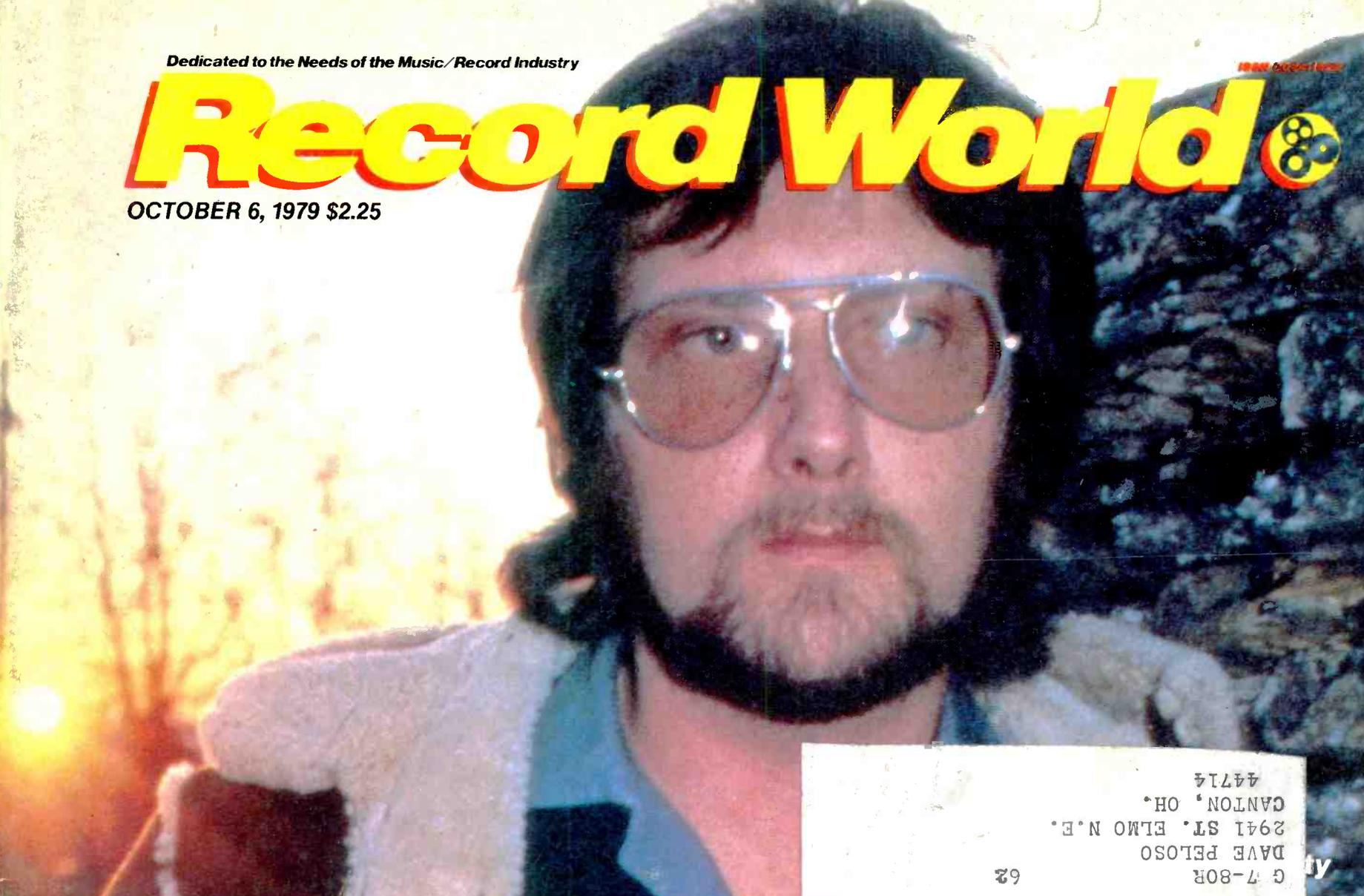


Record World

OCTOBER 6, 1979 \$2.25



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DAVE PELOSO
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CANTON, OH.
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Hits of the Week

SINGLES

EARTH, WIND & FIRE, "IN THE STONE" (prod. by White) (writers: White-Foster-Willis) (Sagittaire, ASCAP) Ninth/Irving/Foster Frees, BMG (3:32). A third single from the "I Am," LP, it should become the third consecutive smash hit for this formidable group. ARC/Columbia 1-11093.

CHEAP TRICK, "DREAM POLICE" (prod. by Werman) (writer: Rickman) (Screen Gems-EMI/Adun, BMI) (3:14). The title cut from their new LP fulfills the promise of past Cheap Trick efforts with its powerhouse rock rhythm & frantic vocals portraying nightmarish paranoia. Epic 9-50774.

DR. HOOK, "BETTER LOVE NEXT TIME" (prod. by Haffkine) (writers: Pappen-Keith-Slate) (Honey Of Gold, BMI) (2:59). The Dr. is once again really taken off with a string of hits and this looks like another with its light dance beat and charming lyrics. A multi-format winner. Capitol 4785.

MELISSA MANCHESTER, "PRETTY GIRLS" (prod. by Buckingham) (writer: Dal Bello) (Neva-Danca, ASCAP) (3:44). Manchester unleashes a powerful vocal against a disco beat on this stunning release from her upcoming LP. A mass appeal hit with an attractive hook. Arista 0450.

SLEEPERS

THE SPORTS, "WHO LISTENS TO THE RADIO" (prod. by Solley) (writers: Cummings-Pendlebury) (Australian Tumbleweed, EMU) (3:24). The 5-man Australian band makes its U.S. debut with this pop-rocker featuring nervolous lead vocals and a driving beat. An instant AOR add. Arista 0468.

CARLINE CARTER, "DO IT IN A HEART-BEAT" (prod. by Julian Barrow) (writers: Carter-Lowe-McFee) (Rare Blue / Plangent Visions, ASCAP/Unichappell, BMI) (3:26). Carter gives a sultry reading to this mid-tempo ballad she cowrote with husband Nick Lowe & guitarist John McFee. VIB 4902.

THE SINCEROS, "TAKE ME TO YOUR LEADER" (prod. by Wisser) (writer: Kjeldsen) (Blackwood, BMI) (3:30). The herky-jerky rock beat, sparkling keyboard adds and irresistible vocal hook make this British band's first release a resounding success. Columbia 1-11115.

TOM JONES, "NEVER HAD A LADY BEFORE" (prod. by Stewart) (writer: Cummings) (Shillelagh, BMI) (3:29). Jones has a penchant for drama and here it builds effectively via his urgent, passionate vocal driven by a driving rhythm & stinging lead guitar. MCA 41127.

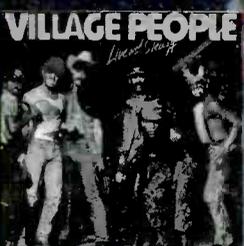
ALBUMS

EAGLES, "THE LONG RUN" The arrival of this long-awaited LP proves that superstar product is worth its weight in gold. Channelled energy, seductive harmonies and sweet guitar work characterize every cut. "Heartache Tonight" and the title cut are charmers. Asylum 5E-508 (8.98).

VILLAGE PEOPLE, "LIVE AND SLEAZY" Two sides of the two-album set feature the band doing all their hits live. The other two sides feature new lead singer Ray Simpson (Valerie's brother) and a rockier direction for the band, exemplified by "Sleazy." Casablanca NBLP-2-7186 (18.98).

BLONDIE, "EAT TO THE BEAT" Deborah Harry and Blondie have succeeded wonderfully in their follow-up to last year's smash LP. The new album is full of the irresistible pop, catchy hooks and innocent lyrics that have made the group a crossover success. Crystals CHE 1225 (8.98).

HERB ALPERT "RISE" Solidifying his reputation as one of the most tuneful trumpet players around, Alpert has released a solid record that includes his hit single, "Rise," as well as several other gems. Check out the superb cover of "Street Life." This LP should zoom up the charts. A&M SP 4790 (8.98).



Amii Stewart

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WEEK!**

Record World



OCTOBER 6, 1979

Wax Leaves E/A

■ LOS ANGELES — Elektra/Asylum president Steve Wax departed that post Monday (24), triggering a new wave of speculation over a possible realignment of that label's executive team.

At press time, comment from the label was restricted to a brief statement from Joe Smith, chairman of E/A, who cited "irreconcilable policy differences" as the cause for Wax's resignation, which became effective immediately. Countering industry rumors over a possible successor was the official assertion that no replacement would be made.

"Steve Wax has made many significant contributions to the growth and success of this company and it is with regret that we part ways," Smith said in the release. "We wish him great success in his future endeavors."

Polygram Distribution Policy Change Limits Returns, Sets Minimum Orders

BY MARC KIRKEBY

■ NEW YORK — Polygram Distribution last week became the latest major distributor to announce sweeping policy changes, including a ceiling of 18 to 22 percent on returns and a minimum order size of \$125 for albums and tapes.

In a letter to accounts dated September 27, John Frisoli, president of the company, called "changing economic and market conditions" responsible for the new policies.

The new system of return allowances, which will take effect January 1, will be based on a percentage of a customer's Polygram purchases in the prior three months. Pure retailers will get a return allowance of 18 percent, pure sub-distributors will get 22 percent, and for accounts which

combine both functions the percentages will be determined on this basis: accounts whose business is one percent to 30 percent retail (and the balance in sub-distribution) will get a 21 percent discount; 31 to 65 percent retail, 20 percent; and 66 to 99 percent retail, 19 percent.

The return percentage will be calculated separately for each of Polygram's six distributed labels, Casablanca, Classics International, Phonogram / Mercury, Polydor, RSO and Capricorn.

Singles, Christmas product and albums by developing artists will still be 100 percent returnable under Polygram's existing returns policy. Polygram sales reps will tell accounts which records and tapes are classified as "developing artists." For all other Polygram-

distributed product, the new returns percentages will apply, and will include defective merchandise.

Any unused monthly return allowance will be added to the following month's allowance, but Polygram will not permit accounts to use allowances for a given year beyond February of the following year.

Monthly Statements

Polygram will begin mailing monthly computerized statements, including return allowances, to all its customers, a practice Frisoli believes "has never been done by anybody." The statements will also report an account's monthly

(Continued on page 55)

Smith, Mooney Discuss New CBS Policy

By DAVID McGEE

■ NEW YORK — In an exclusive interview with *Record World*, Paul Smith, senior vice president and general manager, marketing, CBS Records; and Frank Mooney, vice president, marketing, branch distribution, CBS Records, explained and elaborated upon the company's recently announced policy revisions (see *RW*, September 8), which they view as a major effort to deal equitably with accounts large and small, and to combat increased operating costs without undermining CBS's strength in the marketplace.

The sweeping revisions in CBS's policy reflect the massive

changes seen in the music industry over the course of 1979. Minus a "Saturday Night Fever" or a "Grease" to boost business this year, retailers and rack jobbers have beseeched labels to provide quicker, more cost-efficient service while exhibiting greater sensitivity to the needs of today's price-conscious consumer. CBS has responded to these requests by streamlining order fulfillment and returns procedures in several aspects, and by offering new sales incentives in the form of a line of hit catalogue product variably priced at \$5.98.

According to Smith, the scope of the revisions demanded CBS allow some time to pass so that

accounts might be able to sort out the particulars of the policy. Nevertheless, he conceded, misconceptions still occur, particularly when it comes to determining the beneficiary of all these changes. "This policy took months to put together. It wasn't done overnight; it wasn't done out-of-hand; and it wasn't done simply with our own interests in mind. It was done in an attempt to provide better service for the marketplaces that exist today, which have changed dramatically over

(Continued on page 54)

Lieberman Gears For the Eighties

By PETER FLETCHER

■ LAKE GENEVA, WISC. — Over 240 employees of Lieberman Enterprises met here last week for the company's fifth annual convention, which included training sessions and product presentations. David Lieberman, chairman of the board of the large rack jobbing organization, outlined the problems the record industry has experienced this year and explained the steps that Lieberman is taking to prepare for the future.

"No one is going to be better

(Continued on page 41)

Thousands Attend N.Y. Music Week Events

By KEN SUNSHINE

■ NEW YORK — Sunny, early autumn weather provided the perfect setting for last week's New York Music Week. The unprecedented diversity of events was coordinated by the New York Music Task Force, and held in conjunction with last week's special *Record World* issue: "New York: A Universe of Music."

The nonprofit Task Force was able to advertise the week's events largely because of the assistance of Michelob beer. Several full-page ads in the *New York Times*, *Daily News*, *Amsterdam News*, plus an extensive paid radio advertisement campaign supplemented the blanket newspaper, television, radio and magazine coverage. Press and public

relations were coordinated by Carol Ross' The Press Office, Ltd.

The Citicorp Building provided the focus for several of the highlights of the free events of Music Week in New York. Over two thousand at Monday (24) lunch-

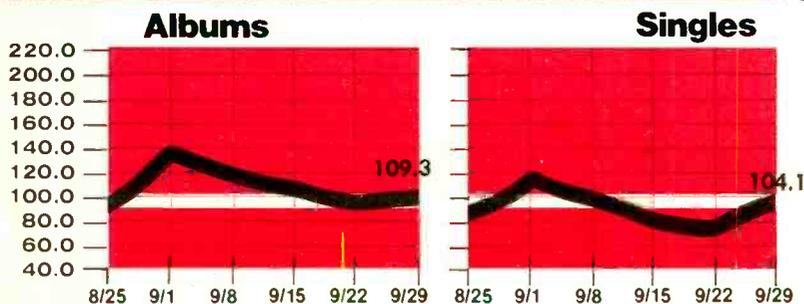
(Continued on page 12)

Mayor Koch Issues Proclamation For N.Y. Music Week

■ NEW YORK — On Wednesday (26), the New York Music Task Force, *Record World*, and Michelob received a proclamation from New York City Mayor Edward I. Koch in appreciation of their

(Continued on page 12)

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.

Contents



■ **Page 10.** Casablanca's growth into a multi-media entertainment combine has been almost too rapid to chronicle—so to fill in some of the gaps, Record World will be presenting a two-part Dialogue with the company's principals, Neil Bogart and Peter Guber. In Part One, Bogart talks about the growth of the record company and how it has coped with 1979.



■ **Page 18.** Cream Records' multi-city promotional tour for the rock group Snail met with surprising success—in part because belt-tightened record companies have cut down on parties and promotions and left room for independents to get some attention, says VP Paul Culberg.

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Powerhouse Picks

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

Eagles (Asylum) "Heartache Tonight."

This week's Chartmaker is an out-of-the-box explosion. Stations on all levels immediately put it on the air. Retailers are already reporting breakout sales. This record is spelled h-i-t!

Fleetwood Mac (Warner Bros.) "Tusk."

This long-awaited release has blanketed the country with an impressive list of primary and secondary radio adds. Upward jumps are already being reported on both levels. This is one of the hottest records out there today.

Budget Holds 1st National Meet

By SAM SUTHERLAND

■ DENVER — Budget Tapes and Records kicked off its annual convention here Wednesday (26) with the chain's first fully national attendance and a decided shirt-sleeves emphasis in its busy seminar agenda.

Although the three-day gathering, scheduled to conclude Friday (28) night, was Budget's third annual gathering, president Evan Lasky explained that the company's two key offices have previously hosted regional gatherings.

"This is our third convention, but it's the first time we've done it on a national basis, rather than regionally," said Lasky. "Our home office is in Denver, and we have a major branch operation in Seattle, so in the past we've conducted two separate conventions, one in each city."

Schedule

Because Budget is a music retail franchiser, rather than a wholly-owned chain, Lasky added that both the seminar schedule and the day-to-day attendance differed from most retailer and rack meets. With store owners and managers from 85 of 92 Budget outlets expected to appear, Lasky said individual reps would be shuttling in and out of Denver during the convention as their

(Continued on page 59)

Copyright Office Sets License Meeting

By BILL HOLLAND

■ WASHINGTON—The Copyright Office has announced that the projected meeting concerning the compulsory license for making and distributing phonorecords (or mechanical license) will be held here on October 19.

Over the past year the CO has prepared what it calls a "background paper" addressing the principles contained in the amended interim regulations governing the license, and has held extensive hearings (RW, Sept. 15) with representatives of record companies, music publishers and other interested parties.

However, the last formal meeting was 10 months ago. In the announcement of the October meeting, the CO states that "the purpose of the meeting is to bring together the representatives of the interests concerned with the calculation of royalty payments... for a full, informal discussion, in an effort to sharpen, narrow, and, if possible, settle remaining issues and thus assist the Copyright Office in issuing final

(Continued on page 59)

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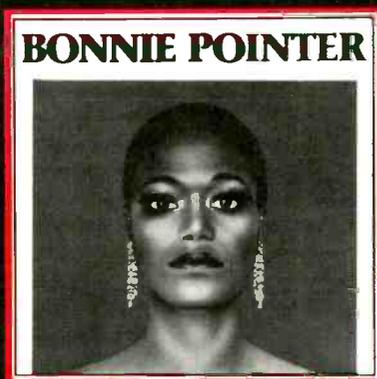
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"Heaven Must Have Sent You"

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Black Caucus Honors Lebaron Taylor



The Congressional Black Caucus held its 9th annual dinner banquet in Washington on September 21 and presented its 1979 "Chair's" Award to Lebaron Taylor, vice president, black music marketing, CBS Records. Taylor is the first record industry executive ever to be given this honor. The award is presented to several individuals each year and signifies their support of the goals and objectives of the Caucus. Featured entertainer at the banquet was Philadelphia International recording artist Teddy Pendergrass, for whom CBS Records hosted a reception after the show. Shown above at the reception are, top row, from left: Vice President Walter Mondale; Paul Smith, senior VP and general manager, marketing, CBS Records; Congressman Charles Rangel (D-NY); Donald McHenry, U.S. Ambassador to the United Nations; Frank Welzer, VP, business affairs, CBS Records International; Smith; Frank Mooney, VP, marketing, branch distribution, CBS Records; Hamilton Jordan, White House chief of staff; Lebaron Taylor; (bottom row) Smith; Congressman William Clay (D-Mo.); Taylor; Kenneth Gamble, chairman of the board, Philadelphia International Records; Taylor Smith; Mooney; Pendergrass; Mrs. Coretta Scott King, president, Martin Luther King Jr. Center for Social Change; Tony Martell, VP and general manager, CBS Associated Labels.

MUSE Concerts Gross \$1.5 Million

By JOSEPH IANELLO

■ NEW YORK — After five nights of concerts and one day-long rally which drew the largest anti-nuclear crowd in history, Musicians United For Safe Energy (MUSE), now begins the enormous task of dispersing the money raised from the benefits to the over 500 grass-roots, pro-solar / anti-nuclear groups throughout the country. The concerts, held at New York City's Madison Square Garden, September 19-23, attracted 84,208 for a total gross of \$1,510,412 according to Garden vice president of booking, Rob Franklin.

"It will be several weeks before we'll know what the total profits are," said David Fenton, media consultant for MUSE. "While we're paying the bills, the MUSE Foundation will be proc-

essing the applications." The 16-member MUSE Foundation Board of Directors, made up of musicians and anti-nuclear/pro-solar activists and selected to insure racial, sexual and regional balance, is a tax-exempt public charity.

"We expect to get the checks out by Thanksgiving, and to distribute the funds for maximum strategic impact in the fight to stop nuclear power," said MUSE Foundation president John Hall. The Foundation will distribute at least thirty percent of the funds to local and regional grass-roots groups, thirty percent to national efforts and thirty percent to a public education media campaign.

DIR Broadcasts Rally

The concerts and the massive rally were giant steps towards increasing public awareness as both

attracted widespread media attention. Sunday's rally, which attracted over 200,000 to the Battery Park City landfill in lower Manhattan, featured entertainers Jackson Browne, John Hall, Bonnie Raitt, Jesse Colin Young, Carly Simon, James Taylor, and Crosby, Stills and Nash; and political activists Ralph Nader, Jane Fonda, Tom Hayden, Barry Commoner, and Bella Abzug. DIR Broadcasting Inc. carried the five hour event live, to 17 cities across the nation. DIR will feature a two hour special on the event, October 28, sponsored by Pioneer Stereo, TDK Tape and Wrangler Jeans; to be broadcast in over 250 markets. The program will include the first live radio broadcast of performances by Jackson Browne, Carly Simon and Crosby, Stills & Nash with an estimated audience of over 12 million, according to DIR co-owner Peter

(Continued on page 50)

CBS To Offer Fall Program

■ NEW YORK—Record World has learned that CBS Records will reportedly offer a fall stocking program to retailers and rack jobbers beginning October 1 and running through October 19. A number of current hit titles and major catalogue albums will be offered, including product by Karla Bonoff, Molly Hatchet, Bob Dylan, the O'Jays, Bruce Springsteen, Meatloaf and Billy Joel. According to sources, CBS will offer 10 free records on every 110 ordered. Several other major labels have come forth with fall programs offering a five percent discount off invoices.

Dolly's Party



Following Dolly Parton's performance at Hollywood's Universal Amphitheatre, RCA Records hosted a party for her at the Victoria Station. Shown from left: Bob Fead, division vice president, RCA Records—U.S.A., Dolly, and Spence Berland, senior vice president/west coast manager, Record World.

Infinity Sets Marketing Plan For Pope's LP

By MARC KIRKEBY

■ NEW YORK — With Pope John Paul II due in Boston Today (1) to begin his American visit, Infinity Records last week detailed the marketing campaign that will support the million-unit initial shipment of the Sacrosong Festival album on which the Pope sings.

POPE JOHN PAUL II SINGS AT THE FESTIVAL OF SACROSONG



Those albums should already be in stores in five of the cities the Pope will visit—New York, Philadelphia, Chicago, Washington and Des Moines—but will be available in Boston only through the Roman Catholic Archdiocese of that city until October 28. The records wholesale for \$6; cassettes and eight-tracks, which will be available by mid-October, will wholesale for \$6.75.

Both tape configurations will be packaged in a cardboard box about the size of a paperback book. It will be coated with the same roller-embossed paper that gives the album cover its satin-like finish, and will contain a six-page booklet.

International Rights

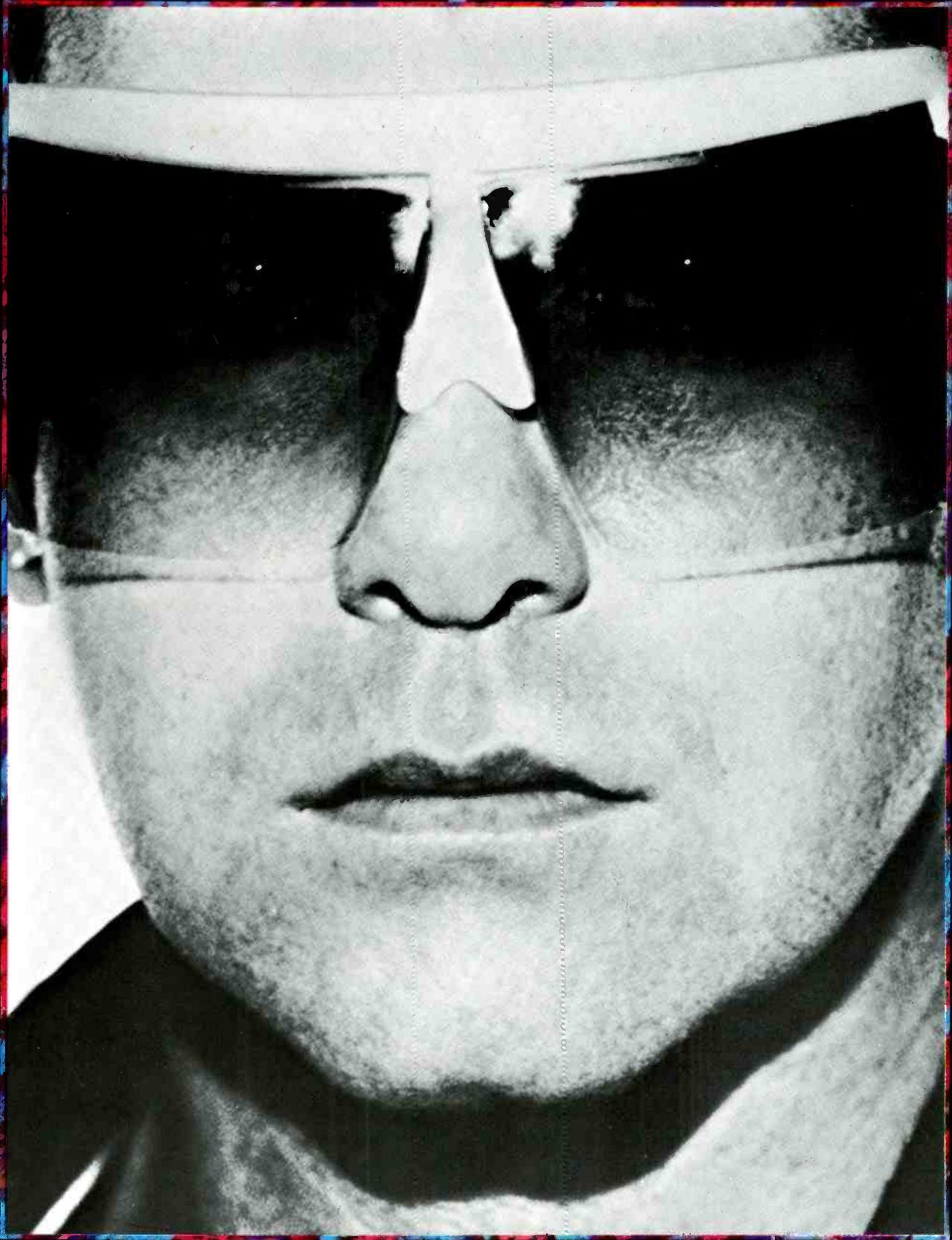
Through MCA Distributing Corp., Infinity will provide retailers with high-back divider cards featuring the album cover that may also be used for a carton display; a self-contained counter-top display piece for tapes; and a 2 x 2 cover blowup for counter display.

