGAIN—Randy Newman—WB
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - SLOW TRAIN COMING—Bob Dylan—Col
  - STREET MACHINE—Sammy Hagar—Capitol
  - TURN ME LOOSE—Sweetbottom—Elektra

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

- CANDY-O—Elektra
- GET THE KNACK—The Knack—Capitol
- SECRETS—Robert Palmer—Island
- BREAKFAST IN AMERICA—Supertramp—A&M
- DISCOVERY—ELO—Jet
- BACK TO THE EGG—Wings—Col
- NINE LIVES—REO Speedwagon—Epic
- VAN HALEN II—WB
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
- LOW BUDGET—Kinks—Arista

### KZEW-FM/DALLAS

- ADDS:**
- AT LAST—Bugs Henderson—Armadillo
  - ESCAPE FROM DOMINATION—Moon Martin—Capitol
  - FACADES—Sad Cafe—A&M
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - SLOW TRAIN COMING—Bob Dylan—Col
  - STREET MACHINE—Sammy Hagar—Capitol

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

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

### KBPI-FM/DENVER

- ADDS:**
- AN AMERICAN DREAM—Dirt Band—UA
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- HEAVY ACTION (airplay, sales, phones in descending order):**
- GET THE KNACK—The Knack—Capitol

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

### KSJO-FM/SAN JOSE

- ADDS:**
- AMERICAN BOY & GIRL—Garland Jeffries—A&M
  - DA YA THINK I'M DISCO (single)—Steve Dahl—Ovation
  - GAMMA—Elektra
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - LIVE SPARKS—Graham Parker & The Rumour—Arista
  - SHAPE OF THINGS TO COME (single)—Head Boys—RSO (import)
  - TOM VELAINE—Elektra
  - YIPES—Millennium

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

- HIGHWAY TO HELL—AC/DC—Atlantic
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
- GET THE KNACK—The Knack—Capitol
- LABOUR OF LUST—Nick Lowe—Col
- MIRRORS—Blue Oyster Cult—Col
- CANDY-O—Cars—Elektra
- DAVID WERNER—Epic
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- JUMPIN IN THE NIGHT—Flamin Groovies—Sire
- FEAR OF MUSIC—Talking Heads—Sire

### KWST-FM/LOS ANGELES

- ADDS:**
- BORN AGAIN—Randy Newman—WB
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - NIGHTOUT—Ellen Foley—Cleve. Intl.
  - NO MORE LONELY NIGHTS (12" single)—Blue Steel—Infinity
  - SLOW TRAIN COMING—Bob Dylan—Col
  - THE CLASH—Epic

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

- GET THE KNACK—The Knack—Capitol
- LOW BUDGET—Kinks—Arista
- CANDY-O—Cars—Elektra
- THE JUKES—Mercury
- SECRETS—Robert Palmer—Island
- LABOUR OF LUST—Nick Lowe—Col
- STREET MACHINE—Sammy Hagar—Capitol
- RUST NEVER SLEEPS—Neil Young—Reprise
- FICKLE HEART—Sniff 'n' The Tears—Atlantic
- FIRST UNDER THE WIRE—Little River Band—Capitol

### KNAC-FM/LONG BEACH

- ADDS:**
- AND I MEAN IT—Genya Ravan—20th Century Fox
  - BETTER THAN THE REST—George Thorogood—MCA

- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- SLOW TRAIN COMING—Bob Dylan—Col

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

- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- RUST NEVER SLEEPS—Neil Young—Reprise
- PARALLEL LINES—Blondie—Chrysalis
- THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA
- NINE LIVES—REO Speedwagon—Epic
- FEAR OF MUSIC—Talking Heads—Sire
- LOW BUDGET—Kinks—Arista
- BREAKFAST IN AMERICA—Supertramp—A&M
- SECRETS—Robert Palmer—Island

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- AMERICATHON (soundtrack)—Col
  - AND I MEAN IT—Genya Ravan—20th Century Fox
  - GAMMA—Elektra
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - INTO THE MUSIC—Van Morrison—WB
  - LIVE SPARKS—Graham Parker & The Rumour—Arista
  - SLOW TRAIN COMING—Bob Dylan—Col
  - THE DUROCS—Capitol
- HEAVY ACTION:**
- CANDY-O—Cars—Elektra
  - GET THE KNACK—The Knack—Capitol
  - LABOUR OF LUST—Nick Lowe—Col
  - LOOK SHARP—Joe Jackson—A&M
  - LOW BUDGET—Kinks—Arista
  - MIRRORS—Blue Oyster Cult—Col
  - NILS—Nils Lofgren—A&M
  - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
  - THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA
  - WITH THE NAKED EYE—Greg Kihn—Beserkley

### KMEL-FM/SAN FRANCISCO

- ADDS:**
- AND I MEAN IT—Genya Ravan—20th Century Fox
  - GAMMA—Elektra
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - NO MORE LONELY NIGHTS (12" single)—Blue Steel—Infinity
  - SLOW TRAIN COMING—Bob Dylan—Col

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

- HIGHWAY TO HELL—AC/DC—Atlantic
- CANDY-O—Cars—Elektra
- DISCOVERY—ELO—Jet
- LOW BUDGET—Kinks—Arista
- FIRST UNDER THE WIRE—Little River Band—Capitol
- STREET MACHINE—Sammy Hagar—Capitol
- SECRETS—Robert Palmer—Island
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- AMERICATHON (soundtrack)—Col
- DAVID WERNER—Epic

### KZEL-FM/EUGENE

- ADDS:**
- AMERICAN BOY & GIRL—Garland Jeffries—A&M
  - AND I MEAN IT—Genya Ravan—20th Century Fox

- BEAR—Richard T. Bear—RCA
- BLIND DATE—Wind Song
- GAMMA—Elektra
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- NIGHTOUT—Ellen Foley—Cleve. Intl.
- PINK CADILLAC—John Prine—Asylum
- ROCKIT—Chuck Berry—Atco
- SLOW TRAIN COMING—Bob Dylan—Col

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

- BORN AGAIN—Randy Newman—WB
- MIRRORS—Blue Oyster Cult—Col
- HIGHWAY TO HELL—AC/DC—Atlantic
- CANDY-O—Cars—Elektra
- FIRST UNDER THE WIRE—Little River Band—Capitol
- STREET MACHINE—Sammy Hagar—Capitol
- GET THE KNACK—The Knack—Capitol
- DAVID WERNER—Epic
- JOHN COUGAR—Riva
- SLOW TRAIN COMING—Bob Dylan—Col

### KZAM-FM/SEATTLE

- ADDS:**
- INTO THE MUSIC—Van Morrison—WB
  - PINK CADILLAC—John Prine—Asylum
  - SKY BOYS—First American
  - SLOW TRAIN COMING—Bob Dylan—Col

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

- SPY—Carly Simon—Elektra
- SECRETS—Robert Palmer—Island
- LABOUR OF LUST—Nick Lowe—Col
- COMMUNIQUE—Dire Straits—WB
- BREAKFAST IN AMERICA—Supertramp—A&M
- FATE FOR BREAKFAST—Art Garfunkel—Col
- BOP TILL YOU DROP—Ry Cooder—WB
- FIRST UNDER THE WIRE—Little River Band—Capitol
- RICKIE LEE JONES—WB
- HIDING—Albert Lee—A&M

### KZOK-FM/SEATTLE

- ADDS:**
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
  - DAMNED IF I DO (12" single)—Alan Parsons Project—Arista
  - FEARLESS—Tim Curry—A&M
  - GOOSE BUMPS—Ian Lloyd—Scotti Bros.
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - STREET MACHINE—Sammy Hagar—Capitol
  - THE CLASH—Epic

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

- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
- MIRRORS—Blue Oyster Cult—Col
- LOW BUDGET—Kinks—Arista
- SECRETS—Robert Palmer—Island
- LABOUR OF LUST—Nick Lowe—Col
- BETTER THAN THE REST—George Thorogood—MCA
- SLOW TRAIN COMING—Bob Dylan—Col
- LOVE DRIVE—Scorpions—Mercury

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

- WBAB-FM WMJQ-FM Y95-FM
- WCOZ-FM WSAN-AM KQRS-FM
- WBCM-FM WYDD-FM KFML-AM
- WQBK-FM WQDR-FM KAWY-FM
- WCMF-FM ZETA 4-FM KGB-FM
- WOUR-FM WWWW-FM KOME-FM
- WAQX-FM



# The Record World

# 1



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

**H. Alpert:** 31-24 WBBF, 26-20 WCAO, 29-21 WFBR, 18-10 WFIL, a29 WNBC, 26-19 WPGC, on WRKO, d28 KFI, on KFRC, 28-19 KHJ, 24-18 KRTH, a PRO-FM, 31-28 Y100, 19-11 99X.

**ARS:** d39 WBBF, aHB WFBR, a WRKO, a31 WTIC-FM, on KFI, 30-26 KFRC, d28 KHJ, d28 KRTH, LP F105, 25-23 14Q.

**Chic:** 3-2 WBBF, 6-12 WCAO, 1-4 WFBR, 1-1 WFIL, 8-5 WIFI, 10-13 WNBC, 6-8 WPGC, 2-2 WRKO, 2-2 KFI, 2-2 KFRC, 2-2 KHJ, 5-9 KRTH, 12-9 F105, 1-1 KC101, 11-9 PRO-FM, 4-19 Y100, 1-2 99X.

**Commodores:** 32-23 WBBF, 30-22 WCAO, 27-17 WFBR, HB WFIL, a30 WIFI, 20-13 WKBW, 17-12 WPGC, 30-27 WRKO, a30 WTIC-FM, d27 KFI, on KFRC, 27-24 KHJ, 23-19 KRTH, d34 F105, 30-27 KC101, 24-21 PRO-FM, 23-17 Y100, a34 14Q, 30-26 99X.

**EW&F:** 25-9 WABC, 12-8 WBBF, 9-5 WCAO, 4-1 WFBR, 6-4 WFIL, 16-8 WIFI, 2-2 WPGC, 10-8 WRKO, 6-2 WTIC-FM, 11-5 KFI, 3-5 KFRC, 5-3 KHJ, 6-4 KRTH, 17-14 F105, 2-2 KC101, 1-1 Y100, 6-3 99X.

**ELO:** a26 WABC, 7-4 WBBF, 12-6 WCAO, 13-7 WFBR, 18-15 WIFI, 12-9 WKBW, 8-7 WPGC, 13-10 WRKO, 17-14 WTIC-FM, 15-13 KFI, 5-3 KFRC, 12-9 KHJ, 9-7 KRTH, 11-10 F105, 4-3 14Q.

**M. Jackson:** a29 WPGC, a WRKO, a KFRC, a KRTH, 30-21 Y100.

**R. John:** 15-10 WABC, a WBBF, 8-3 WCAO, 14-9 WFBR, 10-8 WFIL, 19-16 WIFI, 13-11 WKBW, 18-12 WNBC, 4-3 WPGC, 19-13 WRKO, 11-8 WTIC-FM, 16-10 KFI, 27-21 KFRC, 13-8 KHJ, 12-8 KRTH, 9-4 KC101, 20-15 Y100, 7-2 14Q, 21-18 99X.

**KC:** a KFI, d29 KRTH, 3-3 Y100.

**LRB:** 23-17 WAVZ, 13-6 WBBF, 17-14 WCAO, 16-12 WFBR, HB WFIL, 21-18 WIFI, 17-16 WKBW, a27 WNBC, 12-9 WPGC, 17-14 WRKO, 10-7 WTIC-FM, 17-14 KFI, 18-13 KFRC, 17-15 KHJ, 15-12 KRTH, 25-22 F105, 23-17 KC101, 14-11 PRO-FM, 29-25 Y100, 12-10 14Q, 18-17 99X.

**N. Lowe:** a WCAO, d29 WFBR, e-28 WPGC, 26-24 WRKO, 23-19 KFRC, 23-21 KHJ, 13-11 KRTH, a F105, a PRO-FM, 10-8 14Q, 27-25 99X.

**M:** 37-31 WBBF, a WCAO, 24-20 WPGC, 25-19 WRKO, 21-15 WTIC-FM, 21-17 KFI, 10-6 KFRC, 29-22 KHJ, 19-16 KRTH, 19-14 PRO-FM, 22-20 Y100, 21-15 14Q, d28 99X.

**M. Martin:** on WKBW, on WRKO, d28 KFRC, on KHJ, a PRO-FM, 34-32 14Q.

**S. Mills:** 8-7 WABC, a WCAO, 23-18 WFBR, 19-13 WFIL, 28-25 WPGC, 27-23 WRKO, a KFI, d30 KHJ, d26 KRTH, 22-19 PRO-FM, 9-6 99X.

**M. Nightingale:** 17-14 WABC, 2-1 WBBF, 16-11 WCAO, 9-6 WFBR, 7-5 WFIL, 17-14 WIFI, 31-21 WNBC, 9-6 WPGC, 5-5 WRKO, 5-4 KFI, 15-7 KFRC, a14 KHJ, 4-3 KRTH, 7-5 F105, 4-6 KC101, 4-4 PRO-FM, 5-5 Y100, 2-5 14Q, 14-10 99X.

**R. Palmer:** d24 WCAO, 20-13 WFBR, 20-17 WIFI, d30 WKBW, 21-15 WPGC, 18-15 WRKO, 8-3 WTIC-FM, 22-19 KFI, 24-18 KFRC, 11-10 KHJ, 18-17 KRTH, 22-19 F105, 15-14 14Q.

**B. Pointer:** 6-3 WBBF, d29 WCAO, 22-16 WFBR, d19 WFIL, 22-17 WPGC, 4-3 WRKO, 25-22 KFI, d29 KFRC, 8-7 KHJ, 7-5 KRTH, 8-7 F105, 27-21 KC101, 9-7 PRO-FM, 27-16 Y100, 26-23 99X.

**G. Rafferty:** a WCAO, d28 WFBR, ex WFIL, on WKBW, d30 WRKO, a 32 WTIC-FM, d30 KFI, 26-22 KFRC, d29 KHJ, 21-20 KRTH, a F105, 21-20 14Q, on 99X.

**B. Russell:** d30 WFBR, d30 KRTH.

**Sniff 'N' the Tears:** 21-15 WFBR, 25-24 WIFI, d22 WKBW, 25-22 WPGC, 8-6 WRKO, 18-16 WTIC-FM, 30-26 KFI, d25 KFRC, 24-20 KHJ, 27-24 KRTH, 31-25 F105, d22 PRO-FM, 4-12 14Q, a30 99X.

**D. Summer:** d30 WCAO, aHB WFBR, d25 WRKO, a KFI, a29 KC101, a PRO-FM, 23-20 14Q, a29 99X.

**Supertramp:** 21-15 WCAO, 15-11 WFBR, 23-19 WIFI, 2-2 WKBW, 32-23 WNBC, 11-10 WPGC, 15-11 WRKO, 24-21 KFI, on KFRC, 11-10 KRTH, 21-18 F105, 7-6 PRO-FM, 15-11 Y100, 6-11 14Q.

**J. Stewart:** aHB WFBR, d29 WRKO, LP F105, 24-20 14Q.

**D. Warwick:** a24 WABC, 21-15 WBBF, 5-4 WCAO, 7-3 WFBR, 3-3 WFIL, d29 WIFI, 4-5 WKBW, a30 WNBC, 5-4 WPGC, 28-22 WRKO, 15-11 WTIC-FM, 28-25 KFI, d23 KFRC, 19-13 KHJ, 10-6 KRTH, 33-30 F105, 7-3 KC101, 13-10 PRO-FM, 26-23 Y100, 5-4 14Q, 23-19 99X.

# 2



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

**ARS:** e KAWY, d37 WANS-FM, 25-22 WAUG, 31-28 WAYS, 24-23 WBBQ, d29 WBSR, a WCGQ, 23-19 WCIR, d23 WERC, d34 WFLB, 31-26 WGSV, 27-26 WHBQ, d26 WHHY, a33 WISE, 38-34 WIVY, d27 WKIX, a WLAC, d29 WLCY, 26-22 WQXI, d25 WRFC, 24-18 WRJZ, d25 KX-104, e KXX-106, e BJ-105, d26 V100, 30-28 Q105, 28-19 Z93, d28 92Q, 24-20 94Q.

**Ashford & Simpson:** a WBBQ, a WHBQ, a Z93.

**H. Brood:** a WANS-FM, 32-31 WAYS, a WLAC, a 94Q.

**Commodores:** a 23 WAKY, 32-25 WANS-FM, 24-21 WAUG, 10-4 WAYS, 15-6 WBBQ, 29-24 WBSR, d38 WCGQ, 30-23 WCIR, d24 WERC, 20-17 WFLB, 21-16 WGSV, 17-11 WHBQ, 24-14 WHHY, 26-19 WISE, 30-22 WIVY, 26-16 WKIX, 26-20 WLCY, d26 WNOX, 25-21 WMC, 18-10 WQXI, 15-5 WRFC, 32-24 WRJZ, 13-9 WSGA, 22-13 KX-104, d28 KXX-106, 32-26 BJ-105, 27-18 V100, 21-18 Q105, 15-9 Z93, 23-19 92Q, 17-13 94Q.

**Doobie Bros.:** a WANS-FM, 28-27 WAYS, a WBSR, e WCGQ, d29 WCIR, a WRFC, 26-24 WSGA, d29 KX-104, 19-16 KXX-106, 28-24 92Q, a29 94Q.

**ELO:** 11-5 WAKY, 8-5 WANS-FM, 6-2 WAUG, 14-11 WAYS, 14-12 WBBQ, 17-11 WBSR, 22-17 WCGQ, 2-4 WCIR, 7-4 WERC, 17-14 WFLB, 8-6 WGSV, 12-9 WHBQ, 5-5 WHHY, 4-4 WISE, 4-3 WIVY, 27-21 WKIX, 10-9 WLAC, 21-13 WLCY, 9-4 WNOX, 19-14 WMC, 7-7 WQXI, 14-12 WRFC, 5-4 WRJZ, 9-6 WSGA, 11-8 KX-104, 9-5 KXX-106, e BJ-105, 3-8 V100, 16-13 Q105, 4-2 Z93, 16-12 92Q, 1-1 94Q.

**L. Goffin:** e WBSR, e WCGQ, a WISE, a38 WIVQ, e WLAC, e WRJZ, a33 WSGA, a KX-104, a KXX-106, 29-27 Z93.

**M. Jackson:** 34-20 WAYS, a WBSR, e WCGQ, 29-16 WFLB, a WISE, d36 WIVY, a WKIX, a WQXI, a WRJZ, a KX-104, a26 Q105, a28 Z93.

**R. John:** 12-9 WAKY, 1-3 WANS-FM, 12-11 WAUG, 3-5 WAYS, 2-1 WBBQ, 1-1 WBSR, 1-2 WCGQ, 8-5 WFLB, 1-3 WGSV, 10-8 WHBQ, 6-6 WISE, 3-2 WIVY, 3-2 WKIX, 9-3 WLAC, 4-4 WLCY, 4-2 WNOX, 9-7 WMC, 3-3 WQXI, 12-7 WRFC, 4-3 WRJZ, 3-2 WSGA, 6-2 KX-104, 20-16 BJ-105, 2-1 V100, 6-4 Q105, 1-1 Z93, 3-2 92Q, 3-3 94Q.

**Journey:** d28 WAUG, 23-22 WBBQ, d28 WBSR, d36 WCGQ, 12-9 WERC, d32 WISE, a WLAC, a WQXI, e WRFC, e WRJZ, a33 WSGA, a KX-104, 2-2 KXX-106, 22-19 Q105, 20-16 Z93, a 92Q, 23-17 94Q.

**N. Lowe:** a WAKY, 33-26 WAYS, 21-20 WBBQ, 30-25 WBSR, 33-30 WFLB, e WHBQ, d27 WLCY, d29 WNOX, a WMC, 19-15 WQXI, 27-25 WSGA, 29-19 KX-104, 14-12 KXX-106, e Q105, 22-17 Z93, e 92Q, 10-7 94Q.

**LRB:** 15-10 WAKY, 9-4 WANS-FM, 8-3 WAUG, 5-3 WAYS, 9-4 WBBQ, 13-10 WBSR, 15-11 WCGQ, 8-6 WCIR, 17-13 WERC, 10-9 WFLB, 12-9 WGSV, 22-15 WHBQ, 11-8 WHHY, 8-1 WISE, 7-5 WIVY, 18-11 WKIX, 8-5 WLAC, 13-7 WLCY, 12-6 WNOX, 12-10 WMC, 8-8 WQXI, 11-9 WRFC, 11-7 WRJZ, 14-11 WSGA, 9-6 KX-104, 7-4 KXX-106/18-14 BJ-105, 7-5 V100, 14-10 Q105, 6-5 Z93, 13-10 92Q, 4-2 94Q.

**M. Martin:** e WAUG, d34 WAYS, d30 WBBQ, e WBSR, e WCIR, e WHBQ, a WHHY, a37 WIVY, a WKIX, a WLAC, d29 WLCY, e WNOX, d38 WRJZ, 33-30 WSGA, a KX-104, a KXX-106, e BJ-105, 30-29 Z93, a 92Q.

**McGovern:** a 35 WAYS, 17-16 WBBQ, e WCGQ, a WFLB, a31 WISE, a WQXI, 29-27 92Q.

**E. Money:** a WAYS, a WBSR, a WRFC, a KXX-106.

**M. Nightingale:** 6-6 WAKY, 3-2 WBSR, 3-3 WERC, 1-8 WFLB, 16-13 WHBQ, 3-10 WISE, 11-9 WIVY, 7-9 WKIX, 11-6 WLAC, 3-1 WLCY, 17-13 WNOX, 11-9 WMC, 2-4 WSGA, 3-9 KX-104, 3-7 KXX-106, 10-4 BJ-105, 3-3 Q105, 5-4 92Q.

**R. Palmer:** 28-20 WAKY, 5-1 WANS-FM, 10-7 WAUG, 9-7 WAYS, 10-5 WBBQ, 21-18 WBSR, e WCIR, 20-18 WERC, 26-25 WFLB, 24-22 WHBQ, 16-11 WHHY, 11-9 WISE, 40-33 WIVY, d23 WKIX, 35-16 WLAC, 22-19 WLCY, 25-24 WNOX, d23 WMC, 10-5 WQXI, 16-13 WRFC, 17-13 WRJZ, 19-16 WSGA, 19-17 KX-104, 5-8 KXX-106, 34-28 BJ-105, 11-10 V100, 18-17 Q105, 13-10 Z93, 20-17 92Q, 9-8 94Q.

**B. Pointer:** 37-30 WANS-FM, 18-17 WAYS, 26-24 WBBQ, 26-21 WBSR, d20 WCIR, 23-19 WGSV, d28 WHBQ, 7-6 WHHY, 27-23 WISE, 28-22 WKIX, 20-17 WNOX, 21-18 WQXI, e WRFC, d29 WRJZ, 20-17 WSGA, 28-27 KX-104, a Z93, e 92Q.

**G. Rafferty:** a WAKY, 34-29 WANS-FM, e WAUG, 29-24 WAYS, 29-28 WBBQ, d27 WBSR, 38-32 WCGQ, e WCIR, d25 WERC, 24-21 WGSV, e WHBQ, d29 WHHY, 34-28 WIVY, 39-28 WLAC, 29-23 WQXI, d28 WRFC, d36 WRJZ, a32 WSGA, 27-24 KXX-106, e V100, a30 Z93, a 92Q, 26-22 94Q.

**Sniff 'N' the Tears:** 30-22 WAKY, 13-7 WANS-FM, 18-16 WAUG, 35-32 WAYS, 22-21 WBBQ, 24-22 WBSR, 27-24 WCGQ, 9-8 WCIR, 16-15 WERC, 28-27 WFLB, 18-17 WGSV, d30 WHBQ, 18-12 WHHY, 19-15 WISE, 22-19 WIVY, d24 WKIX, d39 WLAC, d26 WLCY, d26 WQXI, 20-16 WRFC, 22-21 WRJZ, 29-26 WSGA, 21-16 KX-104, 10-6 KXX-106, 15-10 BJ-105, 18-11 V100, e Q105, 26-24 Z93, 25-22 92Q, 20-15 94Q.

**J. Stewart:** a WANS-FM, e WAUG, e WHBQ, a WGSV, a WISE, e WLAC, a WLCY, d29 WRFC, e WRJZ, e KX-104, e KXX-106, a Z93.

**D. Summer:** e WAUG, e WBSR, e WCIR, a WERC, a WFLB, d28 WGSV, d27 WHHY, a WLAC, d30 WLCY, a WQXI, d26 WRFC, d35 WRJZ, 31-28 WSGA, a KX-104.

**D. Warwick:** 10-10 WANS-FM, 19-15 WAUG, 7-9 WAYS, 6-2 WBBQ, 11-9 WBSR, 39-26 WCGQ, 3-2 WCIR, 14-10 WERC, 14-7 WFLB, 13-11 WGSV, 8-4 WHBQ, 9-7 WHHY, 9-8 WISE, 39-35 WIVY, 13-8 WKIX, 17-12 WLAC, 17-12 WLCY, 2-7 WNOX, 10-8 WMC, 2-2 WQXI, 9-4 WRFC, 10-8 WRJZ, 8-7 WSGA, 18-14 KX-104, 27-23 BJ-105, 28-24 Q105, 12-7 Z93, 14-11 92Q.

**Wings:** a WBBQ, d30 WCIR, a WERC, a WFLB, d32 WGSV, a WHHY, a WISE, a WLCY, e WRJZ, e KX-104, d30 KXX-106, a Q105, a Z93, a 92Q.

**Rock**

**Disco**

# Hottest:

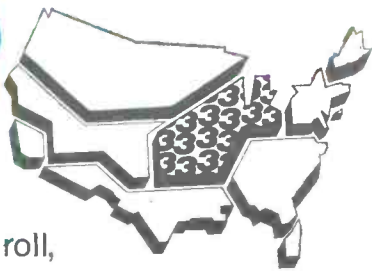
ARS, Nick Lowe, Moon Martin, Wings

Ashford & Simpson



# Radio Marketplace

## 3



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

**H. Alpert:** 7-5 CKLW, 26-18 WFFM, a WOKY, a40 KBEQ, a35 KSLQ.

**ARS:** d30 CKLW, d39 WFFM, a WGCL, d27 WNDE, 34-24 WPEZ, 32-27 KSLQ, 29-24 KXOK, 26-20 96KX.

**Cheap Trick:** a WGCL, 29-23 WPEZ, 30-24 KSLQ, a38 92X, 30-25 96KX.

**Commodores:** 38-19 WFFM, 27-24 WNDE, 21-10 WOKY, d25 WPEZ, 31-30 WZZP, 29-23 KBEQ, 27-23 KSLQ, a25 Q102, 39-35 92X.

**Doobie Bros.:** 27-23 WOKY, 33-29 WPEZ, a WZZP, 36-32 KBEQ, 21-17 KSLQ.

**ELO:** 21-14 CKLW, 20-12 WGCL, 29-20 WLS, 9-4 WNDE, 18-12 WOKY, 12-8 WPEZ, 15-10 WZZP, 7-6 KBEQ, 4-3 KSLQ, 16-9 Q102, 14-11 92X, 4-3 96KX.

**EW&F:** 5-3 WFFM, 23-14 WGCL, 27-17 WLS, 2-2 WNDE, 10-7 WPEZ, 10-7 WZZP, 6-5 KBEQ, 3-4 KSLQ, 11-7 KXOK, 5-3 Q102, 7-7 92X, 24-14 96KX.

**R. John:** 5-6 CKLW, 2-1 WFFM, 3-4 WGCL, 41-22 WLS, 6-3 WNDE, 12-7 WOKY, 8-6 WPEZ, 1-1 WZZP, 23-14 KBEQ, 16-10 KSLQ, 23-21 KWK, 6-4 Q102, 10-6 92X, 29-24 96KX.

**LRB:** 28-21 CKLW, 9-5 WFFM, d40 WLS, 10-9 WNDE, 10-6 WOKY, 18-13 WPEZ, 11-6 WZZP, 17-13 KBEQ, 2-2 KSLQ, 5-5 KWK, 5-4 KXOK, 18-12 Q102, 21-16 92X, 18-12 96KX.

**N. Lowe:** a CKLW, d29 WOKY, d31 WPEZ, d34 WZZP, 39-33 KBEQ, 25-21 KSLQ, 36-31 92X, 27-23 96KX.

**Moon Martin:** on WGCL, on WNDE, a WOKY, on KBEQ, 37-32 KSLQ, a 92X.

**M. McGovern:** 19-15 CKLW, 24-21 WGCL, a WZZP, 32-29 KBEQ, 28-23 KXOK, a39 92X.

**E. Money:** a WZZP, a KBEQ.

**M. Nightingale:** 10-10 CKLW, 1-2 WFFM, 21-19 WGCL, a12 WLS, 8-4 WOKY, 14-10 WPEZ, 5-2 WZZP, 11-8 KBEQ, 13-9 KSLQ, 16-11 KXOK, 7-7 Q102.

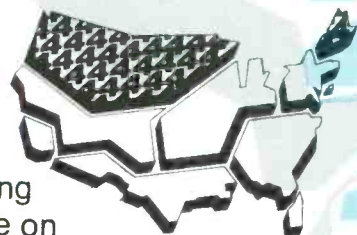
**R. Palmer:** 20-16 CKLW, 27-25 WGCL, 19-18 WNDE, 23-20 WOKY, 25-21 WPEZ, 15-12 KBEQ, 11-7 KSLQ, 12-9 KWK, 23-18 Q102, 28-24 92X.

**G. Rafferty:** on WFFM, 28-26 WNDE, 31-27 WOKY, 31-26 KSLQ, a20 KWK, a26 Q102, 40-35 92X.

**Sniff 'N' The Tears:** d25 CKLW, d29 WGCL, 17-15 WNDE, 20-13 WOKY, d26 WPEZ, 31-25 KBEQ, 20-16 KSLQ, 27-20 Q102, 29-27 92X, 31-28 96KX.

**D. Warwick:** 3-3 CKLW, 4-4 WFFM, 15-9 WGCL, 16-14 WNDE, 20-15 WPEZ, 17-15 WZZP, 24-18 KBEQ, 34-29 KSLQ, 23-18 KXOK, 17-13 Q102, 5-4 92X, a 30 96KX.

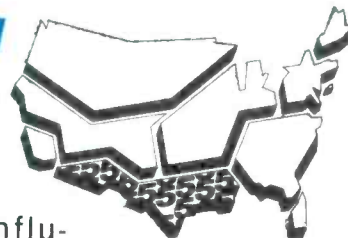
## 4



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

**H. Alpert:** e WEAQ, e WGUY, 15-15 WJON, d29 WSPT, a KCPX, a KGW, 21-17 KING, e KJR, a KKO, a KMJK, 17-14 KSTP, e KTOQ.

## 5



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

**H. Alpert:** a WNOE, 40-37 WTI, a28 KFMX, on KROY-FM, a KTSA, 30-26 KUHL, 27-24 Magic 91.

**ARS:** d40 WNOE, a WTI, on KFMX, on KROY-FM, on KTSA, on KUHL, a B100, d22 Magic 91.

**Cheap Trick:** d37 WNOE, on KUHL, d25 B100, 24-20 Magic 91.

**Commodores:** d34 WNOE, a WTI, 25-22 KFMX, 26-13 KNOE-FM, 23-14 KROY-FM, d22 KTSA, on KUHL, d29 Magic 91.

**ELO:** 15-10 WNOE, 19-12 WTI, 8-6 KNOE-FM, 20-17 KROY-FM, 12-9 KUHL, 9-8 B100, 6-4 Magic 91.

**R. John:** 8-4 WNOE, 3-2 WTI, 4-3 KFMX, 7-2 KNOE-FM, 5-1 KROY-FM, 21-18 KTSA, 2-1 KUHL, 8-7 B100, 8-6 Magic 91.

**KC:** a WNOE, a WTI, d31 KNOE-FM.

**LRB:** 18-15 WNOE, 15-7 WTI, 17-11 KFMX, 14-11 KNOE-FM, 12-6 KROY-FM, 13-12 KTSA, 9-7 KUHL, 17-12 B100, 11-10 Magic 91.

