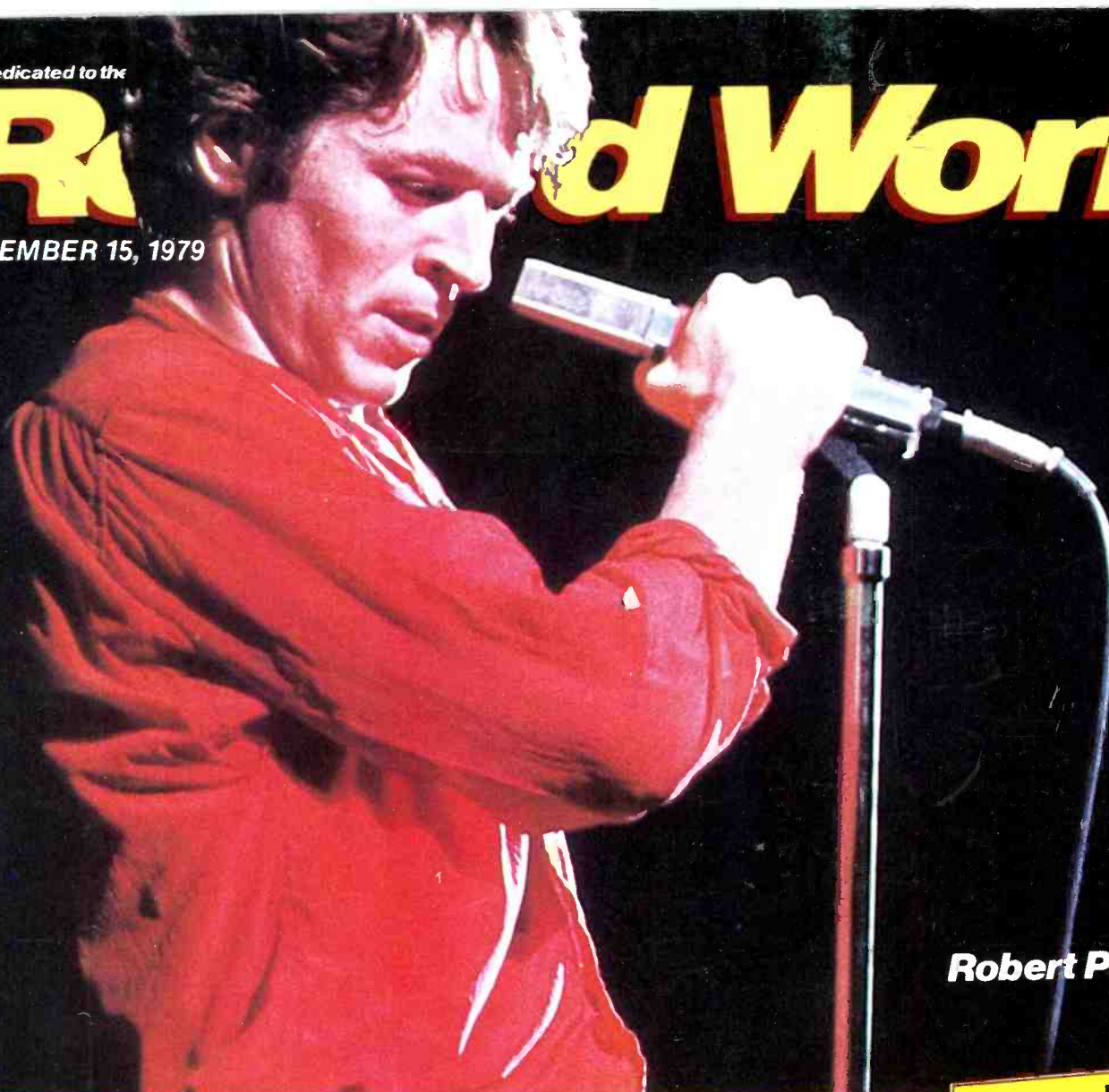


# Radio World

SEPTEMBER 15, 1979

\$2.25



Robert Palmer

## Hits of the Week

## Special: MEXICO 79

### SINGLES

**ANNE MURRAY, "BROKEN HEARTED ME"** (prod. by Norman) (writer: Goodrum) (Chappell & Co./Sailmaker, ASCAP) (3:43). Murray joins songwriter Randy Goodrum ("You Needed Me") again for a touching, piano / string ballad from her forthcoming "I'll Always Love You So" LP. Capitol 4773.

**NEIL YOUNG & CRAZY HORSE, "HEY HEY, MY MY (Into The Black)"** (prod. by Young-Briggs-Mulligan) (writer: Young) (Silver Fiddle, BMI) (3:51). This single from his hot-selling "Rust Never Sleeps" LP is a perfect anthem with its slam-bang "rock'n'roll will never die." Reprise 49031 (WB).

**SUZI QUATRO, "I'VE NEVER BEEN IN LOVE"** (prod. by Chapman) (writer: Connell) (Big Neck, ASCAP) (3:00). From the very first chord, Quatro drives hard on this super-charged rocker with a monster hook. It should top the AOR-pop charts by the time her new LP hits the racks. RSO 1001.

**WET WILLIE, "RAMONA"** (prod. by Petze-Willie) (writer: Droukas) (Infinity/Baklava, ASCAP) (3:47). Colored with jumping Latin rhythms and percussion, this latest offering from Willie is a joyous rocker featuring lively pop vocals. A certified multi-format hit. Epic 9-50760.

### SLEEPERS

**JOHN COUGAR, "I NEED A LOVER"** (prod. by Punter) (writer: Mellencamp) (H. G., ASCAP) (3:40). Cougar's midwestern roots grow into urban urgency on this explosive rocker from his "John Cougar" LP. Vocal power & passion are delivered via the primo hook. A cinch hit. Riva 202 (Mercury).

**COLCHOIS, "ROLL THE DICE"** (prod. by Barri-Lambert) (writers: Couchois Bros.) (World Song, ASCAP) (3:59). Guitars roar while the rhythm rumbles under pleading pop vocals on this well-crafted tune by the exuberant five-member band. Unlimited AOR-pop potential. Warner Bros. 49045.

**CREME D' COCOA, "DOIN' THE DOG"** (prod. by Camillo-Barker) (writers: Camillo-Barker) (Barcam, BMI) (3:50). Syndrums pounce on a crisp percussive intro as the lead vocal trades with a falsetto chorus and the rhythm keeps an irresistible pace on this stylish disco-pop dancer. Venture 112.

**THE DUNCAN SISTERS, "ROCK ALONG SLOWLY"** (prod. by Guenther-Morrison) (writer: Azizollah) (Collins / Ample Parking, ASCAP) (3:59). Heavenly vocals cruise along effortlessly over a lushly produced instrumental track. A sterling effort for pop-a/c. Ear-Marc 5501 (Casablanca).

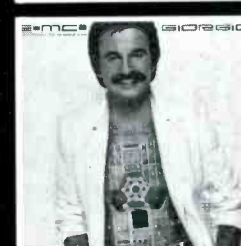
### ALBUMS

**THE ALAN PARSONS PROJECT, "EVE."** Much of the current electronic music is derived directly from Parsons' earlier work and this new disc shows the next step in the genre's development. Using a variety of lead singers, this theme album combines eerie jazz with dancing rhythms. Arista AL 9504 (8.98).

**FRANK ZAPPA, "JOE'S GARAGE ACT 1."** Zappa's operatic new work will probably not be popular with the programmers (or the Catholics) but his legend of fans will recognize it as one of his most progressive and seductive works to date with a number of cuts. Zappa SRZ-1-1603 (Phonogram) (7.98).

**MOLLY HATCHET, "FLIRTIN' WITH DISASTER."** The group's first album went gold and established them as heavy metal rockers to contend with. This second effort, produced by Tom Werman, is in the same vein with each cut geared for fast AOR play. Not for the faint of heart. Epic JE 36110 (7.98).

**GIORGIO MORODER, "E = MC2."** The brilliant producer/writer here dishes up a totally electronic album that craftily combines his famous disco rhythms with a taste of new wave synthesizer techniques. The tunes are all ultimately commercial and eminently danceable. Casablanca NBLP 7169 (8.98).





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from  
EarMarc Records



**DUNCAN SISTERS**



**CAROL LLOYD**



THE DUNCAN SISTERS "The Duncan Sisters"

EMLP 4001



CAROL LLOYD "Score"

EMLP 4002

Includes the new single  
**"Rock Along Slowly"** EM 5501

Includes her new single  
**"Score"** EM 5502

Because You Can  
Never Have 2 Much Of A Good Thing....



# Record World



SEPTEMBER 15, 1979

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

By KEN SUNSHINE

■ NEW YORK — The New York Music Task Force has announced more events which will take place during New York Music week, September 24-28, in conjunction with the *Record World* New York City Music special issue. The events cover the entire spectrum of New York music and feature both established stars and those on the rise.

Jazz, rock, folk and contemporary music will all be featured at the CitiCorp Building on 54th and Third Avenue. Eubie Blake will entertain in the Sunken Plaza from 5-6:30 on Wednesday, September 26th. Later that night, Michael Moriarty will appear at the indoor Atrium from 7-8:30. Every other evening from 7-8:30 the major publishing houses will present composers performing their works. These include artists from SESAC September 24, AGAC September 25, ASCAP September 26. (Continued on page 66)

## Polygram, Casablanca Deny Buy-Out Rumors

■ NEW YORK—Both Polygram Inc. and Casablanca Record & FilmWorks denied last week that Polygram was about to buy a larger share of Casablanca. "There are no negotiations going on about increasing Polygram's equity interest in Casablanca," a spokesman for Polygram executive vice president Irwin Steinberg said. Casablanca president Neil Bogart also denied the reports.

## Majors Push Conservative Stocking, Stressing Discounts Over Free Goods

By SAM SUTHERLAND

■ LOS ANGELES — Traditionally the season for fall catalogue stocking, this September sees manufacturers and distributors reappraising recent stocking strategies to avoid a repetition of the massive inventory loading seen a year ago. According to an *RW* survey, special programs now being offered or due to start in the coming weeks will reflect a more conservative emphasis, keying efforts to sell-through, not early order strength.

Most post mortems of the disappointing fourth sales quarter of last year have traced much of the flow of returned product, as well as the overpassing of manufacturers' stock, to market forecasting and behavior at this time a year ago. Label catalogue programs, first readied as early as spring of 1978, and in many instances further accelerated by trade-wide anxiety over a possible manufacturing crunch, met an equally bullish retail community reaction, with store inventories reaching new highs as dealers

bought heavily to take advantage of special terms.

This year, both labels and their distributor and retail customers are preaching bottom-line pragmatism, saying they'll seek dealer enthusiasm with special terms, but shifting program structure. Summarized one top distribution executive, "The 'Push out as much as you can' approach of the past is now being abandoned in favor of attaining genuine sell-through and meaningful profits."

As some retailers have already noted, fall '79 sees a number of major manufacturers unveiling their fall catalogue sales programs somewhat later than in recent years. Where many companies began pre-planning in the spring of 1978 to take advantage of "press-ahead" programs offered in anticipation of a crunch, 1979 sees a number of the survey respondents still fine tuning their programs at Labor Day.

Among the manufacturers whose catalogue campaigns won't be unveiled until next week are Polygram and its distributed la-

bel; RCA, A&M and Associated Labels; Capitol Records, along with its distribution partners, EMI-America/United Artists Records; Chrysalis Records; and Arista Records.

With little exception, labels this year are avoiding large discounts, extended dating and generous free goods policies in marketing fall catalogue, even with the advent of the lower \$5.98 list category seen at a number of companies during recent weeks. Label sales and marketing sources polled all agreed that last year's fall season underscored the perils of heavily front-loaded sales deals for both hits and older titles, and (Continued on page 76)

## Pope's Album A German Hit

By JIM SAMPSON

■ COLOGNE — Crystal Records' "Songs of Pope John II in Poland" appears to be the hottest album ever released by that German EMI subsidiary, and one of the fastest-selling albums of the year here. Negotiations are under way for rush release in the United States by the time the Pope arrives in Boston later this month (imported copies were due in stores this week). Other major world markets should get the album shortly thereafter.

Heavy Demand

According to Bernd Goeke, Crystal's A&R manager, 60,000 copies were sold in West Germany alone in the first three days of release while well over 100,000 copies were exported. Demand is so heavy, and unexpected, that the EMI pressing plant is deferring production of some hit pop albums to make room for the Pope's debut. A (Continued on page 75)

## MCA and IBM Announce Joint Videodisc Venture

■ NEW YORK—MCA last week took on a partner in its videodisc business, IBM, the nation's leading computer company. Each of the corporate giants will have an equal share in the new venture, DiscoVision Associates.

Both companies will contribute

their patents and technology in the videodisc field, and IBM will also contribute an undisclosed amount of cash. DiscoVision Associates will initially manufacture videodiscs for the consumer and industrial markets and videodisc players for the industrial market only, the later through a Japanese affiliate.

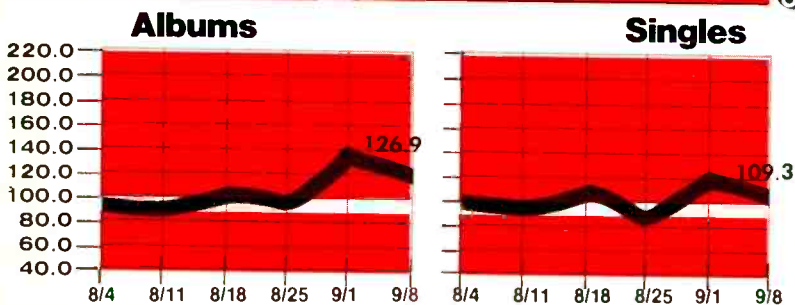
MCA Distribution will continue to distribute the company's videodisc line, and the Magnavox division of North American Philips will still be the sole manufacturer of home videodisc players for MCA.

Those players are currently available in two markets, Atlanta and Seattle, and MCA has made available a number of videodisc titles at prices ranging from \$15.95 to \$24.95. The player has a suggested retail price of \$775. RCA is expected to enter the competition in hardware and software later this year, and MCA's joint venture with Pioneer (Continued on page 66)

## Atlantic To Distribute Drew's Zephyr Label

■ NEW YORK—Paul Drew, head of Paul Drew Enterprises, has announced the formation of Zephyr Records, a new record label which will be distributed worldwide by Atco Records (a division of the Atlantic Recording Corporation). (Continued on page 6)

## 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.



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■ **Opposite page 32.** The rapidly-growing Mexican music industry is highlighted in Record World's annual spotlight on the record business south of the border. Included are capsule looks at key labels, executives and artists, as well as RW's annual Mexico awards in a variety of categories.

■ **Page 77.** In 25 years Imero Fiorentino has designed everything from television sets to rock concerts, and along the way has had much to do with the increasing sophistication of staging and lighting. RW reviews Fiorentino's career highlights and talks with him about his theories of design.



## departments

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## Powerhouse Picks

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

**Kenny Rogers** (United Artists) "You Decorated My Life."

Solid adds continue to come from the primary and secondary levels. Pop adult activity is also developing well. Don't miss it.

## Cautious Optimism Pervades CBS Intl. Meet

■ LONDON—After a last minute cancellation in Madrid, CBS Records International held its first solo convention recently at London's Grosvenor House Hotel. The general mood, as expressed by keynote speakers Dick Asher, president of CRI, and Maurice Oberstein, chairman, CBS/U.K., was one of cautious optimism, with stress placed on CBS's strongest global performance ever despite signs that some foreign markets were relatively soft.

CRI top management from over 25 subsidiaries including A&R, marketing and publishing heads and the full CBS/U.K. management and field force, joined together for the two days of meetings which covered such diverse topics as marketing, sales, A&R for Europe and Latin America, music

(Continued on page 74)

## Copyright Office Sets Mechanical Hearings

By BILL HOLLAND

■ WASHINGTON — The U. S. Copyright Office, for one reason or another, has managed to accomplish what few bureaucracies accomplish—it has dragged out a final decision on a 1976 law

(Continued on page 83)

## Don Burkheimer Named VP, RCA International

■ NEW YORK—The appointment of Don Burkheimer as division vice president, marketing and talent acquisition, RCA Records, International, has been announced by Arthur Martinez, division vice president, RCA Records, International, to whom Burkheimer will report.



Don Burkheimer

Burkheimer had been division vice president, product management and artist tours, with RCA Records' domestic operation prior to this promotion. He was headquartered in Los Angeles, but will now be in the New York offices of RCA Records, International.

Except for a brief two-year period when he was an executive of Famous Music from 1970

(Continued on page 75)

# Record World

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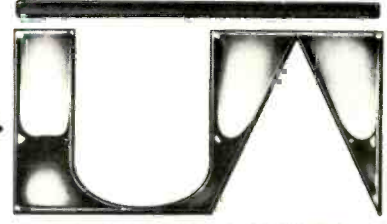
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# The Future Is Here



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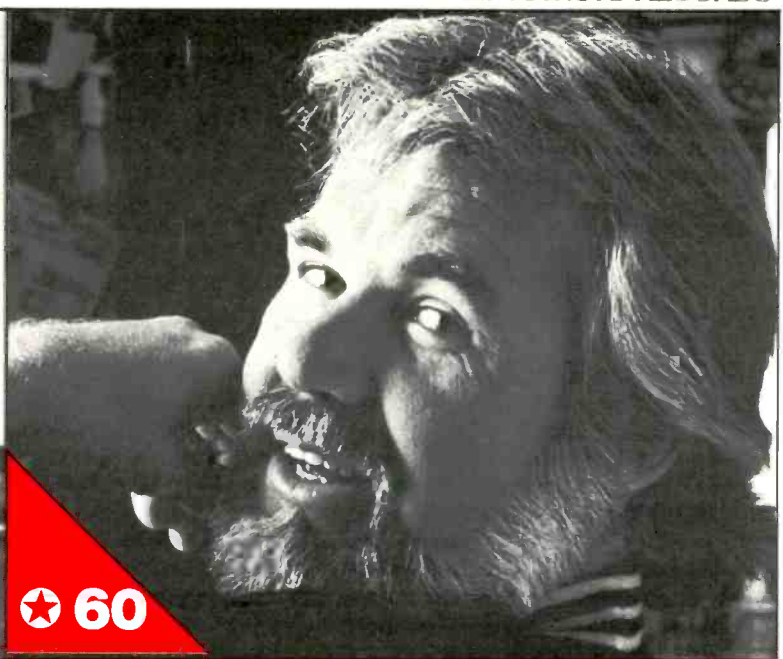


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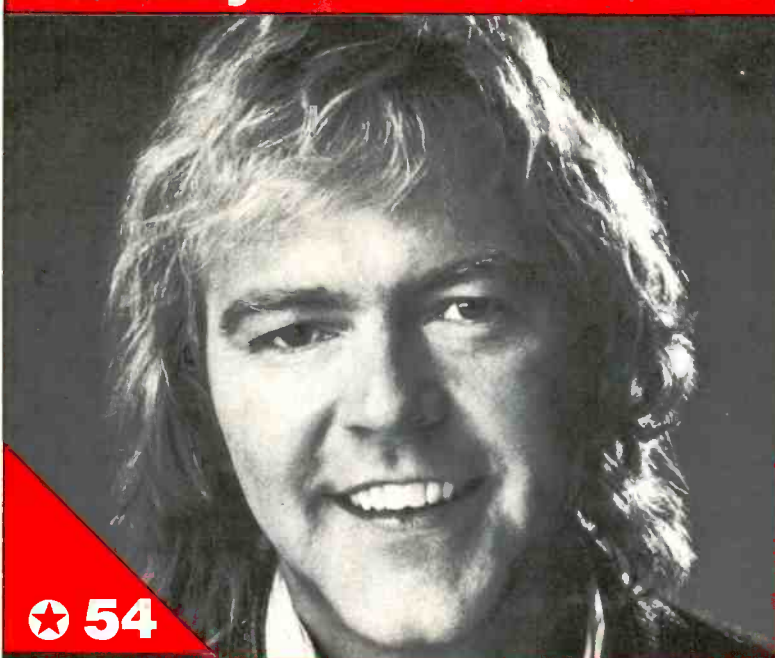
★ 1

**ROBERT JOHN**  
"Sad Eyes" Certified Gold



★ 60

**KENNY ROGERS**  
"You Decorated My Life"



★ 54

**MICHAEL JOHNSON** "This  
Night Won't Last Forever"



★ 28

**GERRY RAFFERTY**  
"Get It Right Next Time"



## Capitol Bows \$5.98 Line

■ LOS ANGELES—Capitol Records became the latest manufacturer to turn the list price tide with the introduction of a \$5.98 series, unveiled last week and set to debut next Monday (17).

In contrast to its competitors, though, Capitol isn't keying releases to existing catalogue, nor is it developing a flexible two-tiered lower list for new acts. All titles included in the series will be new, culled from material never previously released, or compiled in anthology form from Capitol's pop catalogue.

"We feel the introduction of the \$5.98 line is an important new development for Capitol and represents a major contribution to our catalogue," Dennis White, Capitol's vice president of marketing, said of the move. Covering album, cassette and 8-track configurations, the new line will carry the prefix SN.

The line's inauguration will feature 14 albums. Included in the debut shipment will be two collections of material never before released in America: "Marcus Hook Roll Band" and "Beginnings: Glenn Shorrock, Beeb Birtles & Graham Goble (Before Little River Band)." Also featured will be three albums by Minnie Riperton — "Perfect Angel," "Adventures In Paradise" and "Stay In Love" — released previously on Epic, prior to the late singer's Capitol debut, "Minnie."

Other selections are: John Stewart's "California Bloodlines," "Willard" and "Through The Glass," an album he recorded with Buffy Ford; "The Beach

Boys '69 Recorded Live In London;" "Anne Murray / Glen Campbell" and "Grand Funk Hits." Rounding out the initial selections will be perennial favorites—Frank Sinatra's "Look To Your Heart," Nat "King" Cole's "A Mis Amigos" and "Miss Peggy Lee Sings The Songs Of Cy Coleman," a compilation of material from the singer's impressive Capitol catalogue.

"Selections in the new line will be released two or three times a year," states White, pointing to the upcoming October release of the Beatles' "Rarities" as indicative of the line's strength.

That LP, which contains 17 of  
(Continued on page 80)

## Robert John Gives EMI-UA #1 Record

■ EMI America-UA celebrated its first number one single this week as Robert John's "Sad Eyes" hit the top of Record World's Singles Chart. Culled from the "Robert John" album, the record hit the number one position 16 weeks after its release.

"All of the sudden the record popped through and we kept working right through the secondary levels to keep the bullets alive," said Charles Minor, vice president of UA Records. "John hasn't had a hit in years so this one is especially gratifying." According to the label, the record has topped one million in sales.

## Rocket Signs with MCA

■ LOS ANGELES—Barney Ales, president of Rocket Records and Bob Siner, president of MCA Records, last week announced that MCA will market and distribute Rocket Records. The move marks Rocket's return to its initial U.S. distributor when founded in the early '70s.

Rocket Records' first release will be "Stay With Me Til Dawn" from English artist Judie Tzuke,

who is currently Top 10 in England with this single. Tzuke's LP of the same name, which is Top 20 in England will follow later in the year.

### Colin Blunstone LP

Colin Blunstone, former lead singer of the Zombies, is currently in the studio preparing a late '79 rock LP with a current working title of "Late Night In Soho."



Pictured toasting the MCA/Rocket signing are (left to right): Barry Tyerman, attorney for Rocket Records; Rocket Records' president Barney Ales; MCA Records' president, Bob Siner; chairman of the Board of the Rocket Record Company, John Reid; and MCA Records vice president of publicity, Joan Bullard.

## Atlantic To Distribute Drew's Zephyr Label

(Continued from page 3)

out of which it was born."

Paul Drew's music industry career began before he even finished high school, when he worked at the local NBC radio affiliate in Detroit in a variety of roles. He went on to become a disc jockey or program director in Atlanta, Detroit, Philadelphia, San Francisco, Washington, and Los Angeles. From 1973-78, Drew was vice president of programming for the RKO chain, which included formats ranging from rock to classical to all-talk to oldies, at eight major stations across the U.S. Drew is now the head of Paul Drew Enterprises,

whose ventures include record production, music publishing, television production and artist management (including Japan's Pink Lady).

### Wright Named GP

Christy Wright has been named general manager of the newly-formed Zephyr Records, it was announced by Paul Drew. Prior to joining the new label, she was director of marketing for Record World magazine. She was previously national music coordinator for the RKO radio chain, prior to which she was music director at WRKO in Boston for three years.



Shown celebrating the addition of Zephyr Records to the Atlantic/Atco family are, from left: Atlantic senior vice president/general manager Dave Glew, Atco & Custom Labels president Doug Morris, Atlantic chairman Ahmet Ertegun, Paul Drew, Christy Wright, Atlantic president Jerry Greenberg, and Atlantic vice president of national promotion Vince Faraci.

## Regional Breakouts

### Singles

#### East:

Jennifer Warnes (Arista)  
Knack (Capitol)  
Foreigner (Atlantic)  
John Stewart (RSO)

#### South:

Knack (Capitol)  
Foreigner (Atlantic)

#### Midwest:

Donna Summer (Casablanca)  
Knack (Capitol)  
Foreigner (Atlantic)  
John Stewart (RSO)  
Kenny Rogers (UA)

#### West:

M (Sire)  
Brenda Russell (Horizon)  
Knack (Capitol)  
Dave Edmunds (Swan Song)

### Albums

#### East:

Alan Parsons (Arista)  
Van Morrison (Warner Bros.)  
France Joli (Prelude)  
B. B. King (MCA)  
Records (Virgin)

#### South:

Alan Parsons (Arista)  
Van Morrison (Warner Bros.)  
Randy Newman (Warner Bros.)  
Records (Virgin)

#### Midwest:

Alan Parsons (Arista)  
Van Morrison (Warner Bros.)  
Sammy Hagar (Capitol)  
Charlie (Arista)

#### West:

Alan Parsons (Arista)  
Van Morrison (Warner Bros.)  
Sammy Hagar (Capitol)  
France Joli (Prelude)  
Charlie (Arista)  
Records (Virgin)



# BLUE STEEL

NO MORE LONELY NIGHTS



# BLUE STEEL

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## Atlantic Names Libow AOR Promo Director

■ NEW YORK—Judy Libow has been promoted to the position of director of national AOR promotion for Atlantic Records. The announcement was made by vice president, national AOR promotion Tunc Erim, to whom Libow will report.



Judy Libow

Libow first joined Atlantic in 1975 as assistant college promotion manager, and she was named national college promotion manager in January, 1977. In September, 1977, she was promoted to national FM promotion coordinator, and the following year was named associate director of national pop album promotion. Most recently, Libow held the title of associate director of national AOR promotion.

## Hilltak Sets Indie Distrib.

■ LOS ANGELES — Hilltak principals Hillery Johnson and Tom Takayoshi have ended their distribution relationship with Atlantic Records and have announced that their product will be marketed through independent distributors in the future.

The distributors lined up so far are Progressive Records in Cleveland, Chicago, Detroit, and Buffalo; Big State in Dallas and Houston; Malverne in New York and Boston; Chips in Philadelphia; Bib in Charlotte; California Records in Los Angeles; All South in New Orleans; Zamoiski in Baltimore and Washington; Tone Distributors in Miami; Pacific Records and Tapes in San Francisco and Seattle.

Hilltak's first independent release, which is being shipped immediately, includes albums by Dalton & Dubarri and The Guess Who and singles by Dalton & Dubarri, 9th Creation, and Lynne Hamilton's Theme from "The Prisoner" television series.

## Jones Girls Gold

■ NEW YORK—Philadelphia International artists The Jones Girls have had their debut single, "You Gonna Make Me Love Somebody Else," certified gold by the RIAA.

# Retailers Will Move Cautiously On New \$5.98 Catalogue Lines

BY PETER FLETCHER

■ LOS ANGELES—Both the consumer and the retailer appear to be winners as the result of the move to a \$5.98 list price on some back catalogue titles by CBS, MCA and Phonogram/Mercury.

Capitol has also announced a new \$5.98 line of product never previously released, which is set to debut next Monday (see separate story).

The majority of retailers who participated in a Record World survey said that they were planning to pass the savings on to the customer. One retailer pointed out that with a \$4.99 shelf price, the CBS \$5.98 list product will give a 40 percent margin.

Because of the returns problem that has plagued the industry this year, most retailers surveyed plan to order \$5.98 product only as they need it to avoid an overstock situation.

Most retailers are waiting until they have the list of titles to be affected by the reduction before making any plans on how to merchandise the product. CBS is expected to release its list of titles September 10.

"We think it is the salvation of the catalogue business. It is the only way we can combat cut-outs and over-runs," said Tom Keenan, president of Everybody's Record in the Pacific northwest.

Both CBS and MCA will release product by new artists at a lower wholesale cost. Many retailers are applauding this move since with current economic conditions and the returns problem, dealers have been reluctant to order product by unknown artists without incentives.

One retailer who is planning to merchandise aggressively to take advantage of the reduced costs is Paul Pennington, president of the California-based Eucalyptus Records chain. "I will use it as price-image product. I will use it in the top rows of my impact racks with price signing. It gives the store a good price image. You can't throw it (\$5.98 product) in back. I definitely will be passing the savings along to my customers to create a good value. I need to get people into buying two and three records."

Many of the chain stores have a firm pricing policy, so they will be treating the new product as they would any \$5.98 list product. Fred Traub, vice president of purchasing for the Durham, N.C.-based Record Bar chain, said that in keeping with

Record Bar pricing policy the albums will be priced at \$4.98.

Raul Acevedo, executive vice-president of the Ohio-based Disc Records chain, said, "We need lower priced merchandise. As we rebuy the merchandise at the lower price we will be promoting at the lower price. I want my stores to put up big displays of it showing people what a good buy they are getting. People will see good merchandise at a relatively low price."

Not all retailers are happy with the changes. The main sore point is that CBS is making the dealers absorb the markdown. Ken Dobin, album and tape buyer for the Waxie Maxie chain, said that he is undecided about the impact of the change because of several undecided factors. "There is not a vast difference in the cost to the consumer. A \$7.98 list album has a shelf price of \$5.99 and a \$5.98 list album has a shelf price of \$4.99. The difference isn't enough to see accelerated sales." Dobin added that the chain has not decided on a shelf price for the new CBS reduced-price product since he hasn't seen the list of titles yet and because the

CBS product has a cost slightly less than most \$5.98 list product.

The bulk of the approximately 300 titles affected is coming from CBS' albums with a "P" prefix. Traub estimates that the Record Bar stocks over 500 titles with "P" prefixes. Many retailers are running short on catalogue product since they are waiting for the titles affected by the price changes before reordering.

The consensus of the retailers is that the real effectiveness of these moves depends on the quality of the titles that are reduced to \$5.98.

## Casablanca Names Shira Publish'g Administrator

■ LOS ANGELES — Casablanca Record and FilmWorks vice president of music publishing Steve Bedell has announced the appointment of Pam Shira to the position of publishing administrator.

Shira will direct all international publishing efforts, contract administration and in-house licensing for Cafe Americana Music and Rick's Music, Casablanca's publishing companies.





## Fourth MUSE Benefit Concert Set

■ NEW YORK—Musicians United for Safe Energy, Inc. have announced the addition of a fourth night of MUSE Benefit Concerts for a Non-Nuclear Future at Madison Square Garden in New York City.

The concert, which will feature appearances by Tom Petty and the Heartbreakers, Bonnie Raitt, Gil-Scott Heron and Friends, Bruce Springsteen and the E Street Band, Peter Tosh and Special Friends, raises the gross potential for the four nights of shows to \$1,400,000, with net receipts expected to total over \$600,000.

The MUSE foundation also announced that it is making select tickets available to the music industry at a tax exempt price of \$100 per seat. These tickets are available to all four shows and can be obtained by calling Suzanna Styron at (212) 691-5422.

### Rally

In conjunction with several other anti-nuclear groups MUSE announced its membership in the September 23 Rally Committee which will stage a rally on this day at the Battery Park City landfill, south of the World Trade Center in New York City. The theme of the rally is "Phase-Out." According to a MUSE spokesman, the rally is being held to focus attention on Carter's reluctance to phase-out nuclear plants for conversion to alternative forms of energy. The rally will

## Stiff Taps Harris

■ NEW YORK—Allen Frey, co-president with Dave Robinson of Stiff Records in the United States, has announced the appointment of Marion Harris to the position of director of Stiff music marketing.



Marion Harris

Harris will work with Frey and general manager Barry Taylor in coordinating the marketing efforts of CBS on behalf of both Stiff/Epic and Stiff/Columbia labels and in a general capacity on all creative areas.

Harris was most recently employed at E/P/A Records where for the past year and a half she held the position of product manager.

be held from 11 a.m. to 4 p.m. with a variety of speakers and rock performers entertaining.

Scheduled to appear are: Ralph Nader, Bella S. Abzug, Dr. John Gofman, Jane Fonda, Sam Lovejoy, Tom Hayden, Maggie Kuhn of the Gray Panthers, Jackson Browne, Bonnie Raitt, Graham Nash, Gil Scott-Heron, Jesse Colin Young, Tom Paxton and the Pousette-Dart Band. A number of surprise guests will also appear. Showco will donate the sound system, which is the same one used at the James Taylor Concert in Central Park last month. The capacity at Battery Park is 200,000 and MUSE spokesman are expecting over 100,000 to attend the free event.

The entire event will be broadcast live to some 20 major cities through the facilities of D.I.R. rock FM radio network with 180 other stations serviced on a tape-delay basis.

The rally is being organized by a group called the Sept. 23 Rally Committee whose coordinators, David Ross and Pamela Lippe also organized the May 6 anti-nuclear march on Washington.

## Guber and Kirshner Set 'Hyde' Musical

■ LOS ANGELES—Lee Guber and Don Kirshner will join forces to produce "Hyde," a thriller rock-musical based on Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde," scheduled to open on Broadway early next spring. Music and lyrics will be by Bob Hegel and Carol George, book by Dan Greenburg and Suzanne O'Malley, and Dennis Rosa will direct and stage the production.

## Polydor To Release 'Quadrophenia' S'track



Polydor Records will release the official motion picture soundtrack album to the upcoming Who production of the film version of "Quadrophenia," based on the group's 1973 rock opera about the Mods and the Rockers, two English youth cults, it was announced by Fred Haayen, president, Polydor Records. The two-record set will be available September 17, and the event is to be marked by special advance press and radio screenings of the film to coincide with the record's release and The Who's appearances at Madison Square Garden that same week. "Quadrophenia," the film, was directed by Franc Roddam and will have its official American premier in New York on November 2. Pictured this past winter at Cannes Film Festival, finalizing the arrangements for the distribution of the "Quadrophenia" soundtrack are (from left): Pete Townshend of The Who; Dick Kline, executive vice president, Polydor Records; and Fred Haayen, president, Polydor Records.

## WB Inks Sly & The Family



Sly and The Family Stone have been signed to Warner Bros. Records. Sly's Warner Bros. single "Remember Who You Are," has recently been released. Pictured from left are: Warner Bros. staff producer Mark Davis; Sylvester Stone, and Mo Ostin, Warner Bros. board chairman and president. Davis produced the forthcoming Sly and The Family Stone album, "Back On The Right Track," for the label.

## Butterfly Taps Thom Williams

■ LOS ANGELES — A. J. Cervantes, president of Butterfly Records, has announced the appointment of Thom Williams to the position of art director for the label.

### Worked At UA

Prior to joining Butterfly, Williams was director of creative services for United Artists Records, having joined UA as promotion art director in 1975. He had also been creative director for the Electric Circus Company for five years.

## K-Disc Opens Mastering Center

■ LOS ANGELES—The Saugus, California-based Keyser-Century Corporation, owners of K-Disc record manufacturers and the audiophile label Century Records, has opened a new disc mastering facility in Hollywood, K-Disc Mastering.

The new mastering center includes two rooms, one of them complete and containing Neumann cutting packages, Studer and Ampex tape transports, Neve and API equalizers, Neumann and Neve filters, UREI limiters and other equipment, including a "completely custom, one-of-a-kind, computer-designed disc transfer console." Reel-to-reel and cassette tape copies are available as well.

The second room, when complete, will contain two Neumann VMS '80' lathes, said to be the first installed on the west coast and the second in the entire United States.

K-Disc mastering is located at 6550 Sunset Boulevard.

## Pasha Promotes Sanders

■ LOS ANGELES — Spencer Proffer, president of the Pasha Music Organization, Inc., has announced the promotion of Susan Sanders to manager of the Pasha Music House Recording Complex.

Sanders, formerly with Casablanca Records and prior to that an executive administrator at UCLA, will oversee the day-to-day business and booking operation of the studios as well as coordinating all recording activities and scheduling of Pasha Production projects.



Jeff Lorber music.  
It couldn't  
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It began quietly  
in the Pacific Northwest...the brainchild of a brilliant  
young keyboardist. Music beyond jazz...beyond funk...even,  
beyond categories...Jeff Lorber music. Gradually, it turned his first  
two albums – on a small jazz label – into national, "sleeper" hits.  
And now, programmers are raving about Jeff Lorber's  
astounding Arista debut, "Water Sign."

WRVR/Pat Prescott: "This album will establish Jeff as a leader  
of the 1980's music."

KJLH/Lawrence Tantner: "Could be the #1 jazz album of the year!"

KAFM/Mark Campbell: "Heavy rotation album for sure!"

KADX/Chuck Edwards: "...Super response!"



AB 4234

**THE JEFF LORBER FUSION.  
"WATER SIGN."**

Their remarkable new album.  
On Arista Records and Tapes.

**ARISTA™**

**#1 JAZZ ALBUM!  
— Goodphone**



# MCA Dist. Holds Natl. Conference

■ LOS ANGELES — MCA Distributing Corporation's national conference took place at La Posada in Scottsdale, chaired by president Al Bergamo.

Following opening remarks on Monday, August 27, by Bergamo, a branch manager panel comprised of Ron DiMarino, Philadelphia; Ron Warren, Atlanta; Rod Linnum, Detroit; Ed Keelan, Baltimore; LeRoy Sather, Denver; and Les Silver, Los Angeles, spoke on marketing black music, marketing country music, marketing through multi-store outlets and one stops, and developing the local marketplace. The "nuts and bolts" meeting continued as a promotion and distribution panel addressed the topic of product placement as it relates to airplay.

Sam Passamano, Sr., executive vice president of branch distribution for MCA Distributing, spoke to the assemblage on "silent sales tools" where he introduced new merchandising display materials including a new in-store display piece to be used to showcase LPs for both Infinity and MCA Records and related labels. Designed with an interchangeable crest that will accentuate albums of any configuration (country soundtracks, new releases, "Rising Star"), the 6 ft. display item is packaged for easy shipment and has the facility to be placed in department stores and at the rack

jobber level. Die-cut covers are to be inserted for display.

The national distributing staff consisting of Neil Hartley, Vaughn Thomas, Ron Douglas and Karen Vanek closed the meeting day on topics of sales campaigns, proper advertising and merchandising.

Infinity's National Marketing and Promotion staff attended separate confabs with MCA Distributing Corporation on Sunday, August 26 that encompassed marketing, promotion and administrative topics. The Infinity contingent was headed by president Ron Alexenburg; Bud O'Shea, vice president and general manager; Gary Mankoff, vice president, marketing/finance; Peter Gidion, vice president, promotion; and Rick Swig, vice president, field promotion.

On Tuesday morning the Infinity staff including Jay Morgenstern, vice president, Infinity Music Publishing Group; Alan Ostroff, director of merchandising; Ira Sherman, director of product management; Bert Bogash, director of press and publicity; Richard Smith, director of national promotion; Mary Beth Medley, director of artist development; and Martin Onrot, vice president, Infinity Records Canada; along with Alexenburg, Mankoff, O'Shea, Gidion and Swig, took the dais to present new and upcoming product from Hot Chocolate, Orleans,

Dante's Inferno, Dobie Gray, Richard Stepp, Blue Steel, Nature's Divine, and Orsa Lia among others.

## New Product

MCA Records' portion of the meeting conducted by president Bob Siner featured comments from Danny Bramson, president of Backstreet Records who previewed new product from newly signed Tears and Robbie Patton. Songbird managing director Michael Ehrman spoke on MCA's entry into the contemporary Christian marketplace and Jim Fogelson, president of MCA's Nashville division and Ron Chaney, vice president of a&r presented Merle Haggard, John Conlee and Roy Clark product to be forthcoming this fall.

Denny Rosencranz, vice president of a&r, introduced new material from Rufus/Chaka Khan, Stix Hooper, The Blend, Tanya Tucker, and newly signed Tom Jones.

Elton John's new album to be released in October was presented by vice president & general manager of eastern operations, Ray D'Ariano.

Immediately following the fall product presentation, MCA held round table discussions with each region on product development, artist development, marketing, publicity, promotion and creative services.

# Record Plant, TAV Link Audio and Video

By SAMUEL GRAHAM

■ LOS ANGELES — In an effort to provide clients with a complete audio-visual package, Trans-America Video and the Record Plant have announced what sources describe as "a professional tie-in agreement." The new affiliation was announced last week by TAV president Murray Schwartz and Record Plant president Chris Stone.

"We had worked together in the past," Stone told RW, "and we decided that a more formal affiliation was in order. We both know that video and audio are coming together, and this way we'll each be doing our own thing to provide a single direction to the industry, and in a direction it's already going."

According to Stone, the agreement is "nothing more formal than an affiliation. We're simply much stronger together than we are isolated; any time we get something that requires video, we'll call TAV, and when they have a project that needs audio they'll call us. It's a situation where each of us performs our own function." A TAV press release indicated that special "package" pricing would be available to clients using both services.

Both the Record Plant and Trans-American Video have mobile equipment available for on-location use; TAV, for instance, supplies two 42-foot location units containing ten Norelco PC 70 cameras, two Hitachi handheld cameras and a good deal of other equipment as well. The Record Plant's mobile facilities include 24-track recorders and a 44-input mixing console.

Jackson Browne, Alice Cooper, Tony Bennett and Neil Diamond are among those artists who have used TAV and Record Plant facilities in the past.

# Black Concert Promoters Set Special Meeting

■ LOS ANGELES — Dick Griffey, newly appointed president for the United Black Concert Promoters of America, has announced that the organization will be convening at a special conference meeting this week in Cleveland, Ohio.

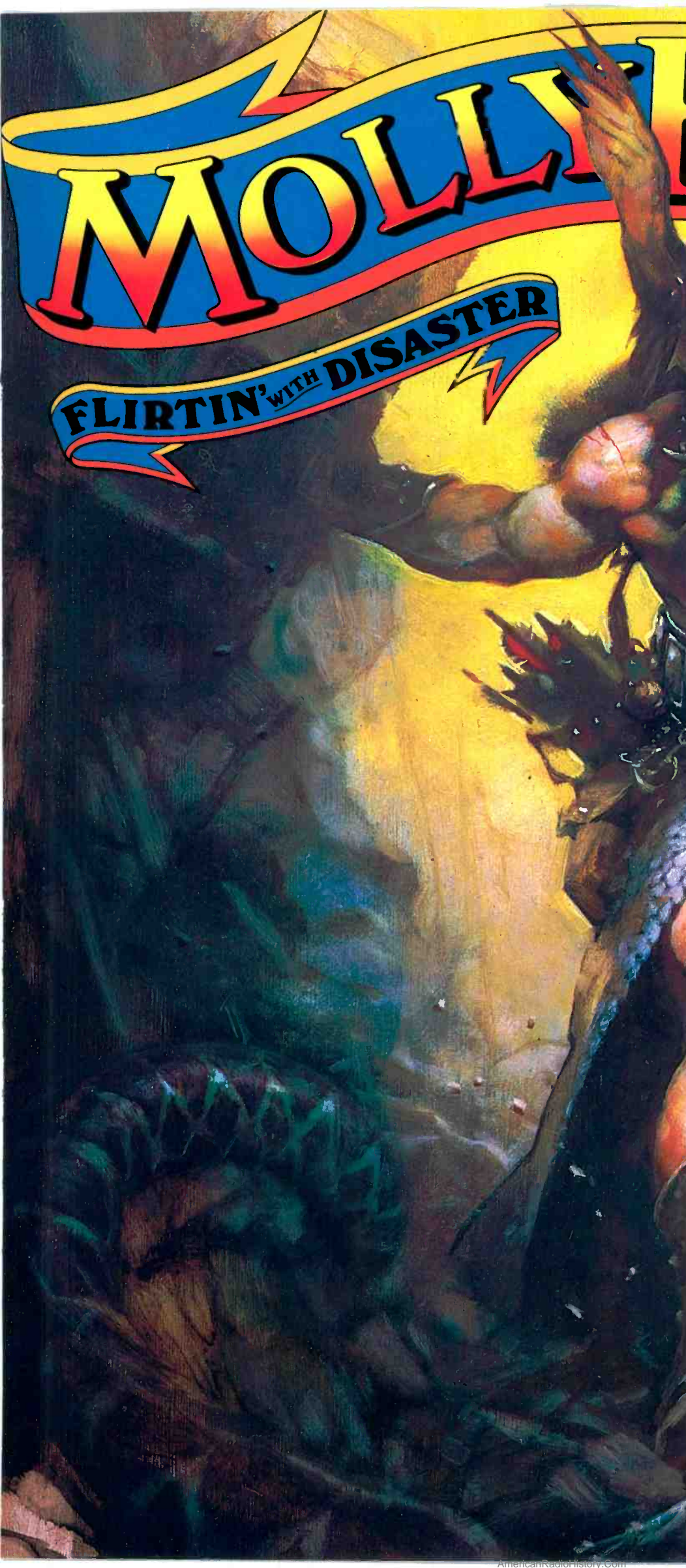
At this time, the group will further evaluate the current plight of all black concert promoters in the nation in an attempt to structure a working frame for future actions.

During the confabs, the United Black Concert Promoters will also meet with various key community leaders and other concerned and influential parties.



MCA Distributing Corporation held their annual convention recently. Present at the meetings and festivities were: (top left picture, from left) Bud O'Shea, VP and GM, Infinity; Gary Markoff, VP, marketing/finance, Infinity; Ron Alexenburg, president, Infinity; Rick Swig, Infinity VP field promotion; Bert Bogash, Infinity national publicity director; (top right, from left) Sam Passamano, senior executive VP and branch distributor; Al Bergamo, president, MCA distributing; Ron Douglas, VP, branch distribution; (bottom left, from left) Bob Siner, president of MCA Records; Ray D'Ariano, VP/GM, MCA Records; (bottom right, from left) Ron Alexenburg; three musicians; Al Bergamo; Jim Fogelson, president, Nashville division, MCA Records.





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# MOLLY HATCHET

We call it

"Flirtin' with Disaster." JE 36110

The triumphant return of those good ol' homewreckers, Molly Hatchet, the second onslaught in their ongoing conquest of rock 'n' roll. The score so far is tilting heavily for them. A debut album that kept selling and selling as Molly Hatchet kept lashing



enough to earn them a Gold record in the heat of battle without the illusory aid of a hit single.

And now, back to the front in the good company once again of studio tactician Tom Werman. The new album is "Flirtin' with Disaster."




The raw excitement is there, honed to a glistening metallic sheen.

**They've got the cutting edge.**

**You axed for it! And now you're "Flirtin' with Disaster." Molly Hatchet's new album. On Epic Records and Tapes.**

Produced by Tom Werman.  
Management and Direction: Pat Armstrong and Associates 

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## Frontier Booking Intl. Opened By Copeland

■ NEW YORK — Ian Copeland, formerly a booking agent with the recently-closed Paragon Agency in Macon, Georgia, has announced the opening of his own firm, Frontier Booking International, Inc., based in New York City.

Copeland an enthusiast of new British and American rock, says FBI will specialize in new music only. On an exclusive basis, Copeland will represent Police, Squeeze, John Cale, Iggy Pop, the Buzzcocks, Siouxsie and the Banshees, 999, Magazine, Ultravox and others. Several American and British acts (the Gang of Four, Fashion, the Cramps, Pere Ubu) are currently touring the U.S. on FBI-organized tours.

Copeland has arranged fall U.S. tours for several of the bands mentioned above, plus Eddie and the Hotrods, the Only Ones, Monochrome Set, XTC, Penetration, Chelsea, Klark Kent, and the Fall.

## Fleetwood Mac LP Ships Oct. 15

■ LOS ANGELES — Fleetwood Mac's tenth album for Warner Bros. Records, entitled "Tusk," has been set for release by the label on October 15. A single of the title track will be released on September 12, backed with, "Never Make Me Cry," another new tune from the forthcoming album.

"Tusk" is the double-record album containing 20 new tunes written by Fleetwood Mac's three resident composers, Christine McVie, Steve Nicks, and Lindsey Buckingham, and produced by the members of Fleetwood Mac with Ken Caillat and Richard Dashut, the same team that produced the award-winning "Rumours" album.

The album will be housed in an unusual package featuring collages created by world-renowned photographer/artist Peter Beard, commissioned especially for the album cover package.

The single, "Tusk," composed by Lindsey Buckingham, features 112 pieces of the University of Southern California marching band on the track. The "B" side, the ballad "Never Make Me Cry," was written by Christine McVie.

Fleetwood Mac's second world concert tour will follow the release of "Tusk" with dates in the United States beginning October 26 through the end of the year. The tour will continue into 1980 with dates in Europe and the Far East.

# Rock-Disco Fusion on the Rise

By STEVEN BLAUNER

■ NEW YORK — One of the happier trends to emerge in 1979 is the cross-pollination of rock and disco. The fusion of these two musics is having an effect on the marketplace, radio and club scene. Additionally, rock is finding a place on disco radio stations, with "Pop Muzik" by M and "My Sharona" by the Knack enjoying considerable success.

The creative synthesis of these forms and crossover appeal of the two types of music stem from similar points of origin: mainstream artists experimenting with disco—The Rolling Stones and Rod Stewart, and adventurous disco performers, such as Donna Summer, using elements of rock's avant-garde. The technology of German rock groups like Kraftwerk helped shape Eurodisco much as disco innovators such as Chic, with "Dance, Dance, Dance," encouraged a new approach to pop songwriting.

"Miss You" played a major role in reviving the career of the Rolling Stones and "Da Ya Think I'm Sexy" re-elevated Rod Stewart to superstar status.

The disco beat has proven to be the key to mainstream impact/crossover marketability for groups with diverse and idiosyncratic backgrounds. "Heart Of Glass" gave Blondie a number one record, the first for a "new wave" group.

Interestingly, new wave performers have proven to be among the most adept in utilizing the disco beat—much of the new music from England features the familiar bass drum thump.

A spokesperson at WIN Distributors in New York informally assessed "Hit Me With Your Rhythm Stick" by Ian Dury, a bizarre, but nevertheless disco-influenced record, as their best selling new wave single to date.

One of the most talked about singles in recent weeks is "Pop Muzik" by M on Sire Records. The disc is significant as a "fusion" record and because it has helped break down the barrier between rock and disco in radio and club play. Its extensive exposure has paved the way for other fusion records, and the acceptability of rock records in disco-formatted radio stations and clubs.

The "Pop Muzik" single was originally released exclusively in a seven-inch version so that "it would be perceived as a pop rather than disco record," said Sire publicist Audrey Strahl. But the single crossed over from the pop charts, garnering play in black and gay discos in New York, and creating excitement in clubs across the country. The record

was originally broken in the U.S. by progressive rock radio stations such as WPIX-FM in New York and KSAN-FM in San Francisco.

Currently, "Pop Muzik," now available in 12-inch form, is 17 in the *Record World* Disco File Top 50, and 24 with a bullet on the pop Singles Chart. The record has found a home with both the hard-core pop and disco audience.

Michael Ellis, music director of WKTU-FM, the first number one rated disco station in the country, enthused: "We've had very positive response to 'Pop Musik.' I'm very interested in records that expand the frontiers of disco, like disco-rock fusion."

Disco music has made up much of top 40 roster for the last few years, but only recently have rock records made inroads on black-oriented and disco radio stations. "Da Ya Think I'm Sexy" and "Miss You" set clear precedents for rock performers on these stations, but "My Sharona" by the Knack is now also being added, without the benefit of disco backbeat.

The flexibility of disco listeners is a factor as is the expanding audience for danceable rock music.

Candy Wessling, FM music services director for the Plough Broadcasting company, determining the playlists for WXYV-FM, Atlanta, WHRK-FM, Memphis and WMAK-AM, Nashville commented on the role of the Knack single on black oriented stations: "You have to give consideration to a record that's taken the number one spot in the national top 40 and that is listed as the 18th most played record by Memphis disco DJs. We try to maintain a variety in our sound, and 'My Sharona' is a 'spice.'"

Wessling also pointed out that "Donna Summer is hotter than ever with the black audience and the 'Bad Girls' LP has a lot of rock elements."

Disco's assimilation of the rock vocabulary has been less obvious than rock's absorption of the continuous beat, but there are examples of the genre's movement in a raw and rough edged direction.

Rock musicians such as ex-Steely Dan, ex-Doobie Brother Jeff Baxter are turning up on notable disco sessions. The rock instrumental hook of Donna Summer's number one record "Hot Stuff" was made up of Baxter's chords and riffs.

Similarly, Rodgers and Edwards of Chic and Sister Sledge fame seem to have an affection for the edge and economy of rock music. Rodgers is an admitted fan of guitarist Mick Ronson.

Cerrone's records can suggest the music of Chuck Berry and T-Rex; Theo Vaness has an almost punkish quality, and Boney M perform covers of songs by Neil Young and Ron Wood's former power-pop group, Creation.

The line between rock and disco is no longer so clearly defined and the reasons for a rock artist's use of disco rhythm have evolved beyond commercial expediency.

Robert Fripp, one of rock's most highly regarded avant-garde enthusiasts, recently announced plans for "Discotronics," an album that would incorporate disco rhythms while continuing the guitarist's surprising and intellectually stimulating course in modern music.

Some rock artists attempts at disco have had an unattractive air of "jumping on a bandwagon"

(Continued on page 73)



The Bedford Stuyvesant Restoration Corporation  
announces the opening of  
**THE PLATINUM FACTORY,**  
Brooklyn's first 24 track recording studio  
at 1368 Fulton Street, Brooklyn, New York.

Call 636-1401,2,3 for further information.



# The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ PHASES OF THE MOON—One of the year's more interesting talent acquisition sagas appears to be shaping up with the latest reports on the **Amazing Rhythm Aces** and their most recent—but, we're told, not their last—label home.

Signed to Columbia via Full Moon Productions, the CBS-distributed label arm of **Irv Azoff's** Front Line Management, the Aces moved in mid-album: their fifth LP for ABC had just been released, only to languish in the interim between the announcement of ABC's sale of its label to MCA, and active implementation of that deal.

Sweetening the Columbia deal, according to reports at that time, were provisions bringing the band's ABC catalogue to their new label home.

With a new live Aces longplayer in the can, **RW** has learned that the band is no longer with Columbia. And while Full Moon sources remain mum, insiders say to place bets on a new Full Moon pact with Warner Bros. Records.

FEELING THE PINCH—Just about every major consumer publication, newspapers and magazines alike, has dealt with the record industry's recent problems, with varying degrees of accuracy and sympathy, so it was probably inevitable that *People* would turn itself to the situation as well. And actually, despite *People's* sometime tendency to scare up controversy where there is none—and despite the fact that the **Led Zep** album has just given things a healthy shot in the arm—last week's cover story, "Music Biz Blues," is among the more interesting. The usual causes (gas crunch, recession, exorbitant LP prices, overpressing and over-shipping due to unrealistic expectations) and the usual symptoms (poor concert attendance, flagging sales, layoffs, returns and so on) are trotted out, along with a few swipes at "industry lifestyles" ("How long indeed could music people be oblivious to the workaday world?" it asks, and not illogically). And while lines like "the whole music business is in a frightening tailspin" seem a mite dramatic, a nice cross-section of performers and execs alike provide a pretty thorough overview of the situation, from **Gene Simmons** to **Jerry Garcia** and little **Rachel Sweet**, as well as MCA's **Bob Siner**, CBS' **Arma Andon** and the always quoteworthy **Stan Cornyn**. Two comments were particularly eye-catching: "If there's a 30 percent drop in record buying," says **The Who's John Entwistle**, "maybe it's because there are actually 30 percent fewer decent records. There's a whole lot of trash out there." Meanwhile, **Kenny Loggins** adds this bit of insight: "The important thing is that this isn't really a drop. It's just a return to normalcy."