Infinity will take out ads in major daily newspapers in the cities the Pope will visit, and will make ad repros, a radio spot and 35mm color slides for TV spots available to any account wishing to supplement the Infinity campaign.

Infinity already holds rights to the album for the United States and Canada, licensed from Petri Pax, Inc. of Boston, and late last week was negotiating for additional rights in other countries. Infinity is also planning to reprint the cover of "Pope John Paul II Sings at the Festival of Sacrosong" in Polish, German, Italian, Spanish and French translations later this year. The record itself is sung

(Continued on page 59)

ELTON JOHN VICTIM OF LOVE



COMING OFF A TOP 10 GOLD SINGLE
AND NOW ON A SELL OUT NATIONWIDE TOUR,
THE STAGE IS SET FOR ELTON'S NEW RELEASE,
"VICTIM OF LOVE"
ALSO CONTAINS THE FIRST SINGLE, "VICTIM OF LOVE"

PRODUCED BY PETE BELLOTTE

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Chart Analysis

Knack, Robert John Still Top Singles Chart; Eagles, Fleetwood Mac, Styx Bow Strongly

By JOSEPH IANELLO

While Robert John (EMI-America) and The Knack (Capitol) maintain steady sales and their one-two ratings for the fourth consecutive week, the big news is the unprecedented entry of

Singles

three records: Eagles (Asylum) at #23 bullet, Fleetwood Mac at #31 bullet, and Styx (A&M) at #38 bullet, in the top third

of the chart. All three records are long-awaited and receiving huge radio reaction with Eagles earning Chartmaker honors for its impressive debut and sharing Powerhouse Pick selection with Fleetwood Mac.

Elsewhere in the top ten, the Commodores made a two position move to #3 and in so doing, pose a serious threat to the John-Knack domination. The Commodores have combined strong black and pop sales with a #2

album and numerous #1 radio positions for their lofty ranking. Bullets pepper the bottom half of the top 10 with Herb Alpert (A&M) placing at #6 behind steady 12" sales and increased 7" action. Close behind at #7 is Michael Jackson (Epic), picking up more and more pop stations to compliment the full black picture while the sales reports continue to grow. Sales are the story behind M's (Sire) rise to #9 and a big add at WABC has boosted Sniff 'n' The Tears (Atlantic) to #10.

Only four records in the teens made significant moves to garner bullets with Journey (Columbia) at #15 and Donna Summer (Casablanca) on #17 making the biggest jumps. Journey moved eight slots with great sales reports and solid radio moves while Summer picked up eight radio adds and a combination of black-pop sales for a seven place rise.

The twenties also had four bullets with Eagles making most of

the news while the Knack created quite a stir by leaping nine slots to #25 behind adds at Z97 and KVIL with sales picking up nicely. Ashford & Simpson (WB) is still strong on the black end while it picks up six adds for an improving radio picture and the #28 position.

Action in the thirties is really hot: eight records earned bullets including the two previously mentioned Fleetwood Mac and Styx entries while the other six jockey for position with four and five place moves. Kenny Rogers (UA) moved five to #32 on the basis of seven adds and big sales on the country and adult sides. Close behind with a five spot move is Foreigner (Atlantic) at #33 with six adds and a sales picture that's beginning to explode. Ian Gomm (Stiff/Epic) had a fantastic week of radio (seven adds) and encouraging sales reports for #34; also a five slot jump. Lobo (MCA/Curb) at #36, Brenda Russell (Horizon) on #37 and Jennifer Warnes (Arista) for #39 all moved four slots. Russell gathered four adds with strong black reports while pop builds steadily and Warnes continues to

rise after ten weeks on the chart because of steady growth at the primary and secondary levels.

The forties feature five bullets with K.C. & The Sunshine Band (TK) making the biggest move (nine slots) to #42 on the strength of big sales in the southeast and adds at WKBW, KFRC, HBQ, and KSLQ. Kansas (Kirshner) continues to pull in the majors week after week (Z97, WOKY and KRBE) for a seven place jump to #47.

Big Move By Murray

Seven records lead off the second fifty with Anne Murray (Capitol) leading the bullet parade at #50, after making a healthy 19 place move behind a dozen adds at adult, country and pop radio. Bob Dylan (Col) continues to spread with adds at WBBQ, WLAC, WNOE and KXX106 for a ten position jump to #52. Two records in the mid-fifties, Jimmy Buffet (MCA) at #54 and J.D. Souther (Col) at #55 made impressive showings with Souther getting adds at six stations. Closing out the fifties are the Commodores (Motown) with a huge 14 slot jump to #59 on

(Continued on page 55)

Zeppelin LP Secures Hold on Top Spot; New Product Again Makes Chart Inroads

By SAMUEL GRAHAM

Led Zeppelin (Swan Song) held on to the top spot on this week's Album Chart, their fifth consecutive at #1; all indications are that the group's "In Through the Out Door" LP is in a league by itself in terms of sales.

Albums

Elsewhere in the top ten, the Commodores (Motown) were helped sufficiently by pop and black activity on their two singles to usurp the #2 position from the Knack (Capitol), who fell to #3. Michael Jackson (Epic) continues to be an absolute smash at the retail/one-stop level, moving to #4 bullet on the chart while showing steady gains at the racks as well, while Foreigner (Atlantic) enters the top ten in just its second week, moving 11 spots to #6 bullet with excellent retail sales in its first week now augmented by racks as well. Also entering the top ten is Bob Dylan (Col), at #9 bullet and fueled by strong reaction to the "Gotta Serve Somebody" single.

Throughout the remainder of the chart, it is once again the brand new or virtually new records that have made the most impressive moves. In the teens and twenties, this product includes Jimmy Buffett (MCA), at #13 bullet with rack and retail sales aided by the success of the "Fins" single; Alan Parsons (Arista), at #20 bullet while maintaining heavy retail and growing at racks; and this week's Chartmaker, Cheap Trick (Epic), making an impressive entry to the chart at #21 bullet. The latter, coming on the heels of their very successful "Live at Budokan" set, met with especially good response among midwest retailers, but is showing a good overall spread as well.

In the forties, Molly Hatchet (Epic) moves to #42 bullet in just its second week on the chart. Even without the help of a single, the album is showing an excellent retail spread—including virtually every area of the country—and some early racks. Elsewhere in the forties, Kenny Rogers (UA) also made an impressive showing in its second week, leaping 28 spots to #47 bullet and buoyed

by the huge success on all levels for the "You Decorated My Life" single. Rogers' album is a smash at racks, with more retail accounts now also reporting it.

In the fifties, Kool and the Gang (De-Lite) are at #51 bullet, one of the hotter black records in the country at the moment. Areas of retail/one-stop strength for this record include Chicago,

NY, St. Louis, LA, Phoenix, Philadelphia, Indianapolis, Boston and Houston. Also bulleting in the fifties are Frank Zappa (Zappa), now at #52 in just its third week and continuing to grow at retail, and Jethro Tull (Chrysalis), entering the chart at #57 based strictly on retail sales, particularly in the northwest, the midwest and on

(Continued on page 55)

Regional Breakouts

Singles

East:

Eagles (Asylum)
Brenda Russell (Horizon)
Styx (A&M)
Anne Murray (Capitol)
Kermit (Atlantic)
Gloria Gaynor (Polydor)

South:

Ian Gomm (Stiff/Epic)
Brenda Russell (Horizon)
Styx (A&M)

Midwest:

Wings (Columbia)
John Stewart (RSO)
KC (TK)
Bob Dylan (Columbia)

West:

Kenny Rogers (UA)
Foreigner (Atlantic)
Ian Gomm (Stiff/Epic)
Gloria Gaynor (Polydor)

Albums

East:

Cheap Trick (Epic)
Jethro Tull (Chrysalis)
Steve Martin (WB)
Jeff Lorber (Arista)
Weather Report (ARC/Columbia)

South:

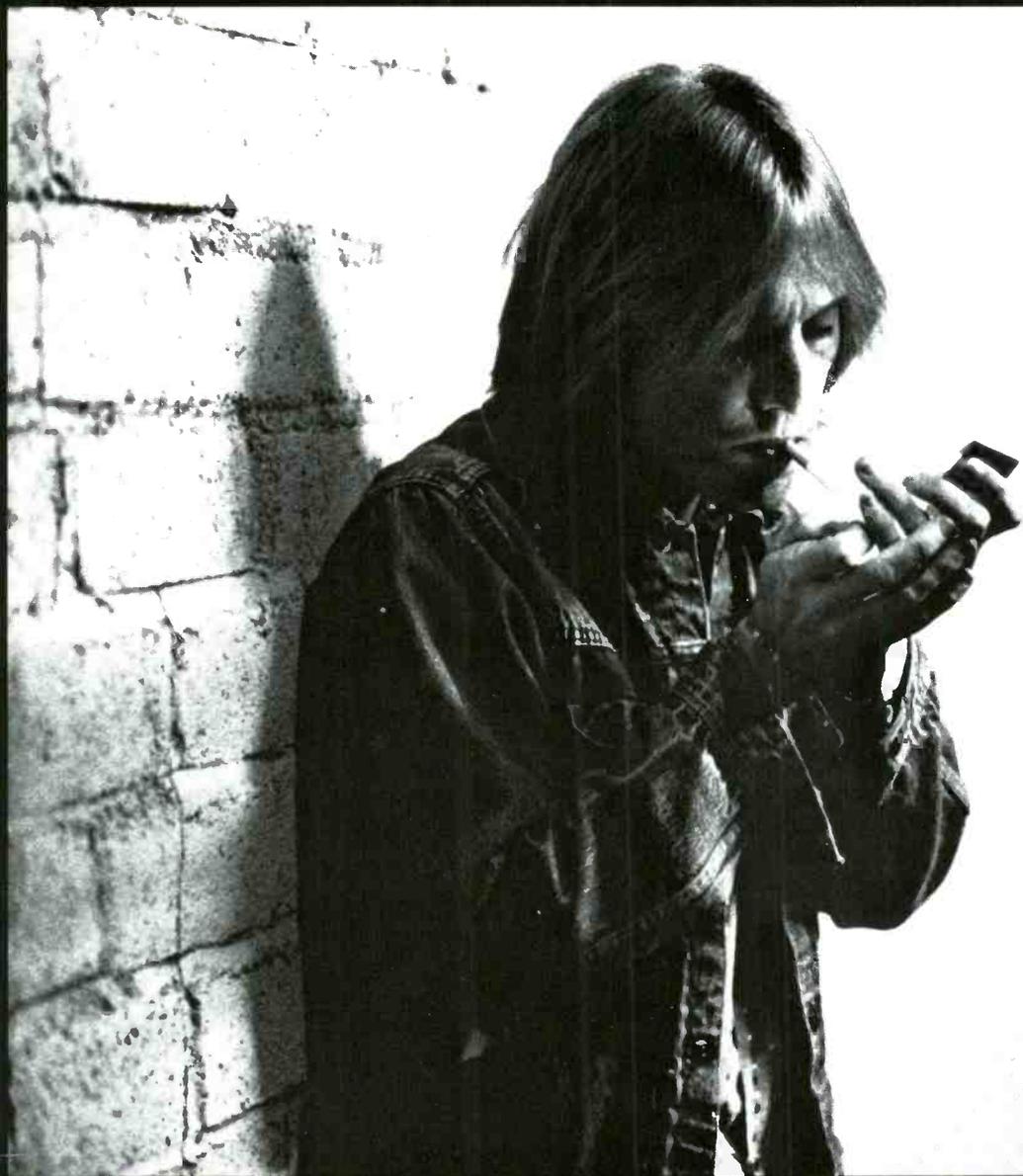
Cheap Trick (Epic)
Steve Martin (WB)
Weather Report (ARC/Columbia)

Midwest:

Cheap Trick (Epic)
Jethro Tull (Chrysalis)
Steve Martin (WB)
Weather Report (ARC/Columbia)

West:

Cheap Trick (Epic)
Jethro Tull (Chrysalis)
Steve Martin (WB)
Weather Report (ARC/Columbia)



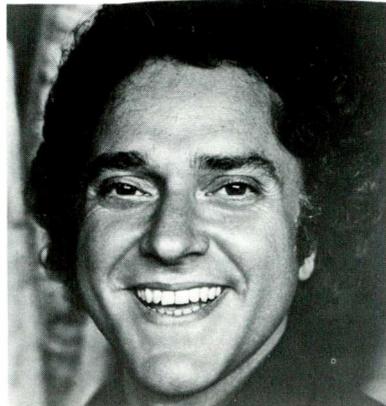
TOM PETTY
AND
THE HEARTBREAKERS
ON

Backstreet
MCA RECORDS

Neil Bogart on The State of The Industry

By SAM SUTHERLAND

■ In an era when different entertainment media are converging, Casablanca Records and FilmWorks represents what could be a new prototype for multi-media companies: now involved in television, films, publishing and comedy, as well as records and music publishing, Casablanca has grown to its current nine-figure gross earnings posture while retaining close ties between its divisions. At the heart of that process are two long-term friends and complementary entertainment executives, Neil Bogart and Peter Guber, veterans of music and movies respectively, and partners in their company since merging Casablanca and Guber's FilmWorks three years ago. The following Dialogue, the first of two parts, finds Neil Bogart commenting not only on Casablanca's current growth and the strategy behind its expansion into new musical fields, but on industry-wide issues dominating the trade in recent months. His exclusive interview also yields news of an ambitious new foray into the children's market, and this former singer, promotion man, and Buddah Records topper's own involvement in public affairs. Part two will examine Casablanca's overall multi-media strategy, via the first major music industry view of his partner, Peter Guber, and a recap of how their collaboration evolved.



Neil Bogart

Record World: One recent industry rumor, in a summer already marked by more than its share of rumors, was that you would sell off your holdings in Casablanca. You've since issued a flat denial, but I'm interested in your overall reaction to that story, and how it wound up in a film business trade magazine.

Neil Bogart: I was more than upset. I have relationships with attorneys, with managers, with artists. I have commitments with those people that I would be here certainly for the length of their contracts. So it was very detrimental to Casablanca, and to myself. A lot of people that perhaps might think of coming to see me in four, or five months time could turn around and say, 'Hey, I read that rumor.'

There is no truth to it. I do not know what will happen in 6 months or 5 years from now. Regardless, even if I did sell, that does not mean I would leave Casablanca or Polygram. At this time, there have been no discussions, no negotiations—at least, none that I am privy to and since I would have to be involved, I do not see how that could happen.

I just thought it was very irresponsible reporting, especially since the writer in question claimed that they got a denial from me, and the writer never even called me. I never gave her a denial, although I have since issued one.

RW: Do you think the overall mood of the industry at that point may have affected the handling of that story?

Bogart: The climate hasn't been a good one. I think the record industry has handled itself childishly. I think we did a lot that we shouldn't have done as an industry, and didn't do a lot that should have been done.

RW: Apart from that, though, I know you haven't been happy about the amount of general press coverage of the music business. In an earlier conversation, you mentioned that you felt the slump had been overdramatized.

Bogart: If you took a graph and traced the growth of the record industry, you would see a line that went from the bottom to the top.

We did run into a bad year. More specifically, we ran into a bad quarter, the quarter of October, November and December, 1978. The returns that we experienced were not returns from 1979 so much as they were returns from that quarter. People at that time were worried about the low popularity of Carter. We've learned to live with that; it's gotten lower since, and it may get lower still. It should get lower.

That's my personal political feeling.

We had oil problems. We didn't know how to deal with oil

problems. We've now had a year to learn that there are such problems, that there are energy problems, and we have to find alternative way to live our lives. Last October, November and December, we didn't have the time to do that.

RW: Do you think the industry is better prepared now as a result?

Bogart: I think we're prepared. We know now, we understand. It will not be a factor this Christmas, God willing. We had the biggest August in our company's history. August is traditionally a slow month, but it was almost a peak month for us. The company's gross, although there are no final figures yet, will show an increase of 20 to 25 percent. The net will not. We won't make any more money than we made with 20 to 25 percent less in gross earnings. We may even drop a few dollars off those earnings from what we experienced in '77 and '78, as opposed to '78 and '79, because of the abnormal returns.

All of this played a part in the media coverage of 1979, and they didn't understand it. They just didn't.

RW: What about the effect of those problems on current manufacturer strategy? In recent weeks, we've seen policy and pricing shifts handed down by major branch distributors that are clearly the product of a basic re-evaluation of the relationship between labels and their customers.

... we have an obligation to develop new music, to develop new artists, to develop new concepts. Only when we make money can we afford to do this.

Bogart: Many years ago, somebody came up with a theme for a NARM Convention called "Profitless Prosperity." I believe the record business has been living in profitless prosperity, even though they may be showing paper profits, for many years. The better you do, the worse it can become.

I applaud the move made by those companies to readjust the business relationships of the record business. Only when we can turn over a proper profit on an investment can we be healthy. If you make more money by leaving it in the bank, why take it out?

We have an obligation to develop new music, to develop new artists, to develop new concepts. Only when we make money can we afford to do this. We must get the business of the record business back on track. The relationship between us and some of the people we deal with will be strained for awhile. They must learn to buy better, how to move product, and how to merchandise it.

You know, I remember when a co-op ad meant a co-op ad. That doesn't exist anymore. There are exceptions, some very creative retail outlets and rack jobbers that understand the business. Then there are others who operate by thinking they know the record business because they know a record number, not the artist.

I don't know record numbers. I deal in terms of human beings, people. There are lives at stake. We've just fired numerous people within the record industry, nothing near what other businesses have gone through, but I don't take pride in announcing a cutback. I've affected those lives drastically. I'm not happy about that; it disturbs me immensely.

But I think the more the business takes care of being a business again, we will be able to start growing again, and growing even faster. There'll be even more avenues of growth.

RW: Most executives are now willing to admit that the industry has grown to a scale where external economic factors indeed affect it, but few have carried that theme, as you did a moment ago, all the way back to Washington. In general, your involvement in that political arena seems to have been extended recently.

Bogart: I'm a Democrat with a strong feeling toward certain Republican candidates. To be more specific, I am a person to whom the individual's importance surpasses party allegiance.

RW: But, allegiance or not, you have placed a greater emphasis on politics.

Bogart: Yes.

RW: What influenced that heightened interest?

Bogart: I look at the biggest business in the world, which is the

(Continued on page 40)

Interview. Programmed for Release.

SUBJECT: INTERVIEW'S DEBUT ALBUM, "BIG OCEANS."
ON VIRGIN RECORDS AND TAPES.

JEFF STARRS:
LEAD VOCALIST, LYRICIST.
MALE.
CAUCASIAN.
SLIGHT SHOULDERED, BRITTLE FINGERED.

PETER ALLERHAND:
LEAD GUITARIST, KEYBOARDS, BACKING VOCALS.
MALE.
CAUCASIAN.
MUSCULAR JAW TAPERING TO LARGE NERVOUS FEET.
VIOLENT.

ALAN BRAIN:
RHYTHM GUITARIST, BACKING VOCALS.
MALE.
CAUCASIAN.
ENTHUSIASTIC MOUTH.
INABILITY TO WEAR SCARF.
INDOLENT.

PHIL CROWTHER:
BASS.
MALE.
CAUCASIAN.
PROMINENT FOREHEAD.
BRIGHT, BOUNCING GAIT ALTHOUGH
DIFFICULT TO SEE AT NIGHT.
SPRY.

MANNY ELIAS:
DRUMS.
MALE.
JEWISH.
WELL DISTRIBUTED SCALP HAIR.
OFFENSIVELY SULLEN WHEN CORNERED.
CLEAN.



Virgin

"Big Oceans"

On Virgin Records and Tapes.

Thousands Attend N.Y. Music Week Events

(Continued from page 3)
time saw Melanie and Roc perform. Melanie, always popular in New York, was introduced by her friend and disc jockey Alison Steele. Roc was the winner of last year's New York Music Task Force contest, Manhattan Music Playoffs. Later Monday, the great jazz pianist Marian McPartland and pianist Adam Makowicz performed in the Sunken Plaza at Citicorp. Later that evening, SESAC artists Jasmine, Greg Alper, Joe Scelfo and Philippe Saisse performed before an enthusiastic crowd at the indoor Atrium.

Monday night a kick-off party was held at New York, New York. Over 700 executives and music personalities attended.

Tuesday's (25) Citicorp performers included singer-songwriter Jonathan Holtzman, and an evening festival of AGAC composers Ervin Drake, Bob Sour, George D. Weiss, Kay Swift, Hague and Hague and David Lamm, who performed their own works.

Billy Falcon rocked the Wednesday (26) lunchtime throngs at Citicorp. One of the highlights of music week was the Wednesday performance of the legendary Eubie Blake. A crowd of over five thousand massed into the rush hour traffic of Lexington Avenue as the 96-year-old Blake performed his own works, and ended with a rousing rendition of Sousa's "Stars and Stripes Forever." Cissy Houston and Ronnie Dyson joined Eubie at the late afternoon performance. Wednesday evening saw an overflow crowd at the indoor Atrium enjoy a full hour and a half with Michael Moriarity, who sang a great variety of songs to his adoring fans.

Thursday's (27) afternoon Citicorp concert featured Lori Butler and Robert Kraft and his Ivory Orchestra.

Classical music provided a key part of the Music Week in New York free performances. The outdoor fountain at Lincoln Center saw 16 brass players from the famed Manhattan School of Music attract a crowd of several hundred on Monday (24), including the tuxedoed audience for the opening later that evening of Metropolitan Opera's season. Tuesday (25) evening's Lincoln Center Task Force presentation of the L'Eliason Octet created an event that could only happen in New York. At the same time, Beverly Sills was filming an "I Love New York" commercial at Lincoln Center. The Octet's music provided perfect rehearsal background for Miss Sills, and a crowd of several hundred enjoyed what turned out to be a truly New York event.

Trinity and St. Paul's Church in

the lower Manhattan financial district featured lunchtime performances by the soprano Cheryl Taylor, the Mannes Trio, and a piano recital by Roger Press, who coordinated all of the classical events of Music Week. String quartets, Grand Opera, and chamber ensembles were presented at many locations. Radio Station WNCN helped coordinate several of these events in conjunction with their Sidewalk Classic Series.

The great Latin bandleader Tito Puente provided free music by his orchestra to over three thousand lunchtime fans at the World Trade Center on Monday, Tuesday and Thursday.