**N. Lowe:** 33-27 WNOE, 38-35 WTI, d27 KFMX, d29 KROY-FM, 27-21 B100, 18-17 Magic 91.

**M. McGovern:** a WNOE, a WTI, on KROY-FM, on KTSA.

**M. Nightingale:** 8-10 WTI, 12-6 KFMX, 5-4 KNOE-FM, 6-4 KROY-FM, 6-1 KTSA, 5-4 KUHL, 7-6 B100, 4-5 Magic 91.

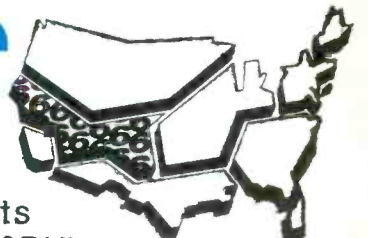
**R. Palmer:** 36-31 WNOE, 23-18 WTI, 24-22 KNOE-FM, 26-21 KROY-FM, 24-22 KUHL, 16-14 B100, 26-23 Magic 91.

**B. Pointer:** 7-6 WNOE, d26 KFMX, 34-29 KNOE-FM, on KROY-FM, 8-9 KTSA, on KUHL, 23-19 Magic 91.

**Sniff 'N' the Tears:** 29-24 WNOE, 33-30 WTI, 24-21 KFMX, 32-28 KNOE-FM, 18-13 KROY-FM, 28-27 KTSA, on KUHL, 25-17 B100, 30-28 Magic 91.

**D. Warwick:** 2-1 WNOE, 12-4 WTI, d29 KFMX, 12-9 KNOE-FM, 25-20 KROY-FM, 18-14 KTSA, 27-23 KUHL, d20 B100, 16-13 Magic 91.

## 6



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

**H. Alpert:** a KIMN, a KLIF, a KOPA, 38-30 KYGO.

**Commodores:** a26 KIMN, a KLIF, e KOFM, d30 KOPA, 27-23 KTFX, a KVIL, a36 KYGO.

**ELO:** 19-7 KIMN, 15-10 KOFM, 11-6 KTFX, 5-6 KUPD, 20-11 KYGO, 1-1 Z97.

**EW&F:** 2-1 KIMN, 18-13 KLIF, 12-7 KOFM, 6-5 KOPA, 8-3 KTFX, 18-11 KVIL, 1-1 KYGO.

**R. John:** 3-5 KIMN, 20-15 KLIF, 5-3 KOFM, 16-8 KOPA, 6-5 KTFX, 15-10 KVIL, 3-3 KYGO.

**LRB:** 9-4 KIMN, 21-17 KLIF, 17-12 KOFM, 11-11 KOPA, 14-10 KTFX, 14-5 KUPD, 22-10 KVIL, 19-6 KYGO, a22 Z97.

**M. McGovern:** a KLIF, a KOFM, e KVIL.

**R. Palmer:** 26-20 KIMN, 27-26 KLIF, 22-19 KOFM, 23-19 KOPA, 15-14 KTFX, 4-1 KUPD, 21-16 KYGO.

**B. Pointer:** d24 KIMN, 30-27 KLIF, d27 KOPA, 21-18 KTFX, 29-24 KVIL, 24-14 KYGO.

**Sniff 'N' the Tears:** 27-18 KIMN, d29 KLIF, 23-20 KOFM, d28 KOPA, 16-13 KTFX, 29-27 KUPD, 31-20 KYGO.

**Supertramp:** 6-3 KIMN, 22-19 KLIF, 13-8 KOFM, 7-6 KOPA, 25-20 KVIL, 21-14 Z97.

**D. Warwick:** 21-10 KIMN, 13-10 KLIF KOFM, 29-24 KOPA, 16-14 KVIL, 13-9 KYGO.

### B.O.S.

Herb Alpert, Commodores, Michael Jackson, Stephanie Mills, Donna Summer

none

### Country

Commodores

### Adult

none

### LP Cuts



# Radio World

## Radio Replay

By NEIL McINTYRE



■ RKO Radio will introduce their new radio network in October featuring news, information, and music specials (see separate story in this issue). The NAB programming conference to be held in St. Louis September 9-12, will feature **George Plimpton** as the keynote speaker . . . Burke Broadcast Research has signed up Metromedia Broadcasting and Century Broadcasting as it continues its effort to increase its subscriber list, giving the broadcasters an alternative to ARBs for the fall survey period . . . Many radio stations are beginning to use the phrase "adult contemporary" as a description of their programming, since that's what the advertiser is looking for: more adult listenership. Some of these stations, however, still sound top 40 to me.

**MOVES:** **George Taylor Morris** returns to the ranks of radio after doing west coast promotion for RCA. Morris joins NBC Radio Network, "The Source," as news personality . . . **Jim Wood** becomes operations manager of KPOL & KZLA/Los Angeles . . . **Jim Quinn** out as morning man at 13Q/Pittsburgh. Quinn is looking for a PD, MD, DJ position. Having worked with Jim, I can say whoever gets him gets a great air talent. Contact him at (412) 221-5140 . . . **Steve West** promoted to GM at KISW/Seattle from assistant GM at KJR . . . **Ken Curtis** leaves WLEE/Richmond as PD . . . **John E. Douglas** is promoted to PD at WGOW/Chattanooga and is looking for personality air talent. Send tapes/resumes to P.O. Box 4704, Chattanooga, Tenn. 37405 . . . **Rick Starr** new PD at WBZ/Boston from KDKA/Pittsburgh . . . **Dave Lange** new PD at WDVE/Pittsburgh, replacing **John McGhan** . . . **Ed Newsome** leaves KSD & KCFM/St. Louis as VP/GM after 17 years . . . **Mary Kuzon** to on-air at WSAI-FM/Cincinnati from 92X/Columbus . . . **London & Engleman** leave mornings at KULF/Houston; **John Waylon** from WROK/Rockford now doing mornings . . . **David Chaney** moves from weekends to overnights at KMET/Los Angeles . . . Send your moves, changes and station picture to RW east C/O Neil (Buzz) McIntyre.

**SOMETHING IN COMMON:** For a lot of program directors the things that are shared are mistakes. **Steve Warren**, PD at WQRK/Virginia Beach, has compiled a list of what he feels are the most common mistakes made in top 40 radio. I thought I would share them with you:

Failure to offer uninterrupted music segues; failure to stop disc jockeys from talking over most of the instrumental intros of the music; continued reliance on "loud" talking announcers; selecting and programming music based primarily on national action in the music trade papers; classifying disco as something other than rock 'n' roll; over-reliance on oldies in the music format; continued emphasis on traditional-content news; lack of concerted effort to improve public affairs programming; reliance on call-in-to-win for promotion; failure to develop interesting, entertaining in-station production; failure to encourage individual creativity and new ideas; lack of proper station-positioning in the marketplace. Well, I can imagine that you might not agree with all those faults, but there are a number of them that come up all too often.

**TAXES, INELATION, ENERGY, AND OTHER PLEASANTRIES:** What can you do about all these problems as a programmer at a radio station? This is surely the greatest opportunity to come to the aid of your listening audience with some good advice on how to cope. Some radio stations have started with energy information, editorials that might help on a roll back on prices, but once in a while isn't enough to make an impact on the community. Recently, WRKO in Boston came up with a good idea: promoting the use of public transportation and car pooling for the area residents when attending the New England Patriots football game. The action was known as "Save Your Energy For The Game" the station provided a hotline with current information about transportation. The saving over the season of home games of the Patriots in gasoline could be enormous, and keep fuel available for others. Energy tips are being sired by stations, but they must be interesting enough to keep the listeners' attention.

## RKO Radio Network Due Oct. 1

By NEIL McINTYRE

■ NEW YORK—The Feb. 1, 1980 start date has been moved up for the beginning of the RKO Radio network's first broadcasts to October 1st.

Included in the news and information service, aimed at attracting an 18-49 year old group of listeners for affiliated stations, will be six music specials a year. The kick-off show features interviews with and the music of Paul McCartney & Wings. The feed on the network can be taken live or delay broadcast.

A contemporary style of writing and content is the hub of this news service. "We'll be the first network to fully address 38 million young adults in the '80s who belong to the baby boom after World War II," commented Thomas F. Burchill, vice president and general manager of the RKO Radio Network. Much of the target buying is still 18-34 but climbing upwards of 49 and into the eighties the maturity of that audience will be even greater.

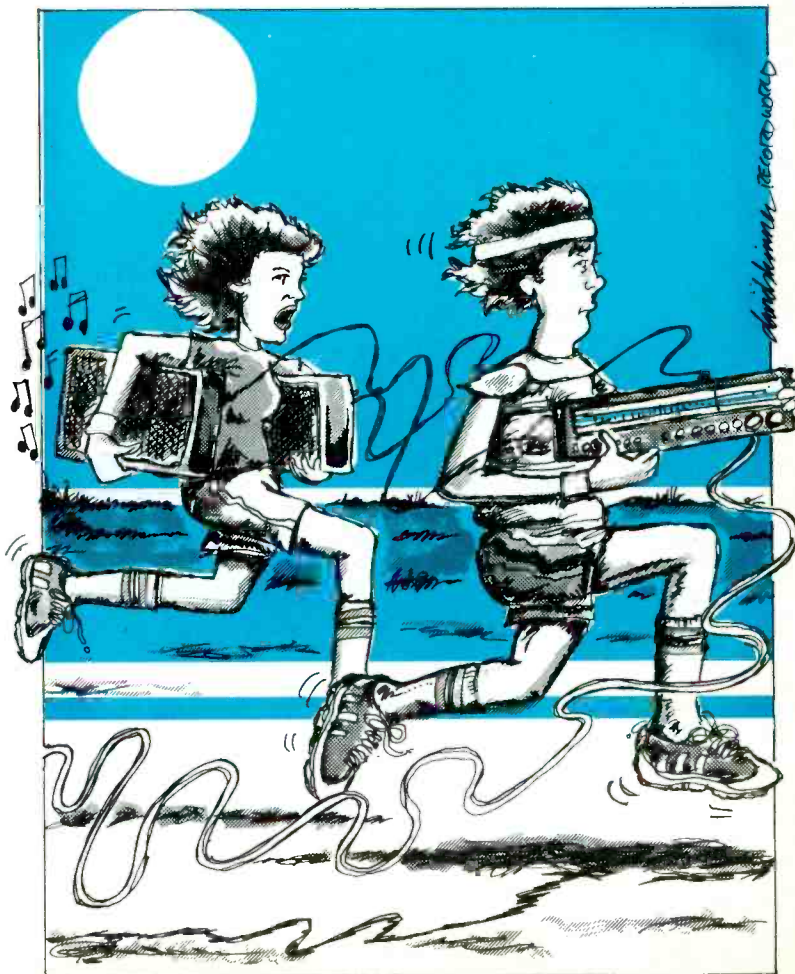
The traditional way of covering the news is on the back burner of the new network's thinking. Inter-

national news won't have much place on the network, unless it has a direct effect on the lifestyle of young adults.

The newscasts are designed to be used either self-contained or in conjunction with locally produced newscasts. The three - minute newscast—will be fed from 6:30 A.M. till 9:30 P.M.; this schedule will become 24 hours as of February 1, 1980. Issue-oriented news, the conventional approach rather than the deep voice delivery, will be an important part of this new network.

The features that will be in the forefront of the network's operation are called "Lifesounds." These 90 second capsules will explore subject matter that is in step with the concerns of young adults. Jo Interrante, former news director of KFRC in San Francisco, and now director of programming for the network used the Lifesounds features and had good results through research and public response.

RKO Radio Network has reached an agreement in prin-  
(Continued on page 50)



"Jeez Floyd, ain't you ever heard of portable radios . . . ?"



# Retail Report Record World

SEPTEMBER 1, 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  
**OFF THE WALL**—Michael Jackson—Epic

## HANDLEMAN/NATIONAL

**A NIGHT AT STUDIO 54**—Various Artists—Casablanca  
**CHILDREN OF THE SUN**—Billy Thorpe—Capricorn  
**DIONNE**—Dionne Warwick—Arista  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**GET THE KNACK**—Knack—Capitol  
**MIDNIGHT MAGIC**—Commodores—Motown  
**OUR MEMORIES OF ELVIS, VOL. II**—Elvis Presley—RCA  
**SECRET OMEN**—Cameo—Chocolate City  
**THE BOSS**—Diana Ross—Motown  
**WHATCHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century

## KORVETTES/NATIONAL

**A NIGHT AT STUDIO 54**—Various Artists—Casablanca  
**BILLY FALCON**—UA  
**CAROLYNE MAS**—Mercury  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**GO FOR WHAT YOU KNOW**—Pat Travers—Polydor  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**MIDNIGHT MAGIC**—Commodores—Motown  
**RISQUE**—Chic—Atlantic  
**THE BOSS**—Diana Ross—Motown  
**VOULEZ-VOUS**—Abba—Atlantic

## MUSICLAND/NATIONAL

**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**GO FOR WHAT YOU KNOW**—Pat Travers—Polydor  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**HOT**—Maynard Ferguson—Col  
**LUCKY SEVEN**—Bob James—Col/Tappan Zee  
**MIDNIGHT MAGIC**—Commodores—Motown  
**NINE LIVES**—REO Speedwagon—Epic  
**RISQUE**—Chic—Atlantic  
**ROCKY II**—UA (Soundtrack)  
**SECRETS**—Robert Palmer—Island

## SOUND UNLIMITED/NATIONAL

**AXE**—MCA  
**BLACKJACK**—Polydor  
**FUTURE NOW**—Pleasure—Fantasy  
**GREATEST HITS**—Waylon Jennings—RCA  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**LABOUR OF LUST**—Nick Lowe—Col  
**LOVE DRIVE**—Scorpions—Mercury  
**MORNING DANCE**—Spyro Gyra—Infinity  
**RECORDS**—Virgin  
**WHATCHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century

## RECORD WORLD-TSS STORES/NORTHEAST

**CHICAGO 13**—Col  
**DIONNE**—Dionne Warwick—Arista  
**FEARLESS**—Tim Curry—A&M  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**KID BLUE**—Louise Goffin—Asylum  
**MORE THAN A LOVE SONG**—Toby Beau—RCA  
**NIGHT OUT**—Ellen Foley—Epic/Cleveland Intl.  
**OFF THE WALL**—Michael Jackson—Epic  
**RECORDS**—Virgin  
**STAY FREE**—Ashford & Simpson—WB

## SAM GOODY/EAST COAST

**B-52S**—WB  
**CAROLYNE MAS**—Mercury  
**DIONNE**—Dionne Warwick—Arista  
**DOWN TO EARTH**—Rainbow—Polydor  
**DRACULA**—MCA  
**FRANCE JOLI**—Prelude  
**LEAD ME ON**—Maxine Nightingale—Windsong  
**SECRET OMEN**—Cameo—Chocolate City  
**TAKE ME HOME**—Cher—Casablanca  
**WITH THE NAKED EYE**—Greg Kihn Band—Beserkley

## STRAWBERRIES/BOSTON

**A NIGHT AT STUDIO 54**—Various Artists—Casablanca  
**CORY & ME**—Cory Daye—New York Intl.  
**DUROCS**—Capitol  
**FORCES OF THE NIGHT**—D.C. Larue—Casablanca  
**FUTURE NOW**—Pleasure—Fantasy  
**GO FOR WHAT YOU KNOW**—Pat Travers—Polydor  
**MIDNIGHT MAGIC**—Commodores—Motown  
**RECORDS**—Virgin  
**SATURDAY NIGHT FIEDLER**—Arthur Fiedler & the Boston Pops—Midsong  
**TAKE THE A TRAIN**—Tuxedo Junction—Butterfly

## FOR THE RECORD/BALTIMORE

**FEAR OF MUSIC**—Talking Heads—Sire  
**FICKLE HEART**—Sniff 'n' the Tears—Atlantic  
**HEARTBEAT**—Curtis Mayfield—RSO/Curtom  
**INVASION OF THE BOOTY SNATCHERS**—Parlet—Casablanca  
**LOW BUDGET**—Kinks—Arista  
**MIDNIGHT MAGIC**—Commodores—Motown  
**OFF THE WALL**—Michael Jackson—Epic  
**RISQUE**—Chic—Atlantic  
**STAY FREE**—Ashford & Simpson—WB  
**STRIKES**—Blackfoot—Atco

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

**A NIGHT AT STUDIO 54**—Various Artists—Casablanca  
**ESCAPE FROM DOMINATION**—Moon Martin—Capitol  
**FEEL IT**—Noel Pointer—UA  
**FIGHT DIRTY**—Charlie—Arista  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**LEAD ME ON**—Maxine Nightingale—Windsong  
**MIDNIGHT MAGIC**—Commodores—Motown  
**RISQUE**—Chic—Atlantic  
**STAY FREE**—Ashford & Simpson—WB

## RADIO 437/PHILADELPHIA

**CHICAGO 13**—Col  
**DIRECT CURRENT**—TEC  
**FEEL IT**—Cindy & Roy—Casablanca  
**FEEL IT**—Noel Pointer—UA  
**MOTIVES**—Andy Pratt—Nemperor

**ON THE ROAD AGAIN**—Roy Wood—WB  
**ROOTS IN THE SKY**—Oregon—Elektra  
**RUNNIN' TO YOUR LOVE**—Eddie Henderson—Capitol  
**TAKE IT HOME**—B.B. King—MCA  
**TALE OF THE WHALE**—Matrix—WB

## WEBB/PHILADELPHIA

**A NIGHT AT STUDIO 54**—Various Artists—Casablanca  
**CHICAGO 13**—Col  
**DIRECT CURRENT**—TEC  
**DO YOU WANNA GO PARTY**—KC & the Sunshine Band—TK  
**FUNK ENTERTAINMENT**—Brainstorm—Tabu  
**GOOD LIFE**—Bobbi Humphrey—Epic  
**HOT BUTTERFLY**—Sweet Inspirations—RSO  
**LOCKER ROOM**—Double Exposure—Salsoul  
**REDDY**—Helen Reddy—Capitol  
**TIME IS SLIPPING AWAY**—Dexter Wansel—Phila. Intl.

## RECORD RENDEZVOUS/CLEVELAND

**BECKMEIER BROTHERS**—Casablanca  
**DUROCS**—Capitol  
**FEAR OF MUSIC**—Talking Heads—Sire  
**FICKLE HEART**—Sniff 'n' the Tears—Atlantic  
**KID BLUE**—Louise Goffin—Asylum  
**MILLION MILE REFLECTION**—Charlie Daniels Band—Epic  
**NEW VALUES**—Iggy Pop—Arista  
**NIGHT OUT**—Ellen Foley—Cleveland Intl.  
**REPEAT WHEN NECESSARY**—Dave Edmunds—Swan Song  
**TOM VERLAINE**—Elektra

## RECORD REVOLUTION/CLEVELAND

**DUET**—Gary Burton & Chick Corea—ECM  
**FEAR OF MUSIC**—Talking Heads—Sire  
**5—J.J. Cale**—Shelter  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**MOTIVES**—Andy Pratt—Nemperor  
**NIGHT OUT**—Ellen Foley—Cleveland Intl.  
**REPLICAS**—Gary Numan & Tubeway Army—Atco  
**STAY FREE**—Ashford & Simpson—WB  
**STRANGED MAN, CHANGED MAN**—Bram Tchaikovsky—Polydor  
**WATER SIGN**—Jeff Lorber Fusion—Arista

## 1812 OVERTURE/MILWAUKEE

**DOWN TO EARTH**—Rainbow—Polydor  
**ESCAPE FROM DOMINATION**—Moon Martin—Capitol  
**FIGHT DIRTY**—Charlie—Arista  
**FUTURE NOW**—Pleasure—Fantasy  
**GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**LOVE DRIVE**—Scorpions—Mercury  
**MIDNIGHT MAGIC**—Commodores—Motown  
**TURN ME LOOSE**—Sweet Bottom—Elektra  
**YIPES**—Millennium

## RADIO DOCTORS/MILWAUKEE

**DIONNE**—Dionne Warwick—Arista  
**FEAR OF MUSIC**—Talking Heads—Sire  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**LOVE DRIVE**—Scorpions—Mercury  
**OFF THE WALL**—Michael Jackson—Epic  
**REALITY . . . WHAT A CONCEPT**—Robin Williams—Casablanca  
**STREET MACHINE**—Sammy Hagar—Capitol  
**TURN ME LOOSE**—Sweet Bottom—Elektra  
**UNDERDOG**—Atlanta Rhythm Section—Polydor  
**YIPES**—Millennium

## LIEBERMAN/MINNEAPOLIS CHICAGO 13

**DOWN TO EARTH**—Rainbow—Polydor  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**5—J.J. Cale**—Shelter  
**GO FOR WHAT YOU KNOW**—Pat Travers—Polydor  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**KIDS ARE ALRIGHT**—Who—MCA  
**LOW BUDGET**—Kinks—Arista  
**MIDNIGHT MAGIC**—Commodores—Motown  
**NINE LIVES**—REO Speedwagon—Epic

## DISCOUNT RECORDS/ST. LOUIS

**BUCKEYE**—Polydor  
**CHICAGO 13**—Col  
**DOWN TO EARTH**—Rainbow—Polydor  
**FIGHT DIRTY**—Charlie—Arista  
**FUTURE NOW**—Pleasure—Fantasy  
**KID BLUE**—Louise Goffin—Asylum  
**MISTRESS**—RSO  
**OFF THE WALL**—Michael Jackson—Epic  
**RISQUE**—Chic—Atlantic  
**STREET MACHINE**—Sammy Hagar—Capitol

## DAVEY'S LOCKER-FRANKLIN MUSIC/SOUTH

**BETTER THAN THE REST**—George Thorogood & the Destroyers—MCA  
**CLASH**—Epic  
**FICKLE HEART**—Sniff 'n' the Tears—Atlantic  
**FIGHT DIRTY**—Charlie—Arista  
**MORE AMERICAN GRAFFITI**—MCA (Soundtrack)  
**NIGHT**—Planet  
**NINE LIVES**—REO Speedwagon—Epic  
**ORIGINAL DISCO MAN**—James Brown—Polydor  
**TAKE IT HOME**—B.B. King—MCA  
**WITH THE NAKED EYE**—Greg Kihn Band—Beserkley

## SPEC'S MUSIC/FLORIDA

**AXE**—MCA  
**CHICAGO 13**—Col  
**EUPHORIA**—Gato Barbieri—A&M  
**FACADES**—Sad Cafe—A&M  
**FRANCE JOLI**—Prelude  
**I'M ON MY WAY**—Jackie Moore—Col  
**LUCKY SEVEN**—Bob James—Col/Tappan Zee  
**OFF THE WALL**—Michael Jackson—Epic  
**RISQUE**—Chic—Atlantic  
**SECRET OMEN**—Cameo—Chocolate City

## TAPE CITY/NEW ORLEANS

**FICKLE HEART**—Sniff 'n' the Tears—Atlantic  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**FUTURE NOW**—Pleasure—Fantasy  
**HOT**—Maynard Ferguson—Col  
**LEAD ME ON**—Maxine Nightingale—Windsong  
**MIDNIGHT MAGIC**—Commodores—Motown  
**OFF THE WALL**—Michael Jackson—Epic  
**RISQUE**—Chic—Atlantic  
**ROCKY II**—UA (Soundtrack)  
**STAY FREE**—Ashford & Simpson—WB

## INDEPENDENT RECORDS/COLORADO

**BRENDA RUSSELL**—Horizon  
**CORY & ME**—Cory Daye—New York Intl.  
**DAVID WERNER**—Epic  
**FACADES**—Sad Cafe—A&M  
**5—J.J. Cale**—Shelter  
**HOT BUTTERFLY**—Sweet Inspirations—RSO  
**LABOUR OF LUST**—Nick Lowe—Col  
**MUSE**—Grace Jones—Island  
**REPEAT WHEN NECESSARY**—Dave Edmunds—Swan Song  
**TAKE IT HOME**—B.B. King—MCA

## SOUND WAREHOUSE/COLORADO

**A NIGHT AT STUDIO 54**—Various Artists—Casablanca  
**AIRBORNE**—Col  
**CHICAGO 13**—Col  
**FICKLE HEART**—Sniff 'n' the Tears—Atlantic  
**KIDS ARE ALRIGHT**—Who—MCA  
**MORE AMERICAN GRAFFITI**—MCA (Soundtrack)  
**OFF THE WALL**—Michael Jackson—Epic  
**SPY**—Carly Simon—Elektra  
**VOULEZ-VOUS**—Abba—Atlantic  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

## CIRCLES/ARIZONA

**AKD**—RSO  
**AMERICAN BOY & GIRL**—Garland Jeffries—A&M  
**CHICAGO 13**—Col  
**E=MC2**—Giorgio Moroder—Casablanca  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**NIGHT FIRE**—Bobby Lyle—Capitol  
**OFF THE WALL**—Michael Jackson—Epic  
**ROOTS IN THE SKY**—Oregon—Elektra  
**TAKE THE A TRAIN**—Tuxedo Junction—Butterfly  
**WATER SIGN**—Jeff Lorber Fusion—Arista

## LICORICE PIZZA/LOS ANGELES

**B-52S**—WB  
**BORN AGAIN**—Randy Newman—WB  
**DIONNE**—Dionne Warwick—Arista  
**DOWN TO EARTH**—Rainbow—Polydor  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic  
**OFF THE WALL**—Michael Jackson—Epic  
**STREET MACHINE**—Sammy Hagar—Capitol  
**VOULEZ-VOUS**—Abba—Atlantic

## EUCALYPTUS RECORDS/WEST & NORTHWEST

**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**LUCKY SEVEN**—Bob James—Col/Tappan Zee  
**MIDNIGHT MAGIC**—Commodores—Motown  
**MORE AMERICAN GRAFFITI**—MCA (Soundtrack)  
**NILS**—Nils Lofgren—A&M  
**RISQUE**—Chic—Atlantic  
**SECRETS**—Robert Palmer—Island  
**STREET MACHINE**—Sammy Hagar—Capitol

## EVERYBODY'S RECORDS/NORTHWEST

**BETTER THAN THE REST**—George Thorogood & the Destroyers—MCA  
**BOP TILL YOU DROP**—Ry Cooder—WB  
**BORN AGAIN**—Randy Newman—WB  
**DISCOVERY**—Electric Light Orchestra—Jet  
**FEAR OF MUSIC**—Talking Heads—Sire  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**FUTURE NOW**—Pleasure—Fantasy  
**LABOUR OF LUST**—Nick Lowe—Col  
**MIRRORS**—Blue Oyster Cult—Col  
**WATER SIGN**—Jeff Lorber Fusion—Arista




# Record World Albums

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

SEPTEMBER 1, 1979

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

SEPT. 1	AUG. 25			WKS. ON CHART	
1	1	<b>GET THE KNACK</b>	THE KNACK	9	G
		Capitol SO 11948			
		(4th Week)			
2	3	<b>BREAKFAST IN AMERICA</b>	SUPERTRAMP/A&M SP 3708	23	H
3	2	<b>BAD GIRLS</b>	DONNA SUMMER/Casablanca NBLP 2 7150	16	L
4	4	<b>CANDY-O CARS</b>	Elektra 5E 507	10	H
5	5	<b>I AM EARTH, WIND &amp; FIRE</b>	ARC/Columbia FC 35730	12	H
6	6	<b>DISCOVERY</b>	ELO/Jet FZ 35769 (CBS)	11	H
7	8	<b>CHEAP TRICK AT BUDOKAN</b>	Epic FE 35795	28	H
8	7	<b>TEDDY TEDDY</b>	PENDERGRASS/Phila. Intl. FZ 36003 (CBS)	11	H
9	9	<b>REALITY . . . WHAT A CONCEPT</b>	ROBIN WILLIAMS/Casablanca NBLP 7162	7	H
10	10	<b>MILLION MILE REFLECTIONS</b>	CHARLIE DANIELS BAND/Epic JE 35751	17	G
11	12	<b>MIDNIGHT MAGIC</b>	COMMODORES/Motown M8 926M1	3	H
12	15	<b>RISQUE CHIC</b>	Atlantic SD 16003	3	H
13	14	<b>RUST NEVER SLEEPS</b>	NEIL YOUNG/Reprise HS 2295 (WB)	8	H
14	17	<b>FIRST UNDER THE WIRE</b>	LITTLE RIVER BAND/Capitol SOO 11954	4	H
15	11	<b>DYNASTY KISS</b>	Casablanca NBLP 7152	12	H
16	16	<b>WHATCHA GONNA DO WITH MY LOVIN'</b>	STEPHANIE MILLS/20th Century Fox T 583 (RCA)	12	G
17	13	<b>THE GAMBLER</b>	KENNY ROGERS/United Artists UA LA 934 H	36	G
18	21	<b>THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK)</b>	THE WHO/MCA 2 11005	10	K
19	20	<b>DESOLATION ANGELS</b>	BAD COMPANY/Swan Song SS 8506 (Atl)	24	G
20	22	<b>STREET LIFE</b>	CRUSADERS/MCA 3094	13	G
21	23	<b>BACK TO THE EGG</b>	WINGS/Columbia FC 36057	10	H
22	25	<b>THE BOSS</b>	DIANA ROSS/Motown M8 923M1	11	H
23	30	<b>LOW BUDGET</b>	THE KINKS/Arista AB 4240	7	H
24	24	<b>VAN HALEN II</b>	Warner Bros. HS 3312	21	H
25	18	<b>VOULEZ-VOUS</b>	ABBA/Atlantic SD 16000	9	H
26	19	<b>BOMBS AWAY DREAM BABIES</b>	JOHN STEWART/RSO RS 1 3051	15	G
27	32	<b>DIONNE DIONNE</b>	WARWICK/Arista AB 4230	10	G
28	26	<b>MONOLITH</b>	KANSAS/Kirshner FZ 36008 (CBS)	13	H
29	31	<b>MORNING DANCE</b>	SPYRO GYRA/Infinity INF 9004	21	G
30	27	<b>RICKIE LEE JONES</b>	Warner Bros. BSK 3296	21	G
31	33	<b>THE MAIN EVENT (ORIGINAL SOUNDTRACK)</b>	Columbia JS 36115	7	H
32	34	<b>SECRETS</b>	ROBERT PALMER/Island ILPS 9544 (WB)	6	G
33	35	<b>THE CARS</b>	Elektra 6E 135	57	G
34	39	<b>SECRET OMEN</b>	CAMEO/Chocolate City CCLP 2008 (Casablanca)	6	G
35	29	<b>SOONER OR LATER</b>	REX SMITH/Columbia JC 35813	20	G
36	40	<b>MINNIE MINNIE</b>	RIPERTON/Capitol SO 11936	11	G
37	28	<b>SPIRITS HAVING FLOWN</b>	BEE GEES/RSO RS 1 3041	27	H
38	44	<b>A NIGHT AT STUDIO 54</b>	VARIOUS ARTISTS/Casablanca NBLP 2 7161	5	L

CHARTMAKER OF THE WEEK

39 — **OFF THE WALL**  
 MICHAEL JACKSON  
 Epic FE 35745



1 H

40	36	<b>AN EVENING OF MAGIC</b>	CHUCK MANGIONE/A&M SP 6701	8	L
41	38	<b>DEVOTION</b>	LTD/A&M SP 4771	9	G
42	46	<b>GO FOR WHAT YOU KNOW</b>	PAT TRAVERS BAND/Polydor PD 1 6202	7	G