YOU CALL THIS CUTTING COSTS?—On the upside, the *People* article also points to the emergence of lots of fresh new bands and the relative lack of expense that goes into making their records. Of course, then you have a record called "Wet," a duet between **Barbra Streisand** and **Donna Summer** produced by **Gary Klein** and **Giorgio Moroder**. Now, you'd expect that big names like that would run up a sizeable recording tab, but \$100,000 for a single? That's the figure offered in a release sent to us by Arista Records (**Stephanie Spruill**, one-half of Arista's **Saint and Stephanie** duo, sang backup on "Wet").

HEAVY MANEUVERS—The **Jefferson Starship** recently borrowed a 378 foot Coast Guard cutter, the U.S.S. *Midgett*, to help them shoot their new LP cover (the record's called "Freedom at Point Zero"). In order to shoot the photos, the photographer had to dangle from a helicopter. The *Midgett*, it seems, is normally used to protect whales from Russian whaling vessels near Alaska; its other functions include searching for vessels involved in dope smuggling. And just for the record, so to speak, the Coast Guard let the *Starship* use their ship for nothing—the Navy wanted to charge \$2500 per day for a boat, and they also wanted a recruiting plug on the album jacket. . . . The film script of the current **Monty Python** film "Life Of Brian" was published last week, carrying a dedication to the late **Keith Moon**. . . . Disco and new wave together? That seems to have been the case when **Carol Churn** of Casablanca's **Love and Kisses** jammed with someone called **Neo Paris and the Futures** at the Fontana Inn in (where else) Fontana, Calif. They hit it off, agreeing to meet again soon to build a bonfire of their polka records.

MENTAL NOTES—We noticed last week that the invite sent out by E/P/A on behalf of **Stanley Clarke** (who records for Nemperor, one of the Associated Labels) featured the cover painting from a fairly

(Continued on page 80)

## LAX Inks Thomas, Haskins & Simon



LAX Records, the new label created by Jerry Goldstein and Steve Gold and distributed by MCA Records, has announced its first signing, Grady Thomas, Fuzzy Haskins and Calvin Simon, all former members of Funkadelic. The three are currently in the studio, recording an LP for fall release. Tentative title is "The Funky Deli." Thomas, Haskins and Simon were original members of Funkadelic; they left that band in 1977. Pictured following signing ceremonies, from left: attorney Bernie Soloman, who represents Thomas, Haskins and Simon; Thomas; Gold; Haskins; Goldstein.

## BMI Royalties To Affiliates Increase

■ NEW YORK—Broadcast Music Inc. has announced a "substantial" increase in royalties to its affiliates during the third and fourth quarters of 1978. In some areas, the royalty payments increased as much as 35 percent.

According to Thea Zavin, BMI senior vice president, performing rights, "These payments are made possible by healthy licensing income and a continued stress upon operating efficiency during these periods. Happily, all indications seem to point to similar increased payments for the first quarter of 1979. Our affiliates should be aware, however, that apart from our published minimum rates, additional payments are determined quarter by quarter in light of income."

BMI figures indicate increases in the following: all plateau performance monies increased by 35 percent; base rates for television theme and background performance monies increased an addi-

tional 30 percent, up from a previous 15 percent increase; a 50 percent increase in U.S. prime time television feature performance base rates remained in effect.

In addition, third quarter checks awarded increased payments to TV themes of network prime time shows broadcast in excess of 26 weeks. Fourth quarter payments afforded these same increases to themes of such shows broadcast in excess of 13 weeks.

Based upon BMI's payment schedule, a song would normally have to attain 100 thousand U.S. broadcast performances to qualify for payment of double the base rate. For these third and fourth quarters, however, this requirement was reduced to 50 thousand performances. The requirement of 500 thousand performances to qualify for payment of 2½ times the base rate was reduced to 300 thousand performances.

BMI's most recent payment schedule, issued in 1977, noted that as a nonprofit making organization, BMI distributes "all available income from all sources by a voluntary increase in some or all of the rates described for commercial radio and television performances in any quarter in which additional income is available."

## Midsong LPs Set

■ NEW YORK—Midsong Records' first rock and roll group, The Now, headline the company's fall releases with their self-titled LP.

Also being readied for release in the fall are: Siren's debut LP; comedian Chris Rush's album, "Beaming In;" Sting's "Do It In The Shower;" and Elusion's first LP for Midsong.

## Streisand Single Gold

■ NEW YORK—Columbia artist Barbra Streisand has had her single, "Main Event," certified gold by the RIAA.

## Image Taps Brown

■ LOS ANGELES—Image Marketing and Media has announced the appointment of Polly Brown as office manager.

Brown most recently served as administrative assistant at Edward Tickner Management, Inc. and prior to that as executive assistant to Greg Lewerke at Jet Records and Swell Sounds, Inc.

## Palace Taps Rosner

■ LOS ANGELES—Appointment of Kent A. Rosner as staff technical director of The Palace has been announced by Dennis Lidtke, chief executive officer of the entertainment complex scheduled to open here in late October.

Rosner will supervise a staff responsible for all styles and modes of production and entertainment scheduled within the seven-story-high Palace and its proscenium stage.



# Record World Single Picks

**THE KINKS**—Arista 0458



**CATCH ME NOW I'M FALLING** (prod. by Davies) (writer: Davies) (Davray, PRS) (3:31)

Culled from their amazing "Low Budget" LP (a top 25 item and almost gold without the benefit of a hit single) this release is a vintage Kinks rocker complete with raging guitar lines and a bulldozer rhythm. Ray Davies' tireless singer-songwriter-producer skills are utilized to the hilt.

**RACHEL SWEET**—Stiff/Columbia 1-11100



**B-A-B-Y** (prod. by Sternberg) (writers: Hayes-Porter) (East/Memphis, BMI) (3:08)

Carla Thomas went top 15 with this killer in '66 and Sweet is certain to go higher as she reaches deep down to belt out her emotion. The full chorus hook and Brinsley Schwartz' screaming guitar break add intensity to this bristling pop-rocker. Great for several formats.

**SLY & THE FAMILY STONE**—Warner Bros. 49062



**REMEMBER WHO YOU ARE** (prod. by Davis) (writers: Stewart-Banks) (Fresco, BMI/Bubba, ASCAP) (3:13)

The cat's been away for awhile but one listen to this side from an upcoming LP and it seems like he never left. Sly's got the funk in his blood and lungs and here it comes out full force. The backing family vocals and cool guitar support are first rate. This should score across the boards.

**BROOKLYN DREAMS**—Casablanca 2209



**YOUR LOVE'S SO GOOD TO ME** (prod. by Koppers) (writers: Sudano-Summer) (Starrin/Earbone/Sweet Summer Night, BMI) (3:46)

Joe "Bean" Esposito's lead vocal effort is the attention grabber but plenty of help comes from the sparkling arrangement that features cute percussion/keyboard fills, sharp vocal harmony points and a glossy lead guitar solo. Donna Summer co-writes.

## Pop

**MARIA MULDAUR**—Warner Bros. 49058

**BIRDS FLY/SOUTH (When Winter Comes)** (prod. by Henderson-Nichtern) (writer: Nichtern) (Space Potato, ASCAP) (3:31) Mudaur's first release from her "Open Your Eyes" LP is a jewel. Stevie Wonder's harmonica shines throughout while Muldaur's sensuous vocal show is exceptional. A big crossover hit.

**ROB GRILL**—Mercury 76009

**ROCK SUGAR** (prod. by McVie) (writer: Provisor) (Durango, ASCAP) (3:39) Keyboards glide over a foreboding beat while the intensity builds with Grill's torrid vocals leading the way. Fleetwood Mac's John McVie lends stellar production skills.

**CATE BROTHERS BAND**—Atlantic 3613

**LOOKS LIKE YOU MADE IT** (prod. by Dowd) (writers: Earl & Ernie Cate) (Cate Bros./Big E Little e Music, BMI) (2:45) The Cate Brothers always issue superb material and this R&B-tinged offering is no exception. The ringing keyboards and light percussion are top shelf.

**LENE LOVICH**—Stiff/Epic 9-50767

**HOME** (prod. by Stateless) (writers: Lovich-Chappell) (Almo, ASCAP/Oval) (3:01) The lady knows how to rock and her quirky vocal style gives this bold keyboard jaunt extra AOR-pop appeal. The catchy rhythm & simple theme equal widespread appeal.

**RACEY**—Infinity 50,030

**SOME GIRLS** (prod. by Most) (writers: Chinn-Chapman) (Arista, ASCAP) (3:23) This four-member British unit debuts with a bouncy, pop-rocker from an upcoming LP with vintage Beach Boys choruses. There's lots of fun here with pop radio in mind.

**ALESSI BROTHERS**—A&M 2179

**I WISH THAT I WAS MAKING LOVE (To You Tonight)** (prod. by DeCaro) (writers: Leikin-Corbetta) (World Song/Hot Cider/Jerry Corbetta, ASCAP) (3:28) Fluffy falsetto vocals are showcased on this pretty pop ballad that's aimed squarely at the MOR-a/c market. A slick, well-conceived effort.

**VIOLINSKI**—Jet 9-5063

**CLOG DANCE** (prod. by Kaminski-Marcangelo-Hodgson) (writer: Marcangelo) (Aviation, ASCAP) (2:58) ELO's Mik Kaminski lets his violin run wild on this monumental tour de force instrumental from the "No Cause For Alarm" LP. Radio programmers should have a ball with this.

**WILSON BROTHERS**—Atco 7205

**ANOTHER NIGHT** (prod. by Lehning) (writers: Clarke-Sylvester-Hicks) (Intersong, ASCAP) (3:56) The rather eerie melody line introduces appealing pop vocal harmonies that are reminiscent of several artists yet interesting enough on their own. A solid AOR contender.

**DAVID BOWIE**—RCA 11724

**LOOK BACK IN ANGER** (prod. by Bowie-Visconti) (writers: [Bowie-Eno] (Bewlay Bros./Fleur E.G., BMI) (3:08) Bowie's desperate vocals are immersed in a swirling collage of manic drumming and lurking choruses. A concept for AOR and Bowie enthusiasts.

## B.O.S./Pop

**JOHNNIE TAYLOR**—Columbia 1-11084

**(OOH-WEE) SHE'S KILLING ME** (prod. by Shapiro) (writers: Buckins-McCormick) (Muscle Shoals Sound, BMI) (3:47) Taylor keeps the funky motion flowing nonstop with his signature vocals and a slick percussion track. A grand passion play that fits the "don't miss" category.

**FREDA PAYNE**—Capitol 4775

**RED HOT** (prod. by Florez-Hale) (writers: Fortier-Wyatt) (Universe, SESAC) (4:00) From the upcoming "Hot" LP comes this aptly titled spin showing Payne in top vocal form. Backed by a dance rhythm & infectious percussion, she's got a hit.

**FIVE SPECIAL**—Elektra 46531

**YOU'RE SOMETHING SPECIAL** (prod. by Banks) (writers: Banks-Green-Johnson) (At Home/Baby Dump, ASCAP) (4:26) The harmony lead moves into a spotlight falsetto and back again on this beautiful love ballad. From a forthcoming LP, the smart arrangement and lyrics have big radio appeal.

**THE CRYSTAL MANSION**—

20th Century-Fox 2419

**TALK TO ME (TALK TO ME)** (prod. by Arthur) (writer: Seneca) (Jay and Cee, BMI) (2:39) This remake of the '63 Top 15 hit for Sunny & the Sunlows captures the spirit of another era. The dramatic lead & supple vocal chorus swing with big crossover potential.

**STARGUARD**—Warner Bros. 49066

**WEAR IT OUT** (prod. by White-Wright) (writers: Wright-Fearing-Runnells) (Patmos/Charleville, BMI/Chaz/Modern American, ASCAP) (3:40) Perky vocal trades punctuated by hand claps and driven with a snappy rhythm track give this lively dancer strong radio-club prospects.

**WAYNE HENDERSON**—Polydor 2013

**DANCIN' LOVE AFFAIR** (prod. by Henderson) (Relaxed, BMI) (3:30) One of the original Crusaders, trombonist Henderson issues this lovely first release from his upcoming "Emphasized" LP. Sweet vocals and a lively beat spell hit.

**THE CONTROLLERS**—Juana 3424 (TK)

**I CAN'T TURN THE BOOGIE LOOSE** (prod. by Knight) (writers: Knight-Ward) (Knight-After Knight, BMI/Every Knight, BMI) (3:50) Pleading lead vocals are surrounded by interesting chorus chants and percussion claps on this catchy, mid-tempo cut from an upcoming LP.

**SUZIE-MICHAEL-ANGELO**—Walken 428

**GIMME' THAT** (prod. by Jenkins) (writer: Cappetta) (Keja, BMI) (4:10) An understated vocal track is knee-deep in sound effects, supporting chorus, and a harp-guitar jam while the bass line pumps relentlessly. Dance to the music.

## Country/Pop

**RED STEAGALL**—Elektra 46527

**GOODTIME CHARLIE'S GOT THE BLUES** (prod. by Fisher) (writer: O'Keefe) (Warner-Tamerslane/Road Canon, BMI) (2:37) Steagall's urbane tenor fits this Danny O'Keefe classic perfectly. Polished piano & steel guitar work well with the back-up harmony chorus for a winning sound.

**TOM T. HALL**—RCA 11713

**YOU SHOW ME YOUR HEART (And I'll Show You Mine)** (prod. by Dea-Hall) (writer: Hall) (Hallnote, BMI) (2:26) Hall's work as a tunesmith and lyricist is legendary and here he exhibits some of those skills with this lovely, smooth flowin' gem in a traditional country vein.

**JOE SUN**—Ovation 1127

**I'D RATHER GO ON HURTIN'** (prod. by Fisher) (writers: Reneau-Goodman) (Pi-Gem, BMI/Chess, ASCAP) (2:45) This sparkling young talent should make a big impact on several charts with his initial release from the new "Out Of Your Mind" LP. Sun's convincing vocals & a smart fiddle shine.



By DAVID McGEE

■ A LEGEND RETURNS: Back in 1976, **Bruce Springsteen** made an appearance at the New School for Social Research as a special guest in a course on the music business being taught by writer **Bob Spitz**. At one point Springsteen made the comment that "some artists, when they sing, it's like . . . forever." He was referring to **Gary "U.S." Bonds** at the time, but the same statement can be applied to the reigning legend among rockabilly singers, **Charlie Feathers**. His recordings for Meteor, King and Sun are among the finest examples extant of pure rockabilly and are also highly-sought and rarely-found collector's items. Although he had no title, Feathers was in effect the A&R director for Sun Records; he was the talent scout who listened to new artists and made suggestions on signings to **Sam Phillips**. He also sat in as producer and/or engineer on many of the early Sun sessions, including most of **Elvis Presley's**; he worked with **Buddy Holly** when Holly was trying, unsuccessfully, to get a contract with Sun (Holly was a crooner then; he learned how to sing rock 'n' roll by listening to Charlie Feathers); and he wrote one of Elvis's early hits, "I Forgot To Remember To Forget."

While so many of the artists of that era have gone on to other endeavors, Feathers has kept on plugging away in Memphis, working local or regional dates with his rockabilly trio or with a larger band that features his two sons and one daughter. However, Feathers, highly suspicious of music industry types, resisted all label offers until he got the one he couldn't refuse from **Low Ukelson** of Jimmy's Music Center in Cincinnati: record what you want, put it on your own label, and we'll release it. Done.

"Charlie Feathers" and "Charlie Feathers, Volume 2," both produced by Charlie Feathers for the Feathers Records label, are spectacular. The first volume is mostly straight ahead but low-key country, with the notable exceptions of **Hank Snow's** "I'm Moving On" and **Woody Guthrie's** "Oklahoma Hills," both of which boast surprisingly ingenious arrangements and sparkling instrumental work that enlivens rather than breaks the spirit of the originals. "Volume 2" is the real gem. Here Feathers shows why he is revered by his peers and by rock historians. These two sides of rockabilly and country are as energetic and fresh as one could ask. Younger artists attempting to sing rockabilly have pretty much succeeded in driving the genre into the ground; apparently there's too much distance between them and the real thing. Feathers makes these pretenders look as lame as they really are. A rambunctious version of the classic "Tongue Tied Jill" lays to rest all notions of the genre being passe; and the driving, spare "Way In The Night," sparked by **Bubba Feathers'** well-tempered guitar work and Charlie's bottom-of-the-heart vocal, could be a left-field country hit with any luck. The artist's husky, country blues voice is a revelation: no technical brilliance evident, but so much conviction and personality, whether it's in an ornery growl or in the great abandoned "hiccup" vocal style.

The shame is that this music, some of the most passionate to have been produced this year, may not be heard at all—Feathers Records doesn't have what you call wide distribution. But some enterprising radio station might make a difference by taking a chance on a couple of cuts. There's nothing wrong with Charlie Feathers, as these two records amply demonstrate.

ROBIN LANE UPDATE: The bandwagon continues to roll for **Robin Lane**, the female rocker who's the pride of New England. A few months ago, WAAF in Worcester, Mass. alerted its listeners to the burgeoning phenomenon by sponsoring one of the artist's shows and broadcasting it live. Lately, WCOZ (Boston), WBCN (Boston) and WBRU (Providence, R.I.) have announced plans to do live broadcasts featuring Robin Lane. Several other stations, according to Lane's manager, **Mike Lembo**, are also "very interested" in doing live broadcasts featuring Lane.

There's more. Lane's single on the Deli-Platters label, "When Things Go Wrong" b/w "Why Do You Tell Lies" and "The Letter" (an original, not the **Box Tops** song) has been the most-requested cut at WBCN, and during one memorable week outsold the **Knack's** number one "My Sharona" in Boston. And the title cut of the **Pousette-Dart Band's** new album, "Never Enough," is actually Lane's "When Things Go Wrong" with a new title.

Finally, at press time a deal with a major label appeared imminent. Sources indicate the terms have been agreed to by all parties, and only signatures on contracts are missing.

Those of you who haven't been following the Robin Lane story in these pages should be aware that her father is **Ken Lane**, the silver-

(Continued on page 83)

## Lorber Plays N. Y.



Keyboardist-composer **Jeff Lorber** came to New York City recently as part of a north-east swing in support of The Jeff Lorber Fusion's just-released Arista LP debut "Water Sign." Shown from left are: **Andre Perry**, director, artist development, black and progressive music, Arista; **Mike Bone**, vice president, national AOR promotion, Arista; **Clive Davis**, president, Arista; **Jeff Lorber**; **Jeffrey Ross**, Lorber's manager; **Ray Everett**, national jazz progressive music coordinator.

## BPI Advances Anti-Taping Campaign

By VAL FALLOON

■ LONDON — Coinciding with a recent estimate that blank tape sales in the U.K. may hit 33 million this year, the BPI has decided to step up its action against domestic pirates with a major publicity campaign.

With a long time to wait before any possible government legislation—such as a hardware levy—the BPI, following meetings with the musicians union and the Mechanical Copyright Protection Society, has come up with an interim measure.

Based on research which shows that most home copiers do not know they are breaking the law, the BPI plans to make consumers aware of this fact. The existing home recording license (which few people know about) will be increased from one pound fifty pence to eight pounds. The license is available from the MCPS. A press advertising campaign will announce this and it is hoped that in-store advertising and TV (tied to TV LP advertising) will follow. The cash raised from the licenses—assuming that record buyers will purchase them—will go into a fighting fund rather than to compensate record companies. The BPI is depending on "the honesty of the British population" to take out the license once buyers realize they are breaking the law.

To drive the point home, all BPI member companies are being asked to incorporate a standard warning on record sleeves and cassette inlay cards that taping the disc is illegal. Information about the license would appear on inner sleeves.

Said BPI director general **John Deacon**, "The license is only a short term remedy. The BPI, the MCPS and the musicians union will continue to lobby the government for early legislation to deal with this cancer." He added that 12 million consumers now tape copyright product illegally.

## Solar Names Collison Marketing Vice Pres.

■ LOS ANGELES—The appointment of **Edna Collison** to the position of vice president, marketing, Solar Records, has been announced by **Dick Griffey**, president of the company, to whom she will report.

Collison was most recently vice president of Tentmakers, a personal management firm. She began her career in the recording industry in the A&R department at RCA Records in New York. She then moved to Los Angeles where she was involved in personal management with **Gerald Purcell and Associates**. She was also national promotion director at **Sussex Records** and western regional director of promotion at **Motown**.

## 11 From Capitol

■ LOS ANGELES — Capitol Records has announced the release of 11 albums on September 17. The releases are: "Runners In The Night" by **Desmond Child and Rouge**, **Gonzalez'** "Move To The Music," **Juice Newton's** "Take Heart," **Charles Jackson's** "Gonna Getcha' Love," **Freda Payne's** "Hot," **Kenny Dale's** "Only Love Can Break A Heart," **Gene Watson's** "Should I Come Home," and self-titled label debuts by "The Motels," "Potliquor," "Dolores Hall," and **John Townley's** "Townley."

## AC/DC Tour Set

■ NEW YORK—Atlantic recording group **AC/DC** has announced its upcoming headline U.S. tour in support of its new LP, "Highway To Hell." The AC/DC tour begins September 5 in Oakland, California, and features ten concerts in Texas during an 11-day stretch in September. The tour winds through the south before concluding October 17 in Buffalo, New York. A week later, the band is scheduled to begin a two-month tour of Europe.





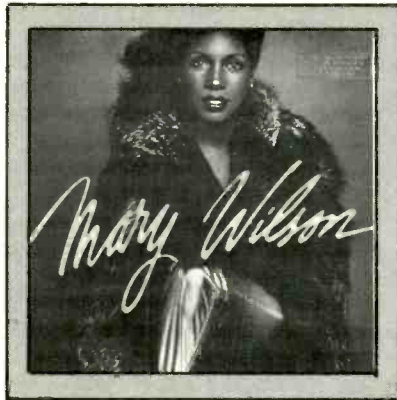
Record World

# Album Picks



**S.O.S.**  
**YACHTS**—Polydor/Radar PD 1-6220 (7.98)

The label that gave you Bram Tchaikovsky here dishes up another collection of prime English pop rock material. Under the direction of New York producer Richard Gottetzer, this album (already known here as an import) should fit nicely into AOR new wave programming. "Yachting Type" sounds like a single.



**MARY WILSON**  
**Motown**—M7-927R1 (7.98)

As everyone must know by now, Wilson was one of the founders (and longest member) of the Supremes and her vocals are instantly identifiable after years of recording. This first solo album is a slickly executed disco disc featuring tunes by the writing duo of Frank Busey and John Durate. The opener "Red Hot" seems like a natural.



**SATISFIED**  
**RITA COOLIDGE**—A&M SP-4781 (7.98)  
Over the past few years Coolidge has established her reputation as one of rock's finest interpreters. This new album shows off her skills on songs by such writers as Goffin/King, Loggins/Goodrum and Bayer Sager/Allen. Her vocals seem especially rich here and "Can She Keep You Satisfied" (written by Coolidge and her sister) is a standout.



**PRIORITY**  
**POINTER SISTERS**—Planet P-9003 (Elektra/Asylum) (8.98)

The trio once again worked with producer Richard Perry on a block-buster selection of tunes by various rock writers. Songs such as Ian Hunter's "Who Do You Love" and Springsteen's "The Fever" get compelling new treatments.

**STREET LIGHT SHINE**  
**THE SHIRTS**—Capitol ST-11986 (7.98)



This New York group has one of the biggest followings in new wave circles and lead singer Annie Golden was tapped for one of the lead roles in the "Hair" film. This new LP is filled with quirky rhythms and energized instrumentation in both the new and old rock 'n' roll veins.

**UNDER HEAVEN OVER HELL**  
**STREETHEART**—Atlantic SD 19228 (7.98)



This first album already went platinum in the group's native Canada and has much to say to the U.S. market as well. The tunes are rock at its finest moments and thick vocals give them special energy. This is a group to watch.

**TANGO PALACE**  
**DR. JOHN**—Horizon SP 740 (A&M) (7.98)



Mac Rebennack's chunky cajun rhythms have made him a legend over the years and this new disc, produced by Tommy LiPuma and Hugh McCracken has a jazz edge but the same easy beats. His band is unsurpassed.

**MISS THE MISSISSIPPI**  
**CRYSTAL GAYLE**—Columbia JC 36203 (7.98)



Gayle's cross-over potential is undisputed and signing to Columbia can only help. Her first album for that label should please her country fans but there's plenty of material here for the pop listener as well.

**BIG FUN**  
**SHALAMAR**—Solar BXL1-3479 (RCA) (7.98)



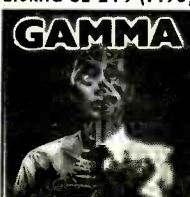
The group broke big in the disco field over the past year and this new disc, produced by Leon Sylvers, is a fine presentation of the new direction in that music. Couples established disco sounds with touches of rock.

**NO PROMISES—NO DEBTS**  
**GOLDEN EARRING**—Polydor PD 1-6223 (7.98)



This Dutch group has released a number of albums over the years and has grown in stature with each one. Produced this time around by group member George Kooymans, the music is absolutely accessible rock.

**GAMMA 1**  
**Elektra** 6E-219 (7.98)



Ronnie Montrose, one of rock's premiere guitarists, re-emerges with this new group, featuring two of his ex-mates from Montrose. The music is pure rock 'n' roll with the added attraction of Davey Pattison's inspired vocals.

**NEON SMILES**  
**THE BLISS BAND**—Columbia JC 36070 (7.98)



Leader Paul Bliss on vocals and keyboards is the key to the group's second album release. The music is pre-new wave rock and roll with a vengeance and a melody. "How Do I Survive" is the natural single.

**STRATEGY**  
**ARCHIE BELL & THE DRELLS**—Phila. Intl. JZ 36096 (CBS) (7.98)



Bell's patented "can you dig it" is still alive and well on this new album but the rhythms have been smoothed out and refined to accommodate the new "dance" music. Produced by a record 11 producers, it manages still to be a complete crossover package.

**UNLEASHED IN THE EAST (LIVE IN JAPAN)**  
**JUDAS PRIEST**—Columbia JC 36179 (7.98)



This slam-bang shoot-em-up rock and roll band gets the perfect "live" treatment here. The Japanese audience was obviously appreciative of the heaviest of metal music with suitably gruff vocals as accent. For the courageous.

**NO ACCIDENT**  
**LARRY RASPBERRY AND THE HIGHSTEPPERS**—Mercury SRM 1-3782 (7.98)



The group's first album last year established them as something of the ultimate bar band and this second effort shows off the same king of boogie beat and a giggle in the lyrics.

**AN AMERICAN DREAM**  
**THE DIRT BAND**—United Artists UA-LA974-H (7.98)

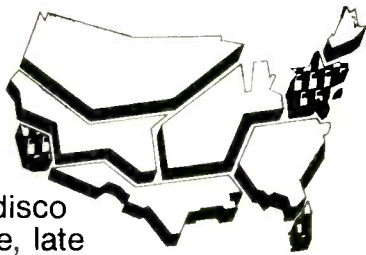


The Colorado group is one of the most popular survivors of the country/rock movement and here release another superb album of that material. Linda Ronstadt lends able support to the title cut.



# The Record World

# 1



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

**H. Alpert:** 8-7 WABC, 12-12 WCAO, 18-14 WFBR, 6-5 WFIL, d23 WIFI, 28-23 WNBC, 15-10 WPGC, d24 WRKO, 18-10 KFI, 29-23 KFRC, 14-9 KHJ, 11-7 KRTH, a F105, 22-20 PRO-FM, 23-18 Y100, 6-4 99X.

**Ashford & Simpson:** a29 WFBR, 26-23 Y100.

**ARS:** on WCAO, 30-26 WFBR, d20 WFIL, 28-23 WKBW, d30 WPGC, on WRKO, d30 KFI, 24-22 KFRC, 25-22 KHJ, 26-25 KRTH, d28 F105, a PRO-FM, a34 Y100, d30 99X.

**ELO:** 21-13 WABC, 5-6 WCAO, 4-11 WFBR, 5-4 WIFI, 7-6 WKBW, 7-6 WPGC, 7-7 WRKO, 10-7 KFI, 2-7 KFRC, 8-7 KHJ, 6-6 KRTH, 10-8 F105.

**Commodores:** a27 WABC, 13-10 WCAO, 15-9 WFBR, 19-16 WFIL, 25-18 WIFI, 4-3 WKBW, 30-21 WNBC, 8-7 WPGC, 24-21 WRKO, 17-9 KFI, d30 KFRC, 20-16 KHJ, 16-12 KRTH, 27-23 F105, 15-9 PRO-FM, 13-11 Y100, 23-21 99X.

**Crusaders:** 17-16 WCAO, 23-21 WFBR, 34-31 Y100, 29-27 99X.

**Doobie Bros.:** aHB WFBR, on WRKO, on KFRC, d28 KHJ, 33-31 F105, a PRO-FM, a 99X.

**Foreigner:** e-29 WPGC, a WRKO, on KFI, on KFRC, d29 KHJ, on PRO-FM.

**M. Jackson:** 13-16 WABC, a WCAO, 24-14 WPGC, 26-16 WRKO, d28 KFI, 21-10 KFRC, d26 KHJ, 28-21 KRTH, 16-8 Y100, d28 99X.

**R. John:** 10-5 WABC, 3-3 WCAO, 6-4 WFBR, 7-6 WFIL, 12-5 WIFI, 9-7 WKBW, 8-5 WNBC, 2-2 WPGC, 9-5 WRKO, 8-3 KFI, 19-16 KFRC, 6-6 KHJ, 5-4 KRTH, 22-13 F105, d21 PRO-FM, 10-3 Y100, 12-7 99X.

**Knack:** alp WIFI, ae WPGC, on WRKO, 30-21 KFI, on KFRC, 30-27 KRTH, alp F105, on PRO-FM.

**LRB:** 18-12 WABC, 9-8 WCAO, 9-3 WFBR, 16-13 WFIL, 17-7 WIFI, 13-9 WKBW, 21-12 WNBC, 6-4 WPGC, 12-11 WRKO, 11-11 KFI, 10-8 KFRC, 12-11 KHJ, 9-8 KRTH, 21-19 F105, 8-6 PRO-FM, 20-17 Y100, 14-10 99X.

**Lobo:** on WFBR, 14-12 WFIL, 24-21 KHJ, 12-11 KRTH, on PRO-FM, a 99X.

**N. Lowe:** on WCAO, 24-18 WFBR, e WFIL, d26 WIFI, 26-24 WPGC, 21-17 WRKO, 15-14 KFRC, 19-17 KHJ, 10-10 KRTH, 30-25 F105, 20-18 PRO-FM, 22-20 99X.

**M:** d28 WCAO, d20 WFBR, d24 WIFI, 18-17 WPGC, 13-6 WRKO, 14-12 KFI, 4-3 KFRC, 16-13 KHJ, 13-9 KRTH, a F105, 12-13 PRO-FM, 17-15 Y100, 25-22 99X.

**R. Palmer:** 18-14 WCAO, 10-6 WFBR, 15-14 WIFI, 19-15 WKBW, 31-24 WNBC, 11-9 WPGC, 11-8 WRKO, 16-15 KFI, 18-15 KFRC, 9-14 KHJ, 17-15 KRTH, 15-14 F105, 18-16 PRO-FM.

**G. Rafferty:** 28-26 WCAO, 25-22 WFBR, e WFIL, a WIFI, 27-24 WKBW, 28-25 WRKO, 27-25 KFI, 20-18 KFRC, 26-24 KHJ, 18-16 KRTH, d22 PRO-FM, on 99X.

**K. Rogers:** a WCAO, d30 WFBR, HB WFIL, a WKBW, a WRKO, on KFI, on PRO-FM, a 99X.

**Sniff 'n' the Tears:** 11-11 WCAO, 12-8 WFBR, 14-13 WKBW, 20-18 WPGC, 4-3 WRKO, 24-23 KFI, 23-19 KFRC, 18-15 KHJ, 21-19 KRTH, 14-12 F105, 16-14 PRO-FM, 27-22 99X.

**J. D. Souther:** on KFI, on KFRC, a KHJ, a KRTH.

**D. Summer:** 26-23 WCAO, 26-23 WFBR, d27 WIFI, a28 WNBC, e-28 WPGC, 16-12 WRKO, 28-26 KFI, d30 F105, 19-17 PRO-FM, 26-24 99X.

**J. Warnes:** 29-25 WFBR, d21 WFIL, 22-19 WKBW, 25-22 KRTH.

**D. Warwick:** 15-9 WABC, 2-2 WCAO, 3-2 WFBR, 1-1 WFIL, 19-13 WIFI, 10-17 WKBW, 22-20 WNBC, 3-3 WPGC, 18-14 WRKO, 22-19 KFI, 6-13 KFRC, 10-8 KHJ, 4-2 KRTH, 23-21 F105, 7-5 PRO-FM, 19-16 Y100, 17-14 99X.

# 2



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

**H. Alpert:** 26-21 WAKY, d34 WANS-FM, 25-24 WAUG, 18-14 WAYS, 22-17 WBBQ, 30-24 WBSR, d33 WCGQ, 3-4 WCIR, 25-21 WERC, 34-29 WFLB, 23-15 WHHY, 33-21 WISE, 23-22 WKIX, 31-26 WLAC, 27-24 WLCY, 19-12 WRFC, 38-35 WRJZ, 20-17 WSGA, 21-17 KX-104, e KXX-106, a39 BJ-105, a V100, 29-28 Q105, 17-11 Z93, 20-14 92Q.

**Ashford & Simpson:** e WBBQ, 33-31 WLAC, 29-23 Z93.

**J. Buffett:** d29 WAUG, d27 WBSR, a WISE, d30 WLCY, e WRJZ, a KX-104, a Q105.

**Commodores:** 21-19 WAKY, 20-13 WANS-FM, 16-15 WAUG, 2-2 WAYS, 6-1 WBBQ, 16-11 WBSR, 38-26 WCGQ, 17-15 WCIR, 18-14 WERC, 13-11 WFLB, a WGSV, 10-1 WHHY, 11-8 WISE, 13-7 WKIX, a29 WLAC, 12-10 WLCY, 24-19 WNOX, 2-1 WRFC, 12-9 WRJZ, 7-5 WSGA, 7-3 KX-104, 22-17 KXX-106, 23-19 BJ-105, 9-5 V100, 16-15 Q105, 4-4 Z93, 12-9 92Q.

**Doobie Bros.:** d36 WANS-FM, 25-22 WAYS, a27 WBBQ, a WKIX, e WLAC, 22-20 WSGA, 27-26 KX-104, 12-8 KXX-106, a37 BJ-105, a29 Z93, 21-19 92Q.

**ELO:** 4-2 WAKY, 2-1 WAUG, 8-8 WAYS, 11-4 WBBQ, 5-1 WBSR, 17-10 WCGQ, 2-2 WERC, 12-9 WFLB, 5-5 WGSV, 16-9 WKIX, 6-4 WLAC, 9-7 WLCY, 3-1 WNOX, 9-5 WRFC, 3-3 WRJZ, 5-6 WSGA, 6-5 KX-104, 4-3 KXX-106, 20-13 BJ-105, 7-10 V100, 8-4 Q105, 1-1 Z93, 8-5 92Q.

**Foreigner:** a WAUG, d29 WBBQ, a WBSR, a WCIR, d39 WLAC, a WLCY, a WRFC, e WRJZ, a WSGA, e KX-104, a KXX-106, a36 BJ-105, a Q105, e 92Q.

**M. Jackson:** 24-18 WAKY, d37 WANS-FM, 12-4 WAYS, 24-18 WBBQ, 21-16 WBSR, d31 WCGQ, a WERC, e WFLB, a WHHY, a WLCY, a WRFC, e WRJZ, 1-1 WSGA, 30-24 KX-104, a36 BJ-105, 24-21 Q105, 15-9 Z93, d25 92Q.

**R. John:** 8-6 WAKY, 8-8 WAUG, 7-5 WAYS, 1-6 WBBQ, 1-2 WBSR, 2-2 WCGQ, 4-2 WFLB, 4-10 WISE, 3-1 WKIX, 2-1 WLAC, 2-1 WLCY, 2-6 WNOX, 4-2 WRFC, 2-2 WRJZ, 2-3 WSGA, 3-1 KX-104, 9-7 BJ-105, 1-2 V100, 3-3 Q105, 5-3 92Q.

**Knack:** d28 WAUG, e WBBQ, a WBSR, d33 WFLB, a WISE, d29 WRFC, 31-29 WSGA, a KX-104, a KXX-106, a V100, 30-29 Q105, a 92Q, e 94Q.

**Lobo:** d27 WKIX, d40 WLAC, 11-9 KXX-106, e 92Q.

**N. Lowe:** 22-20 WAKY, 24-19 WANS-FM, 14-12 WAUG, 15-12 WAYS, 8-5 WBBQ, 22-18 WBSR, 19-13 WCGQ, d27 WCIR, 19-17 WERC, 26-25 WFLB, 14-10 WGSV, 12-8 WHHY, 10-9

WISE, a WKIX, 23-21 WLCY, 26-22 WAKY, 18-8 WRFC, 24-21 WRJZ, 23-22 WSGA, 14-10 KX-104, 9-7 KXX-106, 25-21 BJ-105, 4-4 V100, 27-27 Q105, 13-10 Z93, 30-27 92Q.

**LRB:** 5-4 WAKY, 3-3 WANS-FM, 3-2 WAUG, 3-6 WAYS, 4-3 WBBQ, 7-5 WBSR, 11-4 WCGQ, 1-3 WCIR, 11-8 WERC, 8-7 WFLB, 6-6 WGSV, 4-3 WHHY, 1-2 WISE, 8-5 WKIX, 4-3 WLAC, 4-3 WLCY, 4-4 WNOX, 6-3 WRFC, 4-4 WRJZ, 9-9 WSGA, 4-2 KX-104, 2-2 KXX-106, 11-9 BJ-105, 8-7 V100, 9-3 Q105, 5-6 Z93, 7-4 92Q.

**M:** 21-15 WAYS, 7-2 WBBQ, 4-2 WSGA, 17-11 KX-104, 10-4 KXX-106, 18-12 Q105, 13-10 92Q.

**M. Martin:** 10-6 WAKY, e WANS-FM, d29 WAUG, 32-29 WAYS, 27-23 WBBQ, d29 WBSR, 29-25 WCIR, e WFLB, 25-20 WHHY, 23-17 WISE, e WKIX, d38 WLAC, 25-25 WLCY, 30-28 WNOX, d30 WRFC, 35-32 WRJZ, 26-23 WSGA, 29-25 KX-104, e KXX-106, a40 BJ-105, e 92Q.

**R. Palmer:** 16-14 WAKY, 1-7 WANS-FM, 6-4 WAUG, 5-3 WAYS, 5-7 WBBQ, 14-12 WBSR, 18-12 WCGQ, 17-16 WERC, 22-17 WFLB, 8-5 WHHY, 6-4 WISE, 19-18 WKIX, 12-10 WLAC, 15-14 WLCY, 19-16 WNOX, 8-6 WRFC, 11-7 WRJZ, 13-7 KX-104, 24-20 BJ-105, 5-6 V100, 15-14 Q105, 8-5 Z93, 15-15 92Q.

**B. Pointer:** 13-11 WAYS, 19-16 WBBQ, a WCGQ, 12-8 WSGA, 25-18 KX-104, a V100, 30-28 Z93, 26-16 92Q.

**G. Rafferty:** 20-15 WAKY, 22-15 WANS-FM, e WAUG, 22-19 WAYS, 26-24 WBBQ, 23-19 WBSR, 32-28 WCGQ, e WCIR, 22-20 WERC, d32 WFLB, 19-14 WGSV, 26-21 WHHY, 18-15 WISE, e WKIX, 23-22 WLAC, e WLCY, a WNOX, 25-21 WRFC, 33-30 WRJZ, 28-26 WSGA, 23-20 KX-104, 20-18 KXX-106, 21-18 V100, e Q105, 26-22 Z93, e 92Q.

**K. Rogers:** a WAKY, a WAYS, a WFLB, a WHHY, d35 WISE, a33 WLAC, e WRJZ, e KX-104, a KXX-106, a Q105.

**Sniff 'n' the Tears:** 17-13 WAKY, 4-2 WANS-FM, 13-13 WAUG, 27-24 WAYS, 20-20 WBBQ, 19-17 WBSR, 25-23 WFLB, 16-13 WGSV, 9-4 WHHY, 22-21 WKIX, 29-24 WLAC, 21-20 WLCY, 10-7 WRFC, 18-17 WRJZ, 21-18 WSGA, 16-12 KX-104, 6-5 KXX-106, 8-6 BJ-105, 6-8 V100, 28-25 Q105, 22-20 Z93, 19-18 92Q.

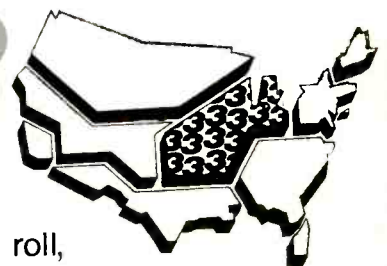
**J. Stewart:** d35 WANS-FM, 28-22 WBBQ, a WCIR, 36-35 WLAC, e KX-104, a Z93, a 92Q.

**D. Summer:** a WAKY, 27-25 WAUG, e WBBQ, 29-23 WBSR, a WCGQ, d29 WCIR, 23-19 WERC, 33-19 WFLB, 24-20 WGSV, 24-16 WHHY, a WISE, 40-37 WLAC, 28-27 WLCY, 21-13 WRFC, 32-28 WRJZ, 24-21 WSGA, d28 KX-104, d29 KXX-106, 23-22 Q105, d28 92Q.

**D. Warwick:** 9-7 WAKY, 10-10 WAUG, 2-9 WBBQ, 6-4 WBSR, 26-19 WCGQ, 7-4 WERC, 5-3 WFLB, 9-7 WGSV, 3-3 WISE, 7-6 WKIX, 9-6 WLAC, 8-6 WLCY, 1-4 WRFC, 7-6 WRJZ, 6-4 WSGA, 9-8 KX-104, 18-12 BJ-105, d21 V100, 14-9 Q105, 3-2 Z93, 10-7 92Q.

**Wings:** a WAKY, a WANS-FM, 23-21 WAUG, a WAYS, e WBBQ, a WCGQ, 24-21 WCIR, 24-22 WERC, d34 WFLB, 25-21 WGSV, 28-22 WHHY, 36-30 WISE, 26-26 WLCY, 36-31 WRJZ, d30 KX-104, 24-19 KXX-106, d30 Q105, 28-26 Z93, e 92Q.

# 3



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

**Herb Alpert:** 3-3 CKLW, a28 WEFM, 9-6 WFFM, a WNDE, 31-23 WOKY, 27-20 KBEQ, 31-25 KSLQ, a36 92X.

## Rock

Foreigner, Knack

## Disco

Ashford & Simpson

# Hottest:



# Radio Marketplace

**ARS:** 29-28 CKLW, 34-28 WEFM, d26 WGCL, 34-29 WOKY, 22-18 WPEZ, 19-17 WZUU, d35 WZZP, d38 KBEQ, 24-21 KSLQ, a27 KWK, 25-20 Q102, 37-33 92X, 15-11 96KX.

**Ashford & Simpson:** d31 WOKY, 25-24 WZZP.

**Commodores:** 6-5 WFFM, a22 WGCL, 24-19 WNDE, 6-4 WOKY, 23-19 WPEZ, 18-9 WZUU, 23-18 WZZP, 19-12 KBEQ, 13-6 KSLQ, 27-25 KWK, 19-15 Q102, 22-16 92X, a29 96KX.

**Commodores (Still):** a WOKY, a KSLQ.

**ELO:** 9-6 CKLW, 17-12 WEFM, 5-5 WGCL, 15-10 WLC, 5-10 WNDE, 9-8 WOKY, 7-6 WPEZ, 11-5 WZUU, 5-3 WZZP, 3-3 KBEQ, 1-3 KSLQ, 8-6 Q102, 13-12 92X, 6-1 96KX.

**Foreigner:** on WNDE, a WPEZ, 36-33 KSLQ, 28-26 KWK, a31 96KX.

**Ian Gomm:** d30 CKLW, 32-27 WFFM, d32 WOKY, 35-32 KSLQ, 24-21 KWK, a32 96KX.

**R. John:** 4-4 CKLW, 14-10 WEFM, 1-1 WFFM, 4-10 WGCL, 11-6 WLS, 3-2 WNDE, 4-1 WOKY, 4-1 WPEZ, 10-10 WZUU, 1-2 WZZP, 8-7 KBEQ, 5-2 KSLQ, 8-8 KWK, 2-1 Q102, 4-4 92X, 17-10 96KX.

**Journey:** d29 CKLW, 29-25 WEFM, 20-13 WGCL, 27-20 WNDE, a WPEZ, 16-8 WZUU, 32-31 WZZP, 24-13 KBEQ, 2-1 KSLQ, 10-5 92X.

**KC:** a WGCL, a WOKY, a WZUU.

**Knack:** a27 WEFM, d30 WNDE, a34 WOKY, d32 WPEZ, 33-29 KSLQ, 39-32 92X, a30 96KX.

**LRB:** 21-20 CKLW, 25-18 WEFM, 5-4 WFFM, 29-12 WLS, 7-5 WNDE, 3-2 WOKY, 11-10 WPEZ, 1-1 WZUU, 3-1 WZZP, 9-1 KBEQ, 5-7 KWIL, 8-6 Q102, 13-12 92X, 6-1 96KX.

**B. Pointer:** 12-10 WFFM, a29 WGCL, a WNDE, 13-12 WOKY, 31-29 WPEZ, 16-14 WZZP, 16-15 KBEQ, 26-23 KSLQ, a26 Q102.

**G. Rafferty:** a30 WEFM, 39-35 WFFM, 25-22 WNDE, 25-22 WOKY, a WPEZ, 20-19 WZUU, a WZZP, d39 KBEQ, 23-20 KSLQ, 22-18 Q102, 34-31 92X.

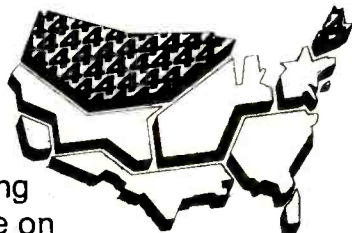
**B. Russell:** 27-26 CKLW, on WFFM, 24-21 WOKY, 32-29 KBEQ, 18-15 KSLQ.

**J. Stewart:** 35-30 WFFM, a WNDE, 32-28 WPEZ, a29 Q102, 36-34 92X, 31-27 96KX.

**D. Summer:** a WFFM, 26-24 WGCL, 26-21 WNDE, 35-30 WOKY, a WPEZ, 35-34 WZZP, d32 KBEQ, a36 KSLQ, a28 Q102.

**D. Warwick:** 7-7 CKLW, 4-3 WFFM, 6-6 WGCL, 22-17 WLS, 12-7 WNDE, 12-11 WPEZ, 4-4 WZUU, 11-5 WZZP, 12-11 KBEQ, 21-8 KSLQ, 9-7 Q102, 7-2 92X, 20-13 96KX.

# 4



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

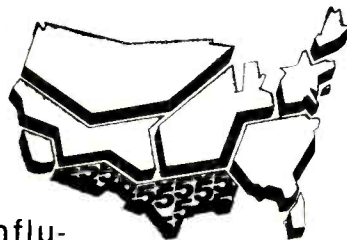
**H. Alpert:** 20-17 WEAQ, 29-26 WGUY, d21 WJBQ, 15-12 WJON, a WOW, 24-18 WSPT, 27-22 KCPX, 24-23 KGW, 14-11 KING, d23 KJR, e KKOAA, 28-15 KLEO, 32-25 KMJK, 8-5 KSTP.

**Commodores:** 25-20 WEAQ, d27 WGUY, 13-9 WJBQ, 21-15 WJON, 2-2 WOW, 17-10 WSPT, 4-4 KCPX, 23-15 KDWB, 22-18 KGW, 18-12 KING, 13-7 KJR, 17-8 KKLS, 20-15 KKOAA, 4-2 KLEO, 18-13 KMJK, 20-16 KSTP.

## B.O.S.

Ashford & Simpson, Michael Jackson, Donna Summer

# 5



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

**H. Alpert:** 36-30 WNOE, 29-26 WTIK, 20-15 KFMM, a KNOE-FM, 28-23 KTSA, 21-14 KUHL, 27-22 B100, 20-15 Magic 91.

**ARS:** 33-27 WNOE, 33-29 WTIK, 30-27 KFMM, 40-39 KNOE-FM, a29 KRBE, 25-24 KTSA, 27-22 KUHL, 24-21 B100, 18-17 Magic 91.

**Ashford & Simpson:** 39-34 WNOE, 32-28 WTIK, d36 KILT, a26 KRBE.

**Commodores:** 28-23 WNOE, 31-22 WTIK, 12-9 KFMM, 7-2 KNOE-FM, 8-4 KRBE, 12-8 KTSA, d29 KUHL, d26 B100, 23-14 Magic 91.

**Doobie Bros.:** 38-32 WNOE, a KILT, d37 KNOE-FM, a KTSA, 11-4 Magic 91.

## Country

Jennifer Warnes

## Adult

Kenny Rogers

## LP Cuts

Led Zeppelin (All My Love) WSGA, WTIK, KBEQ, KING, KFRC, KRTH, B100, M91, Q105, Y100, Z93, KX104, KXX106, 96KX, 92X.  
Commodores (Still) WFBR, WOKY, WPGC, KSLQ, Y100.

**ELO:** 6-4 WNOE, 7-6 WTIK, 5-5 KNOE-FM, 6-4 KUHL, 7-6 B100, 4-5 Magic 91.

**Foreigner:** a WNOE, a WTIK, d30 KFMM, a KNOE-FM, d30 KRBE.

**Ian Gomm:** d35 WNOE, a KRBE, d29 KUHL, 26-24 B100, 30-24 Magic 91.

**M. Jackson:** 4-1 WNOE, 4-1 WTIK, 3-2 KFMM, 16-12 KNOE-FM, d26 KTSA, a KUHL.

**R. John:** 2-2 WNOE, 5-11 WTIK, 7-11 KFMM, 1-1 KNOE-FM, 3-1 KRBE, 18-12 KTSA, 1-3 KUHL, 6-5 B100, 3-1 Magic 91.

**M. Johnson:** on WNOE, a WTIK, d30 KUHL, a29 Magic 91.

**Knack:** a WNOE, d30 WTIK, d29 KFMM, a KNOE-FM, on KRBE, d28 B100, a28 Magic 91.

**LRB:** 9-6 WNOE, 6-12 WTIK, 9-8 KFMM, 9-7 KNOE-FM, 11-8 KRBE, 5-1 KUHL, 9-8 B100, 5-3 Magic 91.

**N. Lowe:** 16-9 WNOE, 22-13 WTIK, 25-20 KFMM, 36-34 KNOE-FM, 17-14 KRBE, 28-25 KUHL, 18-16 B100, 14-9 Magic 91.

**M. McGovern:** d38 WNOE, 37-32 WTIK, 28-25 KNOE-FM, 23-21 KTSA, 29-23 KUHL, a25 Magic 91.

**R. Palmer:** 27-24 WNOE, 16-15 WTIK, 20-16 KNOE-FM, 13-11 KRBE, 14-9 KUHL, 12-10 B100, 21-19 Magic 91.

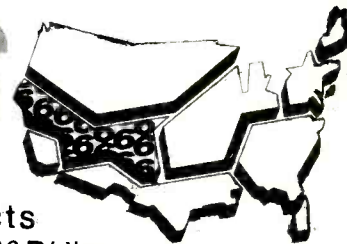
**G. Rafferty:** a WNOE, 40-35 WTIK, a KFMM, 37-36 KNOE-FM, 25-20 KRBE, d30 KTSA, 15-12 KUHL, a B100, 28-21 Magic 91.