The magic of Broadway was celebrated in an all-star, gala salute held Thursday afternoon in Shubert Alley in the heart of the theater district. Hosted by Danny Aiello, the star of "Knockout" and "Gemini," the show attracted several thousand, who spilled onto 44th and 45th Streets. Tony Conforti of the Bill Sargent Organization helped coordinate the show for the Task Force. The famous songwriter Sammy Cahn performed several of his works, including a special version of "My Kind of Town" written specially for Music Week. Reid Shelton, the star of Annie, sang "N.Y.C." from the show. Gregory

Hines, the star of "Eubie," sang several songs. The casts of long-running Broadway hits "Grease" and "Beatlemania" performed several songs from their shows. Additionally, Jessica James of "Gemini," the cast of "Rebecca the Rabbi's Daughter," Patrick Jude, and Janice Harper performed. A highlight was the "Broadway debut" of unknown Lisa Marie, who dared Danny Aiello to allow her to sing. A ten-piece orchestra conducted by Larry Fallon backed up all of the acts.

Jazzmobile

Jazzmobile, which brings jazz to the neighborhoods of New York, featured the Johnny Griffin Quartet at Columbus Circle, Milt Jackson at Queens College, and Art Blakey and his Jazz Messengers before several thousand at Washington Square Park.

Most of New York's major clubs celebrated Music Week with special programs. These were the only events of Music Week which charged any admission, and most participating clubs will donate the profits from the special evenings to the New York Music Task Force. The Task Force will, in turn, donate these monies to New York charities such as Father Bruce Ritter's Covenant House,

the home for runaways on Times Square.

Denise Delapena and Randy Brecker performed at Seventh Avenue South's Monday celebration. Hurrah attracted several thousand, many of whom waited on line until later into the morning to be part of a marathon rock benefit. Radio station WPIX broadcast several hours from Hurrah live that Monday (24) evening. Lou Reed opened the show by proclaiming his love for New York and its music, and introducing Walter Steding. Following Steding were Cathy and the Escorts, Richard Lloyd, Laughing Dogs as Kojaks, Jah Malla with Max Romeo, and the Revelons. Among the many celebrity guests at Hurrah were Debby Harry, Chris Stein, and the other members of Blondie, Ron Word, Mick Taylor, Ray Davis, Lenny Kaye and Joe Jackson.

The Bottom Line's Tuesday celebration of New York Music Week produced another event that could only happen in New York, a Festival of Street Performers. Singers, musicians of all kinds, ventriloquists, mimes, jugglers and comedians were recruited from the streets by Alan Pepper, owner of the Bottom Line. Their performances lasted

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Mayor Koch Honors N.Y. Music Week, Task Force, RW

(Continued from page 3)
roles in celebrating "New York Music Week." The Task Force sponsored the week in conjunction with last week's special issue of *Record World*, "New York: A Universe of Music." Michelob provided financial assistance to advertise the free events of music week.

The text of Mayor Koch's proclamation is as follows:

New York City Music Week is all about the diverse sights and sounds of music in our city from Broadway, pop, ethnic, street songs and disco to classical, rock and nightclub and the thousands of people from composers, performers and publishers who have contributed to the resurgence of the New York music industry.

All this week—from September 24 to 29, 1979—special musical programs (many of them free of charge) will be occurring throughout the City to celebrate New York: A Universe of Music—from Trinity Church to Lincoln Center, from the Pan Am Building to the Jazzmobile in Queens, and all around the town.

This is a time of major economic revitalization for New York City and the music and record industry is a vital part of our economic growth. We commend

the New York Music Task Force and Michelob for sponsoring this exciting event and we salute *Record World* Magazine for paying tribute to music week in a special edition. Their efforts are a significant contribution to the New York City's preeminence as the music and cultural capital of the world.

Now, therefore, I, Edward I.

Koch, Mayor of the City of New York, do hereby proclaim the week from September 24 to 29, 1979, as "New York Music Week" in New York City and invite all our citizens and visitors to take advantage of this special week long musical celebration and to enjoy the great variety of music to be found throughout the year in New York.



At the proclamation ceremony, from left: Howard Beldock, chairman, New York City Music Task Force; Ken Sunshine, *Record World*; Herb Rickman, assistant to Mayor Koch; Tom Nicholson, Anheuser-Busch; Jeff Deutch, TDH Productions; Carlos Rivera, Anheuser-Busch, and Mike Sigman, senior vice president, managing editor, *Record World*.

WB Inks Pearl Harbor & Explosions



Warner Bros. Records has signed San Francisco-based Pearl Harbor & The Explosions to an exclusive long-term contract. The group gathered backstage at San Francisco's Old Waldorf with Warner Executives who had flown up from Burbank for their last performance prior to entering the studio to record their first album. Those pictured include (from left): bassist Hilary Stench; Warner Bros. assistant to VP of sales Kent Crawford; Bob Regehr, vice president and director of artist development and publicity; Peter Bilt, PH&TE guitarist; drummer John Stench; Pearl E. Gates, lead singer of the group; Charlie Lake, Warner Bros. promotion director; Mo Ostin, board chairman and president of Warner Records; Michael Ostin, A&R executive; Jeff Pollack, Old Waldorf proprietor; manager Larry Robbins and Warner Bros. vice president and director of sales and promotion Ed Rosenblatt.

Songwriters Begin Petition Drive

■ LOS ANGELES — A petition drive to increase royalty payments to songwriters has been initiated by Songwriters Resources and Services (SRS), a non-profit organization based in Hollywood. The effort is directed to the U.S. Copyright Royalty Tribunal, a regulatory and judiciary panel appointed by the President to examine issues and procedures relating to copyright regulations. The Tribunal will meet in 1980.

The Tribunal was created with the passage of the new copyright law in 1978. The law also increased the compulsory mechanical royalty rate (the amount paid by record companies to songwriters and publishers) from two cents per record to two and three quarter cents. The two-cent rate had been in force since 1909 and SRS believes the law still does not compensate writers fairly for their efforts.

The law provides for the Tribunal to meet in 1980, 1987 and thereafter once every 10 years. The SRS petition also urges the tribunal to recommend to the Congress that they be permitted to meet more often.

Copies of the petition are available through SRS, 6381 Hollywood Boulevard, Hollywood Ca. 90028.

Stevenson to Chappell

■ LONDON—Steve Stevenson has been appointed creative director of Chappell Music UK, replacing Tony Roberts, who left last month to form his own publishing company.

Stevenson, 30, joined the company on October 1 and will report to Jonathan Simon, Chappell's chief operating officer.

FCC Studies Broadcast Loans

By BILL HOLLAND

■ WASHINGTON — The FCC is taking a long look at the nation's banks and other financial institutions to determine whether or not their loan policies restrict minorities from acquiring broadcast properties.

The Commission, through its Minority Ownership Task Force, has been conducting an in-depth study of financial institutions for more than a year. In February 1978, the FCC issued a contract to CCG, Inc., a research corporation, to investigate loan policies.

The study and report were initially on the agenda of this past week's open FCC meeting, but have been shelved "probably to tie up some loose ends," according to an FCC spokesperson.

No one at the Commission was able to tell RW what the study indicates, but the report also will provide information on the methods used by rating services accurately reflect minority audience listening patterns.

Hal Fein Bows Seacoast Pubbery

■ NEW YORK—Hal Fein, a music publisher who had been semi-retired has recently started the new Seacoast Music Publishing, Inc., at 211 W. 56 St. in New York City. Fein's associate at Seacoast is Robert Uhlmann. According to Fein the publishing company's main objective is to act as a source of material for talent.

In the past, while at Roosevelt Music, Fein worked with such people as George Benson, Chuck Mangione, Neil Diamond, Jerry Goldstein, Jessie Stone and Otis Blackwell.

Black Owned Broadcasters Meet

By KEN SMIKLE

■ WASHINGTON — The National Association of Black Owned Broadcasters (NAROB) held its fourth annual broadcast seminar last week in Washington, D.C. The 240 delegates, who represented the 72 black-owned radio stations and three television stations, spent two days exchanging their concerns with representatives of industry and government.

The Sept. 19th session got underway with a panel on "What is the Status of the Government's Efforts to Increase Minority Ownership?" Questions were fielded by FCC commissioners Tyrone Brown and Joseph R. Fogarty. The luncheon that followed featured keynote speaker Charles D. Ferris, chairman of the FCC, whose remarks focused on the commission's commitment to improve minority ownership and to the ways in which deregulation of the industry will affect that objective. The policy of distress sales, the speeding up of the application process and the maintenance of buyers lists were among the items that Ferris concluded to be in the interests of black station owners.

The first day's sessions ended with presentations from Len Matthews, president of the American Association of Advertising Agencies and a second panel of nine representatives of the FCC's Broadcast Bureau, who described the various types of resources and information available to broadcasters.

Thursday's activities opened with a panel on how rating services can be more responsive to the needs of minority broadcast-

ers. Most of the discussion revolved around the methodology used by Arbitron and other services in determining the audience share of black oriented stations. Defending their firms were Ted Shaker and John Dimling from Arbitron, Pam Person from Media Statistics, Riele Tack of Bernard Howard, Inc., and Louis Alpert of Burke Broadcasting Research.

Many of the broadcasters focused their sights at the use of diaries to ascertain listener information, as opposed to telephone retrieval. They also agreed they would like to see the services adopt the same methodology for all stations. Currently black stations are not polled in the same manner as general market stations.

Panel five presented the black communications lawyers and their views on how they can serve the black broadcaster better. They pointed out the need for black and Hispanic lawyers to form an alliance that would lobby for an expansion on the AM dial, increased government advertising sales for minority stations, and to be a catalyst in diversifying radio and other black owned media.

The final presentations were made by LeBaron Taylor, vice president of black music marketing, CBS Records, and Kenny Gamble, president of Philadelphia International Records and the Black Music Association. The topic, "Is There Life After Disco for Black Broadcasters?" was expanded to discuss how the future of the music industry in general will affect broadcasters in the areas of programming and advertising.

Polydor Signs Roy Sundholm



Under an exclusive, long-term agreement with London-based Ensign Records, Polydor Records has acquired the rights to product issued in the United States by Scandinavian-born rocker Roy Sundholm, it was announced by Fred Haayen, president, Polydor Records. The first album to be released under the agreement will be Sundholm's debut, "The Chinese Method." In addition, a single from the album, "The Girls Are Out Now," will have a simultaneous release. Pictured at the signing (from left) are (standing) Dick Kline, executive vice president, Polydor Records; Dr. Ekke Schnabel, senior vice president, business affairs, Polydor Records; Alan Parsons, manager, Roy Sundholm; and Rick Stevens, vice president, A&R, Polydor Records; (seated) Fred Haayen, president, Polydor Records; Roy Sundholm; and Nigel Grainge, managing director, Ensign Records.

By SAMUEL GRAHAM & SAM SUTHERLAND

■ **THE PHANTOM CHECKS IN** — Even in his rare live appearances, **J. J. Cale** has been the Judge Crater of modern music, turning down the spotlights and retreating to the shadows lest the audience realize he's the star. That reclusive bent has usually extended to interviews as well, with the Tulsa native avoiding the limelight to the frustration of admiring writers.

Thus, we were both surprised and pleased at the chance to pin Cale down in a recent phone call to Nashville. And, as Cale's relatively ambitious current tour suggested, we found the Tulsa native uncharacteristically eager to hit the road.

Well, maybe not eager. But Cale does seem more optimistic. Of the tour, his first national itinerary after years of occasional single appearances, he cracked, "I thought I'd better do something for a change. It's the right time of the year." Behind that sarcasm, though, he admits he's encouraged by the growing pains he sees in current pop, which is opening up to more varied styles and developing artists.

For Cale, that new openness could finally overcome the myriad tags applied to his sultry records. Over the course of five albums, he's continued to craft a spare ensemble sound built around his smoky voice and lambent guitar, but the mix of country and blues elements has often led to conflicting views on what camp he might be in. "That's hurt me at times," he admits, "but it's also left it sort of open. Sometimes, people like to know what you're going to do, so they'll look for those tags. I'll go to Nashville and they'll say, 'You're not country.'

"Then I'd go to L.A., and they'd all say, 'You're not rock.' I can't really tell the difference. What I'd call blues phrasing, or jazz phrasing, or a rock beat, may be something else to them."

Even with those problems in categorization, though, he remains unfazed. His association with producer **Audie Ashworth** has continued since his first Shelter album. He clearly enjoys the live feel they've sustained, even if he says of the partnership, "We still don't know what we're doing. Sometimes he'll throw something in, and I'll throw it out, or vice versa. I have a tendency to over-produce, so it all works out. We've been working together 10 years, and we haven't killed each other yet; we still manage to find things that are pretty funny."

That quiet humor, in fact, is perhaps Cale's most telling constant, at least in conversation. And with **Eric Clapton's** recent albums prominently featuring Cale songs (a tradition that began with Clapton's first solo outing years ago, and one Cale clearly appreciates, saying Clapton's version of "Cocaine" cut his own), more listeners are savoring that whimsy—even if Cale himself promises he'll still turn those spotlights down.

MAMA'S GIRL (AND PAPA'S TOO) — Pausing between chapters in Proust, we caught last week's installment of "The Incredible Hulk" and found out what the tube thinks new wave rock is.

That episode centered on a "new wave rocker" inevitably imperiled by unsavory management and greedy business interests, who at one point spiked the Hulk's o. j. with acid (no, nobody said, "Oh, wow, man, you're turning green," despite the opening). And while the character looked more like a cross between **Gene Simmons** and the **Bride of Frankenstein** than any new wave types we know of, the actress playing her clearly had a more accurate sense of rock styles than the show's writers.

But then she should. **Mackenzie Phillips** literally grew up with rock as the daughter of **Mamas and Papas** principal **John Phillips**. Now we're told she's taking her musical interests one step further, cutting tracks in earnest at Media Arts in Hermosa Beach, where she's being backed by **Racer**, an area band.

SHATTERED — A good number of folks took issue with the **Rolling Stones** when the "Some Girls" album came out; most of the objections involved the lyrics, particularly those of the title cut, which were branded everything from merely tasteless to out-and-out racist. We thought the controversy had subsided by now, but just last week another comment on the matter was unveiled, this from no less an authority than **George Clinton** and his **P-Funk** mob. The back cover of the new **Funkadelic** album ("Uncle Jam Wants You," on Warners) carries this rebuttal, directed at "Mick Jagger and the Rollin' Drones": "In response to their 2-D disco-sadistic lyrics of zero groovativity, we offer the following counter-vampin' lines" (sung to the tune of "Miss You"): "You'd like to try us everyday/But you don't even rate a play/So Forget You!/Ya like some ladies brown/But we know

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The Copa Pursues New Rock Talent

■ **NEW YORK**—Three years after the Copacabana reopened under its current owner, John Juliano, the 38-year-old nightclub has embarked on a campaign to broaden its role as a showcase for new talent, including rock 'n' roll acts.

Juliano and David Siegel, vice president of entertainment for the Copa, hope to duplicate the success the club had earlier this year with performances by Robin Williams and Graham Parker and the Rumour. "We're not going on a buying spree," Siegel said, "but we're trying to get as much support as possible."

Two Rooms

Toward that end, the Copa has been inviting managers, promoters and record company executives to the club to investigate its

possibilities. The Copa offers two rooms, downstairs with about 450 seats, and upstairs with about 250. According to Juliano, the club would like to be booking live acts downstairs on weeknights while continuing to use it as a disco on weekends. The club is now serving lunch, and may soon reopen for dinner on weekends.

The Copa has also concluded an agreement with CBS-TV to be part of that network's New Year's Eve telecast, which will also originate from the Hollywood Palace and from Caesar's Palace in Las Vegas.

The Copa recently underwent further remodeling, including the replacement of its famous carpet, and Juliano has installed a new lighting and sound system.

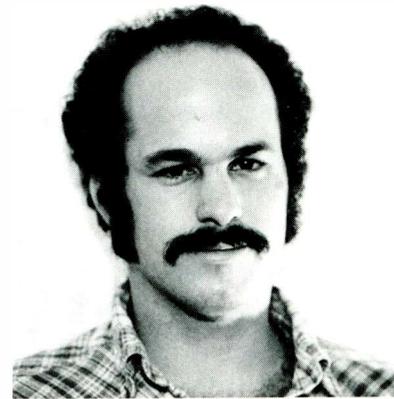
MCA Signs Axelrod



MCA Records' president Bob Siner has announced the signing of Grammy-winning jazz artist/composer/producer David Axelrod to the label. Pictured (from left) are: Axelrod's co-manager, Amani Gardner; Cory Richards, MCA products manager; Stan Levy, Axelrod's other manager; Siner; Axelrod and Vaughn Thomas, national director of sales for MCA Distributing Corporation.

Nelson to Fox Music

■ **LOS ANGELES**—Herb Eiseman, president of 20th Century Fox Music Publishing, has announced the appointment of Steve Nelson to the post of manager of catalogue promotion.



Steve Nelson

In his role, Nelson will be responsible for the exposure of 20th's catalogue as well as working directly with current Fox writers in the development of material for original and outside projects.

Nelson comes to 20th as a former songwriter with Intersong, having had his tunes recorded by such artists as Barbara Streisand, Samantha Sang, Lynn Anderson, Dusty Springfield and O. C. Smith, among others.

RCA Taps Marshall

■ **NEW YORK**—Basil Marshall has been named black music product manager at RCA Records, it was announced by Ray Harris, division vice president, black music marketing.

Marshall joined RCA Records as a local sales representative in March, 1973. Prior to that, he served for eighteen months as the record department manager at Korvettes. In 1978, he was promoted to the position of manager, national black music field merchandising, and was responsible for the activities of six field merchandising reps.

Cerf Exits Riva

■ **NEW YORK**—Mike Gill, chairman of the board of Riva Records, has announced plans for an immediate restructuring.

As part of the west coast reshuffle, Gill announced the departure of Los Angeles general manager Martin Cerf. Gill commented that "Marty Cerf's contribution to Riva has been invaluable." He went on to add that because Cerf's philosophy on the future of John Cougar differs from that of the company "We have agreed to amicably part company."

RICK DERRINGER
STRIPS DOWN TO
THE BARE ESSENTIALS...

...“GUITARS AND WOMEN.”

JZ 36092



RICK'S NEW ALBUM.
ON BLUE SKY RECORDS AND TAPES.

Cream Returns with Snail Promo

By SAM SUTHERLAND

■ LOS ANGELES — With the recent profit slump leading most labels to suspend promotional parties and receptions, Cream Records, the small independent headed here by Al Bennett, has been getting maximum mileage from its recently concluded series of listening sessions showcasing the second Cream release for Snail.

That's the view held by Cream's Paul Culberg, vice president and director of marketing, who characterized the label's roadshow of market visits as a success further enhanced by his competitors' understandable hiatus from such entertainment. "There's nothing else going on," Culberg said. "At this point, most of the majors are having previews in their own offices, and asking their guests to kindly not bring the life or girlfriend."

"Well, we went out on a low-end basis ourselves—nice rooms, but nothing outrageous, beer and wine but no hard liquor—and found that the music community is starving for that contact."

Receptions

Reports of the actual previews, which include nine receptions in nine major markets and three special presentations to single rack or retail customers, reinforce Culberg's view: In St. Louis, the label snared top programmers from KSHE, KADI, KXOK and KSLQ for "what was the first time in anyone's memory that all of those people were in the same room," says Culberg. That pattern was repeated in Dallas, New York and the Pacific northwest, among other areas, with Cream gaining airplay commitments from multiple outlets in each market.

"I think it's interesting that we were the first people to come up with something optimistic for those people—us, a tiny independent," commented Culberg. "Most of these professionals have been hearing nothing but bad news, and seeing the impact of cutbacks and firings. We came in

with optimism, with a sense of excitement for a change."

That approach isn't the result of indifference to current market ills. Says Culberg, "Independent distribution isn't dead, but it's in a hell of a lot of trouble. Those distributors no longer have enough rock product for the mainstream white audience, and they're starving for this kind of release."

Thus, Cream's determination to launch the follow-up to the band's first album with that upbeat emphasis. And although product only began reaching accounts last week, with full national release expected Monday (1), "The result is that I have airplay already, without stock in the market. If half of the commitments we have come through, we'll definitely be bulleted right out of the box."

In addition to the cities listed above, previews were held in Miami, New Orleans, Chicago, Cleveland and Detroit, with special presentations made to Pickwick's rack and retail arms, and to Lieberman Enterprises.

If Cream has sought to make a splash through previews, Culberg says he's still adamant that long-term support plans go "back to basics" in tying all marketing activity—and spending—to realistic sales. "I don't want to hear advertising requests until there's real consumer demand for the product, and I don't want to stroke stations until I have meaningful airplay," he says.

Merchandising is thus starting on a conservative note, via four-color posters. "At the moment, that's it," says Culberg. "Until I have real consumer response, I'm staying out of elaborate merchandising plans. Those are pluses for when you've already begun generating real sales. Until then, you have to emphasize getting exposure for the music itself through airplay."

Added exposure will come via the group's fall tour, now being set.

Pop Goes The Pop



The Pop, whose Arista Records LP debut, "Go!" has just been released, are in the midst of a west coast series of appearances including a sold-out stand at the Whisky. The sign at Tower Records in their home town of Los Angeles disappeared in the middle of the night, appropriated by local fans before the album was even stocked in the store.

Bankcard Program Launched by NARM

■ LOS ANGELES — The National Association of Recording Merchandisers (NARM) has announced a bankcard program which will cover Visa and Master Charge cards, now available to all NARM members, at a discount rate of 2 1/4 percent. The discount rate will make the program attractive to the majority of NARM members who are now accepting credit cards—but are paying their banks as high as 4.8% discount—as well as to a large number of record and tape retailers who do not now accept credit cards at all.

The Commerce Bank of New Jersey, which has been working closely with NARM to develop a viable bankcard program for the industry, will open a free checking account for each participating member, and the retailer may write checks against sales slips deposited on the same day the bank receives them. Detailed statements from the bank are sent monthly. Commerce Bank now handles the bankcard program of several national and state retail trade associations, as well as major retail chains.

The accounting procedures will be simple, with options offered in a number of procedures. Chains may send in sales slips from each store or from the central headquarters; the discount rate may be deducted by several methods, in different time frames. Large volume accounts may make special arrangements to have funds wired directly.

In commenting on the bankcard program, Joseph A. Cohen, NARM executive vice president, said, "The NARM Bankcard Program is one in which our members can see direct and obvious benefits to the bottom line. There are several ways they can do this. At its simplest level, those mem-

bers who are paying a discount rate higher than 2 1/4 will simply be reducing their costs and therefore increasing their profits. A member who now pays 3 1/4 percent and does \$500,000 in credit card sales annually will save \$5,000. This is a very modest example. Second, the store which now does no credit card sales can enter that business painlessly. Since our survey shows that a little more than 10 percent of the total dollar volume at retail is done in credit cards, the possibilities there are unlimited and extremely exciting. Since the average cash sale in our members' stores is \$11.00 and the average credit card sale is \$17.00, the possibility of a store entering the credit business and therefore increasing his average sale per customer cannot be ignored."

Display Materials

According to NARM's David Grossman, the trade organization is currently working with marketing firms on point of purchase credit card materials for display in retail record stores during the holiday buying season. Additionally, NARM is in discussion with card-issuing banks, urging them to be more sympathetic to young consumers and to get more cards in circulation. Grossman estimates that the bankcard program could save the industry up to a quarter of a million dollars a year.