43	41	<b>SWITCH II</b>	Gordy G7 988R1 (Motown)	15	G
44	37	<b>MINUTE BY MINUTE</b>	DOOBIE BROTHERS/Warner Bros. BSK 3193	37	H
45	43	<b>WINNER TAKES ALL</b>	ISLEY BROTHERS/T-Neck PZ2 36007 (CBS)	13	L
46	49	<b>DO IT ALL</b>	MICHAEL HENDERSON/Buddah BDS 5718 (Arista)	6	G
47	48	<b>STRIKES</b>	BLACKFOOT/Atco SD 38 112	14	G
48	45	<b>LOOK SHARP</b>	JOE JACKSON/A&M SP 4743	20	G
49	47	<b>COMMUNIQUE</b>	DIRE STRAITS/Warner Bros. HS 3330	10	H
50	57	<b>DISCO NIGHTS</b>	G.Q./Arista AB 4225	22	G
51	83	<b>STAY FREE</b>	ASHFORD & SIMPSON/Warner Bros. HS 3357	2	H
52	55	<b>IN THE PUREST FORM</b>	MASS PRODUCTION/Cotillion 5211 (Atl)	4	G
53	51	<b>MINGUS</b>	JONI MITCHELL/Asylum 5E 505	10	H
54	56	<b>EVOLUTION</b>	JOURNEY/Columbia FC 35797	22	H
55	60	<b>NINE LIVES</b>	REO SPEEDWAGON/Epic FE 35988	5	H
56	—	<b>13 CHICAGO</b>	Columbia FC 36105	1	H
57	58	<b>I WANNA PLAY FOR YOU</b>	STANLEY CLARKE/Nemperor KZ2 35680 (CBS)	7	J
58	72	<b>LUCKY SEVEN</b>	BOB JAMES/Columbia/Tappan Zee JC 36056	3	G
59	53	<b>THE THOM BELL SESSIONS</b>	ELTON JOHN/MCA 13921	9	X
60	65	<b>LABOUR OF LUST</b>	NICK LOWE/Columbia JC 36087	6	G
61	61	<b>ROCK ON</b>	RAYDIO/Arista AB 4212	21	G
62	66	<b>CANDY CON</b>	FUNK SHUN/Mercury SRM 1 3754	14	G
63	67	<b>MIRRORS</b>	BLUE OYSTER CULT/Columbia JC 36009	8	G
64	82	<b>THE JUKES</b>	SOUTHSIDE JOHNNY AND THE ASBURY JUKES/Mercury SRM 1 3793	3	G
65	54	<b>VAN HALEN</b>	Warner Bros. BSK 3075	65	G
66	70	<b>CHILDREN OF THE SUN</b>	BILLY THORPE/Polydor PD 1 6228	5	G
67	42	<b>LIVE KILLERS</b>	QUEEN/Elektra BB 702	8	K
68	50	<b>WHERE I SHOULD BE</b>	PETER FRAMPTON/A&M SP 3710	11	H
69	69	<b>PARALLEL LINES</b>	BLONDIE/Chrysalis CHR 1192	36	G
70	80	<b>FICKLE HEART</b>	SNIFF 'N' THE TEARS/Atlantic SD 19242	4	G
71	88	<b>HIGHWAY TO HELL</b>	AC/DC/Atlantic SD 19244	2	G
72	74	<b>DO YOU WANNA GO PARTY</b>	KC & THE SUNSHINE BAND/TK 611	9	G
73	62	<b>STRANGE MAN, CHANGED MAN</b>	BRAM TCHAIKOVSKY/Polydor PD 1 6211	8	G
74	77	<b>THE B-52'S</b>	Warner Bros. BSK 3355	4	G
75	79	<b>HEART STRING</b>	EARL KLUGH/United Artists UA LA 942 H	16	G
76	59	<b>GREATEST HITS</b>	WAYLON JENNINGS/RCA AHL1 3378	17	G
77	71	<b>UNDERDOG</b>	ATLANTA RHYTHM SECTION/Polydor/BGO PD 1 6200	11	G
78	112	<b>FEAR OF MUSIC</b>	TALKING HEADS/Sire SRK 6076 (WB)	1	G
79	73	<b>GO WEST</b>	VILLAGE PEOPLE/Casablanca NBLP 7144	21	H
80	52	<b>THE JONES GIRLS</b>	Phila. Intl. JZ 35757	10	G
81	64	<b>FEVER ROY</b>	AYER'S/Polydor PD 1 6204	13	G
82	68	<b>DESTINATION: SUN SUN</b>	Capitol ST 11941	6	G
83	81	<b>PIECES OF EIGHT</b>	STYX/A&M SP 4724	49	G
84	78	<b>NILS NILS</b>	LOFGREN/A&M SP 4756	5	G
85	85	<b>NEW CHAUTAUQUA</b>	PAT METHENY/ECM 1 1131 (WB)	13	G
86	101	<b>HEARTBREAK</b>	CURTIS MAYFIELD/Curtom/RSO RS 1 3053	1	G
87	92	<b>BOP TILL YOU DROP</b>	RY COODER/Warner Bros. BSK 3358	2	G
88	97	<b>LOVE DRIVE</b>	SCORPIONS/Mercury SRM 1 3795	2	G
89	98	<b>FIVE SPECIAL</b>	Elektra 6E 206	2	G
90	90	<b>2 HOJ!</b>	PEACHES & HERB/Polydor/MVP PD 1 6172	31	G
91	100	<b>DOWN TO EARTH</b>	RAINBOW/Polydor PD 1 6221	2	G
92	76	<b>FLAG</b>	JAMES TAYLOR/Columbia FC 36058	17	H
93	99	<b>REPEAT WHEN NECESSARY</b>	DAVE EDMUNDS/Swan Song SS 8507 (Atl)	2	G
94	87	<b>GREASE (ORIGINAL SOUNDTRACK)</b>	RSO RS 2 4002	69	K
95	75	<b>SONGS OF LOVE</b>	ANITA WARD/Juana 200,004 (TK)	13	G
96	63	<b>McFADDEN &amp; WHITEHEAD</b>	Phila. Intl. JZ 35800 (CBS)	16	G
97	84	<b>ONE FOR THE ROAD</b>	WILLIE NELSON & LEON RUSSELL/Columbia KC2 36064	11	J
98	93	<b>WILD AND PEACEFUL</b>	TEENA MARIE/Gordy G7 986R1 (Motown)	15	G
99	110	<b>EUPHORIA</b>	GATO BARBIERI/A&M SP 4774	1	G
100	89	<b>THIS BOOT IS MADE FOR</b>	FONK-N BOOTSY'S RUBBER BAND/Warner Bros. BSK 3295	8	G



# Albums 151-200

- 151 THE GOOD LIFE BOBBI HUMPHREY/  
Epic JE 35607
- 152 HAPPY FEET AL HUDSON AND THE  
PARTNERS/MCA AA 1136
- 153 WATER SIGN JEFF LORBER FUSION/  
Arista AB 4234
- 154 LEAD ME ON MAXINE NIGHTINGALE/  
Windsong BXL1 3404 (RCA)
- 155 ADVENTURES OF CAPTAIN SKY/  
AVI 6042
- 156 UNDERCOVER LOVER DEBBIE  
JACOBS/MCA 3156
- 157 S. J. J. CALE/Shelter SR 3163 (MCA)
- 158 DAVID WERNER/Epic JE 36126
- 159 BREAKWATER/Arista AB 4208
- 160 HONEST LULLABY JOAN BAEZ/  
Portrait JR 35766
- 161 STARDUST WILLIE NELSON/Columbia  
KC 35305
- 162 ARROWS STEVE KHAN/Columbia  
JC 36129
- 163 CAROLYNE MAS/Mercury SRM 1  
3783
- 164 BRENDA RUSSELL/Horizon SP 739  
(A&M)
- 165 DELIGHT RONNIE FOSTER/Columbia  
JC 36019
- 166 FEARLESS TIM CURRY/A&M SP 4773
- 167 BEST OF THE J. GEILS BAND/Atlantic  
SD 19234
- 168 ROBERT JOHN/EMI-America 17007
- 169 BACK ON THE STREETS TOWER OF  
POWER/Columbia JC 35784
- 170 TALE OF THE WHALE MATRIX/  
Warner Bros. BSK 3360
- 171 ROOTS IN THE SKY OREGON/  
Elektra 6E 224
- 172 UNWRAPPED DENISE LaSALLE/MCA  
3098
- 173 CORY AND ME CORY DAYE/NY Intl.  
BXL1 3408 (RCA)
- 174 SATURDAY NIGHT FIEDLER BOSTON  
POPS ORCHESTRA/Midsong  
MS1 001
- 175 MYSTIC MAN PETER TOSH/Rolling  
Stones COC 39111 (A&I)
- 176 ESCAPE FROM DOMINATION MOON  
MARTIN/Capitol ST 11933
- 177 TAKE THE A TRAIN TUXEDO  
JUNCTION/Butterfly FLY 3105  
(MCA)
- 178 WHERE THERE'S SMOKE SMOKEY  
ROBINSON/Tamla T7 366R1  
(Motown)
- 179 SEND IN THE CLOWNS WALTER  
JACKSON/20th Century Fox  
T 586 (RCA)
- 180 WITH THE NAKED EYE GREG KIHN/  
Beserkley BZ 10063 (Elektra)
- 181 NIGHT OUT ELLEN FOLEY/Epic/  
Cleve. Intl. JE 36052
- 182 JOHN COUGAR/Riva RVL 7401  
(Polygram)
- 183 THE BEST OF BARBARA MANDRELL/  
MCA AY 1119
- 184 THE THIRD ALBUM PAUL JABARA/  
Casablanca NBLP 7163
- 185 REPLICAS GARY NUMAN & TUBEWAY  
ARMY/Atco SD 38 117
- 186 BILLY FALCON/United Artists  
UA LA 967 H
- 187 AXE/MCA 3171
- 188 MUSE GRACE JONES/Island ILPS  
9538 (WB)
- 189 TOO HOT TO HOLD BOHANNON/  
Mercury SRM 1 3778
- 190 INFINITY JOURNEY/Columbia  
JC 34912
- 191 LENNY & THE SQUIGTONES LENNY  
& SQUIGGY/Casablanca  
NBLP 7149
- 192 BETCHA STANLEY TURRENTINE/  
Elektra 6E 217
- 193 EYES OF THE HEART KEITH JARRETT/  
ECM 1 1150 (WB)
- 194 GOMM WITH THE WIND IAN GOMM/  
Stiff/Epic JE 36103
- 195 DUROCS/Capitol ST 11981
- 196 TURN ME LOOSE SWEETBOTTOM/  
Elektra 6E 210
- 197 NIGHT/Planet P 2 (Elektra/Asylum)
- 198 YIPES/Millennium BXL1  
7745 (RCA)
- 199 DIRECT CURRENT DIRECT CURRENT  
ORCHESTRA/TEC 159
- 200 AIRPLAY POINT BLANK/MCA 3160

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

## Album Cross Reference

ABBA	25	LTD	41
AC/DC	71	RALPH MacDONALD	132
A TASTE OF HONEY	108	McFADDEN & WHITEHEAD	96
ASHFORD & SIMPSON	51	CHUCK MANGIONE	40
ATLANTA RHYTHM SECTION	77	BARRY MANILOW	130
ROY AYERS	81	MASS PRODUCTION	52
B-52'S	74	CURTIS MAYFIELD	86
BAD COMPANY	19	PAT METHENY	85
GATO BARBIERI	99	STEPHANIE MILLS	16
BEE GEES	37	JONI MITCHELL	53
GEORGE BENSON	106	WILLIE NELSON & LEON RUSSELL	97
BLACKFOOT	47	MICHAEL NESMITH	139
BLACKJACK	101	RANDY NEWMAN	115
BLONDIE	69	TED NUGENT	102
BLUE OYSTER CULT	63	ORIGINAL SOUNDTRACK:	
BOOTSY'S RUBBER BAND	100	GREASE	94
DAVID BOWIE	196	MAIN EVENT	31
JAMES BROWN	137	MORE AMERICAN GRAFFITI	118
CAMEO	34	MUPPET MOVIE	126
CARS	4, 33	ROCKY II	145
RON CARTER	128	SATURDAY NIGHT FEVER	109
SHAUN CASSIDY	119	ROBERT PALMER	32
CHARLIE	121	PEACHES & HERB	90
CHEAP TRICK	7	TEDDY PENDERGRASS	8
CHIC	12	PLEASURE	105
CHICAGO	56	NOEL POINTER	141
STANLEY CLARKE	57	QUEEN	67
CLASH	117	EDDIE RABBITT	120
COMMODORES	11	RAINBOW	91
CON FUNK SHUN	62	GERRY RAFFERTY	131
RY COODER	87	LOU RAWLS	110
CRUSADERS	20	RAYDIO	61
CHARLIE DANIELS BAND	10	RECORDS	134
DEODATO	147	REO SPEEDWAGON	55
DIRE STRAITS	99	MINNIE RIPERTON	36
DOOBIE BROTHERS	4	LEE RITENOUR	149
EARTH, WIND & FIRE	5	ROCKETS	150
DAVE EDMUNDS	93	KENNY ROGERS	17
ELO	6	DIANA ROSS	22
MAYNARD FERGUSON	143	SCORPIONS	88
FIVE SPECIAL	89	SISTER SLEDGE	103
PETER FRAMPTON	68	REX SMITH	35
ERIC GALE	125	SMIFF 'N' THE TEARS	70
GAP BAND	142	SOUTHSIDE JOHNNY & THE ASBURY JUKES	64
CRYSTAL GAYLE	148	SPYRO GYRA	29
LOUISE GOFFIN	136	MICHAEL STANLEY	140
G.Q.	50	JOHN STEWART	26
SAMMY HAGAR	124	STUDIO 54	38
MICHAEL HENDERSON	46	STYX	83
PATRICK HERNANDEZ	144	DONNA SUMMER	3
IAN HUNTER	123	SUN	82
ISLEY BROTHERS	45	SUPERTRAMP	2
JOE JACKSON	48	RACHEL SWEET	112
MICHAEL JACKSON	39	SWITCH	43
BOB JAMES	58	TALKING HEADS	78
WAYLON JENNINGS	76	JAMES TAYLOR	92
BILLY JOEL	107	BRAM TCHAIKOVSKY	73
ELTON JOHN	59	TEENA MARIE	98
DAVID JOHANSEN	135	GEORGE THOROGOOD	116
FRANCE JOLI	138	BILLY THORPE	66
JONES GIRLS	30	PAT TRAVERS	42
RICKIE LEE JONES	80	TRIUMPH	113
JOURNEY	54	McCOY TYNER	104
KANSAS	28	UNICEF	114
KC	72	VAN HALEN	24, 65
B.B. KING	122	VILLAGE PEOPLE	79
KINKS	23	ANITA WARD	95
KISS	15	DIONNE WARWICK	27
EARL KLUGH	75	GROVER WASHINGTON, JR.	127
KNACK	1	WHO	18
NEIL LARSEN	129	DENIECE WILLIAMS	133
LITTLE RIVER BAND	14	ROBIN WILLIAMS	9
NILS LOFGREN	84	WINGS	21
LENE LOVICH	111	NEIL YOUNG	13
NICK LOWE	60		

# Record World Albums 101-150

September 1, 1979

SEPT.	AUG.	
1	25	
101	102	BLACKJACK/Polydor PD 1 6215
102	94	STATE OF SHOCK TED NUGENT/Epic FE 36000
103	106	WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (A&I)
104	95	TOGETHER McCOY TYNER/Milestone M 9087 (Fantasy)
105	130	FUTURE NOW PLEASURE/Fantasy F 9578
106	103	LIVIN' INSIDE YOUR LOVE GEORGE BENSON/Warner Bros. 2BSK 3277
107	104	52ND STREET BILLY JOEL/Columbia FC 35609
108	86	ANOTHER TASTE A TASTE OF HONEY/Capitol SOO 11951
109	108	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO 2 4001
110	96	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. JZ 36006 (CBS)
111	113	STATELESS LENE LOVICH/Stiff/Epic JE 36102
112	114	FOOL AROUND RACHEL SWEET/Stiff/Columbia JC 36101
113	107	JUST A GAME TRIUMPH/RCA AFL1 3224
114	109	THE MUSIC FOR UNICEF CONCERT VARIOUS ARTISTS/ Polydor PD 1 6214
115	135	BORN AGAIN RANDY NEWMAN/Warner Bros. HS 3346
116	136	BETTER THAN THE REST GEORGE THOROGOOD & THE DESTROYERS/MCA 3097
117	111	THE CLASH/Epic JE 36060
118	128	MORE AMERICAN GRAFFITI (ORIGINAL SOUNDTRACK)/ MCA 2 11006
119	129	ROOM SERVICE SHAUN CASSIDY/Warner/Curb BSK 3351
120	126	LOVELINE EDDIE RABBIT/Elektra 6E 181
121	131	FIGHT DIRTY CHARLIE/Arista AB 4239
122	132	TAKE IT HOME B. B. KING/MCA 3151
123	121	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC IAN HUNTER/Chrysalis CHR 1214
124	—	STREET MACHINE SAMMY HAGAR/Capitol ST 11983
125	120	PART OF YOU ERIC GALE/Columbia JC 35715
126	137	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001
127	91	PARADISE GROVER WASHINGTON, JR./Elektra 6E 182
128	123	PARADE RON CARTER/Milestone M 9088 (Fantasy)
129	139	HIGH GEAR NEIL LARSEN/Horizon SP 738 (A&M)
130	118	GREATEST HITS BARRY MANILOW/Arista A2L 8601
131	115	NIGHT OWL GERRY RAFFERTY/United Artists UA LA 958 1
132	133	COUNTERPOINT RALPH MacDONALD/Marlin 2229 (TK)
133	125	WHEN LOVE COMES CALLING DENIECE WILLIAMS/ARC/ Columbia JC 35568
134	147	THE RECORDS/Virgin VA 13130 (A&I)
135	138	IN STYLE DAVID JOHANSEN/Blue Sky JZ 36082 (CBS)
136	144	KID BLUE LOUISE GOFFIN/Asylum 6E 203
137	105	THE ORIGINAL DISCO MAN JAMES BROWN/Polydor PD 1 6212
138	146	FRANCE JOLI/Prelude PRL 12170
139	—	INFINITE RIDER ON THE BIG DOGMA MICHAEL NESMITH/ Pacific Arts PAC 7 130
140	143	GREATEST HINTS MICHAEL STANLEY BAND/Arista AB 4236
141	—	FEEL IT NOEL POINTER/United Artists UA LA 973 H
142	140	THE GAP BAND/Mercury SRM 1 3758
143	150	HOT MAYNARD FERGUSON/Columbia JC 36124
144	149	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia JC 36100
145	—	ROCKY II (ORIGINAL SOUNDTRACK)/United Artists UA LA 972 1
146	116	LODGER DAVID BOWIE/RCA AQL1 3454
147	—	KNIGHTS OF FANTASY DEODATO/Warner Bros. BSK 3321
148	134	WE SHOULD BE TOGETHER CRYSTAL GAYLE/United Artists UA LA 969 H
149	127	FEEL THE NIGHT LEE RITENOUR/Elektra 6E 192
150	141	ROCKETS/RSO RS 1 3047



# Black Oriented Music

## Black Music Report

By KEN SMIKLE

■ The Institute of New Cinema Artists, under the direction of noted actor and producer, **Ossie Davis**, can be considered one of the most effective organizations in the placing of minorities in television, film and allied media skills. It is now extending that reputation to include the music business with its Recording Industry Training Program which will focus on education and identifying employment opportunities for 30 unemployed 18-22 year-olds. Over the past six years, INCA has been successful in moving over 350 minorities into TV and film jobs. It hopes to achieve the same for this new project. The Recording Industry Training Program will provide instruction in recording engineering, record production, concert production, concert sound mixing, artist road management, artist personal management, record company operations, public relations and more. These areas are covered in classroom and "hands-on" experiences over a 32 week period. The instructors for the program include some of the most knowledgeable people available from all phases of the music industry. Among them are **Clive Davis**, **Monte White**, **Roy Ayers**, **Sarah Dash**, **Gamble and Huff**, **Billy Taylor**, **Jimmy Simpson**, **Andre Perry**, **George Benson**, **Jim Tyrrell**, **Dick Griffey**, **Victoria Lucas**, **Frankie Crocker** and many others. The program is always in need of others who will lend their know-how to these students. It certainly has proven to be worthy of your consideration. To do so, please contact INCA at (212) 695-0826, 505 8th Avenue & 35 St., New York, N.Y. 10018.

The latest figures from MediaStat indicate that WBLS-FM is recapturing the New York radio market with a 10.7 share. Comparatively, WKTU-FM was rated at 7.9 and WABC-AM came in at 6.5. MediaStat was the one that predicted that WKTU would rise to the top with its all-disco format, even prior to the ARB survey that concluded the same.

**Ron King** is the new program director at WDIA in Memphis. He previously worked at Milwaukee's WLUM-FM.

**James Mtume** and **Reggie Lucas** have done it again. Keep your ears peered for their latest effort, a forthcoming single with **Phyllis Hyman** entitled "You Know How To Love Me" (7:34) on Arista. It will be followed by what is unquestionably the hottest LP ever produced for the talented vocalist.

The team of **Holland-Dozier-Holland**, who are legendary in the history of Motown Records, met over dinner at Lamont Dozier's home to discuss the possibilities of again joining forces on several recording projects. Though no specific conclusions have been reached yet, associates of the triumvirate said the meeting created great potential for the future.

**Sarah Dash** is winding up recording activities on her latest forthcoming album which has great pop as well as R&B chart potential. **Wally Gold** is the producer.

Midsong Records has announced the signing of the group **Sting**.

Their debut single, "Do It In The Shower," produced by **Jay Ellis**, has just been released. An album will be released in the fall.

**Laura Palmer** reports from L.A.: Source Records has instituted a consumer savings plan whereby albums normally priced in the \$8.98 and \$7.98 list price range will be selling at \$5.98. This plan is hoped to spur sales at Source, during the current economic slump. According to label president **Logan Westbrooks**, this type of price reduction will "encourage a marketable increase in the sale of extended play releases often ignored by record buyers." Source also plans to offer a "two for the price of one" package on all extended releases which includes two A sides back-to-back on forthcoming product . . . **Al Pryor**, MD at the newly-formed public radio station WBGO in Newark, N.J., explained that unlike commercial radio stations, WBGO's musical

(Continued on page 40)

## Black Oriented Album Chart

SEPTEMBER 1, 1979

- 1. TEDDY**  
TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
- 2. I AM**  
EARTH, WIND & FIRE/ARC/Columbia FC 35730
- 3. MIDNIGHT MAGIC**  
COMMODORES/Motown M8 926M1
- 4. RISQUE**  
CHIC/Atlantic SD 16003
- 5. WHATCHA GONNA DO WITH MY LOVIN'**  
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- 6. STAY FREE**  
ASHFORD & SIMPSON/Warner Bros. HS 3357
- 7. OFF THE WALL**  
MICHAEL JACKSON/Epic FE 35745
- 8. STREET LIFE**  
CRUSADERS/MCA 3094
- 9. SECRET OMEN**  
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- 10. BAD GIRLS**  
DONNA SUMMER/Casablanca NBLP 2 7150
- 11. MINNIE**  
MINNIE RIPERTON/Capitol SO 11936
- 12. THE BOSS**  
DIANA ROSS/Motown M8 923M1
- 13. DIONNE**  
DIONNE WARWICK/Arista AB 4230
- 14. IN THE PUREST FORM**  
MASS PRODUCTION/Cotillion 5211 (Atl)
- 15. DEVOTION**  
LTD/A&M SP 4771
- 16. WINNER TAKES ALL**  
ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)
- 17. DO IT ALL**  
MICHAEL HENDERSON/Buddah BDS 5719 (Arista)
- 18. CANDY**  
CON FUNK SHUN/Mercury SRM 1 3754
- 19. DISCO NIGHTS**  
G.Q./Arista AB 4225
- 20. SWITCH II**  
Gordy G7 988R1 (Motown)
- 21. FIVE SPECIAL**  
Elektra 6E 206
- 22. THE JONES GIRLS**  
Phila. Intl. JZ 35757 (CBS)
- 23. DESTINATION: SUN**  
SUN/Capitol ST 11941
- 24. WILD AND BEAUTIFUL**  
TEENA MARIE/Gordy G7 986R1
- 25. HEARTBREAK**  
CURTIS MAYFIELD/Curtom/RSO RS 1 3053
- 26. ROCK ON**  
RAYDIO/Arista AB 4121
- 27. THIS BOOT IS MADE FOR FONK-N**  
BOOTSYS'S RUBBER BAND/Warner Bros. BSK 3295
- 28. TAKE IT HOME**  
B.B. KING/MCA 3151
- 29. LET ME BE GOOD TO YOU**  
LOW RAWLS/Phila. Intl. JZ 36006 (CBS)
- 30. DO YOU WANNA GO PARTY**  
KC & THE SUNSHINE BAND/TK 611
- 31. CHANCE**  
CANDI STATON/Warner Bros. BSK 3333
- 32. ANOTHER TASTE**  
A TASTE OF HONEY/Capitol SOO 11951
- 33. McFADDEN & WHITEHEAD**  
Phila. Intl. PZ 35800 (CBS)
- 34. THE GAP BAND**  
Mercury SRM 1 3758
- 35. WHEN LOVE COMES ALONG**  
DENICE WILLIAMS/ARC/Columbia JC 35568
- 36. ADVENTURES OF CAPTAIN SKY**  
AVI 6042
- 37. FUTURE NOW**  
PLEASURE/Fantasy F 9578
- 38. A NIGHT AT STUDIO 54**  
VARIOUS ARTISTS/Casablanca NBLP 2 7161
- 39. LUCKY SEVEN**  
BOB JAMES/Columbia/Tappan Zee JC 36056
- 40. FEEL IT**  
NOEL POINTER/United Artists UA LA 973 H
- 41. FEVER**  
ROY AYERS/Polydor PD 1 6204
- 42. MORNING DANCE**  
SPYRO GYRA/Infinity INF 9004
- 43. JOURNEY TO THE LAND OF ENCHANTMENT**  
ENCHANTMENT/Roadshow BXL1 3269 (RCA)
- 44. ANY TIME, ANY PLACE**  
DRAMATICS/MCA AA 1125
- 45. LOVE CURRENT**  
LENNY WILLIAMS/MCA 3155
- 46. HAPPY FEET**  
AL HUDSON AND THE PARTNERS/MCA AA 1136
- 47. TIME IS SLIPPING AWAY**  
DEXTER WANSEL/Phila. Intl. JZ 36024 (CBS)
- 48. HEART STRING**  
EARL KLUUGH/United Artists UA LA 942 H
- 49. SONGS OF LOVE**  
ANITA WARD/Juana 200,004 (TK)
- 50. UNWRAPPED**  
DENISE LaSALLE/MCA 3098

## PICKS OF THE WEEK

### IDENTIFY YOURSELF

The O'Jays—Phila. Intl. FZ-35027



Good, solid, old-fashioned R&B is alive and very well courtesy of this veteran group's newest LP. The

trio displays superior skill at belting out eight exciting new tunes by Gamble, Huff, Bell and others. The package is beautifully produced with a variety of settings and is literally loaded with future singles. A definite winner.

### LADIES' NIGHT

Kool and the Gang—Delite DSR-9513



This group, which for ten years has created some of the best R&B on record, has added the

influence of disco to their sound. The LP is co-produced by the band and **Emur Deodato** and contains six original tracks. The title track and "If You Feel Like Dancin'" are strong potential singles.

### DON'T LET GO

Isaac Hayes—Polydor PD-1-6224

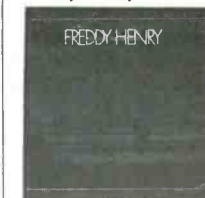


Hayes returns with a long-awaited album that proves that disco is nothing new to him. The self-

produced, arranged, and (for the most part) written package is the strongest from him in some time. A master of cover versions, Hayes places his patented stamp on two classics, "Fever" and "Don't Let Go."

### GET IT OUT IN THE OPEN

Freddie Henry—Clouds 8809



This is a beautiful debut for this impressive vocalist. The nine tune package covers a variety of

musical styles which Henry handles masterfully. Produced and arranged by **Al Kooper**, this LP has a solid R&B sound that is best displayed on "Love Stop" and "Tryin' To Live My Life Without You."