**D. Summer:** d38 WTIK, 22-18 KNOE-FM, on KUHL, a30 Magic 91.

**J. Warnes:** d39 WNOE, d36 WTIK, aKILT, 8-6 Magic 91.

**D. Warwick:** 1-3 WNOE, 2-2 WTIK, 24-21 KFMM, 6-4 KNOE-FM, 11-7 KTSA, 16-10 KUHL, 13-11 B100, 10-2 Magic 91.

# 6



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

**H. Alpert:** 28-20 KIMN, 27-25 KLIF, e KOFM, 30-19 KOPA, a25 KVIL.

**Commodores:** 18-5 KIMN, 21-18 KLIF, 26-19 KOFM, 18-8 KOPA, 18-12 KTFX, 23-19 KVIL.

**Doobie Bros.:** e KIMN, d28 KLIF, d29 KOPA, a Z97.

**Journey:** 27-25 KIMN, 30-27 KLIF, d28 KOFM, 22-18 KOPA, 20-18 KTFX, 16-15 KUPD, a Z97.

**Knack:** a KIMN, a KOFM, a KOPA.

**LRB:** 2-1 KIMN, 15-11 KLIF, 6-4 KOFM, 2-2 KOPA, 6-1 KTFX, 3-2 KUPD, 14-11 KVIL, 16-9 Z97.

**R. Palmer:** 13-10 KIMN, 22-20 KLIF, 17-14 KOFM, 15-12 KOPA, 2-3 KUPD, 24-14 Z97.

**B. Pointer:** 22-16 KIMN, 23-19 KLIF, 24-21 KOPA, 20-17 Z97.

**G. Rafferty:** 23-19 KIMN, 26-26 KLIF, 30-27 KOFM, a KOPA, d25 KTFX.

**K. Rogers:** a KIMN, a KOFM, a KOPA.

**Sniff 'n' the Tears:** 9-6 KIMN, 29-22 KLIF, 18-18 KOFM, 25-22 KOPA, 10-6 KTFX, 18-14 KUPD, a KVIL.

**D. Warwick:** 4-2 KIMN, 9-5 KLIF, 12-8 KOFM, 19-13 KOPA, 13-10 KTFX, 12-10 KVIL, 23-23 Z97.

**Wings:** a KIMN, a30 KLIF, a KOFM.



# Record World Singles 101-150

SEPTEMBER 15, 1979

SEPT. 8	SEPT. 15		
101	102	STARRY EYES THE RECORDS/Virgin 67000 (Atl) (Virgin, ASCAP)	
102	101	HIT ME WITH YOUR RHYTHM STICK IAN DURRY & THE BLOCKHEADS/ Stiff/Epic 8 50726 (Blackhill)	
103	103	BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/ RSO/Curtom 941 (Mayfield, BMI)	
104	105	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459 (Perks/BMI)	
105	106	RAINBOW CONNECTION KERMIT (JIM HENSON) Atlantic 3610 (Welbeck, ASCAP)	
106	107	DO YOU THINK I'M DISCO STEVE DAHL & TEENAGE RADIATION/ Ovation 1132 (Riva/WB/Nite-Stalk/Coho, ASCAP)	
107	108	FAMILY TRADITION HANK WILLIAMS/Elektra 46046 (Bocephus, BMI)	
108	113	SING A HAPPY SONG THE O'JAYS/Phila. Intl. 9 3707 (CBS) (Mighty Three, BMI)	
109	110	GET IT UP RONNIE MILSAP/RCA 11695 (I've Got The Music, ASCAP)	
110	111	ARE YOU AFRAID OF ME SHAUN CASSIDY/Warner/Curb 49039 (KCM/Shongs, ASCAP)	
111	109	HIDEAWAY IRON CITY HOUSEROCKERS/MCA 41076 (Burning River/ Sofia, BMI)	
112	115	EASY MONEY REO SPEEDWAGON/Epic 9 50764 (Buddy, BMI)	
113	114	NO MERCY NILS LOFGREN/A&M 2173 (Almo/Hilmer, ASCAP)	
114	—	WHEN I THINK OF YOU LEIF GARRETT/Scotti Brothers 502 (Atl) (Shephard's Fold/Saber Tooth, BMI)	
115	116	DON'T THROW OUR LOVE AWAY ORLEANS/Infinity 50,017 (Lucid, BMI/Orleansongs, ASCAP)	
116	117	IN THREE BLUE OYSTER CULT/Columbia 1 11055 (B. O' Cult, ASCAP)	
117	118	SPENDING TIME, MAKING LOVE AND GOING CRAZY DOBIE GRAY/ Infinity 50,020 (Irving/Down 'n Dixie, BMI)	
118	119	IF YOU WANT IT NITEFLYTE/Ariola 7747 (Face, BMI)	
119	—	YOU AND I MADLEEN KANE/Warner Bros. 49069 (Bonna/Firehole, ASCAP)	
120	120	BRIGHT EYES ART GARFUNKEL/Columbia 1 11050 (Blackwood, BMI)	
121	—	SHAKA SHAKA ZWOL/EMI-America 500160 (Mother Tongue, ASCAP)	
122	123	BETTER NOT LOOK DOWN B. B. KING/MCA 41062 (Irving, Four Knights, BMI)	
123	125	HOLD ON TO THE NIGHT HOTEL/MCA 9140 (ATV/Mann & Weil/ Blair/Bell Hop, BMI)	
124	112	SIMPLY JESSIE REX SMITH/Columbia 3 11032 (The Laughing Willow, ASCAP)	
125	122	COOL BREEZE JEREMY SPENCER BAND/Atlantic 3601 (Pisces/R&M, ASCAP)	
126	126	IN HER EYES DIRT BAND/United Artists 1312 (Stephen Stills, BMI)	
127	—	SHE BROKE YOUR HEART IAN LLOYD/Scotti Brothers 501 (Atl) (Howling Dog, ASCAP)	
128	129	OPEN UP YOUR MIND (WIDE) GAP BAND/Mercury 74080 (Total Experience, BMI)	
129	130	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/Warner Bros. 8839 (Hawkshaw/Gallico/Geoff & Eddie/Blackwood, BMI)	
130	132	DANCIN' ROUND & ROUND OLIVIA NEWTON-JOHN/MCA 41074 (John Farrar/Irving, BMI)	
131	—	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077 (Pi-Gem, BMI)	
132	121	FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK) (Finurphy, BMI/ Hi Faluten, ASCAP)	
133	133	TOUCH ME WHEN WE'RE DANCING BAMA/Free Flight 11629 (RCA) (Hall-Clement, BMI)	
134	—	TAKIN' IT BACK BREATHLESS/EMI-America 9170 (G. Jonah Koslen/ Berna, ASCAP)	
135	124	HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/Columbia 3 11023 (Tree, BMI)	
136	—	PLAIN JANE SAMMY HAGAR/Capitol 4757 (Big Bang/Warner Tamerlane, BMI)	
137	—	HOUND DOG MAN GLEN CAMPBELL/Capitol 4769 (Gobion/Fancy Vat, ASCAP)	
138	138	I GOT THE HOTS FOR YA DOUBLE EXPOSURE/Salsoul 2091 (RCA) (Burma East, BMI)	
139	—	WHATCHA' GONNA DO ABOUT IT Rozalin Woods/A&M 2156 (April/Russell Ballard, ASCAP)	
140	135	SUPER SWEET WARDELL PIPER/Midsong Intl. 1005 (Diagnol/April Summer, BMI)	
141	139	AS LONG AS WE KEEP BELIEVING PAUL ANKA/RCA 11662 (Paulanne/ATV/Mann & Weil, BMI)	
142	144	PHANTOM LOVER ROCK ROSE/Columbia 3 11043 (Natural Songs, Awantha, ASCAP)	
143	127	GONNA FLY NOW BILL CONTI/United Artists 1317 (Unart, BMI/ United Artists, ASCAP)	
144	145	AFTER THE FIRST ONE YONAH/Free Flight 11696 (RCA) (Stone Mountain, ASCAP)	
145	128	DO IT GOOD A TASTE OF HONEY/Capitol 4744 (Conductive/On Time, BMI)	
146	147	TROUBLE AGAIN KARLA BONOFF/Columbia 1 11041 (Seagrape, BMI)	
147	146	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/Columbia 3 10971 (Kee-Drick, BMI/Cheyenne/Motor, ASCAP)	
148	—	I SURRENDER ELLEN SHIPLEY/NY Intl. 11686 (RCA) (Little Gino/ Shipwreck/RKR, BMI/Shuck N Jive, ASCAP)	
149	148	LET ME TAKE YOU DANCING BRYAN ADAMS/A&M 2163 (Irving, BMI)	
150	150	DANCIN' JOHNSON BILL SALUGA/A&M 2140 (Dovar/Mercy Kersey, BMI)	

# Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

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





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## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By **BRIAN CHIN**

■ **TURN YOUR BACK FOR A MINUTE AND . . .** Just as the Disco File took a break last week, a surge of releases hit the market that we can only begin to deal with this week.

**The Duncan Sisters** have been heard often during dance floor peaks, as the featured singers on albums by THP and Sticky Fingers. Backed by the same THP rhythm section and producers **Willi Morrison** and **Ian Guenther**, **Helen** and **Phyllis Duncan** receive star billing on the first album issued on Earmarc, the Casablanca custom label headed by **Marc Paul Simon**. The duo's strong suit is a vibrant, vaguely gospelly, calling style of singing; their firm-toned unison and harmony make them sound like a more passionate Love Unlimited. Big band pop arrangements support the Duncans on four disco cuts, of which the best are: "Boys Will Be Boys" (7:16), given an interesting country inflection in the lead guitar line and a perfectly timed spoken hit, "Some things will never change . . ." and "Sadness in My Eyes" (6:48), also flavored with country-folk influences, as if a thoughtful acoustic song had been adapted for disco. Of interest as well: "Love is on the Way" (6:04), sprinkled with jazzy moves that recall "Weekend Two Step" and "Outside Love" (7:11), especially well constructed and mixed in the popping handclap breaks and the tag; **John Luongo's** production assistance is apparent here. An auspicious debut for the label and the artists—watch for "Boys Will Be Boys."

**Cerrone's** latest, "Cerrone V: Angelina" (Atlantic), is a surprise, as usual, one that merits the attention it demands to be fully appreciated. While the recent single, "Rock Me," didn't connect with DJs on the whole, it seemed to be due more to the sparseness of that particular song, rather than any aversion to its rock orientation. The rest of the album is recorded with the same American musicians, and the much leaner sound is compensated greatly by the fact that three songs form a center for the album that is often touchingly, directly emotional. "Angelina" (7:29), a relaxed, rock-flavored piece, is written in the confessional style of late sixties folk singers, just as subtly and grippingly, if you listen closely enough. "Not Too Shabby" (5:01), is a jazz-funk, apparently patterned after the blue-eyed soul of Boz Scaggs, expressing ambivalence amid infatuation and surface gloss, and setting us up for the punch on side two, the highly melodic "Call Me Tonight" (7:46), also the strongest dance cut. Produced in the understated, yet lush style of last year's "Look for Love," the sequenced-synthesizer rhythm track seems best suited for leading into or out of a peak; still, it's the emotional high point of the album, where **Michelle Aller** begins drawing a typical "I found love on the dance floor" scenario, but denies us a comfortable fantasy by the intrusion of a particular social reality: "call me tonight." Cerrone leads us back into the party with "Living on Love" (9:11), a Santana-like Latin jazz jam that's perhaps too improvisational for a direct hit, but still sounds like an outside shot. "Angelina," as an album, is Cerrone's most perfectly developed and challenging statement yet; I hope that aspect of it finds an audience both on and off the dance floor.

In the pop disco area, two new albums look set to make major splashes. **Fever**, the group that redid "Standing in the Shadows of Love" last year to a jittery synthesizer back beat, return with surprising polish on their first Fantasy album, produced by **Dale Reed**, the group's sax player, with assistance and mix by San Francisco DJs **Marty Blecman** and **John Hedges**. Immediately, the replacement of the group's vocals with a female session group is a relief, while the rhythm playing, much augmented by **Patrick Cowley's** synthesizer

(Continued on page 26)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### I-BEAM/SAN FRANCISCO

DJ: **TIM RIVERS**  
**BEAT OF THE NIGHT/PUMP IT UP**—Fever—Fantasy  
**CAN'T LIVE WITHOUT YOUR LOVE**—Tamiko Jones—Polydor  
**COME TO ME/PLAYBOY/DON'T STOP DANCING**—France Joli—Prelude  
**DON'T STOP/WOMAN ADLIB**—L.A.X.—Prelude  
**DON'T YOU FEEL MY LOVE**—George McCrae—Sunshine Sound  
**FANTASY**—Bruni Pagan—Elektra  
**GROOVE ME**—Fern Kinney—TK  
**HARMONY**—Suzi Lane—Elektra  
**LOVE INSURANCE**—Front Page—Panorama  
**POP MUZIK**—M—Sire  
**POW WOW/GREEN LIGHT**—Cory Daye—New York Intl.  
**STAY FREE**—Ashford and Simpson—WB (LP)  
**TAKE A CHANCE/SWEET SAN FRANCISCO**—Queen Samantha—TK  
**THE BOSS**—Diana Ross—Motown  
**THE BREAK**—Kat Mandu—TK

### XENON/NEW YORK

DJ: **TONY SMITH**  
**CATCH THE RHYTHM/YOU GOT IT TOO UPTIGHT**—Caress—WB/RFC  
**COME TO ME/DON'T STOP DANCING**—France Joli—Prelude  
**DON'T STOP 'TIL YOU GET ENOUGH/WORKIN' DAY AND NIGHT/GET ON THE FLOOR**—Michael Jackson—Epic  
**FOUND A CURE/NOBODY KNOWS**—Ashford and Simpson—WB  
**HARMONY**—Suzi Lane—Elektra  
**HOT HOT/DON'T YOU WANT MY LOVE**—Debbie Jacobs—MCA  
**LOVE INSURANCE**—Front Page—Panorama  
**MOVE ON UP/UP, UP, UP**—Destination—Butterfly  
**MR. BIG SHOT**—Simon Orchestra—Polydor  
**MY SHARONA**—The Knack—Capitol  
**POP MUZIK**—M—Sire  
**POW WOW**—Cory Daye—New York Intl.  
**REVENGE/YOU GET HIGH IN NYC**—Revanche—Atlantic  
**THE BREAK**—Kat Mandu—TK  
**WHEN YOU TOUCH ME**—Taana Gardner—West End

### MENJO'S/DETROIT

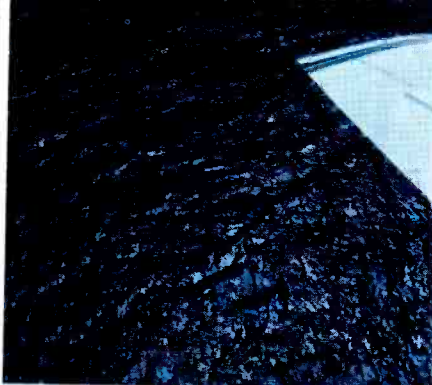
DJ: **JERRY JOHNSON**  
**DON'T YOU WANT MY LOVE/HOT HOT**—Debbie Jacobs—MCA  
**FEVER**—Fever—Fantasy (LP)  
**FOUND A CURE**—Ashford and Simpson—WB  
**FRANCE JOLI**—France Joli—Prelude (LP)  
**GOT TO GIVE IN TO LOVE**—Bonnie Boyer—Columbia  
**GROOVE ME**—Fern Kinney—TK  
**LOVE INSURANCE**—Front Page—Panorama  
**NEVER GONNA BE THE SAME AGAIN/START A NEW AFFAIR**—Ruth Waters—Millennium  
**ON YOUR KNEES**—Grace Jones—Island  
**POW WOW**—Cory Daye—New York Intl.  
**PUT YOUR FEET TO THE BEAT/IT'S A MAN'S WORLD**—Ritchie Family—Casablanca  
**THAT'S WHAT YOU SAID**—Loleatta Holloway—Gold Mind  
**THE BOSS**—Diana Ross—Motown  
**THIS TIME BABY**—Jackie Moore—Columbia  
**YOU CAN DO IT**—Al Hudson and the Partners—MCA

### KIX/BOSTON

DJ: **COSMO WYATT**  
**CAN'T LIVE WITHOUT YOUR LOVE**—Tamiko Jones—Polydor  
**COME TO ME**—France Joli—Prelude  
**DON'T STOP 'TIL YOU GET ENOUGH/WORKIN' DAY AND NIGHT**—Michael Jackson—Epic  
**FANTASY**—Bruni Pagan—Elektra  
**FOUND A CURE/NOBODY KNOWS**—Ashford and Simpson—WB  
**GET UP AND BOOGIE**—Freddie James—WB  
**GIVE YOUR BODY UP TO THE MUSIC**—Billy Nichols—West End  
**GOT TO GIVE IN TO LOVE**—Bonnie Boyer—Columbia  
**I JUST WANNA BE**—Cameo—Chocolate City  
**LADIES' NIGHT**—Kool and the Gang—De-Lite  
**LOOKIN' FOR LOVE**—Fat Larry's Band—Fantasy/W/MOT  
**MOVE ON UP/UP, UP, UP**—Destination—Butterfly  
**POW WOW/SINGLE AGAIN**—Cory Daye—New York Intl.  
**WHEN YOU'RE #1**—Gene Chandler—20th Century Fox  
**YOU CAN DO IT**—Al Hudson and the Partners—MCA

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# Disco Dial

## Disco File

(Continued from page 25)

**KFMX/Minneapolis** / Gary DeMaroney

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

**Prime Movers:** GROOVE ME—Fern Kinney—TK  
COME TO ME—France Joli—Prelude

**Pick Hits:** DO IT GOOD—Taste Of Honey—Capitol  
ROCK ME—Cerrone—Atlantic  
I LIKE THE LOOK—Denise McCann—Butterfly  
POP MUZIK—M—Sire

**KHFI/Austin** / Jack Starr  
Becky Schoelman

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

**Prime Movers:** I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick—Arista

**Pick Hits:** SAIL ON—Commodores—Motown  
RISE—Herb Alpert—A&M  
CRUISIN'—Smokey Robinson—Motown  
POP MUZIK—M—Sire  
STAND UP-SIT DOWN—AKB—RSO

**KHS-FM/L.A.** / Sherman Cohen  
Mike Wagner

**#1** COME TO ME—France Joli—Prelude

**Prime Movers:** RISE—Herb Alpert—A&M  
COME TO ME—France Joli—Prelude  
OVER AND OVER—Disco Circus—Columbia

**Pick Hits:** HARMONY—Suzi Lane—Elektra  
HOLD ON, I'M COMIN'—Karen Silver—Arista  
LADIES' NIGHT—Kool and the Gang—De-Lite

All records played are 12" discs unless otherwise indicated.

**KSFX/San Francisco** / Jim Smith  
Micheline Rourke

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

**Prime Movers:** COME TO ME—France Joli—Prelude  
FIRECRACKER—Mass Production—Cotillion  
THE BREAK—Kat Mandu—TK

**Pick Hits:** HOLD ON, I'M COMIN'—Karen Silver—Arista  
MOVE ON UP—Destination—Butterfly  
STREET LIFE—Crusaders—MCA

**DISCO 96/Miami** / Jack Starr

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

**Prime Movers:** DIM ALL THE LIGHTS—Donna Summer—Casablanca

**Pick Hits:** FOUND A CURE—Ashford & Simpson—WB  
GROOVE ME—Fern Kinney—TK  
WHEN YOU TOUCH ME—Taana Gardner—West End  
STREET PLAYER—Chicago  
IT'S A DISCO NIGHT—Isley Brothers—T-Neck

**WBOS/Boston** / Jane Dunklee

**#1** YOU CAN DO IT—Al Hudson and the Partners—MCA

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

**Pick Hits:** COME TO ME—France Joli—Prelude  
FANTASY—Bruni Pagan—Elektra  
DANCIN'—Tod Foster—Midsong Intl.  
HAVE YOU EVER HEARD A SYMPHONY/I HEAR A SYMPHONY—Saint and Stephanie—Arista  
GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean/Ariola

Tip Werrick's guitar, is a positive delight. Of the two side-spanning medleys, "That Side" is slower, leading with "Pump it Up" (4:51) which is a long, building jam with a shattering "accelerating" synthesizer effect that disappears into the atmosphere, leaving everyone drained and recovering. "The Fever Rock" follows (5:35), with a clear, bell-like sound and just enough lyric to provide focus in what is really a side-long series of breaks and builds. "This Side," taken at a faster tempo, is even more of a show-piece for Cowley, especially on "Beat of the Night" (5:59). The material is fairly routine, but the execution and mix are clean and imaginative—the transitions and changes in the closing "Treat Me Right" (5:17) are particularly good—and "Fever" shows up as the highest debuting record on this week's chart.

Freddie James' album, "Get Up and Boogie" (Warner Bros.), named after the current top ten smash, arrives just in time to buoy it up even further, as the three new cuts included are even stronger than the first. James' piping lead a lot of support from the backup singers, Carla Benson, Evette Benton, Barbara Ingram (credited here as the Alpha Angels; also known as the Sweet hearts of Sigma) and Phil Hurtt, to the point where he's almost another member of the chorus, but, most of the time, he is meant to be one ingredient in a light, sweet/airy musical arrangement and subtle, flowing rhythm work, prepared by producer Tony Green. Like his current—dare I say it?—developing crossover hit, "France Joli," "Get Up and Boogie" is a group of songs so catchy that one is impatient to sing along halfway through the first hearing. Each cut, "Crazy Disco Music," "Hollywood" and "Dance Little Boy Blue," has the perfect tempo to hit or sustain a peak and an uncanny way of making the familiar sound fresh and exciting. The extreme abruptness of the breaks and edits, for example, make every change a climax and the lines of the melody and arrangement, if generally slight, are always memorable, especially on "Little Boy Blue." On that cut, and, to a lesser extent on the wistful "Hollywood," James emerges a bit more definitely as a singer, and he's intriguing, if only for one's curiosity about his future style. For now, he's in fine shape, under Green's direction (and equipped with the tool of the trade, one may note from the back sleeve photo).

"TJM" is the first "solo" project of Tom Moulton, the pioneer of the disco mix, turned producer of First Choice, Grace Jones and others. This four-cut album appears this week on Casablanca, the first product in his new label affiliation, and there's no doubt that he's bringing it all back home to Philadelphia, charging up the classic MFSB style arrangements with percussion and edited builds. Side one is a particular pleasure; the early favorite, "I Don't Need No Music" (9:43), is here, along with my personal pick, the rumba-esque "Put Yourself in My Place" (8:59). Amid burgeoning orchestration, arranged by session players Johnathan Klein, Evan Solot, Terry Gholson and Arthur Baker, the male featured vocalists, the Brotherhood, uncredited individually, sing raw and gritty, creating an atmosphere not unlike the MFSB collaborations with the Mighty Clouds of Joy some years back. Their adlibs and vamps assist the extension of each song ("Small Circle of Friends" overstates a bit at 10:58, though) and make for a balance of earthiness and polish as perfect as any achieved by the Philly masters Gamble-Huff or Bell. That authenticity is the

(Continued on page 72)

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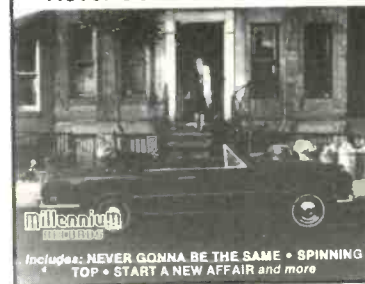
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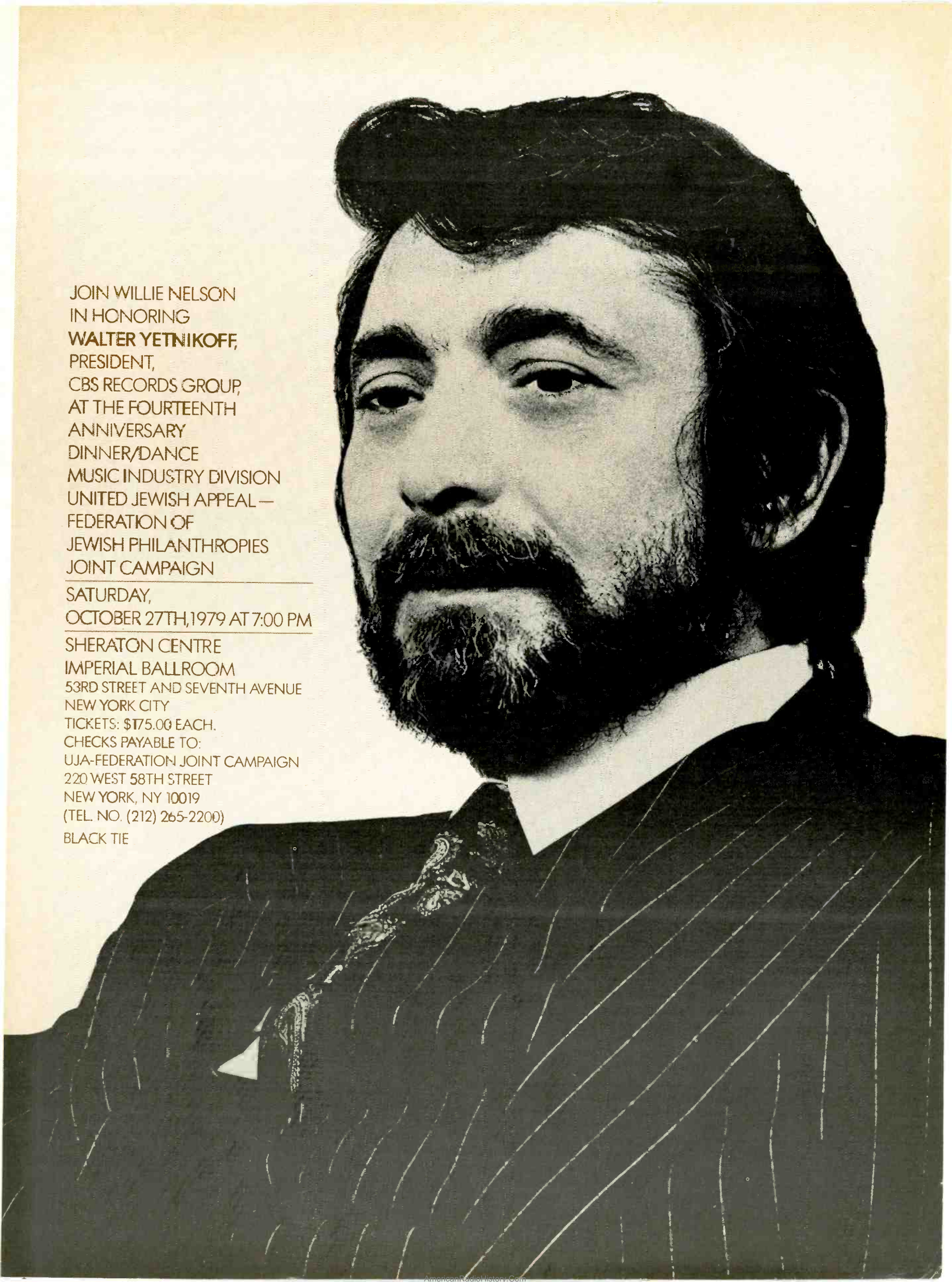
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TITLE, ARTIST, Label, Number, (Distributing Label)  
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48					
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64	68																				6
65	72																				4
66	74																				3
67	52																				9
68	71																				7
69	82																				2
70	77																				2
71	78																				3
72	79																				3
73	83																				2
74	81																				3
75	85																				2
76	76																				4
77	84																				3
78	49																				22
79	87																				2
80	88																				2

### CHARTMAKER OF THE WEEK

81	—	GOTTA SERVE SOMEBODY		1
		BOB DYLAN		
		Columbia 1 11072		



82	53																				16
83	48																				8
84	86																				3
85	89																				2
86	70																				5
87	—	HELL ON WHEELS		1																	
88	90																				3
89	91																				2
90	61																				22
91	92																				3
92	80																				4
93	95																				4
94	60																				22
95	—	I NEED A LOVER		1																	
96	99																				2
97	73																				19
98	94																				4
99	—	GROOVE ME		1																	
100	—	(not just) KNEE DEEP—PART I		1																	
		FUNKADELIC/																			
		Warner Bros. 49040																			





# Record World Album Airplay

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

SEPTEMBER 15, 1979

## FLASHMAKER

### YACHTS



S.O.S.

S.O.S.  
YACHTS  
Polydor

### MOST ADDED

- S.O.S.—Yachts—Polydor (12)
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis (10)
- PRIORITY—Pointer Sisters—Planet (10)
- THE DAY THE EARTH CAUGHT FIRE—City Boy—Atlantic (10)
- DIRTY WHITE BOY (single)—Foreigner—Atlantic (9)
- EVE—Alan Parsons Project—Arista (8)
- FACADES—Sad Cafe—A&M (8)
- JOE'S GARAGE—Frank Zappa—Zappa (8)
- SOUND OF SUNBATHING—Sinceros—Col (8)
- TOP PRIORITY—Rory Gallagher—Chrysalis (8)

### WNEW-FM/NEW YORK

#### ADDS:

- BACK TO SCHOOL (single)—Simms Brothers—Elektra
- BALANCE—Leo Kottke—Chrysalis
- DIRTY WHITE BOY (single)—Foreigner—Atlantic
- GAMMA—Elektra
- MIDNIGHT MAGIC—Commodores—Motown
- PHONETICS—Jules & The Polar Bears—Col
- PRIORITY—Pointer Sisters—Planet
- THIGHS & WHISPERS—Bette Midler—Atlantic
- TOP PRIORITY—Rory Gallagher—Chrysalis

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

- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- INTO THE MUSIC—Van Morrison—WB
- SLOW TRAIN COMING—Bob Dylan—Col
- CANDY-O—Cars—Elektra
- LABOUR OF LUST—Nick Lowe—Col
- THE JUKES—Mercury
- SECRETS—Robert Palmer—Island
- LOW BUDGET—Kinks—Arista
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- VOLCANO—Jimmy Buffett—MCA

### WBZN-FM/BOSTON

#### ADDS:

- CHILDREN OF THE SUN (single)—Billy Thorpe—Polydor
- DIRTY WHITE BOY (single)—Foreigner—Atlantic
- FORCES OF VICTORY—Linton Kwasi Johnson—Mango
- I'VE NEVER BEEN IN LOVE (single)—Suzy Quatro—RSO
- KEEP THAT MUSIC SIMPLE (single)—Dr. John—Horizon
- NO ACCIDENT—Larry Raspberry & The Highsteppers—Mercury
- ELLEN SHIPLEY—New York International

#### SINCE YOU'VE BEEN GONE (single)

- Cherie & Marie Currie—Capitol
- SOUND OF SUNBATHING—Sinceros—Col
- VOLCANO—Jimmy Buffett—MCA

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

- THE RECORDS—Virgin
- AND I MEAN IT—Genya Ravan—20th Century Fox
- FEARLESS—Tim Curry—A&M
- CANDY-O—Cars—Elektra
- INTO THE MUSIC—Van Morrison—WB
- STREET LIGHT SHINE—Shirts—Capitol
- REPLICAS—Gary Numan—Atco
- NIGHTOUT—Ellen Foley—Cleve. Intl.
- AMERICAN BOY & GIRL—Garland Jeffreys—A&M
- LOW BUDGET—Kinks—Arista

### WLIR-FM LONG ISLAND

#### ADDS:

- BACK TO SCHOOL (single)—Simms Brothers—Elektra
- BUCKEYE—Polydor
- DIRTY WHITE BOY (single)—Foreigner—Atlantic
- JOE'S GARAGE—Frank Zappa—Zappa
- NIGHT EYES—Danny Douma—WB
- RARITIES—Beatles—EMI (import)
- TOP PRIORITY—Rory Gallagher—Chrysalis
- TOM VERLAINE—Elektra
- WATER SIGN—Jeff Lorber Fusion—Arista
- YIPES—Millennium

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

- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- GET THE KNACK—The Knack—Capitol
- THE RECORDS—Virgin
- LOOK SHARP—Joe Jackson—A&M
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- THE JUKES—Mercury
- FEARLESS—Tim Curry—A&M
- CANDY-O—Cars—Elektra
- INTO THE MUSIC—Van Morrison—WB
- LABOUR OF LUST—Nick Lowe—Col

### WAAF-FM/WORCESTER

#### ADDS:

- AND I MEAN IT—Genya Ravan—20th Century Fox
- DIRTY WHITE BOY (single)—Foreigner—Atlantic
- DON'T THROW STONES—Sports—Mushroom (import)
- EVE—Alan Parsons Project—Arista
- NIGHTOUT—Ellen Foley—Cleve. Intl.
- S.O.S.—Yachts—Polydor
- STREET LIGHT SHINE—Shirts—Capitol
- THE KORGIS—WB
- VOICES (single)—Cheap Trick—Epic (import)

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

- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- LOW BUDGET—Kinks—Arista
- GET THE KNACK—The Knack—Capitol
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- LABOUR OF LUST—Nick Lowe—Col

#### ESCAPE FROM DOMINATION—Moon Martin—Capitol

- THE RECORDS—Virgin
- FEAR OF MUSIC—Talking Heads—Sire
- THE JUKES—Mercury

### WPLR-FM/NEW HAVEN

#### ADDS:

- AMERICAN BOY & GIRL—Garland Jeffreys—A&M
- DO YOU THINK I'M DISCO (single)—Steve Dahl—Ovation
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- STREET MACHINE—Sammy Hagar—Capitol
- THE DAY THE EARTH CAUGHT FIRE—City Boy—Atlantic
- TOP PRIORITY—Rory Gallagher—Chrysalis

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

- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- SLOW TRAIN COMING—Bob Dylan—Col
- GET THE KNACK—The Knack—Capitol
- MIRRORS—Blue Oyster Cult—Col
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- NEVER ENOUGH—Pousette-Dart Band—Capitol
- LOW BUDGET—Kinks—Arista
- VAN HALEN II—WB

### WQBK-FM/ALBANY

#### ADDS:

- AND I MEAN IT—Genya Ravan—20th Century Fox
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- JOE'S GARAGE—Frank Zappa—Zappa
- LOVEDRIVE—Scorpions—Mercury
- PLEASE STAND BY—1994—A&M
- PRIORITY—Pointer Sisters—Planet
- RECKLESS—Rock Me
- TANGO PALACE—Dr. John—Horizon
- TOP PRIORITY—Rory Gallagher—Chrysalis

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

- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- CANDY-O—Cars—Elektra
- THE RECORDS—Virgin
- INTO THE MUSIC—Van Morrison—WB
- SLOW TRAIN COMING—Bob Dylan—Col
- BORN AGAIN—Randy Newman—WB
- THE JUKES—Mercury
- FEAR OF MUSIC—Talking Heads—Sire
- KID BLUE—Louise Goffin—Asylum
- FEARLESS—Tim Curry—A&M

### WMJQ-FM/ROCHESTER

#### ADDS:

- AMERICATHON (soundtrack)—Col
- ESCAPE FROM DOMINATION—Moon Martin—Capitol
- PROPAGANDA—Various Artists—A&M
- S.O.S.—Yachts—Polydor

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

- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

#### EVE—Alan Parsons Project—Arista

- AIRPLAY—Point Blank—MCA
- LOW BUDGET—Kinks—Arista
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
- NINE LIVES—REO Speedwagon—Epic
- FIGHT DIRTY—Charlie—Arista
- FIRST UNDER THE WIRE—Little River Band—Capitol
- SECRETS—Robert Palmer—Island
- HIGHWAY TO HELL—AC/DC—Atlantic

### WIOQ-FM/PHILADELPHIA

#### ADDS:

- AMERICAN BOY & GIRL—Garland Jeffreys—A&M
- FESTIVAL OF ACOUSTIC MUSIC—Bread & Roses—Fantasy
- JOE'S GARAGE—Frank Zappa—Zappa
- PRIORITY—Pointer Sisters—Planet
- TROUBLE AGAIN (single)—Karla Bonoff—Col
- SINCE YOU'VE BEEN GONE (single)—Cherie & Marie Currie—Capitol

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

- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- CANDY-O—Cars—Elektra
- BREAKFAST IN AMERICA—Supertramp—A&M
- GET THE KNACK—The Knack—Capitol
- LOW BUDGET—Kinks—Arista
- JOHN COUGAR—Riva
- FICKLE HEART—Sniff 'n' the Tears—Atlantic
- FLASH & THE PAN—Epic
- SLOW TRAIN COMING—Bob Dylan—Col
- NIGHT—Planet

### WMMR-FM/PHILADELPHIA

#### ADDS:

- S.O.S.—Yachts—Polydor
- SOUND OF SUNBATHING—Sinceros—Col
- THE DAY THE EARTH CAUGHT FIRE—City Boy—Atlantic
- TOP PRIORITY—Rory Gallagher—Chrysalis
- VOLCANO—Jimmy Buffett—MCA

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

- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- GET THE KNACK—The Knack—Capitol
- RUST NEVER SLEEPS—Neil Young—Reprise
- CANDY-O—Cars—Elektra
- LOW BUDGET—Kinks—Arista
- BREAKFAST IN AMERICA—Supertramp—A&M
- SLOW TRAIN COMING—Bob Dylan—Col
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- FEAR OF MUSIC—Talking Heads—Sire
- DESOLATION ANGELS—Bad Company—Swan Song

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

#### ADDS:

- AND I MEAN IT—Genya Ravan—20th Century Fox
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- NO MORE LONELY NIGHTS—Blue Steel—Infinity

#### PHONETICS—Jules & The Polar Bears—Col

- PRIORITY—Pointer Sisters—Planet
- TANGO PALACE—Dr. John—A&M
- THE CAT & THE HAT—Ben Sidran—A&M
- YOU'RE ONLY LONELY—J. D. Souther—Col

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

- BORN AGAIN—Randy Newman—WB
- LABOUR OF LUST—Nick Lowe—Col
- 5—J. J. Cale—Shelter
- SLOW TRAIN COMING—Bob Dylan—Col
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- INTO THE MUSIC—Van Morrison—WB
- THE RECORDS—Virgin
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- FEAR OF MUSIC—Talking Heads—Sire
- PINK CADILLAC—John Prine—Asylum

### ZETA 7-FM/ORLANDO

#### ADDS:

- DIRTY WHITE BOY (single)—Foreigner—Atlantic
- JOE'S GARAGE—Frank Zappa—Zappa
- PRIORITY—Pointer Sisters—Planet

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

- GET THE KNACK—The Knack—Capitol
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- CANDY-O—Cars—Elektra
- VAN HALEN II—WB
- LOW BUDGET—Kinks—Arista
- HIGHWAY TO HELL—AC/DC—Atlantic
- LABOUR OF LUST—Nick Lowe—Col
- FIRST UNDER THE WIRE—Little River Band—Capitol
- SLOW TRAIN COMING—Bob Dylan—Col
- MIRRORS—Blue Oyster Cult—Col

### WSHE-FM/FT. LAUDERDALE

#### ADDS:

- HIGH ENERGY PLAN—999—PVC
- LIFE IN A DAY—Simple Minds—Zoom (import)
- NEW LOVE—Metro—Sire
- RESTLESS NIGHTS—Karla Bonoff—Col
- YOU'RE ONLY LONELY—J. D. Souther—Col

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

- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- SECRETS—Robert Palmer—Island
- CANDY-O—Cars—Elektra
- FEAR OF MUSIC—Talking Heads—Sire
- GET THE KINACK—The Knack—Capitol
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
- DAVID WERNER—Epic
- VOLCANO—Jimmy Buffett—MCA
- DON'T THROW STONES—Sports—Mushroom (import)



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

# Record World Album Airplay



SEPTEMBER 15, 1979

## TOP AIRPLAY



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

## MOST AIRPLAY

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song (40)  
**CANDY-O**—Cars—Elektra (34)  
**GET THE KNACK**—The Knack—Capitol (31)  
**SLOW TRAIN COMING**—Bob Dylan—Col (22)  
**LOW BUDGET**—Kinks—Arista (21)  
**RUST NEVER SLEEPS**—Neil Young—Reprise (18)  
**SECRETS**—Robert Palmer—Island (15)  
**FIRST UNDER THE WIRE**—Little River Band—Capitol (12)  
**LABOUR OF LUST**—Nick Lowe—Col (12)  
**HIGHWAY TO HELL**—AC/DC—Atlantic (10)

## WMMS-FM/CLEVELAND

- ADDS:**  
**A'S**—Arista  
**FACADES**—Sad Cafe—A&M  
**PRIORITY**—Pointer Sisters—Planet  
**ROCK SUGAR** (single)—Rob Grill—Mercury  
**S.O.S.**—Yachts—Polydor  
**SOUND OF SUNBATHING**—Sinceros—Col

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**GET THE KNACK**—The Knack—Capitol  
**GREATEST HINTS**—Michael Stanley—Arista  
**THE JUKES**—Mercury  
**BREATHLESS**—EMI—America  
**RUST NEVER SLEEPS**—Neil Young—Reprise  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**CANDY-O**—Cars—Elektra  
**LOW BUDGET**—Kinks—Arista  
**NIGHTOUT**—Ellen Foley—Cleve. Intl.

## WABX-FM/DETROIT

- ADDS:**  
**CAPE FROM DOMINATION**—Moon Martin—Capitol  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis  
**NIGHTOUT**—Ellen Foley—Cleve. Intl.

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**GET THE KNACK**—The Knack—Capitol  
**CANDY-O**—Cars—Elektra  
**RUST NEVER SLEEPS**—Neil Young—Reprise

- STRIKES**—Blackfoot—Atco  
**NINE LIVES**—REO Speedwagon—Epic  
**MIRRORS**—Blue Oyster Cult—Col  
**CHICAGO 13**—Col  
**BETTER THAN THE REST**—George Thorogood—MCA  
**FEAR OF MUSIC**—Talking Heads—Sire

## WXRT-FM/CHICAGO

- ADDS:**  
**EVE**—Alan Parsons Project—Arista  
**FESTIVAL OF ACOUSTIC MUSIC**—Bread & Roses—Fantasy  
**LOVE ME OR I'LL KILL YOU**—Chicago Slim Blues Band—Barrel House  
**S.O.S.**—Yachts—Polydor  
**THE CLASH**—Epic  
**THE DAY THE EARTH CAUGHT FIRE**—City Boy—Atlantic  
**THE JUKES**—Mercury

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

- SLOW TRAIN COMING**—Bob Dylan—Col  
**LIVE SPARKS**—Graham Parker & The Rumour—Arista  
**WAVE**—Patti Smith—Arista  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**INTO THE MUSIC**—Van Morrison—WB  
**LABOUR OF LUST**—Nick Lowe—Col  
**BORN AGAIN**—Randy Newman—WB  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**THE JUKES**—Mercury  
**GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic

## KSHE-FM/ST. LOUIS

- ADDS:**  
**FACADES**—Sad Cafe—A&M  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis  
**NO MORE LONELY NIGHTS**—Blue Steel—Infinity  
**ROLL THE DICE** (single)—Couchois—WB  
**THE DAY THE EARTH CAUGHT FIRE**—City Boy—Atlantic  
**TOP PRIORITY**—Rory Gallagher—Chrysalis

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

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

## WKDF-FM/NASHVILLE

- ADDS:**  
**AIRPLAY**—Point Blank—MCA  
**AMERICAN BOY & GIRL**—Garland Jeffreys—A&M  
**GAMMA**—Elektra  
**RESTLESS NIGHTS**—Karla Bonoff—Col

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**GET THE KNACK**—The Knack—Capitol  
**FIRST UNDER THE WIRE**—Little River Band—Capitol

- SLOW TRAIN COMING**—Bob Dylan—Col  
**CANDY-O**—Cars—Elektra  
**EVE**—Alan Parsons Project—Arista  
**SHOT THROUGH THE HEART**—Jennifer Warnes—Arista  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**VOLCANO**—Jimmy Buffett—MCA  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic

## KZEW-FM/DALLAS

- ADDS:**  
**NO MORE LONELY NIGHTS**—Blue Steel—Infinity  
**SOUND OF SUNBATHING**—Sinceros—Col

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

- CANDY-O**—Cars—Elektra  
**MONOLITH**—Kansas—Kirshner  
**NIGHT OWL**—Gerry Rafferty—UA  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**BACK TO THE EGG**—Wings—Col  
**COMMUNIQUE**—Dire Straits—WB  
**GET THE KNACK**—The Knack—Capitol  
**SECRETS**—Robert Palmer—Island  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**THE RECORDS**—Virgin

## KLOL-FM/HOUSTON

- ADDS:**  
**ARMAGEDDON**—Prism—Ariola  
**FACADES**—Sad Cafe—A&M  
**INTO THE MUSIC**—Van Morrison—WB  
**THE B-52'S**—WB  
**THE DAY THE EARTH CAUGHT FIRE**—City Boy—Atlantic  
**THE FABULOUS THUNDERBIRDS**—Takoma

## HEAVY ACTION (airplay in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**SECRETS**—Robert Palmer—Island  
**GET THE KNACK**—The Knack—Capitol  
**RUST NEVER SLEEPS**—Neil Young—Reprise  
**CANDY-O**—Cars—Elektra  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**POP MUZIK** (single)—M—Sire  
**FICKLE HEART**—Sniff 'n' The Tears—Atlantic  
**AT BUDOKAN**—Cheap Trick—Epic

## KAWY-FM/WYOMING

- ADDS:**  
**AN AMERICAN DREAM**—Dirt Band—UA  
**AND I MEAN IT**—Genya Ravan—20th Century Fox  
**DIRTY WHITE BOY** (single)—Foreigner—Atlantic  
**EVE**—Alan Parsons Project—Arista  
**FESTIVAL OF ACOUSTIC MUSIC**—Bread & Roses—Fantasy  
**JOE'S GARAGE**—Frank Zappa—Zappa

- DAVID LOGGINS**—Epic  
**NEW LOVE**—Metro—Sire  
**PRIVATE EYE**—Capitol  
**THE DAY THE EARTH CAUGHT FIRE**—City Boy—Atlantic

## HEAVY ACTION (airplay in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**FIGHT DIRTY**—Charlie—Arista  
**CHICAGO 13**—Col  
**BORN AGAIN**—Randy Newman—WB  
**5**—J.J. Cale—Shelter  
**THE JUKES**—Mercury

- ARMAGEDDON**—Prism—Ariola  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**THE RECORDS**—Virgin  
**TAKE IT HOME**—B.B. King—MCA

## KSJO-FM/SAN JOSE

- ADDS:**  
**BOP TILL YOU DROP**—Ry Cooder—WB  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis  
**NO MORE LONELY NIGHTS**—Blue Steel—Infinity  
**NO PROMISES-NO DEBTS**—Golden Earring—Polydor  
**TEARS**—Backstreet  
**TOP PRIORITY**—Rory Gallagher—Chrysalis  
**TRANSFER STATION**—Fotomaker—Atlantic  
**UNDER HEAVEN OVER HELL**—Streethart—Atlantic  
**UNLEASHED IN THE EAST**—Judas Priest—Col

## HEAVY ACTION (airplay in descending order):

- LOW BUDGET**—Kinks—Arista  
**GAMMA**—Elektra  
**MIRRORS**—Blue Oyster Cult—Col  
**STREET MACHINE**—Sammy Hagar—Capitol  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**GET THE KNACK**—The Knack—Capitol  
**DAVID WERNER**—Epic  
**DOWN TO EARTH**—Rainbow—Polydor  
**MISTRESS**—RSO

## KWST-FM/LOS ANGELES

- ADDS:**  
**FACADES**—Sad Cafe—A&M  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis  
**NO MORE LONELY NIGHTS**—Blue Steel—Infinity  
**S.O.S.**—Yachts—Polydor  
**THE DAY THE EARTH CAUGHT FIRE**—City Boy—Atlantic  
**YOU'RE ONLY LONELY**—J.D. Souther—Col

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**GET THE KNACK**—The Knack—Capitol  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**LOW BUDGET**—Kinks—Arista  
**CANDY-O**—Cars—Elektra  
**EVE**—Alan Parsons Project—Arista  
**THE JUKES**—Mercury  
**RUST NEVER SLEEPS**—Neil Young—Reprise  
**STREET MACHINE**—Sammy Hagar—Capitol  
**GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic

## KZAP-FM/SACRAMENTO

- HEAVY ACTION (airplay in descending order):**  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**GET THE KNACK**—The Knack—Capitol  
**CANDY-O**—Cars—Elektra  
**NINE LIVES**—REO Speedwagon—Epic  
**MIRRORS**—Blue Oyster Cult—Col  
**SECRETS**—Robert Palmer—Island  
**RUST NEVER SLEEPS**—Neil Young—Reprise  
**GO FOR WHAT YOU KNOW**—Pat Travers Band—Polydor  
**STREET MACHINE**—Sammy Hagar—Capitol

## KMEL-FM/SAN FRANCISCO

- ADDS:**  
**FACADES**—Sad Cafe—A&M  
**PRIORITY**—Pointer Sisters—Planet  
**YOU'RE ONLY LONELY**—J.D. Souther—Col

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**CANDY-O**—Cars—Elektra  
**DISCOVERY**—ELO—Jet  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**LOW BUDGET**—Kinks—Arista  
**STREET MACHINE**—Sammy Hagar—Capitol  
**SECRETS**—Robert Palmer—Island  
**AMERICATHON** (soundtrack)—Col  
**DIRTY WHITE BOY** (single)—Foreigner—Atlantic

## KZEL-FM/EUGENE

- ADDS:**  
**A SONG FOR THE CHILDREN**—Lionie Liston Smith—Col  
**COMIN AT YA**—Persuasions—Flying Fish  
**CROSSOVER**—Dan Sawyer—PMP  
**DIRTY WHITE BOY** (single)—Foreigner—Atlantic  
**MIDNIGHT RUN**—Cryers—Mercury  
**NO PROMISES-NO DEBTS**—Golden Earring—Polydor  
**PHONETICS**—Jules & The Polar Bears—Col  
**PRIORITY**—Pointer Sisters—Planet  
**SOUND OF SUNBATHING**—Sinceros—Col  
**UNDER HEAVEN OVER HELL**—Streethart—Atlantic

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**INTO THE MUSIC**—Van Morrison—WB  
**VOLCANO**—Jimmy Buffett—MCA  
**MIRRORS**—Blue Oyster Cult—Col  
**CANDY-O**—Cars—Elektra  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**JOHN COUGAR**—Riva  
**STREET MACHINE**—Sammy Hagar—Capitol  
**DAVID WERNER**—Epic

## KZOK-FM/SEATTLE

- ADDS:**  
**AND I MEAN IT**—Genya Ravan—20th Century Fox  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**S.O.S.**—Yachts—Polydor

## HEAVY ACTION (airplay in descending order):

- MIRRORS**—Blue Oyster Cult—Col  
**GO FOR WHAT YOU KNOW**—Pat Travers Band—Polydor  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**STREET MACHINE**—Sammy Hagar—Capitol  
**WITH THE NAKED EYE**—Greg Kihn—Beserkley  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**GET THE KNACK**—The Knack—Capitol  
**CANDY-O**—Cars—Elektra  
**ESCAPE FROM DOMINATION**—Moon Martin—Capitol  
**LOW BUDGET**—Kinks—Arista

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

- WBAB-FM WYDD-FM KFML-AM  
WCOZ-FM WQDR-FM KBPI-FM  
WBLM-FM WWWW-FM KGB-FM  
WCMF-FM Y95-FM KOME-FM  
WAQX-FM WQFM-FM KNAC-FM  
WOUR-FM KQRS-FM KZAM-FM



# Radio World

## Radio Replay

By NEIL McINTYRE



stranded MacDonald and professional climbers until their rescue on 9/4.

From the top of the mountain to the east coast, radio was busy last week with storms. The one on the east coast was Hurricane David, which knocked radio stations off the air along the Florida coast and moved into Georgia. In Savannah, radio station WSGA ended up in the height of the storm being the only one of 13 area stations still on the air (see separate story).

**MOVES:** **Gary Firth** is the new PD at KAUM-FM/Houston from KUPD/Phoenix. Firth said: "I'm definitely looking forward to working in the Houston market, and Mr. Lochridge (KAUM VP/GM) has given me all the tools necessary to build a winning station, and that's what KAUM is going to be" . . . **Bobby Rich** new PD at KHTZ/Los Angeles from consulting at B100/San Diego. It's nice to see one of the programming good guys get a job deserving of his talents, and we at RW wish Bobby the best . . . **Ray Quinn** is the new PD at WFIL/Philadelphia from WCBM/Baltimore. Quinn fills the vacancy left with the departure of **Jay Cook** . . . **Clay Steele** named PD at KRZI/Waco . . . **Dickie Shannon** to afternoon drive at WZZP/Cleveland, replacing **Tim (Birdman) Byrd**. Shannon is from WSAI/Cincinnati . . . **John Low** joins WKIX/Raleigh from WRNC & WEEL/Washington doing overnights . . . **Tom Prestigiacomo** joins WMC-FM/Memphis doing afternoons from WAKY/Louisville . . . **Sue Delaney** to on-air at KKXX/Bakersfield . . . WSAR/Fall River, Mass. is looking for some of its old employees in an effort to recreate and recall some of its old broadcasts on the Yankee radio network pre-World War II. Those with any info, contact **Mark Williams**, MD, or **Ken McLean**, PD, at WSAR, Box 927, Fall River, Mass. 02722 . . . **Alison Steele** has resigned from WNEW-FM/New York, no replacement has been named . . . **Berry Alford** is promoted to PD at WTIK/Durham . . . Send your moves, changes and station pictures to Neil (NAB) McIntyre at RW east.

**THEY'RE PLAYING OUR SONG:** Requests on the radio seem to have faded away in most major markets. It wasn't that long ago that stations adapted all request formats. The research is still used by program directors to help determine the strength of music on the radio, but when was the last time you heard one for a group of teens at a drive-in restaurant, ala "American Grafitti"? Many radio stations have abandoned the teen listeners, mainly because the advertisers want the popular 18-34 age group. Perhaps the disco sound is something that the teens can identify with, but most programmers don't want them. When this group of teens grows up I'm sure they make their own choices as to who they're going to spend their time listening to on the radio. The disadvantage for the radio stations is developing a loyalty to a station early in life, and still being in step with that group as they become adults.

**COUNTRY MOVES:** **Dave Martin**, former PD, KWKH/Shreveport, has been named PD, KEBC/Oklahoma City . . . new OD at KVET/Austin is **Tom Allen**, previously OD, WDEE/Detroit . . . **Cal Stout**, former assistant PD and talk show host at WHO/Des Moines, moves to the evening slot, KSON/San Diego . . . **Morgan Hellbent** has been named MD at KRAM/Las Vegas.

**COUNTRY FORMATS:** **John Friskillo**, formerly with WJQS/Jackson, (Continued on page 80)

## WSGA-Savannah Weathers the Storm

By NEIL McINTYRE

■ NEW YORK — When Hurricane David hit the Georgia city of Savannah last week, it knocked over power lines and knocked 12 of the 13 radio stations in town off the air.

WSGA continued to broadcast emergency alerts to the people of Savannah throughout the worst part of the storm. The city's two Emergency Broadcast System stations were blown off the air.

"It was a very unusual situation: we are not the EBS station but the height of the storm was basically from 4-8 p.m. last night (9/4), and during that period, till 9:37 p.m., we were the only radio station in the area on the air," related Jerry Rodgers, program director of WSGA.

The public service that WSGA performed during this crisis should have an effect on transistor radio sales in Savannah for some time to come. The types of calls received during the storm are typified by the one relayed to RW by Rodgers: "A man called up that his business was on fire, then he called back and said when the firemen go there tell them that I've got dynamite blast-

ing caps in the safe, so tell 'em to stay away from it."

The responsibility to keep an entire community informed with the only form of mass communication was one that the staff at WSGA accepted—with some danger to themselves. Rodgers explains: "After we lost our studio power, what we had to do was use the telephone, alligator-clipped, as our only source to the transmitter. What we did was punch people in, live on the air. Finally we had to abandon the broadcasts when the water level got so high at the transmitter that it became a serious electrocution problem for our engineer."

Prior to the hurricane's arrival in Savannah, it had caused power failures along the coast of Florida, with a number of stations losing their broadcast signals to the wrath of David. Like many of the towns along the east coast, the city of Savannah had been alerted and the islands in the area had been evacuated, but warning or not the fear of not knowing what is going on is something the people of Savannah were spared by

(Continued on page 80)







Record World presents a special section

**MEXICO 79**

September 15, 1979



**Por el boicot en España, Pudo Desaparecer un Gran Interpreté:**

## Jose Domingo Supero a Grandes Estrellas Latinas Y se Gano Mericidamente su Primer "Disco de Oro"

■ Convertido en primerísima figura, José Domingo surge sólidamente como la estrella-sorpresa de la temporada. Después del boicot que sufrió en su propio país, México le dió la oportunidad de demostrar que como autor é intérprete, tiene el suficiente talento como para competir con solvencia con las grandes estrellas latinas y superar a muchas, como lo hizo con su creación "Motivos," tema que amenaza alcanzar el millón de copias vendidas. Pepe, no perdona el boicot que sufrió de parte de sus propios colegas locutores españoles, en la época que ilusionado quería abrirse paso como cantante. "La envidia" dice, fué la causa. Pero es el propio José Domingo, quien emocionado por la forma en que lo trata Mexico, cuenta sus inquietudes y esperanzas futuras.



Jose Domingo

**Record World:** ¿Como nace José Domingo como intérprete?

**José Domingo:** Verás, yo siempre tuve ilusión de cantar, y prueba de ello es que cuando presentaba en mi función de locutor los discos de otros intérpretes, siempre cantaba por encima de ellos animando un poco la grabación. El auditorio se dió cuenta de ese detalle y recibí muchas sugerencias, incitandome a cantar profesionalmente. Lo pensé y me decidí a grabar. Mi primera producción fué "Viste pantalón vaquero," cuyo título en gallego es "Neninha." Esto sucedió en 1974, firmando contrato por un solo disco con el sello Belter de España. El éxito comenzó a sentirse de inmediato, pero fuí víctima del boicot por parte de mis colegas de las otras emisoras. Después de mucha lucha, me aburrí y decidí dejar definitivamente el canto. Mis ilusiones como intérprete se fueron desvaneciendo paulatinamente, hasta que en Febrero—para ser exacto—de 1977, apareció Nacho Morales en España. De primera intención le gustó la forma en que yo interpretaba y quiso que firmara contrato con Mélody. Mi respuesta fué un rotundo no. Le manifesté que ya no quería cantar. Que estaba retirado y que no quería saber nada con el canto, por lo mal que me habian tratado en España. Yo quiero continuar con mi profesión de locutor le dije. Pero Nacho me respondió . . . "México es distinto. Allá vas a tener el aprecio de la gente. Con una serie de argumentos—que ahora me doy cuenta que eran muy reales—me convenció, fichando de esa forma en exclusiva con Mélody, después de que Nacho pagó mi liberación de Belter.