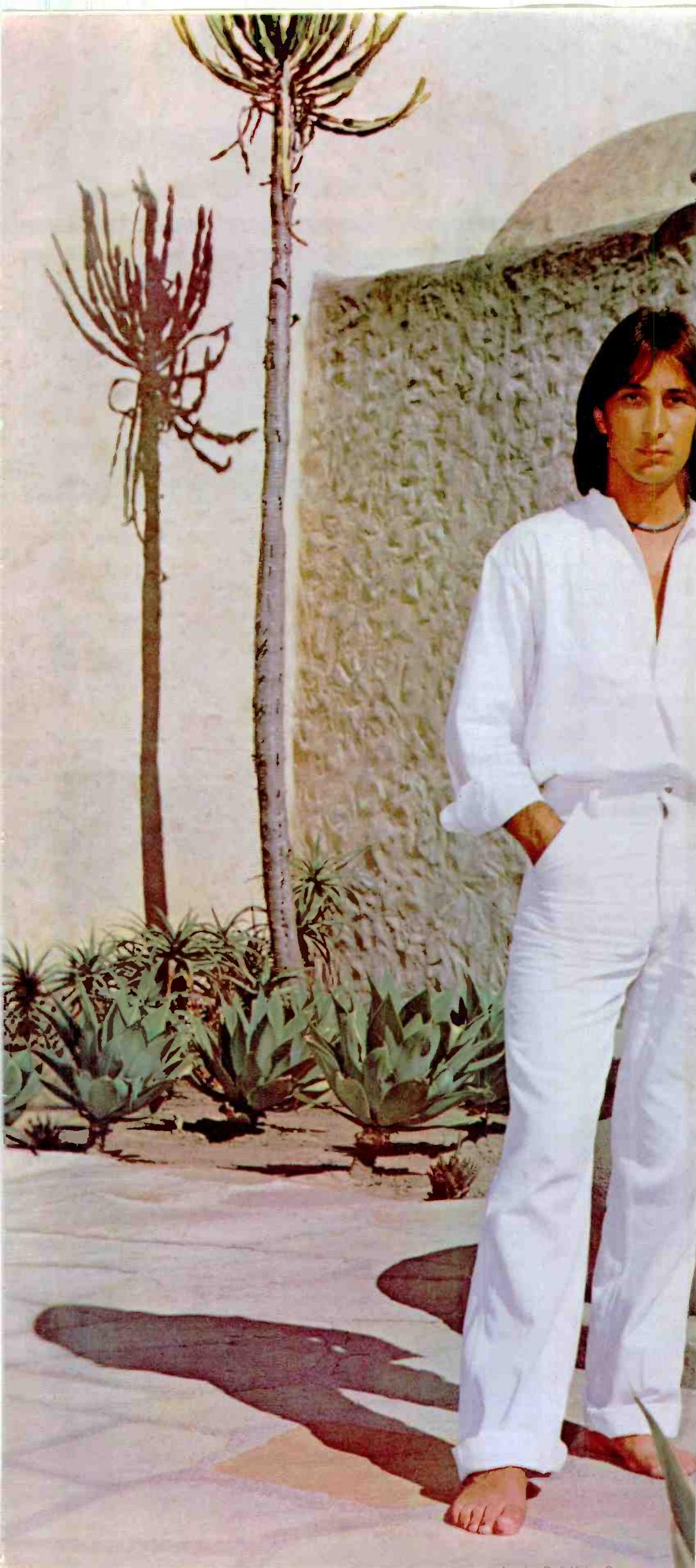
"A lot of services NARM provides are intangible," says Grossman, "but this time we're saving our members dollars. This savings alone could cover their dues for the entire year."

An informational brochure on the program has been sent to all NARM Regular Members. Further information may be obtained by contacting David Grossman at the NARM office, (609) 795-5555.

Shower for Grace



Island Records threw a baby shower for Grace Jones (who's due to give birth to her first child in December) at New York's Paradise Garage with Blondie's Debby Harry as hostess. Shown during the event are Island's director of publicity Marion Varela, Island Records' president Marshall Blonstein and Grace Jones.

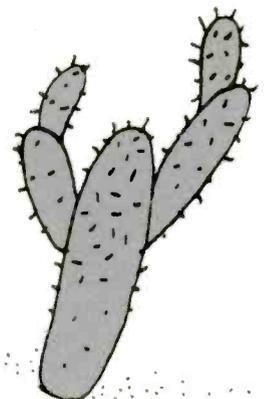


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You've found Jimmy Messina's
"Oasis!"**

QUENCH THE FIRES OF ANTICIPATION
WITH THE COOL SOUND OF "OASIS."
IT'S JIMMY'S OWN, TRUE SOUND.
IN A PERFECT SETTING.

"Oasis!" JC 36140

**The first solo album
by Jimmy Messina.
On Columbia Records and Tapes.**



Direction:
FITZGERALD HARTLEY Co

Produced by Jimmy Messina.

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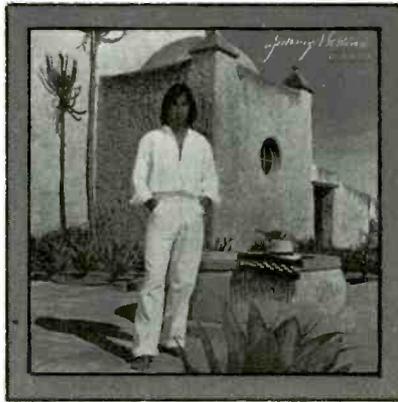


Record World Album Picks



STORMWATCH

JETHRO TULL—Chrysalis CHR 1238 (7.98)
The rock artist who made the flute a legitimate and very popular instrument of pop music presents yet another recording with his particular, and now famous, flute style. "North Sea Oil" is pure Tull: The vocals, flute and timeliness are all there, but set against today's horizon of the energy crisis.



OASIS

JIMMY MESSINA—Columbia JC 36140 (7.98)
Jimmy Messina comes forth with a solo album which reflects his expanding image as a recording artist and songwriter. Each cut has potential for wide radio acceptance, including rock, MOR and even jazz. "New And Different" is a superb example of Messina's upbeat and expansive stance.



RESTLESS NIGHTS

KARLA BONOFF—Columbia JC 35799 (7.98)
Covered by a slew of recording artists, most notably Linda Ronstadt, Bonoff's latest compositions on her second LP should bring her the public acclaim that her talents so well deserve. As with all of her music, "Trouble Again" and "Restless Nights" exhibit infectious lyricism which should guarantee the LP's mass appeal.



KEEP THE FIRE

KENNY LOGGINS—Columbia JC 36172 (7.98)
With his third solo LP, Loggins displays his interest in exploring a more rock 'n' roll-oriented style, as well as experimenting with other musical genres. "Mr. Night" presents Loggins as a pure rocker, and "Junkanoo Holiday (Fallin' Flyin')" has a Caribbean flavor. "This Is It" is an outstanding ballad.

MARATHON

SANTANA—Columbia FC 36154 (8.98)
Experimenting with everything from jazz to spiritual genres, Santana's latest LP displays much of the energized, funky sounds which originally cast the group as one of the industry's earliest superstars. "Marathon" rocks with the group's percussive magic.

HOT

FREDA PAYNE—Capitol ST 12003 (7.98)
Payne's reputation as a bona fide songstress has been established for many years. Her latest LP presents her as a discofied singer, and songs such as "Red Hot" debut her as a hot contender for many formats.

MOVE IT TO THE MUSIC

GONZALEZ—Capitol ST 11995 (7.98)
If the 12-inch success of this group is any indication of their appeal, this LP should prove to be a giant item in the disco retail world. The title cut takes the best disco motifs and "Moves It To The Music."

HERE

LEO SAYER—Warner Bros. BSK 3374 (7.98)
Working with the format he's had the most success with, Sayer opts for a Top 40 style LP with his latest LP. Cuts such as "When The Money Runs Out" should win him the mass appeal he has enjoyed in the past.

LEAVE A LIGHT

PRECIOUS WILSON & ERUPTION—Ariola/Hansa SW 50061 (7.98)
This international group (its members are from Jamaica, Ghana and Caracoa) is very big in Europe. Their new LP, with the single "One Way Ticket," should be popular in R&B and pop markets here.

CALELLO SERENADE

THE CHARLIE CALELLO ORCHESTRA—Midsong MSI-010 (7.98)
Producer Calello has reverently discofied big band classics such as "Star Dust" and "Opus One" and come up with a great dance album. The beat is there, but it doesn't dominate. A who's who of NYC session players gives the record its bite.

ON TARGET

BULLSEYE—Columbia JC 35973 (7.98)
Bullseye is a New York rock band with a real New York sound: tight, punchy and honest. With songs like "Treat Me Right" and "Moonwalk" the band should find AOR and pop acceptance.

JUST AS I THOUGHT

DAVID SANCIOS—Arista AB 4247 (7.98)
The multi-instrumented Sancious is impressive in a wide variety of jazz-rock, funk and straight jazz and rock settings. Because of the diversity of the music, the LP should score well in jazz, R&B and AOR markets.

ALEC R. COSTANDINOS AND THE SYNCHOPHONIC ORCHESTRA FEATURING ALIROL AND JACQUET

Casablanca NBLP 67182 (7.98)
Rock and disco rhythms are fused with symphonic instrumentation to create sophisticated music that boogies. Producer/writer Costandinos enlists the writing and playing talents of members of the Orchestra of Paris.

BREAKIN' THE FUNK

FAZE-O—SHE/Atlantic SH 742 (7.98)
Bouncy yet dreamy funk is what this group specializes in. None of the group's past albums have crossed into pop; this may be the album to make that move. The title cut and "Let's Rock" are the highlights.

PUTTIN' ON THE DOG

HOUNDS—Columbia JC 36098 (7.98)
Three classic covers and seven originals make the second LP by this Chicago-based group a solid AOR effort. "Do Wah Diddy Diddy" is already receiving airplay. John Hunter shines as vocalist and keyboard player.

APOCALYPSE NOW (ORIGINAL MOTION PICTURE SOUNDTRACK)

Elektra DP-90001 (15.98)
Although some of the narrative and sound effects lack impact without the film, this double-album soundtrack has several great moments. Patrick Gleeson's synthesizer and Airto's percussion are inspiring.

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ Familiar names with fresh sounds are dominating the Disco File this week; they're a particularly interesting, high quality bunch.

It's been a long time since **Village People** sounded really exotic and seductive—despite their outrageous appearance and occasional double entendres, their static sound ultimately dampened club interest, even as the group crossed over to mass popularity. Their newest, a double album, "Live and Sleazy" (Casablanca) makes major changes: lead singer **Victor Willis** has departed, **Ray Simpson**, brother of Valerie and Jimmy, replaces him. Gone also are **Gypsy Lane**, the rhythm section accompanying the group's previous four albums, as well as much of the orchestral dressing. A number of name New York session players provide rhythm here, and, especially on the first side of "Sleazy," the change is most beneficial. "Sleazy," the single, is included here at 6:10, a fast-paced surge of piano and guitar that's the first substantial change in arrangement for Village People since the beginning. The lyrics are satisfyingly explicit, especially in comparison to the entirely over-innocuous "Go West"—I hope this sets the future standard. Also on the "Sleazy" album: the boogie-woogie "Rock and Roll is Back Again" (7:00) is another departure led by Ray Simpson, who has a lighter, more flexible voice than Victor Willis, and manages to cut through the rhythm and chorus to take charge. A repeated howl sparks the track, which sounds equally as strong as the single. "Save Me" appears once as the group's first ballad (sung by **Alex Briley**, who

is just great vocally—steady and warm) and as the uptempo album closer. With this album, all six members will handle occasional leads, another healthy sign of diversification for the group. Thumbs up.

Shalamar's "Big Fun" LP on Solar is full of tuneful R&B-pop, and, judging from recommendations by our corresponding jocks, contains at least a couple of strong disco tracks. Produced by **Leon Sylvers** with keyboard player **Kossi Gardner** and **Dick Griffey**, the exchange of leads among the trio (unidentified individually) makes for lots of variety and cuts like the cooking "Right in the Socket" (6:51) and "Girl" (5:24) are polished and memorable. Other notable tracks for clubs or radio: the bubbling, synthesizer backed "I Owe You One" (5:11) and two easy rockers, "The Second Time Around" (4:15) and "The Right Time For Us" (5:53). **Tempest** is the latest work from Detroit's **Mike Theodore** and **Dennis Coffey**, producers of hits like "Devil's Gun" and "High on Mad Mountain." This project, out this week on Marlin, has a leaner sound, with a more definite R&B feel, featuring sharp, economical rhythm work backing an excellent lead vocalist who sounds alternately like Barbara Roy or Chaka Khan. The best uptempo cuts are "Last Call for Love" (7:33), also a good radio pick, bright, punchy and hookish, constantly breaking and rebreaking in the final segment; and a remake of "You Keep Me Hangin' On" (9:45), which encloses the original "Love Chains," a song worthy of special attention, if only for its jungly rhythm break, which contains a don't-miss exchange: "You torture me/ Thank you, baby/Unnh, unhh, unnh . . ." "Do You Like the Way that it Feels" (6:18) is done in a funkier groove—a real smoker, with great adlibs in the main break from the vocalist. Altogether, another entertaining album from Theodore and Coffey.

MAKE THAT FEELING COME AGAIN: To prove that good music always comes back, two new releases reach back into the history of R&B disco and are likely to hit currently. **Sly Stone's** "Dance to the Music" is available, ten years later, on a promotional Epic disco disc, remixed and overdubbed heavily under the direction of **John Luongo**. More than doubling the original cut's time, to 6:31, the cut has been looped to create a disco-length structure while new percussion tracks (by **Jimmy Maelen**, no doubt) and rhythm section additions create entirely new break passages. The vocal tracks are unchanged, though, (Continued on page 22)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

IPANEMA/NEW YORK

DJ: RAY "PINKY" VELAZQUEZ
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic
DISCO FUNKY AROUND THE WORLD—Soular—Brass
FANTASY—Bruni Pagan—Elektra
FOUND A CURE/NOBODY KNOWS—Ashford & Simpson—WB
GET UP AND BOOGIE—Freddie James—WB (LP)
I'M A WILD MAN—J. Geils Band—EMI/America
IT'S A DISCO NIGHT/LIFE IN THE CITY—Isley Brothers—T-Neck
LADIES' NIGHT—Kool and the Gang—De-Lite (LP)
POP MUZIK—M—Sire
RISE—Herb Alpert—A&M
SHOE SHINE—Jim Capaldi—RSO
THE BOSS—Diana Ross—Motown (LP)
WEAR IT OUT—Stargard—WB
WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century Fox
WHEN YOU'RE #1—Gene Chandler—20th Century Fox

DIMENSION III/DALLAS

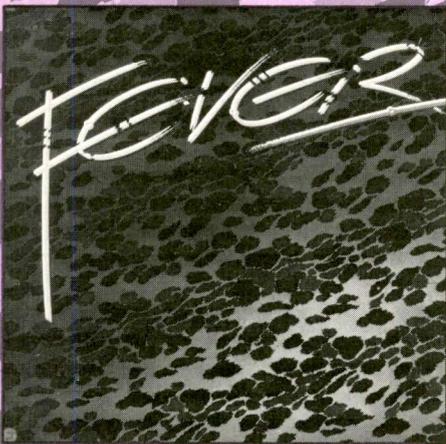
DJ: DON McBRIDE
COME TO ME—France Joli—Prelude
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic
GET UP AND BOOGIE—Freddie James—WB
GROOVE ME—Fern Kinney—TK
HANDS DOWN—Dan Hartman—Blue Sky
HARMONY—Suzi Lane—Elektra
HOLD ON, I'M COMIN'—Karen Silver—Arista
I DON'T WANT THE NIGHT TO END—Sylvie Vartan—RCA
LOVE INSURANCE—Front Page—Panorama
MOVE ON UP/UP, UP, UP—Destination—Butterfly
POP MUZIK—M—Sire
REVENGE—Revanche—Atlantic
RISE—Herb Alpert—A&M
THE BOSS—Diana Ross—Motown
THE BREAK—Kat Mandu—TK

RENDEZVOUS/BOSTON

DJ: BILL STOOKE
COME TO ME—France Joli—Prelude
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic
GET LOOSE/SEXY THING—Bob McGilpin—Butterfly
GET UP AND BOOGIE/HOLLYWOOD/DANCE
LITTLE BOY BLUE—Freddie James—WB
GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia
HARMONY—Suzi Lane—Elektra
IT'S A DISCO NIGHT—Isley Brothers—T-Neck
LADIES' NIGHT—Kool and the Gang—De-Lite
LOOKIN' FOR LOVE—Fat Larry's Band—Fantasy/WMOT
MOVE ON UP/UP, UP, UP—Destination—Butterfly
PARADISE EXPRESS/WHEN YOU TOUCH ME—Taana Gardner—West End
POP MUZIK—M—Sire
POW WOW—Cory Daye—New York Intl.
ROCK BABY—Tower of Power—Columbia
THE BREAK—Kat Mandu—TK

HIPPOTAMUS/BALTIMORE

DJ: CHUCK PARSONS
CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor
DON'T STOP DANCING/COME TO ME—France Joli—Prelude
FANTASY—Bruni Pagan—Elektra
FROM BEGINNING TO END—Destination—Butterfly (LP)
HOW HIGH—Cognac—Salsoul
I DON'T NEED NO MUSIC—TJM—Casablanca (LP cut)
MR. BIG SHOT—Simon Orchestra—Polydor
OPEN UP FOR LOVE—Siren—Midsong
ON YOUR KNEES—Grace Jones—Island
SADNESS IN MY EYES/BOYS WILL BE BOYS/OUTSIDE LOVE—Duncan Sisters—Earmarc
SHAZAM—Deodato—WB (LP cut)
SWEET BLINDNESS/SWAY—Mighty Pope—WB/RFC
TAKE A CHANCE—Queen Samantha—TK
THE BREAK—Kat Mandu—TK
WHEN YOU TOUCH ME/PARADISE EXPRESS—Taana Gardner—West End



FEVER — RISING FAST!

Fever's fast-breaking Fantasy album is making a burning impression on dance floors everywhere. Get Fever while it's hot!

Produced by Dale Reed

Associate producers—Marty Bleckman and John Hedges for Bleckman & Hedges Productions

Fever (F-9580) "Beat of the Night"/"Pump It Up" (12" single D-143)

On Fantasy Records and Tapes.

Record World Disco File Top 50

OCTOBER 6, 1979

OCT. 6	SEPT. 29		WKS. ON CHART
1	1	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic (12"★) FE 35745	7
2	2	COME TO ME/DON'T STOP DANCING/PLAYBOY FRANCE JOLI/Prelude (12"★) PRL 12170	10
3	6	POP MUZIK M/Sire (12") DSRE 8887 (WB)	6
4	4	FROM BEGINNING TO END DESTINATION /Butterfly (12"★) FLY 3103 (entire LP) (MCA)	7
5	3	FOUND A CURE/NOBODY KNOWS/STAY FREE ASHFORD & SIMPSON/Warner Bros. (12"•) HS 3357	14
6	5	POW WOW/GREEN LIGHT CORY DAYE/New York Intl. (12") YD 11669 (RCA)	10
7	7	LOVE INSURANCE/YOU GOT THE LOVE FRONT PAGE/ Panorama (12") YD 11677 (RCA)	7
8	14	LADIES' NIGHT KOOL AND THE GANG/De-Lite (12"★) DSR 9513 (Mercury)	5
9	10	HARMONY/OOH LA LA SUZI LANE/Elektra (12"★) 6E 207	7
10	9	THE BREAK KAT MANDU/TK (12") TKD 155	9
11	11	FANTASY BRUNI PAGAN/Elektra (12") AS 11423	10
12	12	THE BOSS/NO ONE GETS THE PRIZE DIANA ROSS/ Motown (12") 026	16
13	8	GROOVE ME FERN KINNEY/TK (12") TKD 401	11
14	15	WHEN YOU'RE #1 GENE CHANDLER/Chi-Sound/20th Century Fox (12") TCD 80 (RCA)	8
15	19	WHEN YOU TOUCH ME TAANA GARDNER/West End (12") WES 22122	5
16	17	MUSIC MAN REVANCHE/Atlantic SD 19245 (Entire LP)	9
17	13	GET UP AND BOOGIE FREDDIE JAMES/Warner Bros. (12") DWBS 8857	14
18	22	FEVER FEVER/Fantasy F 9580 (entire LP)	4
19	20	BAD REPUTATION/PUT YOUR FEET TO THE BEAT RITCHIE FAMILY/Casablanca (12"★) NBLP 7166	6
20	16	STAND UP—SIT DOWN AKB/RSO (12") RSS 302	11
21	25	HOLD ON, I'M COMIN' KAREN SILVER/Arista (12") CP 707	5
22	26	GET LOOSE/SEXY THING BOB MCGILPIN/Butterfly (12"★) FLY 3104 (MCA)	6
23	21	RISE HERB ALPERT/A&M (12") SP 12022	11
24	18	PUT YOUR BODY IN IT STEPHANIE MILLS/20th Century Fox (12") PCD 86 (RCA)	16
25	30	CATCH THE RHYTHM CARESS/Warner/RFC (12"★) RFC 3384	6
26	46	BOYS WILL BE BOYS/SADNESS IN MY EYES DUNCAN SISTERS/Earmarc (12"★/LP cut) EMLP 4001 (Casablanca)	2
27	23	HANDS DOWN DAN HARTMAN/Blue Sky (12") 4Z8 2778 (CBS)	9
28	38	E=MC² GIORGIO MORODER/Casablanca NBLP 7169 (entire LP)	3
29	34	ROCK IT LIPPS, INC./Casablanca (12") NBD 20186	4
30	36	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425	3
31	24	THIS TIME BABY JACKIE MOORE/Columbia (12") 23 10994	17
32	27	YOU CAN DO IT AL HUDSON AND THE PARTNERS/MCA (12") 1784	16
33	37	IT'S A DISCO NIGHT ISLEY BROTHERS/T-Neck (12") AZ8 2289 (CBS)	8
34	—	TAKE A CHANCE QUEEN SAMANTHA/TK (12") TKD 415	1
35	31	CAN'T LIVE WITHOUT YOUR LOVE TAMIKO JONES/ Polydor (12") PD D 513	11
36	42	ANOTHER CHA-CHA SANTA ESMERALDA/Casablanca (LP cut) NBLP 7175	3
37	28	GOT TO GIVE IN TO LOVE BONNIE BOYER/Columbia (12") 43 11026	10
38	29	ON YOUR KNEES GRACE JONES/Island (12") DISD 8869 (WB)	7
39	32	GIMME BACK MY LOVE AFFAIR SISTER POWER/ Ocean/Ariola (12") OR 7501	7
40	—	WEAR IT OUT STARGARD/Warner Bros. (12") DWBS 8891	1
41	44	LOOKIN' FOR LOVE FAT LARRY'S BAND/Fantasy/WMOT (12") D 137	2
42	43	DANGER/STAND UP AND DANCE GREGG DIAMOND STARCRUISER/TK (12") TKD 408	4
43	—	MR. BIG SHOT/I CLOSE MY EYES SIMON ORCHESTRA/ Polydor (12"★) PD 1 6216	1
44	49	MISS THING MELBA MOORE/Epic (12") 48 50771 (CBS)	2
45	45	I DON'T WANT THE NIGHT TO END SYLVIE VARTAN/ RCA (12") JD 11594	3
46	47	TUMBLE HEAT MICHELE FREEMAN/Polydor (12"★) PD 1 6222	5
47	48	SHINING VENUS DODSON/Warner/RFC (12"★) RFC 3348	4
48	41	GOOD TIMES/MY FEET KEEP DANCING/MY FORBIDDEN LOVER CHIC/Atlantic (12"•) SD 16003	16
49	35	I GOT THE HOTS FOR YA DOUBLE EXPOSURE/Salsoul (12"★) SA 8523 (RCA)	9
50	33	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/ Warner Bros. (12"/LP) WBSD 8827, (BSK 3342)	16

(★ non-commercial 12", • discontinued)

Disco File (Continued from page 21)

and the moment of recognition will surely be a charge on the dance floor. Luongo is again ambitious and successful in this remix project, and I'd only take exception to the title of the album (due for mid-October release), "Ten Years Too Soon," since Sly's music was indeed timely at its release, as well as being crucially influential in the subsequent development of disco. Eddie Kendricks' early disco hit, 1972's "Girl, You Need a Change of Mind," resurfaces this week in a version by **Paul Lewis**, on Sunshine Sound disco disc (7:04). Produced by **Harry Casey** and **Rick Finch**, Lewis' fairly undistinguished vocal is more than supported by hotly mixed, throbbing Miami funk, studded with jumpy guitar riffing, while extremely abrupt edits into the drum breaks provide the margin of excitement that might have been lacking in a remake of a recent record. Early reaction is good; it's already on some playlists.