# Record World Black Oriented Singles

SEPTEMBER 1, 1979

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

SEPT. 1	AUG. 25		WKS. ON CHART
1	5	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON Epic 9 50742	6
2	1	<b>GOOD TIMES</b> CHIC/Atlantic 3584	11
3	3	<b>FOUND A CURE</b> ASHFORD & SIMPSON/Warner Bros. 8870	9
4	4	<b>FIRECRACKER</b> MASS PRODUCTION/Cotillion 44254 (Atl)	9
5	2	<b>AFTER THE LOVE HAS GONE</b> EARTH, WIND & FIRE/ARC/Columbia 3 11033	9
6	6	<b>WHATCHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS/20th Century Fox 2403 (RCA)	17
7	11	<b>I JUST WANT TO BE CAMEO</b> /Chocolate City 019 (Casablanca)	8
8	7	<b>TURN OFF THE LIGHTS</b> TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	13
9	9	<b>THE BOSS</b> DIANA ROSS/Motown 1462	11
10	8	<b>BAD GIRLS</b> DONNA SUMMER/Casablanca 988	14
11	10	<b>YOU GONNA MAKE ME LOVE SOMEBODY ELSE</b> THE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	17
12	13	<b>WHY LEAVE US ALONE</b> FIVE SPECIAL/Elektra 46032	13
13	14	<b>CRANK IT UP (FUNK TOWN) PT. I</b> PETER BROWN/Drive 6278 (TK)	12
14	19	<b>I DO LOVE YOU/MAKE MY DREAMS A REALITY</b> G.Q./Arista 0426	8
15	15	<b>BEST BEAT IN TOWN</b> SWITCH/Gordy 7168 (Motown)	14
16	12	<b>I'M A SUCKER FOR YOUR LOVE</b> TEENA MARIE/Gordy 7169 (Motown)	14
17	24	<b>RISE</b> HERB ALPERT/A&M 2151	7
18	17	<b>MEMORY LANE</b> MINNIE RIPERTON/Capitol 4606	16
19	16	<b>RING MY BELL</b> ANITA WARD/Juana 3422 (TK)	17
20	23	<b>THIS TIME BABY</b> JACKIE MOORE/Columbia 3 10993	8
21	18	<b>WHEN YOU WAKE UP TOMORROW</b> CANDI STATON/Warner Bros. 8821	14
22	29	<b>STREET LIFE</b> CRUSADERS/MCA 41054	6
23	26	<b>SING A HAPPY SONG</b> THE O'JAYS/Phila. Intl. 9 3707 (CBS)	5
24	25	<b>FULL TILT BOOGIE</b> UNCLE LOUIE/Marlin 3335 (TK)	11
25	20	<b>AIN'T NO STOPPIN' US NOW</b> McFADDEN & WHITEHEAD/Phila. Intl. 8 3681 (CBS)	21
26	30	<b>GROOVE ME</b> FERN KINNEY/Malaco 1058 (TK)	5
27	28	<b>DO IT GOOD</b> A TASTE OF HONEY/Capitol 4744	7
28	35	<b>SAIL ON</b> COMMODORES/Motown 1466	4
29	33	<b>OPEN UP YOUR MIND (WIDE)</b> GAP BAND/Mercury 74080	6
30	21	<b>GEORGY PORGY TOTO</b> /Columbia 3 10944	13
31	22	<b>I'LL NEVER LOVE THIS WAY AGAIN</b> DIONNE WARWICK/Arista 0419	13
32	36	<b>I GOT THE HOTS FOR YA</b> DOUBLE EXPOSURE/Salsoul 2091 (RCA)	6
33	27	<b>CHASE ME</b> CON FUNK SHUN/Mercury 74059	17
34	31	<b>RADIATION LEVEL</b> SUN/Capitol 4713	11
35	39	<b>BETTER NOT LOOK DOWN</b> B.B. KING/MCA 41062	6
36	40	<b>WHEN YOU'RE #1</b> GENE CHANDLER/20th Century Fox/Chi-Sound 2411 (RCA)	4

37	32	<b>I'VE GOT THE NEXT DANCE</b> DENIECE WILLIAMS/ARC/Columbia 3 10971	13
38	38	<b>MY LOVE IS</b> BETTY WRIGHT/Alston 3747 (TK)	8
39	34	<b>SUPER SWEET</b> WARDELL PIPER/Midsong Intl. 1005	11
40	50	<b>BREAK MY HEART</b> DAVID RUFFIN/Warner Bros. 49030	3
41	37	<b>BOOGIE WONDERLAND</b> EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	17
42	45	<b>THAT'S MY FAVORITE SONG</b> DRAMATICS/MCA 41056	7
43	46	<b>MAMA CAN'T BUY YOU LOVE</b> ELTON JOHN/MCA 41042	4
44	47	<b>GOING THROUGH THE MOTIONS</b> HOT CHOCOLATE/Infinity 50,016	4
45	49	<b>WE'VE GOT LOVE</b> PEACHES & HERB/Polydor/MVP 14577	5
46	52	<b>CATCH ME</b> POCKETS/ARC/Columbia 3 10954	3
47	66	<b>(NOT JUST) KNEE DEEP—PART I</b> FUNKADELIC/Warner Bros. 49040	2

## CHARTMAKER OF THE WEEK

48	—	<b>COME GO WITH ME</b> TEDDY PENDERGRASS Phila. Intl. 9 3717 (CBS)	1
49	51	<b>BOOTS GET LIVE</b> BOOTSY'S RUBBER BAND/Warner Bros. 49013	5
50	55	<b>THE WAY WE WERE/MEMORIES</b> MANHATTANS/Columbia 3 11024	3
51	60	<b>BETWEEN YOU BABY AND ME</b> CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941	2
52	62	<b>OUT THERE</b> EVELYN "CHAMPAGNE" KING/RCA 11680	2
53	57	<b>LOST IN MUSIC</b> SISTER SLEDGE/Cotillion 45001 (Atl)	3
54	58	<b>I LOVE YOU NEW BIRTH</b> /Ariola 7760	3
55	41	<b>WINNER TAKES ALL</b> ISLEY BROS./T-Neck 8 2284 (CBS)	7
56	65	<b>STRATEGY</b> ARCHIE BELL & THE DRELLS/Phila. Intl. 3710 (CBS)	2
57	67	<b>SO GOOD, SO RIGHT</b> BRENDA RUSSELL/Horizon 123 (A&M)	2
58	64	<b>LOVE THANG</b> FIRST CHOICE/Gold Mind 4022 (Salsoul/RCA)	2
59	61	<b>YOU CAN DO IT</b> AL HUDSON & THE PARTNERS/MCA 12459	18
60	56	<b>LEAD ME ON</b> MAXINE NIGHTINGALE/Windsong 11530 (RCA)	5
61	—	<b>LOVER AND FRIEND</b> MINNIE RIPERTON/Capitol 4761	1
62	—	<b>(LET ME PUT) LOVE ON YOUR MIND</b> CON FUNK SHUN/Mercury 76002	1
63	—	<b>I BETCHA DIDN'T KNOW THAT/PLEASE DON'T GO</b> KC AND THE SUNSHINE BAND/TK 1035	1
64	—	<b>DIM ALL THE LIGHTS</b> DONNA SUMMER/Casablanca 2201	1
65	68	<b>THE GROOVE MACHINE</b> BOHANNON/Mercury 74085	3
66	72	<b>I FEEL WHEN YOU'RE GONE</b> GANGSTERS/Heat 01978	2
67	—	<b>CRUISIN'</b> SMOKEY ROBINSON/Tamla 54306 (Motown)	1
68	—	<b>IT'S A DISCO NIGHT (ROCK DON'T STOP)</b> ISLEY BROS./T-Neck 9 2287 (CBS)	1
69	71	<b>I NEED ACTION</b> TOUCH OF CLASS/Roadshow 11663 (RCA)	3
70	54	<b>MAKE LOVE TO ME</b> HELEN REDDY/Capitol 4712	5
71	—	<b>YOU GET ME HOT</b> JIMMY "BO" HORNE/Sunshine Sound 1014 (TK)	1
72	—	<b>DO IT ALL</b> MICHAEL HENDERSON/Buddah 609 (Arista)	1
73	53	<b>HOT STUFF</b> DONNA SUMMER/Casablanca 978	20
74	63	<b>DR. ROCK</b> CAPTAIN SKY/AVI 273	6
75	69	<b>TIMIN' MAZE</b> /Capitol 9150	3

**SOMETHING TO SMILE ABOUT**  
from the **Rance Allen Group**

The hit album "Smile" STX-4127  
The hit single "Smile" STX-3221

**NEW ON STAX**





# Disco Dial

**WXKS/Boston** / Vinnie Peruzzi, Sonny Joe White, Joe Cervone  
**#1** PUT YOUR BODY IN IT / WATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century Fox  
**Prime Movers:** GROOVE ME—Fern Kinney—TK  
 RISE—Herb Alpert—A&M  
 CLOSER—Johnny Nash—Epic  
**Pick Hits:** POP MUZIK—M—Sire  
 IT'S A DISCO NIGHT—Isley Brothers—T-Neck  
 STARS—Ullanda—Ocean / Ariola

**WZZD/Philadelphia** / Mark Serpass  
**#1** RISE—Herb Alpert—A&M  
**Prime Movers:** RISE—Herb Alpert—A&M  
 GROOVE ME—Fern Kinney—TK  
 YOU CAN DO IT—Al Hudson—MCA  
**Pick Hits:** CAN YOU FEEL IT—Cindy and Roy—Casablanca  
 STREET LIFE—Crusaders—MCA  
 FANTASY—Bruni Pagan—Elektra

**KSET/El Paso** / Chuck Gross  
**#1** GOOD TIMES—Chic—Atlantic  
**Prime Movers:** COME TO ME—France Joli—Prelude  
 GET UP AND BOOGIE—Freddie James—WB  
 HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB  
**Pick Hits:** I JUST WANT TO BE—Cameo—Chocolate City  
 RISE—Herb Alpert—A&M  
 LOVE ATTACK—Ferrara—Midsong Intl.

**WCAU/Philadelphia** / Roy Perry  
**#1** FOUND A CURE—Ashford & Simpson—WB  
**Prime Movers:** FIRECRACKER—Mass Production—Cotillion  
 WATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century Fox  
 COME TO ME—France Joli—Prelude  
**Pick Hits:** RED HOT—Mary Wilson—Motown (7")  
 YOU'RE THE ONE—Rory Block—Chrysalis  
 DON'T LET GO—Isaac Hayes—Polydor (7")

**KSFX/San Francisco** / Jim Smith  
**#1** THIS TIME BABY—Jackie Moore—Columbia  
**Prime Movers:** GET UP AND BOOGIE—Freddie James—WB  
 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic  
 COME TO ME—France Joli—Prelude  
**Pick Hits:** FIRECRACKER—Mass Production—Cotillion  
 POP MUZIK—M—Sire (7")  
 OPEN UP FOR LOVE—Siren Midsong Intl.

**KIIS-FM/L.A.** / Sherman Cohen, Mike Wagner  
**#1** YOU CAN DO IT—Al Hudson and the Partners—MCA  
**Prime Movers:** THIS TIME BABY—Jackie Moore—Columbia  
 FOUND A CURE—Ashford & Simpson—WB  
 COME TO ME—France Joli—Prelude  
**Pick Hits:** ON YOUR KNEES—Grace Jones—Island  
 FIRECRACKER—Mass Production—Cotillion  
 LOVE INSURANCE—Front Page—Panorama

All records played are 12" discs unless otherwise indicated.

## Disco File (Continued from page 26)

coming album, "Burn" (Epic). Pete Bellotte produced, eliciting from Moore an unexpectedly tough performance, and surrounding her with as little prettiness as possible in a diamond-hard, multi-keyboard arrangement. Be prepared for an album at least as surprising: a collection of eight peak-tempo disco cuts (no ballads) all of which Moore co-wrote. New and improved: Bob-a-Rela's "Tobacco Road" and "Why Does it Rain" on Channel disco disc promo only; both cuts lengthened by Richie Rivera, who either overdubbed or recovered numerous percussion and keyboard tracks. First Choice's "Love Thang" is generating new play in a remix by New York's Tee Scott, made up of subtle, groovy builds, on Gold Mind disco disc commercially.

## Black Music Report (Cont. from page 38)

format programs exclusively "classic" jazz. According to Pryor, WBGO tends to give commercially-produced jazz product a lower priority on adds; however, Pryor recognizes that fusion and contemporary artists have valid artistic statements. "We will provide blocks of program time to explore their work," he stated, adding that "WBGO will accept all material that is remotely related to jazz." Pryor feels that the commitment made by WBGO with regard to jazz programming will help the music be recognized as part of the American classical tradition.

Alan A. Jones, and not Rick Taylor—as reported in the RW's August 18th issue—is and has been (for the last ten years) the manager of the Bar-Kays, Ebonee Webb and Quick under the Bar-Kay production Company banner—and have no managerial affiliation with Taylor. Taylor manages Denise LaSalle. My sincere apologies go to Jones.

## 12-inch Discs

**THE CONTORTIONS**—ZE / Buddah ZEA 12-001 (4.98)  
 **DESIGNED TO KILL** (writer: Siegfried) (Copastatic/ZEM, BMI) (2:42)

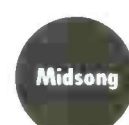
A great record. The Contortions are a New York outfit that features the same members as James White & The Blacks. If James Brown joined a crazed new wave band it might sound something like this. It must be noted, however, that some may find the raw vocals and dissonant accompaniment somewhat grating.

**THE FORCE**—Philadelphia International 4Z8 3714 (4.98)  
 **THE DIRTY DOG** (prod. by J. Ross) (writers: Ross-Zaccheo-Hunt-Bivens) (Mighty Three/Jerry Ross/Blackwood, BMI) (9:30)

The Force, as in Star Wars? Attractively scary intro with howling wolves and Exorcist voices is followed by whispering before settling into a serious funk vamp. Vocals have the "get down" quality of Kool & The Gang's "Jungle Boogie." Track clocks in at over nine minutes, but idiosyncrasy justifies length.

**SISTER POWER**—Ocean OR 7501 (4.98)  
 **GIVE ME BACK MY LOVE AFFAIR** (prod. by P. Sabu) (writer: Sabu) (Unichapel/Kreimers/Six Continents, BMI & ASCAP) (7:38)

Always nice to hear a singer working in the disco context who possesses both a style and something to say. Sister Power's voice is big enough to be convincing and this song is chock full of early Motown-type hooks. There are a number of different melodies at work in this piece, which the arrangement smoothly pulls together.

**ELUSION**—Midsong International MD-514 (4.98)  
 **WHEN THE BELL RINGS** (Come Out Dancin') (prod. by M. Zager) (writers: Frank-James-Hoher-Gurney) (Sumac, BMI/Louise-Jack, ASCAP) (6:24)

Michael Zager has certainly been busy lately. "When The Bell Rings" is another of the former 10 Wheel Drive member's carefully crafted light disco productions. Instruments and voices are given equal emphasis, and the piece is distinguished by the "bell" which sounds mysteriously like a spoon hitting the bottom of a pan.

## On the Right Track



Don Cornelius and Dick Griffey, co-founders of the popular and long-running "Soul Train" TV show, got to reminisce about their old partnership when they met recently at a convention in California. With them here are Solar Records artist Carrie Lucas and (extreme left) WBLS' Vaughn Harper. Cornelius, who continues as the host of "Soul Train," is on the left and Griffey, now president of Solar Records and the recently organized United Black Concert Promoters is at Lucas' side.

## Walters Taps Saffian

NEW YORK—Norby Walters Associates has named Sol Saffian to be executive vice president of the firm. For the last three years Saffian

has been at the William Morris Agency where he headed up the black contemporary music division. He will be headquartered at the Walters office in Beverly Hills, and will oversee the T.V. and film department, as well as personal



# BMA Official Statement Issued On United Black Concert Promoters

■ PHILADELPHIA — The Black Music Association says that it has been studying the problems recently aired by the United Black Concert Promoters, who consider that they have been very broadly denied fair access to an equitable share of the business. The BMA has agreed that these problems are real ones that require on-going examination and has issued the following specific positions:

1. **Equity.** A promoter, without regard to race, who has developed an artist should continue to have the right to promote that artist in the general market so long as the promoter meets contractual requirements, delivers a quality promotional production and the parties are able to agree on financial terms. All promoters, artists, agents and managers should respect the equity principle as being necessary to the development of artists and the proper service of the Black Music community.

2. **Professionalism.** Concert promotion has its opportunities in presenting quality acts to the audience as well as providing financial rewards to all the parties involved. Consequently, promoters who fail to live up to "professional standards" in promotion or presentation of any concert should not be heard to claim an equity position to subsequently present that act. Professional standards include: thorough promotion and advertising, compliance with artists' rights requirements for sound, lights, equipment and food, supplying of proper stage crews, security arrangements and accurate accountings and payments to the artists and all third parties as and when due. BMA endorses the encouraging of enhanced professionalism on the part of the smaller promoters by inviting them into partnerships with established promoters who have greater resources when necessary for the full benefit of all parties involved.

3. **Regionalism.** The BMA recognizes that national tour promotion may be deemed necessary or preferable by some artists in some cases but stresses the application of the equity principle described in position number one above to the national tour situation. BMA encourages the use of "regional" and local concert tour promoters rather than national tour promoters for the benefit of the artists, the tour sites community and in order to continue the development of those regional and local promoters who are responsible

to their respective communities.

4. **Agency Conduct.** Booking agencies are required by law and by contract to disclose all offers from all promoters to the artists or management. BMA strenuously opposed any failure of such disclosure.

BMA further urges that the contract terms offered by a booking agency to all promoters with respect to a given artist be non-discriminatory, particularly with respect to deposits and other matters having financial impact.

5. **Non-Discrimination in Facility Arrangements.** The BMA urges the elimination of all discrimination among promoters with respect to facility availability and related financial arrangements. Where any facility offers a discount or favorable credit arrangement on any rental where such discount or credit arrangement is based on quantity of the number of dates involved, such a discount should be made available to all promoters who rent such facility. BMA opposes exclusive arrangements between a facility and one promoter. BMA further opposes rental price discrimination by facilities against concerts as against other entertainment or sporting events.

6. **Increasing Black Employment.** The BMA urges all elements of the industry to increase employment and training opportunities for blacks. Specifically urged to increase opportunities are: booking agencies, management companies, sound and light suppliers, promoters, facilities, limousine services, group caterers, ushers, security personnel and stage crews. BMA strenuously opposes any union's racially restricted membership policies.

7. **Equal Access to All Acts.** BMA supports the principle of equal access of professional black promoters to black and white artists as well as the increase of black promoter participation in the presentation of black artists. BMA encourages the development of the United Black Concert Promoters Association and its efforts to bring attention to the concerns of the black promoter which shall include the establishment of professional standards and guidelines of fair business practice.

In support of these positions, BMA is currently developing specific programs which will encourage the development of an information system accessible to all elements of the industry, a complaint and mediation service, an employment information

service and an educational program which will include regional seminars conducted by industry professionals together with internship programs for placement after training.

The cost for these programs will be met by at least two benefit concerts per year.

The BMA has met with all of the parties involved in the Philadelphia dispute and, according to the organization, through a series of dialogues, everyone involved has agreed to adhere to the principles set forth above.

## Cheslaw, Hersh Bow Mgmt. Firm

■ LOS ANGELES—Paul Cheslaw and Al Hersh, managers for recording artists Tom Scott and McGuinn, Clark and Hillman, have established a joint office in Santa Monica, California.

Cheslaw, as well as managing composer-performer Tom Scott, also established the Crimson Studio (formerly the Beach Boys' recording facility, Brother Studio) with Scott and Hank Cicalo.

Hersh, who guided the recent efforts of ex-Byrds Roger McGuinn, Gene Clark and Chris Hillman, is joining Cheslaw in the offices.

## Maze Gets Gold



Eight-member Capitol recording group Maze Featuring Frankie Beverly is now winding up its extensive American tour. At Maze' recent headlining performance at the Santa Monica Civic near Los Angeles, Capitol execs presented the band with gold copies of the new album, "Inspiration." Pictured backstage are (standing, from left): Rod McGrew of "Jazz Album Countdown"; Maze members Roame Lowry, Ahaguna G. Sun, Kevin Burton, Robin Duhe, Wayne Thomas, "Bug" Williams and Sam Porter, and Dennis White, Capitol's vice president, marketing. In the foreground are from left: Arnie Holland, director, business affairs; Bernard Fischbach, attorney for the group; Don Mac, national promotion manager, black music; Wendell Bates, west coast promotion manager, black music; Greg Fischbach, attorney for the group; Maze leader/producer Frankie Beverly; Cecil Hale, divisional vice president of a&r, black music; Dan Davis, vice president, creative services/merchandising & advertising/press & artist relations/film & video; Rupert Perry, vice president, a&r and Bob Young, vice president, business affairs.

## The Jazz LP Chart

SEPTEMBER 1, 1979

1. **STREET LIFE**  
CRUSADERS/MCA 3094
2. **MORNING DANCE**  
SPYRO GYRA/Infinity INF 9004
3. **LUCKY SEVEN**  
BOB JAMES/Columbia/Tappan Zee JC 36056
4. **AN EVENING OF MAGIC**  
CHUCK MANGIONE/A&M SP 6701
5. **I WANNA PLAY FOR YOU**  
STANLEY CLARKE/Nemperor KZ2 35680 (CBS)
6. **MINGUS**  
JONI MITCHELL/Asylum 5E 505
7. **HEART STRING**  
EARL KLUGH/United Artists UA LA 942 H
8. **EUPHORIA**  
GATO BARBIERI/A&M SP 4774
9. **NEW CHAUTAUQUA**  
PAT METHENY/ECM 1 1131 (WB)
10. **PARADISE**  
GROVER WASHINGTON, JR./Elektra 6E 182
11. **FEVER**  
ROY AYERS/Polydor PD 1 6204
12. **LIVIN' INSIDE YOUR LOVE**  
GEORGE BENSON/Warner Bros. 2BSK 3277
13. **HIGH GEAR**  
NEIL LARSEN/Horizon SP 738 (A&M)
14. **HOT**  
MAYNARD FERGUSON/Columbia JC 36124
15. **KNIGHTS OF FANTASY**  
DEODATO/Warner Bros. BSK 3321
16. **WATER SIGN**  
JEFF LORBER FUSION/Arista AB 4234
17. **PART OF YOU**  
ERIC GALE/Columbia JC 35715
18. **COUNTERPOINT**  
RALPH MacDONALD/Marlin 2229 (TK)
19. **PARADE**  
RON CARTER/ Milestone M 9088 (Fantasy)
20. **TOGETHER**  
McCOY TYNER/Milestone M 9087 (Fantasy)
21. **DO IT ALL**  
MICHAEL HENDERSON/Buddah BDS 5719 (Arista)
22. **FEEL THE NIGHT**  
LEE RITENOUR/Elektra 6E 192
23. **THE GOOD LIFE**  
BOBBI HUMPHREY/Epic JE 35607
24. **TALE OF THE WHALE**  
MATRIX/Warner Bros. BSK 3360
25. **BROWNE SUGAR**  
TOM BROWNE/Arista GRP GRP 5003
26. **FEEL IT**  
NOEL POINTER/United Artists UA LA 973 H
27. **ROOTS IN THE SKY**  
OREGON/Elektra 6E 224
28. **ARROWS**  
STEVE KHAN/Columbia JC 36129
29. **DUET**  
CHICK COREA/GARY BURTON/ECM 1 1140 (WB)
30. **RUNNIN' TO YOUR LOVE**  
EDDIE HENDERSON/Capitol ST 11984



# Arista Sales, Promotion Staffs Convene



Shown above at Arista Records' international sales and promotion convention held recently in Puerto Rico are, from left: (top row) Clive Davis, addressing the 150 attendees to the convention, introduces highlights of the label's upcoming release schedule at an extensive audio-visual product presentation; Arista Records' executive vice president and general manager Elliot Goldman and senior vice president of finance Aaron Levy; gathered around the dinner table are Rick Dobbins, vice president, artist development; Dennis Fine, vice president, publicity and press services; Bob Feiden, vice president, east coast A&R; Davis; Rick Chertoff, staff producer; Mike Bone, vice president, national AOR

promotion; (bottom row) Rick Chertoff, staff producer; Bud Scoppa, director, west coast A&R; Bob Feiden, vice president, east coast A&R; Davis; Hank Talbert, vice president, national R&B promotion; Richard Palmese, vice president, national promotion; Bone; Jim Cawley, northeast regional marketing director; Bill Valenziano, western regional marketing director; Harold Sulman, national sales director; Leonard Scheer, vice president, sales & distribution; Chris Tobey, national director, special projects; Dick Pressman, midwest regional sales director; Jane Palmese, national single sales manager.

## The Coast

(Continued from page 24)

Mark Naftalin/Ron Thompson Band with Willie Mae Thornton among the probable highlights.

DISCOLAND PAVED OVER—Heavyweight movie mogul and manager Allan Carr has apparently yielded to the tenor of the times—or at least the charts—by dropping the title for his upcoming extravaganza featuring the Village People. With several other headliners already dropped from the billing, Carr has replaced the original "Discoland" monicker with the longer, but more diplomatic, "Can't Stop The Music." The flick will also introduce the group's new "cop," Ray Simpson, brother of Valerie Simpson and replacement for the departing Victor Willis.

Also co-producing the feature are Village People producers Jacques Morali and Henri Belolo.

VOM REDUX—Or at least Mr. Vom himself, R. Meltzer, is returning to audience provocation via his new Saturday night radio show on KPFK-FM here.

MANILOW ROCKS—Or at least he's drawing from rockers for material, given reports that Barry Manilow's next LP will include his interpretation of Ian Hunter's "Ships," also being eyed as a possible single . . . BEST WISHES for a speedy recovery to harp giant Paul Butterfield, currently recuperating after minor surgery, but still expected to start a new tour September 7th in Toronto, along with Rick Danko.

## Chrysalis Fetes Blondie



A Fiorucci party was recently held for Chrysalis recording artist Blondie, following two SRO performances at the Greek Theatre. In photo at left are: Wilt Chamberlain and Blondie lead singer Deborah Harry. Photo at right shows (from left): Terry Ellis, president of Chrysalis Records, Inc.; Blondie producer Michael Chapman; Deborah Harry; Chris Wright, co-chairman of Chrysalis Records, Ltd.

## Arista Meetings

(Continued from page 6)

miere in Puerto Rico. Davis then unveiled a demo tape of Arista's new signing D.L. Byron, a New York based singer-songwriter. The program concluded with eight selections from Barry Manilow's new studio album, "One Voice," and the assembled sales and promotion staff were on their feet.

In addition to the product previews, those attending the convention discussed numerous aspects of the music business at a series of marketing seminars, chaired by regional directors, and promotion meetings where radio stations and formats were analyzed and approaches considered. There was also a joint meeting with the A&R staffs of Arista and Arista U.K.

## Infinity Ups Eisner

LOS ANGELES — Susan Eisner has been promoted to the position of office manager, east coast, at Infinity Records, according to Infinity senior vice president, business affairs & administration Barry Reiss.

### Responsibilities

In her new capacity Eisner will be responsible for coordinating all office management service activities. In addition to her new duties she continues her current duties as assistant to the senior vice president.

Eisner previously held positions with Elektra/Asylum and Motown in New York before joining Infinity in October, 1978. She is based at Infinity's New York headquarters.

## Harmony Hut Taps Nancy Craig

WASHINGTON — Stuart Schwartz, chairman of the board, Schwartz Brothers, has announced the appointment of Nancy Craig as director of sales promotion for the Schwartz Brothers / Harmony Hut Stores.

### Coordinates Advertising

In her new capacity, Craig will coordinate advertising, public relations and promotional activities for Schwartz Brothers Wholesale Record Distributors and the 19 Harmony Hut Stores located in Washington, Virginia, Maryland, New Jersey, and Pennsylvania.

Formerly with the Taubman Co., she brings to Schwartz Brothers promotional experience including marketing and advertising.



## Classical Retail Report

SEPTEMBER 1, 1979

### CLASSIC OF THE WEEK

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



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

### BEST SELLERS OF THE WEEK\*

**MENDELSSOHN: SYMPHONY NO. 4**—  
Von Dohnányi—London Digital  
**BACH: COMPLETE CANTATAS, VOL.**  
**XXII**—Leonhardt, Harnoncourt—  
Telefunken  
**BEETHOVEN: PIANO CONCERTO NO. 5**  
—Lupu, Mehta—London Digital  
**VICTORIA DE LOS ANGELES IN**  
**CONCERT**—Angel  
**GOUNOD: FAUST**—Freni, Domingo,  
Ghiaurow, Pretre—Angel  
**MAHLER: SYMPHONY NO. 4**—  
Hendricks, Mehta—London Digital  
**MASSENET: CENDRILLON**—Von Stade,  
Rudel—Columbia  
**MOZART: FLUTE CONCERTOS**—  
Galway, Robles, Mata—RCA  
**NEW YEAR'S IN VIENNA**—Boskovsky—  
London Digital  
**VAUGHAN WILLIAMS: HUGH THE**  
**DROVER**—Groves—Angel

### SAM GOODY/EAST COAST

**BACH: CANTATAS, VOL. XXII**—Telefunken  
**BEETHOVEN: PIANO CONCERTO NO. 5**—  
London Digital  
**VICTORIA DE LOS ANGELES IN CONCERT**  
—Angel  
**GOUNOD: FAUST**—Angel  
**HOLST: THE PLANETS**—Solti—London  
**MASSENET: CENDRILLON**—Columbia  
**MOZART: FLUTE CONCERTOS**—RCA  
**PAER: LEONORA**—Koszut, Jerusalem,  
Maag—London  
**SCHUBERT: PIANO SONATA**—Richter—  
Columbia  
**VAUGHAN WILLIAMS: HUGH THE**  
**DROVER**—Angel  
**KING KAROL/NEW YORK**  
**BACH: COMPLETE CANTATAS, VOL. XXII**—  
Telefunken  
**BEETHOVEN: PIANO CONCERTO NO. 5**—  
London Digital  
**JOSE CARRERAS SINGS ZARZUELA ARIAS**  
—Philips  
**VICTORIA DE LOS ANGELES IN CONCERT**—  
Angel  
**GERSHWIN: I GOT RHYTHM**—Fiedler—  
London  
**GOUNOD: FAUST**—Angel  
**PAER: LEONORA**—Koszut, Jerusalem,  
Maag—London  
**RAMPAL GREATEST HITS, VOL. II**—  
Columbia  
**SAINT-SAENS: PIANO CONCERTO NO. 3**—  
Entremont—Columbia  
**SCHUBERT: PIANO SONATA**—Richter—  
Columbia  
**CUTLER'S/NEW HAVEN**  
**BARTOK: PIANO CONCERTOS NOS. 1, 2**—  
Pollini

JOSE CARRERAS SINGS ZARZUELA ARIAS

—Philips  
**THE IMMORTAL CARUSO, VOL. VI, VII**—  
RCA  
**GOUNOD: FAUST**—Angel  
**HANDEL: ADMETO**—Curtis—EMI (Import)  
**MAHLER: SYMPHONY NO. 4**—London  
Digital  
**A JOHN McCORMACK RECITAL**—Pearl  
Records  
**MENDELSSOHN: SYMPHONY NO. 4**—  
London Digital  
**NEW YEAR'S IN VIENNA**—London Digital  
**STRAUSS TRANSCRIBED BY BERG, WEBERN**  
**AND SCHOENBERG: WALTZES**—DG

### ROSE DISCOUNT/CHICAGO

**BRAHMS: A GERMAN REQUIEM**—Te  
Kanawa, Weikl, Solti—London  
**DEBUSSY: PRELUDES, BOOK I**—  
Michelangeli—DG  
**GOUNOD: FAUST**—Angel  
**FIEDLER'S GREATEST HITS**—RCA  
**MACHO MARCHES**—Fennell—Telarc  
**MASSENET: CENDRILLON**—Columbia  
**MENDELSSOHN: SYMPHONY NO. 4**—  
London Digital  
**PIPA CONCERTO**—Ozawa—Philips  
**MORE GREATEST HITS OF RAMPAL**—RCA  
**SCHUMANN: KREISLERIANA**—Egorov—  
Peters International

### ODYSSEY RECORDS/

#### SAN FRANCISCO

**BEETHOVEN: TRIOS**—Perlman, Zukerman,  
Harrell—Columbia  
**MONTERRAT CABALLE SINGS WAGNER**—  
Lombard—RCA  
**DEBUSSY, RAVEL: QUARTETS**—Tokyo  
Quartet—Columbia  
**FAURE: REQUIEM**—Davis—Columbia  
**GERSHWIN: MANHATTAN SOUNDTRACK**  
—Mehta—Columbia  
**MAHLER: SYMPHONY NO. 4**—London  
Digital  
**MENDELSSOHN: SYMPHONY NO. 4**—  
London Digital  
**RAMPAL GREATEST HITS, VOL. II**—  
Columbia  
**THE VIRTUOSO RICCI**—Columbia  
**SCHUMANN: KREISLERIANA**—Egorov—  
Peters International

### TOWER RECORDS/

#### SAN FRANCISCO

**THE IMMORTAL CARUSO, VOL. VI, VII**—  
RCA  
**VICTORIA DE LOS ANGELES IN CONCERT**—  
Angel  
**DONIZETTI: LUCREZIA BORGIA**—  
—Sutherland, Horne, Argall, Bonyng  
—London  
**GOUNOD: FAUST**—Angel  
**MAHLER: SYMPHONY NO. 4**—London  
Digital  
**MOZART: FLUTE CONCERTOS**—RCA  
**OFFENBACH: ORPHEE AUX ENFERS**—  
Plasson—Angel  
**PIPA CONCERTO**—Ozawa—Philips  
**SMETANA: MOLDAU**—Karajan—Angel  
Sonic 45 Series  
**STRAUSS TRANSCRIPTIONS BY BERG,**  
**WEBERN AND SCHOENBERG: WALTZES**  
—DG

\* Best Sellers of the Week are determined from the retail lists of the stores above, plus those from the following: Korvettes/East Coast, Record World/TSS/Northeast, Record & Tape Collectors/Baltimore, Discount Records/Washington, D.C., Specs/Miami, Laury's/Chicago, Radio Doctors/Milwaukee, Cactus/Houston, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/Los Angeles and Tower Records/Seattle.

## A Nutcracker for the Summer

By SPEIGHT JENKINS

NEW YORK — Certain works have identifiable associations with seasons of the year. Handel's *Messiah*, though quite as much about Easter as Christmas, is always a Christmas treat, at least in the United States, and *Parsifal*, though arguably as un-Christian a work as was ever composed, always turns up at Easter because it has in it the Good Friday Spell. A work that does belong with Christmas, however, is Tchaikovsky's well-loved *Nutcracker*. The whole thing begins at a Christmas Eve party and for more years than almost can be remembered generations of youngsters have enjoyed the ballet at that time of year. The very mention of the name of the ballet to anyone who lives in New York must conjure up images of George Balanchine's confection with its giant Christmas tree and wonderful snow scenes.

### Eight Versions

And on disc, too, most *Nutcrackers* seem to appear at the holiday season. And there are many. At the moment in the Schwann catalogue, there are eight versions of the complete ballet, of which my favorite heretofore had been the one led by Gennady Roshdestvensky on Columbia. The same record company supplied the one I like least: the so-called Baryshnikov version which sold a good bit last fall and was drearily conducted by Kenneth Schermerhorn. Now Columbia in the middle of August turns again to Tchaikovsky's wonderful music and comes up with the best *Nutcracker* yet. The Toronto Symphony plays the score, led by Andrew Davis, and the whole approach to the ballet makes the music sound fresh and new. First of all, the conductor actually seems to be conducting a ballet. As one hears the music, the vision of dancers moving to the music is conceivable, an obvious point but not nearly the case on every *Nutcracker* recording. Then the Toronto Symphony seems to play better than has been their wont, either on records or on recent visits to New York. Their ensemble is superb and they follow Davis' indications precisely. Above all, of course, it is the conductor's concept of the score that is galvanic. He sweeps into it, finding and revelling in the ro-

manticism of the composer, allowing one climax to follow another without worry about excess. As a result, it all sounds very natural and very much alive.

### Fine Points

But the fine points of the *Nutcracker*, particularly the dances of the toys, are delicate and wonderful to hear. The "Waltz of the Flowers" has no hackneyed sound to it, and the Pas de deux is the one that ought to have Baryshnikov's blessing. This is a recording that should cut a big swath in record stores. If it doesn't, the fault lies with the retailers because the public will always buy so good a version of this popular music.