**RW:** ¿A que se debe que España te negó el apoyo artístico?

**Domingo:** Únicamente pienso una cosa. La envidia en España, es un pecado nacional que todos llevan encima. Cuando se vislumbró el éxito de mi primera grabación, yo ya era un triunfador como locutor de una importante emisora, y en España es muy difícil que una persona pueda triunfar en dos facetas al mismo tiempo; por lo tanto, mis compañeros de las otras emisoras no lo podían aceptar y comenzaron a no poner mi disco. El boicot fué generalizandose a tal extremo que terminé por aburrirme, convencido que en mi propio país no podía hacer nada debido a la envidia que generaba José Domingo como cantante.

**RW:** Después del triunfo que has obtenido en México . . . ¿Que dicen los locutores españoles que te negaron el apoyo?

**Domingo:** Considero que en cierto modo se arrepienten de no haberme prestado la ayuda cuando la necesite; por que he obtenido en Mexico, les demostré que no soy tan malo como ellos decían. Estos colegas, llegaron inclusive a declarar que yo quería aprovecharme de mi profesión de locutor para promocionarme como intérprete. En México no soy locutor, y sin embargo el triunfo no se me ha negado. Ahora bien, en la actualidad tengo muchos pedidos para

que nuevamente incursione en España como cantante. Pero resulta, que el que no quiere saber nada con España soy yo. Estoy convencido que mi labor está en América, teniendo como base México. Por mucho apoyo que me brinden ahora en España, ya no quiero saber nada artísticamente del medio español.

**RW:** ¿Que piensa José Domingo de su futuro profesional como autor-intérprete?

**Domingo:** Nunca pensé llegar a donde estoy artísticamente. Imagínate que después de las luchas que libré en mi propio país, y con el boicot que sufrí por parte de mi propia gente, llegué a pensar que en un país extraño iba a ser peor. Lo de México es simplemente maravilloso. Tengo una deuda con este hermoso público que quiere ver actuar en directo a José Domingo. Lo haré con lo mejor de mi, por que este México hermoso me ha dado lo que ni mi propio país me supo dar. No me importa dejar por años las obligaciones de la radio y el periodismo si los mercados me lo exigen. Estoy conciente que para triunfar en una profesión, hay que dedicarle todo el tiempo disponible, y yo estoy dispuesto—después del triunfo en México—dedicarle todo el tiempo que necesite mi carrera artística. En España voy a hablar claramente con los directivos de la emisora para solicitar permiso por un largo tiempo. Quiero cumplir con todos los publicos que reclaman mi presencia, empezando por México, para continuar con la Costa Oeste de Estados Unidos, Centri América y los países sudamericanos. He tomado muy en serio mi futuro artístico, y si necesito dejar la radio y el periodismo, lo haré.

**Nota de Redacción:** Ahora entrevistamos al otro José Domingo. Al locutor y periodista que puede desaparecer al interponerse el artista con grandes posibilidades de éxito.

**RW:** ¿Por que los medios de difusión españoles le niegan el apoyo a los artistas mexicanos del género moderno?

**Domingo:** Discrepo totalmente de la afirmación "negar." Además te digo, que cuando me hacen esta pregunta me enfado, y no por que me la hagan, sino por lo que han declarado los cantantes mexicanos cuando han regresado de España. Lo que yo como hombre de radio en España no puedo permitir, es que José José ó Angélica María se atrevan a decir que no vuelven a España por que no tienen oportunidad. Ellos no pueden pretender lograr la popularidad visitando España como lo hizo José José, acostarse todo el día en el hotel, irme a ver a mi programa de radio y hacer una vez televisión. Tienen que visitar constantemente España si quieren ganar la plaza. La popularidad se gana a base de mucho esfuerzo. Por otro lado, también te diré que gran parte de culpa de esa falta de difusión en favor de los artistas mexicanos, la tienen las compañías discográficas españolas que representan los catálogos mexicanos. Esos señores, no se preocupan para nada en darle apoyo promocional al producto mexicano. No existe una sola compañía española que se salve de esta censura. Todas en general actúan igual. Todas las empresas te mandan un disco como enviarte un caramelo, sin preocuparse siquiera de decirte de donde es ese señor que canta. Existe un desconocimiento total del producto mexicano.



Nacho Morales Presidente de Mélody le entrega a José Domingo su primer Disco de Oro. Su hitazo "Motivos" superó el medio millón de copias. En ambos lados, Nora de Morales y Tere de Domingo Castaño, que junto con el periodismo especializado participaron de la premiación.



# RECORD WORLD EN MEXICO

By VILO ARIAS SILVA



■ MEXICO—Otro año que el Especial de México se enriquece con importantes, honestas y valientes declaraciones de los ejecutivos y artistas más destacados de la temporada. En esta edición, **José Domingo** denuncia el boicot que sufrió de parte de sus propios compañeros locutores españoles. La envidia que exhibió esa gente del micrófono español, por lo que nos declara **Pepe Domingo**, demuestra la mezquindad que llevan dentro de sí, a pesar de que **José Domingo** justificó que como intérprete no era ningún improvisado y que bajo el brazo, como carta de presentación llevaba un éxito interesante. Y yo pienso, si no ayudan a su propio colega, amigo y compatriota, ¿qué espera el extranjero? ¿Qué espera el artista mexicano? ¿Ayuda? como la que las emisoras, periodismo y televisión de México le da a los artistas españoles del género moderno. ¡No! ¡Le ninguna manera!.



Jose Domingo

**José José** y **Angélica María** descargaron toda su indignación en las declaraciones que hicieron cuando regresaron de España en una de sus visitas. "A los intérpretes mexicanos del género moderno ni los toman en cuenta" dijeron. Y efectivamente, hasta el momento, no conozco un solo caso de algún intérprete mexicano del género moderno de España declarando que lo trataron bien, y que los medios de difusión españoles le dieron todas las facilidades. Pero todo tiene su origen, hay que empezar por exigir a las empresas discográficas españolas, que representen los catálogos mexicanos, que realicen el mismo trabajo promocional que hacen las empresas mexicanas que representan los catálogos españoles en México. Hay que exigir el cambio de figuritas. No puede ser todo para ellos. No se puede permitir que nuestros intérpretes del género moderno sigan siendo pisoteados, cuando en México por cada bofetada que reciben los intérpretes mexicanos en España, nosotros le brindamos apoyo sincero a los cantantes españoles. De España, estoy seguro que ninguna compañía disquera de México a sacado en dinero, lo que las empresas discográficas españolas sacan de México por concepto de regalías. ¿O es que no se puede confiar en la palabra de un directivo discográfico español? Por que es obvio pensar, que al firmar un contrato para representar un catálogo mexicano, le empresa española, en la persona de su Presidente, se compromete a cuidar y promocionar al elenco artístico que recibe para su explotación. Señores directivos de las empresas disqueras de España, la palabra reciprocidad es muy hermosa y hay que emplearla. No solo piensen en las regalías que pueden obtener de México con sus catálogos, también hay que pensar en las que sus compañías españolas pueden generar para las empresas mexicanas . . .



Manoella Torres

**Manoella Torres** (CBS) vive lo que es el mejor momento de su carrera discográfica. Su bombazo "Que me perdone tu señora," alcanza un impacto de enormes proporciones en toda la República . . . Como consecuencia de la visita de **José Domingo** y el apoyo sin límites que le otorga su compañía Melody el tema "Motivos" retornó violentamente a las listas de popularidad; y todo parece indicar, tal y conforme lo declaró **Nacho Morales** Presidente de Melody, que "Motivos" puede alcanzar el millón de sencillos vendidos . . . **Klaus Peterman** tomó posesión de la Gerencia General del sello Polydor, sustituyendo a **Luis Bastón** . . . ¡Sensacionales ventas de **Mercedes Castro** con su "Vengo a verte"! La Intérprete Revelación Folclórica de nuestra Selección de Valores, se constituye como el más sólido prospecto para reemplazar a las grandes voces rancheras que ya van de salida . . . Así como en esta temporada lograron consolidarse algunos intérpretes extranjeros, también fué notoria la desaparición total en el mercado de los grupos **Los Terrícolas** de Venezuela y **Aldo** y **Los Pasteles Verdes** de Peru.



Mercedes Castro

## Con Hits en New York, Los Angeles y San Francisco

### Lupita D'Alessio Logro Figuracion Internacional de Brillante Impacto

■ MEXICO—Acaparando los primeros lugares de popularidad y ventas, **Lupita D'Alessio** se ubicó como la baladista de mayor impacto. Después de alcanzar una presencia envidiable en todos los medios de difusión de México con sus difundidos hitazos "Déjame" y "Como Tú," la intérprete del sello Orfeón se proyectó con



Lupita D'Alessio

resultados en extremo positivos a los mercados internacionales, logrando una figuración consagrada. Asesorada y dirigida por uno de los más capaces directores artísticos como es **José Enrique Okamura**, Lupita está convertida en segura integrante de todos los charts del género moderno en español en las ciudades de New York, Texas, Chicago, Los Angeles y San Francisco; habiéndose consolidado también plenamente en Puerto Rico.

En la actualidad en toda la República mexicana, una vez más dá la batalla con su más reciente producción "Solo soy una mujer", tema que paulatinamente penetra con enormes posibilidades en las estaciones de mayor rating contando siempre con el apoyo que despliega en toda su magnitud la empresa Orfeón.



Celebrando uno de los muchos triunfos de Lupita D'Alessio, vemos a Jorge Nájera, Sagrario González, la Intérprete de Mayor Impacto Nacional, Rogerio Azcárraga Presidente de Orfeón y Elias Cervantes, responsable de la programación de Radio Variedades.

### Pedrito Fernandez Exito le Basto a Para Ser Estrella

■ MEXICO—Un millón de copias vendidas con "La de la mochila azul," colocó a **Pedrito Fernández** en una figura internacional de primar nivel. El éxito discográfico del niño-intérprete de CBS, también trascendió arrolladoramente en España, país en donde logró agotar 150 mil élepes, obteniendo un Disco de Platino que le fué entregado por **Tomás Muñoz**, Presidente de CBS española.



Pedrito Fernandez

#### 'Amigo'

El calendario de actuaciones de Pedrito está repleto de compromisos. En su reciente visita a España, quadaron firmados contratos para la realización de tres películas. En México está todavía pendiente la filmación de la cinta

"Amigo" y necesariamente tiene que cumplir un recorrido por Sudamerica realizando actuaciones personales en Venezuela, Argentina, Perú y Chile.

La madurez que viene experimentando violentamente el pequeño artista, hace presagiar que en un futuro puede convertirse en uno de los ídolos del género ranchero, que por coincidencia—llamémosle así—siempre han vestido los colores del sello que dirige **Manuel Villarreal** y **Armando de Llano**.



YOLANDA DEL RIO



PEDRO VARGAS



ACAPULCO TROPICAL

STOP

HUMBERTO CRAVIOTO



MARIA DE LOURDES

ROBERTO JORDAN





MARIA MEDINA



MARCO ANTONIO MUÑIZ

LUCIA MENDEZ



# PERDISCOS

# RECA México



TROPICAL CARIBE



LOLITA DE LA COLINA



MARIACHI MEXICO '70

A LA REINA DE REINAS  
MI MADRE

EN TU DIA • LAS MAÑANITAS • MADRECITA DONITA  
MI CARINITO • PERDON MADRECITA • CARINO VERDAD  
LOS TANTOS NEGROS • LA MEDALLITA • SEÑORA YO LA QUIERO  
LA BENTON DE LAS CAMPANAS

MARIACHI MEXICO '70  
DE PEPE LOPEZ



# MEXICO 79

*"Mi Mayor Riqueza es Ser Util y Gozar del Respeto de mis Semejantes"*

## Raul Velasco el Hombre Espectaculo Que Gana Fama y Carino Desde su Plataforma en "Siempre en Domingo"

Raúl Velasco se ha ganado el cariño del público de México y paulatinamente, ese aprecio hacia el hombre espectáculo que dirige, produce y conduce Siempre en Domingo, crece internacionalmente.

La visión del agudo periodista de espectáculos, unida a la identificación que tiene con el pueblo, ha hecho que Raúl sea un hombre noticia en cada momento de su vida. En este Especial México 79, he querido presentar al mundo la forma de pensar del actual Raúl Velasco. Los inicios y la trayectoria en la televisión, del personaje que a base de superación y honradez profesional, se abre camino en los medios artísticos internacionales, teniendo como lema: "Mi mayor riqueza es ser útil y gozar del respeto de mis semejantes."



Raúl Velasco

**Record World:** ¿Cómo defines profesionalmente a Raúl Velasco?

**Raúl Velasco:** Fundamentalmente me siento un hombre del espectáculo internacional, ya que nuestro programa aparte de México, también llega a importantes áreas de la Unión americana. Frente a las cámaras, tengo dos facetas muy definidas. Una es el animador que cuenta con la simpatía del público, por la manera de ser y la identificación que tengo con mi pueblo, y la otra, es el periodista especializado en espectáculos que al penetrar en el terreno de la producción, conoce cuáles son los ángulos de los artistas que se pueden proyectar con mayores posibilidades de éxito.

**RW:** ¿Cómo surges en televisión?

**Raúl Velasco:** Cuando surgieron los canales independientes en competencia con Telesistema Mexicano—hoy Televisa—como fueron el canal 8 y el 13, dieron lugar a que aparecieran nuevas caras en todas las especialidades, y yo fui uno de ellos. Tuve la fortuna de entrar en un momento en que lo que yo decía y hacía, venía a llenar una necesidad de la gente joven. Entré como punta de lanza de la juventud. Era la época en que comenzaban a romperse las barreras de los viejos moldes. Eran los años en que las palabras decían una cosa y los sentimientos otra. Yo llegué y a los sentimientos les puse las palabras adecuadas, hablé de los temas que les interesaban a los jóvenes y se vino mi éxito y el éxito también de Siempre en Domingo.

**RW:** ¿Cómo aparece Siempre en Domingo?

**Raúl Velasco:** En un principio cuando el programa se llamaba Domingos Espectaculares y era conducido por Neftalí López Páez, yo tenía a mi cargo el programa Media Noche. Posteriormente Neftalí se metió en problemas políticos y el gerente del canal 8 lo despidió. Su puesto lo ocupó Nelson Juárez, pero Nelson no tenía la espectacularidad de Neftalí y se vino abajo el programa. Me hicieron la propuesta y yo acepté. Tuve éxito, pero posteriormente virieron las discrepancias al no entender los directivos mi estilo y renuncié a canal 8. De inmediato fui llamado de Televisión, llegando a un acuerdo para realizar el programa que el señor Azcárraga le puso por nombre Siempre en Domingo. Así nació Siempre en Domingo.

**RW:** ¿Cómo ha evolucionado Siempre en Domingo a nivel internacional?

**Raúl Velasco:** Considero que Siempre en Domingo ha ido creciendo de acuerdo a una necesidad popular. El televidente exige y hay que darle lo mejor del espectáculo nacional e internacional. Siento que la evolución del programa, es consecuencia de la evolución de la cabeza que soy yo. Sé en estos momentos lo que es conducir un espectáculo con un Madison Square Garden lleno en su totalidad. Tratamos siempre

de que el público esté satisfecho y goce viendo a sus artistas favoritos. En estos momentos te puedo decir, que a nivel internacional Siempre en Domingo está llegando con enorme rating a muchas ciudades importantes de Estados Unidos como Nueva York a través del canal 41, Miami por el canal 23, Texas por el 41, Corpus Cristy por el 23, en Nuevo México también por el 23, y desde luego a todo California, teniéndose planeado que muy pronto entraremos en Arizona por el canal que se está abriendo en Phoenix. También es casi un hecho, que en Ecuador comience con algunas horas el programa y desde Colombia me solicitan el programa para que se transmita en el espacio "Galaxia Musical" que conduce Arturo de la Rosa.

**RW:** Aparte del espectáculo... ¿Qué finalidad persigue el programa Siempre en Domingo?

**Raúl Velasco:** Definitivamente la idea es la proyección del talento, fundamentalmente de habla hispana. Sin barreras. Sin nacionalidades. Para nosotros, lo mismo es un argentino, que un español, que un cubano o un puertorriqueño. Pretendemos—ya que llegamos a una población tan heterogénea de habla hispana en EU—que todos los artistas de talento de esas nacionalidades, puedan llegar por medio del programa hasta sus compatriotas que radican en EU.

**RW:** ¿Cómo se siente Raúl Velasco después de una trayectoria tan brillante como la que has completado hasta la fecha?

**Raúl Velasco:** Enteramente satisfecho. Pienso que mi mayor riqueza es ser un hombre útil y gozar del respeto de mis semejantes.



Todas las estrellas de habla hispana desfilan por el programa de Raúl. Aquí vemos a Susi Lemán y José Domingo en su más reciente visita.



# LOS TRIUNFADORES INTERNACIONALES

## DE MEXICO



### VICENTE FERNANDEZ

EL MEJOR CANTANTE FOLKLORICO  
PRESENTA SU NUEVO EXITO  
"EL TAHUR"



LA REVELACION INFANTIL DEL '78

## PEDRITO FERNANDEZ

EL CREADOR DE  
"LA DE LA MOCHILA AZUL"



CANTO A LA MADRE  
COMIENTO Y CARRO  
YO QUIERO TENER PAPA  
MI AMIGUELA ME DIO UN OCHO  
MI SALON EN LA DE FIESTA  
MI CABALLITO DE MADERA  
AL FERNANDEZ QUE  
PALOMITA BLANCA  
EL OREJA RAJADA



CBS/COLUMBIA INTERNACIONAL, S. A.



# MEXICO 79

## HIT PARADE DE MEXICO

### POPULARIDAD (Popularity) VENTAS (Sales)

By Vilo Arias Silva

#### 1° "HASTA QUE AMANEZCA"

JOAN SEBASTIAN  
(MUSART)



- 2 CHIQUITITA  
Grupo Abba ..... RCA
- 3 DISCO SAMBA  
Los Joao ..... Musart
- 4 MOTIVOS  
José Domingo ..... Mélody
- 5 QUE ME PERDONE TU SENORA  
Manoella Torres ..... CBS
- 6 30 ANOS  
Napoleón ..... Cisne RAFF
- 7 EL AMOR DE MI VIDA  
Camilo Sesto ..... Ariola
- 8 SOY YO  
Los Yonics ..... Polydor
- 9 CADA VEZ QUE LLUEVE  
Palito Ortega ..... Orfeón
- 10 SINFONIA INCONCLUSA EN LA MAR  
Piero ..... RCA

By Vilo Arias Silva

#### 1° "LA DE LA MOCHILA AZUL"

PEDRITO FERNANDEZ  
(CBS)



- 2 VENGO A VERTE  
Mercedes Castro ..... Musart
- 3 MOTIVOS  
José Domingo ..... Mélody
- 4 DISCO SAMBA  
Los Joao ..... Musart
- 5 CHIQUITITA  
Grupo Abba ..... RCA
- 6 HASTA QUE AMANEZCA  
Joan Sebastián ..... Musart
- 7 SOY YO  
Los Yonics ..... Polydor
- 8 QUE ME PERDONE TU SENORA  
Manoella Torres ..... CBS
- 9 EL AMOR DE MI VIDA  
Camilo Sesto ..... Ariola
- 10 LO QUE NO FUE, NO SERA  
José José ..... Ariola

### Todos Los Pedidos se Surtieron a Tiempo

## 29 Dias de Ventas Gigantescas Con el Tema "Amigo" Confirmaron la Solvencia Que Ostenta Discos Musart



Eduardo Baptista, vice presidente y director general de Discos Musart.

■ 750 mil sencillos, 130 mil stended play y 160 mil élpes vendidos en solo 29 días, ratificaron la solvencia que tiene en la actualidad la infraestructura de Discos Musart. El tema "Amigo" puso a prueba a la compañía que dirige el Licenciado **Eduardo Baptista**, habiendo sido los resultados brillantes, ya que todos los departamentos respondieron con una eficiencia digna de elogio.

Como consecuencia de la visita del Papa a Mexico y dada la simpatía que mostro el Santo Padre por el tema del autor **Roberto Carlos**, el consumidor se comenzó a arrebatar la versión que oportunamente lanzó el sello Musart con la **Estudiantina del**

**Colegio Miguel Angel**. Los pedidos comenzaron a llegar de toda la República y las ventas fueron creciendo hasta alcanzar cantidades nunca vistas en el mercado en tan poco tiempo. Las prensas de Musart no pararon, surtiendo con notable eficiencia toda la demanda. Los centros de venta de los pueblos mas alejados, tuvieron el producto a tiempo. Las ediciones agotadas no tuvieron límite. El éxito fué rotundo.

Cabe mencionar, que en todo este proceso de violencia de pedidos y venta, el producto nunca perdió su calidad. A pesar del ritmo acelerado en que se trabajó en esos 29 memorables días, todas las ediciones llevaron el



El elepe que cautivó a México se tituló "Amigo."

toque de distinción—entiendase prensaje y presentación de la funda—que caracteriza a Musart y que le ha dado el prestigio que mente la etiqueta.

Con estos resultados, una vez más se confirma la eficiencia de la compañía nacional. Difícilmente en muchos años, se podrá igualar las cifras de ventas que alcanzó Musart, tomando en cuenta el corto tiempo en que se lograron.





**ROSALBA**



**LOS STRWCK**



**LA SONORA MARACAIBO**



**LA REVOLUCION DE E. Z.**

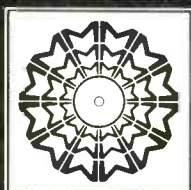


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**INTERNATIONAL DIVISION: Ph. 5 31 33 20 Ext. 147 5 45 72 15 Ext. 46 Telex: 1777606 FDPME**



## Las Nuevas Producciones, la Base del Exito.

### Roberto Lopez Le Dio la Energia y Agresividad Que Necesitaba EMI Capitol Para Competir en el Mercado

■ Cuando la compañía EMI Cápitol se derrumba envuelta en una maraña de inconformidades, renunciadas de directivos de confianza y un éxodo casi total del elenco artístico, como consecuencia



Miguel Reyes



Jaime Ortiz Pino



Rosa María Esquivel

del mal sistema empleado por la Dirección General, aparece **Roberto López**. El cambio de Presidencia que se anunció a finales del año 78, se concreta en los primeros meses del 79, y con él, en Mexico se origina el milagro que meses antes era imposible pensar que pudiera suceder.

EMI Cápitol estaba en esos momentos al borde del caos. En todos los departamentos los empleados trabajaban por inercia. El desconcierto era notorio. El área promocional, punto base para lograr los éxitos, estaba reducida a la nada. La compañía había soportado notablemente un largo período de sistemas absurdos e inoperantes. La puerta de la Presidencia había permanecido cerrada para cualquier consulta o sugerencia, habiéndose impartido órdenes sin contemplar que al ponerlas en práctica, estaban llevando a la compañía al abismo.

#### El Cambio

Con la llegada de **Roberto López**, la empresa despierta. Vuelve la vida a EMI. Renace la confianza. El nuevo Presidente abre las puertas de sus oficinas, invitando a ejecutivos mayores y menores a tener un diálogo franco. La política ha cambiado. Los últimos directivos valiosos, que con lealtad habían soportado la etapa negra y que estaban dispuestos a abandonar la empresa, se quedan para unificar a la familia EMI Cápitol y volver a entrar en la pelea por los éxitos.

#### La Reestructuración

La reestructuración se inicia en el departamento de producción.



Roberto López actual presidente de EMI Cápitol de México

La idea de Roberto, es que el nuevo producto salga con un sonido agresivo, sacándole el mejor partido a la moderna consola y estudio de grabación que ostenta la empresa. Para este objetivo y después de una minuciosa búsqueda de elementos capaces en el medio, la dirección artística queda bajo la responsabilidad del experimentado **Jaime Ortiz Pino**. Los conocimientos que exhibe Jaime satisfacen las exigencias de López y el cargo queda cubierto. **Miguel Reyes** uno de los pocos valiosos ejecutivos de confianza que quedaban, asume la Dirección Comercial. La trayectoria profesional de Miguel, es solvente en toda la extensión de la palabra y en esta importante área no

puede quedar en mejores manos. En el departamento de prensa es ratificada la eficiente y siempre leal **Rosa María Esquivel**. De esta forma, EMI Cápitol reagrupa su cuerpo de ejecutivos y violentamente comienzan a funcionar todos los departamentos.

#### Resultados Inmediatos

Las nuevas producciones tienen enorme aceptación en los medios de difusión. Las ideas de grabación modernizadas que emplea **Roberto López** rinden satisfacciones. La habilidad del Ing. de sonido **Roberto Figueroa** se adapta sin pérdida de tiempo a las exigencias, lográndose el primer éxito de esta nueva etapa con el tema "Larga Distancia" de **Ricar-**  
(pasa a la 13)



Roberto Figueroa



Los Randall



## Robert Lopez

(Viene de la 12)

do Ceratto. Arianna, que a pesar de los intentos no había podido encontrar el éxito, lo alcanza con "Abrázame." El ya olvidado José Augusto, revive con "Mi Primer Amor," Gilda logra fuerte impacto con su debut discográfico titulado "Así es el amor" y Los Randall realizan producciones como para competir dignamente en los mercados internacionales.

### Atractivo Futuro

Los artistas EMI, están nuevamente en las listas de popularidad. Todo el elenco ha recobrado la confianza y la empresa marcha vigorosamente en un plan ascendente. El futuro de EMI Cápitol luce atractivo, pudiendo vislumbrarse que muchos de sus artistas pueden alcanzar—debido a las excelentes producciones que están realizando y la forma agresiva en que se desarrolla actualmente la promoción—hits internacionales, que serían un justo premio al esfuerzo de un equipo que ha encontrado el camino del éxito con este nuevo Presidente.



Gilda



Arianna

## 'Brujería' Coloco a Alvaro Davila Entre Las Grandes Figuras

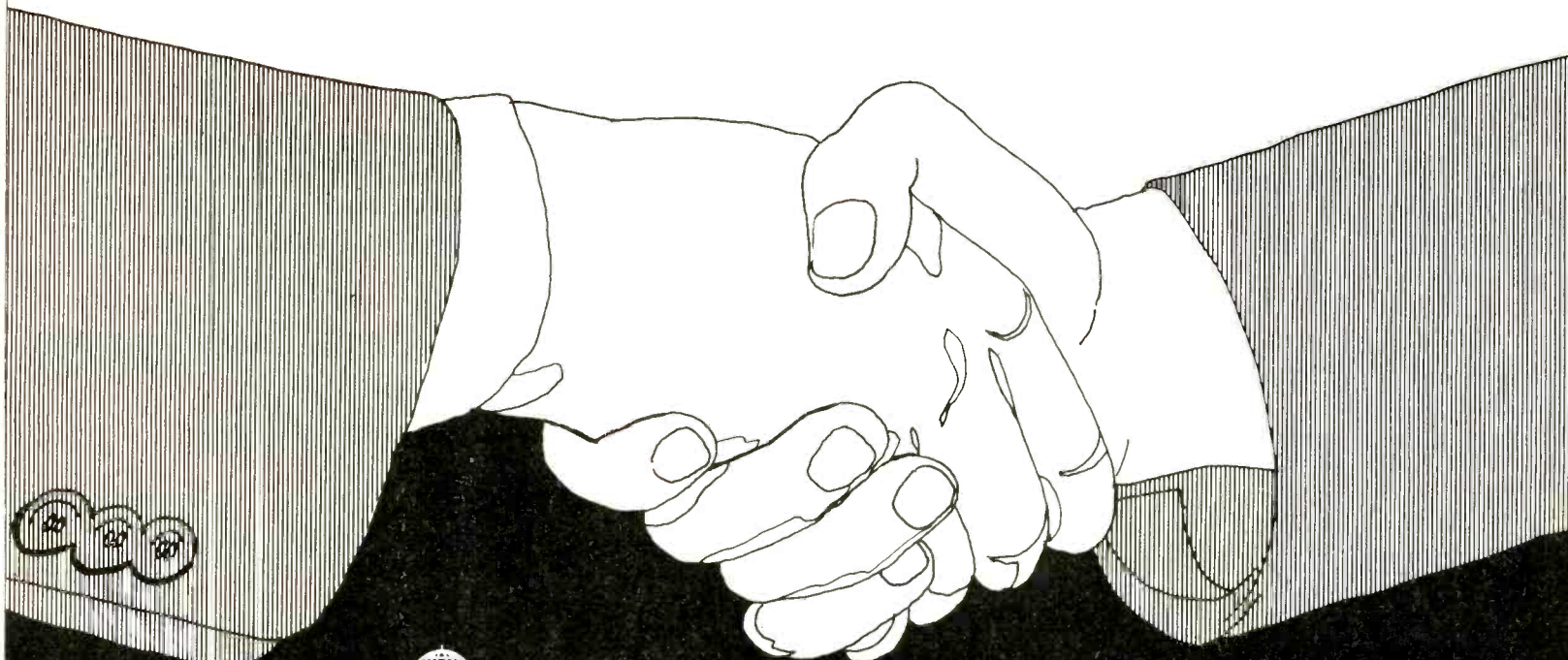
■ MEXICO—Con el tema "Brujería" Alvaro Dávila logró el éxito más importante que ha tenido en toda su trayectoria discográfica. Luchador como pocos y derrochando talento del bueno, el artista del sello Melody se ha ganado ya un lugar entre las grandes figuras del canto en México. Su carrera artística está tomando una consolidación interesante. Este hit ("Brujería") que comenzó lentamente a ganarse la simpatía del consumidor de toda la República, llegó a la plenitud de difusión después de muchos meses, convirtiéndose en uno de los grands cañonazos del año, acaparando Alvaro en las listas de popularidad, el primer lugar por muchas semanas.

Su futuro luce esplendido, y más, si se tiene en cuenta el profesionalismo serio y honrado que derrocha Alvaro Dávila.



Alvaro Davila

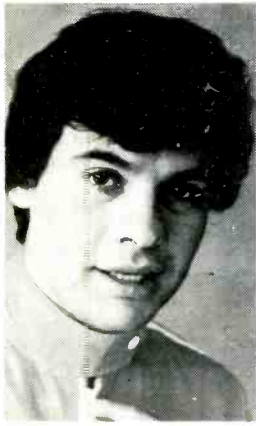
GRACIAS  
A COMPOSITORES Y AUTORES POR  
FAVORECERNOS CON SU CONFIANZA



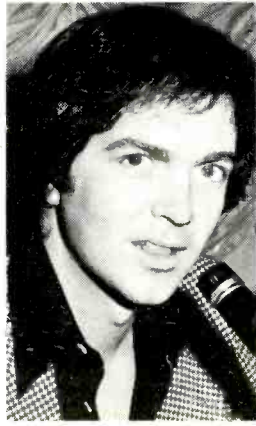
INTERSONG, S. A.

EJERCITO NACIONAL 209 3er Piso México 5, D. F.





Juan Gabriel



Camilo Sesto



Cepillin



Joan Sebastian



Jose Domingo



Rigo Tovar



Pedrito Fernandez



Angelica Maria y Raul Vale



Los Joao



Los Baby's

# Selección de Valor Record World 1979

**FIGURA DEL AÑO NACIONAL**  
(Autor-Intérprete)  
JUAN GABRIEL—Ariola

**REVELACION EXTRANJERO**  
(Autor-Intérprete)  
JOSE DOMINGO—Mélody

**BALADISTA DEL AÑO EXTRANJERO**  
(Masculino)  
PALITO ORTEGA—Orfeón

**FIGURA DEL AÑO EXTRANJERO**  
(Autor-Intérprete)  
CAMILO SESTO—Ariola

**INTERPRETE TROPICAL DEL AÑO**  
RIGO TOVAR—Mélody

**BALADISTA DEL AÑO EXTRANJERA**  
(Femenina)  
ROCIO DURCAL—Ariola

**FIGURA DEL AÑO INTERPRETE DE TEMAS INFANTILES**  
CEPILLIN—Orfeón

**BALADISTA DEL AÑO NACIONAL**  
(Masculino)  
JOSE JOSE—Ariola

**INTERPRETE DE MAYOR IMPACTO NACIONAL**  
(Masculino)  
ALVARO DAVILA—Mélody

**REVELACION NACIONAL**  
(Autor-Intérprete)  
JOAN SEBASTIAN—Musart

**BALADISTA DEL AÑO NACIONAL**  
(Femenina)  
ESTELLA NUNEZ—Ariola

**INTERPRETE DE MAYOR IMPACTO NACIONAL**  
(Femenina)  
LUPITA D' ALESSIO—Orfeón





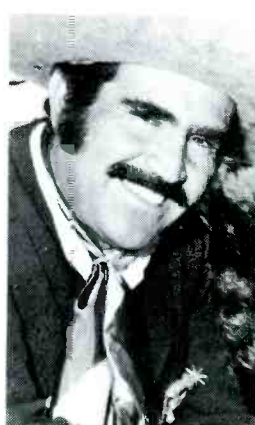
**Estela Nunez**



**Alvaro Davila**



**Lupita D'Alessio**



**Vicente Fernandez**



**Yolanda Del Rio**



**Mercedes Castro**



**Miramar Internacional**



**Juan Calderon**



**Raul Velasco**



**Elias Cervantes**



**Victor Manuel Barrios Mata**

# es Mexico 1979 Awards-Mexico

**INTERPRETE FOLCLORICO  
(Masculino)**  
VICENTE FERNANDEZ—CBS

**INTERPRETE FOLCLORICA  
(Femenina)**  
YOLANDA DEL RIO—RCA

**INTERPRETE REVELACION  
FOLCLORICA**  
MERCEDES CASTRO—Musart

**INTERPRETE REVELACION INFANTIL**  
PEDRITO FERNANDEZ—CBS

**DUETO DEL AÑO**  
ANGELICA Y RAUL—Mélody

**GRUPO DISCO DEL AÑO**  
LOS JOAO—Musart

**GRUPO MODERNO DEL AÑO**  
LOS BABY'S—Peerless

**GRUPO MODERNO DE MAYOR  
PROYECCION INTERNACIONAL**  
MIRAMAR INTERNACIONAL—Acción

**PROGRAMA MUSICAL RADIAL  
DE MAYOR IMPACTO**  
JUAN CALDERON—XEW

**PROGRAMA MUSICAL DE TV DEL AÑO**  
SIEMPRE EN DOMINGO—  
Raúl Velásco

**EMISORA DEL AÑO MUSICA  
MODERNA EN ESPANOL**  
RADIO VARIEDADES—XEJP

**DIRECTOR ARTISTICO RADIAL DEL  
AÑO**  
ELIAS CERVANTES

**LOCUTOR DEL AÑO**  
VICTOR M. BARRIOS MATA

**EDITOR DEL AÑO**  
INTERSONG



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CHELO



FLOR SILVESTRE



DUETO FRONTERA



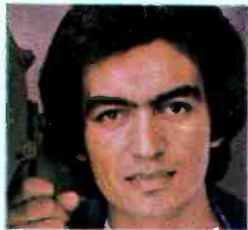
ALICIA JUAREZ



MERCEDES CASTRO



CORNELIO REYNA



JOAN SEBASTIAN



JUAN TORRES



LOS FELINOS



LUCHA VILLA



LOS JOAO

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## CUANDO USTED TRABAJA NUESTRO CATALOGO EN SU PAIS:

### MUSART ES UNA BUENA INVERSION

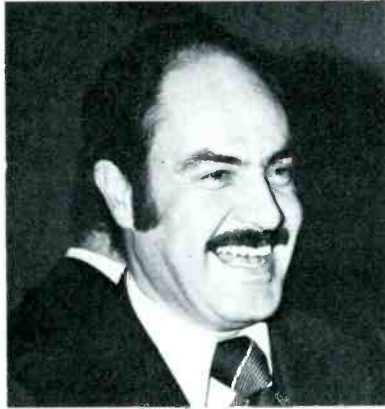




**La Separación Nos Esta Haciendo un Dano Tremendo, Afirma.**

## Guillermo Infante: Las Companias Disqueras En Mexico Deven Unirse Para Exigir Respeto

Teniendo como carta de presentación un sobresaliente historial de trabajo dentro de la industria discográfica mexicana, Guillermo Infante en su calidad de directivo disquero, hace un análisis del desarrollo de la industria del disco en Mexico y su importancia a nivel internacional; lamentando profundamente la desunión que existe dentro del conglomerado de compañías legalmente constituidas en la República Mexicana. Record World en esta entrevista, presenta las significativas respuestas de un capacitado ejecutivo, cuya imagen y experiencia en el medio disquero ha trascendido las fronteras, colocándose entre los más destacados de Hispanoamérica, ocupando en la actualidad la Vice Presidencia del importante sello RCA.



Guillermo Infante

**Record World:** ¿Qué opinas sobre la evolución del medio discográfico en Mexico?

**Guillermo Infante:** Considero que la evolución del disco en Mexico ha sido muy fuerte. Va en plan ascendente. Las ventas son cada vez mayores. En estos resultados, hay que considerar la forma en que el público está consumiendo discos en comparación con años anteriores. Siento que la gente está en mayor comunicación con el medio musical debido a que escuchan más radio. Están más metidos en los festivales musicales y en la televisión. El número de aparatos—radios y TV—ha crecido. Hace algunos años había 5 millones de consumidores; hoy esa cifra llega aproximadamente a 20 millones.

**RW:** ¿Consideras que esa evolución ha sido notoria en esta última temporada?

**Infante:** Yo creo que esta evolución ha ido en plan ascendente en estos últimos años. Recuerdo que hace 10 años, un hit de enormes proporciones alcanzaba la cifra record de 100 mill sencillos vendidos, hoy un hit de esa magnitud, rebasa el millón. Claro está que llegar a un millón de copias vendidas no es común, pero tampoco es difícil.

**RW:** ¿En qué lugar ubicarías a Mexico con relación a los demás mercados de habla hispana en lo que se refiere al aspecto ventas? Separando como caso especial Brasil por el idioma.

**Infante:** Definitivamente Mexico se lleva el primer lugar en Hispanoamérica en el consumo de discos. En segundo ubicaría a Argentina y el tercer lugar sería para Venezuela.

**RW:** ¿Crees que existe marcada diferencia en cuanto a cifras de ventas entre Mexico y Argentina?

**Infante:** Considero que en estos momentos sí. Hubo una época en que Mexico y Argentina estuvieron a la par en volúmenes de ventas, pero desgraciadamente la situación política por la que acaba de atravesar Argentina y las devaluaciones que sufrió, fueron muy dañinas para su industria discográfica. Tengo entendido que el elepé en Argentina llegó a costar un dólar, cuando en otros mercados como Mexico y Estados Unidos era de seis, en esos momentos las empresas discográficas argentinas perdieron dinero. Eso trajo como resultado que dejaran de grabar, estacionándose el mercado disquero argentino. En la actualidad, considero que es un país discográficamente hablando que está en plena recuperación. Los tiempos han cambiado, pero esa etapa les afectó muchísimo.

**RW:** ¿Qué opinas de la promoción que se sigue en Mexico con el producto del género moderno en español?

**Infante:** Para empezar, existe un grave problema, y no sólo es en Mexico, sino también universalmente. Me refiero al exceso de

producto que hay en el mercado. Existe un tremendo exceso de grabaciones. Todas las compañías disqueras están grabando con desesperación, tratando de encontrar un hit, conscientes de que ese hit les dejará mucho dinero. Pero con esa forma de pensar, estamos congestionando la radio. Se están congestionando todos los medios de difusión que existen. En Mexico las estaciones de radio sólo pueden absorber o dar oportunidad en su programación a unas 300 grabaciones aproximadamente al año, de las consideradas novedades, mientras que la industria disquera fabrica más de 3 mil. O sea que 2,700 grabaciones se van a la basura sin haber sido expuestas al público.

**RW:** ¿En tu concepto cuál sería la solución para que no se quedaran tantas producciones sin exponer en radio?

**Infante:** Yo creo que una de las soluciones sería que si un disco lo ponen 4 ó 5 veces diarias, lo pusieran solamente dos veces y dar oportunidad a otras grabaciones. Creo que es muy importante tratar de renovar cantantes del género moderno en español en Mexico. Tenemos a los mismos artistas hace muchos años. La radio, la televisión y las empresas discográficas se deben preocupar por renovar valores. El público quiere nuevas voces. Hay que darle oportunidad a la gente joven y no ponerles trabas.

**RW:** ¿A qué se debe la traba que les ponen a los nuevos valores en las emisoras?

**Infante:** Definitivamente a la falta de valor de los programadores para jugársela con un intérprete desconocido. Cuidan mucho su rating y creen que con intérpretes desconocidos el rating de la emisora se les puede venir abajo.

**RW:** ¿Consideras que los programadores del género moderno en español en Mexico tienen la capacidad necesaria para ocupar el cargo?

**Infante:** No se necesita capacidad para escoger 300 discos de una producción de 3 mil. La programación en Mexico es muy fácil de realizar dada la abundancia que hay de producto.

**RW:** ¿Por qué la industria disquera mexicana no ha unificado fuerzas con el objeto de solicitar al gobierno o a la Cámara de Radio la nivelación de difusión entre el producto considerado nacional y el extranjero?

**Infante:** Existen dos respuestas. Una es la comercial y la otra es la real. La comercial, es que para las compañías disqueras nos da igual vender un disco interpretado y producido por un extranjero, que un disco cantado por un nacional, esto económicamente hablando. Lo real, es que yo considero que la industria mexicana es una industria discográfica asustada, y que por eso no tiene la unión para darse a valer como realmente vale.

**RW:** ¿A qué se debe esa desunión?

**Infante:** Simplemente a que cada empresa está viendo sus propios intereses. En esta desunión, considero que las compañías autotituladas nacionales tienen la mayor culpa, para mí son las más peligrosas. Y te voy a decir por qué . . . Una compañía nacional depende de una sola persona que es el dueño de la empresa, y le importa muy poco si se separa de la industria con tal de echarse a la bolsa mucho dinero. Ese es nuestro problema, estamos desunidos en este negocio. Deberíamos pensar en unirnos para ser respetados. Para exigir el respeto de la radiodifusión. De la televisión. Para que seamos respetados por los productores de cine, por los músicos, por los autores y compositores. Nuestra industria genera para toda esa gente una forma de vida. Eso es lo que los directivos de las compañías discográficas no se han dado cuenta. Deberíamos unirnos para exigir respeto. Como ejecutivo de la industria discográfica mexicana te digo que esta desunión nos está haciendo un daño tremendo. Unidos podemos exigir ser partícipes para la elaboración de los estatutos de los festivales. Exigir mayor respeto y justicia en las programaciones radiales y muchas cosas que no podemos hacer por no estar unidos y no tener, lamentablemente, la fuerza que se necesita.



**Cuenta on su Probio Equipo de Promocion y Publicidad:**

## Division Internacional con Grandes Alcances se Crea en Discos Peerless



Frank Segura

■ MEXICO — Con la creación de la División Internacional de Discos Peerless a cargo de Frank Segura, la compañía pionera disquera mexicana toma un paso decisivo hacia un involucramiento total en el área de música internacional.

La nueva División que estaba entre los proyectos del Ing. Peter Ulrich desde que asumió la gerencia general, contará con su propio equipo de promoción y publicidad. En la actualidad, poseen un amplio repertorio de Música Clásica con los sellos London, Decca, Telefunken y otros, siendo además responsabilidad de la División Internacional de Discos Peerless, la promoción y distribución de los Rolling Stone, Tom Jones y Engelbert Humperdinck. Así mismo, tienen bajo su

control el catálogo Phase 4 (comprendido dentro del repertorio London), de gran aceptación en el mercado. Por otro lado y de manera agresiva, se ha establecido la política de adquirir nuevos catálogos para su representación en México, estando entre las contrataciones más relevantes la de Discos Carrere, una compañía independiente francesa que ha logrado colocar sus producciones en las listas de popularidad de todo el mundo. De esta manera, Discos Peerless da un paso muy importante en el área internacional, consolidando aún más la imagen que tiene esta empresa.

Todo la obra editorial de esta seccion ha sido preparada por Vilo Arias Silva.

All editorial copy in this special section was prepared by Vilo Arias Silva.



Peter Ulrich



Kiwa 7



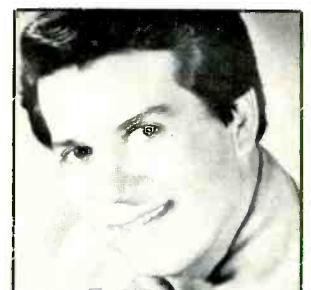
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# MEXICO 79

Como Autor e Interprete ha Probado Que Esta Entre los Mejores

## Derrochando Talento y Profesionalismo Napoleón se Lanza a la Conquista de los Mercados Internacionales

■ MEXICO—Después de ratificar con muchos temas y por varias temporadas consecutivas que está entre los mejores, **Napoleón** se lanza a la conquista de los mercados internacionales.

Teniendo como punto de apoyo su talento y profesionalismo, **José María Napoleón** intentará lo que siempre estuvo dispuesto a hacer desde que se inició en la vida artística: consolidarse en todas las plazas importantes de habla hispana.

### Buenos Antecedentes

Como autor-intérprete, su calidad está reconocida ampliamente en México. Sus grandes hits "Vice," "Pajarillo" y "Hombre," arrollaron en difusión y ventas en toda la República en su momento, repercutiendo con fuerza en toda el área latina de Estados Unidos y también en Centro América. En la actualidad, Napoleón es un artista al que la madurez profesional le ha llegado justo en el momento en que su vida entra a una etapa de mayor seguridad.

Sus más recientes éxitos, entre los que se cuentan un hit que va para arriba como intérprete, titulado "30 Años" y otro como autor en la voz de **José José** "Lo que no tué, no será," demuestran que **Napoleón** no es un improvisado del arte que cautiva a las masas. Su inquietud como autor despertó desde muy temprana edad, habiendo compuesto su primera canción que tituló "Esta tarde" a los 12 años.

### Apoyo Sin Límites

El futuro artístico de **Napoleón**, se aprecia bien respaldado. El apoyo nace sin límites y sin escatimar cualquier esfuerzo promocional por parte de su oficina Promodisco que representa todos sus intereses profesionales. Esta oficina de producción y promoción, está dirigida por su productor el Ing. **Jaime Sánchez Rosaldo**, quien en la actualidad y bajo un bien estructurado programa de etapas promocionales, trata de lograr los objetivos internacionales de su artista estrella. Los planes inmediatos y a largo



Napoleon

plazo, lucen en extremo interesantes. Sánchez Rosaldo piensa que **Napoleón** tiene atributos como para ubicarse en un lugar preferencial en América Latina. Las jiras que hemos realizado, dice, "han tenido resultados ex-

traordinarios. "Napo," ha probado ser un artista que arrastra enormes cantidades de público a cada una de sus actuaciones en vivo. Esto que nos sucede en México, también ocurre cuando salimos al extranjero. Todas sus presentaciones en los escenarios de la costa oeste de Estados Unidos, son con llenos completos, habiendo sucedido lo mismo en Guatemala y Nicaragua antes de los problemas políticos." Y la razón no le falta a su productor y representante Sánchez Rosaldo, ya que **Napoleón** tiene talento del bueno.

### Está Preparado

El profesionalismo, que en muchos artistas es la causa de su caída, para **Napoleón** es su principal arma. No descansa tratando de superar cada uno de los aspectos que hacen a un artista completo. Piano, música, vocalización e inglés, son los cursos que llenan parte de su vida fuera de los escenarios y los estudios de grabación. Su preparación es ejemplar. **Napoleón** no pierde tiempo, lucha contra el reloj. Está consciente que un artista que no está preparado para el éxito, es fácil presa de las debilidades propias del triunfo. Su preparación está dentro y fuera de su profesión. Es por estos motivos, que se puede presagiar que **Napoleón** saldrá adelante en sus proyectos con metas internacionales.



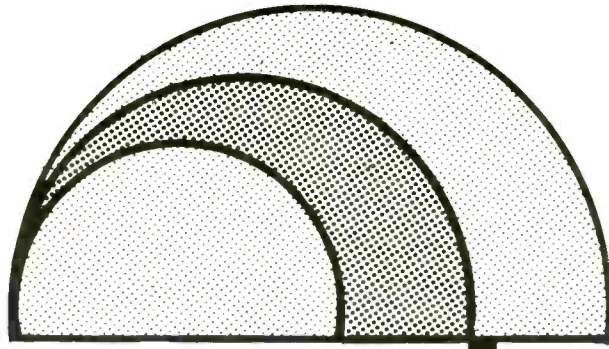
Ing. Jaime Sanchez Rosaldo, director general de la empresa Promodisco.



Los mejores teatros de México, como son El Teatro de la Ciudad en el D.F., El Teatro Degollado de Guadalajara y el Teatro Juárez de Guanajuato, se han constituido en los escenarios favoritos de Napoleón. Sus recitales, son normalmente ejecutados con sala llena.



Ramón Paz  
gerente



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## Julio Iglesias Ratifico Ser el Numero Uno de Hispanoamerica

■ ¡Que triunfo el de Julio Iglesias en el Madison Square Garden de New York! El escenario más importante de los espectáculos en el mundo, vibró durante las dos

horas que duró el recital. Sus miles de admiradoras con gritos histéricos, no descansaron ni un instante alentando a su ídolo, que ratificó después de este sensa-

cional triunfo en el coloso de la isla de Manhattan, que es el número uno de los artistas de hispanoamerica. Lo que sucedió aquella tarde en el magestuoso é imponente Madison, pasó defini-

tivamente a ser el éxito más grande que haya tenido un intérprete de habla hispana en la ciudad de hierro, y más aún, si se tiene en cuenta que lo hizo solo.



## Sonido y Ritmo Sigue Creciendo Solidamente

■ MEXICO — Teniendo como base todo el interesante catálogo Fania, Tico y Velvet, la empresa Sonido y Ritmo que dirige Jorge Iglesias, continúa con un crecimiento sólido dentro del medio disquero de México. La expansión que ha sufrido en esta última temporada, es clara muestra que el desarrollo de sus programas está funcionando con paso seguro. A pesar de que hace solo algunas temporadas atrás iniciaron operaciones en México, su presencia en el mercado está siendo notoria. Muchos son los éxitos del género tropical que han salido de su elenco, en el que destacan Héctor Lavoe, La Dimensión Latina, Jhonny Pacheco,

Willie Colón y otros más que forman un interesante conjunto de artistas de primera línea internacional. En la actualidad, el organigrama del sello Sonido y Ritmo está encabezado por su Presidente Fernando Iglesias, teniendo la responsabilidad de la Dirección General Jorge Iglesias, la Dirección Comercial a cargo de Pedro Bastón y la Gerencia Administrativa con Rosa María Manzano; habiendo inaugurado recientemente sus modernas instalaciones ubicadas en Emiliano Zapata 140 Colonia Portales, México 13 D.F. con teléfonos 532-5716 y 5396281.

Sonido y Ritmo/Crece Sólidamente



Jorge Iglesias, director general de Sonido y Ritmo.

## Veronica Castro Dio La Sorpresa del Año

■ MEXICO — Con el tema "Yo quisiera señor locutor," Verónica Castro tuvo su primer triunfo en el medio discográfico. El sello Peerless, conciente de que con esta grabación podían alcanzar el éxito que estaban buscando con la cotizada actriz de televisión, desplegaron todos sus alcances promocionales logrando un hit que tuvo como repercusión respetables cifras en ventas. El tema de Verónica, fué favorecido con una difusión masiva en toda la República, habiendo también alcanzado notoriedad en muchas ciudades importantes de Estados Unidos. De esta forma, Verónica Castro se constituyó en la sorpresa del año.

## Gamma Premio al Two Man Sound con 3 Discos de Oro

■ MEXICO—Tres Discos de Oro se llevó el grupo Two Man Sound (Sonido de dos hombres). Según los cuatro conceptos que figuran en las placas y por los que el sello Gamma premió a sus artistas son: Por ser el disco No. 1 de México. Por ser el disco de ventas más rápida en 1979. Por ser el disco más difundido a nivel nacional y por haber obtenido ventas extraordinarias.

### 'Disco Samba'

Indiscutiblemente, que en estos conceptos hay mucho de cierto. El grupo con su "Disco Samba" trastornó el mercado mexicano. La difusión del popurrí que fué realizado con una selecta selección de sambas populares, fué sencillamente arrolladora, alcanzando ventas tremendas.



En el orden acostumbrado, Carlos Camacho Gerente General del sello Gamma, los artistas con sus Discos de Oro, Luis Moyano Gerente de Internacional y Oscar Menéndez Gerente de publicidad y promoción.

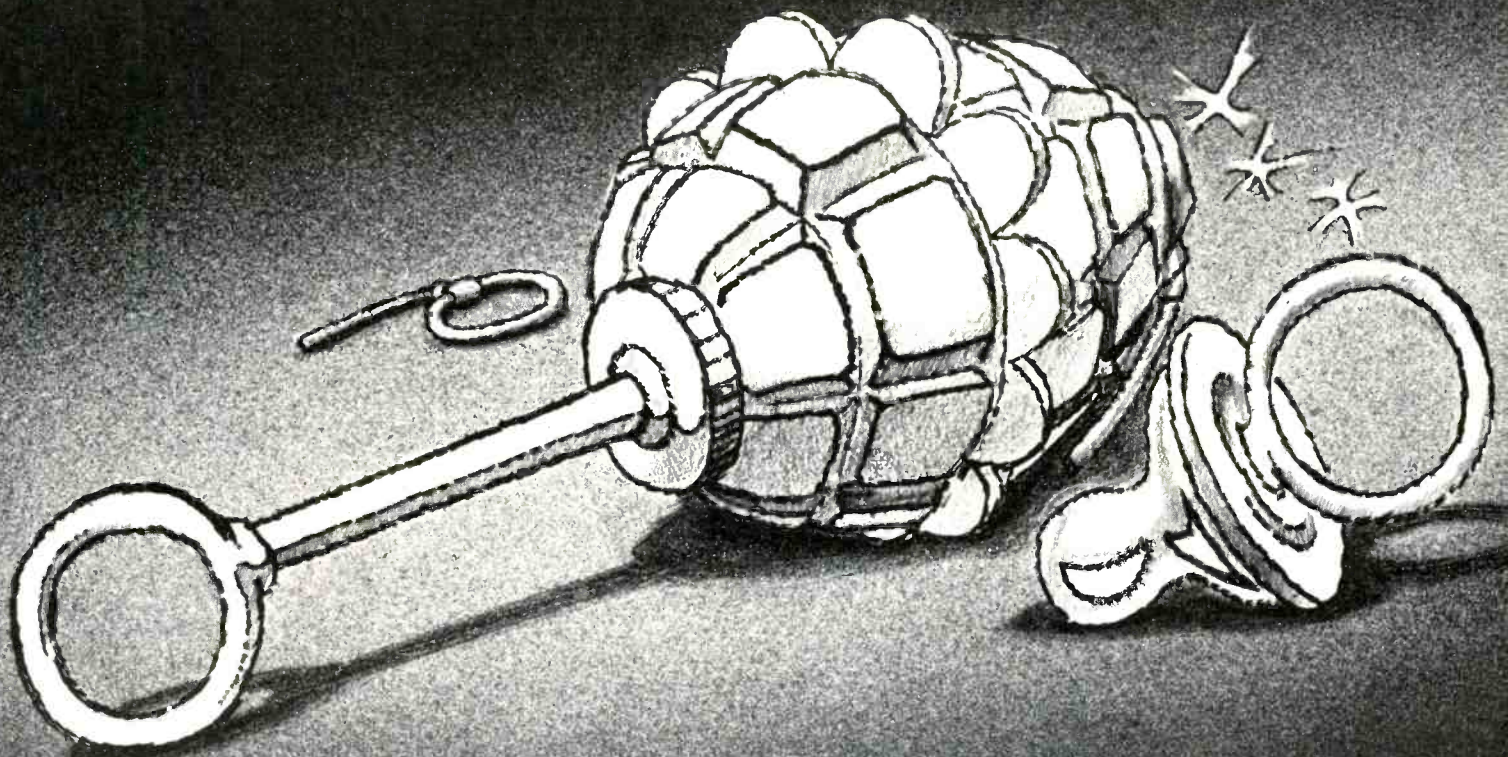


Veronica Castro



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MEXICO

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## Con Acierto y Habilidad Ariola Mantiene A su Elenco de Lujo en un Primer Lugar

■ MEXICO—Las estrellas de Ariola nuevamente acapararon la atención del mercado mexicano. Encabezados por **Juan Gabriel**, **Camilo Sesto**, **José José**, **Estela Nuñez** y **Rocío Durcal**, el sello que dirige **Fernando Hernández**, continúa siendo la compañía que normalmente ostenta varios hits en los reportes de popularidad y ventas, llegando por momentos a colocar a sus 5 estrellas en una lista de 10.