"USA/European Connection II" will be shipping this week on Marlin, with an accompanying edit on TK disco disc. While the spectacular color and craziness of last year's "Come Into My Heart" remains unchallenged, this album, more than producer **Boris Midney's** other releases this summer, recreates the balance of melody, electronics and

timing that made the first hit such an immediate up. The relative richness of the rhythm and percussion tracks, especially **Tom Miller's** guitar work, is crucial to the success of both side-long cuts. "I'd Like to Get Closer" is the most attractive, melodic segment on any of the three current Midneys, sensual and coy—and more important, hummable, followed by a climactic electronic rhythm break, the like of which has been rarely heard on his other work. While "Do Me Good," the concluding portion of side one, resembles "Pinocchio" 's "Don't Leave Me Hanging," it does stand on its own merits, again, thanks to busy rhythm playing and an interesting vocal line. "Join the Dance" opens intriguingly, with metallic guitar chords and a long, tumbling percussion transition into "There's a Way Into My Heart." Here, Midney's inventiveness emerges most strongly—we can feel again the fresh surprise that permeated his two first projects. The cut's coda is also an indication that Midney still has the touch; a shifting, semi-Latin piano figure, repeated over and over. Interestingly, the disco disc edit occasionally provides the sharp dropoffs and changes that Midney now prefers to smooth out—both of them will certainly be

(Continued on page 24)

A S P E C I A L T R I B U T E

"A SONG FOR DONNY..."

(D. Hathaway) (Special Lyrics by Carrie Lucas)

P E R F O R M E D B Y
THE WHISPERS



Proceeds To Be Donated To The Donny Hathaway Scholarship Fund

Arranged by David Crawford & John Parish

Produced by Dick Griffey and The Whispers

Manufactured and Distributed by RCA Records



THE WHISPERS

Disco Dial

WBOS/Boston / Jane Dunklee

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

Prime Movers: **POW WOW**—Cory Daye—New York Intl.
STREET LIFE—Crusaders—MCA

RISE—Herb Alpert—A&M

Pick Hits: **VICTIM OF LOVE**—Elton John—MCA

DANCE TO THE MUSIC—Sly Stone—Epic

LIVE AND SLEAZY—Village People—Casablanca (entire LP)

DISCO 14/Harrisburg / Scott Robbins

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

Prime Movers: **LADIES' NIGHT**—Kool and the Gang—De-Lite
DIM ALL THE LIGHTS—Donna Summer—Casablanca

RAPPER'S DELIGHT—Sugar Hill Gang—Sugar Hill

Pick Hits: **SLEAZY**—Village People—Casablanca

DON'T DROP MY LOVE—Anita Ward—TK

MARISA—Machine—RCA

WCAU/Philadelphia / Roy Perry

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

Prime Movers: **COME TO ME**—France Joli—Prelude
FANTASY—Bruni Pagan—Elektra
POP MUZIK—M—Sire

Pick Hits: **SHAKEDOWN**—Bell and James—A&M (7")

VICTIM OF LOVE—Elton John—MCA

TUSK—Fleetwood Mac—WB (7")

KSET/El Paso / Chuck Gross

#1 **COME TO ME**—France Joli—Prelude

Prime Movers: **POP MUZIK**—M—Sire
LADIES' NIGHT—Kool and the Gang—De-Lite
HARMONY—Suzi Lane—Elektra

Pick Hits: **IS IT LOVE YOU'RE AFTER**—Rose Royce—Whitfield

LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor

VICTIM OF LOVE—Elton John—MCA

WDAI/Chicago / Matt Cienott, Mary Klug

#1 **RISE**—Herb Alpert—A&M

Prime Movers: **POP MUZIK**—M—Sire
LOVE INSURANCE—Front Page—Panorama
MOVE ON UP—Destination—Butterfly

Pick Hits: **BOURGIE, BOURGIE**—John Davis and the Monster Orchestra—Columbia

DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah

BOYS WILL BE BOYS—Duncan Sisters—Earmarc

All records played are 12" discs unless otherwise indicated.

KSFY/San Francisco / Jim Smith, Micheline Rourke

#1 **COME TO ME**—France Joli—Prelude

Prime Movers: **LOVE INSURANCE**—Front Page—Panorama
STREET LIFE—Crusaders—MCA
HARMONY—Suzi Lane—Elektra

Pick Hits: **BEAT OF THE NIGHT**—Fever—Fantasy

WHEN YOU TOUCH ME—Taana Gardner—West End

NOBODY KNOWS/STAY FREE—Ashford and Simpson—WB

'Back To Blue Note' Planned by EMI/UA

LOS ANGELES — EMI-America/United Artists Records has announced an extensive "Back To Blue Note" campaign, commencing October 1 and highlighting ten previously unreleased masters and also calling attention to the entire Blue Note catalogue.

The release, including albums by Wayne Shorter, Donald Byrd and Stanley Turrentine, is being supported with a special three sided musical note display at point of purchase and selected trade and consumer advertising.

The "Back To Blue Note" release consists of the following albums: "Sonic Boom" by Wayne Shorter, "The Soothsayer" by

Wayne Shorter, "Clubhouse" by Dexter Gordon, "Solid" by Grant Green, "Chant" by Donald Byrd, "Confirmation" by Jimmy Smith, "Next Time Shuffle" by Stanley Turrentine, "Consequences" by Jackie McLean, "A Slice Of The Top" by Hank Mobley, and "Spiral" by Bobby Hutcherson.

CBS Ups Kutler

NEW YORK — Nita Kutler has been appointed to the position of associate director, consumer panel research, CBS Records, as announced by John Messina, director, consumer panel research, CBS Records.

Disco File

(Continued from page 22)

used alongside the album. As can be noticed from the chart, dancers and jocks have indeed adjusted to the more esoteric "Caress" and we can expect that Masquerade's "Don't Leave Me Hanging" and the festive "Open the Secret Door" will likewise rouse dance floors; still, "USA/European Connection II" seems more of a follow-up in keeping with Midney's previous style, accessible and progressive at the same time, and boldly creative.

MIX ME A MOLOTOV: Now that everyone's agreed that "shooby-dooby-do-wop" is the only way to talk about pop muzik, it seems appropriate that some coverage be undertaken of the rock-disco or DOR scene (dance-oriented rock, that term coined by our friends at *Disco News*, a year-old trade journal, who have added a page of DOR coverage; highly recommended also for their extensive tracking coverage. Their address: 1641 Third Avenue, New York City 10028). Your suggestions are solicited—especially from DJs, addressed to me at *Record World*. In the meantime, we note two fusion releases that would be at home in either format: first, the long-awaited re-edits of **Ian Dury and the Blockheads'** "Hit Me With Your Rhythm Stick" (5:20) and "Reasons to Be Cheerful, Pt. 3" (4:53), back to back on Stiff/Epic disco disc. "Rhythm Stick" sounded much too raw for me last winter, when it hit Britain's top spot; now, of course, it sounds quite viable and is already on several playlists and many disco radios. "Cheerful Pt. 3" is an even more workable cut, with a percussion intro not far at all from "Work that Body," moving free-associative (or simply nonsensical) lyrics at a smart handclapped pace. Surprise: there's a very pleasant sax solo in the middle. Also: **Noel's** "Dancing is Dangerous" (9:42), released here on Virgin disco disc, through Atlantic, in its fourth mix, by **Bob Stone**. Sequenced synthesizer tracks are popping constantly, and while the vocals and writing have a distinct British flavor, producers **Ron** and **Russell Mael** have a good sense of hook-vamping and "Dangerous" can be expected at least to be popular with the jocks who kept Sparks' current album alive in the clubs for months. Other new disco discs: **Queen Samantha's** "Take a Chance" (7:40) on TK, not really new, but finally breaking nationally and mentioned here to commend mix consultants Steve Thompson and Michael Aroto for their work, which reshapes the original track totally, recovering a multitude of synthesizer and percussion tracks. **Elton John's** "Victim of Love" (5:02) on MCA is the foretaste of his upcoming rock-disco album (details next time) produced by **Pete Bellotte** and backed by session stars like Keith Forsey, Craig Snyder and Thor Baldursson. Elton sounds much more spirited here than on his Thom Bell material, and quite at home, considering that hit singles like "Philadelphia Freedom" and "Island Girl" always had well-defined bottoms and crisp highs.

EVENTS: Blondie's **Deborah Harry** and designer **Antonio** threw a baby shower last Monday for **Grace Jones** at New York's Paradise Garage. To a jammed house that included disco folk such as **Stephanie Mills**, **Evelyn "Champagne" King**, **Anita Ward**, **Keith Barrow** and **D. C. LaRue** as well as jet setter types like **Andy Warhol** and **Egon von Furstenberg**, Jones performed "On Your Knees" in a costume that looked like a gigantic, freshly folded origami. This colorful outfit (which perched a large exclamation point above her left eye) rendered Jones unable to bend or turn; instead she moved laterally, so smoothly that one was tempted to check whether she was on her feet or being pulled on a dolly. In other blessed events: on September 20, a son, **Adam Michael**, born to **Mike** and **Mary Pace**.

ASCAP's Disco Doings



Pictured above are guest speakers on the producers' panel at the ASCAP Disco Songwriters Workshop which meets every Tuesday night from 7 to 9 p.m. at the ASCAP Building. The producers fielded questions from the workshop participants, and discussed what a producer looks for in the artist/writer. Pictured from left: (standing) Roxy Myzal (workshop director and national disco promotion manager for Atlantic Records), Reggie Lucas (prod./writer of "The Closer I Get To You" by Roberta Flack), Jerry Love (prod. with Zager & McCusker of Spinners' new LP, "Dancin' & Lovin'"); Silvio Tancredi (prod., "Stairway To Love" LP by Wonder Band); (seated) Patrick Adams (prod., "In The Bush" by Musique), Suzie McCusker, Michael Zager, and Janet Rosenblatt (prod. of LP "Just Bruni" by Bruni Pagan).

Radio World

Radio Replay

By NEIL McINTYRE



■ WABC Radio has hired **Al Brady** as PD after weeks of talking to programming people about the opening left when **Glenn Morgan** resigned. **Alan Burns** replaces Brady at WRQX/Washington, D.C., leaving an MD opening at WLS/Chicago (more on these moves in a separate story in this issue) . . . Detroit and San Francisco advances keep WJR on top in the Motor City, while KGO is still number one in San Francisco . . . The New York music community prepares to honor **Nesuhi Ertegun** as the recipient of the 1979 Humanitarian

Award on behalf of the AMC Cancer Research Center and Hospital. Some good seats are still available for the dinner and show at the New York Hilton on October 5. For more information call **Barbara Israel** at (212) 757-6460. I'll see you there.

MOVES: **Dave Benson** named MD at WMET/Chicago, replacing **Bill Evans** . . . **Les Davis** returns to mornings at WRVR/New York. Davis, formerly the morning man at WYNY/New York for a year, should be a welcome addition to the staff that **John Platt** is putting together for jazz radio in New York. Station PD Platt said of Davis: "It's rare to find someone who combines a love of the music with an entertaining personality and a thorough professionalism. You could say Les is more" . . . **Dave Boone** new PD at WPRW/Manassas from WABY/Albany. Boone is looking for 1st class ticket air people to help staff the A/C formatted station. Contact (703) 368-3100 for more information . . . **Jack Hopke** leaves WQBK/Albany as PD to join RCA promotion in New York . . . **Mike Thomas**, formerly of WNJR/Newark, is looking for an on-air position. Contact Mike at (201) 667-9332 . . . **Vanessa Cargo** named MD at KLOL/Houston . . . KZEW-FM/Dallas celebrates its sixth birthday . . . **Don Berns** named MD at WTAE/Pittsburgh, replacing **Chuck Brinkman** . . . Send your moves, changes and station pictures to RW east c/o Neil (EOR) McIntyre.

PROGRAM DIRECTORS SCHOOL: Well, here's a golden opportunity to enroll—before the prices go up—in the McIntyre PD School. To qualify you must have listened to a radio at least once in your life and understand the fine art of not giving a direct answer to questions. So you say you're tired of your old job, you're not getting ahead? This is your chance to do unto others before they do unto you. The courses that are offered for credit include: "How To Begin and How To Leave," "Talking to the Talent," "Talking to the Sponsors," "Talking to Yourself," and most important of all, "Talking to the Boss." Maybe radio isn't you, but how will you know until you try out this whirlwind course? Remember MPDS is not affiliated with any radio operation with the same initials.

COUNTRY MOVES: **Dale Pon** has left his post as promotion director at WHN/New York for a similar one at WNBC-AM/New York . . . Former KENR/Houston MD **Bruce Nelson** has surfaced as an afternoon personality at KNUZ/Houston . . . **Jon Anthony** has been named PD at WJEZ/Chicago.

COUNTRY COPY: Country artists **Billy "Crash" Craddock** and **Kelly Warren** are set to perform at Mutual Broadcasting's first annual affiliates convention Oct. 6 at the Washington Hilton . . . There seems to be a bigger positive response by DJs attending the Opry birthday celebration and convention this year, according to various label and convention people (last year there was some talk around town that the turnout had slacked off by DJs, whom the celebration week was originally set up for years ago). Perhaps one draw this year is the invitation only DJ luncheon held by the CMA for the first year . . . KERE/Denver will help raise funds for the Denver Symphony Oct. 27 by presenting **Danny Davis** and the **Nashville Brass** in concert with the orchestra.

Brady Named WABC Operations Dir.

By NEIL McINTYRE

■ NEW YORK — The search at WABC-AM in New York for an operations director is over. VP/general manager Al Racco last week hired Al Brady from ABC-owned and operated WRQX-FM in Washington, D.C.

WABC has slipped from its number one position in the market to fourth place since the introduction of disco radio to New York by WKTU-FM. The latest rating for the area by Arbitron put WBLS-FM in the number one position in average quarter hour shares, as the "disco and more" sound piloted by program director Frankie Crocker reattained and surpassed the station's previous high.

N.Y. Background

The selection of Brady as the program director gives WABC a manager who knows the territory, Brady having programmed at WNBC and WWDJ in the city, as well as at the successful WHDH in Boston.

Former WABC program manager and current vice president of programming for ABC Radio

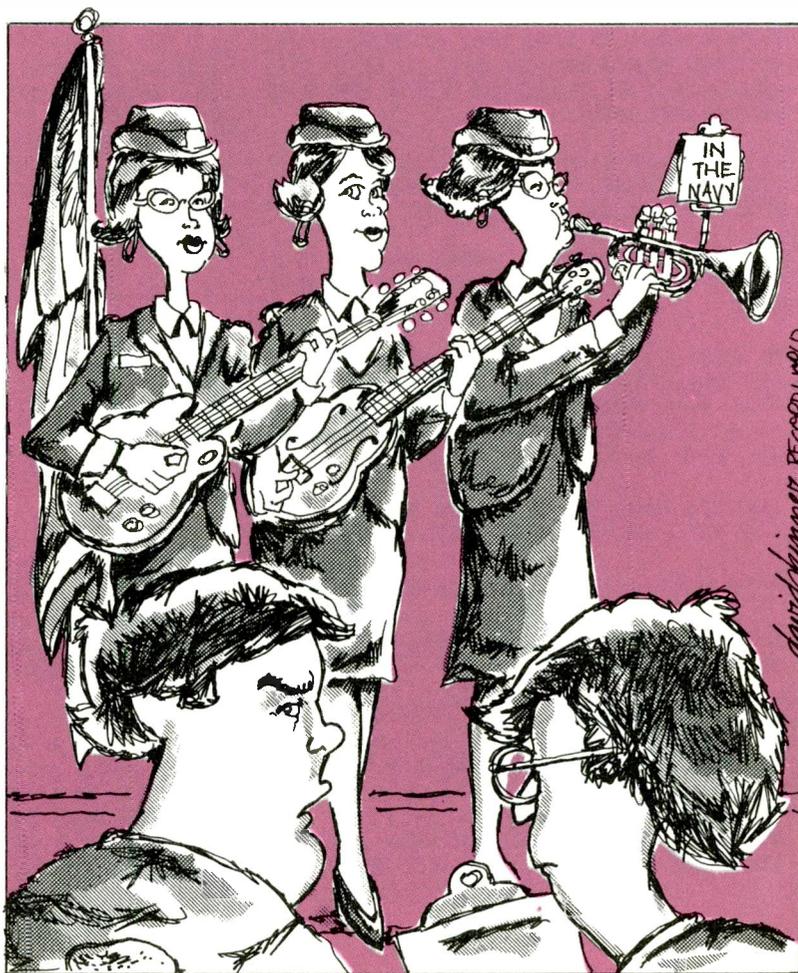
Rick Sklar, who is credited with building the audience that the station has enjoyed over the years, said of the Brady appointment, "Al Brady brings to WABC Radio a track record second to none in current competitive programming on the AM band.

"I am especially pleased that he will be the one who will be programming the station I was so closely associated with for a decade and a half."

Brady will officially take command of WABC programming on October 15th and will be attempting to rebuild the top 40 station to the status it once enjoyed.

"Al Brady is one of the leading contemporary radio programmers and has a proven track record of major market successes," Racco said. "He's the ideal person to lead WABC radio into a new period of growth."

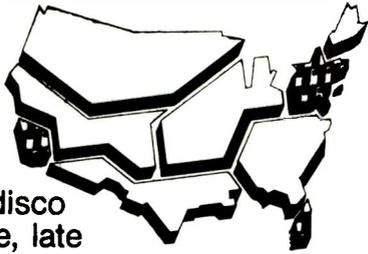
Alan Burns will replace Brady at WRQX-FM in Washington, D.C. as program director. Burns is currently music director at ABC's WLS-AM in Chicago, a post he has held since early 1978.



"Not another new WAVE band . . ."

The Record World

1



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

H. Alpert: 4-5 WABC, 11-3 WAXY, 2-2 WBBF, 5-2 WCAO, 3-2 WFBR, 6-1 WICC, 14-4 WIFI, 21-24 WNBC, 3-2 WPGC, 12-8 WRKO, 24-20 WTIC-FM, 2-2 WXLO, 4-1 KFI, 11-8 KFRC, 4-3 KHJ,, 2-1 KRTH, 25-18 F105, 10-4 KC101, 16-8 PRO-FM, 4-2 Y100.

A&S: a WCAO, 20-13 WFBR, 27-24 WPGC, 28-23 WXLO, a KFI, a KHJ, a PRO-FM, 7-15 Y100.

Blondie: d38 WBBF, a WICC, d27 WKBW, on WTIC-FM, on KHJ, on KRTH.

Commodores: 23-16 WABC, 10-10 WAXY, 1-1 WCAO, 2-1 WFBR, 1-4 WICC, 9-2 WIFI, 3-3 WKBW, 12-10 WNBC, 5-5 WPGC, 18-18 WRKO, 9-5 WTIC-FM, 9-5 WXLO, 1-4 KFI, 16-10 KFRC, 10-6 KHJ, 6-5 KRTH, 19-17 F105, 9-8 KC101, 7-1 PRO-FM, 7-4 Y100.

Cheap Trick: a WICC, ae WIFI, d28 WRKO, d26 KFRC, on F105.

Doobie Bros.: d29 WAXY, d27 WCAO, 26-23 WFBR, a25 WIFI, 29-27 WPGC, 21-17 WRKO, 26-25 WXLO, on KFRC, 20-14 KHJ, 27-23 F105, 21-13 PRO-FM, 27-23 Y100.

Eagles: e WAXY, d35 WBBF, d23 WCAO, d29 WFBR, d15 WICC, on WIFI, on WKBW, 30-19 WPGC, d30 WRKO, 31-29 WTIC-FM, on WXLO, 25-19 KFI, on KFRC, on KHJ, 23-17 KRTH, on F105, 25-25 PRO-FM, 37-34 Y100.

Fleetwood Mac: e WAXY, d29 WBBF, d28 WFBR, on WIFI, on WKBW, 26-21 WNBC, d23 WPGC, on WRKO, 30-28 WTIC-FM, 24-21 KFI, on KFRC, d28 KRTH, on F105, 23-20 PRO-FM, 36-33 Y100.

Foreigner: 31-24 WBBF, 22-17 WICC, a27 WIFI, 23-17 WPGC, 30-23 WRKO, 20-14 WTIC-FM, 23-18 KFI, 28-22 KFRC, 21-17 KHJ, d30 KRTH, 35-26 F105, on PRO-FM.

I. Gomm: e WAXY, a WBBF, a WCAO, a26 WIFI, 27-25 WRKO, a WTIC-FM, on KFI, on KFRC, 25-23 KHJ, 25-24 KRTH.

M. Jackson: 6-8 WABC, 2-1 WAXY, d23 WBBF, 17-8 WCAO, 13-7 WFBR, 17-12 WICC, a22 WKBW, a29 WNBC, 4-3 WPGC, 11-10 WRKO, 1-1 WTIC-FM, 12-8 WXLO, 17-11 KFI, 2-1 KFRC, 7-5 KHJ, 9-8 KRTH, on F105, 4-1 KC101, d26 PRO-FM, 1-7 Y100.

KC: 28-25 WCAO, 29-24 WFBR, d28 WICC, a WKBW, 26-22 WPGC, d30 KFI, a KFRC, 24-22 KHJ, 18-13 KRTH.

Kermit: morn ex WFBR, a30 WNBC, a WRKO, a KFRC.

Kiss: e WICC, 21-18 WKBW, 23-22 WRKO, 26-24 KHJ, on PRO-FM, 33-29 Y100.

Knack: 25-21 WAXY, 32-28 WBBF, 21-14 WICC, 14-11 WIFI, 16-13 WPGC, 24-19 WRKO, 17-12 WTIC-FM, 9-3 KFI, 27-20 KFRC, on KHJ, 20-19 KRTH, 1p F105, 24-24 PRO-FM.

Lobo: d30 WAXY, 27-25 WFBR, d28 WKBW, d29 WPGC, 29-28 WXLO, 13-9 KHJ, 11-9 KRTH, 26-22 PRO-FM.

M: 13-11 WABC, 22-26 WCAO, 7-4 WFBR, 13-10 WIFI, 11-11 WPGC, 3-3 WRKO, 16-11 WXLO, 8-6 KFI, 1-2 KFRC, 5-4 KHJ, 3-2 KRTH, 16-8 F105.

A. Murray: d28 WCAO, 30-27 WFBR, d27 WICC, a WKBW, 28-26 WPGC, a WRKO, a WXLO, a KFI, d28 KHJ, a PRO-FM.

B. Pointer: a25 WABC, 9-9 WCAO, 4-3 WFBR, 28-24 WIFI, 25-20 WKBW, 9-8 WPGC, 10-13 WRKO, 14-12 WXLO, 15-14 KFI, 21-27 KFRC, 3-4 F105, 4-19 PRO-FM, 5-9 Y100.

K. Rogers: d27 WAXY, 37-32 WBBF, 30-29 WCAO, 25-21 WFBR, 26-21 WICC, a29 WIFI, 10-5 WKBW, d28 WPGC, d27 WRKO, 25-22 WTIC-FM, 30-26 WXLO, 26-22 KFI, 27-25 KFRC, 29-27 KC101, 22-21 PRO-FM.

B. Russell: e WAXY, a WCAO, 21-16 WFBR, on WXLO, a KFI, 24-23 KRTH.

J. D. Souther: e WAXY, a WICC, on KFI, d30 KFRC, on KHJ, 29-26 KRTH.

Sports: a WRKO, a KFRC.

Styx: a WAXY, a WBBF, a WFBR, a WICC, a WIFI, on WPGC, a WRKO, a KRTH, a30 KC101.

D. Summer: on KFI, d30 KFRC, on KHJ, 29-26 KRTH.

Foreigner: d36 WANS-FM, 29-27 WAUG, e WAYS, 19-16 WBBQ, 30-27 WBSR, e WCGQ, e WCIR, 24-21 WERC, e WFLB, d21 WHBQ, 19-12 WHHY, 32-27 WISE, d34 WIVY, 23-21 WLAC, 29-29 WLCY, 21-19 WMC, 26-24 WRFC, 24-14 WRJZ, 26-23 WSGA, 29-19 KX-104, 24-18 KXX-106, 25-22 BJ-105, 23-20 V100, e Q105, 24-18 Z93, 26-18 92Q, 21-18 94Q.

I. Gomm: d25 WAKY, 24-22 WANS-FM, d30 WAUG, 34-29 WAYS, 28-24 WBBQ, e WBSR, 38-35 WCGQ, e WFLB, 19-17 WGSV, e WHBQ, 30-21 WHHY, 38-34 WISE, d39 WIVY, a WLAC, e WLCY, e WNOX, 19-13 WQXI, 27-25 WRFC, 35-33 WRJZ, 33-28 WSGA, 23-18 KX-104, 23-19 KXX-106, a40 BJ-105, 10-8 V100, e Q105, 23-21 Z93, 16-13 94Q.