### London's 'Emperor'

Another London Digital has arrived: the Beethoven "Emperor" Concerto, with Zubin Mehta conducting the Israel Philharmonic and Radu Lupu as soloist. The combination of the Rumanian-born pianist and Mehta is a strong one. The pianist has fire in the first and third movement and yet considerable poetry in the second movement. Mehta's approach alternates between thunder and brimstone and a poetic lyricism that makes the piece softer and more gracious than usual. This is an Emperor full of introspective moments. Lupu always attends carefully to his tone, and the whole effect is very fine indeed.

### Excellent Sound

I think the sound is the best of any of London's Digitals. Obviously the sound of the Mendelssohn, the third Digital, was the best the company had produced; this one is even better. It is very clear with excellent definition of the winds, brass and lower strings but with a feeling of ensemble and very little artificiality. As a person not particularly interested in sound for itself, I must acknowledge the importance and spectacular improvements over regular records of these London Digital releases. And, of course, the public is snapping them up as soon as they arrive. The new Emperor became a Best Seller across the country — and that means that only the stores in big cities had received it when the last tally was made—with only three days of sales. It deserves it.



## Virgin Bows New Label, Pubbery

By VAL FALLOON

■ LONDON — Virgin continues its expansion of recent months with a new label and publishing venture. Dindisc and Dinsong are the two new companies, and product is already scheduled from the Revillos, a band formed by two previous members of the Rezillos. The label and publishing expansion is intended to allow growth without overloading the existing Virgin companies.

The news follows the announcement that Virgin is to open another huge record store—its second addition to its chain within a few weeks.

The new companies are in line with Virgin's often expressed wish to expand without becoming a faceless corporation. The company already runs two recording studios (one in the country and one in London), a national chain of discount record shops, a major London concert center, the venue, and of course, the highly successful Virgin label and Front Line, a reggae offshoot.

Soon to be added to the empire are a recording studio complex in the Virgin Islands. The company already has record and publishing companies in the U.S., which were established earlier this year.

Carol Wilson, previously managing director of Virgin Music, will be heading Dindisc. She is replaced by Rob Gold, formerly Logo Music MD. Two Virgin Music staffers — Dave Fudger (A&R) and Donna Thompson

(promotions) move with Wilson. Nicki Davies (ex-Island) and Eugene Manzi (ex-Beserkley) join Dindisc as marketing manager and press officer. Nick Garnett, former Virgin Music professional manager, becomes general manager of Dinsong.

Dindisc will be distributed by Virgin licensees worldwide (in the states by Virgin's independent west coast and N.Y. operations). The Revillos' title, "Where's The Boy For Me," is on the band's own label, Snatzo Records, and is licensed to Dindisc, distributed in the U.K. by CBS.

Another new label is announced this week. Cliff Richard, who replaces the Boomtown Rats in the number one position with "We Don't Talk Any More," has formed his own label, Patch Records, for distribution by EMI international. At present, the label was set up for its only artist and there are no plans for other signings. First release is a rock LP by a former gospel singer, Garth Hewitt (he previously recorded for the World label, Myrrh). As well as being his only label, this is Richard's first venture into rock production, though he has done some producing for gospel artists. The LP, "Did He Jump," will be out in September, followed by a single, "Always On The Run." All songs are written by Hewitt and published by Richard's own company, Josley, which is administered by Carlin.

## Germany

By JIM SAMPSON

■ MUNICH—To coincide with the official opening of Vienna's United Nation's City, the Austrian Radio last Thursday inaugurated its Blue Danube Radio (BDR) service for foreigners in English and French. BDR's 300 watt stereo transmitter in Vienna provides five and a half hours of its own programs plus parts of the DRF shortwave and third program services. 03 program chief **Rudi Klausnitzer** has enlisted the help of the BBC and Radio 210 in Reading, England, for much of his English programming. The idea for the ambitious foreign language service came from the Austrian foreign ministry, and was endorsed by DRF head **Gerd Bacher**. BDR is a distant cousin of the Blue Danube Network (BDN), one of the U.S. military networks that changed European musical tastes after WW II, but which went off the air on October 14, 1955. For the hundreds of BDN vets in the States, including Pentagon broadcast chief **Bob Cranston**, the new BDR should bring back fond memories.

EMI LAUNCHES DISCO LABEL: EMI Electrola has started a unique disco label, Sidewalk Records, which will release only in-house productions, i.e. no licensed repertoire. **Walter Puetz**, head of Electrola's international group repertoire division, wants to build up new producers and artists for international careers through Sidewalk.

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## England

By VAL FALLOON

■ LONDON—TV merchandisers are among many advertisers concerned that the current independent television strike—expected to last several more weeks and already costing over a million in lost revenue—will send fall rates sky high. Companies are expected to have to battle for time once the stations are back on the air, and new rates are due to be announced for the coming season. Usually this is a good time to negotiate big discounts and pre-purchase prime time, which record companies pump for, as the big-selling period to Christmas is always heavily booked in advance. Several TV campaigns have been cancelled or delayed including those for **Don Williams'** "New Horizons," the K-Tel/A&M compilation "Seasons" and one titled "Hot Tracks." To make matters worse, the new time rates may be 25 percent higher . . . More bad news for the rapidly shrinking profession or salesman: Island has disbanded its four-strong team of regional managers and EMI will look after the label's retail liaison. The good news: A&M has converted its singles sales promotion men into field sales persons and is expanding its team . . . More good news: While everyone else is cutting margins and shortening settlement periods, DM puts out an olive branch of 40 percent dealer margin on back catalogue to coincide with its price rise on October 1. Tape margin goes up a little but new LP releases stay at the current one third . . . But more gloom as Pye Records announces a loss of 43,000 pounds for the 78/79 financial year; but sister company ATV Music showed pre-tax profits of 2.3 million compared to 2 million in the 77/78 financial year. Cheap deal of the week: Arista's 20 pence EP to promote the **Alan Parsons Project** album "Eve." Company claims the offer is to appeal to 30-35 year olds who are not catered to by EM radio in this country . . . Optimists of the year, Virgin, which recently opened—at a cost of 750,000 pounds—Europe's largest

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## Japan

■ Aiming at a second Woodstock, Japan Jam was held at the coastal city of Enoshima in Fujisawa, Kanagawa Prefecture on August 4th and 5th. Under the sponsorship of Television Kanagawa, and the support of Fujisawa City, this two-day event was one of the activities for the "Clean Kanagawa '79" campaign and was organized as an open-air concert by the sea. "We Love The Sea" seemed a fitting theme for this event. The concert started 11:00 a.m. on the 4th and continued on until 7:00 p.m. the following night. **T.K.O., Firefall, Southern All Stars** (representing Japan), **Heart** and **The Beach Boys**, in the order of performance, played enthusiastically to the gathered crowd, totalling 6500 in the two days.

The first of its kind in the history of Japan, featuring the world's top performers, this massive endeavor was bound to be set with complications. Sure enough, as expected, it happened on day one! About 3000 sailors, fresh off from the USS Aircraft Carrier Midway, flooded the concert site. Being "boozed" up, shouting and jostling followed, and finally these sailors started to trouble those around them. The Japanese audience was simply startled and taken aback. The police arrived, sweated blood to have the uproar suppressed. The next day, liquor was forbidden at concert site by the Military Police, and the concert proceeded on without any difficulties. After this, the audience relaxed, enjoying the summer breeze, intoxicated with the music and the sea.

**Shun Hayama**, the Mayor of Fujisawa City, expressed in his message that "Fujisawa City has often been called the Miami Beach of the Far East due to their similar characteristics." In commemoration of their 20th anniversary of sister-city relationship with Miami this year, the Mayor further commented, "Hosting Japan Jam, a history making event, in this 20th year of mutual satisfaction with Miami, is more than mere coincidence." The Mayor's enthusiasm for this event was slightly dampened when complaints upon complaints

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## U.K. Platinum for Darts



British doo-wop revival band Darts is one of Magnet Records' most successful signings of late. They are seen here receiving platinum discs for the LP "Amazing Darts," a TV LP marketed by K-tel, which sold over 300,000 copies. Darts' current hit is a revival of "Duke of Earl." Pictured (from left) are: (standing) Kenny Andrews (Darts), Brian Rex (head of A&R, Magnet), Bob England (manager), Griff Fender, Bob Fish (Darts); (seated) John Dummer, George Currie, Horatio Hornblower (Darts), Michael Levy, (Magnet MD and chairman), and the other Darts, Rita Ray, Thump Thompson and Mike Deacon.

## Germany (Continued from page 44)

The first four singles feature singers from Australia, England, and France, produced by Electrola and getting special promotion support.

**INTERTEAM BEEFS UP MANAGEMENT OPERATIONS:** Rainer Poertner's Interteam Group, previously a tour specialist, has taken over management of two international rock groups. Supermax, the funk-rock band led by Kurt Hauenstein, suffered from inadequate management on their recent tour, despite top ten album success for WEA. Last week, the group started Frankfurt studio sessions under Peter Hauke. Interteam also takes on Nektar, which has just reformed in New York under Royce Albrington. New sessions are set for the U.K. in September; a record deal should be announced shortly. Since 1978, Poertner has handled the Michael Wynn Band, which just wrapped up L.A. sessions.

**TEUTONIC TELEX:** CBS new waver Nina Hagen has formed a new band in Holland, aiming for an international audience by switching from German to English lyrics; the controversial feminist singer caused an uproar on a live Austrian TV show when she graphically displayed how she brings herself to an orgasm (do you log that as a P.S.A.?) . . . This is no cheap trick: Germany's Guru Guru Sunband, currently giving the U.S. midwest a taste of teutonicrock, is due to appear this coming Friday in Rockford, Illinois . . . Peer Southern Hamburg's Mike Karnstedt, fresh from a silver disc presentation for Jonny Hill's RCA German cover of the Red Sovine hit "Teddy Bear," announces a long term agreement with Voyage Records for the Sunbird catalogue . . . Marlis Breuer takes over EMI Electrola's licensed repertoire division, succeeding Jochen Kraus, who now heads international A&R at EMI Cologne.

## Japan (Continued from page 44)

from the local neighborhood poured in. Seen in this light, it is doubtful whether Japan Jam was a success or not. Furthermore, whether it will be held at the same place next year again remains to be seen.

Arriving on July 30th, Ron Alexenburg, president of Infinity Records, immediately proceeded to demonstrate his "toughness" as a competent, professional promoter by efficiently going about his hectic schedule. His purpose for the visit this time, which lasted until the 5th of August, was two-fold: first, and foremost, to conduct a thorough market research here in Japan with his very own eyes; and secondly, to give moral support to T.K.O., one of Infinity's leading artists here in Japan to participate in the first Japan Jam held on August 4th and 5th. Alexenburg gave an exclusive interview to Ichiro Fukuda, a well-known music critic. During this fruitful 2-hour interview, Ron discussed his career and his opinions about his ideal of a professional promotion man. The interview concluded on a somewhat somber note with the discussion of problems confronting the American record industry today.

*(This column appears courtesy of Original Confidence magazine)*

# England's Top 25

## Singles

- 1 I DON'T LIKE MONDAYS BOOMTOWN RATS/Ensign
- 2 WE DON'T TALK ANYMORE CLIFF RICHARD/EMI
- 3 REASONS TO BE CHEERFUL PART 3 IAN DURY & THE BLOCKHEADS/Stiff
- 4 AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/CBS
- 5 VOULEZ-VOUS/ANGEL EYES ABBA/Epic
- 6 HERSHAM BOYS SHAM 69/Polydor
- 7 ANGEL EYES ROXY MUSIC/Polydor
- 8 THE DIARY OF HORACE WIMP ELO/Jet
- 9 GANGSTERS SPECIALS/2 Tone
- 10 CAN'T STAND LOSING YOU POLICE/A&M
- 11 BANG BANG B.A. ROBERTSON/Asylum
- 12 WANTED DOOLEYS/GTO
- 13 IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/A&M
- 14 DUKE OF EARL DARTS/Magnet
- 15 BORN TO BE ALIVE PATRICK HERNANDEZ/Gem/Aquarius
- 16 GOTTA GO HOME BONEY M/Atlantic/Hansa
- 17 STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket
- 18 BEAT THE CLOCK SPARKS/Virgin
- 19 MORNING DANCE SPYRO GYRA/Infinity
- 20 OOH! WHAT A LIFE GIBSON BROTHERS/Island
- 21 MONEY FLYING LIZARDS/Virgin
- 22 SWEET LITTLE ROCK & ROLLER SHOWADDYWADDY/Arista
- 23 GIRLS TALK DAVE EDMUNDS/Swan Song
- 24 DUCHESS STRANGLERS/UA
- 25 JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/Island

## Albums

- 1 BEST DISCO ALBUM IN THE WORLD VARIOUS/WEA
- 2 DISCOVERY ELO/Jet
- 3 VOULEZ-VOUS? ABBA/Epic
- 4 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 5 I AM EARTH, WIND & FIRE/CBS
- 6 DOWN TO EARTH RAINBOW/Polydor
- 7 OUTLANDOS D'AMOUR POLICE/A&M
- 8 PARALLEL LINES BLONDIE/Chrysalis
- 9 REPLICAS TUBEWAY ARMY/Beggars Banquet
- 10 SOME PRODUCT: CARRI ON SEX PISTOLS SEX PISTOLS/Virgin
- 11 MORNING DANCE SPYRO GYRA/Infinity
- 12 STREET LIFE CRUSADERS/MCA
- 13 HIGHWAY TO HELL AC/DC/Atlantic
- 14 THE BEST OF THE DOOLEYS THE DOOLEYS/GTO
- 15 EXPOSED MIKE OLDFIELD/Virgin
- 16 TEENAGE WARNING ANGELIC UPSTARTS/Warner Bros.
- 17 NIGHT OWL GERRY RAFFERTY/UA
- 18 MANILOW MAGIC BARRY MANILOW/Arista
- 19 COMMUNIQUE DIRE STRAITS/Vertigo
- 20 DO IT YOURSELF IAN DURY & THE BLOCKHEADS/Stiff
- 21 LIVE KILLERS QUEEN/EMI
- 22 RISQUE CHIC/Atlantic
- 23 20 GOLDEN GREATS BEACH BOYS/EMI
- 24 BRIDGES JOHN WILLIAMS/Lotus
- 25 WELCOME TO THE CRUISE JUDIE TZUKE/Rocket

*(Courtesy: Record Business)*



# Canada

By ROBERT CHARLES-DUNNE

■ **TORONTO — LOCAL ODDITIES:** A quartet of local punters have decided that enough is too much already. And so Toronto, home of more "Disco Sucks" T-shirts per capita than anywhere, is now home to an organization called Disco Sucks Association International. For a \$10 membership fee you receive the T-shirt, similar buttons and bumper stickers and a magazine called Edward which champions the cause of more traditional rock. Says one of the four main founders, "Disco's going nowhere. We just want to speed up the process." Queries should be sent to Box 247, Brampton, Ontario L6V 2L1, Canada. Remember Comiskey Park!

Playing in public has been restricted here recently for street musicians. In London you've got buskers and in the Big Apple you've got the occasional brave soul who plays the subways. But in Toronto, if you want to play in the subway and hope your guitar case is filled with coins, you've now got to audition for the Toronto Transit Authority. The TTC is even advertising their auditions in local newspapers, hoping to restrict public performances to only those who can play. However, since the TTC has been in financial trouble for the past several years, some local wags are wondering how they can select musicians properly when they can't run their own shop without showing a loss.

■ **UNFAIR EXCHANGE:** While the U.S.S.R.'s Bolshoi Ballet performed to half houses here recently (probably the most dismal turnout for the company ever), two Canadian companies were experiencing just the opposite in Europe. The National Ballet company performed in London's Covent Garden to a sold out Royal Opera House audience which included Princess Margaret and a wide assortment of dance luminaries. The company's first appearance ever on that stage earned them rave reviews and ten curtain calls. Meanwhile, Quebec's Les Grandes Ballets Canadiennes has returned from a tour of Europe which saw them perform to over 45,000 people.

■ **VIET BENEFIT:** In light of the federal government's approval of relaxing immigration rules to allow the resettling of 50,000 Viet boat people, the CBC-TV network has announced its intention to televise a three hour live telethon to raise funds for the newcomers. Concerts will be staged simultaneously in Charlottetown, Montreal, Toronto, Winnipeg, Edmonton and Vancouver featuring Murray McLauchlan, Dan Hill, Liona Boyd, John Allen Cameron, Carroll Baker, Buffy Sainte Marie and The Irish Rovers. Ticket proceeds will be donated and corporate and personal donations are being solicited.

■ **GUILT BY ASSOCIATION:** In order to break the new Iron City Houserockers album here, MCA has come up with a novel idea. Since the act comes from the successful Cleveland Entertainment Co., MCA's mailing included not only the Houserockers' disc, but also copies of the Meatloaf and Ian Hunter albums which have built the Ohio company's track record, neither of which are on MCA.

■ **PROMO WARS:** Sam The Record Man is the largest chain store operation in Canada, accounting for about 15 percent of domestic retail sales. So when the one hundred odd franchise owners and store managers convene here shortly, it's expected that many labels will seize the opportunity to reach so many important retailers at once. We'll tally the body count when the dust settles.

# Japan's Top 10

## Singles

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

## Albums

1. KOOKYOSHI GINGATETSUDO 999  
SOUNDTRACK—Nippon Columbia
2. MORNING  
SATOSHI KISHIDA—CBS/Sony
3. 10 "NUMBERS" KRAT  
SOUTHERN ALL STARS—Victor
4. VOULEZ-VOUS  
ABBA—Disco
5. NEW HORIZON  
CIRCUS—Alfa
6. NETTUYUJIDAI  
TV SOUNDTRACK—For Life
7. L.A. BLUE  
MOMOE YAMAGUCHI—CBS/Sony
8. ALICE VII  
ALICE—Toshiba EMI
9. OLIVE  
YUMI MATSUTOOYA—Toshiba EMI
10. YUMEKUYO  
MASASHI SADA—Free Flight

## Magazine Stand



Virgin recording artists Magazine were the center of a series of firsts recently during their New York debut at Hurrah. On the last night of their engagement at Hurrah, Magazine's set was broadcast live by WPIX-FM, marking the radio station's first broadcast from the rock disco. Radio personality John Ogle hosted and narrated the show, which initiated a series of live broadcasts from the club due to begin regularly in September. Pictured backstage at Hurrah are (from left): Howard Devoto, Magazine; John Ogle, WPIX radio personality; Dave Formula, keyboards, Magazine; Barry Adamson, bass, Magazine; Meg Griffin, music director, WPIX; John Doyle, Drums, Magazine; Barbara Lackey, co-owner, Hurrah; Kurt Nerlinger, vice president of promotion, Virgin Records; Robert Boykin, co-owner of Hurrah, and Joe Piasek, program director, WPIX.

## McCaskill Joins ASCAP

■ **NEW YORK —** Paul S. Adler, director of membership of the American Society of Composers, Authors and Publishers, has announced the appointment of Eric McCaskill to the post of membership representative in the Los Angeles office. He will report

directly to Todd Brabec and Michael Gorfaine, co-directors of the Los Angeles membership office.

McCaskill most recently handled production work, on an independent basis, for Marvin Gaye and Norman Connors. Prior to that, he was a professional manager for Almo-Irving Music.

## England

(Continued from page 44)

record store in Oxford Street, now plan to spend almost a quarter of a million on a massive new store in smart West London shopping centre Kensington High Street. Meanwhile, another discount chain, Ourprice, has placed one store on the market and several others may be up for sale, though the owners claim they are only interested in evaluations of the sites.

■ **STAR SIGNING:** Carlin Music has signed a deal with Sound Of Jupiter Music, the U.K. company formed by producer/writer Ralph Siegel, to represent publishing interests of his Munich-based Siegel Musikverlage company, one of Europe's top production companies. Associated artists include Silver Convention and Demis Roussos. Virgin Records has signed the Mekons, with first product available October . . . Polydor has penned Yorkshire four-piece teen band Excel worldwide for one year . . . Tim Hollier's Softrock Music has signed a co-publishing deal with Campbell Connelly for the U.K. and Europe. Hollier formed the group Softrock and will also produce and write for the new Monarch label, distributed through Pye. Hollier produced Peter Sarstedt's "The Far Pavilions," based on the best-selling novel . . . Radar Records has signed the Inmates long term and worldwide. The band's first single, "Dirty Water," was on the tiny Soho label and is now available on Radar. LP expected in the fall . . . Zaine Griff has signed to Automatic Records for recording, and publishing goes to the new Automatic Music company . . . Former Island hit artists Eddie And The Hot Rods have been signed to EMI Records and will tour the U.S. in September. Product is scheduled for the end of the year . . . U.S. artist Alma Fay has single released on the U.K. Flamingo label titled "Don't Fall In Love" . . . Alma was a 1978 winner of Canada's Uno Awards.

■ **Reading Line-Up:** The Police, whose "Outlandos D'Amour" has now gone gold, headline day one of the reading festival while the Scorpions cut short their U.S. tour with Ted Nugent to replace Thin Lizzy as headliners on day two. Harvest Records rushed a picture disc of their LP "Lovedrive" for sale at Reading . . . Pete Townshend's venture for Stiff Records, "Peppermint Lump" features 11-year old singer Angie . . . Boomtown Rats third LP will be released to coincide with the band's third U.K. tour, set for end of September . . . Epic recording artist and punk poet John Cooper Clarke has published a "directory" of his poems . . . Britain's mini-MIDEM, Interpop, is this year from September 3-7 in London. 127 companies from twelve countries taking part. Highlight to be the first full-scale presentation of the Philips videodisc system while Toshiba plans to unveil its miniaturisation programme and a new cassette open reel system.



# Record Bar Convention (Continued from page 3)

chandising. The presentation, run by Ralph King, the chain's marketing manager, concentrated on how to improve a store's appearance and sales with basic, creative and contest merchandising.

The work session ended with a panel discussion between the chain's executives and employees aimed at clearing up problems in the day-to-day operation of a store.

One subject that came up at the panel was the decreasing amount of co-op advertising money. Fred Traub, vice president of purchasing for Record Bar, emphasized the need to set up display contests and local promotions to take advantage of all available co-op money.

"There is an absolute drought of advertising funds. By having had cooperation in the past we have been able to capture advertising dollars that weren't available to other retailers," Traub said.

Rich Leonetti, vice president of sales for WEA, told the convention, "This year you have to work harder than you have ever worked before. You have a bigger mission to be more creative to get the customer back into making multiple purchases. We're going to finish the race ahead of last year. We need a positive attitude, not a negative feeling."

## Electrifying Changes

Traub said, "There have been electrifying changes in the industry in the last 12 months that have vitally affected all of us. The greatest change was by WEA when it raised its wholesale price three percent. Whether we enjoy the price increase or not, they have acted as a leader. We are going to see more changes in the industry, changes brought about by the ravages of the economy and artist demands."

In the question and answer periods held by the manufacturers the most commonly asked question was how to get more display material. The manufacturers urged better communication between store managers and local label representatives. A Record Bar marketing survey presented at the convention showed that 61 percent of the stores received display material only sometimes.

Harry Bergman, chairman of the board of Record Bar, said, "We're not scared by the economy. We believe in this business. We'll come out of this all right. The reason we are successful is hard work. We have 900 young people who work very hard. We have managed and expanded carefully."

Barrie Bergman added, "Good

companies try to position themselves for when the economy improves, and we are going to be in position. The last thing I want to do is to lay people off. We work too hard with our people to lay them off. We're in pretty good shape now; next year we'll be okay."

Bergman commented on the family atmosphere that permeated the convention. "I've been surprised by the feeling of family that we've been able to keep. We treat the people who work for us with respect. We hire humanistic people who care about others."

Numerous awards were given out by manufacturers. WEA gave prizes for a Ricki Lee Jones and George Harrison display contest. The biggest awards came from

MCA, which gave out 106 gold record plaques to the chain store managers and area supervisors for their work in a New England promotion. RCA and CBS also gave awards.

Additionally, a number of artists performed, including Dr. Hook, Dobie Gray, Wha-Koo and Potliquor.

The convention ended with the chain's awards banquet. Award winners included Store of the Year, which went to Record Bar #67, Fayetteville, N.C., Manager of the Year, won by Ray Chappell, Mobile, Ala., New Manager of the Year, Bill Bryant, Gainesville, Fla., Merchandiser of the Year, Chris Schweigert, Pensacola, Fla., and Label Representative of the Year, Butch Waugh, A&M.

## German, Belgian Police Bust Cassette Pirates

By JIM SAMPSON

■ HAMBURG—Several months of anti-piracy investigations climaxed on August 16 when Belgian police raided the Audiobel music cassette factory. Details of what the police confiscated have not been released. But Audiobel is believed to have been one of the major sources of counterfeit tape recordings in the Benelux countries and West Germany.

### 50,000 Tapes Seized

The case started about six months ago when a German dealer, noticing the poor construction and printing quality of a K-Tel cassette, called the manufacturer. K-Tel alerted the German IFPI, which in turn called the German Federal Criminal Bureau. The cassettes were purchased from two Hamburg wholesalers, Membran and Districo. Subsequent police raids on those warehouses turned up 50,000 illegal cassettes in one building alone. These cassettes were traced back to the Belgian manufacturer who allegedly had peddled his product to the Germans at suspiciously low prices of around 3.30 DM, or less than half of normal wholesale net.

### Illegal K-Tel Cassettes

Seized in Hamburg were a wide range of counterfeit hit cassettes, including ABBA, the Bee Gees, Dire Straits, Jean Michel Jarre, and a half dozen K-Tel and Arcade samplers. It is believed that up to 60,000 copies of some albums were shipped into West Germany. The total number of illegal K-Tel cassettes made at Audiobel is estimated at well over 100,000. K-Tel marketing chief Frank Pietzsch says that the Belgian factory was covering all K-Tel releases since early 1979.

"This is the first time that we've had the complete cooperation of the retail industry in fighting piracy," comments Pietzsch. K-Tel managing director Ens R. Boldt adds that when he offered a reward for help in fighting piracy 18 months ago, nobody came forward. Now, however, both industry awareness of the problem and the willingness of the authorities to act is greatly improved.

### Legal Battle Expected

The German IFPI spokesman called the Belgian seizure by far the biggest ever involving a source of pirated German cassettes. But he added that the legal fight against pirates is arduous. A major raid on a German record pirate in Luneburg last November still has not resulted in an indictment.

## UA Music Relocates

■ LOS ANGELES—Harold Seider, president of United Artists Music, has announced that the publishing organization will move into new west coast offices at 6753 Hollywood Boulevard on August 27.

The new phone number of United Artists Music's Los Angeles headquarters is (213) 469-3600. The company also has a new TWX, 910-321-4052, and the cable address is UNARTMUS.

■ Last week's story on the Lone Star Cafe's nationally-syndicated radio show stated that Epic recording artist Charlie Daniels had signed on as host of the series. In fact, the series will have a different host each week. Daniels has been mentioned as one of the top choices to host the first show.

## CBS Intl. Meetings

(Continued from page 3)

in the past year—in competition with opposition established more than 50 years previously—and its emergence as number one albums and singles company in a recent survey. He called this "a monumental achievement."

Asher pointed out that the U.K. recently re-emerged as a major talent source, and predicted an international return to song-oriented source, and predicted an international return to "song-oriented music," led by titles such as "Bright Eyes" by Art Garfunkel (CBS-U.K.'s biggest selling single at 1.3 million) and product by Tunessmiths such as Billy Joel.

But, he warned, efforts must focus on other big consumer needs, and sensitivity to market changes is essential. The current disco boom, he said, is ample evidence of the failure of the world's major companies to identify early and then exploit a major marketing opportunity. "We were all late in jumping on the disco bandwagon," stated Asher, "and in the process lost a great volume of potential sales to independent labels and record producers."

Asher said that he has complete confidence in CRI's ability to emerge from the current recession in a position of leadership. "CRI will deliver our one half of Walter Yetnikoff's billion dollar prediction for the CBS Records Group and we will do it in 1979—one year ahead of schedule. Next year, we expect to hit 600 million dollars. Despite the depression all around the business, CBS is having its best year ever, and far surpassing its 1978 figures in both sales and profit."

CBS U.K. marketing director Peter Robinson pointed out to delegates that the industry had almost the same problems in the early seventies as it has now—dealer boycotts, import warnings, withdrawal of returns allowances, and many other disagreements.

But, added Robinson, since then the turnover in the U.K. has increased by over 500 percent, marketing expenditure has risen from half a million pounds to twenty million, and all costs such as advances, royalties and tour support have increased enormously.

Robinson went on to say that despite careful marketing expenditure this fall CBS would devote a sizeable sum to national press and radio support for major artists. More produce will be released in the lower end of the full price product range in an attempt to overcome consumer resistance to new pricing levels.



## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Juan Gabriel, José Domingo, Camilo Sesto, Lupita D'Alessio y Rigo Tovar, encabezan nuestra "Selección de Valores" correspondiente a la temporada 1979. Además, como consecuencia de la brillante trayectoria artística que han tenido en estos últimos meses, también figuran: **José José**, **Joan Sebastián**, **Palito Ortega**, **Alvaro Dávila**, **Estela Núñez** y **Pedrito Fernández**; habiendo acaparado nuevamente la nominación del Intérprete Ranchero del Año (masculino) **Vicente Fernández** e Intérprete del Año (femenina) **Yolanda del Río**.

Esta "Selección de Valores," en la cual están considerados los cantantes nacionales y extranjeros que más destacan, es una honesta realidad de lo que está temporada 79. Así mismo, nuestra nueva Edición México 79, contendrá interesantes artículos y reportajes, como son: Los alcances de producción, promoción y distribución de las diferentes empresas discográficas que operan en el mercado mexicano. **José Domingo** denuncia: "por envidia, mis compañeros de las emisoras españolas me boicotearon, negándome el apoyo que merecía." Orfeón logra la etapa más brillante de toda su historia. **Roberto López** hizo posible el milagro en EMI Capitol. RCA y CBS agresivamente obtienen importantes resultados en el área promocional. Notorios cambios en los sistemas internos, favorecen al sello Peerless. Todo esto y mucho más, en nuestra Edición Especial México 79 que pronto estará en circulación.

"Chiquitita" (versión en español) con el **Grupo Abba** (RCA) al primer lugar de popularidad . . . Dos temas tropicales de Orfeón, logran violentamente las preferencias del consumidor. Se trata del "Disco Cumbia" con el **Grupo 2+2 de Colombia** y el tema "Fiesta" que interpreta como en sus mejores tiempos, la famosa **Sonora Matancera**. Ambas melodías alcanzan gigantescas cifras en ventas . . . **El Miramar Internacional** (nuevo nombre adoptado por la compañía Acción en reemplazo de **José Barette** y **El Miramar**) lanza con atractivos resultados su nueva producción "Recuerdos de un amor" . . . **Arianna** (EMI Capitol) surge como una firme revelación juvenil, afianzándose rápidamente con el tema "Abrázame."

Derrochando una simpatía muy propia de ella, **Susy Lemán** conquista México. La artista RCA, ha logrado un impacto que muy pocos intérpretes extranjeros consiguen en su primera visita. Ahora lo único que falta, es que Susy coloque un hit y tendremos una nueva figura de mucha altura . . . **Napoleón** revive con "30 Años." El autor-intérprete que fuera la sensación en las temporadas anteriores, está logrando la recuperación del mercado a base de talento y profesionalismo, habiendo ratificado una vez más, sus extraordinarias cualidades como autor con el tema "Lo que no fué, no será," que en la voz de **José José** se convirtió en uno de los sólidos bombazos del año.

## Latin American Album Picks

### RECORDANDO A FELIPE PIRELA

HECTOR LAVOE—Fania JM 00545

En producción de Willie Colón y con arreglos de Carlos Francetti, Jorge Calandrelli y Louie Cruz, Héctor Lavoe le rinde homenaje al grande de Venezuela, Felipe Pirela en esta grabación. Vendiendo fuerte! "Sombras nada más" (Contursi-Lomuto), "La retirada" (J.A. Jiménez), "Vieja Carta" (S. Flores) y "Pobre del pobre" (Salas).

■ Produced by Willie Colón and with arrangements by Carlos Francetti, Calandrelli and L. Cruz, Héctor Lavoe offers hit tunes of the late Felipe Pirela from Venezuela. Top selling package! "Castigo" (E. Arias-Yonis), "El infierno" (M. de Jesús), "Vieja Carta" (S. Flores), others.