La empresa que desde el inicio de sus operaciones fué motivo de comentarios, crece violentamente en cada temporada. Sus alcances en todas las áreas—como son producción, promoción, distribución y ventas—sufren continuas alteraciones de ampliación, como consecuencia de las necesidades que le impone el propio elenco por la demanda que tienen en el mercado.

### Distribución

Ariola—se puede decir—que está llegando a pesar del corto tiempo, a la madurez en el terreno de la distribución. El producto está notoriamente exhibido en toda la República, y los pedidos de ventas son surtidos con la rapidez que la época exige. En este aspecto, el sello Ariola cuenta con la experiencia de un gran conocedor en el área de ventas como es el respetable directivo **Héctor Mendoza**. La trayectoria de Héctor, está llena de muchos éxitos dentro del medio discográfico mexicano, por lo que

### Gusta el Estilo de Luis Gerardo Tovar

■ MEXICO — Una nueva voz se gana paulatinamente el gusto del consumidor. Se trata de **Luis Gerardo Tovar** del sello Velvet, quien con su tema "No tengo tiempo," está invadiendo los medios de difusión de mayor rating de varias plazas importantes del interior del país, ubicándolo a Luis Gerardo con enormes posibilidades. El tema "No tengo tiempo", está reportado como de impacto en las listas de varias cadenas de discotecas que tienen atractivas ventas, por lo que se puede considerar que el número va camino de alcanzar un éxito interesante.

su participación dentro del desarrollo de la empresa que hasta el momento dirige con enorme acierto **Fernando Hernández**, está siendo de fundamental importancia.

De esta manera Ariola reafirma su posición en México. Nació grande y continúa grande. El elenco de lujo que tiene, le ha

dado prestigio, pero también les dá preocupación, ya que son artistas que normalmente—dado su talento y antecedentes—tienen que figurar entre los primeros, pero Ariola, con su eficiente cuerpo de directivos está cumpliendo con solvencia esta difícil responsabilidad, de tener un elenco de primera y mantenerlos en el lugar que se merecen.

## Los Periodistas de Espectaculos De Mexico Cambiaron Directiva

■ MEXICO—La UPEM—Unión de Periodistas de Espectáculos de México—renovó su junta directiva. En democráticas elecciones, los periodistas de las publicaciones más importantes de México, eligieron los nuevos dirigentes que tienen la misión de continuar con los destinos de la agrupación que se ha ganado a

base de honradez profesional y respeto general del medio del espáculo de México. A continuación la nueva directiva: Presidente **Gustavo Rivera** de TV Novedades; Vice-Presidente **Vilo Arias Silva** de Record World; Tesorero **Fernando Villanueva** de Ultimas Noticias; Sec. de Organización y Acuerdos **Wilbert Torre** de La Prensa; Sec. de Actas **José Antonio Cano** de Cine Mundial; Sec. de Relaciones Públicas **Ramón Inclán** de Novedades; Sec. de Asuntos Internacionales **Raúl Cervantes Ayala** de Excelsior; Sec. de Eventos Especiales **Manuel Pallares** de El Sol de México; Sec. de Prensa y Difusión **Luis Ramírez** de Estadio y Sec. de Asuntos Culturales **Alejandro Alvarado** de El Universal. Habiendo quedado el Consejo Consultivo integrado por los ex-Presidentes **Raúl Vieyra** de Excelsior y **Juan Jaime Larios** de El Sol de México, además de **Octavio Alba** de Cine Mundial.



Gustavo Rivera



Fernando Hernandez



Hector Mendoza

## Los Yonics Causan Sensacion Con su Hitazo Soy Yo

■ MEXICO — Un violento hitazo con su "Soy Yo" logran **Los Yonics** a nivel nacional. El grupo de Polydor, inesperadamente dió un salto a la popularidad con este tema que actualmente alcanza extraordinarias cifras en venta, ubicandolos entre los más sobresalientes de su especialidad. La difusión, que en un comienzo fué moderada, a llegado a su máxima expresión, y a pesar del prolongado tiempo que tiene en programación el número, continúa gustando fuertemente.

Por su parte la compañía que estrena Gerente General en la persona de **Klaus Peterman**, no pierde detalle, cuidando minuciosamente a su grupo exclusivo que surge como fuerte candidato a ser futuros ídolos de la balada romántica.



Los Yonics



# MEXICO 79

## Alfonso Garcia Ratifica su Capacidad:

### Otro Año de Grandes Realizaciones Tuvo la Editora Intersong

■ MEXICO—La empresa editora Intersong completó otro año de grandes realizaciones. Bajo la dirección del experimentado Alfonso García Santillana, esta pujante compañía editorial continúa al igual que otras temporadas, acaparando muchos de los éxitos que actualmente prevalecen en el mercado, en la cual destaca in-



Alfonso García

discutiblemente las obras de Juan Gabriel, quien como autor, dejó bajo el control de Intersong todas sus más recientes creaciones.

La capacidad de organización de Alfonso y la profunda experiencia que tiene en el terreno editorial, son sin lugar a dudas, la base para mantener a Intersong en el privilegiado lugar que ocupa en el medio editorial de México.

Dentro de toda la actividad normal que debe desarrollar una empresa editora, en Intersong

Alfonso García le ha dado importancia de primer nivel a su departamento de promoción, con lo cual, lógicamente ha logrado el acercamiento de muchos autores exigentes, que ven en esta empresa, que sus creaciones no quedan expuestas a la suerte.

Por otro lado, como consecuencia de la enorme cantidad de obras que controlan y que en cada temporada aumentan considerablemente, los sistemas internos de Intersong, serán reemplazados por modernas com-

putadoras, agilizando de esta manera el procesamiento de datos, que está considerado como el trabajo más recargado y delicado que puede haber dentro del sistema interno de una editora. De esta forma, Intersong crece y se moderniza al ritmo que la época y las necesidades lo exigen.



Johnny Pacheco

### Johnny Pacheco Destaca en Ventas con "El Faisán"

■ MEXICO — Dentro de todo el conglomerado de estrellas del género tropical que tiene para su explotación el sello Sonido y Ritmo, sobresalen en la actualidad, las ventas que alcanza Johnny Pacheco con su producción "El Faisán." Johnny, que anteriormente se dió a conocer con varias

grabaciones en el mercado mexicano, es uno de los salseros que tiene en el sureste de México notable aceptación, estando en algunas plazas importantes como Tampico, Villahermosa y Veracruz, ubicado como gran favorito del público amante del ritmo caliente.



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'Julio Iglesias por eso Prefirió Nuestra Marca:'

## Armando de Llano: 'Todos Los Artistas CBS Gozan de Una, Solida Plataforma Para Alcanzar Metas Internacionales'

■ 32 años íntegramente dedicados a CBS México, han hecho de Armando de Llano un profesional completo. En esta larga trayectoria, sus conocimientos discográficos se han enriquecido a plenitud, al participar activamente en casi todos los departamentos. Armando ha sido y continúa siendo pieza fundamental e indispensable en el desarrollo de la empresa, que por la solidez que exhibe en todas sus áreas, se ubica merecidamente entre las máximas exponentes del medio discográfico mexicano. Y dada la solvencia que le otorgan los muchos años en la industria, Armando de Llano enfoca con toda honestidad, la importancia que tiene CBS México en la actualidad, tanto nacional como internacionalmente.



Armando de Llano

**Record World:** ¿Que evolución a tenido CBS México en estos últimos años?

**Armando de Llano:** Hemos cumplido satisfactoriamente un ambicioso programa que nos fijamos mediante un extenso plan. Estos planes a largo y corto plazo, exigen una serie de metas en las áreas administrativas, comerciales y productivas, las mismas que hemos logrado en todos sus aspectos. Dentro de este plan, se ha contemplado con carácter de prioridad, el desarrollo de nuevos artistas y la reafirmación en el mercado de los ya consagrados, lo que ha traído como resultados, que alcancemos mayores ventas. Debido a este programa, en nuestro elenco hay entre los llamados nuevos valores, artistas que han logrado consolidar sus ventas con cifras respetables.

**RW:** ¿Que metas se ha fijado CBS México nacional e internacionalmente?

**de Llano:** CBS México al cumplir con sus programas trazados, resultó que hemos rebasado todas las metas que se habían pre-fijado. Los planes que fueron trazados a 5 años, los alcanzamos en 2.

**RW:** Concretamente . . . ¿Que metas alcanzaron?

**de Llano:** Básicamente han sido en el aspecto ventas. Nosotros consideramos que México y en especial CBS, estamos en un primerísimo lugar de ventas de toda hispanoamerica, reafirmandose de esta forma la posición que hemos ganado de ser un país muy importante dentro de la industria discográfica universal.

**RW:** Dentro de la importancia que tienen en el mercado hispanoamericano las filiales de CBS . . . ¿Que lugar ocupa dentro de ese conglomerado CBS México?

**de Llano:** Quitando a Brasil, que por idioma se convierte en un mercado especial, CBS México es la número uno. En estos resultados, te diré que han influido muchas cosas. Hay que tomar en cuenta que nuestro país goza de una solidez política que nos ha permitido avanzar sin tropiezos. Claro está, que sufrimos los mismos problemas que tiene el mundo entero como son las devaluaciones, pero básicamente somos un país sólido. Con este antecedente favorable, la industria discográfica de México ha podido avanzar incommensurablemente.

**RW:** ¿Cuales son las facilidades que tiene el elenco CBS México para su proyección internacional?

**de Llano:** Todas. Normalmente tenemos solicitudes de muchos artistas de la competencia que quieren formar parte de nuestro elenco, sobretodo aquellos que viajan con frecuencia por todo el mundo y se percatan de la distribución impresionante que ostenta CBS universalmente. Nuestro sistema de distribución, está en la actualidad por encima de cualquier marca de la competencia, llamese argentina, mexicana, venezolana u Europea. La CBS ha adquirido una madurez en su distribución mundial, que la coloca por encima de todos, lo cual hace que el artista tenga una plataforma muy sólida para sus

“ Quitando a Brasil, que por idioma se convierte en un mercado especial, CBS México es la número uno. ”

lanzamientos internacionales. Es decir, el artista que tiene talla internacional, tiene en nuestra marca grandes posibilidades de éxito. Como ejemplo, está el claro interés que tuvo Julio Iglesias por grabar con CBS. Julio facilitó las cosas para poder llegar a un acuerdo con la CBS. Fue marcada su preferencia hacia nuestro sello. Otro ejemplo es el de Pedrito Fernández de nuestro elenco nacional. Hoy por hoy es ya un artista internacionalmente conocido. No bastó que tuvieramos el éxito en México, sino que inmediatamente hicimos repercutir su éxito internacionalmente, estando en la actualidad en primer lugar de ventas en Centro América, Colombia, Venezuela y España. En este último país, CBS está rebasando los 250 mil álepes vendidos.

**RW:** Particularmente en esta temporada, he notado un cambio radical en el área promocional de CBS México. Se nota agresividad, decisión . . . ¿Como sucedió este cambio y por que se tomaron estas medidas?

**de Llano:** Todo viene dentro del programa trazado. Primero teníamos que organizar la casa, dado que nuestro éxito rebasó nuestras organizaciones internas. Veníamos trabajando hasta hace algún tiempo, con nuestros sistemas normales de promoción, pero resultó que estos sistemas nos estaban quedando chicos para lograr las ventas y el desarrollo artístico que queríamos. Se habló con LAO (oficina latinoamericana) de nuestros proyectos básicamente nacionales y quedaron convencidos con los planes. Después de ciertos estudios, hoy estamos cumpliendo con lo establecido en la parte de promoción. Como tú lo has dicho, se ha notado. Nos hemos reforzado con nuevos elementos. Tenemos gente joven muy capaz, que en el área de mercadotecnia viene empujando aceleradamente.

**RW:** ¿Hubo trastorno en la fábrica debido al incremento de ventas?

**de Llano:** Definitivamente si. Nuestro volumen de ventas creció impresionantemente, por lo que tuvimos que importar maquinas de todo tipo, tanto en el área de discos como en cartuchos y cassettes. En la actualidad tenemos 48 prensas que trabajan tres turnos a su máxima capacidad. O sea que con relación al año pasado, se incrementaron 12 prensas más. Esto mismo sucedió en el aspecto de cartuchos y cassettes. Adquirimos un equipo con una capacidad mejor que el que teníamos.

**RW:** ¿Las redes de distribución cubren con solvencia toda la república mexicana?

**de Llano:** Desde Sonora hasta Yucatán y con gran rapidéz. Nuestra empresa tiene dominado ese aspecto desde hace muchos años, y lo hemos venido inclusive perfeccionando. Nuestra solvencia de distribución orgullosamente te digo que es de primer nivel.

**RW:** ¿Que me dices de la dirección artística?

**de Llano:** Este terreno lo cuidamos con un celo sin límites, empezando por nuestro Presidente el señor Richard Acher, ya que él está convencido y nosotros tambien, que este negocio es de artistas y se inicia por el buen producto. De ahí se deriva la gran inquietud que nosotros tenemos diariamente por el departamento artístico. Las 24 horas estamos pensando en mejorar nuestro producto. Además de reforzar la imagen de los valores ya consagrados de nuestro elenco, es muy importante para CBS el desarrollo de nuestros jovenes aspirantes. Tenemos una completa organización montada en el área de Dirección Artística, con la finalidad de desarrollar a la máxima velocidad la carrera artística de los jovenes. Tratamos de que ese proceso tan largo como es el desarrollo de un artista sea más corto, para poder saber y descubrir si ese joven aspirante tiene posibilidades o no. Esto lo hacemos con el objeto de poder brindar oportunidades a otros jovenes que esperan turno.









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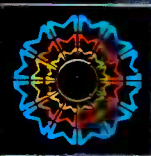
**ARIOLA The International Record Family**





# RIGO TOVAR

## IDOLO DE MEXICO



ARTISTA EXCLUSIVO **MELODY**

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**Classical  
Retail Report**

SEPTEMBER 15, 1979

**CLASSIC OF THE WEEK**



**BEETHOVEN  
PIANO CONCERTO NO. 5  
LUPU, METHA**  
London Digital

**BEST SELLERS OF THE WEEK\***

- BEETHOVEN: PIANO CONCERTO NO. 5**—Lupu, Mehta—London Digital
- BARTOK: PIANO CONCERTOS NOS. 1, 2**—Pollini, Abbado—DG
- BARTOK: CONCERTO FOR ORCHESTRA**—Ormandy—RCA Digital
- GOUNOD: FAUST**—Freni, Domingo, Ghiaurov, Pretre—Angel
- GALWAY PLAYS RODRIGO**—RCA
- HOLST: THE PLANETS**—Solti—London
- MAHLER: SYMPHONY NO. 4**—Hendricks, Mehta—London Digital
- MENDELSSOHN: SYMPHONY NO. 4**—Dohnanyi—London Digital
- STRAUSS: WALTZ TRANSCRIPTIONS BY SCHOENBERG, BERG, WEBERN**—DG

**KORVETTES/EAST COAST**

- BEETHOVEN: PIANO CONCERTO NO. 5**—London Digital
- BERLIOZ: LA DAMNATION DE FAUST**—Minton, Domingo, Barenboim—DG
- JOSE CARRERAS SINGS ZARZUELA ARIAS**—Philips
- VICTORIA DE LOS ANGELES IN CONCERT**—Angel
- MASSENET: CENDRILLON**—Von Stade, Gedda, Rudel—Columbia
- JESSYE NORMAN SINGS SPIRITUALS**—Philips
- GREATEST HITS OF JEAN PIERRE RAMPAL, VOL. II**—Columbia
- STRAUSS: TRANSCRIPTIONS**—DG
- JOAN SUTHERLAND: LA STUPENDA**—London
- VAUGHAN WILLIAMS: HUGH THE DROVER**—Groves—Angel

**KING KAROL/NEW YORK**

- BEETHOVEN: PIANO CONCERTO NO. 5**—London Digital
- JOSE CARRERAS SINGS ZARZUELA ARIAS**—Philips
- BERLIOZ: LA DAMNATION DE FAUST**—Minton, Domingo, Barenboim—DG
- ARTHUR FIEDLER: I GOT RHYTHM**—London
- GALWAY PLAYS RODRIGO**—RCA
- GOUNOD: FAUST**—Angel
- LEONTYNE PRICE SINGS SCHUBERT AND STRAUSS**—Angel
- GREATEST HITS OF JEAN-PIERRE RAMPAL, VOL. II**—Columbia
- MORE GREATEST HITS OF JEAN-PIERRE RAMPAL**—RCA
- SCHUBERT: SONATAS**—Richter—Columbia

**RECORD & TAPE COLLECTORS/  
BALTIMORE**

**BAROQUE BRASS**—Philip Jones Brass Ensemble—Argo

- BARTOK: PIANO CONCERTOS NOS. 1, 2**—DG
- BEETHOVEN: DANCES**—Marriner—Philips
- CHOPIN: NOCTURNES**—Arrau—Philips
- DVORAK: SYMPHONY NO. 8**—Davis—Philips
- HUMMEL: SEPTET**—Music from Marlboro—Columbia
- MOZART: STRING QUARTETS NOS. 16, 17**—Alban Berg Quartet—Telefunken
- JESSYE NORMAN SINGS SPIRITUALS**—Philips
- LEONTYNE PRICE SINGS SCHUBERT AND STRAUSS**—Angel
- STRAUSS: WALTZ TRANSCRIPTIONS**—DG

**LAURY'S /CHICAGO**

- ANNIE'S SONG**—Galway—RCA
- BARTOK: CONCERTO FOR ORCHESTRA**—RCA Digital
- JOSE CARRERAS SINGS ZARZUELA ARIAS**—Philips
- ARTHUR FIEDLER'S GREATEST HITS**—RCA
- GERSHWIN: MANHATTAN SOUNDTRACK**—Graffman, Mehta—Columbia
- HOLST: THE PLANETS**—London
- MUSSORGSKY: PICTURES AT AN EXHIBITION**—Maazel—Telarc
- MUSSORGSKY: PICTURES AT AN EXHIBITION**—Muti—Angel Sonic 45 Series
- PROKOFIEV: SUITES**—Abbado—DG

**TOWER RECORDS/SEATTLE**

- BARTOK: VIOLIN SONATAS**—Vegh—Telefunken
- BEETHOVEN: PIANO CONCERTO NO. 5**—London Digital
- BRAHMS: CLARINET TRIO**—Beaux Arts—Philips Festivo
- CARELLI: CONCERTI GROSSI**—I Musici—Philips
- CHOPIN: NOCTURNES**—Arrau—Philips
- DONIZETTI: LUCIA DI LAMMERMOOR**—Callas, DiStefano, Serafin—Seraphim
- HUMMEL: SEPTET**—Music from Marlboro—Columbia
- MAHLER: SYMPHONY NO. 4**—London Digital
- VIVALDI: CONCERTOS**—Schroeder—Telefunken

**JEFF'S CLASSICAL/TUCSON**

- BARTOK: CONCERTO FOR ORCHESTRA**—RCA Digital
- BRITTEN: PETER GRIMES**—Harper, Vickers, Davis—Philips
- COPLAND: SYMPHONY NO. 3**—Copland—Columbia
- VICTORIA DE LOS ANGELES IN CONCERT**—Angel
- DONIZETTI: LUCREZIA BORGIA**—Sutherland, Horne, Aragall, Bonyngue—London
- HOLST: THE PLANETS**—London
- MAHLER: SYMPHONY NO. 4**—London Digital
- PUCCINI: TOSCA**—Freni, Pavarotti, Rescigno—London
- STRAUSS: TRANSCRIPTIONS**—DG

\*Best Sellers are determined from the retail reports of the stores listed above, plus those from the following: Sam Goody/East Coast, Cutler's/New Haven, Record World/TSS/Northeast, Discount Records/Washington, D.C., Specs/Miami, Rose Discount/Chicago, Radio Doctors/Milwaukee, Cactus/Houston, Sound Warehouse/Dallas, Tower Records/Los Angeles, Odyssey Records/San Francisco and Tower Records/San Francisco.

**Hungary, America and Ireland**

By SPEIGHT JENKINS

■ NEW YORK—Classics International unveiled a particularly attractive series of recordings this month. Last week Claudio Arrau's memorable reading of the Chopin Nocturnes and an amazing series of Strauss waltz transcriptions by Schoenberg, Berg and Webern were discussed. Two more offerings demand attention: Maurizio Pollini and Claudio Abbado on the First and Second Piano Concertos of Bela Bartok on DG and Jessye Norman singing Spirituals on Philips.

The Bartok is a wonderful recording—exciting from first note to last, a study in how to play every note, sound every accent and yet communicate far more than just pianistic ability. Both concertos—composed over the period between 1926 and 1930—demand a kind of pianistic agility which is all too often the be-all and end-all of a young pianist's education. For this reason the pieces are often programmed because brilliant playing can easily cover an incapacity to express much feeling. Maurizio Pollini makes his virtuosity seem far less important than the amazing variety of moods he conveys. Never once does he sound clangorous, never does he fog up the bass. His combination with Claudio Abbado could scarcely be more ideal. Abbado's familiar brilliance and fire find as comfortable a home in Bartok as in any composer he has recorded, and his penchant for extremes in dynamics is tailor-made for the Hungarian's wide dynamic variations. Above all, there seems a unity of feeling between the two men that makes for a flamboyant and expressive performance.

**Jessye Norman**

Flamboyance is a good word for one of Philips best releases as well, for American soprano Jessye Norman is never less than flamboyant. The soprano has had a busy concert career in the United States for several seasons, with at least one New York recital every year. In these appearances here she has omitted spirituals, a real pity from the testimony of this disc because her interpretations stack up with the best. Indeed, she has rarely sung any songs with as much commitment, and her problems with intonation often present in standard literature, are not here.

The whole record is rich in the finest of American folk music. It has joy, spirit, sorrow and infinite tenderness and the frequent high conclusions are within the song's dramatic compass. Though not the most extroverted of the offerings, I treasure most "There is a Balm in Gilead," a reading of infinite care with a sweetness that surpasses all understanding.

**RCA**

Cranking up for its fall season, RCA has issued another in the series from its biggest recent star, James Galway. The flutist's new record is of music by Joaquin Rodrigo, the contemporary Spanish artist. On the record is the world premiere recording of a concerto composed especially for Galway called "Concierto Pastoral." The works are far spikier than normal for Galway and at times he seems to lose some of his characteristic mellowness. But there is not a trace of breathiness and when he gets going on a long line either in the Concerto or in the perky "Fantasia para un Gentilhombre" it is singing all the way. The record is sure to be a hit, and for good reason.

**Classical Retail Tips**

■ Angel has scored very well on its August releases, and now has as many interesting items for September. The first big seller should be the new *Rigoletto*, assumedly one of Beverly Sills' last recordings of complete operas. The soprano, now the managing director of the New York City Opera and semi-retired, has never essayed Gilda on records and has never sung the role in a New York opera house. It should be fascinating to hear. Angel has assembled a strong cast around her. Alfredo Kraus will sing the role of his Metropolitan Opera debut and one that has been successfully associated with him for 20 years. The brilliance of his tenor and his security in high tessitura should be a strong incentive for buying. In the title role Sherrill Milnes will offer an interpretation admired but not often heard in New York while Mignon Dunn will add her considerable vocal talents to Maddelena, a role that she would not normally

(Continued on page 80)



# Copy Writtes

By PAT BAIRD

■ **KEEPING THE FAITH . . . AND THE BUILDINGS:** The New York Music Task Force and Manhattan Borough president **Andrew Stein** have initiated action with the Landmark Preservation Committee to designate as a landmark the Brill Building, located at 1619 Broadway. As everyone in the business must know, the building has housed nearly every major publishing company at one time or another and was justifiably known as "Tin Pan Alley" from the '30s to the '60s. The building was recently sold to a very non-music oriented person and the new owner plans to take out the brass entrance doors, redecorate the original Art Deco lobby and (worst of all) close the building's Broadway entrance to accommodate a retail facility in that space. Needless to say, these plans have thrown current occupants such as **Leiber & Stoller, Johnny Bienstock, Irving Caesar** and even **Michael O'Donoghue** and **Lorne Michaels** into a tizzy. Having any building in N.Y. designated a landmark is a long and arduous process but not an impossible task. If you would like to lend your voice and support, please contact **Carol Ross** at The Press Office (212) 935-9041.

**ROCK 'N' ROLL GETS COVERED:** Supreme rocker **Ian Hunter** has not only found a home on the top of the charts with his own "You're Never Alone With a Schizophrenic" lp, his tunes are also being picked by a slew of other artists. Already out and about are "Priority" by the **Pointer Sisters**, "Goose Bumps" by **Ian Lloyd** and "Nightout" by **Ellen Foley**. The latest cover is "Ships" to be included on the next **Barry Manilow** album. Hunter is published by April/Blackwood . . . **The Sinceros**, a major push act for Columbia Records, are also getting some cover power via **Don Snow's** "Save Me," picked by **Barbra Streisand**. **Joe Wissert**, Streisand's producer, also cut the Sincero's "The Sound of Sunbathing" lp and brought the tune to her attention.

**HAPPY:** Manager **Steve Frank** called in last week to say he's opened his own company, Dunmore Productions, Ltd., and his writer/artist **Jae Mason** (the former big guy at The Bottom Line) has a single entitled "Roller Derby Dancer" out by the group **Patchwork** on Venture Records. **Richie Havens** also picked two of his tunes for his next album due soon on Elektra. Frank's new company also will handle management duties for **Tommy James** (recently signed to Millennium Records), **Unyque** (DJM), producers **Tony Camillo** and **Jim Mason** and writers **Jack Murphy** and **Chinga Chavin** (just signed to Intersong) . . . Writer/artist **Paul Kelly** has a somewhat esoteric following for his writing abilities. He has four tunes on the **Mavis Staples'** album (produced by **Barry Beckett** and **Jerry Wexler**) and three on the lp by country artist **Ronnie McDowell**. The McDowell entries are published by Tree and Mavis' selections are published by ATV Music . . . **Gary D'Amato** of Dick James Music called to report that DJM's "Bang Bang" by **B. A. Robertson** went from #101 to #3 on the U.K. singles' chart in just six weeks and the company is shopping a deal for it here . . . Denver's **L.A. Connection** is happy about the release of their first single even if it is the same title as **Kool & The Gang's** new release. The Connections' "Ladies' Night" is due for release on Celesta Records any moment. It was written by **David Sherrill, Steve Avedis** and **Roger Williams**, and published by Silver Dome Music (BMI). Several major labels have already shown interest.

**SIGNINGS:** **Dan Tyler** has been signed to ATV Music, Nashville. And, in case, his songwriting career doesn't pan out, he was admitted to the Tennessee Bar this July . . . **Jo Allen** has been signed to Island Music worldwide. Allen already has two songs on the current **Robert Palmer** hit album. Pictured here from left are, **Allan McDougall**, Island general manager, Allen and **Lionel Conway**, president of Island Music . . . **Thomas Cain** has been signed to Combine Music via **Bob Beckman**, president. He's already had cover records by such artists as **Delbert McClinton, Kenny Rogers, Jerry Lee Lewis**, etc. . . .

**SCHEDULED:** **Jerry Herman**, composer and lyricist of such Broadway shows as "Hello Dolly" and "Mame," is scheduled to visit the Soviet Union as a guest of VAAP, the agency of the USSR handling all copyrights involving music, drama literature and art. He will be accom-

(Continued on page 80)

## Sutton Place



Columbia recording artist **Gregg Sutton** recently performed at New York's **The Other End**, the final date of a nationwide tour in support of the album, "Soft As A Side-walk." Pictured backstage are, from left: **Mike Martinovich**, VP, merchandising, CBS Records; **Joe Mansfield**, VP, marketing, Columbia; **Arma Andon**, VP, artist development, Columbia; **Gregg Sutton**; and **Jack Craigo**, senior VP and general manager, Columbia.

## More Events Set for N.Y. Music Week

(Continued from page 3)

week at CitiCorp's Sunken Plaza on September 24th from 12-1:30 with **Melanie. Roc**, the group that won the Task Force's Manhattan Music Playoffs, will open for **Melanie**.

Latin music will be amply represented by **Tito Puente** and his **All Stars** at the World Trade Center from 12-1:30 every day except Wednesday.

### Classics

The classics will be presented each day with outdoor concerts at **St. Paul's Church, Trinity Church** and **Lincoln Center**.

**St. Paul** concerts are at 12-1 September 24th, 26th and 28th. **Trinity** concerts will be held from 12:45-1:30 September 24-28. The **Lincoln Center** concerts are being given in conjunction with **WNCN Sidewalk Classic Series** from 5-7 September 24-28.

A Festival of Broadway artists will perform on September 27 in **Shubert Alley** from 12:30-6 with cast members of Broadway's hottest shows showing what it is that makes Broadway unique.

### Clubs

Music week events will be held at most of New York's top clubs including jazz at the 7th Avenue South club at 10 p.m. on September 24 and **Joe Pass** at 9:30 on September 27 at **Fat Tuesdays**.

A session players jam will be presented at **Trax** on September 25 starting around 11:30 p.m. **Hurrah** will start a New Wave marathon from 9 a.m. on September 24 and **Max's Kansas City** will present **Wayne County** and **Joy Rider** at 10 p.m. on September 26.

Other events will be announced in the New York newspapers as well as in local record and department stores.

## Interworld Relocates

■ **LOS ANGELES** — Interworld Music Group has moved into an entire building with new world headquarters now located at 8304 Beverly Blvd., Los Angeles. The phone number is (213) 852-0771.

## MCA, IBM Venture

(Continued from page 3)

27 and BMI September 28.

Folk and rock will kick off the of Japan, **Universal-Pioneer**, is said to be readying a home videodisc player to complement its industrial players.

A statement from **MCA** president **Sid Sheinberg** denied that the new venture would affect **MCA's** relationship with **Philips**. However, the announcement of the joint effort with **IBM** also left open the possibility that **DiscoVision Associates** might eventually market its own players. **IBM** recently secured patents that increase the amount of information that can be stored on a videodisc, which may also expand the videodisc's usefulness for industrial or educational purposes.

The venture is **IBM's** closest brush to date with the manufacture of consumer products, but it may still be most interested in industrial applications of the disc technology.

A joint statement issued by **Frank T. Cary**, chairman of **IBM**, and **Lew P. Wasserman**, chairman of **MCA**, said the new company "will make possible a blending of complimentary skills and expertise. We believe that it will provide the opportunity to broaden the use of videodisc technology in the home entertainment and industrial education and information fields."

**DiscoVision Associates** will be headed by **James N. Fielder**, formerly executive vice president of **MCA DiscoVision**.



# Retail Report Record World

SEPTEMBER 15, 1979

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

## SALESMAKER OF THE WEEK



**VOLCANO**  
JIMMY BUFFETT  
MCA

### TOP SALES

**VOLCANO**—Jimmy Buffett—MCA  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO

## HANDLEMAN/NATIONAL

**DIONNE**—Dionne Warwick—Arista  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO  
**LOW BUDGET**—Kinks—Arista  
**MIDNIGHT MAGIC**—Commodores—Motown  
**SATURDAY NIGHT FIEDLER**—Arthur Fiedler & the Boston Pops—Midson  
**THE BOSS**—Diana Ross—Motown  
**UNDERDOG**—Atlanta Rhythm Section—Polydor  
**VOLCANO**—Jimmy Buffett—MCA  
**WHATCHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century

## KORVETTES/NATIONAL

**BILLY FALCON**—UA  
**FEARLESS**—Tim Curry—A&M  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**INTO THE MUSIC**—Van Morrison—WB  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**LABOUR OF LUST**—Nick Lowe—Col  
**RECORDS**—Virgin  
**REPEAT WHEN NECESSARY**—Dave Edmunds—Swan Song  
**SECRET OMEN**—Cameo—Chocolate City

## PICKWICK/NATIONAL

**CHICAGO 13**—Col  
**CHILDREN OF THE SUN**—Billy Thorpe—Capricorn  
**DIONNE**—Dionne Warwick—Arista  
**FICKLE HEART**—Sniff 'n' the Tears—Atlantic  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**MORE AMERICAN GRAFFITI**—MCA (Soundtrack)  
**MUPPET MOVIE**—Atlantic (Soundtrack)  
**OFF THE WALL**—Michael Jackson—Epic  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**WHATCHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century

## SOUND UNLIMITED/NATIONAL

**EVE**—Alan Parsons Project—Arista  
**FEARLESS**—Tim Curry—A&M  
**FIGHT DIRTY**—Charlie—Arista  
**LABOUR OF LUST**—Nick Lowe—Col  
**LOVE DRIVE**—Scorpions—Mercury  
**MISTRESS**—RSO  
**RECORDS**—Virgin  
**SECRETS**—Robert Palmer—Island  
**VOLCANO**—Jimmy Buffett—MCA

**WHATCHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century

## RECORD WORLD-TSS STORES/NORTHEAST

**AMERICAN BOY & GIRL**—Garland Jeffries—A&M  
**AND I MEAN IT**—Genya Ravan—20th Century  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**INTO THE MUSIC**—Van Morrison—WB  
**LABOUR OF LUST**—Nick Lowe—Col  
**MYSTIC MAN**—Peter Tosh—Rolling Stones  
**OFF THE WALL**—Michael Jackson—Epic  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**STREET LIGHT SHINE**—Shirts—Capitol

## SAM GOODY/EAST COAST

**CAROLYNE MAS**—Mercury  
**DOWN TO EARTH**—Rainbow—Polydor  
**FEAR OF MUSIC**—Talking Heads—Sire  
**FUTURE NOW**—Pleasure—Fantasy  
**LEAD ME ON**—Maxine Nightingale—Windsong  
**MORE AMERICAN GRAFFITI**—MCA (Soundtrack)  
**SATURDAY NIGHT BAND**—Prelude  
**TURN YOU TO LOVE**—Terry Callier—Elektra  
**VOULEZ-VOUS**—Abba—Atlantic  
**WHEN YOU'RE**—Gene Chandler—20th Century/Chi-Sound

## STRAWBERRIES/BOSTON

**A NIGHT AT STUDIO 54**—Various Artists—Casablanca  
**BAD REPUTATION**—Richie Family—Casablanca  
**CORY & ME**—Cory Daye—New York Intl.  
**DUROCS**—Capitol  
**FEARLESS**—Tim Curry—A&M  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO  
**RECORDS**—Virgin  
**TAKE THE A TRAIN**—Tuxedo Junction—Butterfly  
**VIVIAN REED**—UA

## FOR THE RECORD/BALTIMORE

**BRENDA RUSSELL**—Horizon  
**DIONNE**—Dionne Warwick—Arista  
**DYNASTY**—RCA  
**IDENTIFY YOURSELF**—O'Jays—Phila. Intl.  
**MIDNIGHT MAGIC**—Commodores—Motown  
**MINNIE**—Minnie Riperton—Capitol  
**NIGHT RIDER**—Venus Dodson—Warner/RFC  
**OFF THE WALL**—Michael Jackson—Epic  
**SO DELICIOUS**—Pockets—ARC/Col  
**STAY FREE**—Ashford & Simpson—WB

## RECORD & TAPE COLLECTOR/BALTIMORE

**EVE**—Alan Parsons Project—Arista  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO  
**IDENTIFY YOURSELF**—O'Jays—Phila. Intl.  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**LADIES' NIGHT**—Kool & the Gang—Delite  
**RAINBOW CONSTRUCTION IV**—Rose Royce—WB  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**STRIKES**—Blackfoot—Atco  
**VOLCANO**—Jimmy Buffett—MCA

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

**DON'T LET GO**—Isaac Hayes—Polydor

**DYNASTY**—Solar/RCA  
**ESCAPE FROM DOMINATION**—Moon Martin—Capitol  
**EVE**—Alan Parsons Project—Arista  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**MISTRESS**—RSO  
**MYSTIC MAN**—Peter Tosh—Rolling Stones  
**RISQUE**—Chic—Atlantic  
**STREET MACHINE**—Sammy Hagar—Capitol  
**VOLCANO**—Jimmy Buffett—MCA

## RADIO 437/PHILADELPHIA

**BEST OF FRIENDS**—Twennynine featuring Lenny White—Elektra  
**BLUES FOR SARKA**—New York Jazz Quartet—Inner City  
**CAROLYNE MAS**—Mercury  
**DUET**—Gary Burton & Chick Corea—ECM  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**MINGUS**—Joni Mitchell—Asylum  
**OFF THE WALL**—Michael Jackson—Epic  
**RED HOT**—Mary Wilson—Motown

## FATHERS & SONS/MIDWEST

**EVE**—Alan Parsons Project—Arista  
**FACADES**—Sad Cafe—A&M  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**INTO THE MUSIC**—Van Morrison—WB  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**MISTRESS**—RSO  
**PRIORITY**—Pointer Sisters—Planet  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**VOLCANO**—Jimmy Buffett—MCA

## NATL. RECORD MART/MIDWEST

**CHICAGO 13**—Col  
**DIALOGUE**—Michael Johnson—EMI-America  
**DOWN TO EARTH**—Rainbow—Polydor  
**FACADES**—Sad Cafe—A&M  
**FUTURE NOW**—Pleasure—Fantasy  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**MISTRESS**—RSO  
**OFF THE WALL**—Michael Jackson—Epic  
**STREET MACHINE**—Sammy Hagar—Capitol  
**VOLCANO**—Jimmy Buffett—MCA

## RECORD RENDEZVOUS/CLEVELAND

**AND I MEAN IT**—Genya Ravan—20th Century  
**DAVID WERNER**—Epic  
**ESCAPE FROM DOMINATION**—Moon Martin—Capitol  
**EVE**—Alan Parsons Project—Arista  
**GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic  
**LABOUR OF LUST**—Nick Lowe—Col  
**MIRRORS**—Blue Oyster Cult—Col  
**MISTRESS**—RSO  
**MYSTIC MAN**—Peter Tosh—Rolling Stones  
**SLOW MOVING TRAIN**—Bob Dylan—Col

## ROSE RECORDS/CHICAGO

**CHICAGO 13**—Col  
**FEAR OF MUSIC**—Talking Heads—Sire  
**FIRST UNDER THE WIRE**—Little River Band—Capitol  
**IDENTIFY YOURSELF**—O'Jays—Phila. Intl.  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**OFF THE WALL**—Michael Jackson—Epic  
**RISQUE**—Chic—Atlantic  
**SECRET OMEN**—Cameo—Chocolate City  
**SLOW TRAIN COMING**—Bob Dylan—Col

**STAY FREE**—Ashford & Simpson—WB

## 1812 OVERTURE/MILWAUKEE

**CAROLYNE MAS**—Mercury  
**DAVID WERNER**—Epic  
**FACADES**—Sad Cafe—A&M  
**FIGHT DIRTY**—Charlie—Arista  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**MISTRESS**—RSO  
**NO PROMISES—NO DEBTS**—Golden Earring—Polydor  
**VOULEZ-VOUS**—Abba—Atlantic  
**WHERE THERE'S SMOKE**—Smokey Robinson—Tamla  
**YIPES**—Millennium

## DISCOUNT RECORDS/ST. LOUIS

**FLYING COLORS**—Trooper—MCA  
**GAMMA 1**—Elektra  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO  
**I FEEL GOOD, I FEEL FINE**—Bobby Bland—MCA  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**JUST FOR THE RECORD**—Barbara Mandrell—MCA  
**NO PROMISES—NO DEBTS**—Golden Earring—Polydor  
**SOUND OF SUNBATHING**—Sinceros—Col  
**VOLCANO**—Jimmy Buffett—MCA  
**YOU'RE ONLY LONELY**—J. D. Souther—Col

## DAVEY'S LOCKER-FRANKLIN MUSIC/SOUTH

**BETTER THAN THE REST**—George Thorogood & the Destroyers—MCA  
**BORN AGAIN**—Randy Newman—WB  
**FEAR OF MUSIC**—Talking Heads—Sire  
**INTO THE MUSIC**—Van Morrison—WB  
**JUST FOR THE RECORD**—Barbara Mandrell—MCA  
**MUSE**—Grace Jones—Island  
**RAINBOW CONNECTION IV**—Rose Royce—WB  
**RECORDS**—Virgin  
**STAY FREE**—Ashford & Simpson—WB  
**YOU'RE ONLY LONELY**—J. D. Souther—Col

## SPEC'S MUSIC/FLORIDA

**BRENDA RUSSELL**—Horizon  
**EVOLUTION**—Journey—Col  
**FACADES**—Sad Cafe—A&M  
**FANIA ALL-STARS**—Col  
**IDENTIFY YOURSELF**—O'Jays—Phila. Intl.  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**LEAD ME ON**—Maxine Nightingale—Windsong  
**ROCKETS**—RSO  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**VOLCANO**—Jimmy Buffett—MCA

## POPLAR TUNES/MEMPHIS

**A NIGHT AT STUDIO 54**—Various Artists—Casablanca  
**ARMAGEDDON**—Prism—Ariola  
**EVE**—Alan Parsons Project—Arista  
**IDENTIFY YOURSELF**—O'Jays—Phila. Intl.  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**NO ACCIDENT**—Larry Raspberry & the Highsteppers—Mercury  
**PINK CADILLAC**—John Prine—Asylum  
**PRIORITY**—Pointer Sisters—Planet  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**VOLCANO**—Jimmy Buffett—MCA

## SOUND WAREHOUSE/COLORADO

**AXE**—MCA  
**BACK ON THE STREET**—Tower of Power—Col  
**FICKLE HEART**—Sniff 'n' the Tears—Atlantic

**FIGHT DIRTY**—Charlie—Arista  
**5**—J. J. Cale—Shelter  
**LOVE DRIVE**—Scorpions—Mercury  
**PRIORITY**—Pointer Sisters—Planet  
**RECORDS**—Virgin  
**STREET MACHINE**—Sammy Hagar—Capitol  
**STREETLIFE**—Crusaders—MCA

## CIRCLES/ARIZONA

**BEST FRIENDS**—Twennynine featuring Lenny White—Elektra  
**BREAKIN' THE FUNK**—Faze-O—SHE  
**EVE**—Alan Parsons Project—Arista  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO  
**MISTRESS**—RSO  
**MYSTIC MAN**—Peter Tosh—Rolling Stones  
**PRIORITY**—Pointer Sisters—Planet  
**RED HOT**—Mary Wilson—Motown  
**THIGHS & WHISPERS**—Bette Midler—Atlantic  
**VOLCANO**—Jimmy Buffett—MCA

## LICORICE PIZZA/LOS ANGELES

**CHICAGO 13**—Col  
**FEAR OF MUSIC**—Talking Heads—Sire  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**MIDNIGHT MAGIC**—Commodores—Motown  
**OFF THE WALL**—Michael Jackson—Epic  
**RISQUE**—Chic—Atlantic  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**STREET MACHINE**—Sammy Hagar—Capitol  
**VOLCANO**—Jimmy Buffett—MCA

## MUSIC PLUS/LOS ANGELES

**ANOTHER CHA CHA**—Santa Esmeralda—Casablanca  
**EVE**—Alan Parsons Project—Arista  
**FIGHT DIRTY**—Charlie—Arista  
**5**—J. J. Cale—Shelter  
**HEART STRING**—Earl Klugh—UA  
**IDENTIFY YOURSELF**—O'Jays—Phila. Intl.  
**JOE'S GARAGE**—Frank Zappa—Zappa  
**PRIORITY**—Pointer Sisters—Planet  
**THIGHS & WHISPERS**—Bette Midler—Atlantic  
**YOU'RE ONLY LONELY**—J. D. Souther—Col

## EUCALYPTUS RECORDS/WEST & NORTHWEST

**FEAR OF MUSIC**—Talking Heads—Sire  
**HEARTBEAT**—Curtis Mayfield—Curton/RSO  
**IDENTIFY YOURSELF**—O'Jays—Phila. Intl.  
**INTO THE MUSIC**—Van Morrison—WB  
**MISTRESS**—RSO  
**OFF THE WALL**—Michael Jackson—Epic  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**STAY FREE**—Ashford & Simpson—WB  
**STREET MACHINE**—Sammy Hagar—Capitol  
**VOLCANO**—Jimmy Buffett—MCA

## EVERYBODY'S RECORDS/NORTHWEST

**BOP TILL YOU DROP**—Ry Cooder—WB  
**FICKLE HEART**—Sniff 'n' the Tears—Atlantic  
**FUTURE NOW**—Pleasure—Fantasy  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**INTO THE MUSIC**—Van Morrison—WB  
**JUKES**—Southside Johnny & the Asbury Jukes—Mercury  
**LABOUR OF LUST**—Nick Lowe—Col  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**STREET MACHINE**—Sammy Hagar—Capitol  
**VOLCANO**—Jimmy Buffett—MCA



# Record World Albums

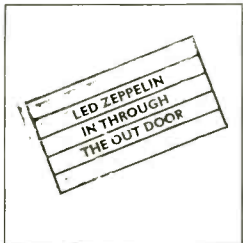
PRICE CODE: F — 6.98  
 G — 7.98  
 H — 8.98  
 I — 9.98  
 J — 11.98  
 K — 12.98  
 L — 13.98

SEPTEMBER 15, 1979

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

SEPT. 15 SEPT. 8

WKS. ON CHART



**1** **1** **IN THROUGH THE OUT DOOR**  
 LED ZEPPELIN  
 Swan Song SS 16002 (Atl)  
 (2nd Week) **2** | **H**

2	3	GET THE KNACK THE KNACK/Capitol SO 11948	11	G
3	2	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708	25	H
4	4	CANDY-O CARS/Elektra 5E 507	12	H
5	6	DISCOVERY ELO/Jer FZ 35769 (CBS)	13	H
6	5	BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150	18	L
7	8	MIDNIGHT MAGIC COMMODORES/Motown M8 926M1	5	H
8	9	I AM EARTH, WIND & FIRE/ARC/Columbia FC 35730	14	H
9	12	FIRST UNDER THE WIRE LITTLE RIVER BAND/Capitol SOO 11954	6	H
10	11	RISQUE CHIC/Atlantic SD 16003	5	H
11	15	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	3	H
12	10	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic JE 35751	19	G
13	14	REALITY . . . WHAT A CONCEPT ROBIN WILLIAMS/Casablanca NBLP 7162	9	H
14	13	TEDDY TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)	13	H
15	16	RUST NEVER SLEEPS NEIL YOUNG/Reprise HS 2295 (WB)	10	H
16	7	CHEAP TRICK AT BUDOKAN/Epic FE 35795	30	H
17	24	DIONNE DIONNE WARWICK/Arista AB 4230	12	G
18	20	THE BOSS DIANA ROSS/Motown M8 923M1	13	H
19	21	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	38	G
20	17	DYNASTY KISS/Casablanca NBLP 7152	14	H
21	22	WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox T 583 (RCA)	14	G
22	18	THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005	12	K
23	29	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120	2	H
24	19	STREET LIFE CRUSADERS/MCA 3094	15	G
25	30	STAY FREE ASHFORD & SIMPSON/Warner Bros. HS 3357	4	H
26	28	THE CARS/Elektra 6E 135	59	G
27	23	LOW BUDGET THE KINKS/Arista AB 4240	9	H
28	31	SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)	8	G
29	34	A NIGHT AT STUDIO 54 VARIOUS ARTISTS/Casablanca NBLP 2 7161	7	L
30	32	THE MAIN EVENT (ORIGINAL SOUNDTRACK)/Columbia JS 36115	9	H
31	25	VAN HALEN II/Warner Bros. HS 3312	23	H
32	27	BACK TO THE EGG WINGS/Columbia FC 36057	12	H
33	33	SECRETS ROBERT PALMER/Island ILPS 9544 (WB)	8	G
34	26	DESOLATION ANGELS BAD COMPANY/Swan Song SS 8506 (Atl)	26	G
35	35	MONOLITH KANSAS/Kirshner FZ 36008 (CBS)	15	H
36	39	RICKIE LEE JONES/Warner Bros. BSK 3296	23	G
37	38	VOULEZ-VOUS ABBA/Atlantic SD 16000	11	H
38	40	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041	29	H
39	47	13 CHICAGO/Columbia FC 36105	3	H
40	42	GO FOR WHAT YOU KNOW PAT TRAVERS BAND/Polydor PD 1 6202	9	G
41	49	NINE LIVES REO SPEEDWAGON/Epic FE 35988	7	H
42	44	DEVOTION LTD/A&M SP 4771	11	G
43	45	DISCO NIGHTS G.Q./Arista AB 4225	24	G
44	36	MINNIE MINNIE RIPERTON/Capitol SO 11936	13	G
45	37	MORNING DANCE SPYRO GYRA/Infinity INF 9004	23	G
46	51	EVOLUTION JOURNEY/Columbia FC 35797	24	H
47	50	IN THE PUREST FORM MASS PRODUCTION/Cotillion 5211 (Atl)	6	G
48	53	LUCKY SEVEN BOB JAMES/Columbia/Tappan Zee JC 36056	5	G
49	54	LABOUR OF LUST NICK LOWE/Columbia JC 36087	8	G

50	48	BOMBS AWAY DREAM BABIES JOHN STEWART/RSO RS 1 3051	17	G
51	41	SOONER OR LATER REX SMITH/Columbia JC 35813	22	G
52	43	AN EVENING OF MAGIC CHUCK MANGIONE/A&M SP 6701	10	L
53	61	FEAR OF MUSIC TALKING HEADS/Sire SRK 6076 (WB)	3	G
54	90	IDENTIFY YOURSELF O'JAYS/Phila. Intl. FZ 36027 (CBS)		
55	59	THE JUKES SOUTHSIDE JOHNNY AND THE ASBURY JUKES/Mercury SRM 1 3793	5	G
56	56	I WANNA PLAY FOR YOU STANLEY CLARKE/Nemperor KZ2 35680 (CBS)	9	J
57	62	FICKLE HEART SNIFF 'N' THE TEARS/Atlantic SD 19242	6	G
58	64	CHILDREN OF THE SUN BILLY THORPE/Polydor PD 1 6228	7	G
59	55	COMMUNIQUE DIRE STRAITS/Warner Bros. HS 3330	12	H
60	65	HIGHWAY TO HELL AC/DC/Atlantic SD 19244	4	G
61	77	HEARTBEAT CURTIS MAYFIELD/Curtom/RSO RS 1 3053	3	G
62	52	STRIKES BLACKFOOT/Atco SD 38 112	16	G
63	67	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	38	G
64	66	VAN HALEN/Warner Bros. BSK 3075	67	G
65	63	MIRRORS BLUE OYSTER CULT/Columbia JC 36009	10	G
66	71	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	19	G
67	58	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193	39	H
68	69	THE B-52'S/Warner Bros. BSK 3355	6	G
69	57	SWITCH II/Gordy G7 988R1 (Motown)	17	G

CHARTMAKER OF THE WEEK

**70** — EVE  
 ALAN PARSONS PROJECT  
 Arista AL 9504 **1** | **H**



71	68	MINGUS JONI MITCHELL/Asylum 5E 505	12	H
72	75	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 611	11	G
73	78	UNDERDOG ATLANTA RHYTHM SECTION/Polydor/BGO PD 1 6200	13	G
74	97	VOLCANO JIMMY BUFFETT/MCA 5102	2	H
75	83	DOWN TO EARTH RAINBOW/Polydor PD 1 6221	4	G
76	84	REPEAT WHEN NECESSARY DAVE EDMUNDS/Swan Song SS 8507 (Atl)	4	G
77	86	FUTURE NOW PLEASURE/Fantasy F 9578	2	G
78	80	LOVE DRIVE SCORPIONS/Mercury SRM 1 3795	4	G
79	60	WINNER TAKES ALL ISLEY BROTHERS/T-Neck PZ2 36007 (CBS)	15	L
80	82	BOP TIL YOU DROP RY COODER/Warner Bros. BSK 3358	4	G
81	81	PIECES OF EIGHT STYX/A&M SP 4724	51	G
82	79	FEVER ROY AYERS/Polydor PD 1 6204	15	G
83	121	INTO THE MUSIC VAN MORRISON/Warner Bros. HS 3390	1	H
84	46	DO IT ALL MICHAEL HENDERSON/Buddah BDS 5718 (Arista)	8	G
85	88	EUPHORIA GATO BARBIERI/A&M SP 4774	3	G
86	101	STREET MACHINE SAMMY HAGAR/Capitol ST 11983	1	G
87	96	BETTER THAN THE REST GEORGE THOROGOOD & THE DESTROYERS/MCA 3097	2	G
88	91	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/Columbia KC2 36064	13	J
89	92	2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172	33	G
90	72	ROCK ON RAYDIO/Arista AB 4212	23	G
91	95	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002	71	K
92	98	HEART STRING EARL KLUGH/United Artists UA LA 942 H	18	G
93	103	BORN AGAIN RANDY NEWMAN/Warner Bros. HS 3346	1	H
94	93	WHERE I SHOULD BE PETER FRAMPTON/A&M SP 3710	13	H
95	73	CANDY CON FUNK SHUN/Mercury SRM 1 3754	16	G
96	108	MORE AMERICAN GRAFFITI (ORIGINAL SOUNDTRACK)/MCA 2 11006	1	K
97	76	LIVE KILLERS QUEEN/Elektra BB 702	10	K
98	110	FRANCE JOLI/Prelude PRL 12170	1	G
99	109	TAKE IT HOME B. B. KING/MCA 3151	1	G
100	87	DESTINATION: SUN SUN/Capitol ST 11941	8	G