M. Jackson: 6-4 WAKY, 32-25 WANS-FM, 1-1 WAYS, 4-3 WBBQ, 3-1 WBSR, 10-3 WCGQ, 27-15 WCIR, 18-9 WERC, 1-1 WFLB, 22-18 WGSV, 3-2 WHBQ, 20-8 WHHY, 4-1 WISE, 5-1 WIVY, 1-2 WKIX, 29-25 WLAC, 22-13 WLCY, 10-1 WNOX, 5-3 WMC, 4-5 WQXI, 5-1 WRFC, 5-5 WRJZ, 1-2 WSGA, 3-2 KX-104, 16-10 BJ-105, d24 V100, 16-8 Q105, 3-1 Z93, 16-16 92Q.

Journey: 29-24 WAYS, 7-5 WBBQ, 28-24 WFLB, d29 WHBQ, 15-14 WLAC, 22-20 WMC, 5-3 WQXI, 18-15 WSGA, e BJ-105, 10-6 Q105, 5-4 Z93, d24 92Q, 3-2 94Q.

KC & The Sunshine Band: 1-1 WBBQ, 8-4 WFLB, a WHBQ, a WKIX, d37 WLAC, 24-21 WQXI, 7-3 WSGA, 11-5 KX-104, a BJ-105, a Z93, d29 92Q.

Kiss: 21-20 WAUG, 27-22 WBBQ, e WCGQ, 28-22 WCIR, e WISE, 36-32 WIVY, a WQXI, e WRFC, 24-20 KX-104, 40-34 BJ-105, e Q105, d30 92Q.

Knack: 19-15 WANS-FM, 22-21 WAUG, 22-18 WBBQ, e WBSR, 18-17 WFLB, 28-22 WHBQ, 20-17 WISE, 23-15 WIVY, a WKIX, 36-33 WLAC, e WLCY, 24-24 WMC, 19-15 WRFC, 21-17 WRJZ, 24-22 WSGA, 28-24 KX-104, d29 KXX-106, 18-15 BJ-105, 18-11 V100, 24-22 Q105, 28-25 92Q.

LRB: a WSGA, e KX-104, a KXX-106, e 94Q.

A. Murray: d40 WANS-FM, e WBBQ, e WBSR, a WCGQ, a WERC, 34-30 WFLB, d35 WGSV, a WHHY, a WKIX, a WLAC, e WNOX, d28 WRFC, d37 WRJZ, e BJ-105, e Z93, a 92Q.

K. Rogers: 17-11 WAKY, d38 WANS-FM, 20-10 WAYS, 18-11 WBBQ, 22-16 WBSR, 27-18 WCGQ, 30-27 WCIR, 17-14 WERC, 27-19 WFLB, 31-26 WGSV, d30 WHBQ, 22-14 WHHY, 25-19 WISE, 34-28 WIVY, d24 WKIX, 12-8 WLAC, 23-19 WLCY, 28-21 WNOX, 18-14 WMC, d20 WQXI, 20-14 WRFC, 22-9 WRJZ, 21-18 WSGA, 22-11 KX-104, 26-21 KXX-106, 38-32 BJ-105, 26-24 Q105, 25-22 Z93, 21-13 92Q.

J. D. Souther: a WAYS, a WBBQ, d36 WCGQ, e WHBQ, a WISE, d27 WRFC, e KX-104, a KXX-106, e Q105, 29-25 Z93, 28-25 94Q.

J. Stewart: d23 WAKY, 36-35 WANS-FM, 24-22 WAUG, 14-10 WBBQ, 29-28 WBSR, d29 WCIR, 20-19 WERC, e WFLB, 23-21 WGSV, 21-19 WHHY, 22-20 WISE, a WKIX, 31-27 WLAC, 30-27 WQXI, 22-20 WRFC, 23-21 WRJZ, 22-20 KXX-106, 39-33 BJ-105, d26 V100, a Q105, 30-27 Z93, e 92Q, 17-16 94Q.

D. Summer: 22-18 WAKY, d39 WANS-FM, 18-16 WAUG, a34 WAYS, 20-15 WBBQ, 16-10 WBSR, 24-17 WCGQ, 6-2 WCIR, 8-2 WERC, 10-6 WFLB, 13-9 WGSV, 8-6 WHHY, 26-22 WISE, 28-19 WIVY, 23-16 WKIX, 33-29 WLAC, 17-16 WLCY, a WMC, 14-8 WQXI, 7-4 WRFC, 16-11 WRJZ, 14-11 WSGA, 14-8 KX-104, 19-15 KXX-106, 20-13 Q105, 25-17 92Q.

Styx: e WAKY, a WANS-FM, a WBBQ, a WBSR, a WCGQ, a WCIR, e WERC, a WFLB, a WGSV, a WHBQ, a WHHY, a WISE, a36 WIVY, a WLAC, a WLCY, a WNOX, a WQXI,

2



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

H. Alpert: 13-12 WAKY, 10-7 WAUG, 5-4 WAYS, 3-2 WBBQ, 17-15 WBSR, 14-6 WCGQ, 6-5 WERC, 13-8 WFLB, 20-13 WHBQ, 4-2 WHHY, 11-8 WISE, 32-18 WIVY, 12-8 WKIX, 13-9 WLAC, 15-10 WLCY, 19-16 WMC, 2-2 WQXI, 3-2 WRFC, 28-16 WRJZ, 11-10 WSGA, 5-3 KX-104, 28-24 KXX-106, 27-23 BJ-105, 20-16 V100, 12-5 Q105, 7-7 Z93, 10-8 92Q.

J. Buffett: e WAKY, 12-11 WAYS, 10-8 WBBQ, 31-29 WFLB, e WLAC, d28 WQXI, e KX-104, 14-8 KXX-106, a V100, 26-17 Z93, e 92Q, 14-8 94Q.

Commodores: 10-6 WAKY, 10-7 WAUG, 4-6 WAYS, 4-2 WBSR, 6-1 WCGQ, 5-8 WCIR, 2-6 WERC, 7-9 WFLB, 1-1 WGSV, 5-3 WHBQ, 1-1 WHHY, 1-2 WISE, 3-2 WIVY, 3-1 WKIX, 11-6 WLAC, 3-2 WLCY, 8-5 WNOX, 12-8 WMC, 1-1 WQXI, 1-3 WRFC, 1-1 WRJZ, 3-4 WSGA, 1-1 KX-104, 7-5 KXX-106, 11-8 BJ-105, 1-1 V100, 4-3 Q105, 1-5 Z93, 7-1 92Q, 1-6 94Q.

Eagles: a28 WAKY, a WANS-FM, a WAUG, d25 WAYS, d23 WBBQ, a WBSR, a WCGQ, a WCIR, d17 WERC, e WFLB, e WHBQ, d23 WHHY, d31 WISE, 40-31 WIVY, a WKIX, d39 WLAC, e WLCY, a19 WNOX, 23-22 WMC, d24 WQXI, d29 WRFC, d36 WRJZ, 30-21 WSGA, d28 KX-104, d25 KXX-106, 36-30 BJ-105, a V100, 30-28 Q105, 27-12 Z93, d26 92Q, 27-21 94Q.

Fleetwood Mac: e WANS-FM, a WAUG, d25 WBBQ, e WCGQ, e WCIR, d23 WERC, e WFLB, d23 WHHY, d31 WISE, 40-31 WIVY, a WKIX, d40 WLAC, e WLCY, a19 WNOX, d25 WQXI, d29 WRFC, d36 WRJZ, 29-20 WSGA, d30 KX-104, 29-23 KXX-106, 36-30 BJ-105, a V100, d27 Q105, e Z93, d28 92Q, 30-27 94Q.

Rock
Eagles, Fleetwood Mac, Styx

Disco
France Joli

Hottest:

Radio Marketplace

a WRFC, a WRJZ, a29 WSGA, a KX-104, a KXX-106, a39 BJ-105, a V100, d30 Q105, a28 Z93, a 920, a 28 94Q.

Who: e WCIR, a WLAC, e WRFC, a KX-104, e KXX-106.

L. Wood: d29 WAUG, a WAYS, e WBBQ, d30 WBSR, d40 WCGQ, a WHBQ, a WISE, e WLAC, d29 WNOX, a WRFC, e KX-104, a KXX-106, e Q105.

3



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

H. Alpert: 3-2 CKLW, 18-12 WEFM, 1-1 WFFM, 21-15 WGCL, 9-4 WLS, d28 WNDE, 10-5 WOKY, 28-25 WPEZ, 9-1 WZUU, 29-26 WZZP, 5-3 KBEQ, 5-2 KSLQ, 26-17 Q102, 16-9 92X.

Commodores: 15-10 WEFM, 4-4 WFFM, 14-10 WGCL, 20-17 WLS, 8-2 WNDE, 1-2 WOKY, 8-3 WPEZ, 4-7 WZUU, 12-10 WZZP, 7-6 KBEQ, 2-1 KSLQ, 18-8 KWK, 7-2 Q102, 10-5 92X, 11-8 96KX.

Eagles: a28 CKLW, a28 WEFM, a25 WGCL, a WLS, a29 WNDE, a WOKY, a29 WPEZ, a19 WZUU, a35 WZZP, a38 KBEQ, a27 KSLQ, a20 KWK, a25 Q102, 39-34 92X, a26 96KX.

Fleetwood Mac: a27 CKLW, a38 WFFM, a26 WGCL, a WLS, a27 WNDE, a WOKY, a36 WPEZ, a18 WZUU, a WZZP, a39 KBEQ, a28 KSLQ, a24 Q102, 37-35 92X, a20 96KX.

Foreigner: 24-19 WGCL, 28-23 WNDE, 25-22 WPEZ, 30-29 WZZP, a KBEQ, 24-21 KSLQ, 26-20 92X, 22-15 96KX.

I. Gomm: 30-29 CKLW, a29 WEFM, 21-18 WEFM, a WNDE, 27-23 WOKY, a WPEZ, on WZZP, 40-34 KBEQ, 18-12 KSLQ, 17-12 KWK, a Q102, 35-33 92X, 25-19 96KX.

Journey: 10-3 WEFM, 11-9 WGCL, d31 WLS, 26-21 WPEZ, 8-9 WZUU, 26-20 WZZP, 1-1 KBEQ, 11-14 92X.

Kansas: 18-16 WFFM, 26-24 WGCL, a WOKY, 27-24 WPEZ, 30-24 KSLQ, 1p-38 92X, 28-24 96KX.

Knack: 13-11 WEFM, 27-17 WGCL, d30 WLS, 23-18 WOKY, 18-13 WPEZ, 38-25 KBEQ, 17-14 KSLQ, 14-11 Q102, 20-19 92X, 16-9 96KX.

K. Rogers: 28-18 CKLW, a26 WEFM, 23-12 WFFM, a WGCL, 27-21 WNDE, 22-20 WOKY, a WPEZ, d24 WZUU, 22-17 KBEQ, 20-17 KSLQ, 36-21 92X, a30 96KX.

J. Stewart: 28-25 WFFM, a WNDE, a WOKY, 20-17 WPEZ, d33 WZZP, 22-20 Q102, 30-27 92X.

Styx: a CKLW, a30 WEFM, a WFFM, a30 WGCL, a WLS, a WOKY, a WPEZ, a KBEQ, a29 KSLQ, a21 KWK.

D. Summer: 9-3 CKLW, a25 WEFM, 36-26, 15-12 WGCL, 17-16 WNDE, 24-21 WOKY, 24-20 WPEZ, 24-14 WZZP, 19-11 KBEQ, 22-15 KSLQ, 20-16 Q102.

J. Warnes: 30-25 WFFM, a27 WGCL, a28 WOKY, 29-23 WPEZ, 18-11 WZUU, 15-12 KBEQ, a Q102.

L. Wood: a WOKY, a WZUU.

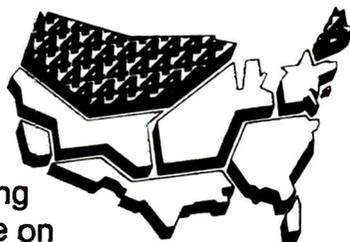
B.O.S.

Ashford & Simpson, KC,
Brenda Russell

Country

Crystal Gayle

4



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

H. Alpert: 14-11 WEAQ, 17-15 WGUY, 14-11 WJBQ, 7-7 WJON, 15-10 KCPX, 11-6 KGW, 8-6 KING, 6-14 KJR, 20-19 KKOAA, 3-1 KLEO, 15-15 KMJK, 2-1 KSTP.

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

Eagles: 24-20 WEAQ, e WGUY, d27 WJBQ, a WOW, d30 WSPT, d29 KCPX, e KING, d25 KJR, a KKLS, a KKOAA, d23 KLEO, e KMJK.

Fleetwood Mac: e WEAQ, e WGUY, d28 WJBQ, d29 WOW, d29 WSPT, d29 KCPX, e KING, a KLEO.

Foreigner: e WEAQ, 25-20 WGUY, 28-5 WOW, 18-17 KCPX, a KING, 24-22 KJR, 19-17 KKLS, d25 KKOAA, 28-20 KLEO, 25-19 KMJK.

I. Gomm: 10-7 WEAQ, 28-25 WGUY, d30 WOW, 13-10 WSPT, 18-17 KCPX, a KING, 24-22 KJR, 20-19 KKLS, e KKOAA, 19-12 KLEO, 31-30 KMJK.

Journey: 8-6 KCPX, 6-5 KING, 1-1 KJR.

Knack: 26-22 WGUY, 25-24 WJBQ, 8-6 WOW, 17-12 WSPT, e KCPX, d26 KGW, 16-13 KING, e KJR, 18-13 KKOAA, 26-19 KLEO, 23-22 KMJK.

B. Pointer: 12-11 KCPX, 12-9 KGW, 18-16 KING, 8-6 KJR.

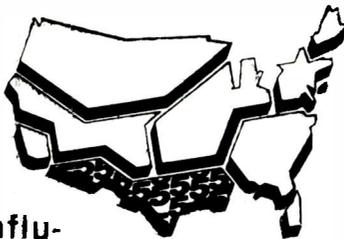
K. Rogers: 25-22 WEAQ, d30 WGUY, d25 WJBQ, 15-13 WJON, 24-7 WOW, 21-16 WSPT, 28-19 KCPX, 26-22 KGW, d21 KING, 25-23 KJR, 22-18 KKLS, 21-15 KKOAA, d21 KLEO, 32-31 KMJK, 22-15 KSTP.

J. D. Souther: a30 WEAQ, a WGUY, d27 WSPT, a KCPX, 25-23 KGW, a KKLS, e KMJK, d30 KSTP.

J. Stewart: e WJON, 22-21 WOW, a KCPX, d25 KING, 25-22 KKOAA, 22-18 KLEO.

Styx: a26 WEAQ, a WGUY, a WSPT, a KCPX, a KING, a KJR, a KKLS, a KKOAA, a KLEO, a KMJK.

5



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

H. Alpert: 16-9 WNOE, 19-13 WTIK, 5-5 KFMK, 4-8 KILT, 4-1 KROY-FM, 13-6 KTSA, 6-1 KUHL, 7-4 B100, 8-5 Magic 91.

Blondie: a KRBE, a KTSA, a KUHL.

Commodores: 4-3 WNOE, 3-1 KFMK, 1-1 KILT, 1-2 KNOE-FM, 2-1 KRBE, 1-2 KROY-FM, 8-8 KTSA, 15-10 KUHL, 12-7 B100, 4-1 Magic 91.

Adult

Anne Murray

Commodores (Still): a WNOE, a WTIK, a KROY-FM, a29 Magic 91.

Bob Dylan: a WNOE, on WTIK, 29-27 KRBE.

Eagles: a25 WNOE, a30 WTIK, a25 KFMK, d37 KILT, a30 KNOE-FM, a21 KRBE, a17 KROY-FM, a KTSA, a KUHL, a28 B100, a23 Magic 91.

Fleetwood Mac: a28 KFMK, on KILT, a22 KNOE-FM, a26 KRBE, a20 KROY-FM, a KTSA, a KUHL, a27 B100, a22 Magic 91.

Foreigner: 30-24 WNOE, 23-17 WTIK, 25-22 KFMK, a40 KILT, 26-24 KNOE-FM, 22-19 KRBE, on KUHL.

I. Gomm: 27-23 WNOE, 27-24 KFMK, a KILT, 37-34 KNOE-FM, 25-22 KRBE, 20-15 KROY-FM, d26 KUHL, 17-15 B100, 18-16 Magic 91.

M. Jackson: 2-2 WNOE, 2-3 WTIK, 1-2 KFMK, 6-4 KILT, 3-1 KNOE-FM, a3 KRBE, 19-16 KROY-FM, 5-2 KTSA, on KUHL, a19 B100, 28-25 Magic 91.

Elton John: a WNOE, a WTIK, a KRBE, a KUHL.

M. Johnson: 33-32 WNOE, 34-32 WTIK, 22-17 Magic 91.

Journey: 6-4 WNOE, 1-2 WTIK, 20-11 KILT, 19-8 KRBE, 26-16 B100, 11-10 Magic 91.

Knack: 25-14 v JOE, 7-4 WTIK, 21-20 KFMK, 31-28 KNOE-FM, 21-10 KRBE, d26 KTSA, on KUHL, 18-14 B100.

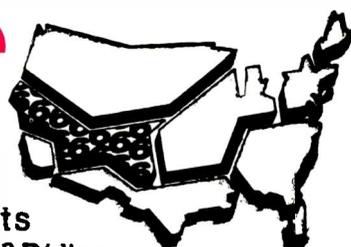
Lobo: 17-16 WNOE, 32-29 WTIK, a KILT, a KTSA, 27-24 B100, 15-14 Magic 91.

K. Rogers: d39 WTIK, 19-16 KFMK, d26 KILT, d37 KNOE-FM, 14-10 KTSA, 29-19 KUHL, a B100, 16-8 Magic 91.

Styx: a WNOE, a WTIK, a30 KFMK, a KNOE-FM, a KRBE, a KROY-FM, a KTSA, a KUHL, a Magic 91.

D. Summer: 34-30 WNOE, 29-26 WTIK, on KFMK, 11-9 KNOE-FM, a KTSA, 20-13 KUHL, d30 B100.

6



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

H. Alpert: 3-1 KIMN, 13-11 KLIF, 18-10 KOFM, 1-1 KOPA, e KTFX, 20-17 KVIL, 10-4 KYGO.

Commodores: 2-2 KIMN, 7-5 KLIF, 3-2 KOFM, 2-3 KOPA, 4-4 KTFX, 8-6 KVIL, 2-1 KYGO, 22-13 Z97.

Eagles: d26 KIMN, a KLIF, e KOFM, d23 KOPA, a38 KTFX, 28-21 KUPD, d27 KYGO.

Fleetwood Mac: d29 KOPA, e KTFX, 30-28 KUPD, a KYGO.

M. Jackson: a KLIF, d29 KOFM, 4-2 KOPA, a29 KTFX, 26-19 KVIL.

Journey: 26-25 KIMN, 24-23 KLIF, 12-10 KOPA, 12-9 Z97.

Knack: 23-20 KIMN, 29-19 KOFM, 18-14 KOPA, 36-33 KTFX, 10-9 KUPD, a KVIL, a KYGO, a19 Z97.

B. Pointer: 10-7 KIMN, 12-8 KLIF, 15-13 KOPA, 12-10 KVIL.

K. Rogers: 15-11 KIMN, 27-21 KLIF, 28-18 KOFM, 24-21 KOPA, e KVIL, 28-25 KYGO.

J. D. Souther: d24 KIMN, a KOFM, 30-28 KOPA, d28 KYGO.

Styx: a KIMN, a KOPA, e KUPD.

D. Summer: e KIMN, 26-18 KLIF, 26-23 KOFM, 13-9 KOPA, 24-19 KTFX, a KVIL, 26-19 KYGO.

LP Cuts

Led Zeppelin ("All My Love") on WABC, ae WBBQ, a30 WCAO, on WFBR, on WHBQ, d33 WNOE, 32-26 WOKY, 20-13 WSGA, 24-8 WTIK, a WZZP, 37-29 KBEQ, 24-13 KDWB, 24-13 KFRC, on KIMN, 19-17 KING, 16-8 KOPA, on KRBE, 22-12 KRTH, d22 KSLQ, on KWK, on 92Q, 34-32 92X, 10-4 94Q, 26-22 96KX, 19-12 B100, 33-25 F105, 30-21 KX104, 2-1 KXX106, on PRO-FM, on Q105, 28-24 Y100, 14-8 Z93.