(Continued on page 50)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Según noticias de última hora, **Luis Bastón** acaba de renunciar a su cargo de gerente de Polydor en México. **Claus Peterman** viaja de Alemania para hacerse cargo de la dirección general de la firma. La renuncia de Luis se ha hecho efectiva desde el 13 de Agosto y el enérgico ejecutivo mexicano se dedicará a actividades de carácter independiente . . . En acción sin precedente, **Nacho Morales** de Melody de México está liberando a todos los artistas de la etiqueta, de compromisos de distribución del material Melody en Estados Unidos, aduciendo presiones de los artistas no satisfechos con la promoción recibida. Al firmar los contratos en prórroga, Nacho está dejando libre el territorio mencionado, para que los propios artistas sean los que determinen la empresa que manejará sus destinos en Estados Unidos. Hace algún tiempo, RCA Argentina comenzó a llevar una política semejante, pero sin características de liberación en masa. Entre los artistas que Melody libera, se cuentan **José Domingo**, **Angélica María**, **Raúl Vale** y **Los Bukis**. Aduciendo que nadie está satisfecho con el proceso promocional de su actual distribuidor e imposibilitado de salirse del contrato de distribución que su firma ha firmado con



Luis Bastón

Caytronics por un largo período de tiempo, Nacho trata de quitarse el problema de los artistas de encima. Pero lo que sí me extraña, es que casi al unísono, el muy enérgico promotor argentino **A. Santiso**, traído a México por Microfón Argentina como Gerente de etiqueta, representando a Microfón ante Melody, distribuidor de las producciones de los **Kaminsky** en México, está en trámites con **Nacho Morales**, para abrir empresa en Estados Unidos, (Los Angeles) después de salirse de sus compromisos con Orfeón Records, liderada por el **Beco Rota**, que se ha quedado con la boca abierta (dispuesto a tragarse a cualquiera) después de haber renunciado a sus nexos con Microfón cuando esta empresa decidió traerlo a Estados Unidos, desde México, donde había logrado una muy excelente labor a favor de la empresa argentina. Por supuesto, todo el proceso es pura coincidencia sin planeamiento previo. De todas maneras, **Joe Cayre** de Caytronics viaja esta semana a México, acompañado de su vicepresidente, **Rinel Sousa**, para lograr catálogos mexicanos independientes, que



Ignacio Morales

quieran unirse a los nuevos y grandes planes promocionales que Caytronics piensa llevar a cabo con sus sellos representados y por representar.



Colón, Masucci, Lavoe

**Juan R. Meoño**, actualmente en Radio América de Los Angeles, y previamente Jefe de Programación de Radio Kali, y que fué separado de su cargo ante acusaciones de actividades payolísticas por otros antes de la empresa radial, acaba de recibir un fallo a su favor de las cortes de California, ordenando su reinstalación en su cargo, que él prácticamente, ha declinado y recibiendo cantidad fuerte (no determinada aún) como indemnización en el proceso. Meoño me promete declaraciones muy interesantes que publicaré la semana entrante, relacionadas con todo el proceso . . . **Jerry Masucci** de Fania asistió a un "cocktail party" ofrecido por **Ernesto Aue** de la etiqueta Palacio de Venezuela, en compañía de sus artistas **Willie Colón** y **Héctor Lavoe**, en ocasión del lanzamiento de la grabación de ambos titulada "Recordando a Felipe Pirela" que Aue lanzó al mercado como "premier mundial" . . . **Bobby Rodríguez** y **La Compañía** incluirán, por lo menos, un número

(Continued on page 49)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Chicago

By PUBLIMET

1. **POR QUE TE FUISTE**  
LOS DIABLOS—Latin Int.
2. **AYER Y HOY**  
GRUPO MAZZ—Santos
3. **AHORA NO**  
JOSE JOSE—Pronto
4. **AMOR DE PROPINAS**  
LOS HUMILDES—Fama
5. **MOTIVOS**  
JOSE DOMINGO—Mericana  
ABRIL '78—Joey
6. **QUIERO VIVIR**  
CARMIN—Orfeon
7. **ELLA-A-A**  
MANOLO Y JORGE—RCA
8. **PASOS TROPICALES**  
XAVIER PASSOS—Ritmo
9. **QUE ME PERDONE TU SENORA**  
MANOELLA TORRES—Caytronics
10. **HASTA QUE AMANEZCA**  
JOAN SEBASTIAN—Musart

### New York

By WJIT (MIKE CASINO)

1. **SUPLICA**  
GILBERTO MONROIG
2. **SIN PODERTE HABLAR**  
WILLIE COLON
3. **PALOMITA**  
LOS HIJOS DEL REY
4. **VIDA MIA**  
FELITO FELIX
5. **NO NOS PARARAN**  
CHARANGA '76
6. **LA MULATA**  
PACHECO/HECTOR CASANOVA
7. **NUEVA YORK ES ASI**  
LA PATRULLA QUINCE
8. **QUIERO VIVIR**  
CARMIN
9. **AY CARAY**  
ADALBERTO SANTIAGO
10. **PALOMA MENSAJERA**  
LOS GENUINOS

### Costa Rica

By RADIO TITANIA

1. **QUE ME PERDONE TU SENORA**  
MANOELLA TORRES
2. **MARIA MAGDALENA**  
TRIGO LIMPIO
3. **POR AMORES COMO TU**  
MOISES CANELLO
4. **LO QUE NO FUE NO SERA**  
JOSE JOSE
5. **TRES CABALLEROS (MOSAICO)**  
LA BANDA
6. **DESPEDIDA**  
JOSE DOMINGO
7. **ESTA**  
GRANNI BELLA
8. **QUIEN SERA**  
CAMILO SESTO
9. **QUE SOY PARA TI**  
ELIANNA
10. **LA GENTE HABLA**  
COLLAGGE

### Ecuador

By RADIO VISION

1. **PERSONA SENSACIONAL**  
DONNA SUMMER
2. **SOBREVIVIRE**  
GLORIA GAYNOR
3. **LLAMAN A MI PUERTA**  
ANITA WARD
4. **CONTRA EL AIRE**  
CAMILO SESTO
5. **IN THE NAVY**  
VILLAGE PEOPLE
6. **SIEMPRE TE VOY A QUERER**  
JERONIMO
7. **DOES YOUR MOTHER KNOW**  
ABBA
8. **HOLA AMOR MIO**  
MANOLO OTERO
9. **AMARRA TUS CABALLOS**  
FIRST CHOICE
10. **TU Y YO**  
RONALD AYAZO Y ALCIRA

## Ventas (Sales)

### San Antonio

1. **EL TIQUETITO**  
WALLY GONZALEZ—Falcon
2. **EL**  
GRUPO MAZZ—Cara
3. **ALGUIEN COMO TU**  
MANOLO MUNOZ—Gas
4. **LA MEDALLITA**  
PERLA DEL MAR—Joey
5. **EL TAHUR**  
LOS TIGRES DEL NORTE—Fama
6. **PRESO SIN DELITO**  
RUBEN NARANJO—Zarape
7. **MOTIVOS**  
JOSE DOMINGO—Mericana
8. **SEGUIRE MI CAMINO**  
ROBERTO PULIDO—ARV
9. **EL ROSALITO**  
LOS DOS GILBERTOS—Falcon
10. **PA'ESO ME GUSTABAS**  
GRUPO ALPHA—Epsilon

### Chicago

1. **ME OLVIDE DE VIVIR**  
JULIO IGLESIAS—Alhambra
2. **RUEDITAS DE AMOR**  
GRUPO ALPHA—Epsilon
3. **QUISIERA SER**  
GRUPO POMADA—Gas
4. **LA RULETA**  
VICENTE FERNANDEZ—Caytronics
5. **PASOS TROPICALES**  
XAVIER PASSOS—Ritmo
6. **QUE ME PERDONE TU SENORA**  
MANOELLA TORRES—Caytronics
7. **TERCIOPELO Y FUEGO**  
JOSE DOMINGO—Melody
8. **HA VUELTO YA**  
SUSY LEMAN—Pronto
9. **BUENOS DIAS SENOR SOL**  
JUAN GABRIEL—Pronto
10. **MI BORRACHERA**  
LOS ALEGRES DE TERAN—Caytronics

### Rio De Janeiro

By ASSOCIACAO BRASILEIRA

1. **NAO CHORE MAIS**  
GILBERTO GIL—WEA
2. **ALLOUETE**  
DENISE EMMER—Tapecar
3. **ATE PARECE QUE FOI SONHO**  
FABIO/TIM MAIA—Odeon
4. **GOT TO BE REAL**  
CHERYL LYNN—CBS
5. **BORN TO BE ALIVE**  
PATRICK HERNANDEZ—CID
6. **SONHO MEU**  
MARIA BETHANIA—Polygram
7. **POR MUITAS RAZOES EU TE QUERO**  
JANE/HERONDY—RCA
8. **I'D RATHER HURT MYSELF**  
RANDY BROWN—Tapecar
9. **PAI**  
FABIO JUNIOR—Som Livre
10. **TOO MUCH HEAVEN**  
BEE GEES—Polygram

### Argentina

By CENTRO CULTURAL

1. **CHIQUITITA**  
ABBA—RCA
2. **CREES QUE SOY SEXY?**  
ROD STEWART—Warner Bros.
3. **PAISAJE**  
FRANCO SIMONE—Microfon
4. **TRAGEDIA**  
BEE GEES—Phonogram
5. **ATRAPEN AL GATO**  
CHERRY LAINE—CBS
6. **EL AMOR DE MI VIDA**  
CAMILO SESTO
7. **HURRA! HURRA!**  
BONEY M—RCA
8. **LA CANCION LOGICA**  
SUPERTRAMP—EMI
9. **Y.M.C.A.**  
VILLAGE PEOPLE—RCA
10. **TOCO MADERA**  
AMII STEWART—RCA

## Nuestro Rincon (Continued from page 48)

"disco" bilingüe, en el próximo álbum que Fania lanzará al mercado en su etiqueta Vaya . . . La estación "Top 40" KTNQ de Los Angeles, cambió totalmente su formato, yendo a Español las 24 horas en AM. Storer Broadcasting, propietaria de las dos emisoras gemelas, AM y FM, anunció la venta de su AM a K-Love, que actualmente es propietaria de la KLVE-FM, actualmente programando en Español con singular éxito. Otro paso adelante en Los Angeles . . . **Roddy S. Shashous** de Musexpo, acaba de anunciar que el Departamento de Comercio y Recursos de Australia, ha contratado varios "booths" que darán cabida a la muy amplia delegación australiana. De México han confirmado su asistencia, **Guillermo Infante** y **Renato López** de RCA de México, **Alfonso García** y **Sra. de Intersong**, **Peter Ulrich** y **Frank Segura** de Peerles, **Eduardo Baptista** de Musart, Sacmex y Melody. De Puerto Rico, **Liznel Records** y **Artomax** y siguen llegando confirmaciones de Ecuador, Argentina y España . . . Abrió Star Track Recording Studio en el 1550 W. 84th St., Hialeah, Florida, bajo la dirección de **Jeff Caldwell**, aumentando así la capacidad de producción del área miamense, a la gran cantidad de producciones que están cayendo en el área . . . RCA acaba de firmar a **Claudio del Villar**, cuya producción acaba de finalizarse en Climax Recording Studios esta semana, para ser lanzada de inmediato en México y mercados internacionales. El sonido logrado es espectacular, sirviendo de excelente marco a las actuaciones de Claudio . . . Y ahora . . . ¡Hasta la próxima!

I recently received news from Mexico regarding **Louis Baston's** resignation as general manager for Polydor in Mexico. The resignation became effective on August 13th and it seems that the energetic Mexican executive will devote his time to independent activities. In the meantime, **Claus Peterman** is flying from Germany to take care of the general management of the company . . . **Nacho Morales** from Melody label in México is releasing most of his artists for the territory

of the States, due to complaints about their distributor in the States regarding the way their promotion is handled. The artists will choose the company that they consider able to do such a promotional job. Among the artists released by Melody in the States are: **José Domingo**, **Angélica María**, **Raúl Vale** and **Los Bukis**. On the other hand, **A. Santiso**, an Argentinian promoter who used to live in México and was in charge of label management for Microfon Argentina, and had been for some time working in a top position with Orfeon Records in Los Angeles, is now in contact with Nacho Morales in order to open a new enterprize in Los Angeles which will be involved in distributing and promotion of Latin records. Isn't that a coincidence!

**Juan R. Meoño**, from Radio America in Los Angeles and previously with KALI Radio as program director, has been vindicated by the California Court from charges of accepting "payola" while he was working with KALI. The court also ordered his reinstatement with KALI which he declined. He is supposed to receive an undisclosed amount as compensation. Meoño promised us very important comments about this process which I will report next week . . . **Jerry Masucci** from Fania Records attended a cocktail party offered by **Ernesto Aue** from Palacio label in Venezuela, along with Fania artists **Willie Colon** and **Hector Lavoe**, on the occasion of the release of their LP "Recordando a Felipe Pirela" which Aue first released in Venezuela, before anybody else in the Latin world . . . **Bobby Rodriguez & La Compañía** will include at least one disco tune in their next album which Fania will release on its Vaya label . . . KTNQ Radio in Los Angeles completely changed its format to Spanish language. Storer Broadcasting, which owned both the AM & FM stations, announced the sale of KTNQ to K-Love Broadcasting, which owns Spanish language KLVE-FM . . . **Roddy Shashoua**, Musexpo president, announced that for the first time Australian Department of Trade and Resources has booked several offices and booths to house several of the Australian companies participating this year.



## Butterfly, MCA Pact in Canada

■ LOS ANGELES—A.J. Cervantes, president of Butterfly Records, has announced that the label has signed a long-term marketing and distribution agreement with MCA Records in Canada. The first album as part of this deal is Destination's debut album.

## Singles Analysis

(Continued from page 8)  
to #59 bullet.

Rounding out the top 100, several groups entered the chart with strong action. The Knack's (Capitol) new single entered at #84 bullet this week. Van Halen's (Warner Bros.) was also a strong add at #90 bullet. Dave Edmunds (Swan Song) is #85 bullet; New England's latest is #87 bullet.

## Album Analysis

(Continued from page 8)

bum helped along by a single; the duo's "Found a Cure" is a top five black hit and is enjoying huge disco play as well. As for the LP, now at #51 bullet with retail/one-stop sales, it shows all signs of becoming Ashford and Simpson's biggest to date. Also bulleting in the fifties are Chicago (Col), a new entry at #56 with action centering at retail, and Bob James (Tappan Zee), at #58 with improving racks and solid jazz/pop

In the sixties, Nick Lowe (Col) is at #60 bullet with retail, while Southside Johnny (Mercury) moves to #64 bullet with retail strength throughout the northeast, as expected, as well as the midwest, L.A. and the northwest. In the seventies, bullets include Sniff 'n' the Tears (Atlantic), at #70 with retail and the help of the "Driver's Seat" single (now at #24); AC/DC (Atlantic), at #71 with racks and retail, having gotten off to an impressive start in such areas as the southeast, the northwest, the midwest and sections of the east coast; and Talking Heads (Sire), at #78 with a very solid start pinpointed by retail sales in the Philadelphia/Washington area, Boston, L.A., Seattle, Milwaukee and Indianapolis.

Bulleting in the eighties are Curtis Mayfield (Curtom/RSO), at #86 with retail especially noteworthy in Washington and Philadelphia, Scorpions (Mercury), at #88 with retail, and Five Special (Elektra), at #89 with retail and one-stops. In the nineties, Rainbow (Polydor) is at #91 bullet with retail in Minneapolis, Indianapolis and L.A., while Gato Barbieri (A&M) is at #99 bullet with combined jazz and pop retail sales.

## Blum To Arista Music

■ LOS ANGELES—Linda Blum has been named professional manager west coast for the Arista Music Publishing Group, it was announced by Billy Meshel, vice president and general manager of Arista Music.

## N.Y. Music Week

(Continued from page 3)

Plaza, Citicorp. Center; concert presentations Monday through Thursday evenings at the indoor Atrium at Citicorp. Center, including special evenings devoted to the artist/writers affiliated with ASCAP, BMI and SESAC; classical concerts each afternoon at Lincoln Center and St. Paul and Trinity churches; Latin music presentations by Tito Puente at the World Trade Center, Monday, Tuesday, Thursday and Friday and a gala salute that week to the Broadway musical in Shubert Alley. All of the above events will be free to the general public.

In addition, New York clubs such as Hurrah, CBGB, Trail, J.P.'s, Seventh Avenue South and Max's Kansas City will be holding benefit concerts during the week. The proceeds from the shows will go through the Music Task Force, a non-profit organization, to New York based charities such as Covenant House (Under 21), a Times Square home for runaways and teenaged prostitutes.

Anyone interested in joining with the rapidly expanding list of artists, clubs and other segments of the New York music scene in "New York Music Week" should contact Ken Sunshine at (212) 765-5020.

## RKO Network

(Continued from page 34)

ciple with the Associated Press to be a sharer in the A.P. satellite communications system.

Burchill said, "This commitment to the technology of the '80s puts RKO in the forefront of the industry and it will provide our affiliates with full stereo quality network transmission capabilities."

An incentive for radio stations to become affiliates and a smooth way of doing business by relaying information, RKO Radio Network will provide each affiliate with Interkom, a computer terminal that will become the radio station's electronic mail box, for receiving commercial placement, billing, and general network information. This works as a way to eliminate reams of paper work involved in commercial affidavits, and general station-to-network communication.

The Interkom service will contain The New York Times information bank, all UPI news, weather services and stock exchange.

## FCC Convenes



With the drop of the gavel, Free Flight/RCA group FCC convenes a special hearing in the Washington board room of the Federal Communications Commission hearing on the current single "Baby I Want You." Concurring opinions are heard from (from left): Lonnie Ledford, Jimmy Evans, Steve Gooch, Dennis Clifton, Wayne Chaney and J. B. Christman.

## Latin American Album Picks

(Continued from page 48)

### A UNA DE ESAS MUCHACHAS

LUIS GABRIEL—RCA 051031101595

Con arreglos de Quique Fernández, Gustavo Salas y en su propia producción, el cantautor colombiano Luis Gabriel ofrece una muy comercial grabación realizada en España, en la cual se destacan "A una de esas muchachas," "Corazón vagabundo," "Vámonos de ronda" y "Te quiero . . . te quiero."

■ With arrangements by Quique Fernández and Gustavo Salas, singer-composer Luis Gabriel from Colombia is at his best in this package of romantic ballads, produced in Spain and released by Sonolux in Colombia. "Aquellos juegos prohibidos," "Súbase a mi tren," "Canción a un papá," more.



### MI MANERA DE AMAR

NELSON NED—W.S. Latino WSLA 4120

Con arreglos de Waldemiro Lemke y José Paulo Soares, el talentoso brasileño Nelson Ned se luce en los temas interpretados en este paquete encabezado por su éxito actual "Mi manera de amar." Otros temas son "Las heridas de amor" (N. Ned), "Las cosas cambiarán" (Ned), "Castigo" (Ned) y "La última noche" (B. Collazo).

■ With arrangements by Waldemiro Lemke and José Paulo Soares, very talented Brazilian singer-composer Nelson Ned offers a terrific package in which his new hit, "Mi manera de amar," is included. Other tunes are "Castigo," "Si yo volviera a nacer," "Dónde estará mi vida" (Caldera-Jiménez-Quiroga-Segovia) and "En cada hermano veo a Cristo" (Fontana-Ned).



### PENA Y LLANTO

LOS MATEMATICOS—Arriba ADS 6002

En una producción de Manuel García, Los "Pena y llanto" (J. López), "Volar, volar" Matemáticos de México interpretan aquí (J. López), "Ríos de Babilonia" (Farian-Reyman-Dowe-Naughton) y "El pasadiscos" (Verdaguer-Laiocca-Aieta).

■ Produced by Manuel García, Los Matemáticos from Mexico offers a very commercial Mexican repertoire. "El Celoso," "El Gitano Señorón" (D. A. R.), "Paty" (J. López) and "Volar, volar."





## TPI (Continued from page 16)

Jet Records, Warner/Curb Records, the Entertainment Company, Lorimar Productions' new label arm, and Paramount Pictures, whose entry into the music business through its purchase of equity in the EMI, Ltd., label group led the film giant to contact TPI Music two weeks after the agreement was announced.

Meanwhile, Berkowitz and his associates are reportedly huddling with CBS and Polygram about possible contracts. Right now, Berkowitz allows that TPI Music will concentrate only on production payrolling and accounting, but, with Flaxman, notes that the company is looking into other areas where its existing hardware and personnel can be applied to cost reductions for music clients. Among those are music publishing administration and recording fund control, while Berkowitz notes that the company's existing expertise in union agreements will also afford greater efficiency in payments.

So far, billings back up Berkowitz's assertion that his company

is consolidating its position with music clients. "My guess is that this year we'll hit seven million," he said. "If you take it on an annualized basis from the last 60 days, it's more like \$12 million. And the cost to us on something like this is zero, apart from promotional costs and postage and check expenses."

That may explain the executives' bullish outlook. Says Flaxman, "Right now, the industry is ripe for somebody who can offer a substantial administrative service at a significant savings to the client." Adds Berkowitz, "If you're going to spend your money, it's okay to overspend it in marketing and promoting your product because of the potential return. But why overspend in an area where the money spent is gone forever?"

Is the industry's current soft sales picture helping? Smiles Berkowitz, "We got lucky in that we entered the business at the right time for us, but unfortunately a rough time for the music business."

## Tanya on Broadway



MCA recording artist Tanya Tucker poses with MCA/N.Y. staffers after her performance in the "Broadway Opry" series at the St. James Theatre. Pictured from left are Barry Goodman, MCA local promotion; Tanya; Mark Ryan, MCA disco coordinator; and Lynn Kellermann, east coast manager, artist development & publicity.

## CBS Names Two To Credit Posts

■ NEW YORK—Gene Friedman, vice president, customer finance relations, CBS Records, has announced the appointment of Irene Edwards and Carol A. Roberts to field credit managers, Santa Maria, CBS Records.

In their new positions, Edwards and Roberts each will be responsible for CBS Records credit management in the western states.

Edwards previously served as

assistant field credit manager, Santa Maria, CBS Records. She joined CBS in 1978 after having held positions in credit management with Lever Brothers and GAF Corporation.

### Background

Roberts has been active in credit management, having recently served as a divisional credit manager for Dictaphone Corporation and with the GRT Corporation.

## 'Hell' of a Time



With the release of their fifth U.S. LP, "Highway To Hell," Atlantic recording group AC/DC have their fastest-breaking album. The group, after opening for The Who at Wembley Stadium recently, returns to America for the September 5 opening of their fall headline tour. Earlier this month, AC/DC were in New York, where they made a Madison Square Garden debut with Ted Nugent. While in town, the band made a series of promotional appearances. Shown at the offices of WNEW-FM are, from left: band member Bon Scott; Mary Anne McIntyre, WNEW music director; Scott Muni, WNEW program director; AC/DC's Angus Young; and Atlantic director of national pop promotion Mike Manocchio.

## Listeners Save WMAL Jazz Show

(Continued from page 16)

Grant's program offered being taken away from them.

The program offers a nightly potpourri of music that ranges from the latest "commercial" jazz releases to blues, reggae and Brazilian music as well as traditional and mainstream offerings from such artists as Ellington, Basie and Earl Hines and MOR pop artists.

The flap turned out the largest outpouring of listener response in area radio since the decision to take the non-commercial WGTB-FM off the air last

year and the largest response to a commercial station format shift since classical music station WGMS-AM announced in 1972 it might go to a rock 'n' roll format. At that time, more than 2000 listeners protested and the station stayed with the classical format.

Also mentioned at the press conference was the decision to let Grant do some live remote broadcasts of various jazz concerts and club dates in the area—something the veteran host has wanted to do for several years.

## New York, N.Y.

(Continued from page 22)

the show to be simulcast in FM stereo in the U.S. . . . **Bruce Springsteen** reportedly in a brouhaha with Columbia over the list price of his new album. He wants it to go out at less than an \$8.98 list price . . . **Michael Murphey's** three-month vacation came to a temporary halt recently when he decided to do a free concert for the people of Alamosa, Colorado. Murphey was reportedly persuaded to do the show by the Mayor of Alamosa, who told the artist he would be "treated real nice." So he was: the city presented Murphey with a citation reading "Michael Murphey is a real nice guy." . . . **Larry Fast, aka Synergy,** is going to England in early September to work on **Peter Gabriel's** next album. Synergy's next LP for Passport, "Games," is due September 6 . . . **Melba Moore,** former school teacher and former spokesperson for a syndicated TV children's show, is said to be undergoing an image change with her next album for Epic, "Burn." Sample lyric: "My Love is hot and tasty." Well, it's a slow week . . . **Geoffrey Chung** currently engineering **Manu Dibango's** next album for Island at Soundmixers Studio here. Chung also worked on **Peter Tosh's** latest, "Mystic Man" . . . and from the British trade publication Music Week comes the news that Shadow Records is rush-releasing an album recorded at a seance in which an attempt was made to contact **Elvis Presley** on the second anniversary of the King's death. Shadow Records' **Barry Murray** set up the seance with medium **Carmen Rogers.** Also present were Radio 1 disc jockey **Stuart Coleman** and, representing the official Presley UK fan club, **Theresa Currie.** Says Murray: "We simply let the tapes roll and recorded everything as it happened. Nothing has been added. The proviso for releasing a record was that something genuinely unique and interesting happened." . . . and if there is a **Beach Boys** single off the "Americathon" soundtrack it will be on Lorimar Records, not Caribou.



## GMWA Meet Stresses Gospel Tradition

By MARGIE BARNETT

■ NEW ORLEANS—The 12th annual Gospel Music Workshop of America (GMWA) convention was held here August 18-24. Approximately 15,000 people attended the week-long event, founded by James Cleveland in 1968 as a vehicle to further the musical awareness of those involved in gospel music.

The workshop focused on various musical and cultural courses and seminars with concerts showcasing choirs, groups and solo artists. Record companies and other related gospel businesses, such as choir robes, etc., set up 75 exhibits to expose their products. Talent contests were held with winners receiving college scholarships. Various auxiliary guilds—gospel announcers, ushers, nurses, evangelists, quartets, fashion and business and professional, all formed within the workshop's framework—met and attended courses designed specifically for their needs.

Youth groups, women's groups and men's groups also met throughout the week to exchange ideas and encourage their respective contributions to the gospel field. SESAC conducted a special seminar on publishing and copyrights which will become a regular feature of the convention. Vernon Winslow, Ph.D., WYLD's (New Orleans) "Dr. Daddy-O" and a professor of English at a

local university, was the convention's guest speaker.

The gospel announcers' guild kicked off a scholarship fund this year on behalf of the late Deacon Willie McKinstry, a long-time announcer for WJLD in Birmingham. On August 19, a special visit was made to the gravesite of Mahalia Jackson, where a wreath was placed in her honor. The convention concluded on the evening of the 24th with a special concert from the combined two thousand voice Mass Choir under the direction of James Cleveland. Savoy Records taped the concert for a future album release.

Artists appearing throughout the week included the Mighty Clouds of Joy (City Lights/Epic), Pilgrim Jubilee Singers (Nashboro), East St. Louis Gospelettes (Tomato), Dorothy Norwood (Savoy), Donald Vails Choraleers (Savoy), and the Williams Brothers (Savoy), among others.

Prior to the GMWA was the 2nd annual Quartet convention Aug. 15-17 with about 590 registrants. Plans are for next year's Quartet and GMWA conventions to be held in Philadelphia.

GMWA officers are Rev. James Cleveland, founder and president; William C. Sims, vice president; Rev. Charles Nicks, Jr., 2nd vice president; Edward M. Smith, executive secretary; and Dr. Robert M. Simmons, dean of workshops.

## Messianic Ups LP List Price

■ PHILADELPHIA — As of September 15, 1979, all Messianic Records' album list prices will be increased to \$7.98. Tapes will remain at \$7.98. Messianic has also announced the installation of a WATS line to provide better service to bookstores and distributors. The toll-free number is (800) 523-0744.

## Urias LeFevre Dies

■ ATLANTA—Urias LeFevre, 69, one of the original members of the LeFevre Trio, died here August 21 of cancer. LeFevre and his wife Eva Mai have been involved in gospel music for more than 50 years. Upon their retirement a few years ago, the group's bass singer, Rex Nelon, took over the group, now known as the Rex Nelon Singers.

## VIP Debuts

■ TULSA—Colonial Regency, the Nashville-based parent company for the singing group Re'Generation, has announced the formation of Visual Impact Producers (VIP) here to handle all aspects of visual and sound presentations for organizations. VIP will specialize in providing equipment as well as developing the presentation itself.

VIP is designed to rent or sell a complete lighting or sound system, formulate a multi-media package including equipment and the presentation, custom design a presentation for a sales meeting or convention including choreography and stage production, script special productions, produce a multi-media show for in-house or touring, or provide a consulting service in the staging of presentations at conventions, civic clubs, churches, fairs, etc.

## Gospel Time

By MARGIE BARNETT

■ Light Records and Lexicon Music are taking steps to supply the Spanish speaking markets with music and records. A 56-page mini edition of "The New Church Hymnal" called "Una Nueva Alabanza" has been released by Lexicon, and Light has signed former bassist and singer with **Andrae Crouch**, **James Felix**, whose compositions blend rock and Latin influences. . . Tempo Music has announced publication of the musical "The Day That Never Ends" by **Otis Skillings**. Over 50 national premieres of the musical are planned for September, October and November throughout the U.S. and Canada. Release of the music and record is scheduled for early fall.

A couple of congratulatory notes go out to **Mike Blanton**, assistant A&R director for Word in Nashville, and his wife **Paula** on the birth of their daughter **Emily Boothe** and to **Wes Yoder** of Dharma Artist Agency and his wife **Linda** on the birth of **John Wesley, II**.