ALBUM CROSS REFERENCE ON PAGE 69



# Albums 151-200

- |     |   |     |  |
|-----|---|-----|--|
| 151 | ROOTS IN THE SKY OREGON/<br>Elektra 6E 224                          | 175 | INFINITY JOURNEY/Columbia JC<br>34912                                      |
| 152 | LEAD ME ON MAXINE<br>NIGHTINGALE/Windsong<br>BXL1 3404 (RCA)        | 176 | JOHN COUGAR/Riva RVL 7401<br>(Polygram)                                    |
| 153 | CORY AND ME CORY DAYE/NY<br>Intl. BXL1 3408 (RCA)                   | 177 | LADIES NIGHT KOOL & THE GANG/<br>De-Lite DSR 9513 (Polygram)               |
| 154 | BREAKWATER/Arista AB 4208   | 178 | WITH THE NAKED EYE GREG KIHN/<br>Beserkley BZ 10063 (Elektra)              |
| 155 | HAPPY FEET AL HUDSON AND THE<br>PARTNERS/MCA AA 1136                | 179 | THE BEST OF BARBARA MANDRELL/<br>MCA AY 1119                               |
| 156 | STARDUST WILLIE NELSON/Columbia<br>KC 35305                         | 180 | MUSE GRACE JONES/Island ILPS<br>9538 (WB)                                  |
| 157 | UNDERCOVER LOVER DEBBIE<br>JACOBS/MCA 3156                          | 181 | THE THIRD ALBUM PAUL JABARA/<br>Casablanca NBLP 7163                       |
| 158 | TALE OF THE WHALE MATRIX/<br>Warner Bros. BSK 3360                  | 182 | ANOTHER CHA-CHA SANTA<br>ESMERALDA/Casablanca NBLP<br>7175                 |
| 159 | CLASSICS KENNY ROGERS & DOTTIE<br>WEST/United Artists UA LA 946 H   | 183 | GOMM WITH THE WIND IAN<br>GOMM/Stiff/Epic JE 35103                         |
| 160 | ROBERT JOHN/EMI-America SW<br>17007                                 | 184 | AXE/MCA 3171   |
| 161 | ESCAPE FROM DOMINATION MCON<br>MARTIN/Capitol ST 11933              | 185 | MARY WILSON/Matown M7 927R1  |
| 162 | A SONG FOR THE CHILDREN<br>LONNIE LISTON SMITH/Columbia<br>JC 36141 | 186 | TOO HOT TO HOLD BOHANNON/<br>Mercury SRM 1 3778                            |
| 163 | DIALOGUE MICHAEL JOHNSON/<br>EMI-America SW 17010                   | 187 | PINK CADILLAC JOHN PRINE/<br>Asylum 6E 222                                 |
| 164 | SATURDAY NIGHT FIEDLER BOSTON<br>POPS ORCHESTRA/Midsong<br>MS1 001  | 188 | STREET LIGHT SHINE SHIRTS/Capitol<br>ST 11981                              |
| 165 | WHERE THERE'S SMOKE SMOKEY<br>ROBINSON/Tamla T7 366R1<br>(Motown)   | 190 | TURN ME LOOSE SWEETBOTTOM/<br>Elektra 6E 210                               |
| 166 | THIGHS AND WHISPERS BETTE<br>MIDLER/Atlantic SD 16004               | 191 | BETCHA STANLEY TURRENTINE/<br>Elektra 6E 217                               |
| 167 | HONEST LULLABY JOAN BAEZ/<br>Portrait JR 35766                      | 192 | BROWNE SUGAR TOM BROWNE/<br>Arista GRP GRP 5003                            |
| 168 | NIGHT OUT ELLEN FOLEY/Epic/<br>Cleve. Intl. JE 36052                | 193 | I FEEL GOOD, I FEEL FINE BOBBY<br>BLAND/MCA 3157                           |
| 169 | YOU'RE SO LONELY J. D. SOUTHER/<br>Columbia JC 36093                | 194 | THE FABULOUS THUNDERBIRDS/<br>Takama 7068 (Chrysalis)                      |
| 170 | REPLICAS GARY NUMAN & TUBEWAY<br>ARMY/Arista SD 38 117              | 195 | JUST FOR THE RECORD BARBARA<br>MANDRELL/MCA 3165                           |
| 171 | TAKE THE A TRAIN TUXEDO<br>JUNCTION/Butterfly FLY 3105<br>(MCA)     | 196 | NIGHT/Planet P 2 (Elektra/Asylum)  |
| 172 | BEST OF THE J. GEILS BAND/<br>Atlantic SD 19234                     | 197 | DIRECT CURRENT DIRECT CURRENT<br>ORCHESTRA/TEC 159                         |
| 173 | YIPES/Millennium BXL1 7745 (RCA)                                    | 198 | ARROWS STEVE KAHN/Columbia<br>JC 36129                                     |
| 174 | BILLY FALCON/United Artists JA<br>LA 967 H                          | 199 | WHEN YOU'RE #1 GENE<br>CHANDLER/20th Century Fox/<br>Chi-Sound T 598 (RCA) |
|     |   | 200 | DUET CHICK COREA GARY BURTON/<br>ECM 1 1140 (WB)                           |

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

## Album Cross Reference

ABBA	37	CAROLYNE MAS	135
AC/DC	60	MASS PRODUCTION	47
ASHFORD & SIMPSON	25	CURTIS MAYFIELD	61
ATLANTA RHYTHM SECTION	73	PAT METHENY	117
A TASTE OF HONEY	148	STEPHANIE MILLS	21
ROY AYERS	82	MISTRESS	148
B-52's	68	JONI MITCHELL	71
BAD COMPANY	34	VAN MORRISON	83
GATO BARBIERI	85	WILLIE NELSON & LEON RUSSELL	88
BEE GEES	38	MICHAEL NESMITH	133
BLACKFOOT	62	RANDY NEWMAN	93
BLONDIE	63	TED NUGENT	123
BLUE OYSTER CULT	65	O'JAYS	54
BOOTSIE'S RUBBER BAND	129	ORIGINAL SOUNDTRACK:	
JIMMY BUFFETT	74	GREASE	91
J. J. CALE	140	MAIN EVENT	30
CAMEO	28	MORE AMERICAN GRAFFITI	96
CAPTAIN SKY	144	MUPPET MOVIE	106
CARS	4, 26	ROCKY II	132
SHAUN CASSIDY	113	SATURDAY NIGHT FEVER	108
CHARLIE	101	ROBERT PALMER	33
CHEAP TRICK	16	ALAN PARSONS	70
CHIC	10	PEACHES & HERB	89
CHICAGO	39	TEDDY PENDERGRASS	14
STANLEY CLARKE	56	PLEASURE	77
COMMODORES	7	NOEL POINTER	118
CON FUNK SHUN	95	POINTER SISTERS	134
RY COODER	80	TOWER OF POWER	145
CRUSADERS	24	QUEEN	97
TIM CURRY	138	EDDIE RABBITT	130
CHARLIE DANIELS BAND	12	RAINBOW	75
DEODATO	137	GERRY RAFFERTY	121
DIRE STRAITS	59	RAYDIO	90
BOB DYLAN	23	RECORDS	102
DOOBIE BROTHERS	67	REGGAE SPEEDWAGON	41
EARTH, WIND & FIRE	8	MINNIE RIPERTON	44
DAVE EDMUNDS	7	KENNY ROGERS	19
ELO	5	DIANA ROSS	18
MAYNARD FERGUSON	114	BRENDA RUSSELL	127
FIVE SPECIAL	105	ROSE ROYCE	122
PETER FRAMPTON	94	SAD CAFE	116
LOUISE GOFFIN	141	SCORPIONS	78
G.Q.	43	BOB SEGER	147
SAMMY HAGAR	86	SISTER SLEDGE	110
MICHAEL HENDERSON	84	REX SMITH	51
PATRICK HERNANDEZ	139	SMIFF 'N' THE TEARS	57
BOBBI HUMPHREY	146	SOUTHSIDE JOHNNY & THE ASBURY JUKES	79
ISLEY BROTHERS	79	SPYRO GYRA	45
JOE JACKSON	109	JOHN STEWART	50
MICHAEL JACKSON	11	STUDIO 54	29
BOB JAMES	48	STYX	81
WAYLON JENNINGS	66	DONNA SUMMER	6
BILLY JOEL	126	SUN	100
ELTON JOHN	111	SUPERTRAMP	3
DAVID JOHANSEN	128	RACHEL SWEET	143
FRANCE JOLI	98	SWITCH	69
JONES GIRLS	150	TALKING HEADS	53
RICKIE LEE JONES	36	JAMES TAYLOR	104
JOURNEY	46	BRAM TCHAIKOVSKY	131
KANSAS	35	TEENA MARIE	149
KC	72	GEORGE THOROGOOD	87
B. B. KING	99	BILLY THORPE	58
KINGS	27	PETER TOSH	125
KISS	20	PAT TRAVERS	40
EARL KLUGH	92	VAN HALEN	107
KNACK	2	VILLAGE PEOPLE	31, 64
NEIL LARSEN	112	DIONNE WARWICK	17
LITTLE RIVER BAND	9	DAVID WERNER	124
NILS LOFGREN	136	WHO	22
JEFF LORBER	136	ROBIN WILLIAMS	13
LENE LOVICH	142	WINGS	32
NICK LOWE	49	NEIL YOUNG	15
LTD	42	FRANK ZAPPA	119
CHUCK MANGIONE	52	LED ZEPPELIN	1
BARRY MANILOW	120		

# Record World Albums 101-150

SEPTEMBER 8, 1979

- |             |            |   |
|-------------|------------|---|
| SEPT.<br>15 | SEPT.<br>8 |   |
| <b>101</b>  | 111        | FIGHT DIRTY CHARLIE/Arista AB 4239  |
| <b>102</b>  | 120        | THE RECORDS/Virgin VA 13130 (Atl)   |
| <b>103</b>  | 89         | NILS NILS LOFGREN/A&M SP 4756   |
| <b>104</b>  | 100        | FLAG JAMES TAYLOR/Columbia FC 36058   |
| <b>105</b>  | 85         | FIVE SPECIAL/Elektra 6E 206   |
| <b>106</b>  | 116        | THE MUPPET MOVIE (ORIGINAL SOUNDTRACK)<br>THE MUPPETS/Atlantic SD 16001     |
| <b>107</b>  | 105        | GO WEST VILLAGE PEOPLE/Casablanca NBLP 7144                                 |
| <b>108</b>  | 107        | SATURDAY NIGHT FEVER BEE GEES AND VARIOUS<br>ARTISTS/RSO 2 4001             |
| <b>109</b>  | 74         | LOOK SHARP JOE JACKSON/A&M SP 4743  |
| <b>110</b>  | 102        | WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (Atl)                         |
| <b>111</b>  | 70         | THE THOM BELL SESSIONS ELTON JOHN/MCA 13921                                 |
| <b>112</b>  | 119        | HIGH GEAR NEIL LARSEN/Horizon SP 738 (A&M)                                  |
| <b>113</b>  | 114        | ROOM SERVICE SHAUN CASSIDY/Warner/Curb BSK 3351                             |
| <b>114</b>  | 124        | HOT MAYNARD FERGUSON/Columbia JC 36124                                      |
| <b>115</b>  | —          | MISTRESS/RSO RS 1 3059  |
| <b>116</b>  | 130        | FACADES SAD CAFE/A&M SP 4779  |
| <b>117</b>  | 117        | NEW CHAUTAUQUA PAT METHENY/ECM 1 1131 (WB)                                  |
| <b>118</b>  | 128        | FEEL IT NOEL POINTER/United Artists UA LA 973 H                             |
| <b>119</b>  | —          | JOE'S GARAGE ACT I FRANK ZAPPA/Zappa SRZ 1 1603<br>(Polygram)               |
| <b>120</b>  | 126        | GREATEST HITS BARRY MANILOW/Arista A2L 8601                                 |
| <b>121</b>  | 125        | NIGHT OWL GERRY RAFFERTY/United Artists UA LA 958 I                         |
| <b>122</b>  | 138        | RAINBOW CONNECTION ROSE ROYCE IV/Whitfield WHS<br>3387 (WB)                 |
| <b>123</b>  | 127        | STATE OF SHOCK TED NUGENT/Epic FE 36000                                     |
| <b>124</b>  | 134        | DAVID WERNER/Epic JE 36126  |
| <b>125</b>  | 137        | MYSTIC MAN PETER TOSH/Rolling Stones COC 39111 (Atl)                        |
| <b>126</b>  | 104        | 52ND STREET BILLY JOEL/Columbia FC 35609                                    |
| <b>127</b>  | 149        | BRENDA RUSSELL/Horizon SP 739 (A&M)   |
| <b>128</b>  | 129        | IN STYLE DAVID JOHANSEN/Blue Sky JZ 36082 (CBS)                             |
| <b>129</b>  | 99         | THIS BOOT IS MADE FOR FONK-N BOOTSIE'S RUBBER<br>BAND/Warner Bros. BSK 3295 |
| <b>130</b>  | 118        | LOVELINE EDDIE RABBITT/Elektra 6E 181                                       |
| <b>131</b>  | 94         | STRANGE MAN, CHANGED MAN BRAM TCHAIKOVSKY/<br>Polydor PD 1 6211             |
| <b>132</b>  | 135        | ROCKY II (ORIGINAL SOUNDTRACK)/United Artists UA LA<br>9721                 |
| <b>133</b>  | 133        | INFINITE RIDER ON THE BIG DOGMA MICHAEL NESMITH/<br>Pacific Arts PAC 7 130  |
| <b>134</b>  | —          | PRIORITY POINTER SISTERS/Planet P 9003 (Elektra/Asylum)                     |
| <b>135</b>  | 145        | CAROLYNE MAS/Mercury SRM 1 3783   |
| <b>136</b>  | 146        | WATER SIGN JEFF LORBER FUSION/Arista AB 4234                                |
| <b>137</b>  | 143        | KNIGHTS OF FANTASY DEODATO/Warner Bros. BSK 3321                            |
| <b>138</b>  | 165        | FEARLESS TIM CURRY/A&M SP 4773  |
| <b>139</b>  | 144        | BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia JC<br>36100                     |
| <b>140</b>  | 147        | 5 J. J. CALE/Shelter SR 3163 (MCA)  |
| <b>141</b>  | 136        | KID BLUE LOUISE GOFFIN/Asylum 6E 203  |
| <b>142</b>  | 131        | STATELESS LENE LOVICH/Stiff/Epic JE 36102                                   |
| <b>143</b>  | 123        | FOOL AROUND RACHEL SWEET/Stiff/Columbia JC 36101                            |
| <b>144</b>  | 150        | ADVENTURES OF CAPTAIN SKY/AVI 6042  |
| <b>145</b>  | —          | BACK ON THE STREETS TOWER OF POWER/Columbia JC<br>35784                     |
| <b>146</b>  | —          | THE GOOD LIFE BOBBI HUMPHREY/Epic JE 35607                                  |
| <b>147</b>  | —          | STRANGER IN TOWN BOB SEGER/Capitol SW 11689                                 |
| <b>148</b>  | 140        | ANOTHER TASTE A TASTE OF HONEY/Capitol SOO 11951                            |
| <b>149</b>  | 106        | WILD AND PEACEFUL TEENA MARIE/Gordy G7 986R1<br>(Motown)                    |
| <b>150</b>  | 113        | THE JONES GIRLS/Phila. Intl. JZ 35757 (CBS)                                 |



# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE

■ Bedford Stuyvesant Restoration Corporation has announced the grand opening of its 24-track recording studio, The Platinum Factory. The facility was constructed with a \$265 thousand grant from CBS, Inc. and was designed by **John Storyk** of Sugarloaf View. It features the most advanced systems created by Audio Techniques and Audio International. Under the direction of chief engineer **Rock McLaurin**, formerly with CBS, a few jazz artists such as **Betty Carter** and **Reggie Workman** have already made use of the studio. It has also been an attraction for local gospel groups.

**LaMarr Renee** has designed a course for Manhattan Community College's Continuing Education department entitled Audio Visual Concepts of the 21st Century. It is intended to introduce modern communications skills to young adults interested in this area as a career. Among the guest speakers will be **Frankie Crocker**, **William B. Williams** and **Gene Klavan**. The course will be held on Wednesday evenings from Oct. 17th to Dec. 19th, 5:30-7:00 p.m. The tuition is \$40. For further information call 262-5442 or 262-3512.

The **Bee Gees** will donate money from their Sept. 30th concert at the Omni in Atlanta, Georgia to the **Martin Luther King, Jr. Center for Social Change**. **Barry Gibb** said, "We have always admired Martin Luther King. We believe this is very worthwhile and deserves everyone's support."

Filming has begun on "The Blues Brothers," starring **John Belushi** and **Dan Aykroyd** in this large scale musical comedy. Also starring will be **James Brown**, **Ray Charles**, **Aretha Franklin**, **Cab Calloway** and others. Shooting is taking place in Chicago and the Universal studios.

**Alan A. Jones**, producer of the **Bar Kays** is currently recording a new album entitled "In Joy," which is scheduled for release in mid-October on the Mercury label.

**Laura Palmer** reports from L.A.: KKT, in conjunction with local drug rehabilitation officials, kicked off the new school year with a beach party—more of a riot—against PCP/angel dust. Saturday, September 1, an estimated 6000 black youngsters crammed the Santa Monica Pier, gathering for what was to be an educational and informative deterrent toward the use of destructive drugs such as dust. Unfortunately, KKT had no idea that this program would entice as many L.A. youngsters as it did. Celebrities at the event included members of **Earth, Wind and Fire**, **Deniece Williams**, **Kellee Patterson**, **Parliament**, **Marla Gibbs**, **Shalamar**, **Rufus**, **Jermaine Jackson**, **Les McCann**, **Peaches & Herb**, **D.J. Rogers** and the **Gap Band**.

In a recent interview with **Cameo** leader **Larry Blackman** his first words were, "Finally, it has happened. We have made it happen." A lot of hard work goes into maintaining a position on the charts, and **Blackman** knows it. But the group's fourth **Casablanca** release on

the **Chocolate City** label, "Secret Omen," has expanded their audience. **Blackman** said, "It has worked because of the concept behind **Cameo**. It's a meeting of our minds. **Cameo** can play a vast variety of music, for recordings as well as stage shows. We're not geared to the single release, or to a particular song, but in previewing a total concept—the entire LP. And feel assured that the LP will contain worthy content."

**Blackman** continued to say that "I intend to bring more pop orientation into **Cameo**. I think that everybody likes music."

The group's future plans include lots of exposure. "I want to show people what we can really do," said **Blackman**. "Everybody is responsible for what happens to them. We have to get into more television, discos and live specials. We'll know the right time."

## Black Oriented Album Chart

SEPTEMBER 15, 1979

- MIDNIGHT MAGIC**  
COMMODORES/Motown M8 926M1
- OFF THE WALL**  
MICHAEL JACKSON/Epic FE 35745
- RISQUE**  
CHIC/Atlantic SD 16003
- TEDDY**  
TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
- STAY FREE**  
ASHFORD & SIMPSON/Warner Bros. HS 3357
- I AM**  
EARTH, WIND & FIRE/ARC/Columbia FC 35730
- WHATCHA GONNA DO WITH MY LOVIN'**  
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- SECRET OMEN**  
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- IDENTIFY YOURSELF**  
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- STREET LIFE**  
CRUSADERS/MCA 3094
- THE BOSS**  
DIANA ROSS/Motown M8 923M1
- MINNIE**  
MINNIE RIPERTON/Capitol SO 11936
- IN THE PUREST FORM**  
MASS PRODUCTION/Cotillion 5211 (Atl)
- DIONNE**  
DIONNE WARWICK/Arista AB 4230
- BAD GIRLS**  
DONNA SUMMER/Casablanca NBLP 2 7150
- DEVOTION**  
LTD/A&M SP 4771
- DISCO NIGHTS**  
G.Q./Arista AB 4225
- HEARTBEAT**  
CURTIS MAYFIELD/Curtom/RSO RS 1 3053
- SWITCH II**  
Gordy G7 988R1 (Motown)
- WINNER TAKES ALL**  
ISLEY BROTHERS/T-Neck P22 36077 (CBS)
- TAKE IT HOME**  
B. B. KING/MCA 3151
- DO IT ALL**  
MICHAEL HENDERSON/Buddah BDS 5719 (Arista)
- RAINBOW CONNECTION IV**  
ROSE ROYCE/Whitfield WHS 3387 (WB)
- FUTURE NOW**  
PLEASURE/Fantasy F 9578
- CANDY**  
CON FUNK SHUN/Mercury SRM 1 3754
- FIVE SPECIAL**  
Elektra 6E 206
- WHERE THERE'S SMOKE**  
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- DO YOU WANNA GO PARTY**  
KC & THE SUNSHINE BAND/TK 611
- ROCK ON**  
RAYDIO/Arista AB 4121
- DON'T LET GO**  
ISAAC HAYES/Polydor PD 1 6224
- ANOTHER TASTE**  
A TASTE OF HONEY/Capitol SOO 11951
- WILD AND BEAUTIFUL**  
TEENA MARIE/Gordy G7 986R1 (Motown)
- DESTINATION: SUN**  
SUN/Capitol ST 11941
- LADIES' NIGHT**  
KOOL & THE GANG/De-Lite DSR 9513 (Polygram)
- THE GAP BAND**  
Mercury SRM 1 3758
- ADVENTURES OF CAPTAIN SKY**  
AVI 6042
- A NIGHT AT STUDIO 54**  
VARIOUS ARTISTS/Casablanca NBLP 2 7161
- FEEL IT**  
NOEL POINTER/United Artists UA LA 973 H
- OUTRAGEOUS**  
RICHARD PRYOR/Laff A206
- CHANCE**  
CANDI STATON/Warner Bros. BSK 3333
- WHEN LOVE COMES ALONG**  
DENIECE WILLIAMS/ARC/Columbia JC 35568
- SO DELICIOUS**  
POCKETS/ARC/Columbia JC 36001
- LUCKY SEVEN**  
BOB JAMES/Columbia/Tappan Zee JC 36056
- FRANCE JOLI**  
Prelude PRL 12170
- BRENDA RUSSELL**  
Horizon SP 739 (A&M)
- THIS BOOT IS MADE FOR FONK-N**  
BOOTSY'S RUBBER BAND/Warner Bros. BSK 3295
- MORNING DANCE**  
SPYRO GYRA/Infinity INF 9004
- I FEEL GOOD, I FEEL FINE**  
BOBBY BLAND/MCA 3157
- THE JONES GIRLS**  
Phila. Intl. JZ 35757 (CBS)
- TIME IS SLIPPING AWAY**  
DEXTER WANSEL/Phila. Intl. JZ 36024 (CBS)

## PICKS OF THE WEEK

### SO SOON WE CHANGE

DAVID RUFFIN—Warner Bros. BSK 3306



Ruffin has returned to the studio and comes up with one of the best LPs of his solo career. Working with producer Don Davis, he proves here that he is still not only a balladmaster, but can belt out some smokin' dance tunes in winning style.

### KEEP LOVE ALIVE

CLEVELAND EATON & THE GARDEN OF EATON—Ovation 1742



Eaton, a prominent bassist who has worked with Ramsey Lewis, Jerry Butler, Roberta Flack and others, continues his promising solo career with this second album. It consists of mostly up-tempo dance tunes that are sure to set you movin'. Watch for action on "Get Off."

### LOWRELL

AVI 6070



On his debut solo album, this former member of the Lost Generation displays his notable talents as a vocalist and composer. Teamed with producer Gus Redmond, Lowrell glides through six ballads and up-tempo numbers with ease, offering a variety of musical settings. Outstanding here are "Mellow Mellow Right On" and "You're Playing Dirty." An impressive release.

### DAZZ

KINSMAN DAZZ—20th Cent. Fox T-594



This new release from the ten-man band features some very well-produced dance tunes and moderate tempo pieces. The album of six selections produced by Tommy Vicari displays this musically tight group in a very impressive light. Top contenders for singles are "Dancin' Free" and "Can't Get Enough."



# Record World Black Oriented Singles

SEPTEMBER 15, 1979

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

SEPT. 15	SEPT. 8		WKS. ON CHART
1	1	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON Epic 9 50742 (3rd Week)	8
2	2	<b>FIRECRACKER</b> MASS PRODUCTION/Cotillion 44254 (Atl)	11
3	6	<b>I JUST WANT TO BE CAMEO</b> /Chocolate City 019 (Casablanca)	10
4	3	<b>FOUND A CURE</b> ASHFORD & SIMPSON/Warner Bros. 8870	11
5	4	<b>GOOD TIMES</b> CHIC/Atlantic 3584	13
6	5	<b>AFTER THE LOVE HAS GONE</b> EARTH, WIND & FIRE/ARC/ Columbia 3 11033	11
7	7	<b>WHATCHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS/20th Century Fox 2403 (RCA)	19
8	10	<b>I DO LOVE YOU/MAKE MY DREAMS A REALITY</b> G.Q./ Arista 0426	10
9	9	<b>THE BOSS</b> DIANA ROSS/Motown 1462	13
10	12	<b>RISE</b> HERB ALPERT/A&M 2151	9
11	17	<b>SING A HAPPY SONG</b> THE O'JAYS/Phila. Intl. 9 3707 (CBS)	7
12	20	<b>SAIL ON</b> COMMODORES/Motown 1466	6
13	27	<b>(not just) KNEE DEEP-PART I</b> FUNKADELIC/Warner Bros. 49040	4
14	8	<b>TURN OFF THE LIGHTS</b> TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	15
15	11	<b>WHY LEAVE US ALONE</b> FIVE SPECIAL/Elektra 46032	15
16	19	<b>STREET LIFE</b> CRUSADERS/MCA 41054	8
17	13	<b>CRANK IT UP (FUNK TOWN) PT. I</b> PETER BROWN/Drive 6278 (TK)	14
18	18	<b>THIS TIME BABY</b> JACKIE MOORE/Columbia 3 10993	10
19	14	<b>BAD GIRLS</b> DONNA SUMMER/Casablanca 988	16
20	22	<b>GROOVE ME</b> FERN KINNEY/Melaco 1058 (TK)	7
21	16	<b>BEST BEAT IN TOWN</b> SWITCH/Gordy 7168 (Motown)	16
22	15	<b>YOU GONNA MAKE ME LOVE SOMEBODY ELSE</b> THE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	19
23	25	<b>OPEN UP YOUR MIND (WIDE)</b> GAP BAND/Mercury 74080	8
24	24	<b>FULL TILT BOOGIE</b> UNCLE OUIE/Marlin 3335 (TK)	13
25	26	<b>DO IT GOOD</b> A TASTE OF HONEY/Capitol 4744	9
26	23	<b>MEMORY LANE</b> MINNIE RIPERTON/Capitol 4606	18
27	31	<b>BREAK MY HEART</b> DAVID RUFFIN/Warner Bros. 49030	5
28	21	<b>I'M A SUCKER FOR YOUR LOVE</b> TEENA MARIE/Gordy 7169 (Motown)	16
29	30	<b>I GOT THE HOTS FOR YA</b> DOUBLE EXPOSURE/Salsoul 2091 (RCA)	8
30	28	<b>RING MY BELL</b> ANITA WARD/Juana 3422 (TK)	19
31	29	<b>WHEN YOU WAKE UP TOMORROW</b> CANDI STATON/ Warner Bros. 8821	16
32	33	<b>BETTER NOT LOOK DOWN</b> B.B. KING/MCA 41062	8
33	34	<b>WHEN YOU'RE #1</b> GENE CHANDLER/20th Century Fox/ Chi-Sound 2411 (RCA)	6
34	32	<b>AIN'T NO STOPPIN' US NOW</b> McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	23
35	40	<b>COME GO WITH ME</b> TEDDY PENDERGRASS/Phila. Intl. 9 3717 (CBS)	3
36	36	<b>I'LL NEVER LOVE THIS WAY AGAIN</b> DIONNE WARWICK/ Arista 0419	15
37	37	<b>I'VE GOT THE NEXT DANCE</b> DENIECE WILLIAMS/ARC/ Columbia 3 10971	15

38	45	<b>BETWEEN YOU BABY AND ME</b> CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941	4
39	50	<b>STRATEGY</b> ARCHIE BELL & THE DRELLS/Phila. Intl. 8 3710 (CBS)	4
40	44	<b>OUT THERE</b> EVELYN "CHAMPAGNE" KING/RCA 11680	4
41	48	<b>SO GOOD, SO RIGHT</b> BRENDA RUSSELL/Horizon 123 (A&M)	4
42	42	<b>CATCH ME</b> POCKETS/ARC/Columbia 3 10954	5
43	51	<b>(LET ME PUT) LOVE ON YOUR MIND</b> CON FUNK SHUN/ Mercury 76002	3
44	35	<b>GEORGY PORGY</b> TOTO/Columbia 3 10944	15
45	49	<b>I LOVE YOU</b> NEW BIRTH/Ariola 7760	5
46	52	<b>DIM ALL THE LIGHTS</b> DONNA SUMMER/Casablanca 2201	3
47	53	<b>LADIES NIGHT</b> KOOL & THE GANG/De-Lite 801 (Polygram)	2
48	54	<b>LOVER AND FRIEND</b> MINNIE RIPERTON/Capitol 4761	3
49	55	<b>CRUISIN'</b> SMOKEY ROBINSON/Tamla 54306 (Motown)	3
50	56	<b>IT'S A DISCO NIGHT (ROCK DON'T STOP)</b> ISLEY BROS./ T-Neck 9 2287 (CBS)	3
51	57	<b>BETCHA DIDN'T KNOW THAT/PLEASE DON'T GO</b> KC AND THE SUNSHINE BAND/TK 1035	3
52	61	<b>SMILE</b> RANCE ALLEN/Stax 3221 (Fantasy)	2
53	68	<b>IS IT LOVE YOU'RE AFTER</b> ROSE ROYCE/Whitfield 49037 (WB)	2
54	60	<b>I FEEL YOU WHEN YOU'RE GONE</b> GANGSTERS/Hear 01978 (MMI)	4
55	64	<b>FOOL ON THE STREET</b> RICK JAMES/Gordy 7171 (Motown)	2
56	62	<b>FANTASY</b> BRUNI PAGAN/Elektra 46501	2
57	63	<b>MORE THAN ONE WAY TO LOVE A WOMAN</b> RAYDIO/ Arista 0441	2
58	47	<b>THE WAY WE WERE/MEMORIES</b> MANHATTANS/Columbia 3 11024	5
59	65	<b>YOU GET ME HOT</b> JIMMY "BO" HORNE/Sunshine Sound 1014 (TK)	3

## CHARTMAKER OF THE WEEK

60	—	<b>I JUST CAN'T CONTROL MYSELF</b> NATURE'S DIVINE Infinity 50,027	1
61	59	<b>LOST IN MUSIC</b> SISTER SLEDGE/Cotillion 45001 (Atl)	5
62	69	<b>DO IT WITH YOUR BABY</b> 7TH WONDER/Parachute 527 (Casablanca)	2
63	70	<b>LADIES ONLY</b> ARETHA FRANKLIN/Atlantic 3605	2
64	—	<b>TALK THAT STUFF</b> ADC BAND/Cotillion 45003 (Atl)	1
65	58	<b>LOVE THANG</b> FIRST CHOICE/Gold Mind 4022 (Salsoul) (RCA)	4
66	66	<b>DO IT ALL</b> MICHAEL HENDERSON/Buddah 609 (Arista)	3
67	67	<b>I NEED ACTION</b> TOUCH OF CLASS/Roadshow 11663 (RCA)	5
68	—	<b>REACHING OUT (FOR YOUR LOVE)</b> LEE MOORE/Source 13927 (MCA)	1
69	—	<b>READY FOR YOUR LOVE</b> CHAPTER 8/Ariola 7763	1
70	71	<b>YOU CAN DO IT</b> AL HUDSON & THE PARTNERS/MCA 12459	20
71	39	<b>RADIATION LEVEL</b> SUN/Capitol 4713	13
72	—	<b>GROOVE CITY</b> CHOCOLATE MILK/RCA 11689	1
73	—	<b>ROCK BABY</b> TOWER OF POWER/Columbia 3 11012	1
74	38	<b>CHASE ME</b> CON FUNK SHUN/Mercury 74059	19
75	43	<b>MAMA CAN'T BUY YOU LOVE</b> ELTON JOHN/MCA 41042	6

# MIGHTY POPE!

Warner/RFC introduces the mighty powerful sound of "Sweet Blindness" by **Mighty Pope**.

A total groove 12-inch (DRCS 8885)\*

from the forthcoming album **Sway**. (RFC 3310)



Produced by John Driscoll. Co-produced by Robert Ouimet  
by special arrangement with Quality Records Ltd. On Warner/RFC Records and Tapes.

\*Also available as 7-inch 45 (RCS 49023)





# Record World Disco File Top 50

SEPTEMBER 22, 1979

SEPT. 15	SEPT. 8		WKS. ON CHART
1	1	FOUND A CURE/NOBODY KNOWS/STAY FREE ASHFORD & SIMPSON/Warner Bros. (12"*) HS 3357	11
2	3	COME TO ME/DON'T STOP DANCING/PLAYBOY FRANCE JOLI/Prelude (12"*) PRL 12170	7
3	6	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic (12"*) FE 35745	4
4	2	THE BOSS/NO ONE GETS THE PRIZE DIANA ROSS/Motown (12") 026	13
5	5	GET UP AND BOOGIE FREDDIE JAMES/Warner Bros. (12") DWBS 8857	11
6	7	GROOVE ME FERN KINNEY/TK (12") TKD 401	8
7	10	THE BREAK KAT MANDU/TK (12") 155	6
8	12	POW WOW/GREEN LIGHT CORY DAYE/New York Intl. (RCA) (12") YD 11669	7
9	11	STAND UP—SIT DOWN AKB/RSO (12") RSS 302	8
10	15	LOVE INSURANCE/YOU GOT THE LOVE FRONT PAGE/Panorama (12") YD 11677 (RCA)	4
11	14	FROM BEGINNING TO END DESTINATION/Butterfly FLY 3103 (entire LP) (MCA)	4
12	17	FANTASY BRUNI PAGAN/Elektra (12") AS 11423	7
13	4	THIS TIME BABY JACKIE MOORE/Columbia (12") 23 10994	14
14	9	PUT YOUR BODY IN IT STEPHANIE MILLS/20th Century Fox (12"*) T 583 (RCA)	13
15	8	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/Warner Bros. (12"/LP) WBSD 8827, BSK 3342	13
16	18	RISE HERB ALPERT/A&M (12") SP 12022	8
17	31	POP MUZIK M/Sire (12") DSRE 8887	3
18	13	YOU CAN DO IT AL HUDSON AND THE PARTNERS/MCA (12") 1784	13
19	20	GOT TO GIVE IN TO LOVE BONNIE BOYER/Columbia (12") 43 11026	7
20	29	WHEN YOU'RE #1 GENE CHANDLER/Chi-Sound/20th Century Fox (12") TCD 80 (RCA)	5
21	24	MUSIC MAN REVANCHE/Atlantic SD 19245 (Entire LP)	6
22	22	HANDS DOWN DAN HARTMAN/Blue Sky (12") 4Z8 2778 (CBS)	6
23	23	I GOT THE HOTS FOR YA DOUBLE EXPOSURE/Salsoul (12"*) SA 8523 (RCA)	6
24	34	HARMONY/OOH LA LA SUZI LANE/Elektra (12"*) 6E 207	4
25	40	LADIES' NIGHT KOOL AND THE GANG/De-Lite (LP cut) DSR 9513 (Polygram)	2
26	16	GOOD TIMES/MY FEET KEEP DANCING/MY FORBIDDEN LOVER CHIC/Atlantic (12"*) SD 16003	13
27	28	ON YOUR KNEES GRACE JONES/Island (12") DISD 8869 (WB)	4
28	21	DON'T YOU WANT MY LOVE/UNDERCOVER LOVER/HOT HOT DEBBIE JACOBS/MCA (12") 13920	15
29	27	OPEN UP FOR LOVE/MORNING MUSIC SIREN/Midsong (12") MD 513	8
30	30	BAD REPUTATION/PUT YOUR FEET TO THE BEAT RITCHIE FAMILY/Casablanca (12"*) NBLP 7166	3
31	33	GIMME BACK MY LOVE AFFAIR SISTER POWER/Ocean/Ariola (12") OR 7501	4
32	32	NEVER GONNA BE THE SAME AGAIN RUTH WATERS/Millennium (12"*) BXL1 7744 (RCA)	6
33	36	WHEN YOU TOUCH ME TAANA GARDNER/West End (12"*) WE 107	2
34	37	WHATCHA GONNA DO ABOUT IT ROZALIN WOODS/A&M (12") SP 12921	7
35	35	CAN'T LIVE WITHOUT YOUR LOVE TAMIKO JONES/Polydor (12") PD D 513	8
36	38	IT'S A DISCO NIGHT ISLEY BROTHERS/T-Neck (12") AZ8 2289 (CBS)	5
37	41	GET LOOSE/SEXY THING BOB MCGILPIN/Butterfly (12"*) FLY 3104	3
38	25	THE MAIN EVENT/FIGHT BARBRA STREISAND/Columbia (12"*) JS 36115	9
39	26	DON'T YOU FEEL MY LOVE GEORGE McCRAE/Sunshine Sound (12") 212	8
40	19	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/Columbia (12") 23 10991	14
41	50	HOLD ON, I'M COMIN' KAREN SILVER/Arista (12") CP 707	2
42	45	CATCH THE RHYTHM CARESS/Warner/RFC (12"*) RFC 3384	3
43	42	LET YOUR BODY RUN FRANCIE SIMONE/BC (12") 4001	5
44	—	FEVER FEVER/Fantasy F 9580 (entire LP)	1
45	47	TUMBLE HEAT MICHELE FREEMAN/Polydor (12"*) PD 1 6222	2
46	—	ROCK IT LIPPS, INC./Casablanca (12") NBD 20186	1
47	—	SHOE SHINE JIM CAPALDI/RSO (12") RSS 370	1
48	48	GIVE YOUR BODY UP TO THE MUSIC BILLY NICHOLS/West End (12") WES 22118	9
49	—	DANGER/STAND UP AND DANCE GREGG DIAMOND STARCRUISER/TK (12") TKD 408	1
50	44	SHINING/NIGHT RIDER VENUS DODSON/Warner/RFC (12"*/12") RFC 3348, RCSD 8824	14

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

## Disco File (Continued from page 26)

best thing about "TJM" and may well be Moulton's finest achievement.

BRIEFLY: Album cuts and disco discs to watch: **Chamee Curtis'** "Hit Man" (8:15), from her first Keylock album, "Get Another Love," named after her subtle summertime east coast hit. "Hit Man" is a much more direct disco effort, with a strong synthesizer undercurrent and a nice turn of phrase: "Wanna hit, need a hit." Mixed by the New York DJ **Glen Blacks**; already causing some noise there. "Bourgie, Bourgie" (6:12) is **John Davis and the Monster Orchestra's** newest, broken out of his album, "The Monster Strikes Again" for a Columbia disco disc. The song dates back to **Ashford and Simpson's** "Send It" album, where it was included as an instrumental. Davis sings in a duo with the composers, cluing us into the meaning of the title, finally (this writer had naively mistaken it as a corruption of "boogie," when, in fact, it is meant to suggest "bourgeois"). The spacious, arching string arrangement of the original is recaptured along with its light-stepping rhythm. It's another noticeable departure, then, for Davis, who, after all, made just the right moves on the top five "Love Magic"—he's probably gambled right again, especially con-

sidering that records with the names Ashford and Simpson on them have been turning up frequently in the top spot. Disco discs: "Put Your Feet to the Beat" by the **Ritchie Family** (Casablanca), remixed and edited to 6:58, resequenced and now sporting a marching feet break that could cause pandemonium on the floor; "Bad Reputation" also edited, to 6:01. **Venus Dodson's** "Shining" (Warner/RFC) has been redone by New York's **Tee Scott** for disco disc. It is the shortest 7:01 I've heard in quite some time, so beautifully is the new mix paced. One important new break, several well-placed edits. Much greater impact this time around. **Abba's** "Voulez-Vous" is now 6:05 on an Atlantic disco disc: revved-up pop, much resembling the Bee Gees' melodic style. The repetition of the punchline gets a bit wearing by the end of the cut, but a good two-thirds of it is very easy to take, a perfect rockish change of pace. Also, **Suzi Lane's** "Harmony" now backs "Ooh La La" on Elektra; essentially similar to the album track, timing six-plus. And: warmest Disco File congratulations to Chicago DJ **Paul Drake** and wife **Marla**, on the birth, August 30th, of a son, **Matthew**.



## Classical Program Set For N.Y. Music Week

■ NEW YORK—The New York Music Task Force, in conjunction with Manhattan Borough President Andrew Stein, has announced a series of classical concerts, to take place daily, September 24-28, at Lincoln Center, Trinity Church, the Pan Am Building and St. Paul's Church, as part of New York Music Week.

The highlight of the program will be a "Gala Concert" at the Concert Hall of the Goodman House on West 67th Street, Thursday, September 27, featuring pianist Ted Joselson.

The concerts at Lincoln Center and the Pan Am Building, presented in collaboration with WNCN's "Sidewalk Classic Series," will feature such artists as The Manhattan School of Music Brass Ensemble, the Metropolitan Brass Quartet and The Riverside Brass Ensemble. The program at Trinity Church will include The Tequila Mockingbird (a Baroque trio featuring violin, vibraphone and lyric tuba), The Mannes Trio, the all-woman chamber ensemble Polyhymnia and pianist Roger Press. Among the performers at St. Paul's Church will be The Concertino String Quartet.

For further information call Roger Press at 840-3040 or Alan Steckler at 399-0310.

## Copyright Hearings

(Continued from page 4) through all of 1978 and 10 months into 1979.

But in October, the fates be willing, the U.S. Copyright Office will finally host an "informal meeting" at which CO officials will debut their long-overdue "prepared paper" to all interested parties concerning the details of the mechanical license royalty to non-dramatic music copyright holders.

In plain terms, Washington is arriving at a decision on how much and when record companies are going to have to pay a new royalty to songwriters for the use of their copyrighted songs.

The last formal meeting with the protagonists—the RIAA, music publishers and others—was 10 months ago. It was, to all parties, wide ranging and confusing. In the interim, to use the polite term, the Copyright Office has been stalled by a top official with personal problems who has been unable to afford the time to make a decision on the matter, and then a general counsel, actually the nuts-and-bolts man on the issue, who decided to leave and pursue private practice.

The proposed meeting is not yet official, although CO officials have told RW that the notice of

## Pacific Arts' Revamped Pricing Offers Lower Cost to Quick Payers

By SAM SUTHERLAND

■ LOS ANGELES — Pacific Arts Corp., the Carmel-based multimedia combine founded by recording artist Michael Nesmith, has added a new twist to wholesale pricing strategies through revised album prices unveiled last week. Focal to the new policy, which follows the majors' lead with a hike in wholesale price on normal deals, is a separate incentive program dramatically reducing the cost to distributors meeting that scheme's requirements of prompt payment and waived return privileges.

With Nesmith's own "Infinite Rider On The Big Dogma" continuing to build an airplay and sales base, that current release will be one of the principle targets for increased sales generated. "It's not only on 'Infinite Rider,'" clarifies Kathryn Nesmith, Pacific Arts label president. "but on everything in the \$7.98 list category."

The incentive includes a \$2.99 wholesale cost to distributors, reduced from the former \$3.54 level, which now rises to \$3.65 for product sold at standard terms. Distributors seeking the heftier margin available at the

\$2.99 price must pay within 30 days, as opposed to the longer cycles typical in record and tape deals.

According to the label's chief, sales to distributors will thus be segregated into separate accounts, with those distributors electing to buy goods at the lower price opening a second, "Special Terms" account.

Nesmith stresses the new program is designed for maximum flexibility in deals to distributors, with no minimum or set quantities needed to buy in. The goal, apart from generating added volume for the label, is to provide distributors—and, hopefully, their retail customers—with a boost to profit margins.

"The way it works is this," she explains. "Taking the 'Infinite Rider' album as an example, Pika knows it can easily move 1,000 pieces in 30 days, and thinks it can sell a total of 3,000, possibly within that period. So, in that situation, they could order 1,000 copies through a Special Terms Account, buying at \$2.99, and then purchase the remainder at \$3.65."

While agreeing that manufacturers and retailers have felt the profit squeeze arising from overselling and the resulting returns avalanche that ensued during the early months of the year, the Pacific Arts executive sees the optional program created by the new special terms approach as one way of providing distributors and their accounts with a flexible method of minimizing risks.

"One of the things the manu-

facturer has to do is retain a little latitude for returns coming back," she comments, "because there's always an element of risk. But you have to take that risk realistically." With the special terms account, Pacific Arts feels purchasers making prudent orders can reap a bol-

(Continued on page 80)

## Rock-Disco Fusion

(Continued from page 15)

but the list of rock musicians who have succeeded in making personal statements with disco continues to grow.

Fripp comments: "There's nothing intrinsically grubby about disco music. There is something grubby about greed . . . Anyone interested in communication is also interested in lingua franca—the general language."

The cross-pollination of rock and disco through the fusion form and side by side programming in clubs and discos is already having a major effect. The concept of popular music is expanding as are the terms defining it. Warner Brothers Records, in a move that may symbolize a significant change in attitude for the entire record industry, has revised the name of its disco department to "dance music division."

Dance music can now be seen to consist of more than a finite set of pre-fabricated rhythms. Rock music can feature a compelling rhythm.

Through a process of exchange, mainstream music is making motions towards being both danceable and artistically significant.

the meeting will appear this week in the *Federal Register* a government publication which daily prints thousands of government notices, functions, decisions and rules. The Register is read by special interest groups and lobbyists as avidly as horse buffs read race track forms.

The meeting was originally planned in May for a June date, but was postponed even before the meeting was to be announced. CO officials said that their paper will present a conciliatory and well-thought-out position on the problems involved in mechanical royalty payments, and will be "the best thing for all concerned."

The last hearings took place in December of last year, and most of the final arguments centered on the accounting principles involved in the present interim regulations dealing with "voluntarily distributed" phonorecords and what percentage of those shipped records should be subject to payment of royalties.

Representatives of both the recording and music publishing industries told the CO at that time that they would meet among themselves in an attempt to refine or resolve the differences between their positions.

## The Jazz LP Chart

SEPTEMBER 15, 1979

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. <b>STREET LIFE</b><br/>CRUSADERS/MCA 3094</li> <li>2. <b>MORNING DANCE</b><br/>SPYRO GYRA/Infinity INF 9004</li> <li>3. <b>LUCKY SEVEN</b><br/>BOB JAMES/Columbia/Tappan Zee JC 36056</li> <li>4. <b>AN EVENING OF MAGIC</b><br/>CHUCK MANGIONE/A&amp;M SP 6701</li> <li>5. <b>I WANNA PLAY FOR YOU</b><br/>STANLEY CLARKE/Nemperor KZ2 35680 (CBS)</li> <li>6. <b>MINGUS</b><br/>JONI MITCHELL/Asylum 5E 505</li> <li>7. <b>HEART STRING</b><br/>EARL KLUGH/United Artists UA LA 942 H</li> <li>8. <b>WATER SIGN</b><br/>JEFF LORBER FUSION/Arista AB 4234</li> <li>9. <b>HOT</b><br/>MAYNARD FERGUSON/Columbia JC 36124</li> <li>10. <b>EUPHORIA</b><br/>GATO BARBIERI/A&amp;M SP 4774</li> <li>11. <b>HIGH GEAR</b><br/>NEIL LARSEN/Horizon SP 738 (A&amp;M)</li> <li>12. <b>KNIGHTS OF FANTASY</b><br/>DEODATO/Warner Bros. BSK 3321</li> <li>13. <b>THE GOOD LIFE</b><br/>BOBBI HUMPHREY/Epic JE 35607</li> <li>14. <b>NEW CHAUTAUQUA</b><br/>PAT METHENY/ECM 1 1131 (WB)</li> <li>15. <b>LIVIN' INSIDE YOUR LOVE</b><br/>GEORGE BENSON/Warner Bros. 2BSK 3277</li> </ol> | <ol style="list-style-type: none"> <li>16. <b>ROOTS IN THE SKY</b><br/>OREGON/Elektra 6E 224</li> <li>17. <b>PARADISE</b><br/>GROVER WASHINGTON, JR./Elektra 6E 182</li> <li>18. <b>A SONG FOR THE CHILDREN</b><br/>LONNIE LISTON SMITH/Columbia JC 36141</li> <li>19. <b>BROWNE SUGAR</b><br/>TOM BROWNE/Arista GRP GRP 5003</li> <li>20. <b>FEEL IT</b><br/>NOEL POINTER/United Artists UA LA 973 H</li> <li>21. <b>DUET</b><br/>CHICK COREA/GARY BURTON/ECM 1 1140 (WB)</li> <li>22. <b>ARROWS</b><br/>STEVE KHAN/Columbia JC 36129</li> <li>23. <b>PART OF YOU</b><br/>ERIC-GALE/Columbia JC 35715</li> <li>24. <b>FEVER</b><br/>ROY AYERS/Polydor PD 1 6204</li> <li>25. <b>BETCHA</b><br/>STANLEY TURRENTINE/Elektra 6E 217</li> <li>26. <b>DO IT ALL</b><br/>MICHAEL HENDERSON/Buddah BDS 5719 (Arista)</li> <li>27. <b>PARADE</b><br/>RON CARTER/Milestone M 9088 (Fantasy)</li> <li>28. <b>TALE OF THE WHALE</b><br/>MATRIX/Warner Bros. BSK 3360</li> <li>29. <b>TOGETHER</b><br/>McCLOY TYNER/Milestone M 9087 (Fantasy)</li> <li>30. <b>RUNNIN' TO YOUR LOVE</b><br/>EDDIE HENDERSON/Capitol ST 11984</li> </ol> |
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## Cooper Bows Fabulous

By VAL FALLOON

■ LONDON—Former Arista Records U.K. general manager John Cooper has formed his own record label, Fabulous, with distribution by Pinnacle.

Cooper, who left Arista about a year ago has set up the label in partnership with Quarry Management, which handles artists such as Status Quo and Rory Gallagher. Cooper has also been managing Ray Hill and has at times acted as a consultant to various small labels.

"Despite the economic situation here and the general depression within the business I feel that now is the right time for a label launch," said Cooper. He has had such positive reaction to his first single that it has been rushed, making it a pre-launch release, even before Cooper has finalized company policy, let alone the Fabulous label design.

The single, "The Devil Went Down to Georgia," is by Bob Young (ex-Status Quo affiliate)

and Mick Moody (ex-Snafu and now with Whitesnake). The title is in competition with CBS' Charlie Daniels version, and is Young and Moody's second single (the first, "Chicago Blue," was on Magnet) and the duo is working on its second LP.

Cooper emphasized that artists signed would not only come from the Quarry Management stable, though clearly there was ample opportunity for finding new artists with this sort of tie-up.

## Changes at EMI Belgium

■ LONDON — Ted De Klerk, managing director of EMI Belgium, and his deputy, Andre Sarboer, have left the company, EMI Music announced last week.

De Klerk is replaced by Charles Andrews, previously M.D. of EMI in Iran, before the company was forced to pull out of the country. A deputy has not been named.

## England

By VAL FALLOON

■ It's sales conference season, and among the pep talks and "we shall overcome" promises of the majors, hand-in-hand with the odd redundancy, some policy statements are emerging, along with the annual ideals to try and bridge the gap between record company and retailer. RCA has announced a "blue chip" catalogue scheme which offers discounts ranging from 15 percent (400 units) downwards and is backing **Kingsley Ward's** new Active Records label . . . EMI has lined up some strong product, with MD **Ramon Lopez** stating "The only way to compete with other leisure areas is to offer product of the highest artistic standard." He assured delegates that there were no immediate plans for further restructuring in the company, and that EMI's future was "bright."

New product due from **Pink Floyd**, **Steve Harley** and promised LP from the **Rolling Stones**. The classical department is issuing 12-inch singles featuring classical pop such as **Ravel's** "Bolero" and **Elgar's** "Pomp and Circumstance" . . . Polydor MD **Tony Morris** told his conference that the company is sticking to its controversial 30 percent dealer margin, but special offers on 42 of the titles affected would be operating in October. Another deal involves new releases and the same 42 titles. Though Morris told delegates there would be "few" redundancies within Polygram, A & R chief **Jim Cook** promised "A rapid turnover on the talent roster" . . . **Logo Records** announced that new LPs by the **Tourists** and **Duncan Browne** will be part of a new superdeal enabling dealers to buy unlimited quantities on advance order at half the normal dealer price, for half-price resale. Logo MD **Geoff Hannington** said that the industry had survived its current type  
*(Continued on page 75)*

## CBS Intl. Convention in London *(Continued from page 4)*

publishing and general management.

Major fall releases from the U.S., U.K. and numerous other countries were introduced through sophisticated audio visual presentations including a special full length slide show of Mike Batt's new "Tarot Suite" LP. The fireworks and general hoopla which

accompanied Meatloaf's surprise appearance provided a finale to the product presentations. Other highlights of the Convention were the live performances of CBS/U.K. artists Bruce Wooley and After The Fire.

Guest artists who attended various functions included Cheap Trick, who were awarded CRI's

Platinum Passport for outstanding cooperation and effort around the world, Molly Hatchet and Nina Hagen, CBS/Germany's new wave star. The Emotions and Jeff Wayne were given Silver and Gold discs respectively for their single and album sales achievements. CRI attendees of note included, in addition to Dick Asher and Maurice

Oberstein, Peter de Rougemont, senior vice president, CBS European Operations, Nick Cirillo, senior vice president, Latin American operations, David Betteridge, managing director, CBS/U.K., Arnold Gosewich, chairman, CBS/Canada, Bill Smith, chairman, CBS/Australia and Toshio Ozawa, general manager of CBS/Sony.



CBS Records International recently held its annual convention in London. Pictured from top left are: Dick Asher, president, CBS Records International; Maurice Oberstein, CBS U.K.; Maurice Oberstein, Elizabeth Joel, Billy Joel's manager; and Malcolm Jones, CBS U.K., receiving a gold disc for Billy Joel's "52nd Street" album; Toshio Ozawa, Epic Sony; Rick Nielsen, Cheap Trick; Dick Asher and Ken Andamany, manager, Cheap Trick. Bottom row shown from left: John Mair, CBS U.K.; David Betteridge, CBS U.K.; Mike

Hurst, producer; Bruce Wooley, CBS U.K. artist; Maurice Oberstein and Peter Robinson, CBS U.K.; Mike Batt, CBS U.K. recording artist, and Bunny Freidus, VP creative operations, CBS Records International; Mr. & Mrs. Jeff Wayne, producer of "War Of The Worlds" LP on CBS Records, and David Betteridge; Epic recording artist Meat Loaf and CBS Germany recording artist Nina Hagen.



## Pope's LP A German Hit

(Continued from page 3)

gold record is expected by early October, at the latest.

How did Crystal, previously specializing in EMI group budget reissues as Music For Pleasure-Deutschland, become the first record company to record the Pope? Through a series of lucky coincidences, explains Goeke. After Pope John II announced plans to return to his native Poland, a representative of the Polish Roman Catholic Church in Cracow approached the West German ambassador in Warsaw, asking if a recording company might be interested in documenting the visit. Shortly thereafter, the ambassador happened to be in Freiburg, Germany, for a religious conference. Gerd Paulus, of EOM Verlag, a local recording and publishing company, happened to be producing a recording at the meeting. The ambassador went to Paulus, who had considerable experience doing remote recordings at religious ceremonies. Paulus, in turn, contacted Church officials in Cracow and Rome, and Goeke at Crystal, with whom he had worked previously.

As John Paul II journeyed through Poland, Paulus and his five-person team stayed with

him, in churches, at open air gatherings, in convents. Selected for inclusion on the album were six songs sung by the Pope alone in his sonorous Polish baritone. Other cuts are devoted to music written for the Pope. A third part of the album includes songs from the Sacrosong, a religious festival started 12 years ago in Cracow by then-Bishop Wojtyla. One of these songs, "A Moment of the Whole Life," was written by the bishop himself. "It would make a good B side for a single," speculated Goeke.

### Royalties

Paulus and his EOM Verlag control world rights to the recordings. Artists royalties are split between the Polish Roman Catholic Church and the Polish state. Crystal's license is for Germany, Austria and Switzerland plus world export. But due to the "unbelievable" amount of interest in the album, rights for all major markets should be assigned within the next week or two. Goeke says the record will be out in the United States and in Ireland in time for the Pope's visit later this month. He adds that wherever possible, EMI companies have been given first crack at the rights.

## Japan

Alfa Records, Inc. recently invited **Ms. Libby** to Japan for the promotion of **Supertramp's** new single, "Breakfast In America." Ms. Libby is a well-known model for the Supertramp's latest album. This promotion, called "Supertramp Special Presentation," began with the breakfast party which was held on August 22nd at the Hilton Hotel. She showed up in the same costume as the one she wore on the record jacket. After drawing a self-portrait in the style of the Statue of Liberty, she poured coffee for everyone and kissed each one who attended the party. On top of all this, pictures taken with each person present were handed to all of them personally by her. She immediately started on a very aggressive promotion campaign. She has already appeared on a few TV and radio programs and is scheduled to do a lot of TV and radio appearances and magazine interviews. Being so much in demand, the people at Alfa Records are pleased with the unexpectedly good reactions of the press and the audiences which Libby has created.