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

AFTER THE LOVE HAS GONE White (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP) 22	I JUST WANT TO BE Blackmon (Better Days, BMI/Better Nights, ASCAP) 86
ANGELEYES/VOULEZ VOUS B. Andersson & B. Ulvaeus (Countless, BMI) 81	I KNOW A HEARTACHE WHEN I SEE ONE R. Fraboni (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC) 39
ARROW THROUGH ME P. McCartney & C. Thomas (MPL, ASCAP) 27	I'LL NEVER LOVE THIS WAY AGAIN B. Manilow (Irving, BMI) 5
BABE Group (Stygian/Almo, ASCAP) 38	I'M SO ANXIOUS Beckett (War/Amundo, ASCAP) 97
BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) R. Palmer (Rocksblam, BMI) 13	I NEED A LOVER J. Punter (H.G. Music, ASCAP) 73
BAD GIRLS G. Moroder & P. Bellote (Starrin/Earborne/Sweet Summer, BMI) 61	IS SHE REALLY GOING OUT WITH HIM? Kershnerbaum (Albion) 70
BETWEEN YOU BABY AND ME C. Mayfield (Mayfield, BMI) 99	I'VE NEVER BEEN IN LOVE M. Chapman (Big Neck, ASCAP) 56
BOOM, BOOM (OUT GO THE LIGHTS) Travers-Allom (ARC, BMI) 66	I WAS MADE FOR LOVIN' YOU V. Ponce (Kiss, ASCAP/Mad Vincent, BMI) 92
BORN TO BE ALIVE Jean Vanloo (Radmus/Seldagamous, ASCAP) 21	KILLER CUT T. Thomas & J. Colbeck (Heavy, no licensee) 57
BREAK MY HEART D. Davis (Groovesville/Forgotten, BMI) 96	LADIES NIGHT E. Deodato (Delightful/Gang, BMI) 100
BROKEN HEARTED ME Norman (Chappell/Sailmaker, ASCAP) 50	LEAD ME ON Diante (Almo, ASCAP) 11
COME TO ME T. Green (Cicada, PRO/Trumar, BMI) 58	LET ME KNOW (I HAVE A RIGHT) Fekaris (Perren-Vibes, ASCAP) 88
CRUEL TO BE KIND N. Lowe (Anglo-Rock/Albion, BMI) 16	LET'S GO R.T. Baker (Lido, BMI) 62
DAMNED IF I DO A. Parsons (Woolfsongs/Careers, BMI) 80	LONESOME LOSER Group & J. Boylan (Screen Gems-EMI, BMI) 4
DEPENDIN' ON YOU T. Templeman (Soquel, ASCAP/Snug, BMI) 26	LOVIN', TOUCHIN', SQUEEZIN' Baker (Weed High Nightmare, BMI) 15
DIFFERENT WORLDS M. Lloyd (Bruin, BMI) 24	MAMA CAN'T BUY YOU LOVE Thom Bell (Mighty Three, BMI) 68
DIM ALL THE LIGHTS Moroder-Bellotte (Sweet Summer Night, BMI) 17	MIDNIGHT WIND J. Stewart (Bugle/Stigwood/Unichappell, BMI) 41
DIRTY WHITE BOY R.T. Baker-M. Jones-I. McDonald (Somerset/Evansongs, ASCAP) 33	MY SHARONA Mike Chapman (Eighties/Small Hill, ASCAP) 2
DON'T BRING ME DOWN J. Lynne (Unart/Jet, BMI) 8	(not just) KNEE DEEP PT. 1 George Clinton & Co. (Mal-Biz) 90
DON'T STOP 'TIL YOU GET ENOUGH Jones (Miran, BMI) 7	ONE FINE DAY Anderle-Jones (Screen Gems-EMI, BMI) 74
DO YOU THINK I'M DISCO T. Pabich & D. Webb (Riva/WB/Nite-Stalk/Coho, ASCAP) 87	PLAIN JANE Hagar (Big Bang/Warner Tamerlane, BMI) 98
DREAM POLICE T. Werman (Screen Gems-EMI/Adult, BMI) 78	PLEASE DON'T GO Casey/Finch (Sherlyn/Harrick, BMI) 42
DREAMING M. Chapman (Rare Blue/Monster Island, ASCAP) 69	PLEASE DON'T LEAVE M.J. Jackson & T. Templeman (Creeping Lickings, BMI) 60
DRIVER'S SEAT L. Salvoni (Complacent Toonz, ASCAP) 10	POP MUZIK Midascare (Robin Scott, ASCAP) 9
EASY MONEY K. Cronin-G. Richrath-K. Beamish (Buddy, BMI) 91	RAINBOW CONNECTION P. Williams (Welbeck, ASCAP) 77
FINS Putnam (Coral Reefer, BMI) 54	REASON TO BE Group (Don Kirshner/Blackwood, BMI) 47
FIRECRACKER Group & Ellerbe (Two Pepper, ASCAP) 71	REMEMBER (WALKING IN THE SAND) D. Kortchmar (Trio/Mellin/Tender Tunes, BMI) 46
5:15 J. Entwistle (Towser Tunes, BMI) 75	RISE Albert-Badazz (Almo/Badazz, ASCAP) 6
FOR LOVE N. Putnam (Closed Door, ASCAP) 89	ROLENE C. Leon (Rocksblam, BMI) 30
FOUND A CURE Ashford & Simpson (Nick-o-val, ASCAP) 28	SAD EYES G. Tobin (Careers, BMI) 1
GET A MOVE ON Botnick & Money (Grajonica, BMI/Davalex, ASCAP) 64	SAIL ON J.A. Carmichael (Jobete/Commodores, ASCAP) 3
GET IT RIGHT NEXT TIME H. Murphy & G. Rafferty (Colgems/EMI, ASCAP) 18	SING A HAPPY SONG K. Gamble-L. Huff (Mighty Three, BMI) 95
GIRLS TALK D. Edmunds (Plangent Visions, ASCAP) 83	SO GOOD, SO RIGHT A. Fisher (Rutland Roads, ASCAP) 37
GOODBYE STRANGER Group P. Henderson (Almo/Delicate, ASCAP) 45	SPOOKY Buie (Lowery, BMI) 19
GOOD FRIEND E. Bernstein & N. Gimbel (Bernal/ASG/Haliburton/Summercamp, ASCAP/BMI) 53	STARRY EYES W. Birch & D. Weinreich (Virgin, ASCAP) 72
GOOD GIRLS DON'T M. Chapman (Eighties, ASCAP) 25	STILL Carmichael & Group (Jobete/Commodores Entertainment, ASCAP) 59
GOOD TIMES Nile Rodgers & Bernard Edwards (Chic, BMI) 35	STILLSANE Burgh (Eggs and Coffee/Chappell, ASCAP) 82
GOTTA SERVE SOMEBODY Wexler-Beckett (Special Rider, ASCAP) 52	STREET LIFE Group (Four Knights/Irving, BMI) 49
GROOVE ME Whitsett-Stephenson (Malaco/Ruffignac, BMI) 93	SURE KNEW SOMETHING Ponce (Kiss, ASCAP/Mad Vincent, BMI) 48
HALF THE WAY Reynolds (Chriswood, BMI/Murfeezongs, ASCAP) 84	THE BOSS Ashford & Simpson (Nic-o-Val, ASCAP) 20
HEARTACHE TONIGHT Symczyk (Cass County/Red Cloud/Gear/Ice Age, ASCAP) 23	THE DEVIL WENT DOWN TO GEORGIA J. Boylan (Hat Band) 12
HEAVEN MUST HAVE SENT YOU Bowen (Stone Agate, BMI) 14	THE MAIN EVENT/FIGHT Bob Esty (Primus Artists/Diana Rick's, BMI) 29
HELL ON WHEELS Esty (Rick's/Aller/Esty, BMI) 65	THEN YOU CAN TELL ME GOODBYE N. Putnam (Acuff Rose, BMI) 67
HEY HEY, MY MY (INTO THE BLACK) Young-Briggs-Mulligan (Silver Fiddle, BMI) 94	THIS NIGHT WON'T LAST FOREVER Maher-Gibson (Captain Crystal, BMI) 40
HOLD ON Rushent (Albion) 34	TUSK Group (Fleetwood Mac, BMI) 31
HOT SUMMER NIGHTS Richard Perry (April/Swell Sounds/Melody Deluxe/Seldak, ASCAP) 79	VICTIM OF LOVE P. Bellotte (British Rocket, ASCAP) 76
I DO LOVE YOU Simpson & Fleming (Chevis, BMI) 44	WHATCHA GONNA DO WITH MY LOVIN' Mtrume-Lucas (Scarab, BMI) 43
IF YOU REMEMBER ME R. Perry (Chappell/Red Bullet, ASCAP/Unichappell/Begonia, BMI) 51	WHERE WERE YOU WHEN I WAS FALLING IN LOVE B. Montgomery (Bobby Goldsboro, ASCAP/House of Gold, BMI) 36
	WHO LISTENS TO THE RAIN P. Solley (Aust T'weed, EMU) 85
	YOU CAN'T CHANGE THAT Ray Parker, (Raydiola, ASCAP) 63
	YOU DECORATED MY LIFE L. Butler (Music City, ASCAP) 32
	YOU'RE ONLY LONELY J.D. Souther (Ice Age, ASCAP) 55

Record World Singles

101-150

OCTOBER 6, 1979

OCT.	SEPT.	
6	29	
101	104	PRETTY GIRLS MELISSA MANCHESTER/Arista 0456 (Neve Bianca, ASCAP)
102	102	DANCIN' ROUND & ROUND OLIVIA NEWTON-JOHN/MCA 41074 (John Farrar/Irving, BMI)
103	103	HOLD ON TO THE NIGHT HOTEL/MCA 9140 (ATV/Mann & Weill/Blair/Bell Hop, BMI)
104	—	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown) (Bertram, ASCAP)
105	105	IF YOU WANT IT NITEFLYTE/Ariola 7747 (Face, BMI)
106	106	YOU AND I MADLEEN KANE/Warner Bros. 49069 (Bonna/Firehold, ASCAP)
107	133	SHE BROKE YOUR HEART IAN LLOYD/Scotti Brothers 501 (Atl) (Howling Dog, ASCAP)
108	113	BLIND FAITH POINTER SISTERS/Planet 45906 (Elektra/Asylum) (Baby Bun/Rafferty Songs, BMI)
109	111	WHEN I THINK OF YOU LEIF GARRETT/Scotti Brothers 502 (Atl) (Shepherd's Fold/Saber Tooth, BMI)
110	110	ARE YOU AFRAID OF ME SHAUN CASSIDY/Warner/Curb 49039 (KCM/Shongs, ASCAP)
111	112	WHAT'S RIGHT DAVID WERNER/Epic 9 50756 (David Werner/Cos-K, ASCAP)
112	—	IT'S A DISCO NIGHT (ROCK DON'T STOP) ISLEY BROTHERS/T-Neck 9 2287 (CBS) (Bovina, ASCAP)
113	107	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459 (Perks, BMI)
114	116	SINCE YOU'VE BEEN GONE CHERIE & MARIE CURIE/Capitol 4754 (Island, BMI)
115	117	SHE'S GOT A WHOLE NUMBER KEITH HERMAN/Radio 413 (Rennal/Twin Bull, ASCAP)
116	118	TELL ME ANOTHER ONE KID BROTHER/MCA/Montage 41111 (Home Fire/Little Sue, BMI)
117	—	BRIGHT SIDE OF THE ROAD VAN MORRISON/Warner Bros. 49086 (Essential, BMI)
118	122	TOUCH ME WHEN WE'RE DANCING BAMA/Free Flight 11629 (RCA) (Hall-Clement, BMI)
119	—	EMPTINESS SAD CAFE/A&M 2181 (Man-ken, BMI)
120	—	YOU GET ME HOT JIMMY BO HORNE/Sunshine Sound 1014 (TK) Sherlyn/Harrick, BMI)
121	123	ROCK SUGAR ROB GRILL/Mercury 76009 (Durango, ASCAP)
122	124	GET IT UP RONNIE MILSAP/RCA 11695 (I've Got The Music, ASCAP)
123	114	SPENDING TIME, MAKING LOVE AND GOING CRAZY DOBIE GRAY/Infinity 50,020 (Irving/Down 'n Dixie, BMI)
124	125	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077 (Pi-Gem, BMI)
125	126	ALL THINGS ARE POSSIBLE DAN PEEK/MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI)
126	127	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/Warner Bros. 8839 (Hawkshaw/Gallico/Geoff & Eddie/Blackwood, BMI)
127	—	HIGHWAY TO HELL AC/DC/Atlantic 3617 (E. B. Marks, BMI)
128	130	TAKIN' IT BACK BREATHELESS/EMI-America 9170 (G. Jonah Koslem/Berna, ASCAP)
129	131	I DO THE ROCK TIM CURRY/A&M 2166 (Arriviste Ink/Mother Fortune, BMI)
130	135	TROUBLE AGAIN KARLA BONOFF/Columbia 1 11041 (Seagrape, BMI)
131	132	B-A-B-Y RACHEL SWEET/Stiff/Columbia 1 11100 (East/Memphis, BMI)
132	134	WHATCHA GONNA DO ABOUT IT ROZALIN WOODS/A&M 2156 (April/Russell Ballard, ASCAP)
133	120	BRIGHT EYES ART GARFUNKEL/Columbia 1 11050 (Blackwood, BMI)
134	137	(LET ME PUT) LOVE ON YOUR MIND CON FUNK SHUN/Mercury 76002 (Vol-ie-Joe, BMI)
135	109	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 46046 (Bocephus, BMI)
136	—	ANOTHER NIGHT WILSON BROS./Atco 7205 (Intersong, ASCAP)
137	129	HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS/Stiff/Epic 8 50726 (Blackhill)
138	115	IN THE BLUE OYSTER CULT/Columbia 1 11055 (B. O' Cult, ASCAP)
139	140	PHANTOM LOVER ROCK HOSE/Columbia 3 11043 (Natural Songs, Awantha, ASCAP)
140	141	AFTER THE FIRST ONE YONAH/Free Flight 11696 (RCA) (Stone Mountain, ASCAP)
141	119	DON'T THROW OUR LOVE AWAY ORLEANS/Infinity 50,017 (Lucid, BMI/Orleansongs, ASCAP)
142	144	I SURRENDER ELLEN SHIPLEY/NY Intl. 11686 (RCA) (Little Gino/Shipwreck/RKR, BMI/Shuck N Jive, ASCAP)
143	121	BETTER NOT LOOK DOWN B. B. KING/MCA 41062 (Irving/Four Knights, BMI)
144	128	NO MERCY NILS LOFGREN/A&M 2173 (Almo/Hilmer, ASCAP)
145	—	DON'T LET GO ISAAC HAYES/Polydor 2011 (Screen Gems, BMI)
146	138	OPEN UP YOUR MIND (WIDE) GAP BAND/Mercury 74080 (Total Experience, BMI)
147	139	HOUND DOG MAN GLEN CAMPBELL/Capitol 4769 (Gobion/Fancy Vat, ASCAP)
148	145	COOL BREEZE JEREMY SPENCER BAND/Atlantic 3601 (Pisces/R&M, ASCAP)
149	147	IN HER EYES DIRT BAND/United Artists 1312 (Stephen Stills, BMI)
150	148	SIMPLY JESSIE REX SMITH/Columbia 3 11032 (The Laughing Willow, ASCAP)

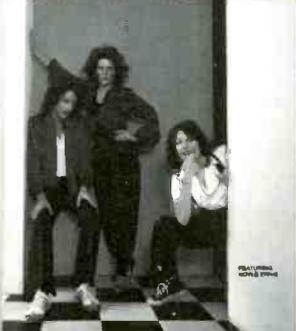
**Lauren Wood
brings back
good manners.**

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

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



LAUREN WOOD



"SAIL ON" M-1466F

Record World "Chartmaker of the Week" 8/11/79

The Commodores' first single from
"Midnight Magic" is heading for #1!

"STILL" M-1474F

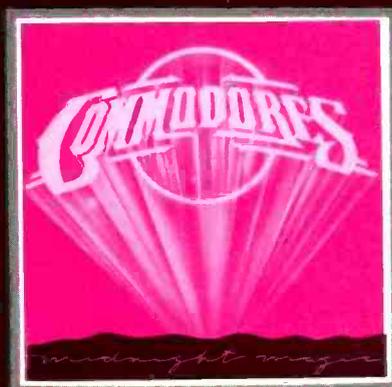
Record World "Chartmaker of the Week" 9/29/79

The Commodores' second single from
"Midnight Magic" is heading for #1!

Back to back classics.

Only from the Commodores.

On Motown Records & Tapes



J.J. CALE

The Legend is Ours...The Pleasure is Yours...



SR-3163

And Twelve New Songs from His New Album "5"

On MCA/Shelter Records and Tapes

Personal Management AUDIE ASHWORTH

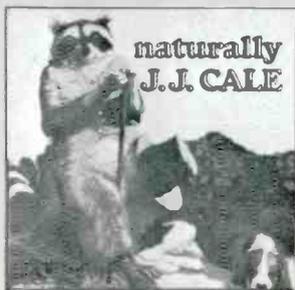
MCA RECORDS



© 1979 MCA Records, Inc.

Now on Tour: *October*

- 5 Kansas City, Missouri
- 6 Norman, Oklahoma
- 8 Ft. Collins, Colorado
- 9 Denver, Colorado
- 12 Los Angeles, California
- 13 San Diego, California
- 14 Phoenix, Arizona
- 15 San Francisco, California
- 18 Chicago, Illinois
- 19 Milwaukee, Wisconsin
- 20 Minneapolis, Minnesota
- 21 Grand Fork, North Dakota
- 26 Austin, Texas
- 27 Houston, Texas
- 28 Dallas, Texas



Naturally SR-52009



Really SR-52012



Okie SR-52015



Troubadour SR-52002

Tour Direction:
CHUCK MORRIS
Feyline Presents, Inc.



Destination
FROM BEGINNING TO END

Pop Goes Destination! The LP "From Beginning To End" (FLY 3103) features the single "Move On Up" (FLY 41084). Exploding straight to the top. Pop! On Butterfly Records and Tapes. Join the party!



MCA RECORDS

Produced by Elton Farokh Ahi

Record World Singles



OCTOBER 6, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)
OCT. SEPT.

OCT. 6	SEPT. 29	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	SAD EYES ROBERT JOHN EMI-America 8015 (4th Week)	20
2	2	MY SHARONA THE KNACK/Capitol 4731	16
3	5	SAIL ON COMMODORES/Motown 1466	9
4	4	LONESOME LOSER LITTLE RIVER BAND/Capitol 4748	13
5	6	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	16
6	8	RISE HERB ALPERT/A&M 2151	11
7	11	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742	8
8	3	DON'T BRING ME DOWN ELO/Jet 9 5060 (CBS)	10
9	14	POP MUZIK M/Sire 49033 (WB)	9
10	12	DRIVERS SEAT SNIFF 'N' THE TEARS/Atlantic 3604	12
11	7	LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA)	17
12	10	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 8 50700	16
13	9	BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) ROBERT PALMER/Island 49016 (WB)	12
14	16	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459	15
15	23	LOVIN', TOUCHIN', SQUEEZIN' JOURNEY/Columbia 3 11036	13
16	17	CRUEL TO BE KIND NICK LOWE/Columbia 3 11018	12
17	24	DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201	7
18	22	GET IT RIGHT NEXT TIME GERRY RAFFERTY/United Artists 1316	9
19	21	SPOOKY ARS/Polydor/BGO 2001	8
20	20	THE BOSS DIANA ROSS/Motown 1462	13
21	19	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986	15
22	15	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ARC/ Columbia 3 11033	14



CHARTMAKER OF THE WEEK

23	—	HEARTACHE TONIGHT EAGLES ASYLUM 46545	1
24	25	DIFFERENT WORLDS MAUREEN McGOVERN/Warner/Curb 8835	13
25	34	GOOD GIRLS DON'T KNACK/Capitol 4771	6
26	27	DEPENDIN' ON YOU DOOBIE BROTHERS/Warner Bros. 49029	9
27	30	ARROW THROUGH ME WINGS/Columbia 1 11070	7
28	32	FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870	10
29	18	THE MAIN EVENT/FIGHT BARBRA STREISAND/Columbia 3 11008	17
30	31	ROLENE MOON MARTIN/Capitol 4765	8
31	—	TUSK FLEETWOOD MAC/Warner Bros. 49077	1
32	37	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	5
33	38	DIRTY WHITE BOY FOREIGNER/Atlantic 3618	5
34	39	HOLD ON IAN GOMM/Stiff/Epic 8 50747	6
35	13	GOOD TIMES CHIC/Atlantic 3584	17
36	40	WHERE WERE YOU WHEN I WAS FALLING IN LOVE LOBO MCA/Curb 41065	11
37	41	SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)	9
38	—	BABE STYX/A&M 2188	1
39	43	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430	10
40	44	THIS NIGHT WON'T LAST FOREVER MICHAEL JOHNSON/ EMI-America 8019	10
41	46	MIDNIGHT WIND JOHN STEWART/RSO 1000	7



42	51	PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	7
43	33	WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	14
44	28	I DO LOVE YOU G.Q./Arista 0426	15
45	26	GOODBYE STRANGER SUPERTRAMP/A&M 2162	14
46	50	REMEMBER (WALKING IN THE SAND) LOUISE GOFFIN/ Asylum 46521	8
47	54	REASON TO BE KANSAS/Kirshner 9 4285 (CBS)	5
48	53	SURE KNEW SOMETHING KISS/Casablanca 2205	6
49	49	STREET LIFE CRUSADERS/MCA 41054	8
50	69	BROKEN HEARTED ME ANNE MURRAY/Capitol 4773	3
51	55	IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45904 (Elektra/Asylum)	5
52	62	GOTTA SERVE SOMEBODY BOB DYLAN/Columbia 1 11072	4
53	58	GOOD FRIEND MARY MacGREGOR/RSO 938	9
54	63	FINS JIMMY BUFFETT/MCA 41109	5
55	61	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079	5
56	59	I'VE NEVER BEEN IN LOVE SUZI QUATRO/RSO 1001	5
57	57	KILLER CUT CHARLIE/Arista 0449	6
58	64	COME TO ME FRANCE JOLI/Prelude 8001	6
59	73	STILL COMMODORES/Motown 1474	2
60	70	PLEASE DON'T LEAVE LAUREN WOOD/Warner Bros. 49043	3
61	29	BAD GIRLS DONNA SUMMER/Casablanca 988	20
62	36	LET'S GO THE CARS/Elektra 46063	15
63	35	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	25
64	56	GET A MOVE ON EDDIE MONEY/Lorimar/Columbia 1 11084	7
65	71	HELL ON WHEELS CHER/Casablanca 2208	4
66	68	BOOM BOOM (OUT GO THE LIGHTS) PAT TRAVERS BAND/ Polydor 2003	5
67	67	THEN YOU CAN TELL ME GOODBYE TOBY BEAU/ RCA 11670	10
68	42	MAMA CAN'T BUY YOU LOVE ELTON JOHN/MCA 41042	18
69	78	DREAMING BLONDIE/Chrysalis 2379	2
70	45	IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/ A&M 2132	19
71	66	FIRECRACKER MASS PRODUCTION/Cetillion 44254 (Atl)	11
72	79	STARRY EYES THE RECORDS/Virgin 67000 (Atl)	3
73	82	I NEED A LOVER JOHN COUGAR/Riva 202 (Mercury)	4
74	76	ONE FINE DAY RITA COOLIDGE/A&M 2169	6
75	85	5:15 THE WHO/Polydor 2022	2
76	86	VICTIM OF LOVE ELTON JOHN/MCA 41126	2
77	89	RAINBOW CONNECTION KERMIT (JIM HENSON)/Atlantic 3610	3
78	—	DREAM POLICE CHEAP TRICK/Epic 9 50774	1
79	48	HOT SUMMER NIGHTS NIGHT/Planet 45903 (Elektra//Asylum)	16
80	88	DAMNED IF I DO ALAN PARSONS PROJECT/Arista 0454	2
81	84	ANGELEYES/VOULEZ VOUZ ABBA/Atlantic 3609	5
82	83	STILLSANE CAROLYNE MAS/Mercury 76004	5
83	65	GIRLS TALK DAVE EDMUNDS/Swan Song 71001 (Atl)	6
84	92	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	2
85	—	WHO LISTENS TO THE RADIO THE SPORTS/Arista 0468	1
86	87	JUST WANT TO BE CAMEO/Chocolate City 019 (Casablanca)	7
87	90	DO YOU THINK I'M DISCO STEVE DAHL & TEENAGE RADIATION/Ovation 1132	3
88	—	LET ME KNOW (I HAVE A RIGHT) GLORIA GAYNOR/ Polydor 2021	1
89	91	FOR LOVE POUSETTE-DART BAND/Capitol 4764	5
90	93	(not just) KNEE DEEP—PART I FUNKADELIC/Warner Bros. 49040	4
91	94	EASY MONEY REO SPEEDWAGON/Epic 9 50764	2
92	47	I WAS MADE FOR LOVIN' YOU KISS/Casablanca 983	20
93	95	GROOVE ME FERN KINNEY/Malaco 1058 (TK)	4
94	—	HEY HEY, MY MY (INTO THE BLACK) NEIL YOUNG/ Reprise 49031 (WB)	1
95	99	SING A HAPPY SONG O'JAYS/Phila. Intl. 9 3707 (CBS)	2
96	100	BREAK MY HEART DAVID RUFFIN/Warner Bros. 49030	2
97	—	I'M SO ANXIOUS SOUTHSIDE JOHNNY AND THE ASBURY JUKES/Mercury 76007	1
98	—	PLAIN JANE SAMMY HAGAR/Capitol 4757	1
99	—	BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941	1
100	—	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	1

PRODUCERS & PUBLISHERS ON PAGE 30

Record World Album Airplay

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

OCTOBER 6, 1979

FLASHMAKER



CORNERSTONE

STYX
A&M

MOST ADDED

- CORNERSTONE**—Styx—A&M (27)
- THE LONG RUN**—Eagles—Asylum (22)
- THE GLOW**—Bonnie Raitt—WB (18)
- MARATHON**—Santana—Col (13)
- QUADROPHENIA** (soundtrack)—Polydor (13)
- THE POP**—Arista (13)
- PRESENT TENSE**—Shoes—Elektra (12)
- THE MOTELS**—Capitol (12)
- THE BEAT**—Col (10)
- BIG OCEANS**—Interview—Virgin (8)

WNEW-FM/NEW YORK

- ADDS:**
- CORNERSTONE**—Styx—A&M
 - I STILL HAVE DREAMS**—Richie Furay—Elektra
 - MESSAGE IN A BOTTLE** (single)—Police—A&M
 - NO PROMISES—NO DEBTS**—Golden Earring—Polydor
 - SHOOTING GALLERY**—Philip Rambow—EMI (import)
 - THE GLOW**—Bonnie Raitt—WB
 - THE LONG RUN**—Eagles—Asylum
 - THE BEAT**—Col
 - UNDER HEAVEN OVER HELL**—Streethart—Atlantic
- HEAVY ACTION (airplay in descending order):**
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - DREAM POLICE**—Cheap Trick—Epic
 - HEARTACHE TONIGHT** (single)—Eagles—Asylum
 - TUSK** (single)—Fleetwood Mac—WB
 - CANDY-O**—Cars—Elektra
 - THE JUKES**—Mercury
 - QUADROPHENIA** (soundtrack)—Polydor
 - INTO THE MUSIC**—Van Morrison—WB
 - FEAR OF MUSIC**—Talking Heads—Sire
 - REASONS TO BE CHEERFUL, PART 3** (single)—Ian Dury—Stiff/Epic

WBCN-FM/BOSTON

- ADDS:**
- ANYTIME DELIGHT**—Blend—MCA
 - BAYOU-LIGHTENING**—Lonnie Brooks—Alligator
 - BIG OCEANS**—Interview—Virgin
 - EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB
 - KICK ME HARD**—NRBQ—Red Rooster/Rounder
 - PRESENT TENSE**—Shoes—Elektra