## Contemporary & Inspirational Gospel

SEPTEMBER 1, 1979

SEPT. 1	AUG. 18		20	24	
1	1	<b>NEVER THE SAME</b> EVIE TORNQUIST/Word WSB 8806	21	23	<b>AMY GRANT</b> Myrrh MSB 6586 (Word)
2	6	<b>MY FATHER'S EYES</b> AMY GRANT/Myrrh MSB 6625 (Word)	22	30	<b>SHATTER THE DARKNESS</b> FIREWORKS/Myrrh MSB 6628 (Word)
3	10	<b>STAND UP</b> THE ARCHERS/Light LS 5755 (Word)	23	31	<b>BULLFROGS AND BUTTERFLIES</b> CANDLE/Birdwing BWR 2010 (Sparrow)
4	5	<b>TAKE IT EASY</b> CHUCK GIRARD/Good News GNR 8108 (Word)	24	20	<b>MANSION BUILDER</b> 2ND CHAPTER OF ACTS/ Sparrow SPR 1020
5	3	<b>HAPPY MAN</b> B.J. THOMAS/Myrrh MSB 6593 (Word)	25	25	<b>SONGTAILOR</b> TIM SHEPPARD/Greentree R 3501 (Great Circle)
6	2	<b>NO COMPROMISE</b> KEITH GREEN/Sparrow SPR 1024	26	12	<b>FOR HIM WHO HAS EARS TO EAR</b> Keith Green/Sparrow SPR 1015
7	4	<b>PRaise III</b> MARANATHA SINGERS/ Maranatha MM0048 (Word)	27	37	<b>CURRENT</b> VARIOUS ARTISTS/Maranatha MM0050 (Word)
8	8	<b>DALLAS HOLM AND PRAISE LIVE</b> Greentree R 3441 (Great Circle)	28	13	<b>MIRROR</b> EVIE TORNQUIST/Word WSB 8735
9	16	<b>HEED THE CALL</b> THE IMPERIALS/DaySpring DST 4011 (Word)	29	18	<b>GENTLE MOMENTS</b> EVIE TORNQUIST/Word WST 8714
10	—	<b>YOU GAVE ME LOVE</b> B.J. THOMAS/Myrrh MSB 6633 (Word)	30	34	<b>AWAITING YOUR REPLY</b> RESSURECTION BAND/Star Song SRR 0011
11	11	<b>FORGIVEN</b> DON FRANCISCO/New Pax NP 33042 (Word)	31	36	<b>FRESH SURRENDER</b> THE ARCHERS/Light LS 5707 (Word)
12	17	<b>MUSIC MACHINE</b> CANDLE/Birdwing BWR 2004 (Sparrow)	32	27	<b>LIGHT THE LIGHT</b> SEAWIND/Horizon SP 734
13	14	<b>THE LORD'S SUPPER</b> JOHN MICHAEL TALBOT/ Birding BWR 2013 (Sparrow)	33	—	<b>COME PRAISE AND BLESS THE LORD</b> THE CONTINENTALS/New Life NL 7926
14	9	<b>HOME WHERE I BELONG</b> B.J. THOMAS/Myrrh MSB 6574 (Word)	34	—	<b>HOSANNA</b> VARIOUS ARTISTS/Maranatha MM0052 (Word)
15	21	<b>THE PRODIGAL</b> REBA/Greentree R 3543 (Great Circle)	35	29	<b>EVERYBODY NEEDS A LITTLE HELP</b> DAVID MEECE/Myrrh MSB 6619 (Word)
16	15	<b>THE MASTER AND THE MUSICIAN</b> PHIL KAEGGY/New Song NS 006 (Word)	36	28	<b>COSMIC COWBOY</b> BARRY MCGUIRE/Sparrow SPR 1023
17	7	<b>BREAKIN' THE ICE</b> SWEET COMFORT BAND/Light LS 5751 (Word)	37	26	<b>HIS LAST DAYS</b> DALLAS HOLM/Greentree R 3534 (Great Circle)
18	19	<b>THE VERY BEST OF THE VERY BEST</b> BILL GAITHER TRIO/Word WSB 8804	38	40	<b>THE LADY IS A CHILD</b> REBA/Greentree R 3486 (Great Circle)
19	22	<b>DANCE CHILDREN DANCE</b> LEON PATILLO/Maranatha MM0049 (Word)	39	33	<b>BAND AND BODYWORKS</b> NOEL PAUL STOOKEY/ Newworld NWS 021379
			40	38	<b>BLAME IT ON THE ONE I LOVE</b> KELLY WILLARD/Maranatha MM0047 (Word)



# The FCCM: A Communication Link

By MARGIE BARNETT

■ DENVER — The Fellowship of Contemporary Christian Ministries (FCMM), established in April, 1975, serves as a communication link among the numerous "grassroots" or "street" ministries around the country. Conceived by Paul Paino, Nancy Honeytree's (Myrrh) manager, the organization was born at a meeting of 20 people involved in various contemporary Christian ministries.

Primarily made up of musicians and gospel music artists at first, the FCCM now has 300 members, 50 percent of whom are from musical ranks. Drama troops, graphic design artists, retailers, record companies, media people, prison ministries and coffeehouse owners, etc., are also

members. According to FCCM executive director Frank Edmondson, the organization is seeking to establish a happy medium without compromise to fill the needs of both professionals and amateurs.

FCCM's national structure is divided into five regions with two elected representatives from each. The ten representatives make up the board of directors from whom four officers are elected. Each year a different region hosts the national conference, the fourth of which was recently held at Covenant College on Lookout Mountain near Chattanooga, Tenn. The three-day meet featured showcases and various seminar discussions (Continued on page 54)

# MATTHEW WARD: TOWARD ETERNITY

SPR 1014

## Matthew Ward TOWARD ETERNITY



Sparrow Records is pleased to announce the first solo release by one of the most dynamic voices in contemporary Christian music. Matthew Ward of The 2nd Chapter Of Acts steps out. Featuring songs by Keith Green, Anne Herring, Matthew Ward, Michael Omartian and Phil Keaggy. But the spotlight, as always, is on the message. Produced by Buck Herring.

*A step in the  
right direction.  
From Matthew Ward.*



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## Soul & Spiritual Gospel

SEPTEMBER 1, 1979

SEPT. 1 AUG. 18

- |    |    |   |    |    |  |
|----|----|---|----|----|--|
| 1  | 1  | LOVE ALIVE II<br>WALTER HAWKINS & THE<br>LOVE CENTER CHOIR/Light<br>LS 5735 (Word)                            | 21 | 24 | TO ALL GENERATIONS<br>MILTON BRUNSON & THE<br>THOMPSON COMMUNITY<br>SINGERS/Creed 3091<br>(Nashboro)                   |
| 2  | 2  | I DON'T FEEL NOWAYS TIRED<br>JAMES CLEVELAND & THE<br>SALEM INSPIRATIONAL<br>CHOIR/Savoy DBL 7024<br>(Arista) | 22 | 32 | GIVE ME SOMETHING TO<br>HOLD ON TO<br>MYRNA SUMMERS/Savoy SL<br>14520 (Arista)   |
| 3  | 3  | LEGENDARY GENTLEMEN<br>JACKSON SOUTHERNAIRES/<br>Malaco 4362 (TK)   | 23 | 23 | FAMILY REUNION<br>REV. JULIUS CHEEKS/Savoy<br>14504 (Arista)   |
| 4  | 7  | THE FOUNTAIN OF LIFE JOY<br>CHOIR<br>Gospel Roots 5034 (TK)   | 24 | 25 | I'LL KEEP HOLDING ON<br>MYRNA SUMMERS/Savoy 14483<br>(Arista)  |
| 5  | 4  | GOSPEL FIRE<br>GOSPEL KEYNOTES/Nashboro<br>7202   | 25 | 22 | EVERYTHING WILL BE<br>ALRIGHT<br>JAMES CLEVELAND & THE NEW<br>JERUSALEM BAPTIST CHURCH<br>CHOIR/Savoy 14499 (Arista)   |
| 6  | 20 | THINK OF HIS GOODNESS<br>TO YOU<br>JAMES CLEVELAND & THE<br>CLEVELAND SINGERS/Savoy<br>SGL 14438 (Arista)     | 26 | 29 | THE FAITHFUL DAUGHTER<br>DOROTHY NORWOOD/Savoy<br>14515 (Arista)   |
| 7  | 11 | HOMECOMING<br>PILGRIM JUBILEE SINGERS/<br>Nashboro 27212  | 27 | 26 | THE GOSPEL KEYNOTES<br>SALUTE PAUL BEASLEY<br>Nashboro 7210  |
| 8  | 8  | LOVE ALIVE<br>WALTER HAWKINS & THE<br>LOVE CENTER CHOIR/Light<br>LS 5686 (Word)                               | 28 | 31 | LIVE IN WASHINGTON, D.C.<br>THE GOSPEL MUSIC WORKSHOP<br>OF AMERICA MASS CHOIR/<br>Savoy SGL 7033 (Arista)             |
| 9  | 6  | BECAUSE HE LIVES<br>INTERNATIONAL MASS CHOIR/<br>Tomato TOM 2 9005G   | 29 | 27 | PUT GOD IN YOUR HEART<br>CASSIETTA GEORGE/Audio Arts<br>7004   |
| 10 | 10 | YOU LIGHT UP MY LIFE<br>ISAAC DOUGLAS/Creed 3090<br>(Nashboro)  | 30 | 38 | FOR THE WRONG I'VE DONE<br>WILLIE BANKS & THE<br>MESSENGERS/HSE 1521   |
| 11 | 5  | EVERYTHING WILL BE<br>ALRIGHT<br>REV. CLAY EVANS/Jewel 0146   | 31 | 16 | FROM THE HEART<br>SHIRLEY CAESAR/Hob HBL<br>501 B  |
| 12 | 13 | MORE THAN ALIVE<br>SLIM & THE SUPREME ANGELS/<br>Nashboro 7209  | 32 | —  | HEAVEN IS MY GOAL<br>CHARLES HAYES & THE<br>COSMOPOLITAN CHURCH OF<br>PRAYER CHOIR/Savoy SGL<br>7026 (Arista)          |
| 13 | 15 | TRY JESUS<br>TROY RAMEY & THE SOUL<br>SEARCHERS/Nashboro 7213   | 33 | —  | TREASURES<br>SHIRLEY CAESAR/Hob HBL<br>502 A   |
| 14 | 9  | LIVE IN LONDON<br>ANDRAE CROUCH & THE<br>DISCIPLES/Light LSX 5717<br>(Word)                                   | 34 | 34 | I MUST TELL JESUS<br>SARA JORDAN POWELL/Savoy<br>14516 (Arista)  |
| 15 | 14 | PUSH FOR EXCELLENCE<br>VARIOUS ARTISTS/Myrrh MSB<br>6617 (Word)   | 35 | 28 | IN TOUCH<br>SISTER LUCILLE POPE & THE<br>PEARLY GATES/Nashboro<br>7206   |
| 16 | 21 | DR. JESUS<br>THE SWANEE QUINTET/Creed<br>3088 (Nashboro)  | 36 | 36 | FIRST LADY<br>SHIRLEY CAESAR/Hob HBL<br>500 B  |
| 17 | 18 | TOGETHER 34 YEARS<br>ANGELIC GOSPEL SINGERS/<br>Nashboro 7207   | 37 | 30 | WHAT A WONDERFUL<br>SAVIOR I'VE FOUND<br>DONALD VAILS & THE VOICES<br>OF DELIVERANCE/Savoy<br>SGL 7025 (Arista)        |
| 18 | 12 | CHANGING TIMES<br>MIGHTY CLOUDS OF JOY/City<br>Lights/Epic JE 35971 (CBS)                                     | 38 | 35 | SWEET SPIRIT<br>SAVANNAH COMMUNITY<br>CHOIR/Creed 3093<br>(Nashboro)   |
| 19 | 19 | I'VE GOT A HOME<br>THE SENSATIONAL WILLIAMS<br>BROTHERS/Savoy 14493<br>(Arista)                               | 39 | 40 | (IS THERE ANY HOPE FOR)<br>TOMORROW<br>JAMES CLEVELAND & CHARLES<br>FOLD SINGERS, VOL. III/<br>Savoy DBL 7020 (Arista) |
| 20 | 17 | COME LET'S REASON<br>TOGETHER<br>FLORIDA MASS CHOIR/Savoy<br>SGL 7034 (Arista)                                | 40 | 33 | AMAZING GRACE<br>ARETHA FRANKLIN/Atlantic SD<br>2906   |



# Gospel Album Picks



## IT WAS HIS LOVE

CYNTHIA CLAWSON—Triangle TR 116

The incredible range and control of Clawson's voice is beautifully displayed in an array of musical styles blended into smooth flowing collection that even with strong MOR overtones defies category. A more commercial package than her previous effort, "The Way I Feel," this LP nonetheless has no compromise on quality. "Ye Who Are Lonely," "Ain't It The Gospel Truth" "Words And Music" and "Shekinah" are a few highlights.



## YOU GAVE ME LOVE

B. J. THOMAS—Myrrh MSB 6633 (Word)

Still riding high on the charts with "Happy Man" and "Home Where I Belong," Thomas makes an immediate debut in the top ten on RW's Contemporary & Inspirational Chart with this tasty album. The light adult/contemporary tone is particularly effective on "Jesus On My Mind," "The Faith Of A Little Child" and the title cut.



## BREAKOUT

MERCY RIVER BOYS—Canaan CAS 9851 (Word)

Formerly the Singing Christians, the newly organized group bridges the gap between contemporary and southern gospel styles with this impressively smooth yet competitive LP. "Blow On, Tempest," "Breakout" and "More Of You" are strong.

## FCCM (Continued from page 53)

as an aid to the 200 members attending in pursuit of their career and personal goals. "Next year we want to spend more time on free fellowship, Bible study and rest and recreation," states Edmondson, "and less on professionalism and things like that which are offered at other places."

### Gospel

The organization's goals are to be a clearing house of sorts for members and others, both in terms of personal aid and pamphlet information, and to serve as spokesperson for contemporary Christian ministries. Edmondson travels to various gospel seminars and conventions held throughout the country to represent the FCCM and his newly published book. Under the pen name Paul Baker, Edmondson has written *Why Should the Devil Have All the Good Music?*, dealing with the beginning and growth of contemporary Christian music over the past decade. He also hosts the syndicated radio show "A Joyful Noise." "The FCCM wants to cooperate with other organizations, like the Gospel Music Association, and the different seminars that go on each year, so that we can better understand

one another," says Edmondson. "We desire to feel out the whole Christian scene to see what needs to be done and suggest what we can do."

### Evaluation Service

In line with this the FCCM is experimenting with the idea of a music evaluation service, whereby members and possibly others later can send in audition tapes, and for a small fee a panel of industry officials would offer comments on the song and/or performance. "We'll encourage them in the good spots and exhort them in the weak areas where they need to do some work," offers Edmondson. "We're probably going to do the same thing with gospel deejays who can send in an aircheck of their radio programs and several Christian broadcasters or even some secular guest panelists will offer comments."

"The main thrust of FCCM that I like to bring out is that we are not an organization of back-patting," concludes Edmondson. "Rather we seek to come together without all the veneer and gloss to share joys or problems and serve as an anchor to bring people back to stability if they get too caught up in the systems."

## Frank Dresden Named Messianic Chief Exec.

■ PHILADELPHIA — Messianic Records, Inc. has appointed Frank Dresden of San Francisco as chief executive officer of the corporation. Dresden has already put into operation marketing strategies in the sale and distribution of Messianic product, due to the increased demand in Europe, Canada, Australia and New Zealand. The company is presently investigating distribution in Israel, South Africa and the Far East.

Dresden will be working closely with Mark Dayan, sales and distribution manager.

Messianic will soon release "Lamb Favorites" containing 16 cuts from Lamb's first four LPs.

## MCA Distributing Promotes Roger Harris

■ LOS ANGELES — Roger Harris has been promoted to Cincinnati branch manager for MCA Distributing Corporation, according to Ron Douglas, vice president of branch distribution for MCA Distributing Corporation.

Harris, who has been a salesman in the MCA Chicago branch for three years, had previously managed Sound Town in Dallas, and was a buyer at Sound Warehouse in Chicago.

## Sound Seventy Ups Greil and Stewart

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

Steven Greil has been elected chairman of the board of directors of Sound Seventy Productions, was named general manager of the Sound Seventy Corporation, and retains his position as executive vice president of the latter company.

Robert Stewart, vice president of artist development for Sound Seventy Management, has been named president of Sound Seventy Productions, effective Sept. 4.

As Sound Seventy Productions' board chairman, Greil will help establish goals and priorities for that company and will act in an advisory capacity to the new president. As general manager he assumes day-to-day responsibility for the operation of the corporation's physical plant. Stewart will buy talent and produce concerts in the southeast for Sound Seventy Productions.

## Girard Picture Disc Released



Good News Records and Word Inc. have announced the release of gospel music's first picture disc. The disc is a reproduction of the cover photograph of Chuck Girard taken from his fourth and latest solo album, "Take It Easy." Featured as a limited edition, only 3000 copies of the "Take It Easy" picture disc will be pressed. Of that number, most will be released in the United States, with additional releases in Europe, Canada, Australia, and New Zealand. Pictured from left are Freddie Piro, president of Good News; Girard; and Dan Lienart, general manager of Good News.

## CBS Taps Hutchison

■ NEW YORK — Bob Jamieson, branch manager, New York, CBS Records, has announced the appointment of Earl Hutchison to the position of merchandiser, New York branch, CBS Records.

Hutchison will be responsible for the merchandising of CBS Records product at various locations throughout the New York market.

## Benson Inks Jensen

■ NASHVILLE — The Benson Company has announced the signing of Gordon Jensen to an exclusive three year writers contract. Benson also acquired Jensen's music catalogue.

Jensen's new album on the Impact label of Great Circle Records is set for a fall release.



## Copy Writes (Continued from page 18)

musical about New York entitled "Potholes." Pictured at a Sardi's congratulatory lunch are, from left: Eubie Blake (at the piano, of course); Ted Simons; Guggenheimer; **Charles Strouse** (co-writer of "Annie") and **Stanley Adams**, president of ASCAP.



**HAPPY:** Zomba Productions recently picked up the U.S. publishing rights to the aforementioned City Boy as well as the catalogue and new album by **The Boomtown Rats**. The Rats, by the way, have a mega-successful new single in the U.K. "I Don't Like Mondays." Like the City Boy record, this one deals with a somewhat unsavory U.S. incident. It has the same kind of operatic arrangements made popular by **Queen** but the lyrics may make release here difficult . . . **NARAS** recently elected new records into their Hall of Fame and five of the songs are published by Chappell. Recently installed were "How High The Moon" by **Les Paul & Mary Ford**; "I Can't Get Started" by **Bunny Berrian** and the original cast albums of "My Fair Lady," "Oklahoma" and "Porgy & Bess." And, at Intersong, **Graham Parker** has new cover records out by **Dave Edmunds** and the **Pointer Sisters** . . . **Joey Carbone** and **Richie Zito** of Resurrection Music are picking up covers and new productions like crazy. They have three songs on the new **Teri DiSario** lp and the first singles out on Terry Mace and The Dukes (WB) (they produced the last two). They wrote two songs for **Michelle White** and **Twice Is Nice** picked one and they recently cut three sides with **John O'Banion**, managed by **Susan Joseph** and currently looking for a deal.

**VERY HAPPY:** The ever-popular **Walter Wager** (public relations advisor for the NMPA) is waiting word on the development by NBC-TV of his novel "Blue Leader" for a proposed two-hour feature film for the 1980 season. The network is hoping to use the film as a pilot for a series . . . Also at the NMPA, president **Leonard Feist** and board member **Salvatore Chiantia** will attend the Sept. 26 meeting of the International Federation of Popular Music Publishers in London, representing the U.S. pop publishing community . . . Perry Como thinks he's found a hit in the **Melissa Manchester/Carole Bayer Sager** tune "Come In From the Rain," scheduled for his next RCA album . . . The people at the BMI-sponsored Alternative Songwriters Showcase are beaming over the success of their recent Songwriter Expo '79. 1,000 writers, producers and industry execs turned out for the third annual meeting.

## Memphis State Remembers Elvis

■ **MEMPHIS** — Memphis State University paid homage to Elvis Presley Aug. 16 in a day-long event observing the second anniversary of the King of Rock 'n' Roll.

A seminar entitled "Perspectives On Elvis: Life And Times" was held focusing on the music revolution of the '50s and the nature and force of Elvis as a cultural symbol. Participants included Otis Blackwell, writer of "Don't Be Cruel" and "All Shook Up," among other Elvis hits; Jerry Hopkins, author of "Elvis: Biography;" Robert Palmer, New York Times critic; Jud Phillips Sr., principal executive for marketing and promotion for Sun Records; and Eddie Ray, vice president and general manager of Cream/Hi Records, who worked with Fats Domino, Kicky Nelson and Bobby Darin.

## The Crusaders

(Continued from page 22)

bers are also exploring their individual talents, though remaining together as a unit. Joe Sample has issued two albums of his own, "Rainbow Seeker" and "Carmel." Wilton Felder released "We All Have A Star," which spawned a hit single, "Let's Dance Together." Stix Hooper is now preparing work on his long-awaited solo LP.

### Chart Positions

"Street Life," the Crusaders' latest album, continues the long string of No. 1 releases. The album and the title track single are the biggest sellers in the group's history. This week the album is #1 on the RW Jazz Chart, #8 on the Black Oriented Album Chart and #20 bullet on the pop Album Chart. The "Street Life" single is #22 bullet on the BOS chart and #70 bullet on the pop Singles Chart.

## Concert Review

### Tubes Play In Rain To Enthusiastic Central Park Crowd

■ **NEW YORK** — Even as the Tubes' presentation becomes more musical and less theatrical, most observers fail to recognize the band as the great rock band that they are. As both critics and fans remain obsessed with the band's sophisticated stage show (or, in this case, the lack of it), the Tubes have matured into one of the most competent and enjoyable touring rock bands. More specifically, guitarists Bill Spooner and Roger Steen have become a truly great guitar duo.

It seems that a large part of the Tubes' problem with gaining recognition for their music has been their sound: it is clear, smooth and very polished. The band lacks the rough, gritty texture that is popular today and seems to be a requirement for credibility in rock. In many respects the Tubes' sound embraces many of the techniques that are currently thought of as bland, pretentious and indulgent: heavy guitars, dramatic rhythm and tempo changes, strong use of synthesizers, and sweet harmony vocals. But whereas most groups flaunt and overuse such techniques, the Tubes use them to their advantage. The Tubes have an early '70s art rock sound with a new wave sensibility. They are restrained, witty and not at all indulgent.

This said, it was not surprising that the Tubes' show in Central Park was one of the more enjoyable of the current Doctor Pepper Festival season. The 90-minute set began after a downpour that drenched—and cooled off—the audience. That virtually the entire crowd stayed amidst

intermittent drizzle and post-rain cold, is a tribute to the Tubes' appeal.

Having decided to concentrate on their music as opposed to theatrics (the group's last more traditional-sounding album has sold more than double that of any of their previous LPs), the current Tubes show is their most streamlined yet: straight-ahead, well-played rocks and roll, with just enough props to keep the audience laughing.

After doing most of the material from their latest "Remote Control" LP, the Tubes played selections from each of their five albums. As singer Fee Waybill said, it was "the best of the old and the best of the new." "Don't Touch Me There," with Waybill and singer/dancer Re Styles doing gymnastics on a real, live motorcycle, was the most extravagant number of the set.

"La Vie en Fumer," which once featured eight dancers, was pared down to a great campy routine by Waybill and Styles. This song and "Telecide" featured some wonderful psychedelic guitar riffs by Spooner and Steen.

For encores the Tubes played raucous versions of "Tubes World Tour," "Stand Up And Shout" and the obligatory "White Punks On Dope." Soaked and cold from the rain, the audience then called the band back for their famous Who medley ("Baba O'Reilly" and "The Kids Are Alright"), during which they were joined by Todd Rundgren. Any doubts about the Tubes' credentials as a rock band were forgotten after this medley.

Jeffrey Peisch

## Foster Home



Midsong recording artist **Tod Foster** recently unveiled the new remix of his debut song, "Dancin'," at a private party in Long Island. Seen pictured from left are: **Tee Scott**, DJ at Better Days in New York; **Tod Foster**; **Randy Hurtado**, DJ in Los Angeles; and **Rick Morrison**, Midsong's disco development director.



## CMA Awards Finalists Announced

■ NASHVILLE—Finalists for the Country Music Association's 1979 awards have been announced, according to Jo Walker, executive director of the CMA. The five finalists in each of the ten categories were determined by the 5500 CMA members in two rounds of balloting. The third and final ballot is being mailed to CMA members Aug. 27.

Final nominees for Entertainer of the Year include Crystal Gayle (Columbia), Barbara Mandrell (MCA), Willie Nelson (Columbia), Kenny Rogers (United Artists), and the Statler Brothers (Mercury).

Single of the Year nominees are "Amanda," recorded by Waylon Jennings on RCA Records; "(If Loving You Is Wrong) I Don't Want To Be Right," recorded by Barbara Mandrell on MCA Records; "The Devil Went Down To Georgia," recorded by the Charlie Daniels Band on Epic Records; "The Gambler," recorded by Kenny Rogers on United Artists Records; and "You Needed Me," recorded by Anne Murray on Capitol Records.

Finalists for Album of the Year include "Armed and Crazy," by Johnny Paycheck on Epic Records; "One For The Road," by Willie Nelson and Leon Russell on Columbia Records; "Rose Colored Glasses," by John Conlee on MCA Records; "The Gambler," by Kenny Rogers on United Artists Records; and "The Originals," by the Statler Brothers on Mercury.

Song of the Year finalists are "Amanda," by Bob McDill; "Every Which Way But Loose," by Steve Dorff, Milton Brown and Snuff Garrett; "She Believes In Me," by Steve Gibb; "Talking In Your Sleep," by Roger Cook and Bobby Ray Woods; and "The Gambler," by Don Schlitz.

Female Vocalist of the Year nominees are Janie Fricke (Columbia), Crystal Gayle (Columbia),

Emmylou Harris (Warner Bros.), Barbara Mandrell (MCA), and Anne Murray (Capitol).

Male Vocalist of the Year nominees are John Conlee (MCA), Larry Gatlin (Columbia), Willie Nelson (Columbia), Kenny Rogers (United Artists), and Don Williams (MCA).

Vocal Group of the Year finalists include Dave & Sugar (RCA), the Charlie Daniels Band (Epic), The Kendalls (Ovation), the Oak Ridge Boys (MCA), and the Statler Brothers (Mercury).

Vocal Duo of the Year finalists are Jim Ed Brown & Helen Cornelius (RCA), Johnny Duncan & Janie Fricke (Columbia), Willie Nelson & Waylon Jennings (RCA), Kenny Rogers & Dottie West (United Artists), and Conway Twitty & Loretta Lynn (MCA).

Instrumental Group of the Year final nominees are Asleep At The Wheel (Capitol), Chet Atkins & Les Paul (RCA), Danny Davis & The Nashville Brass (RCA), Gatlin Family & Friends (Columbia), and the Charlie Daniels Band (Epic).

Instrumentalist of the Year finalists include Chet Atkins (RCA), Roy Clark (MCA), Charlie Daniels (Epic), Buddy Emmons and Charlie McCoy (Monument).

The 1979 CMA Awards Show will be televised live from the Grand Ole Opry House Oct. 8.

A highlight of the awards show is the announcement of the newest members of the Country Music Hall of Fame. This year there will be two Hall of Fame inductees, one living and one deceased or inactive. Nominees in the living category include Johnny Cash, Whitey Ford, Connie B. Gay, Hank Snow, Floyd Tillman, and Lulu Belle & Scotty Wiseman. In the deceased or inactive category, nominees are Vernon Dalhart, Lefty Frizzell, Hubert Long, the original Sons of the Pioneers, and Ernest "Pop" Stoneman.

## MCA Signs Oak Ridge Band



Duane Allen, lead singer for the Oak Ridge Boys, is seen going over lead sheets in the studio with MCA's newly-signed recording group The Oak Ridge Band, winners of the 1978 CMA Instrumental Group of the Year award for their back-up tour support of the Oak Ridge Boys. Pictured from left are Duane Allen; Skip Mitchell, Jimmy Tarbutton, engineer; Don Breland; Garland; and Mark Ellerbee. The group will be produced by Allen and Tarbutton.

## Topics Announced for Country Buyers Seminar

■ NASHVILLE—Topics and speakers for the 1979 CMA Talent Buyers Seminar have been confirmed, according to Talent Buyers co-chairmen Don Romeo and Jim Halsey. The seminar, to be held Oct. 8-10 at the Radisson Hotel here, will feature speeches and discussions on the following topics:

Changing American Lifestyles: Implications for Marketing Strategy, presented by Dr. Roger O. Blackwell, PhD, Ohio State University, an authority on cultural and marketing trends;

Promotion—the Key Unlocking Your Market: five industry professionals, each with a different target market, view the artist. This panel will discuss the different promotional strategies they use to capture their present and future markets;

I Can't Make It—My Bus Ran Out of Gas: effects of the gasoline shortage on the planning and production of concerts;

Aspects of Putting Together a Major Country Festival.

## Dorsey Burnette Dies

■ LOS ANGELES—Country rock pioneer Dorsey Burnette died August 19 in his Canoga Park, California home, the victim of an apparent heart attack. He was 46.

Teaming with his brother Johnny ("You're Sixteen," "Dreamin'") and guitarist Paul Burlinson in 1953, Burnette began to make his name in music as rhythm guitarist and vocalist with the Johnny Burnette Trio. After moving to New York the group was signed by producer Bob Thiele to the Coral label in 1956. Among their recordings were "Tear It Up" and "The Train Kept a' Rollin'."

Burnette's recordings as a soloist—a career that began with the break-up of the Trio in 1957, after which Dorsey and Johnny also wrote occasional songs for Rick Nelson—included "Tall Oak Tree," "Big Rocky Candy Mountain" and "Hey Little One," all for the Era label. He also recorded for Liberty and, in the early 1970s, for Capitol. Most recently he had released a single on Elektra Records, followed by Melodyland and Calliope.

## PICKS OF THE WEEK

**SINGLE** **CRYSTAL GAYLE, "HALF THE WAY"** (prod.: Allen Reynolds) (writers: B. Wood/R. Murphy) (Chriswood, BMI/Murfeezongs, ASCAP) (4:02). The artist's first single for Columbia is an up-tempo love song, continuing her sweet, expressive style. There is plenty of potential here again for success on more than one chart. Columbia 1-11087.

**SLEEPER** **TOM GRANT, "SAIL ON"** (prod.: Dave Burgess) (writer: L. Ritchie, Jr.) (Jobete / Commodores Entertainment, ASCAP) (3:26). A smooth, easy-flowing tune is offered here, done with just the right amount of emotion. Production is also top quality with acoustic, electric and steel guitars blending nicely. Republic 045.

**ALBUM** **BARBARA MANDRELL, "JUST FOR THE RECORD."** The artist's last single went number one on the country charts and crossed high into the pop charts as well. Produced by Tom Collins, a variety of material is offered, from quieter ballads like "Using Him To Get To You" to a fine version of "Darlin'" to the upbeat "Fooled By A Feeling." Should be her hottest LP yet. MCA 3165.





# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Margo Smith — "Baby My Baby"  
Debby Boone — "See You In September"  
Big Al Downing — "Midnight Lace"  
Jerry Reed — "Hot Stuff"  
Tom Grant — "Sail On"



Glen Campbell

Jerry Reed has the title tune from the new movie "Hot Stuff" and it's already starting to move at KTTS, WPNX, WSLC, WKDA, KSOP, KRMD, KRAM, KVOO, WFAI, KERE, KSSS, WNYN.

Debby Boone continues to grow with "See You In September" with new adds reported from WWVA, KYNN, WHOO, WBAM, KTTS, KSO, WDEN, WXCL, WFAI, KERE, KSSS, KGA. Jeris Ross is starting to show at WPNX, KFDI, KSOP, WSLC, KVOO, WFAI with "Little Bit More."

Margo Smith comes on strong with "Baby My Baby" at WTOP, KENR, KYNN, WSLC, WBAM, KSO, WTSO, KVOO, WMNI, KXLR, KERE, KSSS, WCXI, KSOP, WWVA, WNYN, KFDI, KRAM, WJQS, KBUC, WFAI, KWKH.



Jim Chesnut

Big Al Downing's "Midnight Lace" starting to happen at WBAM, WSDS, WWVA, KSOP, WIVK, KSSS, KWKH, KERE, WPNX, KBUC, KXLR, KVOO, KSO.

The Commodores are high on the pop charts with "Sail On," and now Tom Grant has released it to country audiences with early favorable reaction in from KGA, WWVA, KKYX, WXCL, KFDI, KVOO, KSO, KRMD, WFAI, WPNX, KERE, KSSS.

Glen Campbell's tribute to the "Hound Dog Man" has a fast start at WPLO, WFAI, WINN, WKKN, WMZQ, WPNX, KTTS, KNEW, KRMD, KSO, KJJJ, KWKH, WDEN, KDJW, KMPS, WHOO, WBAM, WWVA, KSOP, WIRE, WIVK, KERE, KRAM, KVOO, WUNI.

Monster Movers Dolly Parton (both sides), Crystal Gayle (Columbia), Joe Stampley, Bobby Hood.

Jim Chesnut is drawing attention to "Let's Take The Time To Fall In Love Again" at KERE, WDEN, WSLC, KFDI, KKYX, KVOO.

Roy Acuff is attracting play to the traditional "Freight Train Blues" in Wichita, West Palm Beach and Roanoke. Juice Newton's "Any Way That You Want Me" moving at KKYX, KVOO, KRAM, WDEN, KBUC, WFAI, WPNX, KERE, KSOP.

## SURE SHOTS

Crystal Gayle — "Half The Way"

## LEFT FIELDERS

Nick Nixon — "San Francisco Is a Lonely Town"  
Andy Gibb & Olivia Newton-John — "Rest Your Love On Me"  
Kenny Hinson — "You're All I Need"  
Lobo — "Where Were You When I Was Falling In Love"

## AREA ACTION

Shylo — "I'm Puttin' My Love Inside You" (KRMD, WBAM)  
Larry Lee Adkins — "Image of an Angel" (WCXI)

## ACM Elects Cosgrave Board Chairman

■ LOS ANGELES — Vince Cosgrave, formerly of Capitol Records/country division and now with Universal Studios as marketing coordinator for "Coal Miners Daughter," has been elected by the Academy of Country Music board of directors to serve as chairman for the ensuing year.