King Records of Japan signed a contract with Ariola Records and the result is the release of their first record on August 23rd. This is **Taka Boom's** debut solo album as well as her first single record. Both titles are called "Night Dancin'." Taka Boom is visiting Tokyo to perform at Mugen for two weeks. King Records invited the press people to Mugen prior to Taka's evening show so that she could demonstrate a few songs in front of them.

**New York Fire Crackers (NFC)** is a loosely-knit group of musically inclined Japanese interested in making a Japanese musical utilizing a cast of American children. NFC has announced that a Japanese musical, "The Kids," is scheduled to be performed in Japan sometime in August of 1980. **Kei Ogura**, one of the leading figures of the NFC and a well-known Japanese singer and songwriter, will write the script and will compose all the songs in the musical. The underlying theme of this play is to put an end to the age of spiritlessness and apathy and to recreate a great awareness among the general public. It is said that only children can accomplish the aim set out by the NFC project staff. Naturally excellent acting ability, singing and dancing talent are required by all the performers.

(This column appears courtesy of Original Confidence Magazine)

## RCA Australian Gold, Platinum



On a recent trip to New York, Brian Smith, new managing director of RCA's Australian record division, brought a gold album plaque for David Bowie's "Lodger," and a platinum album plaque for Dolly Parton's "Both Sides of Dolly Parton," for presentation to RCA Records home office international executives. Shown from left are: Morrie Smith, manager, international product development, RCA Australia; Arthur Martinez, division vice president RCA Records, International; Don Burkheimer, division vice president, marketing and artist acquisition RCA Records, international, and Brian Smith.

## Don Burkheimer (Continued from page 74)

to 1972, Burkheimer has been with RCA Records over 25 years. For six years prior to joining Famous, he had various managerial capacities within RCA's A&R Department. It was as division vice president, A&R, that he returned to RCA Records in 1972. In 1974, he was appointed division vice president, west coast, a position he held until his 1978 appointment as division vice president, product management and artists

tours.

Before joining the A&R department, he was involved in all creative phases of the record company's operations, including positions working in advertising, promotion, merchandising and sales.

For a time in 1979, Burkheimer was in London as acting managing director, RCA Records, Great Britain, until a replacement was named to that position.

## England (Continued from page 74)

of crisis many times before and could benefit from streamlining and examining the effectiveness of marketing and promotional activities. Small companies, he added are quicker to respond (Logo closed its press office early this year).

**RISING FROM THE ASHES: Jeffrey Kruger**, who recently closed down his Ember Leisure Group and Ember Records, has reemerged with a new group of companies under the banner, The Kruger Organisation, embracing concert promotion, record production, music publishing, management and video distribution. First concerts under the TKO banner will be the European tour by **Barry White** and the **Love Unlimited Orchestra**. TKO will continue with the Bulldog Label through its new distribution deal with President, Publishing comes under the Florida Music Co. The management arm will still be known as Ember Management, and artists represented here include **Teddy Pendergrass**, **Glen Campbell**, **Marvin Gaye**, **Jerry Stevens** and **Paul Melxa**. Individual record productions will be licensed on a one-off basis. Various international deals have been signed for Bulldog Records, with product from long established pop and MOR jazz names such as **Lena Horne**, **Gillespie**, **Bill Haley** and **Johnny Cash**. . . . Motown has signed **Patrick Gammon**, an American writer/producer currently resident in Germany. First product will be a single "Cop An Attitude," followed by Gammon's debut LP, "Don't Touch Me." Publishing is by Gamma Rock through Jobete Music. . . . Guest at last week's RCA sales conference was **Margaret Thatcher** look-a-like and comedienne **Janet Brown**. On October 13 (the prime minister's birthday) RCA will release Janet Brown's LP on the Logo label, "the coming of the leader" and next week sees a single titled "Iron Lady."

To cash in on the "mod" revival **The Who**, whose movie "Quadrophenia" is expected to fan the mod flame further, has formed a company with top fashion designers **Succhi**. The result is a range of clothes and accessories bearing the Who-Quadrophenia tag. . . . **Glenn Simmonds**, present deputy MD of A&M Records, in the running for the top job once **Derek Green** takes up his new position of senior vice president of the parent company, but based in London. . . . Meanwhile, former Polydor International pop director **Mike Hales** joins A&M as publicity director, replacing **Kit Buckler** who moved to Ariola Records.



# Majors Push Conservative Stocking, Stress Discounts

(Continued from page 3)

while stressing the need to support releases, placed accurate sales forecasting high on their list of goals.

Although PolyGram won't officially unveil its fall program for at least another week, Jon Peisinger, vice president, marketing development, told *RW*, "I can say it won't be a traditional type of program along the lines we've seen in the recent path, with elaborate dating, big discounts, free goods and other paraphernalia. What seemed appropriate in the past won't be this year."

Chrysalis Records is also putting the finishing touches on its fall program, so that specific terms and titles won't be available until later this month. But senior vice president Sal Licata and national sales chief Chuck Melancon typify the new vigilance emerging by noting that this year's program will be closely tied to previous sales histories in an effort to eliminate potential return problems and focus on consistent top sellers.

Said Licata, "Ours is going to be a very basic program. We're going to pick out the key numbers out of our catalogue, only the ones we know we can sell . . . I don't want people to come in and buy what they don't need and can't sell." That emphasis extends to the label's approach to its network of independent distributors. "I want to put the onus on them," explained Licata, "so that they'll know that what they order they better sell."

Adds Melancon, "We've done research both internally and through our distributors. These are the numbers that have already proven to sell through for us."

More details will follow in coming weeks, but the two executives said they expect the catalogue program to begin at mid-month and continue until the end of October.

At Arista, Lenny Scheer, sales and distribution, is among those marketing executives who say they aren't altering their strategy dramatically. "Last year, we had a very successful program because we offered the right combination of ingredients," explained Scheer, going on to list basic discount, dating and field support as essential keys.

If those inducements are being offered by Arista, Scheer is quick to note that the label doesn't solicit catalogue sales primarily through an emphasis on the deal. "We avoided the one-shots, where people buy in just because of the price," says Scheer, "and we allowed distributors and accounts the time to see what was really selling, so they could stock as needed, not on the basis of

'crystal ball' forecasts on what they might be able to move."

This year's program is still being finalized, but Scheer says the same flexibility will be built into it. Like last year's fall stocking program, he expects Arista's fall '79 program to be somewhat longer than other labels, extending over as much as 90 days to allow distributors to make successive orders based on market response.

Of the larger branch distributed operations, only MCA Distributing has unveiled its fall stocking strategy as of press time. And while president Al Bergamo confirms that special terms will be part of the package, the emphasis there, too, is on building realistic sell-through patterns.

MCA's program, covering MCA, Infinity and their affiliated labels, covers 65 titles, and began last Tuesday (4). "It's a discount program, not a free goods program," said Bergamo. "We frankly added more titles than were offered last year, when we went out a lot later than we are now."

Also contributing to the larger title list has been the expansion in catalogue now being handled through MCA Distributing, which has absorbed not only the young Infinity Records operation but

ABC Records product acquired through MCA's purchase of the company. "We've virtually doubled the number of titles in the entire catalogue," says Bergamo of that product base.

Like most marketing and distribution sources, he stresses that recent market ills shouldn't inhibit aggressive selling. "I don't think this year is necessarily indicative of what happened last year," he said of MCA's fall plans. "We aren't looking for the same numbers we saw then, but we are trying to get product out there and expose it."

Bergamo also stresses MCA's emphasis on reaching a wider range of retail accounts. "By going to a discount rather than free goods, it allows more accounts to participate," he asserts. "The minimum quantities required are a lot less in a discount program, and you can mix titles more freely. Any account taking 100 units qualifies."

"I think it will also have a positive effect on reducing returns, since those smaller accounts tend to send fewer back on average."

Next week, *RW*'s examination of fall catalogue strategy continues with a look at programs from other majors set to begin September 15 and later.

## Island Names Varela Director of Publicity

■ NEW YORK—Marshall Blonstein, president of Island Records, has announced the appointment of Marion Varela as director of publicity. She will be based out of Island's New York office and will report directly to Blonstein.

Varela will be responsible for

coordinating all publicity campaigns and activities of artists on the Island, Mango and Antilles labels.

### Background

Prior to her appointment, Varela worked in French TV (O.R.T.F.) primarily as a journalist.

## Kansas at MSG



Kirshner recording group Kansas recently performed at New York's Madison Square Garden. The group has been touring extensively in support of its latest CBS Associated Label album, "Monolith." Pictured backstage are, from left: (top) Dave Hope, Kansas; Tony Martell, VP and general manager, CBS Associated Labels; Rich Williams, Kansas; Don Kirshner, president, Kirshner Records; Don Dempsey, senior VP and general manager, Epic/Portrait/Associated Labels; Herb Moelis, exec. VP, Kirshner Records; (bottom) Allen LeWinter, dir., promotion, Kirshner Records; Steve Walsh, Kerry Livgren, Phil Ehart and Robby Steinhardt, Kansas; and Budd Carr, manager.

## Crusaders Productions Taps Chuck Fassert

■ LOS ANGELES — Stix Hooper, president of Crusader Productions, and George Grief, personal manager of the Crusaders, have announced the appointment of Chuck Fassert as national marketing and promotion director of Crusader Productions.

Fassert will be based in Los Angeles at the Greif/Garris offices at 8467 Beverly Blvd. He will be responsible for the marketing and promotional campaigns for all Crusaders Productions, coordinating with all the respective record companies.

Fassert's industry background includes associations with Holland-Dozier-Holland as head of promotion and sales for Invictus and Hot Wax Records, with Sussex Records as national pop promotion director, with ABC Records as national singles director and east coast regional sales and promotion director, and as head of his own independent marketing and promotion company, the Record Report.

## Radio Panel Set for Musexpo

■ NEW YORK—A Radio Programming and Record Industry Seminar will be held at this year's 5th Annual Musexpo which will be held from November 4-8, 1979 in Miami Beach, Florida.

Panelists selected and confirmed to date for this year's seminar are: Wayne Cornils, vice president Radio, National Association of Broadcasters (NAB); George Wilson, general manager, KTLK Radio; Mac Allen, national program director of Sonderling Broadcasting; Warren Potash, vice president and general manager, WBAP; and Keith Lee, vice president and general manager, W. B. Tanner and Co.

Chaired and moderated by Wayne Cornils and George Wilson, the seminar will take place at 10 a.m. Monday, November 5th, 1979 at the Konover Hotel and will be open to all Musexpo participants as well as to some 500 radio programming executives attending Musexpo.

## Artists Intl. Taps Don Mupo

■ LOS ANGELES—Artists International, Chick Corea's management company, has announced the appointment of Don Mupo as national product manager.

Mupo, who had previously worked for the Stan Kenton organization, ASCAP, and as national sales manager of Cream Records, was most recently western regional sales manager for CTI Records.



# Fiorentino Keeps His Designs Simple

By JOSEPH IANELLO

■ NEW YORK—Quietly, very successfully and with an abundance of humility, Imero Fiorentino, for the past 29 years, has pioneered a little understood but much appreciated art form that's revolutionized the staging, lighting and design of American popular culture from television programming and commercials to heavy-weight championship fights and the 1976 presidential debates to rock'n'roll concerts.

President of Imero Fiorentino Associates (IFA), a multi-million dollar lighting, design and production firm with a closely knit staff of 80, Fiorentino (his staff affectionally calls him "Immie") ushered in the crazy days of live television when he took his Fine Arts Degree in Drama from Carnegie-Mellon University to ABC Television, where he became Lighting Director in 1950. "At that time we learned by doing because television was in its infant stages and there were no set precedents to follow," said Fiorentino.

While at ABC, he lit shows like Pulitzer Prize Playhouse, US. Steel Hour and Omnibus, consistently setting trends with his creative professionalism and always being earmarked for his innovative techniques. During his tenure at ABC, Fiorentino developed a philosophy that he attributes much of his success to and is still the cornerstone of IFA: "Simple is best." Using this approach that glitter and glamour are easy while getting to the heart of the problem and finding the simplest solution is the most effective operating procedure, Fiorentino left ABC after 10 years and an unparalleled list of credits and awards to become part of the media explosion.

Organizing his own company around a strong personal belief in the family, and emphasizing multi-level individual involvement by all company personnel with each staff member uniformly cited for creative input, Fiorentino quickly hired several associates from ABC and a new wave of bright, enthusiastic graduates from Carnegie-Mellon. Today, after 19 years, IFA is the foremost self-contained entity in stage design, lighting, production and technical consultation for television, theatre, music, industry and other mediums that seeks its services. No other company in the world carries their scope, magnitude and expertise all under one roof.

Some of IFA's most impressive accomplishments have been in the lighting, staging and design of contemporary music events. It's no accident that IFA's Pro-

duction Division, specifically involved with the music end of the business, has expanded disproportionately in comparison to its other divisions. "Our production division has grown in the past few years due to the increase in the market," said George Honchar, executive vice president of production and one of Fiorentino's key aides. "The evolution in form by which these shows are done has also been responsible for our expansion."

## Rock Concerts

Even though IFA had worked on several Central Park concerts during the late sixties, Fiorentino had never been to a bona fide rock show. "George took me to my first concert at the Fillmore East to see Frank Zappa and the Mothers of Invention sometime around 1970," recalled Fiorentino. "It was great. I wore my first pair of bell bottoms. As the show progressed, I felt that what was missing seemed to be a lack of discipline in terms of planning; a lack of understanding in terms of what had to be done on the lighting level. They didn't know when to stop using reds or blues. There was a terrible excess."

"The lighting men at these early rock concerts seemed to lack discipline, timing and structure," said Honchar, who eventually took IFA knee deep into rock when he represented the company as technical director/lighting consultant for the Fillmore at Tanglewood series (The Who, Jethro Tull, Chicago, Miles Davis) in the summer of 1970. At Tanglewood, Honchar began a working relationship with Josh White, a classmate at Carnegie-Mellon, which later resulted in Joshua Television's becoming the Videomagnification Division of IFA.

IFA's reputation for incomparable work in their field and for finding the solution to seemingly insurmountable problems, plus Fiorentino's record with ABC-TV, resulted in their being hired as production consultants for the historic "California Jam" in 1974. "ABC didn't know how to deal with taping 13 hours of rock," said Honchar. "We acted as buffers between two very different and unacquainted technologies. The logistical problems of timing, taping and lighting were completely new at that time. We responded to the problem of getting one act off stage and another on, both with elaborate stage sets, by designing a railroad stage. With three stages and 600 feet of track, we were able to get one act up while the other was still playing and then when

one finished their show, the next was ready to go."

The result of IFA's groundbreaking efforts were four 90-minute ABC-TV specials simulcast nationwide. "This was during a time when no one would touch such a large event, said Honchar. "Promoters and other people dealing in live events saw that for the first time since Woodstock, a quarter of a million people could be brought together under a controlled environment resulting in a smooth-running show with quality product."

Fiorentino refers to his "simple is best" philosophy when discussing the success of the "Jam." The important thing was sitting down and discussing these problems and coming up with the simplest solutions. We were so far ahead of schedule that we had to stall the acts."

Following their success at the "Jam," IFA was commissioned to stage the American Symphony Orchestra Bicentennial at the Sheep Meadow in Central Park. Needing electricity, light, sound and shelter in the middle of a huge open area, IFA was inspired to design "Mighty Mobius," a 32-foot high, portable tent that offers complete services for even the most sophisticated productions. "The burgeoning of staging companies immediately followed "Mighty Mobius" and really started a whole new industry-related era," said Honchar. "Mighty Mobius" has since been used all over the world on tours by groups like the Beach Boys, Chicago, Emerson, Lake and Palmer, Neil Diamond, and the Rolling Stones.

IFA's staging and lighting innovations seem endless. Performers who work Las Vegas often complain of "Las Vegas" throat, (Continued on page 83)

## EMI Unveils Cobra in U.K.

■ LONDON — Barely a week goes by without a new label being announced here. Next week, EMI will officially announce its new licensed Repertoire Division venture, to be launched on October 4. The Cobra label, in the planning for many months, has signed four bands and two solo artists, all new apart from former WEA recording artist Tony Etoria.

First release, on September 21, will be "It's Only Love" by Little Bo Bitch, then on October 12 an LP titled "Premiere" by the Screen Idols, one of the first bands signed to Cobra.

Though the label will have its own logo here, and all acts are signed for the world, product will be offered to EMI companies outside the U.K. and would appear on the local EMI house label. However, the company is hoping for an eventual international label identity for Cobra.

Head of A&R is Tony Squires, (ex-WEA) while marketing and label management duties will be carried out by Julian Moore, presently L.R.D. marketing manager. L.R.D. press officer Bernie Kilmartin takes over PR duties. All report to L.R.D. managing director Alan Kaupe.

## Boston Set for European Tour

■ NEW YORK—CBS Records International recording group Boston is now embarking upon an extensive tour of Europe, the group's first visit ever to the Continent.

Boston will begin the European portion of its world tour in Stockholm on September 15. The group will tour Scandinavia, Germany, Paris, Rotterdam, and Brussels before going on to London.

## 30 Years for B.B. King



MCA recording artist B.B. King's most recent engagement at The Roxy celebrated 30 years in the music business. In addition to the presentation of an anniversary cake decorated with a facsimile of King's guitar Lucille, King was greeted by many MCA executives and friends. Pictured from left are: Record World's senior vice president and west coast manager, Spence Berland; Denny Rosencrantz, MCA vice president of a&r; Stix Hooper of The Crusaders (co-producer of King's current LP "Take It Home"); King; John Smith, MCA vice president of black product, and King's manager, Sid Seidenberg.



## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Calificados artistas del sello Méloidy, piden su liberación al no estar conformes con el trabajo promocional que han desarrollado en las últimas temporadas las empresas que representan al sello mexicano en el extranjero. **Angélica María, Raúl Vale, José Domingo y Los Bukis**, son los que encabezan este éxodo. Los reclamos que habían llegado ya a su punto crítico, se agudizaron más por el descuido total que en el área de promoción existe—según los artistas—en el mercado de Estados Unidos. La casi totalidad de las estrellas de Méloidy, exoptando a **Rigo Tovar**, coincidieron por diferencia de semanas en la terminación de sus contratos; manifestando que están conformes y plenamente satisfechos con el trabajo realizado por el sello que dirige **Nacho Morales** en la República Mexicana y Centro América, pero que, básicamente en Estados Unidos es un absoluto desastre. “No hay disculpas” manifiestan los artistas, “nuestros discos se escuchan en la Unión americana, sólo por el reflejo y el buen trabajo promocional realizado en México. La empresa que representa a Méloidy en EU es inoperante en promoción. Por eso, al concluir nuestros contratos, tenemos todo el derecho de exigir nuestra carta de retiro,” declaran los agraviados, coincidiendo en sus apreciaciones. Por su parte la empresa Méloidy, en la voz autorizada de su Presidente **Nacho Morales**, dice: “No los puedo perjudicar, y es por este motivo que les he extendido su carta de retiro, para que se contraten con la compañía que mejor convenga a sus inte-

reses.”

En la actualidad y de mutuo acuerdo, Méloidy y los artistas, estudian la renovación de los nuevos contratos para Mexico, Centro América y posiblemente algunos países sudamericanos; pero definitivamente para el mercado de Estados Unidos, los aproximadamente diez artistas tienen la liberación del territorio estadounidense en la mano. De esta forma, el sello mexicano ha logrado superar salomónicamente y con buena fe, un difícil problema con su elenco de primera línea, creado como consecuencia del total abandono que en el área de promoción existe en la empresa que representa discográficamente los intereses del sello Méloidy en Estados Unidos . . . **Los Costeños del Pacífico** (Acción) se vislumbran como el grupo que puede dar la sorpresa de la temporada. Su creación “Si lo prefieres a él,” se coloca como un tema de enorme aceptación en el interior.

Desde Argentina me llega la noticia del tremendo impacto que está teniendo **Aldo Monges** (Microfón) con su nuevo sencillo “Muchacha fea, corazón hermoso.” En Mexico, se extraña la presencia del romántico de América y aún se difunden con mucha frecuencia sus grandes éxitos “Brindo por tu cumpleaños” y “La tristeza de mi mujer” . . . He comenzado a recibir interesante servicio informativo de CBS Internacional de la sede de Miami. El boletín precisa con fechas y países el itinerario de actuaciones de todas sus estrellas internacionales. Buena iniciativa, amigo **Fritz Hentzchel**.

## Latin American Album Picks



### TU ESTABAS AHI

VITIN AVILES—Alegre JMAS 6018

Recopilación de temas exitosos del talentoso bolerista puertorriqueño Vitin Avilés. Entre otros se incluyen “Temes” (C. Alonso), “Tú estabas ahí” (J. Alvarez), “Porqué ahora” (J. Alvarez), “No es como antes” (B. Capó) y “Dime qué quieres de mí” (M. Silva).

■ Top sellers by Puerto Rican bolerista Vitin Avilés. Included in this package are winners like “Temes,” “No es como antes,” “No me pises en el suelo” (B. Capó), more.

(Continued on page 80)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Después del agotamiento producido por miles de situaciones incómodas, he regresado a Miami con los temas ganadores del “Octavo Festival OTI” de Mexico. El primer lugar correspondió a “Vivir sin tí” de **Eduardo Magallanes y Roberto Robles**, en interpretación de **Estela Núñez**; el segundo lugar fué ocupado por “Al Final” de **Roberto Cantoral**, en interpretación de **Emmanuel** y el tercer lugar correspondió a “Un tipo como yo” de **Sergio Esquivel** en interpretación de su autor. Después de la experiencia que me brinda el haber actuado como jurado y presidente de jurados en “tan-grande-cantidad-de-festivales-que-perdí-la-cuenta,” después de haber corrido el riesgo de quemar mi nombre y el de la revista que represento tomando parte en este tipo de espectáculos, después de haber corrido el riesgo de “casi-linchamiento” en un pequeño, pero “caliente” festival peruano, en el cual, el actual presidente del Jurado del OTI 79 estuvo conmigo y que recordé en los momentos más aciagos del que se acaba de celebrar y después de haberme ganado grandes amigos e inolvidables enemigos por mi posición, calificada por muchos como polémica y por otros como en extremo honesta, sigo pensando que no hay nada más constructivo para el mundo musical que los “Festivales de Música.” Creo que el esfuerzo de todo organizador de este tipo de espectáculo es enorme, mal apreciado, mal entendido y mal agradecido. Pero también creo, que todos, absolutamente todos han fallado siempre en el más elemental componente de un “Festival de Canciones.” He tomado parte en mil formas de votación que garantizan la honestidad del juicio. He podido constatar el interés de los organizadores de todos a cuantos he asistido, por brindar un juicio digno y honesto. Sé de la necesidad de que así sea y sin embargo, cuando ha llegado el momento de seleccionar Cuerpo de Jurados, todos han tenido el mismo fallo. A menos que se tome en consideración el historial de cada miembro, no ya como figura honrada, decente o impoluta, sino como de total capacidad para determinar el valor de una canción para que sea aceptada por gente tan capacitada, como el pueblo mismo y sus programadores musicales, el hecho seguirá trayendo dolores de cabeza. No se puede mantener como jurados a gente muy honrada, pero inexperta, a tipos con intereses determinados en cualquier intérprete o canción, a figuras sociales de gran alcance como noticia, a artistas que en definitiva necesitando productores que les seleccionen su propio material ¿cómo van a poder juzgar el de otros? Y en ello no me refiero en particular al de OTI 78 de México. Como en todos, allí había gente muy honesta en el jurado, allí había gente que conocía lo que estaba haciendo, allí había gente decidida a lograr lo mejor en su selección. Yo diría que allí todo el mundo estaba tratando de dar lo mejor de sí, pero a veces eso no es suficiente. Me duele que se maten canciones con grandes probabilidades de triunfo total. Me duele que se quemen intérpretes. Me duele que se acuse a organizaciones de “vendidos.” Me duele que el público grite desafortunadamente en contra de un juicio emitido y en el cual, lamentablemente, he estado involucrado yo. No me afecta tanto el lugar que ocupe la canción ganadora, porque al fin de cuentas, al final, determinan el público y los programadores radiales la verdadera ganadora. Casi siempre alguna de las finalistas es más éxito práctico que la propia ganadora con número uno. Pero en el caso de OTI Mexico sí me preocupa el asunto, porque a final de cuentas, la canción ganadora se enfrentará, representando a Mexico, a otras, de otras nacionalidades, en plano internacional.

Desde el inicio, en la aceptación de obras, el comité seleccionador de OTI 79 fué injusto, o en seleccionar o en hacer reclamo de obras. Que no se diga que lo que oímos en OTI 79 fué la labor máxima de creatividad de la clase creadora mexicana. Que nadie

(Continued on page 79)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Tacoma

By KTOY-FM

1. **ALGUIEN COMO TU**  
MANOLO MUNOZ—Gas  
SUSY LEMAN—Pronto
2. **EL SIETE LEGUAS**  
LOS FABULOSOS—Freddie
3. **EN EL CABARET**  
GRUPO EL CARRO—Eco
4. **MACHO PRESUMIDO**  
LETICIA—Falcon
5. **LA RUTINA**  
ROLANDO OJEDA—Alhambra
6. **ME CASO CON AMPARO**  
LOS MOONLIGHTS—Fama
7. **GRACIAS MI AMOR**  
LOS CORAZONES SOLITARIOS—Lorena
8. **EL ETERNO PECADOR**  
LOS ZORROS DEL NORTE—Freddie
9. **CUMBIA "LA AMISTAD"**  
LILIA RIOS & ZOOGOCHO TROPICAL  
—Mares
10. **SIN UNA ILUSION**  
LOS JAGUAR—Novavox

### San Francisco

By KBRG (OSCAR MUNOZ)

1. **QUE ME PERDONE TU SENORA**  
MANOELLA TORRES
2. **SIN PODERTE HABLAR**  
WILLIE COLON
3. **POR SI VOLVIERAS**  
JOSE LUIS
4. **SI AMANECE**  
ROCIO JURADO
5. **LOS MALES DE MICAELA**  
KIWA 7
6. **AMANTES DE MEDIO TIEMPO**  
ALBERTO VAZQUEZ
7. **OH, OH, BABY BABY**  
SUPER GIRL DEBORA
8. **MI MANERA DE AMAR**  
NELSON NED
9. **EL AMOR DE TU VIDA**  
CHAYITO VALDEZ
10. **MENTIRA, MENTIRA**  
LOS CORAZONES SOLITARIOS

### Mexico

By VILO ARIAS SILVA

1. **LA CADENITA**  
SONORA DINAMITA—Peerless
2. **DISCO CUMBIA**  
2+2 DE COLOMBIA—Orfeon
3. **LAS LIMONADAS VERDES**  
LOS ALCANTARA—CBS
4. **OH QUE GUSTO DE VOLVERTE  
A VER**  
RIGO TOVAR—Melody
5. **SABOR GITANO**  
CELIA CRUZ—Tico
6. **FIESTA**  
SONORA MATANCERA—Orfeon
7. **LA INDIECITA**  
LOS BUKIS—Melody
8. **SAL Y AGUA**  
LIZANDRO MEZA—Peerless
9. **LAMENTO DEL BOGA**  
LOS BLANCOS—Velvet
10. **PEQUENA Y FRAGIL**  
TROPICAL DEL BRAVO—Musart

### Argentina

By RADIO DEL PLATA (ALFREDO OJEA)

1. **MANDY**  
SERGIO DENIS
2. **VOLARAS, VOLARE**  
JUAN MARCELO
3. **VUELA SIEMPRE PAJARO HERIDO**  
BARBARA Y DICK
4. **TE QUIERO CUANDO SONRIES**  
FACUNDO CABRAL
5. **QUE NO HACE FALTA**  
IAN SIMONS
6. **UNA MANANA DE INVIERNO**  
FERNANDO GOIN
7. **HACE UN AÑO YA... QUE  
NO ESTAS AQUI**  
CANDELA
8. **TU TONTA COMPANERA**  
MANUELA BRAVO
9. **PARA ELLA ES MI CANCION**  
RICARDO DUPONT
10. **LLORANDO YO OLVIDO**  
LOS PRADOS

## Ventas (Sales)

### Mexico

By VILO ARIAS SILVA

1. **LA CADENITA**  
SONORA DINAMITA—Peerless
2. **OH QUE GUSTO DE VOLVERTE  
A VER**  
RIGO TOVAR—Melody
3. **DISCO CUMBIA**  
2+2 DE COLOMBIA—Orfeon
4. **A PUERTA CERRADA**  
SONORA SANTANERA—CBS
5. **SABOR GITANO**  
CELIA CRUZ—Tico
6. **LAS LIMONADAS VERDES**  
LOS ALCANTARA—CBS
7. **LA INDIECITA**  
LOS BUKIS—Melody
8. **LAMENTO DEL BOGA**  
LOS BLANCOS—Velvet
9. **PEQUENA Y FRAGIL**  
TROPICAL DEL BRAVO—Musart
10. **FIESTA**  
SONORA MATANCERA—Orfeon

### Argentina

By CENTRO CULTURAL

1. **CHIQUITITA**  
ABBA—RCA
2. **PAISAJE**  
FRANCO SIMONE—Microfon
3. **CREES QUE SOY SEXY?**  
ROD STEWART—Warnere Bros.
4. **LA DE LA MOCHILA AZUL**  
PEDRITO FERNANDEZ—Epic
5. **TRAGEDIA**  
BEE GEES—Phonogram
6. **SUENA MI CAMPANA**  
ANITA WARD—Epic
7. **HURRA! HURRA!**  
BONEY M.—RCA
8. **EL AMOR DE MI VIDA**  
CAMILO SESTO—Microfon
9. **MARCO**  
JOSE MARIA PASCUAL—PH
10. **CON TODO EL AMOR QUE  
YO PUEDO**  
CLAUDIO BAGLIONI—RCA

### Sao Paulo

By ASSOCIACAO BRASILEIRA

1. **BORN TO BE ALIVE**  
PATRICK HERNANDEZ—CID
2. **SONG FOR GUY**  
ELTON JOHN—Polygram
3. **ALLOUETTE**  
DENISE EMMER—Tapecar
4. **NAO CHORE MAIS**  
GILBERTO GIL—WEA
5. **UNA MUSICA LENTA**  
LILIAN—RCA
6. **TRAGEDY**  
BEE GEES—Polygram
7. **PEQUENINA**  
PERLA—RCA
8. **FEITICEIRA**  
CARLOS ALEXANDRE—RGE/Fernata
9. **READY TO TAKE A CHANCE AGAIN**  
BARRY MANILOW—Odeon
10. **YMCA**  
VILLAGE PEOPLE—RCA

### Spain

By JOSE CLIMENT

1. **SUPER SUPERMAN**  
MIGUEL BOSE—CBS
2. **QUIEN SERA**  
CAMILO SESTO—Ariola
3. **NO LASTIMES MAS**  
ROCIO DURCAL—Ariola
4. **QUIEN TIENE UN DURO DE AMOR**  
PABLO ABRAIRA—Movieplay
5. **POR DERECHO**  
ROCIO JURADO—RCA
6. **POR UN POCO DE TI**  
MIGUEL GALLARDO—EMI
7. **MAMMA**  
ANGELA CARRASCO—Ariola
8. **CARNAVAL**  
LORENZO SANTAMARIA—EMI
9. **POR SI VOLVIERAS**  
JOSE LUIS—RCA
10. **QUIEN HABIA DE PENSAR**  
MANOLO OTERO—Columbia

## Nuestro Rincon (Continued from page 78)

me diga que no puede haber mejores arreglos orquestales. Que nadie me diga que allí estaba México representado. Allí estaba representada la eterna cofradía de la mediocridad. Y todos los demás, incluyéndome yo, les hicieron comparsa.

Acusar a Televisa o a Raúl Velazco de intereses determinados me suena injusto. En Miami me invitó Raúl Velazco a acudir a su Festival a última hora. En su cara comprendí la desesperación de alguien que quiere hacer algo bien y no le sale. A mí me importan un comino, en lo personal, los intereses de Televisa. Pero tal aparato promocional como OTI necesita más profesionalismo al escoger los jurados seleccionadores de los temas y por ende, y más peligroso aún, los ganadores. Que no se puede seguir apuntando de dedos a los jurados. Que no se puede seguir haciendo sin darle la importancia requerida. La organización de estos eventos televisivos, al igual que el medio del cual existen son de organización cronométrica. La total dedicación a que salga cada cosa es cuestión sistemática. El Festival OTI de México fué prueba elocuente de organización, sistema, profesionalismo y dedicación televisiva. Ayudemos a este medio tan influyente a que salga adelante en un espectáculo que interesa más que a nadie a la industria discográfica. Acerquémonos. Luchemos porque sus jurados sean manejados con disciplina y conocimientos. No nos echemos a atacar a gente que está tratando de hacer lo mejor posible, pero que no sabe cómo. Son, al igual que los jurados de OTI 79 México, muy honestos, pero no todo lo conocedores del asunto como es necesario. Porque en todo Jurado Seleccionador en que he participado ha habido gente muy capaz, responsable y dedicada, pero también ha habido cada uno, que merecería haber estado en cualquier lugar, menos en un Festival de Canciones. Lamento haber amenazado al Presidente del Jurado de OTI 79 y al cuerpo de Jurados

con mi salida, antes del Festival, por cosas que consideré inaceptables. Lo lamento, porque fuí injusto con un grupo hermoso de gente que quería hacer lo mejor posible y logró en cambio, que representara a México en un Festival Internacional de Canciones, un tema más del país azteca.

I just returned from Mexico after attending as a member of the jury the "VIII OTI Festival" finals, held in Mexico City. First place was awarded to the song "Vivir Sin Ti," composed by Eduardo Magallanes and Roberto Robles, performed by Estela Núñez; second place went to the song "Al Final," composed by Roberto Cantoral and performed by Emmanuel, and the third place went to "Un Tipo Como Yo," composed by Sergio Esquivel and performed by himself. After having participated in a lot of festivals as member or president of the jury, one of the most important details is the organization of the jury, which must be completely capable and have the proper background and knowledge. The jury chosen at the OTI finals in Mexico was integrated by very honest personalities, but some of them lacked a complete knowledge and know-how, which is a main factor in a music festival. Even so, the event was aired via TV by Televisa to Mexico and all the States' affiliated networks and it reflected total organization and professionalism. The winning songs did not enjoy, at the end, complete acceptance by the people in the Teatro de la Ciudad and several members of the industry made very reasonable complaints which should be taken into consideration by the organizers of OTI for future festivals, since the winning song will compete with the winning songs of all the other countries that are affiliated with OTI in a final competition that will be aired in Caracas, Venezuela, next December and will enjoy an audience of 300 million viewers in all Latin America and Spain.



## Pacific Arts (Continued from page 73)

stered profit by reading demand accurately.

Although price to retail accounts will be set by Pacific Arts' network of indie distributors, she sees typical retail costs now hovering around \$4.32 for goods purchased at normal terms, versus \$4.00 for product offered through the special terms account.

Although the new structure became effective September 1, the concept of the reduced wholesale level has been one the label has contemplated for some time. "In any sort of recessionary period, there are various marketing avenues that are generally considered wise to follow," explains Kathryn Nesmith. "Those include upping your promotion profile, eliminating as much of your overhead as possible, paying cash wherever possible, and

watching your margins closely.

"Another is to drop your prices. Michael and I have been discussing that possibility for a while, because it does pose problems for us. It's not the same as General Electric dropping the price on an iron, and having that cut immediately reach the consumer; we can't really control the final price to the customer in the store." That factor, she adds, influenced the decision to make such a cut non-compulsory, and to promote a more self-determined application of the savings by accounts.

As for the hike in wholesale price on normal deals, that move was triggered by more conventional forces—the competition. "Apparently CBS is the last to raise theirs," said Nesmith, "and so we're going to raise ours to a comparable level."

## Copy Writes (Continued from page 66)

panied by **Sylvia Herscher** of Macmillan Performing Arts, Herman's publisher . . . The Atlanta Chapter of NARAS and the Commercial Music Dept. of Georgia State University are co-sponsoring a workshop on "Rights and Royalties for Songwriters" Sept. 28-29 at GSU.

FLIX: **Al Ham** of Al Ham Productions composed the title music for the "Richard Pryor Is Back! Live In Concert" film for **Bill Sargent's** Special Event Entertainment . . . **Charles Fox** has been signed to score the Universal film "The Last Married Couple In America" with lyrics by **Norman Gimble**. The picture is to star **George Segal, Natalie Wood, Dom DeLuise** and **Richard Benjamin**.

## The Coast (Continued from page 16)

recent album by **Eddie Harris** called "Is It In" (drawn by **Peter Palombi**). The Harris album came out on Atlantic, which is not one of the Associated Labels . . . Since an album by the **Pointer Sisters** called "Priority" came out the same week as "Top Priority" by **Rory Gallagher**, we figured that a couple of other LPs could have been rush-released to coincide with the first two and make it a really, ah, happening week. Possibilities include "Bottom Priority," the comeback effort by the **Booty People**, or "Priority," by San Francisco's **The Nuns** . . . Weird booking of the week: the **Rollers** (formerly Bay City Rollers, of course) at the Palomino. Of course, **REO Speedwagon** also played the Pal a while back, so it's not that weird. And speaking of REO, we heard that guitarist **Gary Richrath** narrowly avoided being jailed in Cincinnati recently when a Richrath impostor apparently tried to pick up a young lady and ended up smashing her car windows and slashing her tires when she refused him. John Law was waiting for the real Richrath when he arrived at his Cincy hotel, but it was soon realized that he was innocent . . . Regarding the October 2 White House reception hosted by First Lady **Rosalyn Carter** and **Mrs. Tip O'Neil**, with **Eddie Rabbitt** and **Dolly Parton** among the guests: Eddie reports that he's really looking forward to hanging out with all those big-wigs.

MORE—Best wishes for a speedy recovery to **Tony Sales**, now at home recuperating from a serious car accident suffered a couple of months ago. After his recovery, which will take some several weeks at least, Tony will probably resume gigging with brother **Hunt** . . . **Victoria Rose's** new PR operation, The Media Connection, opens this week with clients including the **Boomtown Rats**, **Janis Ian** and **FCC** (Vicki had been with **Barbara DeWitt**). FCC, the group, received a visit from FCC, the Commission, at a recent gig in Washington; they hit it off so well (this after an earlier disagreement as to whether the band could use the name at all) that the group later returned the favor and visited the local FCC offices.

## Radio Replay (Continued from page 32)

Miss., is the MD at newly formatted country WCCL/Jackson. The station went on the air Aug. 20. In Portland, KWJJ sister station KJIB-FM is changing formats from beautiful music to country.

## Capitol's \$5.98 Line

(Continued from page 6)

the group's songs, is a compilation of relatively rare singles, B-sides and LP tracks (some never before available on an album in the United States). The collection originally appeared as part of "The Beatles Collection," a limited edition set.

## WSGA

(Continued from page 32)

the continued information broadcast on WSGA.

Jerry Rodgers, like the citizens of the area, is happy that there weren't any serious injuries resulting from the storm, but the property damage was extensive. Some of the area's power won't be restored for at least a week, and for the radio station, they have their own repairs to take care of.

Rodgers concluded, "By doing what we did, we stayed on the air longer than we should have. The water damage is beyond belief. With both the main and alternate transmitter, we've got about \$10,000 worth of damage."

## Latin American Album Picks

(Continued from page 78)

### LOS MAS GRANDES EXITOS

**CAMILO SESTO**—Pronto PTS 1058

Grandes temas en interpretación de Camilo Sesto en un solo paquete. "Sólo tú," "Ayúdame," "Amor libre" y "Quieres ser mi amante" entre otros. Temas de Camilo.

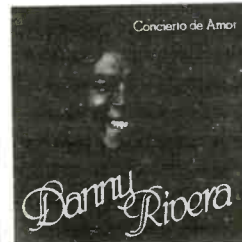


■ Smash tunes by Camilo Sesto in one single package. "Entre amigos," "Miénteme," (Herrero-Escolar-Seijas), "Amor libre," "Melina" and "Quieres ser mi amante."

### CONCIERTO DE AMOR

**DANNY RIVERA**—Velvet PRS 8025

Temas muy vendedores de Danny Rivera de Puerto Rico en una colección de lo mejor de sus interpretaciones. "Ausencia" (R. Hernández), "Lágrimas amargas" (Fuentes-Roth), "Alma adentro-Nave sin rumbo" (Sylvia Rexach) y "Quiera Dios" (Richards).

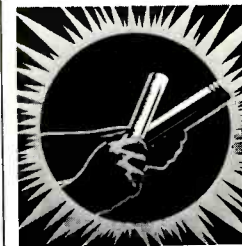


■ Great winners by Danny Rivera in a single package. "Tu alma golondrina" (Jairo), "Extraño todo aquello que era mío" (M. A. Marco), "Dos amantes" (B. Fernández), "Lágrimas amargas" and "Ya no extraño tu ausencia" (Ch. Sarabia).

### CONJUNTO LA CLAVE

**Combo 2007**

Con arreglos de Monty Roca Jr. y Primitivo Santos, el Conjunto La Clave ofrece aquí una grabación muyailable y contagiosa. Temas muy comerciales como "New York," (M. Roca Jr.), "La Cima" (C. Medina), "Ramón Cachete" (M. Roca Jr.) y "Si adivinaras" resaltan en esta producción de Ralph Cartagena.



■ With arrangements by Monty Roca, Jr. and Primitivo Santos, Conjunto La Clave moves with this Ralph Cartagena production. Superb percussion and mixing! "El encanto del canto" (E. Ramos), "Fracasados" (C. Medina), "Tres horas" (Ramos) and "La cima" (Medina).

## Classical Retail Tips

(Continued from page 65)

sing in the theater. At the helm is Julius Rudel, whose readings of *Rigoletto* at the State Theater for the City Opera have been consistently exciting.

### Strong Discs

Two other discs might be strong ones: the Mahler Fourth led by Andre Previn and played by his Pittsburgh Symphony, and the Brahms First Piano Concerto played by Garrick Ohlsson and led by Klaus Tennstedt. The first is obvious: Mahler sells better than any other composer today, the Fourth is very popular and as soloist Previn has Elly Ameling who has a considerable coterie of fans. The second is more subtle: Tennstedt has not often appeared in the United States, but his every appearance has brought him a crowd of admirers, and his conducting is always very personal, thoughtful and inevitably arresting.



# Record World Gospel

## by Fetes Robinson



is sponsored a birthday party for artist Rev. Cleophus Robinson recently in the home of Warren Lanier. Pictured at the party are, from left: Flo Jenkins of (distributor for Savoy), Robinson, Marla Gibbs of "The Jeffersons" TV (distributor for Savoy), Robinson's producer and A&R director for Savoy.

## Contemporary & Inspirational Gospel

5, 1979

### NEVER THE SAME

EVIE TORNUST/Word WSB  
8806

### MY FATHER'S EYES

AMY GRANT/Myrrh MSB 6625  
(Word)

### STAND UP

THE ARCHERS/Light LS 5755  
(Word)

### YOU GAVE ME LOVE

B. J. THOMAS/Myrrh MSB  
6633 (Word)

### TAKE IT EASY

CHUCK GIRARD/Good News  
GNR 8108 (Word)

### NO COMPROMISE

KEITH GREEN/Sparrow SPR  
1024

### PRaise IH

MARANATHA SINGERS/  
Maranatha MM0048 (Word)

### HOME WHERE I BELONG

B. J. THOMAS/Myrrh MSB  
6574 (Word)

### HEED THE CALL

THE IMPERIALS/DaySpring DST  
4011 (Word)

### FORGIVEN

DON FRANCISCO/New Pax  
NP 33042 (Word)

### HAPPY MAN

B. J. THOMAS/Myrrh MSB  
6593 (Word)

### MUSIC MACHINE

CANDLE/Birdwing BWR 2004  
(Sparrow)

### THE MASTER AND THE

### MUSICIAN

PHIL KAEGGY/New Song NS  
006 (Word)

### DALLAS HOLM AND PRAISE

LIVE  
Greentree R 3441 (Great Circle)

### THE PRODIGAL

REBA/Greentree R 3543 (Great  
Circle)

### CURRENT

VARIOUS ARTISTS/Maranatha  
MM0050 (Word)

### FOR HIM WHO HAS EARS

TO HEAR  
KEITH GREEN/Sparrow SPR  
1015

### THE LORD'S SUPPER

JOHN MICHAEL TALBOT/  
Birdwing BWR 2013  
(Sparrow)

### DANCE CHILDREN DANCE

LEON PATILLO/Maranatha  
MM0049 (Word)

20 29 GENTLE MOMENTS  
EVIE TORNUST/Word WSB  
8714

21 28 MIRROR  
EVIE TORNUST/Word WST  
8735

22 22 SHATTER THE DARKNESS  
FIREWORKS/Myrrh MSB 6628  
(Word)

23 24 MANSION BUILDER  
2ND CHAPTER OF ACTS/  
Sparrow SPR 1020

24 18 THE VERY BEST OF THE  
VERY BEST  
BILL GAITHER TRIO/Word  
WSB 8804

25 23 BULLFROGS AND BUTTERFLIES  
CANDLE/Birdwing BWR 2010  
(Sparrow)

26 — WITH YOUR LOVE  
CHRIS CHRISTIAN/Myrrh MSB  
6614 (Word)

27 20 ALL THINGS ARE POSSIBLE  
DAN PEEK/Lamb & Lion LL  
1040

28 35 EVERYBODY NEEDS A LITTLE  
HELP  
DAVID MEECE/Myrrh MSB  
6619 (Word)

29 21 AMY GRANT  
Myrrh MSB 6586 (Word)

30 17 BREAKIN' THE ICE  
SWEET COMFORT BAND/Light  
LS 5751 (Word)

31 33 COME PRAISE AND BLESS  
THE LORD  
THE CONTINENTALS/New Life  
NL 7926

32 34 HOSANNA  
VARIOUS ARTISTS/Maranatha  
MM0052 (Word)

33 37 HIS LAST DAYS  
DALLAS HOLM/Greentree R  
3534 (Great Circle)

34 — JOHNNY'S CAFE  
JOHN FISCHER/Light LS 5757  
(Word)

35 30 AWAITING YOUR REPLY  
RESSURECTION BAND/Star  
Song SST 0011

36 32 LIGHT THE LIGHT  
SEAWIND/Horizon SP 734

37 25 SONGTAILOR  
TIM SHEPPARD/Greentree R  
3501 (Great Circle)

38 39 BAND AND BODYWORKS  
NOEL PAUL STOOKEY/Newworld  
NWS 021379

39 — RISE AGAIN  
DINO/Light LS 5752 (Word)

40 31 FRESH SURRENDER  
THE ARCHERS/Light LS 5707  
(Word)

## Boone Bows Firewind Productions, Acquires Rights To Dan Peek Album

By MARGIE BARNETT

■ LOS ANGELES — Pat Boone Productions, owner of Lamb & Lion Records, has announced the formation of Firewind Productions, a separate production company to house Christian artists whose music ministries have more potential appeal with the secular market.

### Hosanna U.S.A. Set

■ LOS ANGELES—Hosanna Concert Productions will present Hosanna U.S.A., a free concert of contemporary Christian music and worship, which is scheduled to be broadcast live via satellite to various cable TV stations around the world and to be taped for re-broadcast as an hour-long television special. Slated for the Anaheim Convention Center here Sept. 29, the 7 p.m. concert will feature artists Denny Correll, the Benny Hester Band, Michael Omartian and Leon Patillo along with Eric & Michelle, Darrell Mansfield, Kelly Willard and a 30-piece orchestra. Chuck Smith, pastor of Calvary Chapel here, will deliver a 30-minute message, and Tom Stype, pastor of Calvary Chapel in Denver, will host.

International Automated Media (IAM) president Skip Konte, who produced the ABC Cal Jam II TV special, is the show's executive producer. IAM's mobile television studio and Record Plant's mobile 24-track recording studio will be used to tape and record the show which will later be edited into the one-hour special for television. Negotiations will be made in various markets for a prime time slot.

The Trinity Broadcasting Network (TBN) will pick up the audio/video feed from the Sept. 29 concert, which will be transmitted from TBN's Irvine operations to its satellite Angel I. Any cable TV system around the world that is equipped to receive the satellite beam may run the live broadcast in its entirety and give local radio stations the option to pick up the cable audio feed for a simulcast.

The southern California concert launches a smaller scale Hosanna U.S.A. tour throughout October hitting the major metropolitan areas of Seattle, Detroit, Chicago, Atlanta, Houston, New York, Denver and Tulsa.

Firewind's first product will be Dan Peek's album "All Things Are Possible," presently on the Lamb & Lion label. Lamb & Lion just acquired all rights to Peek's album from Word, Inc., distributor for Lamb & Lion, and has moved the product over to Firewind. The production company is non-exclusive, and marketing and distribution on the Peek LP will be handled by MCA/Songbird.

According to Dan Raines, executive vice president of Pat Boone Productions, Word, Inc., will sell off all existing stock on the album and the projected LP release on the MCA/Songbird/Firewind label is Oct. 1. A new single from the album is slated to ship this week. "We have an arrangement with MCA/Songbird where they will probably take at least one piece of product a year," explains Raines. "We may do the same thing with another distributor, but at this point I'm not sure. We will probably be working more with MCA/Songbird in the future. In fact our contract allows for that over the next four years."

A point of significant emphasis on behalf of Firewind is that while any artists signed to the production company will have more appeal in the secular market, their product will in no way compromise on content. Linda Hill of L'abri Management, the company retained to develop promotional campaigns on all artists on Lamb  
(Continued on page 82)

## Tempo Ups Hayes

■ MISSION, Kansas — Dr. Jesse Peterson, president of Tempo, Inc. has announced the promotion of Mark Hayes to the position of music editor for Tempo Music Publications.

Hayes' responsibilities at Tempo include overseeing the editing of all choral products as well as serving as staff arranger. He also is assistant to Peterson in A&R responsibilities for Tempo Records and coordinates song placement with other record companies, publishers and artists.

Further responsibilities include selection and organization of reading session material for Music Encounters and other clinics which Tempo sponsors or in which they participate.



# Paragon Sponsors Writers' Showcase

■ NASHVILLE—The Paragon Publishing Group sponsored a writer's showcase Aug. 23 at BMI's office here. The showcase was designed to introduce industry guests and writer members of the Paragon family to the talents of various Paragon songwriters.

## Writers

The featured Paragon writers included Dony McGuire, J. J. Lee, Barb Hildebaugh, Denny Loewen, Stewart & Kyle, Mike Smith, Shane & Alice Keister, Gary & Rosemary Dunham, Dave Hunter, Gary Chapman, Dave Brubaker, Jimmy & Becky Pearce and Bob Farrell. Chris Waters, writer for April/Blackwood Music, performed a song he co-wrote with Paragon writer Randy Cox. Writers Shirley Watson and Kathy

Jones attended the showcase but did not perform.

## Firewind Productions

(Continued from page 81)  
& Lion and Firewind, states that the goal for Firewind is to sign "artists that have a desire to reach the non-believer, the commercial and secular market. However," continues Hill, "I can't emphasize enough that the lyric content of Firewind product is uncompromising."

Raines says that Lamb & Lion, still under the distribution wing of Word, Inc., will move more into the area of ministering to the Christian community. Both Lamb & Lion and Firewind Productions plan expansions during the next year.

# Gospel Time

By MARGIE BARNETT

■ The Black Gospel Music Executive Association meeting that was scheduled for Aug. 24 during the Gospel Music Workshop of America was temporarily postponed due to the inability of all interested parties to meet at the scheduled time. According to **James Bullard**, co-founder of the association, interest in the organization is quite high, and another meeting will be scheduled shortly with Miami as the tentative site.

**Terry Sheppard**, director of promotion for Maranatha! Music, and **Randy Swanson**, executive director of Maranatha Missions Development, and his wife **Charlene** are currently on the road hosting musician/artist seminars and finalizing details with radio stations and promoters for the upcoming Hosanna U.S.A. tour. The seminar is for semi-pro and professional Christian musicians and artists, laying out the how-to's and why's in putting a music ministry together. The seminar is scheduled in Atlanta, Minneapolis, Detroit, Houston, New York and Chicago.

Praise Records in the U.S. has moved its offices and warehouse to 1308 Meador, Unit C-5, Bellingham, Washington 98225; phone: (206) 671-9562. Praise handles New Born, Praise, Fisherfolk, Horizon, Little People and Star Song labels. . . KOWH Radio in Omaha is now KCRO (Christian Radio Omaha) with **Bill Butler** as general manager; **Marge Bray**, office manager and agency sales; **Lou Dickey**, local sales and **William Buckley**, continuity.

A one-hour radio special on the musical "Forever Promised" is being offered to Christian radio stations. The special features songs from the musical and interviews with composer **Mark Cornelius**.

## Soul & Spiritual Gospel

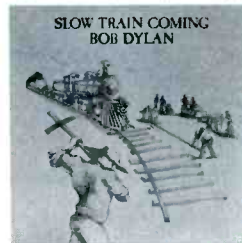
SEPTEMBER 15, 1979

SEPT. SEPT.

15	1	
1	1	<b>LOVE ALIVE II</b> WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)
2	2	<b>I DON'T FEEL NOWAYS TIRED</b> JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)
3	3	<b>LEGENDARY GENTLEMEN</b> JACKSON SOUTHERNAIRES/Malaco 4362 (TK)
4	4	<b>THE FOUNTAIN OF LIFE JOY CHOIR</b> Gospel Roots 5034 (TK)
5	5	<b>GOSPEL FIRE</b> GOSPEL KEYNOTES/Nashboro 7202
6	6	<b>THINK OF HIS GOODNESS TO YOU</b> JAMES CLEVELAND & THE CLEVELAND SINGERS/Savoy SGL 14438 (Arista)
7	9	<b>BECAUSE HE LIVES</b> INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G
8	7	<b>HOMECOMING</b> PILGRIM JUBILEE SINGERS/Nashboro 27212
9	18	<b>CHANGING TIMES</b> MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
10	22	<b>GIVE ME SOMETHING TO HOLD ON TO</b> MYRNA SUMMERS/Savoy SL 14520 (Arista)
11	14	<b>LIVE IN LONDON</b> ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
12	20	<b>COME LET'S REASON TOGETHER</b> FLORIDA MASS CHOIR/Savoy SGL 7034 (Arista)
13	15	<b>PUSH FOR EXCELLENCE</b> VARIOUS ARTISTS/Myrrh MSB 6617 (Word)
14	16	<b>DR. JESUS</b> THE SWANEE QUINTET/Creed 3088 (Nashboro)
15	13	<b>TRY JESUS</b> TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213
16	25	<b>EVERYTHING WILL BE ALRIGHT</b> JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista)
17	12	<b>MORE THAN ALIVE</b> SLIM & THE SUPREME ANGELS/Nashboro 7209
13	11	<b>EVERYTHING WILL BE ALRIGHT</b> REV. CLAY EVANS/Jewel 0146
19	8	<b>LOVE ALIVE</b> WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word)

20	34	<b>I MUST TELL JESUS</b> SARA JORDAN POWELL/Savoy 14516 (Arista)
21	10	<b>YOU LIGHT UP MY LIFE</b> ISAAC DOUGLAS/Creed 3090 (Nashboro)
22	17	<b>TOGETHER 34 YEARS</b> ANGELIC GOSPEL SINGERS/Nashboro 7207
23	19	<b>I'VE GOT A HOME</b> THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14493 (Arista)
24	32	<b>HEAVEN IS MY GOAL</b> CHARLES HAYES & THE COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SGL 7026 (Arista)
25	30	<b>FOR THE WRONG I'VE DONE</b> WILLIE BANKS & THE MESSENGERS/HSE 1521
26	—	<b>I'VE BEEN TOUCHED</b> JOHNSON ENSEMBLE/Tomato TOM 7027G
27	21	<b>TO ALL GENERATIONS</b> MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3091 (Nashboro)
28	27	<b>THE GOSPEL KEYNOTES</b> SALUTE PAUL BEASLEY Nashboro 7210
29	23	<b>FAMILY REUNION</b> REV. JULIUS CHEEKS/Savoy 14504 (Arista)
30	29	<b>PUT GOD IN YOUR HEART</b> CASSIETTA GEORGE/Audio Arts 7004
31	24	<b>I'LL KEEP HOLDING ON</b> MYRNA SUMMERS/Savoy 14483 (Arista)
32	40	<b>AMAZING GRACE</b> ARETHA FRANKLIN/Atlantic SD 2906
33	33	<b>TREASURES</b> SHIRLEY CAESAR/Hob HBL 502 A
34	26	<b>THE FAITHFUL DAUGHTER</b> DOROTHY NORWOOD/Savoy 14515 (Arista)
35	28	<b>LIVE IN WASHINGTON, D.C.</b> THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/Savoy SGL 7033 (Arista)
36	36	<b>FIRST LADY</b> SHIRLEY CAESAR/Hob HBL 500 B
37	31	<b>FROM THE HEART</b> SHIRLEY CAESAR/Hob HBL 501 B
38	—	<b>21 ALL TIME GREAT HITS</b> THE SWANEE QUINTET/Creed 23092 (Nashboro)
39	37	<b>WHAT A WONDERFUL SAVIOR I'VE FOUND</b> DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Arista)
40	38	<b>SWEET SPIRIT</b> SAVANNAH COMMUNITY CHOIR/Creed 3093 (Nashboro)

# Gospel Album Picks



## SLOW TRAIN COMING

**BOB DYLAN**—Columbia FC 36120 (CBS)

Dylan's strength in the pop market is undisputed, and this new LP displays some of his best music since the early days; but the definite Christian references throughout will create a whole new market on the gospel front. Dylan's timely social, political and religious commentary is as on target as ever, and "Slow Train Coming" will no doubt prove significant in contemporary gospel's breakthrough to the pop market.

## MORE THAN MAGIC

**BILLI THEDFORD**—Good News GNR 8109 (Word)

Theford displays a broad range of styles in this versatile album spotlighting intricate musical arrangements on ballads, reggae tunes and jazz-flavored numbers. "Miracles," "The Love Of You," "Without You In My Life," "Excitement" and the title cut are standouts.



## IT'S A NEW DAY

**JAMES CLEVELAND AND THE SOUTHERN CALIFORNIA COMMUNITY CHOIR**—Savoy SGL 7035 (Arista)

Cleveland's impact on this LP both as performer and producer creates a stunning double package. "He Shall Feed His Flock," "Prepare To Meet Him," "There's Nothing Too Hard For God" and "Don't Let Him Catch You With Your Work Undone" are prime cuts. Marva Hines' solo on "Please Make Me Better Lord" is brilliant.



## WITH YOUR LOVE

**CHRIS CHRISTIAN**—Myrrh MSB 6614 (Word)

On his second LP, Christian further establishes his talents as a viable artist on the adult/contemporary front. His related work as a writer, producer and industry executive serve as a complement to polish his performing style. "Praise The Lord," "Love That Comes Too Late" and the title cut are top selections.





## er Story:

### er Finds Long-Deserved Success

Palmer is back. Always favorite, Palmer's latest "ts," could give him the ptance that many have deserved for so song. of mine, so disgusted of late that he had to touch another drop, lived to be 100, took sten (to Robert Palmer) ntly keeled over back-read-eagled, streaming d babbling, a rhythmic ce more," wrote Nik New York Magazine.

Batley, Yorkshire, on 1949, Palmer lived in he was nine years old. ed a semi-professional d the Mandrakes, when Palmer's musical tastes me included Otis Red- in Gaye, the Byrds and tually Palmer resigned a graphic designer to e on music full-time.

Palmer was offered the talist with Alan Bown's of Britain's first horn- rock groups. The fol- ar Palmer joined Dada. America with the band t experience of the tes—before Dada trans- elf into the more com- gar Joe. Palmer sang gar Joe for eighteen

months, sharing vocals with Elkie Brooks.

In 1974 Palmer quit Vinegar Joe and embarked on a solo career. The first solo album, "Sneakin' Sally Thru The Alley," recorded in New Orleans and New York, became a considerable radio hit in the U.S. Palmer played a series of showcase gigs in America and, because of the response, decided to base his career in the states.

After releasing "Pressure Drop" in November 1975, Palmer played his first nationwide tour of America. "Some People Can Do What They Like," released October 1976, explored new territories for Palmer. At that time, Palmer moved to Nassau to make a base for writing and relaxation after "Double Fun." Palmer played first-ever European tour, including two sellout nights at London's Hammersmith Odeon.

The new album, "Secrets," was recorded in Nassau with Palmer's touring band. "Bad Case of Lovin' You (Doctor, Doctor)" is Palmer's fastest breaking single yet. As several of Palmer's songs have been recorded by others, it is ironic that the new single is written by Moon Martin. The single is currently number 12 bullet on the *Record World* charts.

### ms for Screams



band Screams jumped off the Van Halen/Screams national tour to head- wood in Hollywood, and backstage after the show greeted record and s, from left: Barry Rothman, Screams' attorney; Peter Schwartz, Infinity on manager; Michael Atkinson, Infinity a&r director; Larry Groves, KROQ/ David Adams, Steve Jones and John Siegle; Jeff Ross, Screams' man- Bette Hisiger, Infinity director of international operations; Screams' Brad k Shoemaker, national director of publishing, Infinity Music; and Terry ucer of Screams' first Infinity album.

### entino (Continued from page 77)

because of the excep- ry climate. IFA solved em for Neil Diamond ng a tiny apparatus to stage microphone that fine mist of ionized hereby keeping Dia- roat moist and comfort- r main objective is to optimum performing nt for the artist," said "We create this envi- y becoming very close

to the artist, the music, the show and the total concept of what that person is about."

Using this approach, IFA has been enormously successful in producing and lighting shows for Cher, Paul Anka, Lew Rawls, Helen Reddy, Harry Chapin, Natalie Cole, Fleetwood Mac and scores of others. The process usually involves initial meetings with the artist, familiarization with the artist's material and

### 'Dream' Makers



United Artists recording artist The Dirt Band recently played at Los Angeles' Greek Theatre. It was the group's first date in L.A. since the EMI-America/United Artists merger and company representatives turned out in force to welcome the band and celebrate the release of their new LP, "An American Dream." Pictured from left: (top) Richard Hathaway of The Dirt Band and Joe Petrone, vice president, marketing, EMI/UA; (bottom) Jim Mazza, president, EMI/UA; Jeff Hanna, John McEuen of The Dirt Band, Don Grierson, vice president, A&R, EMI/UA; Jimmie Fadden, Dirt Band; Charlie Minor, vice president, promotion EMI/UA; and Mike Buono, Dirt Band.

### New York, N.Y. (Continued from page 18)

haired, soft-spoken piano player for Dean Martin.

CONGRATULATIONS to Kim Milliken, owner of Baltimore's For The Record chain, and to Mrs. Milliken, who became the parents of a baby boy, Ian, on August 8. The littlest Milliken weighed in at seven pounds, 11 ounces.

Congratulations are also in order for another For The Record employee. Vice president Bill Blankenship ended this columnist's three-year search for Booker T. & the MG's extremely rare LP, "In The Christmas Spirit," by stumbling upon a copy of that very record and sending it post-haste to New York, N.Y. Blankenship thus becomes a dark horse contender for Man of the Year, just when it appeared that MCA's Sammy Vargas was on the verge of being named Man of the Year Emeritus.

LOCKEY SHORTS: Gary Kenton, ace hurler for the Record World Flashmakers, is now doing publicity work for Cleveland International . . . Teddy Pendergrass will be the special guest performer at the Congressional Black Caucus' first annual VIP reception to be held at the Washington, D.C. Hilton on September 21. The event marks the opening of the Caucus's ninth annual Legislative Weekend. Lou Gossett will M.C. and additional entertainment will be provided by Phyllis Hyman. . . . Sandy Farina, who played Strawberry Fields in the movie version of "Sgt. Pepper's Lonely Hearts Club Band," is making her debut as a songwriter on Barbra Streisand's next LP, "Wet," with a song she co-wrote with Lisa Ratner, "Kiss Me In The Rain." Farina's own solo album will be out early next year on the Infinity label. Charles Koppelman's Entertainment Company is in charge of production . . . Angela Bofill's next album for Arista/GRP has been delayed a week. Apparently Pete Hamill, who raved about Bofill in the pages of the New York Daily News after hearing her first album, heard a test pressing of the new one, flipped and is now writing liner notes. Hence the delay . . . Detroit rockers the Romantics, recording in Miami Beach with producer Pete Solley and engineer Steve Brown, barely escaped ahead of Hurricanes David and Frederick—"we got out by the skin of our teeth" is the way a spokesman for the band put it. Thanks to the hurricanes, though, the recording was done early and the group's album will be released on Nempor on October 31 . . . on its European tour, the Patti Smith Group drew 75,000 to a show in Florence, Italy; Patti herself drew 2000 to a poetry reading in Venice on September 3 . . . NRBQ's seventh album, "Kick Me Hard," has been released on Red Rooster/Rounder and the group is ready to hit the road. As is this column.

live performances, and then the construction of a quarter inch scale model of the stage set to be used. "We use these very intricate and detailed models to solve problems of design and to enable the artist to actually conceive how the stage will look and where he will be at all times when performing," said Fiorentino. "It takes anywhere between one and six months for the model to be completed, de-

pending on how successful we are in interpreting the artists needs and preferences."

In reflecting on his many successes, Fiorentino related, "Scenery and lighting should never take over, they just aid and abet the entire impact. Lighting and staging is not difficult. To have the understanding, what the artist is trying to say the awareness, the sensibility of and do—that's what it takes."



# Record World Country

## Economic Conditions Have Limited Effect On Activities for Country Music Week

By WALTER CAMPBELL

■ NASHVILLE — Country Music Week, traditionally filled with awards, banquets, shows and parties almost non-stop, is a month away, and although the economy still has people a little nervous, it looks like the week will once again be marked by festivities almost 24 hours a day. The pace may be slightly less hectic this year, though, thanks to scheduling changes and some limited cutbacks.

With the exception of a post awards show party instead of a banquet, the CMA sponsored activities seem to be much the same as in previous years, and the NSAI and the three performance rights organizations all have their annual awards banquets scheduled as usual. Record labels are also staying involved, but some are cutting down because of economic conditions as well as a decline in the number of radio personnel in attendance, although disc jockeys may register free of charge this year.

"Every year we have weighed how involved we are going to be," said CBS Nashville director of marketing Roy Wunsch, "and we have done that this year. We're still having our show, and

### ASCAP Banquet Set

■ NASHVILLE—The 1979 ASCAP Country Music Awards Banquet will be held at Nashville's Opryland Hotel on Oct. 10, according to Ed Shea, southern regional director.

Last year's celebration included awards for 87 country hits. With the ASCAP songs currently on the charts the number of 1979 awards winners is well over 100 and still growing, according to Shea.

we'll be represented at all the functions. It's basically business as usual." Wunsch said the label's formal marketing presentation and the president's party would probably be cut out of this year's agenda for the label, however.

RCA is planning "everything we had last year except for our brunch," according to division vice president Jerry Bradley. "Of course everybody is looking at ways to save money, but the economic situation has no direct relationship to the cancellation of the brunch. My main problem at this point is getting cooperation from the Opryland Hotel."

"Our involvement will be pretty much the same," said Erv Woolsey, head of national promotion for MCA's Nashville division. "We're having our show as usual, and we'll have the company's officers in from the west coast as well as our field people, probably more than MCA has ever had. Of course we're being cautious and cutting back on nonessentials."

Capitol and United Artists are joining forces on a combined show this year, but that is the only major change, according to both Lynn Shults, vice president of Capitol's Nashville division, and Jerry Seabolt, director of UA's Nashville operations. "We're not doing anything substantially different from last year," said Shults. "We're putting on a show for the people here and following it with a small reception," said Seabolt, "but that's not a cutback from previous years. We're not having a dinner show this year, but that's because of the facilities." Both Shults and Seabolt said time will be used for meet-

(Continued on page 86)

## Reed Winds Up Promotion Tour

■ NASHVILLE—RCA artist Jerry Reed last week wound up a whirlwind promotional tour of five cities in support of his recently released movie "Hot Stuff," and album, "Jerry Reed Live!"

A cooperative venture between RCA Records and Columbia Pictures, the tour, which began Aug. 27, includes Raleigh, N.C., Memphis, Kansas City, Minneapolis and Los Angeles. In each city, Reed hosted a special screening of "Hot Stuff" for local media, radio and sales account representatives, and discussed his dual career in music and film.

Reed's immediate plans beyond this tour are to continue concert dates and prepare to begin filming the sequel to "Smokey And The Bandit" in mid-October. The film will be set in Georgia, Alabama and Louisiana as Reed, Burt Reynolds, Jackie Gleason and Sally Fields again star. Dom DeLuise, who directed and starred with Reed in "Hot Stuff," will also be featured in "Smokey II."

## Carter Proclaims Oct. Country Music

■ NASHVILLE — President Jimmy Carter has proclaimed October as Country Music Month, along with governors of several states, according to the Country Music Association. The President's statement is as follows:

"Every year at this time the harvest season is celebrated throughout the hills and valleys of rural America, where country music has its roots. Country music chronicles the richness and fullness of American life, the hopes and dreams, joys and sorrows of those who have raised a great nation from a bountiful land.

"Because it expresses the sim-

## Acts Announced Talent Buyers Show

■ NASHVILLE — Ten new acts have been chosen to perform in the CMA Talent Buyers Seminar Showcase 9-10 in Nashville. The artists will appear in three seminar showcases: McDowell (Epic), Crist Con Hunley, T. G. Shearn, Al Downing (Warner), Cates (Ovation), Bill Craddock (Capitol), Joe (MCA), and Louise McRae (Epic).

One showcase will be concurrent with a concert for the TBS reg Tuesday evening, Oct. 9. Other two showcases during lunch on Tuesday and Wednesday, Oct. 10. Shows have been under the auspices of a committee chaired by

Talent Buyers Seminar event sponsored by Country Music Association. This year's seminar will be held at the Radisson Hotel in Nashville, Oct. 8-10, beginning with a concert on Monday, Oct. 8.

ple human emotions which country music is in tune with everyday experiences we live on a farm or in a city. This authentic American music has grown to be one of the most popular styles of music in the nation today.

"It is fitting, therefore, that October be designated as Country Music Month. I commend the Country Music Association for its contribution to this service, and I invite you to join me in celebrating the talented performers who have given us so many hours of pleasure through their music."

## PICKS OF THE WEEK

**SINGLE** ANNE MURRAY, "BROKEN HEARTED ME" (prod.: Jim Ed Norman) (writer: R. Goodrum) (Chappell/Sailmaker, ASCAP) (3:43). Randy Goodrum wrote "You Needed Me," and it turned out to be one of Murray's biggest hits. She does another one of his tunes here, and with her classy vocal style it shows equal potential. Capitol P-4773.

**SLEEPER** REBA McENTIRE, "SWEET DREAMS" (prod.: Jerry Kennedy) (writer: D. Gibson) (Acuff-Rose, BMI) (2:59). This song has been a hit for several artists, most recently Emmylou Harris, and is given a strong performance again here. McEntire has a strong, sweet voice similar to Bonnie Raitt and uses it well here. Mercury 57003.

**ALBUM** JOHN CONLEE, "FOREVER." Conlee puts his superb vocals on a variety of tunes here, love songs well-matched to his emotion-filled style. Produced by Bud Logan, the artist continues to progress as a major quality country artist, as demonstrated on "You Never Cross My Mind," "Baby, You're Something," the title cut, and a memorable version of Willie Nelson's "Crazy." MCA 3174.





# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Lon Jennings — "Come With Me"  
Glenn Harris — "Blue Kentucky Girl"  
R. C. Bannon — "Winners and Losers"  
Jacky Ward — "You're My Kind of Woman"  
Jeff Cochran — "First Thing Each Morning"



non

R. C. Bannon has his best yet in "Winners and Losers." It's an instant add at WESC, WMC, KYNN, KKYX, WSLC, KDJW, KMPS, KAYO, WPNX, KWKH, KFDI, WBAM, KSOP, KBUC, KVOO, WDEN. Likewise Nick Nixon has a super entry in "San Francisco Is A Lonely Town." First week adds reported from WIL, KVOO, KSOP, KERE, KKYX, WUBE, KNIX, KHEY, KBUC,

Sonny Curtis comes on strong with "The Cowboy Singer" at KNEW, WDEN, KVOO, KBUC, KERE, KAYO, KLLL, KNIX, KRAM, KWKH.

Charly McClain will top her previous chart marks with a superb version of the Kim Carnes song "You're



Charly McClain

A Part of Me." Already on it are WMC, KLZ, WESC, WGTO, KHEY, WIRK, WDEN, KRMD, KSO, WFAI, KBUC, KSOP, WBAM, KSSS, KWKH, WPNX, WWVA, KTTS, KAYO, WTMT, KDJW, WXCL, KVOO, KERE, WJQS, WIVK, KGA, WUNI.

Super strong: Gene Watson, Merle Haggard, Kenny Rogers, Joe Sun.

Arthur Blanch is making some inroads with "Maybe I'll Cry Over You" at WTMT, KLLL, KRAK, KFDI, WSDS, KYNN, KRMD, WPNX, WIVK. Dale McBride's "Get Your Hands on Me Baby" playing in the midwest and southwest.

Ron Shaw is getting play on "What The World Needs Now" at KAYO, WPNX, KVOO, WFAI, KTTS. "The Visitor" by J. W. Thompson is starting to show at KYNN, KMPS, WPNX, KWKH, KSO.

Faron Young has an early start with "That Over Thirty Look" at KGA, KTTS, WPNX, WBAM, WSLC, KKYX, KYNN, KSOP, KVOO, KERE.

Newcomer Brenda Joyce has adds reported on "Don't Touch Me" at WIRE, KSOP, WPNX, WBAM.

## SURE SHOTS

### MOST ADDED CHART CONTENDERS

Anne Murray — "Broken Hearted Me"  
Waylon Jennings — "Come With Me"  
Jacky Ward — "You're My Kind of Woman"

### LEFT FIELDERS

Reba McEntire — "Sweet Dreams"  
Tom T. Hall — "You Show Me Your Heart"  
Jerry Fuller — "Don't Do Anything"

### AREA ACTION

Nick Noble — "I Wanna Go Back" (KSOP, KGA, KERE, WNYN)  
Ernie Rowell — "I'm Leaving You Alone" (KBAM)  
Ronnie Tharp — "Bikini Beach" (KERE)

## Talent Set For CMA Awards Show

■ NASHVILLE — Artists scheduled to appear on the 1979 CMA Awards Show have been confirmed, according to CMA board member and television committee chairman Irving Waugh.

Appearing on the live show will be Bill Anderson, Chet Atkins, Dave & Sugar, Crystal Gayle, Larry Gatlin, Loretta Lynn, Barbara Mandrell, Ronnie Milsap, Anne Murray, Willie Nelson, the Oak Ridge Boys, Dolly Parton, Eddie

Rabbitt, Jerry Reed, the Statler Brothers, Ray Stevens, Mel Tillis, Dottie West, Don Williams, Tammy Wynette, and Kenny Rogers, who will host the show.

The 90-minute awards show, to be telecast from the Grand Ole Opry House Oct. 8, is produced by Bob Precht for Sullivan Productions and will be directed by Walter Miller. Sponsor of this 13th annual awards show is Kraft Foods.

## Nashville Report

By RED O'DONNELL

■ The nationwide Women's Equity League's second annual dinner honoring outstanding corporate and labor women is set for Oct. 11 at NYC's Hilton Hotel. Among the ten to be cited is **Frances Preston**, vice president in charge of Nashville's BMI office.

**Jimmy Kish** bills himself as "The Flying Cowboy." Kish pilots his own plane, a Piper Aztec, to personal appearances . . . **Crystal Gayle** has wrapped up her upcoming CBS-TV special this past weekend at the Grand Ole Opry House. **Judy Collins** and **B. B. King** taped their guest shots. Taping of the **Statler Brothers** and magician **Doug Henning** are slated later. **Bob Precht** was the producer. He'll also produce the CMA Awards Show Oct. 8.

**Willis Allen Ramsey** is in **Chip Young's** studio here working on the soundtrack for a movie directed by **Hal Ashby** ("Harold & Maude," "Coming Home," etc.) which stars **Robert Blake** and **Barbara Harris**. The film, shot on location in El Paso, is a love story, as yet untitled, and will be released next spring.

It's not yet definite, but the **Charlie Daniels Band** may be headed to the USSR for the band's first performance behind the Iron Curtain in the not-too-distant future.

**Mary K Miller** was one of the featured performers on the national segment of **Jerry Lewis'** annual MD Telethon last week.

Warner Bros.' designated hit-singer **Margo Smith** on an optimistic note: "Attendance at country music shows picked up dramatically during August. Looks like the 'gas crunch' scare has dried up."

Singers **Dottsy** and **Moe Bandy** taped an appearance on the syndicated "Make Me Laugh" game show . . . Producer-publisher **Bob Montgomery** has accepted invitation from **Paul McCartney** to attend a week-long salute to the late **Buddy Holly** scheduled this week in London. Montgomery and Holly began their careers together in Lubbock, Tex., writing and performing.

The duo had an act tabbed "Buddy & Bob" going until 1955, when they were graduated from high school.

Local graphics artist **Betty Harper** has signed with Bantam Books for publication of some of her many sketches of **Elvis Presley**. The paperback is scheduled to go on sale in November.

**Waylon Jennings** and wife **Jessi Colter** nicknamed their son "Shooter," almost immediately after his May 19 birth at a local hospital. They have coyly refused to explain the reason. Now, the secret may be out. The other day while on a visit to Combine Music Co.'s local office, somebody (maybe boss **Bob Beckham?**) asked, "why?" Waylon immediately replied, "Cuz he's son-of-a-gun!"

Long-play local music personality **Biff Collie** is back home from Tucson, Ariz., where he exceeded the 25-hour Pima County Country Music Festival, that spotlighted the likes of **Tammy Wynette**, **Larry Gatlin**, **Ray Price**, **Freddy Fender**, et al. Why 25 hours instead of 24? Ask Collie and he only barks.

Travel Travail: **Connie Hayes**, featured vocalist with the **Vern Gosdin** act, slipped on a motel floor in Kearney, Neb., and suffered a broken hip. After a few days hospitalization, Connie—with her leg in a big cast—has recovered sufficiently to resume traveling.

Am told the cans (containing beer) sold in **Mickey Gilley's** world-largest nightclub in Pasadena, Texas, are something of a collector's item. The containers are the non-tiltop variety and bartenders punch—for opening—the bottoms with a churchkey. Why? because with their tops intact the containers are not-the-run-of-the-brewery type. Mickey's private stock label, so to speak—and quaff.



# Country Single Picks

## COUNTRY SONG OF THE WEEK

**WAYLON JENNINGS**—RCA PB-11723

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

Waylon mellows out a little here with a quiet tune which gradually builds in intensity. His sound is as soulful as ever, with especially strong harmonies on the chorus.

**JACKY WARD**—Mercury 57004

**YOU'RE MY KIND OF WOMAN** (prod.: Jerry Kennedy) (writers: M. Sherrill/J. Whitmore/L. Kimball) (Al Gallico/Easy Listening, ASCAP) (2:41)

There's a slight hint of disco influence in the bass line of this tune, but Ward keeps the sound smooth and full of charm. Strings, keyboards and soft electric guitars add to the mood.

**TOM T. HALL**—RCA PB-11713

**YOU SHOW ME YOUR HEART (And I'll Show You Mine)** (prod.: Roy Dea & Tom T. Hall) (writer: T. T. Hall) (Hallnote, BMI) (2:26)

Hall has here one of his strongest singles in some time, with clever lyrics and an impressive vocal performance. Instrumental accompaniment is also well executed, with a piano nicely accenting lyric lines.

**JERRY FULLER**—MCA 41114

**DON'T DO ANYTHING (I Wouldn't Do)** (prod.: Ron Chancey) (writer: J. Fuller) (Blackwood/Fullness, BMI) (3:24)

Fuller gives this self-penned tune added eloquence with his performance here. The mood is thoughtful, almost melancholy, with a catchy chorus hook line.

**CLIFF COCHRAN**—RCA PB-11711

**FIRST THING EACH MORNING (Last Thing at Night)** (prod.: John Schweers) (writers: K. Fleming/D. W. Morgan) (Pi-Gem, BMI) (2:24)

A lively acoustic guitar starts off this happy love song as Cochran joins in with strong, steady vocals. The whole record is upbeat, in material, performance and production.

**RED STEAGALL**—Elektra 46527

**GOODTIME CHARLIE'S GOT THE BLUES** (prod.: Brien Fisher) (writer: D. O'Keefe) (Warner-Tamerlane/Road Canon, BMI) (2:37)

Steagall takes on some proven quality hit material here and treats it with a thoughtful, almost somber tone. The result is a fine country blues record.

**DAVID WILLS**—United Artists X1319-Y

**ENDLESS** (prod.: Tom Collins) (writers: G. Harrison/D. Pfrimmer) (Pi-Gem, BMI) (2:41)

With the help of bright, balanced instrumental accompaniment, Wills gives this tune an energetic treatment here. Electric guitar work is especially strong, adding significantly to the mood.

**JOHNNY DUNCAN**—Columbia 1-11097

**THE LADY IN THE BLUE MERCEDES** (prod.: Billy Sherrill) (writers: D. Darst/G. Gentry) (Algee, BMI) (3:07)

Duncan opts for a tropical sound here, singing about an encounter by the sea. The feel is easy and pleasant as he describes his experience in paradise.

**BILL NASH**—AV MS-789

**WHEN I WANTED YOU** (prod.: A.V. Mittelstedt) (writer: G. Cunico) (April-Blackwood, BMI) (3:34)

Nash does a love song full of emotion here which builds through the verses to a soaring chorus. A strong single, both lyrically and musically.

# Country Album Picks



## SIMPLE LITTLE WORDS

**CRISTY LANE**—United Artists LA978-H

Lane's first album for UA is a package of love songs all given her distinctive touch that is pleasant and delicate. Produced by Charlie Black, instrumental and vocal accompaniments are full and balanced but have a light tone to complement the artist's style.



## OUT OF A DREAM

**REBA McENTIRE**—Mercury SRM-1-5017

McEntire's strong, sweet voice which can take almost any kind of song and make it sound pretty as shown on this LP. She is quite versatile, but especially effective on tender ballads. Produced by Jerry Kennedy, standouts here include "(I Still Long To Hold You) Now And Then," "Last Night Ev'ry Night" and "That Makes Two Of Us" (with Jacky Ward).



## SKETCHES

**JOHNNY RODRIGUEZ**—Mercury SRM-1-5022

This collection of tunes recorded by Rodriguez before he switched labels is a mix of material, all done with his warm, smooth style. Jerry Kennedy's production work uses a lot of strings and soft keyboards to create a smooth, glossy sound.

## Country Music Week (Continued from page 84)

ings with west coast personnel and field staff, as is the case with many other labels.

Elektra/Asylum's activities will "not be real extensive," according to Nashville vice president and general manager Jimmy Bowen. "We're not having a show because we were not on the schedule to have one before I came here. The economy is not having that much of an effect; our involvement was planned to be low-key anyway."

Phonogram/Mercury, which hosted three nights of shows last year at the Possum Holler club, is limiting its activities to a cocktail party for artists, executives, radio personnel and industry representatives. "We'll be fairly low profile this year," said Frank Leffel, director of national country promotion, "because of a combination of the economy and the lower turnout by radio."

Warner Bros. is also limiting its official participation this year. The label is not hosting the cocktail party it held last year, but a showcase of several artists is planned one night at the Exit/In.

One label hosting a show for the first time this year is Cachet Records, with a performance by Ernest Tubb along with several of the artists participating in his "Legend & The Legacy" album. If all the artists who participated on the album show up, it could

have more superstars than any other show that week.

With regard to attendance by radio personnel to what has been billed as the "DJ Convention" through the years, "there seems to be less and less radio station involvement," said one label executive who asked not to be identified and whose sentiments were echoed by officials from several other labels. "Often if a station has a trip to Nashville scheduled for the year, they now save it for the Country Radio Seminar."

## CMA Hosts BMA

■ NASHVILLE—On September 8 the Country Music Association hosted a country supper for representatives of the Black Music Association, who were in Nashville for an organizational board meeting. The supper was held at Two Rivers mansion, a local historical site.

Prior to the dinner, the Country Music Foundation hosted a tour of the Country Music Hall of Fame and Museum for visiting BMA Board members, concluding with a cocktail reception at the Hall of Fame.

CMA president Ralph Peer and chairman of the board Tom Collins were on hand to welcome the BMA board members to the country supper.



# Record World Country Albums



SEPTEMBER 15, 1979

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

SEPT. 15	SEPT. 8		WKS. ON CHART
1	1	<b>THE GAMBLER</b> KENNY ROGERS United Artists LA 834 H (32nd Week)	40
2	2	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	20
3	3	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/ Epic KE 35751	19
4	4	<b>ONE FOR THE ROAD</b> WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064	12
5	5	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	71
6	6	<b>LOVELINE</b> EDDIE RABBITT/Elektra 6E 181	16
7	8	<b>WE SHOULD BE TOGETHER</b> CRYSTAL GAYLE/ United Artists LA 969 H	9
8	15	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743	83
9	9	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	87
10	24	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	23
11	11	<b>GREAT BALLS OF FIRE</b> DOLLY PARTON/RCA AHL1 3361	13
12	13	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318	19
13	14	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096	17
14	7	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol SW 18849	31
15	16	<b>SILVER</b> JOHNNY CASH/Columbia KC 36086	3
16	22	<b>YOU'RE MY JAMAICA</b> CHARLEY PRIDE/RCA AHL1 3441	5
17	17	<b>THE OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135	24
18	18	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra 6E 194	17
19	19	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H	64
20	12	<b>OUR MEMORIES OF ELVIS, VOL. II</b> ELVIS PRESLEY/RCA AQL1 3448	5
21	10	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 34326	42
22	27	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	85
23	21	<b>IMAGES</b> RONNIE MILSAP/RCA AHL1 3346	14
24	20	<b>THE LEGEND AND THE LEGACY, VOL. I</b> ERNEST TUBB/ Cachet CL 3 3001	7



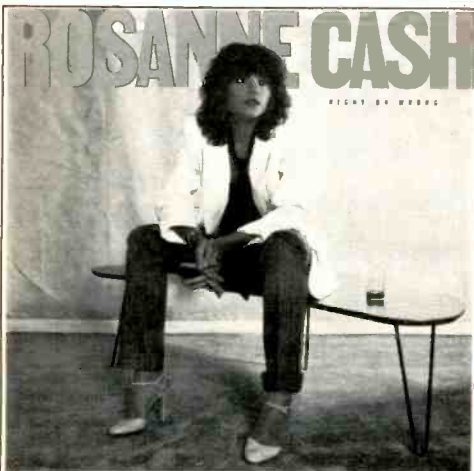
**CHARTMAKER OF THE WEEK**

**25** — **ALL AROUND COWBOY**  
MARTY ROBBINS  
Columbia JC 36085



26	26	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037	189
27	59	<b>GREATEST HITS, VOL. II</b> JOHNNY PAYCHECK/Epic KE 35444	45
28	25	<b>TODAY AND FOREVER</b> EARL SCRUGGS REVUE/Columbia JC 36084	6

29	28	<b>MR. ENTERTAINER</b> MEL TILLIS/MCA 3167	7
30	—	<b>JUST FOR THE RECORD</b> BARBARA MANDRELL/MCA 3165	1
31	32	<b>THE BEST OF BARBARA MANDRELL</b> /MCA AY 1119	32
32	55	<b>RODRIGUEZ</b> JOHNNY RODRIGUEZ/Epic KE 36014	16
33	23	<b>THE ORIGINALS</b> THE STATLER BROTHERS/Mercury SRM 1 5016	22
34	33	<b>THE TWO AND ONLY</b> THE BELLAMY BROTHERS/Warner/ Curb BSK 3347	10
35	30	<b>SERVED LIVE ASLEEP AT THE WHEEL</b> /Capitol ST 11945	11
36	31	<b>MOODS</b> BARBARA MANDRELL/MCA AY 1088	48
37	35	<b>THE VERY BEST OF LORETTA AND CONWAY</b> LORETTA LYNN & CONWAY TWITTY/MCA 3164	7
38	34	<b>HONKY TONKIN'</b> VARIOUS ARTISTS/RCA AHL1 3422	9
39	36	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/ MCA DO 2993	101
40	37	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	75
41	29	<b>LARRY GATLIN'S GREATEST HITS</b> /Monument MG 7628	44
42	40	<b>A RUSTY OLD HALO</b> HOYT AXTON/Jeremiah JH 5000	8
43	—	<b>VOLCANO</b> JIMMY BUFFETT/MCA 5102	1
44	38	<b>EXPRESSIONS</b> DON WILLIAMS/MCA AY 1069	53
45	42	<b>CROSS WINDS</b> CONWAY TWITTY/MCA 3086	15
46	39	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G	99
47	51	<b>3/4 LONELY</b> T. G. SHEPPARD/Warner Bros. 3353	6
48	48	<b>GOLDEN TEARS/STAY WITH ME</b> DAVE & SUGAR/RCA AHL1 3360	2
49	63	<b>JERRY LEE LEWIS</b> /Elektra 6E 184	22
50	44	<b>SHOT THROUGH THE HEART</b> JENNIFER WARNES/Arista 4217	3
51	41	<b>TNT</b> TANYA TUCKER/MCA 3066	43
52	52	<b>MAKIN' MUSIC</b> ROY CLARK & GATEMOUTH BROWN/ MCA 3161	7
53	43	<b>ROOM SERVICE</b> OAK RIDGE BOYS/MCA AY 1065	45
54	58	<b>REDHEADED STRANGER</b> WILLIE NELSON/Columbia KC 33482	188
55	49	<b>JERRY REED LIVE</b> /RCA AHL1 3453	3
56	45	<b>BEST OF DOLLY PARTON</b> /RCA AFL1 1117	172
57	53	<b>EVERY WHICH WAY BUT LOOSE</b> (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	39
58	46	<b>PROFILE—THE BEST OF EMMYLOU</b> EMMYLOU HARRIS/ Warner Bros. BSK 3258	42
59	47	<b>ROSE COLORED GLASSES</b> JOHN CONLEE/MCA AY 1105	44
60	60	<b>SWEET MEMORIES</b> WILLIE NELSON/RCA AHL1 3243	32
61	57	<b>LEGEND</b> POCO/MCA AA 1099	24
62	50	<b>ROCKIN' YOU EASY, LOVIN' YOU SLOW</b> RONNIE McDOWELL/Epic JE 36142	5
63	66	<b>I DON'T LIE</b> JOE STAMPLEY/Epic KE 36016	16
64	56	<b>SERVING 190 PROOF</b> MERLE HAGGARD/MCA 3089	15
65	64	<b>RUNNING LIKE THE WIND</b> MARSHALL TUCKER BAND/ Warner Bros. BSK 3317	17
66	54	<b>VARIATIONS</b> EDDIE RABBITT/Elektra 6E 127	76
67	61	<b>ALONE TOO LONG</b> CHARLY McCLAIN/Epic KE 36090	8
68	69	<b>REFLECTIONS</b> GENE WATSON/Capitol ST 11805	30
69	67	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA AFL1 2780	65
70	62	<b>RANDY BARLOW</b> /Republic RLP 6024	8
71	68	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1719	106
72	70	<b>OUR MEMORIES OF ELVIS</b> ELVIS PRESLEY/RCA AQL1 3279	25
73	65	<b>ARMED &amp; CRAZY</b> JOHNNY PAYCHECK/Epic KE 35623	42
74	71	<b>JUST TAMMY</b> TAMMY WYNETTE/Epic KE 36013	14
75	72	<b>THE TEXAS BALLADEER</b> FREDDY FENDER/Starflite 36073	9



The Single: Rosanne Cash with Bobby Bare

**"No Memories Hangin' Round"** 1-11045

From the LP

**"Right or Wrong"** JC36155

Bare says, "Rosanne has one of those wet voices."  
Isn't it time you found out what he's talking about?

Rosanne Cash

On Columbia Records & Tapes.

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# Country Singles

SEPTEMBER 15, 1979

TITLE, ARTIST, Label, Number

SEPT. 15	SEPT. 8		WKS. ON CHART
1	3	<b>YOU'RE MY JAMAICA</b> CHARLEY PRIDE RCA 11655	10
2	1	<b>I MAY NEVER GET TO HEAVEN</b> CONWAY TWITTY/MCA 41059	10
3	6	<b>JUST GOOD OL' BOYS</b> MOE & JOE/Columbia 3 11027	10
4	8	<b>IT MUST BE LOVE</b> DON WILLIAMS/MCA 41069	7
5	4	<b>TILL I CAN MAKE IT ON MY OWN</b> KENNY ROGERS & DOTTIE WEST/United Artists 1299	10
6	7	<b>YOUR KISSES WILL CRYSTAL</b> GAYLE/United Artists 1306	8
7	14	<b>FOOLS</b> JIM ED BROWN & HELEN CORNELIUS/RCA 11672	7
8	12	<b>MY SILVER LINING</b> MICKEY GILLEY/Epic 8 50740	9
9	13	<b>ONLY LOVE CAN BREAK A HEART</b> KENNY DALE/Capitol 4746	8
10	11	<b>DADDY DONNA</b> FARGO/Warner Bros. 8867	9
11	16	<b>BEFORE MY TIME</b> JOHN CONLEE/MCA 41072	6
12	2	<b>HEARTBREAK HOTEL</b> WILLIE NELSON & LEON RUSSELL/ Columbia 3 11023	11
13	17	<b>LAST CHEATER'S WALTZ</b> T. G. SHEPPARD/Warner/Curb 49024	7
14	18	<b>THERE'S A HONKY TONK ANGEL (WHO WILL TAKE ME BACK IN)</b> ELVIS PRESLEY/RCA 11679	6
15	15	<b>I KNOW A HEARTACHE WHEN I SEE ONE</b> JENNIFER WARNES/Arista 0430	12
16	20	<b>FOOLED BY A FEELING</b> BARBARA MANDRELL/MCA 41077	6
17	23	<b>DREAM ON OAK RIDGE BOYS</b> /MCA 41078	5
18	25	<b>IN NO TIME AT ALL</b> RONNIE MILSAP/RCA 11695	5
19	5	<b>THE DEVIL WENT DOWN TO GEORGIA</b> CHARLIE DANIELS BAND/Epic 9 50700	11
20	24	<b>IF I FALL IN LOVE WITH YOU</b> REX ALLEN, JR./ Warner Bros. 49020	7
21	21	<b>ALL I WANT AND NEED FOREVER</b> VERN GOSDIN/Elektra 46052	11
22	22	<b>WHO WILL THE NEXT FOOL BE</b> JERRY LEE LEWIS/Elektra 46067	9
23	30	<b>YOU AIN'T JUST WHISTLIN'</b> DIXIE THE BELLAMY BROTHERS/ Warner/Curb 49032	5
24	28	<b>ROBINHOOD BILLY "CRASH" CRADDOCK</b> /Capitol 4753	7
25	29	<b>GOODBYE</b> EDDY ARNOLD/RCA 11668	7
26	31	<b>I DON'T LIKE THAT NO MORE</b> THE KENDALLS/Ovation 1129	5
27	33	<b>ALL THE GOLD IN CALIFORNIA</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11066	4
28	37	<b>SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE</b> DOLLY PARTON/RCA 11705	3
29	34	<b>LIVIN' OUR LIFE TOGETHER</b> BILLIE JO SPEARS/ United Artists 1309	7
30	35	<b>I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY</b> RAZZY BAILEY/RCA 11682	5
31	36	<b>DANCIN' ROUND AND 'ROUND</b> OLIVIA NEWTON-JOHN/ MCA 41074	7
32	40	<b>SLIPPIN' UP, SLIPPIN' AROUND</b> CRISTY LANE/ United Artists 1314	4
33	38	<b>EVERYTHING I'VE ALWAYS WANTED</b> PORTER WAGONER/ RCA 11671	6
34	41	<b>ANOTHER EASY LOVIN' NIGHT</b> RANDY BARLOW/ Republic 044	6
35	39	<b>WE GOT LOVE</b> MUNDO EARWOOD/GMC 104	8
36	9	<b>HERE WE ARE AGAIN</b> STATLER BROTHERS/Mercury 55066	11
37	46	<b>HALF THE WAY</b> CRYSTAL GAYLE/Columbia 1 11087	3
38	44	<b>WHAT MORE COULD A MAN NEED</b> TOMMY OVERSTREET/ Elektra 46516	4
39	48	<b>CRAZY ARMS</b> WILLIE NELSON/RCA 11673	5
40	54	<b>HOUND DOG MAN</b> GLEN CAMPBELL/Capitol 4769	3
41	10	<b>FOOLS FOR EACH OTHER</b> JOHNNY RODRIGUEZ/Epic 8 50735	11
42	53	<b>PUT YOUR CLOTHES BACK ON</b> JOE STAMPLEY/Epic 9 50754	3
43	57	<b>LOVE ME NOW</b> RONNIE McDOWELL/Epic 9 50753	4
44	27	<b>LOW DOG BLUES</b> JOHN ANDERSON/Warner Bros. 8863	10
45	59	<b>BABY MY BABY</b> MARGO SMITH/Warner Bros. 49038	2
46	47	<b>THAT RUN-AWAY WOMAN OF MINE</b> FREDDY WELLER/ Columbia 1 11044	6
47	67	<b>SAIL ON</b> TOM GRANT/Republic 045	2

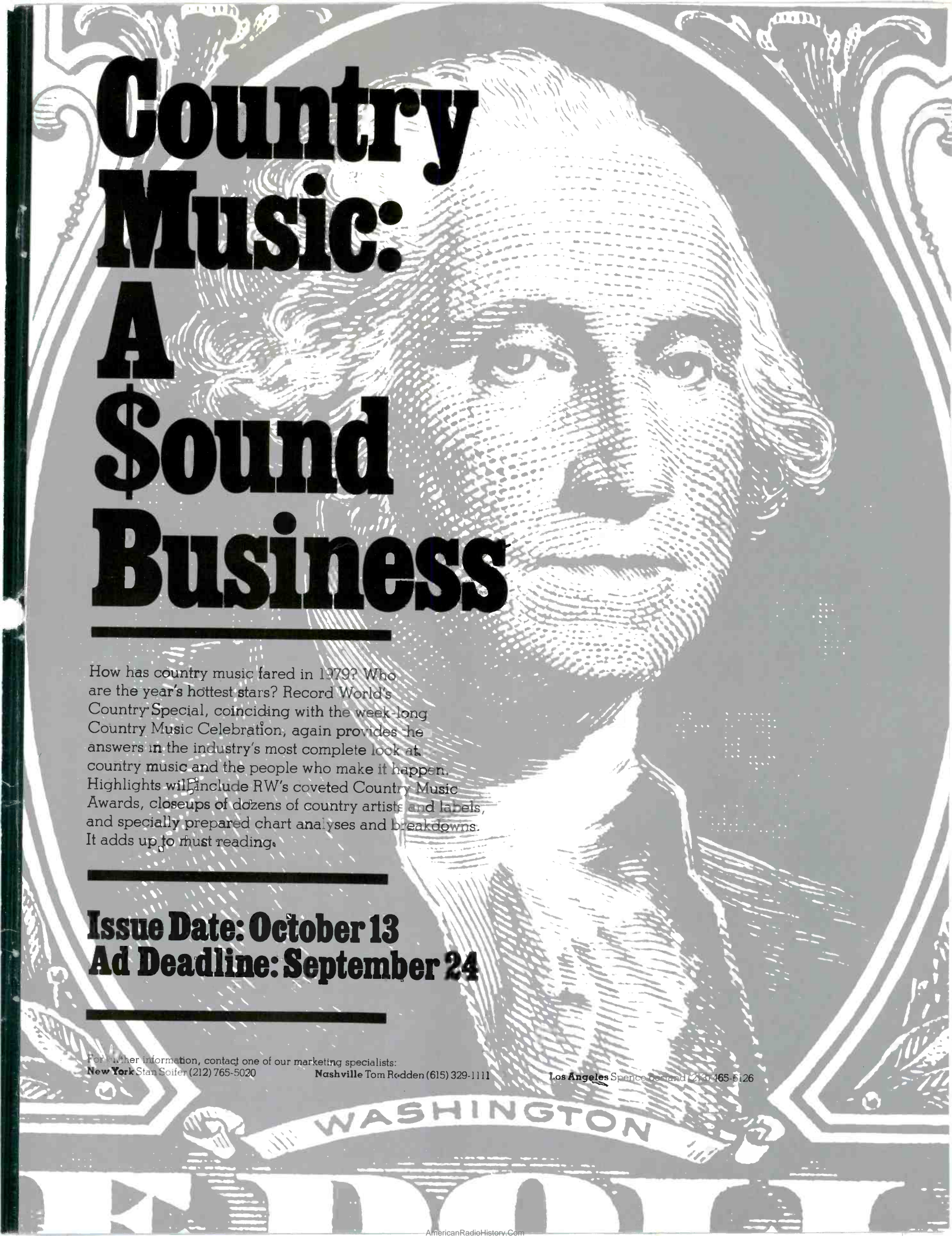


CHARTMAKER OF THE WEEK

48	—	<b>SHOULD I COME HOME (OR SHOULD I GO CRAZY)</b> GENE WATSON Capitol 4772	1
49	19	<b>STAY WITH ME</b> DAVE & SUGAR/RCA 11654	12
50	62	<b>NO MEMORIES HANGIN' AROUND</b> ROSEANNE CASH WITH BOBBY BARE/Columbia 1 11045	3
51	58	<b>I HEAR THE SOUTH CALLIN' ME</b> HANK THOMPSON/MCA 41079	4
52	26	<b>THE LETTER</b> SAMMI SMITH/Cyclone 104	9
53	—	<b>MY OWN KIND OF HAT</b> MERLE HAGGARD/MCA 41112	1
54	—	<b>YOU DECORATED MY LIFE</b> KENNY ROGERS/United Artists 1315	1
55	43	<b>THE ROOM AT THE TOP OF THE STAIRS</b> STELLA PARTON/ Elektra 46502	8
56	63	<b>LET YOUR LOVE FALL BACK ON ME</b> DAVID HOUSTON/ Derrick 126	5
57	66	<b>SOAP</b> O. B. McCLINTON/Epic 9 50749	4
58	69	<b>SEE YOU IN SEPTEMBER</b> DEBBY BOONE/Warner/Curb 49042	2
59	68	<b>MY EMPTY ARMS</b> ANN J. MORTON/Prairie Dust 7632	4
60	64	<b>EASY BOBBY HOOD</b> /Chute 0008	4
61	61	<b>PLEASE SING SATIN SHEETS FOR ME</b> JEANNE PRUETT/ IBC 0002	7
62	—	<b>I'D RATHER GO ON HURTIN'</b> JOE SUN/Ovation 1127	1
63	32	<b>COCA COLA COWBOY</b> MEL TILLIS/MCA 41041	14
64	51	<b>I'M JUST A HEARTACHE AWAY</b> DICKEY LEE/Mercury 50068	8
65	42	<b>THE DREAM NEVER DIES</b> BILL ANDERSON/MCA 41060	8
66	—	<b>HANGIN' IN AND HANGIN' ON</b> BUCK OWENS/ Warner Bros. 49046	1
67	71	<b>MIDNIGHT LACE</b> BIG AL DOWNING/Warner Bros. 49034	2
68	70	<b>I NEVER LOVED ANYONE LIKE I LOVE YOU</b> LOUISE MANDRELL/Epic 9 50752	3
69	45	<b>PICK THE WILDWOOD FLOWER</b> GENE WATSON/Capitol 4723	15
70	49	<b>THAT MAKES TWO OF US</b> JACKY WARD & REBA McENTIRE/ Mercury 55054	11
71	81	<b>HOT STUFF</b> JERRY REED/RCA 11698	2
72	—	<b>YOU'RE A PART OF ME</b> CHARLY McCLAIN/Epic 9 50759	1
73	50	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra 46046	15
74	65	<b>IT'S SUMMER TIME</b> JESS GARRON/Charta 136	6
75	52	<b>PLAY HER BACK TO YESTERDAY</b> MEL McDANIEL/ Capitol 4740	12
76	79	<b>I KNOW A GOOD THING WHEN I FEEL IT</b> PIA ZADORA/ Warner/Curb 49065	2
77	60	<b>GUESS WHO LOVES YOU</b> MARY K. MILLER/RCA 11663	8
78	55	<b>ONCE IN A BLUE MOON</b> ZELLA LEHR/RCA 11648	11
79	56	<b>I COULD SURE USE THE FEELING</b> EARL SCRUGGS REVUE/ Columbia 3 10992	12
80	73	<b>SUSPICIONS</b> EDDIE RABBITT/Elektra 46053	14
81	—	<b>THE SUN WENT DOWN IN MY WORLD TONIGHT</b> LEON EVERETTE/Orlando 104	1
82	74	<b>BARSTOOL MOUNTAIN</b> MOE BANDY/Columbia 3 10974	14
83	—	<b>RED NECK DISCO</b> GLENN SUTTON/Mercury 57001	1
84	75	<b>BESIDE ME</b> STEVE WARINER/RCA 11658	7
85	77	<b>YOU'RE THE ONLY ONE</b> DOLLY PARTON/RCA 11577	15
86	88	<b>HERE I GO AGAIN</b> DORSEY BURNETTE/Elektra 46513	3
87	72	<b>IT'S TOO SOON TO SAY GOODBYE</b> TERRI HOLLOWELL/ Con Brio 156	8
88	—	<b>THANK YOU FOR THE ROSES</b> KITTY WELLS/Ruboca 122	1
89	—	<b>ANY WAY THAT YOU WANT ME</b> JUICE NEWTON/Capitol 4768	1
90	89	<b>TAKE GOOD CARE OF MY LOVE</b> MAX BROWN/ Door Knob 9 105	4
91	91	<b>RAINY DAYS AND RAINBOWS</b> PAUL SCHMUCHER/ Star Fox 779	4
92	76	<b>DON'T LET ME CROSS OVER</b> JIM REEVES/RCA 11564	14
93	80	<b>LET'S TRY AGAIN</b> JANIE FRICKE/Columbia 3 11029	11
94	85	<b>I CAN'T SAY GOODBYE TO YOU</b> BECKY HOBBS/Mercury 55062	11
95	78	<b>SOMEDAY MY DAY WILL COME</b> GEORGE JONES/ Epic 8 50684	12
96	82	<b>YOU ARE MY RAINBOW</b> DAVID ROGERS/Republic 042	11
97	—	<b>LET'S TAKE THE TIME TO FALL IN LOVE AGAIN</b> JIM CHESNUT/MCA Hickory 41106	1
98	83	<b>I LOVE HOW YOU LOVE ME</b> LYNN ANDERSON/Columbia 3 11006	13
99	—	<b>MAYBE I'LL CRY OVER YOU</b> ARTHUR BLANCH/Ridgetop 00479	1
100	—	<b>HANGIN' BY A THREAD</b> MELANIE JAYNE/MCA 41107	1







# Country Music: A \$ound Business

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

**Issue Date: October 13**  
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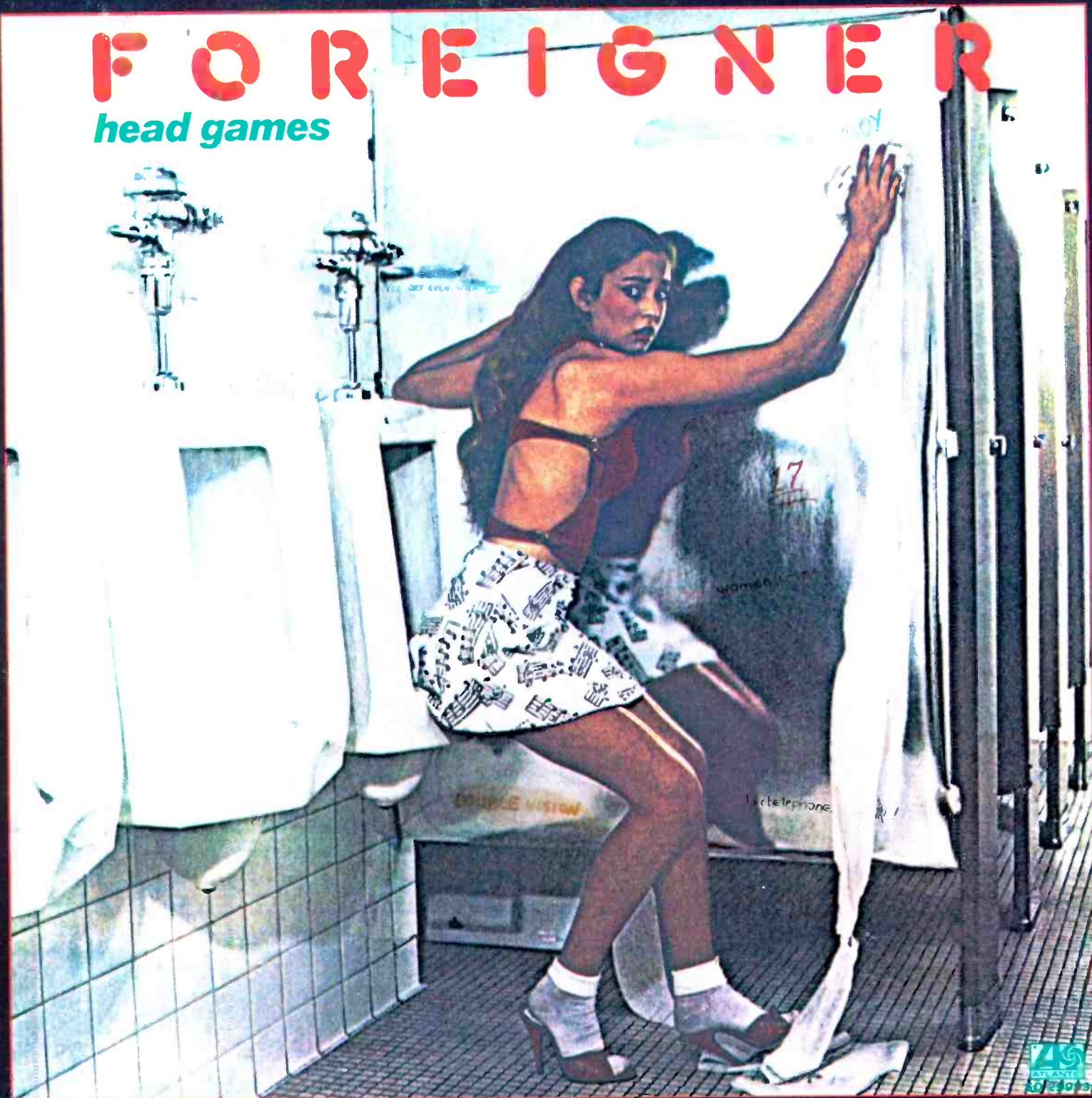
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