## Bellamy Bros. Make Country Connection

By WALTER CAMPBELL

■ NASHVILLE — Making steady progress with each record release for the past three years and overcoming management problems that threatened their careers despite a number one record, the Bellamy Brothers are finally emerging as established hit artists in country music. The Warner/Curb duo's first hit, "Let Your Love Flow," went to number one on the pop charts and number 12 on the Country Singles Chart in early 1976.

### Chart Hits

That release was followed by a couple of singles which barely made the country charts. "Lovin' On" then went to 11 on the Country Singles Chart late last year. That was followed by the Bellamy's first number one country single, "If I Said You Had A Beautiful Body Would You Hold It Against Me," this summer, and their latest single, "You Ain't Just Whistling Dixie," is currently 38 with a bullet after two weeks on the chart.

### European Success

Although their success in the American market has been fairly recent, the Bellamy Brothers have done well for some time in Europe (three gold records so far). Two singles in particular, "Crossfire" and "Satin Sheets," did well in Germany, Scandinavia and England, and "If I Said You Had A Beautiful Body . . ." has just been released there.

### Communications Breakdown

"In fact, we stayed alive by touring in Europe two years ago," said Howard Bellamy, "and I met my wife, Ilona, while we were in Germany." Howard and David

Bellamy now manage themselves, after communication troubles caused problems with an earlier manager while they were on the road. The group also nearly became caught in a trap that can happen to artists that cross over.

"The country people thought we were pop, and the pop people thought we were country," explains David. "We worried about it for some time until we finally decided to do the best music we could whatever people wanted to call it. Actually we're more country in our lifestyles than most country artists." The brothers, when they're not touring, live on a farm with their wives and children in Darby, Fla., 40 miles north of Tampa.

### Stafford Connection

Staying on the road most of the year since last January, the Bellamy's record with the five other members of their road band, the Dizzy Rambler Band, instead of using studio musicians, produced by Michael Lloyd. "We have now written enough material now for several albums," said David, who also wrote the Jim Stafford hit of several years ago, "Spiders And Snakes." It was through Stafford's producers, Phil Gernhard and Tony Scotti, that the Bellamy Brothers were originally assigned to Warner/Curb.

### Future Plans

Future plans call for more touring and eventually getting back into the studio for the next album, probably in Los Angeles. The tour, improved by the recent purchase of an MCI bus and an entire p.a. system, will also include several months in Europe next spring.

## Hoggin' The Show



Lester "Roadhog" Moran and the Cadillac Cowboys made a rare public appearance recently when they guested on Ralph Emery's "Pop Goes the Country" TV show. Drawing from their new pop repertoire of songs, they performed a rendition of "Love Is A Splintered Thing." They encored with Wichita Ramsey's guitar interpretation of "The Thing From Dr. Chicago" ("Somewhere My Love"). Pictured from left: Ralph Emery, Lester "Roadhog" Moran, "Wesley" W. Rexrode, Henry "Red" Vines, Raymond "Wichita" Ramsey, Jr.



# Country Single Picks

## COUNTRY SONG OF THE WEEK

**BUCK OWENS**—Warner Bros. 49046

**HANGIN' IN AND HANGIN' ON** (prod.: Norro Wilson) (writer: B. Owens) (Blue Book, BMI) (2:52)

Owens came back on the charts with his last single hitting top ten, and this one could easily do the same. As the title indicates, there's a touch of the blues here, presented in an authentic country style.

**NICK NIXON**—MCA 41100

**SAN FRANCISCO IS A LONELY TOWN** (prod.: Glenn Keener) (writer: B. Peters) (Shelby Singleton, BMI) (3:56)

Nixon does a quiet, melancholy tune here about lost love in San Francisco. The smooth, classy treatment gives the single potential for a/c as well as country format play.

**GLENN SUTTON**—Mercury 57001

**RED NECK DISCO** (prod.: Glenn Sutton) (writer: L. Dresser) (Starship, ASCAP) (3:24)

Several recent news items, including one similar to Sutton's story here, give this off-the-wall tune extra credibility. Sutton's clever sense of humor shines again.

**JIMMY BUFFETT**—MCA 41109

**DREAMSICLE** (prod.: Norbert Putnam) (writer: J. Buffett) (Coral Reefer, BMI) (2:18)

The flip side of Buffett's latest pop single is a relaxed tune with a touch of his tropical influences. Production is simple and straightforward with an acoustic guitar, keyboards and a bass providing instrumental support.

**SONNY CURTIS**—Elektra 46526

**THE COWBOY SINGER** (prod.: not listed) (writer: S. Curtis) (Skol, BMI) (3:17)

Curtis tells the story of a cowboy singer with a fresh, straight country style using a bright sound and a minimum of unnecessary frills. The tune is catchy with equally appealing lyrics.

**LEON EVERETTE**—Orlando 104

**THE SUN WENT DOWN IN MY WORLD TONIGHT** (prod.: not listed) (writers: R. Murrell/S. Anders) (Magic Castle/Blackwood, BMI) (2:50)

Everette builds on this song into a strong chorus hook which easily holds the listener's attention. Electric guitar licks add a nice touch.

**DENNIS WILLIAM WILSON**—Elektra 46525

**ONE OF THOSE PEOPLE** [prod.: Jimmy Bowen & Sterling Whipple] (writer: D. W. Wilson) (Tree, BMI) (3:54)

Wilson's debut single is a self-penned song with a soft, tender sound to go with the lyrics. Uncomplicated production puts the emphasis on the artist and song for maximum effect.

**SHEILA ANDREWS**—Ovation 1128

**I GOTTA GET BACK THE FEELING** (prod.: Brien Fisher) (writers: M. Kossler/R. J. Jones) (Terrace, ASCAP/Blue Lake, BMI) (2:56)

Andrews' strong, rich vocals shine on this slightly haunting tune. Electric guitars complement the lyric lines nicely.

**ROGER NASH with the JORDANAIREs**—Tandem 014

**THE FIRST FEW DAYS OF LOVE** (prod.: Joe Deaton) (writers: S. D. Shafer/E. Raven) (Acuff-Rose, BMI/Milene, ASCAP) (2:05)

Smooth and mellow is the tone of this single, as Nash sings softly, with keyboards, strings and a steel guitar backing him up.

# Country Album Picks



## RIGHT OR WRONG

**ROSANNE CASH**—Columbia JC 36155

Dubbed "second generation country" by husband / producer Rodney Crowell, Rosanne Cash, Johnny's daughter, has released a stellar album guaranteed to raise a few eyebrows. Backed by some of the finest musicians and singers, Cash's strong vocal delivery and sensitive interpretations reach out on the first listen. A definite career launcher.



## INSEPARABLE

**LOUISE MANDRELL & R. C. BANNON**—Epic JE 36151

The top ten single "Reunited" is only the beginning for this exceptional new duo, as their first album together indicates. Their smooth and sophisticated vocal play is well complimented with superb string arrangements. "I Want To (Do Everything For You)," "Where Do We Draw The Line" and the title cut show strong potential, plus an excellent version of "Everytime You Touch Me."

# Nashville Report

BY RED O'DONNELL

■ MCA artist **Barbara Mandrell** is being paged to co-star in a movie with **Peter Fonda**. The picture, to be filmed this fall in Colorado, is titled "Blue Smoke," a story about a rodeo owner (Fonda). Barbara would be cast as his wife. If and when, it would be her debut as an actress, although the part calls for "some singing." Unofficial word from the Mandrell compound is Barbara is more than minimally interested.

Another more-than-tepid rumor: **Loretta Lynn** and **Conway Twitty** are mulling an offer to lend their names to a line of clothing. Duds would be sold nationally by a major chain of variety stores.

In the studio: **Jack Greene** with producer **Jack Gilmer** at Richey House. **Brenda Lee** and producer **Ron Chancey**, **Gail Davies** and producer **Garth Fundis**, **Wood Newton** and producer **Even Stevens**, **Conway Twitty** and **Loretta Lynn** and producer **David Barnes** are all at Woodland. **Ron Haffkine** and **Dr. Hook** are at the Sound Lab working on the group's next LP. Dr. Hook's follow-up to the top five hit, "When You're In Love With A Beautiful Woman," will probably be "Better Love Next Time."

The Exit/In, more often than not quite low-key despite some of the notables who turn up both onstage and in the audience, had quite a variety of living legends on hand for the show last week by **Louise Goffin** and the **Greg Kihn Band**. Among them: all four members of **KISS** (sans costumes and make-up), **Roy Orbison**, **Susie Allanson**, and **Steve Wax**.

**Dolly Parton & Co.** are touring in her new \$150 thousand king-size bus, interior of which includes a bedroom, living room, kitchen—and, of course, inside plumbing. A home-town look feature: The wood paneling in the bedroom came from the Seveirville, Tenn. cabin in which Dolly and many of her brothers and sisters were born and raised.

**Kitty Wells**, member of country music's royalty, celebrates birthday No. 60 next Saturday.

Columbia artist **Marty Robbins**, whose hobby is driving race cars, has the habit (or bum luck) of frequently steering his auto into walls. Asked why this happened, Marty laughed and replied: "I suppose I'm sorta like the man who climbs the high mountain—just because the wall is there."

Pianist-writer **Floyd Cramer's** grandchild finally arrived. The Cramers' daughter **Diane Nichols** gave birth to a girl at a local hospital last week. The newcomer has been named **Donna Jennifer** . . . **Grandpa Jones** and wife **Ramona** have moved from Nashville to Mountain View, Ark. However, Grandpa and Ramona will continue to appear on the Grand Ole Opry and the locally-produced syndicated Hee Haw series.



# Record World Country Albums



SEPTEMBER 1, 1979

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

SEPT. 1	AUG. 25	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>THE GAMBLER</b> KENNY ROGERS United Artists LA 834 H (30th Week)	38
2	2	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	18
3	3	<b>ONE FOR THE ROAD</b> WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064	11
4	6	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/ Epic KE 35751	17
5	5	<b>LOVELINE</b> EDDIE RABBITT/Elektra 6E 181	14
6	4	<b>WE SHOULD BE TOGETHER</b> CRYSTAL GAYLE/United Artists LA 969 H	7
7	9	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol SW 18849	29
8	7	<b>GREAT BALLS OF FIRE</b> DOLLY PARTON/RCA AHL1 3361	11
9	8	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318	17
10	21	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 34326	40
11	13	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	85
12	31	<b>OUR MEMORIES OF ELVIS, VOL. II</b> ELVIS PRESLEY/ RCA AQL1 3448	3
13	10	<b>IMAGES</b> RONNIE MILSAP/RCA AHL1 3346	2
14	12	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	69
15	14	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096	15
16	15	<b>THE LEGEND AND THE LEGACY, VOL. I</b> ERNEST TUBB/ Cachet CL 3 3001	5
17	16	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743	81
18	18	<b>THE OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135	22
19	17	<b>THE TWO AND ONLY</b> THE BELLAMY BROTHERS/ Warner/Curb BSK 3347	8
20	19	<b>TODAY AND FOREVER</b> EARL SCRUGGS REVUE/Columbia JC 36084	4
21	23	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra 6E 194	15
22	22	<b>SERVED LIVE</b> ASLEEP AT THE WHEEL/Capitol ST 11945	9
23	28	<b>THE ORIGINALS</b> THE STATLER BROTHERS/Mercury SRM 1 5016	20
24	24	<b>YOU'RE MY JAMAICA</b> CHARLEY PRIDE/RCA AHL1 3441	3
25	25	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H	62
26	26	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037	187
27	11	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	21
28	30	<b>MR. ENTERTAINER</b> MEL TILLIS/MCA 3167	5
29	35	<b>LARRY GATLIN'S GREATEST HITS</b> /Monument MG 7628	42
30	20	<b>HONKY TONKIN'</b> VARIOUS ARTISTS/RCA AHL1 3422	7
31	29	<b>SERVING 190 PROOF</b> MERLE HAGGARD/MCA 3089	13
32	36	<b>MOODS</b> BARBARA MANDRELL/MCA AY 1088	46
33	37	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	83
34	27	<b>THE VERY BEST OF LORETTA AND CONWAY</b> LORETTA LYNN & CONWAY TWITTY/MCA 3164	5
35	34	<b>CROSS WINDS</b> CONWAY TWITTY/MCA 3086	13
36	40	<b>THE BEST OF BARBARA MANDRELL</b> /MCA AY 1119	30
37	41	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/MCA DO 2993	99



38 42 TNT TANYA TUCKER/MCA 3066

41

CHARTMAKER OF THE WEEK

39 — SILVER  
JOHNNY CASH  
Columbia JC 36086



40	44	<b>EXPRESSIONS</b> DON WILLIAMS/MCA AY 1069	51
41	43	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	73
42	60	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G	97
43	33	<b>MAKIN' MUSIC</b> ROY CLARK & GATEMOUTH BROWN/ MCA 3161	5
44	45	<b>ROOM SERVICE</b> OAK RIDGE BOYS/MCA AY 1065	44
45	32	<b>A RUSTY OLD HALO</b> HOYT AXTON/Jeremiah JH 5000	6
46	63	<b>BEST OF DOLLY PARTON</b> /RCA APL1 1117	170
47	38	<b>3/4 LONELY</b> T. G. SHEPPARD/Warner Bros. BSK 3353	4
48	46	<b>PROFILE—THE BEST OF EMMYLOU</b> EMMYLOU HARRIS/ Warner Bros. BSK 3258	40
49	48	<b>JUST TAMMY</b> TAMMY WYNETTE/Epic KE 36013	12
50	39	<b>ROSE COLORED GLASSES</b> JOHN CONLEE/MCA AY 1105	42
51	—	<b>SHOT THROUGH THE HEART</b> JENNIFER WARNES/ Arista 4217	1
52	—	<b>JERRY REED LIVE</b> /RCA AHL1 3453	1
53	47	<b>ROCKIN' YOU EASY, LOVIN' YOU SLOW</b> RONNIE McDOWELL/Epic JE 36142	3
54	54	<b>LEGEND</b> POCO/MCA AA 1099	22
55	53	<b>ALONE TOO LONG</b> CHARLY McCLAIN/Epic JE 36090	6
56	57	<b>RUNNING LIKE THE WIND</b> MARSHALL TUCKER BAND/ Warner Bros. BSK 3317	15
57	62	<b>RANDY BARLOW</b> /Republic RLP 6024	6
58	65	<b>VARIATIONS</b> EDDIE RABBITT/Elektra 6E 127	74
59	61	<b>I DON'T LIE</b> JOE STAMPLEY/Epic KE 36016	14
60	52	<b>THE TEXAS BALLADEER</b> FREDDY FENDER/Starflite 36073	7
61	64	<b>RODRIGUEZ</b> JOHNNY RODRIGUEZ/Epic KE 36014	14
62	49	<b>EVERY WHICH WAY BUT LOOSE (SOUNDTRACK)</b> VARIOUS ARTISTS/Elektra 5E 503	37
63	66	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA AFL1 2780	63
64	69	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1719	104
65	71	<b>HEART TO HEART</b> SUSIE ALLANSON/Elektra 6E 177	20
66	67	<b>REFLECTIONS</b> GENE WATSON/Capitol ST 11805	28
67	55	<b>REDHEADED STRANGER</b> WILLIE NELSON/Columbia KC 33482	186
68	50	<b>GREATEST HITS, VOL. II</b> JOHNNY PAYCHECK/Epic KE 35444	43
69	51	<b>SWEET MEMORIES</b> WILLIE NELSON/RCA AHL1 3243	30
70	56	<b>OUR MEMORIES OF ELVIS</b> ELVIS PRESLEY/RCA AQL1 3279	23
71	58	<b>BURGERS &amp; FRIES/WHEN I STOP LEAVING</b> CHARLEY PRIDE/RCA APL1 2983	42
72	59	<b>JERRY LEE LEWIS</b> /Elektra 6E 184	20
73	68	<b>LAUGHING AND CRYING, LIVING AND DYING</b> BILLY "CRASH" CRADDOCK/Capitol ST 11946	9
74	70	<b>ARMED &amp; CRAZY</b> JOHNNY PAYCHECK/Epic KE 35623	40
75	72	<b>JUST LIKE REAL PEOPLE</b> THE KENDALLS/Ovation OV 1739	27

## BARBARA MANDRELL

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and **JUST FOR THE RECORD** will say the things  
you'll love to hear. Featuring the single **FOOLED BY A FEELING**  
MCA-41077

MCA RECORDS

Produced by TOM COLLINS



MCA-3165

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# Country Singles

SEPTEMBER 1, 1979

TITLE, ARTIST, Label, Number

SEPT. 1	AUG. 25		WKS. ON CHART
1	1	<b>THE DEVIL WENT DOWN TO GEORGIA</b> CHARLIE DANIELS BAND Epic 8 50700 (2nd Week)	9
2	3	<b>HEARTBREAK HOTEL</b> WILLIE NELSON & LEON RUSSELL/ Columbia 3 11023	9
3	4	<b>I MAY NEVER GET TO HEAVEN</b> CONWAY TWITTY/ MCA 41059	8
4	6	<b>TILL I CAN MAKE IT ON MY OWN</b> KENNY ROGERS & DOTTIE WEST/United Artists 1299	8
5	5	<b>STAY WITH ME</b> DAVE & SUGAR/RCA 11654	10
6	8	<b>YOU'RE MY JAMAICA</b> CHARLIE PRIDE/RCA 11655	8
7	2	<b>COCA COLA COWBOY</b> MEL TILLIS/MCA 41041	12
8	16	<b>JUST GOOD OL' BOYS</b> MOE & JOE/Columbia 3 11027	8
9	10	<b>HERE WE ARE AGAIN</b> STATLER BROTHERS/Mercury 55066	9
10	13	<b>YOUR KISSES WILL</b> CRYSTAL GAYLE/United Artists 1306	6
11	14	<b>FOOLS FOR EACH OTHER</b> JOHNNY RODRIGUEZ/ Epic 8 50735	9
12	17	<b>IT MUST BE LOVE</b> DON WILLIAMS/MCA 41069	5
13	7	<b>PICK THE WILDWOOD FLOWER</b> GENE WATSON/ Capitol 4723	13
14	19	<b>DADDY DONNA</b> FARGO/Warner Bros. 8867	7
15	18	<b>MY SILVER LINING</b> MICKEY GILLEY/Epic 8 50740	7
16	16	<b>I KNOW A HEARTACHE WHEN I SEE ONE</b> JENNIFER WARNES/Arista 0430	10
17	20	<b>ONLY LOVE CAN BREAK A HEART</b> KENNY DALE/ Capitol 4746	6
18	24	<b>FOOLS</b> JIM BROWN & HELEN CORNELIUS/RCA 11672	5
19	9	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra 46046	13
20	27	<b>BEFORE MY TIME</b> JOHN CONLEE/MCA 41072	4
21	25	<b>LAST CHEATER'S WALTZ</b> T. G. SHEPPARD/Warner/Curb 49024	5
22	22	<b>THAT MAKES TWO OF US</b> JACKY WARD & REBA McENTIRE/ Mercury 55054	9
23	37	<b>THERE'S A HONKY TONK ANGEL (WHO WILL TAKE ME BACK IN)</b> ELVIS PRESLEY/RCA 11679	4
24	28	<b>ALL I WANT AND NEED FOREVER</b> VERN GOSDIN/ Elektra 46052	9
25	29	<b>WHO WILL THE NEXT FOOL BE</b> JERRY LEE LEWIS/ Elektra 46067	7
26	26	<b>PLAY HER BACK TO YESTERDAY</b> MEL McDANIEL/ Capitol 4740	10
27	30	<b>THE LETTER</b> SAMMI SMITH/Cyclone 104	7
28	32	<b>LOW DOG BLUES</b> JOHN ANDERSON/Warner Bros. 8863	8
29	35	<b>FOOLED BY A FEELING</b> BARBARA MANDRELL/MCA 41077	4
30	36	<b>IF I FALL IN LOVE WITH YOU</b> REX ALLEN, JR./ Warner Bros. 49020	5
31	31	<b>ONCE IN A BLUE MOON</b> ZELLA LEHR/RCA 11648	9
32	41	<b>DREAM ON</b> OAK RIDGE BOYS/MCA 41078	3
33	38	<b>ROBINHOOD</b> BILLY "CRASH" CRADDOCK/Capitol 4753	5
34	39	<b>GOODBYE</b> EDDY ARNOLD/RCA 11668	5
35	33	<b>I COULD USE THE FEELING</b> EARL SCRUGGS REVUE/ Columbia 3 10992	10
36	43	<b>IN NO TIME AT ALL</b> RONNIE MILSAP/RCA 11695	3
37	42	<b>DANCIN' 'ROUND AND 'ROUND</b> OLIVIA NEWTON-JOHN/ MCA 41074	5
38	44	<b>YOU AIN'T JUST WHISTLIN'</b> DIXIE THE BELLAMY BROTHERS/ Warner/Curb 49032	3
39	40	<b>THE DREAM NEVER DIES</b> BILL ANDERSON/MCA 41060	6
40	50	<b>I DON'T DO LIKE THAT NO MORE/NEVER MY LOVE</b> THE KENDALLS/Ovation 1129	3
41	46	<b>I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY</b> RAZZY BAILEY/RCA 11682	3
42	48	<b>LIVIN' OUR LIFE TOGETHER</b> BILLIE JO SPEARS/ United Artists 1309	5
43	57	<b>ALL THE GOLD IN CALIFORNIA</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11066	2
44	49	<b>WE GOT LOVE</b> MUNDO EARWOOD/GMC 104	6
45	45	<b>THE ROOM AT THE TOP OF THE STAIRS</b> STELLA PARTON/ Elektra 46502	6
46	51	<b>ANOTHER EASY LOVIN' NIGHT</b> RANDY BARLOW/ Republic 044	4



CHARTMAKER OF THE WEEK

47	—	<b>SWEET SUMMER LOVIN'/ GREAT BALLS OF FIRE</b> DOLLY PARTON RCA 11705	1
48	54	<b>EVERYTHING I'VE ALWAYS WANTED</b> PORTER WAGONER/ RCA 11671	4
49	12	<b>SUSPICIONS</b> EDDIE RABBITT/Elektra 46053	12
50	21	<b>BARSTOOL MOUNTAIN</b> MOE BANDY/Columbia 3 10974	12
51	52	<b>I'M JUST A HEARTACHE AWAY</b> DICKEY LEE/ Mercury 50068	6
52	60	<b>THAT RUN-AWAY WOMAN OF MINE</b> FREDDY WELLER/ COLUMBIA 1 11044	4
53	53	<b>GUESS WHO LOVES YOU</b> MARY K. MILLER/RCA 11663	6
54	64	<b>SLIPPIN' UP, SLIPPIN' AROUND</b> CRISTY LANE/ United Artists 1314	2
55	63	<b>WHAT MORE COULD A MAN NEED</b> TOMMY OVERSTREET/ Elektra 46516	2
56	56	<b>IT'S TOO SOON TO SAY GOODBYE</b> TERRI HOLLOWELL/ Con Brio 156	6
57	66	<b>CRAZY ARMS</b> WILLIE NELSON/RCA 11673	3
58	15	<b>DON'T LET ME CROSS OVER</b> JIM REEVES/RCA 11564	12
59	23	<b>LET'S TRY AGAIN</b> JANIE FRICKE/Columbia 3 11029	9
60	61	<b>BESIDE ME</b> STEVIE WARINER/RCA 11658	5
61	34	<b>YOU ARE MY RAINBOW</b> DAVID ROGERS/Republic 042	9
62	—	<b>HALF THE WAY</b> CRYSTAL GAYLE/Columbia 1 11087	1
63	70	<b>PLEASE SING SATIN SHEETS FOR ME</b> JEANNE PRUETT/ IBC 0002	5
64	71	<b>LOVE ME NOW</b> RONNIE McDOWELL/Epic 9 50753	2
65	68	<b>IT'S SUMMER TIME</b> JESS GARRON/Charta 136	4
66	47	<b>I CAN'T SAY GOODBYE TO YOU</b> BECKY HOBBS/ Mercury 55062	9
67	62	<b>YOU'RE THE ONLY ONE</b> DOLLY PARTON/RCA 11577	13
68	90	<b>I HEAR THE SOUTH CALLIN' ME</b> HANK THOMPSON/ MCA 41079	2
69	55	<b>SOMEDAY MY DAY WILL COME</b> GEORGE JONES/ Epic 8 50684	10
70	91	<b>LET YOUR LOVE FALL BACK ON ME</b> DAVID HOUSTON/ Derrick 126	3
71	81	<b>MY EMPTY ARMS</b> ANN J. MORTON/Prairie Dust 7632	2
72	98	<b>EASY</b> BOBBY HOOD/Chute 0008	2
73	95	<b>SOAP</b> O. B. McCLINTON/Epic 9 50749	2
74	67	<b>I'VE GOT A RIGHT TO BE WRONG</b> B. J. WRIGHT/ Soundwaves 4589	5
75	58	<b>ALL AROUND COWBOY</b> MARTY ROBBINS/ Columbia 3 11016	11
76	59	<b>I LOVE HOW YOU LOVE ME</b> LYNN ANDERSON/ Columbia 3 11006	11
77	—	<b>PUT YOUR CLOTHES BACK ON</b> JOE STAMPLEY/ Epic 9 50754	1
78	—	<b>HOUND DOG MAN</b> GLEN CAMPBELL/Capitol 4769	1
79	65	<b>TOWER OF STRENGTH</b> NARVEL FELTS/MCA 41055	9
80	77	<b>I DON'T WANT TO LOVE YOU ANYMORE</b> DANDY/ Warner/Curb 8880	4
81	79	<b>YOURS AND MINE</b> MARY LOU TURNER/Churchill 7741	5
82	69	<b>YOURS</b> FREDDY FENDER/Starlite 8 4900	11
83	74	<b>LORELEI</b> SONNY JAMES/Monument 288	7
84	72	<b>NO ONE ELSE IN THE WORLD</b> TAMMY WYNETTE/ Epic 8 50722	13
85	75	<b>THAT'S THE ONLY WAY TO SAY GOOD MORNING</b> RAY PRICE/Monument 283	14
86	73	<b>LIBERATED WOMAN</b> JOHN WESLEY RYLES/MCA 41033	14
87	92	<b>LIFE GOES ON</b> CHARLIE RICH/United Artists 1307	2
88	89	<b>WITHOUT YOU</b> SUSIE ALLANSON/Elektra 46503	2
89	—	<b>I NEVER LOVED ANYONE LIKE I LOVE YOU</b> LOUISE MANDRELL/Epic 9 50752	1
90	—	<b>NO MEMORIES HANGIN' AROUND</b> ROSANNE CASH WITH BOBBY BARE/Columbia 1 11045	1
91	100	<b>TAKE GOOD CARE OF MY LOVE</b> MAX BROWN/ Door Knob 9 105	2
92	88	<b>BACKSLIDER'S WINE</b> MICHAEL MURPHEY/Epic 8 50739	4
93	93	<b>RAINY DAYS AND RAINBOWS</b> PAUL SCHMUCHER/ Star Fox 779	2
94	94	<b>THANKS A LOT</b> BILLY PARKER/SCR 177	3
95	76	<b>SLIP AWAY</b> DOTTSY/RCA 11610	12
96	80	<b>REUNITED</b> R. C. BANNON & LOUISE MANDRELL/ Epic 8 50717	14
97	—	<b>HERE I GO AGAIN</b> DORSEY BURNETTE/Elektra 46513	1
98	99	<b>SKIP A ROPE</b> ROGER YOUNG/Dessa 792	2
99	78	<b>(GHOST) RIDERS IN THE SKY</b> JOHNNY CASH/ Columbia 3 10961	16
100	86	<b>SHADOWS IN THE MOONLIGHT</b> ANNE MURRAY/ Capitol 4716	15

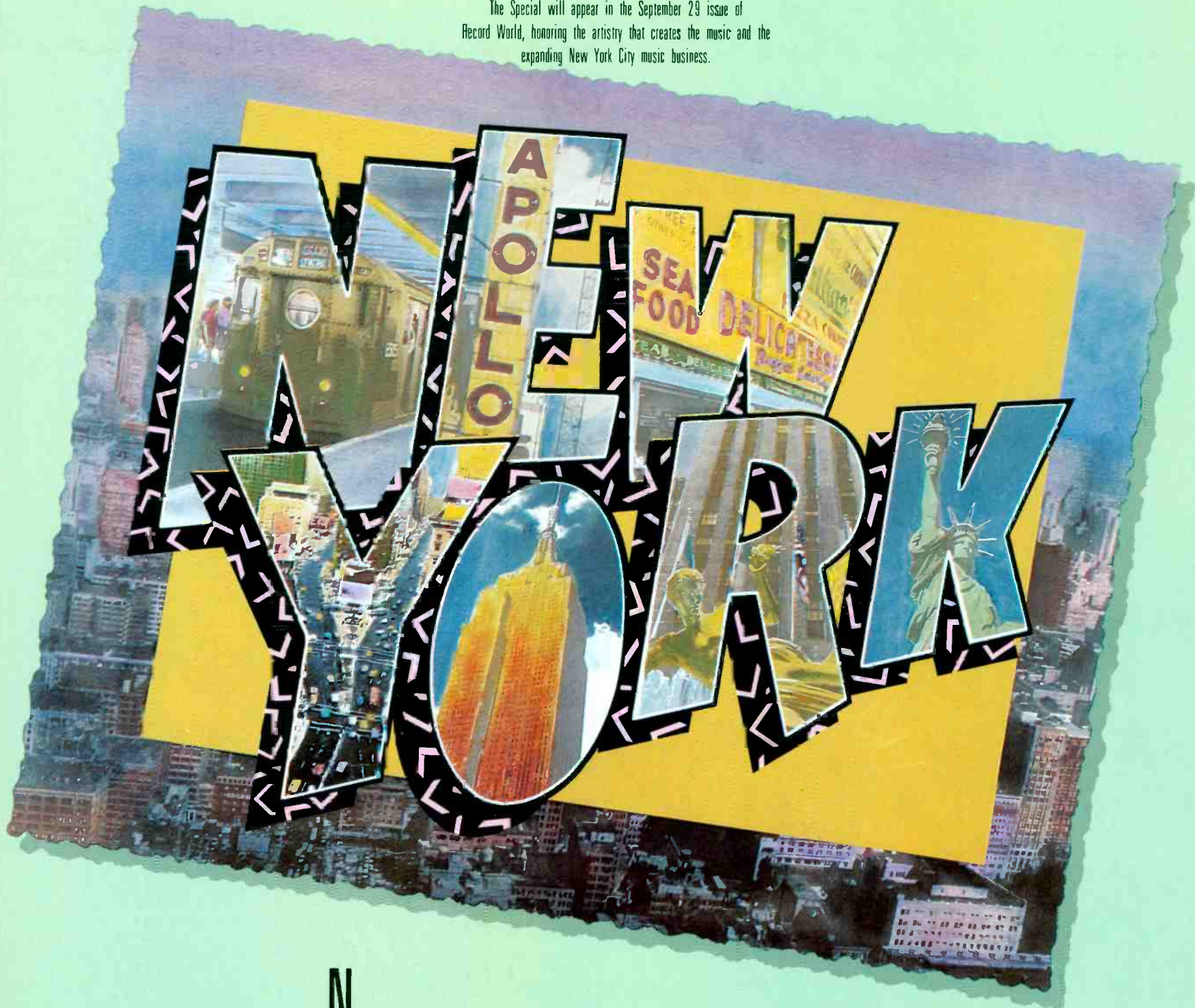




# THE RECORD WORLD SPECIAL, SPECIAL ISSUE

RECORD WORLD in conjunction with Manhattan Borough President Andrew Stein's Office  
and the New York City Music Task Force  
presents a special issue  
devoted to the full spectrum of  
New York's music activities.

The Special will appear in the September 29 issue of  
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expanding New York City music business.



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EDITORIAL & ADVERTISING DEADLINE: SEPTEMBER 4

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Michael Jackson's new solo album has everybody flipping out on hot fun and cool steppin'. Featuring songs written by Michael, Paul McCartney, Stevie Wonder, and Rod Temperton of Heatwave fame.

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