- STORM WATCH**—Jethro Tull—Chrysalis
 - THE BEAT**—Col
 - THE GLOW**—Bonnie Raitt—WB
 - THE POP**—Arista
- HEAVY ACTION (airplay in descending order):**
- DREAM POLICE**—Cheap Trick—Epic
 - QUADROPHENIA** (soundtrack)—Polydor
 - AND I MEAN IT**—Genya Ravan—20th Century Fox
 - FEARLESS**—Tim Curry—A&M
 - IN STYLE**—David Johansen—Blue Sky
 - MIRRORS**—Blue Oyster Cult—Col
 - CANDY-O**—Cars—Elektra
 - RUNNERS IN THE NIGHT**—Desmond Child—Capitol
 - NIGHTOUT**—Ellen Foley—Cleve. Intl.
 - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song

WLIR-FM/LONG ISLAND

- ADDS:**
- BIG OCEANS**—Interview—Virgin
 - CORNERSTONE**—Styx—A&M
 - GUITARS & WOMEN** (AOR sampler)—Rick Derringer—Blue Sky
 - PRODUCT**—Brand X—Passport
 - SHOOTING GALLERY**—Philip Rambow—EMI (import)
 - THE GLOW**—Bonnie Raitt—WB
 - THE LONG RUN**—Eagles—Asylum
 - THE NOW**—Midson International
 - THE POP**—Arista
 - TOUCH ME THERE**—L. Shankar—Zappa
- HEAVY ACTION (airplay in descending order):**
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - AIRPLAY**—Point Blank—MCA
 - THE A's**—Arista
 - THE SOUND OF SUNBATHING**—Sinceros—Col
 - MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
 - STORM WATCH**—Jethro Tull—Chrysalis
 - TOP PRIORITY**—Rory Gallagher—Chrysalis
 - THE JUKES**—Mercury
 - DREAM POLICE**—Cheap Trick—Epic
 - GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic

WBAB-FM/LONG ISLAND

- ADDS:**
- BIG OCEANS**—Interview—Virgin
 - CORNERSTONE**—Styx—A&M
 - HERE**—Leo Sayer—WB
 - MARATHON**—Santana—Col
 - SHOOTING GALLERY**—Philip Rambow—EMI (import)
 - SIMMS BROTHERS**—Elektra
 - SUZI AND OTHER FOUR LETTER WORDS**—Suzy Quatro—RSO
 - TEARS**—MCA
 - THE MOTELS**—Capitol
 - THE POP**—Arista
- HEAVY ACTION (airplay in descending order):**
- FIRST UNDER THE WIRE**—Little River Band—Capitol
 - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - HEAD GAMES**—Foreigner—Atlantic
 - THE JUKES**—Mercury
 - LABOUR OF LUST**—Nick Lowe—Col
 - AMERICATHON** (soundtrack)—Col
 - FICKLE HEART**—Sniff 'n' The Tears—Atlantic
 - RUST NEVER SLEEPS**—Neil Young—Reprise

- CANDY-O**—Cars—Elektra
- STORM WATCH**—Jethro Tull—Chrysalis

WCOZ-FM/BOSTON

- ADDS:**
- BIG OCEANS**—Interview—Virgin
 - DREAMING** (single)—Blondie—Chrysalis
 - HIGHWAY TO HELL**—AC/DC—Atlantic
 - MARATHON**—Santana—Col
 - REMEMBER THE LIGHTENING** (AOR sampler)—20/20—Epic
 - RUNNERS IN THE NIGHT**—Desmond Child—Capitol
 - SHOOTING GALLERY**—Philip Rambow—EMI (import)
- HEAVY ACTION (airplay in descending order):**
- GET THE KNACK**—The Knack—Capitol
 - CANDY-O**—Cars—Elektra
 - JOE'S GARAGE**—Frank Zappa—Zappa
 - DREAM POLICE**—Cheap Trick—Epic
 - FEAR OF MUSIC**—Talking Heads—Sire
 - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - HEARTACHE TONIGHT** (single)—Eagles—Asylum
 - SECRETS**—Robert Palmer—Island
 - REPEAT WHEN NECESSARY**—Dave Edmunds—Swan Song
 - HEAD GAMES**—Foreigner—Atlantic

WBLM-FM/MAINE

- ADDS:**
- BABE** (single)—Styx—A&M
 - BIG OCEANS**—Interview—Virgin
 - BIG OCEANS**—Interview—Virgin
 - COMEDY IS NOT PRETTY**—Steve Martin—WB
 - I DON'T LIKE MONDAYS** (single)—Boontown Rats—Ensign (import)
 - PEPPERMINT LUMP** (single)—Angie—Stiff (import)
 - QUADROPHENIA** (soundtrack)—Polydor
 - THE GLOW**—Bonnie Raitt—WB
 - THE MOTELS**—Capitol
 - THE POP**—Arista
- HEAVY ACTION (airplay in descending order):**
- STORM WATCH**—Jethro Tull—Chrysalis
 - ESCAPE FROM DOMINATION**—Moon Martin—Capitol
 - TOKYO TO KOKOMO**—Peter Dinklage—Imagination
 - LABOUR OF LUST**—Nick Lowe—Col
 - GET THE KNACK**—The Knack—Capitol
 - HEAD GAMES**—Foreigner—Atlantic
 - GOOSE BUMPS**—Ian Lloyd—Scotti Brothers
 - CANDY-O**—Cars—Elektra
 - SECRETS**—Robert Palmer—Island
 - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song

WOUR-FM/UTICA

- ADDS:**
- CORNERSTONE**—Styx—A&M
 - EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB
 - FESTIVAL OF ACOUSTIC MUSIC**—Bread & Roses—Fantasy
 - PRESENT TENSE**—Shoes—Elektra
 - SINCE YOU'VE BEEN GONE** (single)—Cherie & Marie Curie—Capitol
 - SURVEILLANCE**—FM—Arista
 - THE GLOW**—Bonnie Raitt—WB
 - THE MOTELS**—Capitol

- THE POP**—Arista
- TOUCH ME THERE**—L. Shankar—Zappa

HEAVY ACTION (airplay in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- RUST NEVER SLEEPS**—Neil Young—Reprise
- SECRETS**—Robert Palmer—Island
- CAROLYN MAS**—Mercury
- JOHN COUGAR**—Riva
- MIRRORS**—Blue Oyster Cult—Col
- CANDY-O**—Cars—Elektra
- LIVE SPARKS**—Graham Parker & The Rumour—Arista
- THE RECORDS**—Virgin
- LABOUR OF LUST**—Nick Lowe—Col

WMJQ-FM/ROCHESTER

- ADDS:**
- ANYTIME DELIGHT**—Blend—MCA
 - CORNERSTONE**—Styx—A&M
 - PRIVATE EYE**—Capitol
 - RESTLESS NIGHTS**—Karla Bonoff—Col
 - THE LONG RUN**—Eagles—Asylum

HEAVY ACTION (airplay in descending order):

- STREET MACHINE**—Sammy Hagar—Capitol
- DREAM POLICE**—Cheap Trick—Epic
- EVE**—Alan Parsons Project—Arista
- LOW BUDGET**—Kinks—Arista
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- NINE LIVES**—REO Speedwagon—Epic
- FIRST UNDER THE WIRE**—Little River Band—Capitol
- ESCAPE FROM DOMINATION**—Moon Martin—Capitol
- GET THE KNACK**—The Knack—Capitol
- FIGHT DIRTY**—Charlie—Arista

WIOQ-FM/PHILADELPHIA

- ADDS:**
- COMEDY IS NOT PRETTY**—Steve Martin—WB
 - CORNERSTONE**—Styx—A&M
 - MARATHON**—Santana—Col
 - NIGHT AFTER NIGHT**—U.K.—Polydor
 - PRODUCT**—Brand X—Passport
 - QUADROPHENIA** (soundtrack)—Polydor
 - RUNNERS IN THE NIGHT**—Desmond Child—Capitol
 - THE GLOW**—Bonnie Raitt—WB
 - THE LONG RUN**—Eagles—Asylum

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
- HEAD GAMES**—Foreigner—Atlantic
- FICKLE HEART**—Sniff 'n' The Tears—Atlantic
- GET THE KNACK**—The Knack—Capitol
- STORM WATCH**—Jethro Tull—Chrysalis
- SLOW TRAIN COMING**—Bob Dylan—Col
- DREAM POLICE**—Cheap Trick—Epic
- SECRETS**—Robert Palmer—Island

WYDD-FM/PITTSBURGH

- ADDS:**
- CORNERSTONE**—Styx—A&M
 - MARATHON**—Santana—Col

- PRESENT TENSE**—Shoes—Elektra
- THE LONG RUN**—Eagles—Asylum

HEAVY ACTION (airplay in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- RUST NEVER SLEEPS**—Neil Young—Reprise
- CANDY-O**—Cars—Elektra
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
- FEAR OF MUSIC**—Talking Heads—Sire
- TUSK** (single)—Fleetwood Mac—WB
- GET THE KNACK**—The Knack—Capitol
- HEAD GAMES**—Foreigner—Atlantic
- SLOW TRAIN COMING**—Bob Dylan—Col
- SECRETS**—Robert Palmer—Island

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- ANYTIME DELIGHT**—Blend—MCA
 - EYEWITNESS BLUES**—Catfish Hodge—Adelphi
 - LOVEHUNTER**—Whitesnake—UA
 - MARATHON**—Santana—Col
 - PRESENT TENSE**—Shoes—Elektra
 - PRIVATE EYE**—Capitol
 - PRODUCT**—Brand X—Passport
 - THE BEAT**—Col
 - THE POP**—Arista
 - TOUCH ME THERE**—L. Shankar—Zappa

HEAVY ACTION (airplay in descending order):

- SLOW TRAIN COMING**—Bob Dylan—Col
- FEAR OF MUSIC**—Talking Heads—Sire
- JOE'S GARAGE**—Frank Zappa—Zappa
- 8:30**—Weather Report—ARC/Col
- PHONETICS**—Jules & The Polar Bears—Col
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- BORN AGAIN**—Randy Newman—WB
- THE GLOW**—Bonnie Raitt—WB
- STREET LIGHT SHINE**—Shirts—Capitol
- S.O.S.**—Yachts—Polydor

WQDR-FM/RALEIGH

- ADDS:**
- BABE** (single)—Styx—A&M
 - EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB
 - FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
 - FRAGILE LINE**—Wha-Koo—Epic
 - IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
 - THE GLOW**—Bonnie Raitt—WB
 - THE LONG RUN**—Eagles—Asylum
 - TWO SIDES TO EVERY WOMAN**—Carlene Carter—WB

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- SLOW TRAIN COMING**—Bob Dylan—Col
- HEAD GAMES**—Foreigner—Atlantic
- THE JUKES**—Mercury
- VOLCANO**—Jimmy Buffett—MCA
- PRIORITY**—Pointer Sisters—Planet
- DREAM POLICE**—Cheap Trick—Epic
- FIRST UNDER THE WIRE**—Little River Band—Capitol
- BEAR**—Richard T. Bear—RCA
- SECRETS**—Robert Palmer—Island

p e t e r H A M M I L L



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2.0
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4.0
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6.0

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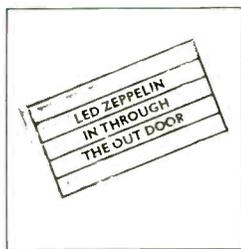


Record World Album Airplay

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

OCTOBER 6, 1979

TOP AIRPLAY



IN THROUGH THE OUT DOOR

LED ZEPPELIN
Swan Song

MOST AIRPLAY

IN THROUGH THE OUT DOOR
—Led Zeppelin—Swan Song (38)

HEAD GAMES—Foreigner—Atlantic (30)

DREAM POLICE—Cheap Trick—Epic (27)

SLOW TRAIN COMING—Bob Dylan—Col (23)

CANDY-O—Cars—Elektra (22)

GET THE KNACK—The Knack—Capitol (20)

SECRETS—Robert Palmer—Island (12)

RUST NEVER SLEEPS—Neil Young—Reprise (11)

FEAR OF MUSIC—Talking Heads—Sire (10)

FLIRTIN WITH DISASTER—Molly Hatchet—Epic (10)

HIGHWAY TO HELL—AC/DC—Atlantic (10)

STORM WATCH—Jethro Tull—Chrysalis (10)

WSHE-FM/FT. LAUDERDALE

ADDS:

BIG OCEANS—Interview—Virgin
QUADROPHENIA (soundtrack)—Polydor

RUNNERS IN THE NIGHT—Desmond Child—Capitol

THE BEAT—Col

THE GLOW—Bonnie Raitt—WB

THE LONG RUN—Eagles—Asylum

THE MOTELS—Capitol

THE POP—Arista

TWO SIDES TO EVERY WOMAN—Carlene Carter—WB

UNLEASHED IN THE EAST—Judas Priest—Col

HEAVY ACTION (airplay in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

HEAD GAMES—Foreigner—Atlantic

FEAR OF MUSIC—Talking Heads—Sire

CANDY-O—Cars—Elektra

VOLCANO—Jimmy Buffet—MCA

GOMM WITH THE WIND—Ian Gomm—Stiff/Epic

DON'T THROW STONES—Sports—Mushroom (import)

SLOW TRAIN COMING—Bob Dylan—Col

DREAM POLICE—Cheap Trick—Epic

FLIRTIN WITH DISASTER—Molly Hatchet—Epic

WMMS-FM/CLEVELAND

ADDS:

CORNERSTONE—Styx—A&M

GAMMA—Elektra

PLEASE STAND BY—1994—A&M

PUTTIN ON THE DOG—Hounds—Col

ROLL THE DICE—Couchois—WB

SIMMS BROTHERS—Elektra

THE GLOW—Bonnie Raitt—WB

THE LONG RUN—Eagles—Asylum

THE MOTELS—Capitol

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

HEAD GAMES—Foreigner—Atlantic

RUST NEVER SLEEPS—Neil Young—Reprise

QUADROPHENIA (soundtrack)—Polydor

BREATHLESS—EMI-America

CANDY-O—Cars—Elektra

GREATEST HINTS—Michael Stanley—Arista

VOLCANO—Jimmy Buffet—MCA

WABX-FM/DETROIT

ADDS:

CORNERSTONE—Styx—A&M

MARATHON—Santana—Col

PRESENT TENSE—Shoes—Elektra

THE LONG RUN—Eagles—Asylum

HEAVY ACTION (airplay in descending order):

GET THE KNACK—The Knack—Capitol

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

RUST NEVER SLEEPS—Neil Young—Reprise

HEAD GAMES—Foreigner—Atlantic

STRIKES—Blackfoot—Atco

LOW BUDGET—Kinks—Arista

SLOW TRAIN COMING—Bob Dylan—Col

LABOUR OF LUST—Nick Lowe—Col

BETTER THAN THE REST—George Thorogood—MCA

HIGHWAY TO HELL—AC/DC—Atlantic

WWW-FM/DETROIT

ADDS:

CORNERSTONE—Styx—A&M

ESCAPE FROM DOMINATION—Moon Martin—Capitol

MARATHON—Santana—Col

PRESENT TENSE—Shoes—Elektra

THE LONG RUN—Eagles—Asylum

HEAVY ACTION (airplay, sales in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

GET THE KNACK—The Knack—Capitol

HEAD GAMES—Foreigner—Atlantic

DREAM POLICE—Cheap Trick—Epic

RUST NEVER SLEEPS—Neil Young—Reprise

HIGHWAY TO HELL—AC/DC—Atlantic

SECRETS—Robert Palmer—Island

STRIKES—Blackfoot—Atco

BREAKFAST IN AMERICA—Supertramp—A&M

LOW BUDGET—Kinks—Arista

KSHE-FM/ST. LOUIS

ADDS:

CORNERSTONE—Styx—A&M

LOVEDRIVE—Scorpions—Mercury

MARATHON—Santana—Col

PUTTIN ON THE DOG—Hounds—Col

THE GLOW—Bonnie Raitt—WB

THE LONG RUN—Eagles—Asylum

THE MOTELS—Capitol

HEAVY ACTION (airplay, sales in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

NINE LIVES—REO Speedwagon—Epic

HEAD GAMES—Foreigner—Atlantic

STORM WATCH—Jethro Tull—Chrysalis

STREET MACHINE—Sammy Hagar—Capitol

FIGHT DIRTY—Charlie—Arista

GREATEST HINTS—Michael Stanley—Arista

GOMM WITH THE WIND—Ian Gomm—Stiff/Epic

JOHN COUGAR—Riva

CAROLYNE MAS—Mercury

KQRS-FM/MINNEAPOLIS

ADDS:

CORNERSTONE—Styx—A&M

FACADES—Sad Cafe—A&M

HOLD ON (single)—Ian Gomm—Stiff/Epic

IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis

PRESENT TENSE—Shoes—Elektra

HEAVY ACTION (airplay in descending order):

CANDY-O—Cars—Elektra

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

NINE LIVES—REO Speedwagon—Epic

FLIRTIN WITH DISASTER—Molly Hatchet—Epic

HEAD GAMES—Foreigner—Atlantic

HIGHWAY TO HELL—AC/DC—Atlantic

SLOW TRAIN COMING—Bob Dylan—Col

BETTER THAN THE REST—George Thorogood—MCA

DREAM POLICE—Cheap Trick—Epic

FICKLE HEART—Sniff 'n' The Tears—Atlantic

KZEW-FM/DALLAS

ADDS:

CORNERSTONE—Styx—A&M

THE LONG RUN—Eagles—Asylum

THE MOTELS—Capitol

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

BREAKFAST IN AMERICA—Supertramp—A&M

CANDY-O—Cars—Elektra

DESOLATION ANGELS—Bad Company—Swan Song

COMMUNIQUE—Dire Straits—WB

GET THE KNACK—The Knack—Capitol

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

DREAM POLICE—Cheap Trick—Epic

HEAD GAMES—Foreigner—Atlantic

SECRETS—Robert Palmer—Island

THE RECORDS—Virgin

KFML-AM/DENVER

ADDS:

DREAMING (single)—Blondie—Chrysalis

PINA COLADA SONG (single)—Rupert Holmes—Infinity

PUTTIN ON THE DOG—Hounds—Col

QUADROPHENIA (soundtrack)—Polydor

SIMMS BROTHERS—Elektra

STORM WATCH—Jethro Tull—Chrysalis

THE POP—Arista

HEAVY ACTION (airplay in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

VOLCANO—Jimmy Buffet—MCA

COMMUNIQUE—Dire Straits—WB

INTO THE MUSIC—Van Morrison—WB

YOU'RE ONLY LONELY—J. D. Souther—WB

SLOW TRAIN COMING—Bob Dylan—Col

FEAR OF MUSIC—Talking Heads—Sire

TRANSFER STATION—Fotomaker—Atlantic

NO ACCIDENT—Larry Raspberry—Mercury

FIGHT DIRTY—Charlie—Arista

KBPI-FM/DENVER

ADDS:

COMEDY IS NOT PRETTY—Steve Martin—WB

CORNERSTONE—Styx—A&M

DREAMING (single)—Blondie—Chrysalis

MARATHON—Santana—Col

LOVEHUNTER—Whitesnake—UA

THE GLOW—Bonnie Raitt—WB

THE LONG RUN—Eagles—Asylum

THE MOTELS—Capitol

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

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

HEAD GAMES—Foreigner—Atlantic

DREAM POLICE—Cheap Trick—Epic

SECRETS—Robert Palmer—Island

VOLCANO—Jimmy Buffet—MCA

CANDY-O—Cars—Elektra

GET THE KNACK—The Knack—Capitol

FIRST UNDER THE WIRE—Little River Band—Capitol

TUSK (single)—Fleetwood Mac—WB

HEARTACHE TONIGHT (single)—Eagles—Asylum

KAWY-FM/WYOMING

ADDS:

BIG OCEANS—Interview—Virgin

BLUE DESERT—Marc Jordan—WB

IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis

LOVEHUNTER—Whitesnake—UA

PRODUCT—Brand X—Passport

QUADROPHENIA (soundtrack)—Polydor

SIMMS BROTHERS—Elektra

THE BOTTLES—MCA

THE GLOW—Bonnie Raitt—WB

THE MOTELS—Capitol

HEAVY ACTION (airplay in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

SLOW TRAIN COMING—Bob Dylan—Col

PINK CADILLAC—John Prine—Asylum

AMERICAN BOY & GIRL—Garland Jeffreys—A&M

INTO THE MUSIC—Van Morrison—WB

THE RECORDS—Virgin

NEON SMILE—Bliss Band—Col

HEAD GAMES—Foreigner—Atlantic

NIGHTOUT—Ellen Foley—Cleve. Intl.

FACADES—Sad Cafe—A&M

KOME-FM/SAN JOSE

ADDS:

COMEDY IS NOT PRETTY—Steve Martin—WB

CORNERSTONE—Styx—A&M

DUROCS—Capitol

IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis

LOVEDRIVE—Scorpions—Mercury

QUADROPHENIA (soundtrack)—Polydor

THE GLOW—Bonnie Raitt—WB

HEAVY ACTION (airplay in descending order):

HIGHWAY TO HELL—AC/DC—Atlantic

RUST NEVER SLEEPS—Neil Young—Reprise

MIRRORS—Blue Oyster Cult—Col

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

CANDY-O—Cars—Elektra

DREAM POLICE—Cheap Trick—Epic

SLOW TRAIN COMING—Bob Dylan—Col

STREET MACHINE—Sammy Hagar—Capitol

LOW BUDGET—Kinks—Arista

GET THE KNACK—The Knack—Capitol

KWST-FM/LOS ANGELES

ADDS:

CORNERSTONE—Styx—A&M

MARATHON—Santana—Col

THE GLOW—Bonnie Raitt—WB

THE LONG RUN—Eagles—Asylum

THE POP—Arista

HEAVY ACTION (airplay, sales in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

HEAD GAMES—Foreigner—Atlantic

DREAM POLICE—Cheap Trick—Epic

SLOW TRAIN COMING—Bob Dylan—Col

THE LONG RUN—Eagles—Asylum

FEAR OF MUSIC—Talking Heads—Sire

LABOUR OF LUST—Nick Lowe—Col

EVE—Alan Parsons Project—Arista

GOMM WITH THE WIND—Ian Gomm—Stiff/Epic

HIGHWAY TO HELL—AC/DC—Atlantic

KMEL-FM/SAN FRANCISCO

ADDS:

CORNERSTONE—Styx—A&M

MARATHON—Santana—Col

THE BEAT—Col

By DAVID MCGEE

■ Considering the great number of them on the stands, few biographies of rock artists are truly memorable for their quality. **John Goldrosen's** meticulously-researched bio of **Buddy Holly** is pretty much in a class by itself, although one could make a strong case too for **Myra Friedman's** sympathetic study of **Janis Joplin's** tortured life, and for **Hunter Davies'** thorough rendering of the **Beatles'** lives and career.

Certainly **Bruce Springsteen**, as the preeminent rock singer-songwriter of the decade, demands more careful attention than a quickie biography could possibly give him. If you believe the description given of Springsteen by his former manager **Mike Appel**—i.e., "Bruce Springsteen is a religion"—indeed, if you believe in rock and roll as a way of life, then **Dave Marsh's** book "Born to Run—The Bruce Springsteen Story" (Doubleday/Dolphin) should be your Bible. And if you're a stranger to rock and roll—if you can't figure out its inexorable pull on kids—then you should study this tome carefully, because the answers are in it.

Springsteen's career is interesting because he's seen the best and the worst of the music industry. And since this is so, it gives Marsh an opportunity to explain precisely how the industry packages artists; how it promotes them; how agents and managers exploit (using the word in a positive and a negative sense) their talent; and how an artist who insists on being his own master can be made to suffer by the system designed ostensibly for his benefit. All of the grim machinations are set forth here in explicit detail in stories that only insiders have known up till now (such as the diametrically-opposed aims of Time and Newsweek in deciding to put Springsteen on their covers) and in stories that even many of the insiders were not privy to (some of the details of the Springsteen-Appel lawsuit, for instance).

In keeping with the nature of Springsteen's music, the book is an emotional read. When Marsh is detailing the beginnings of Springsteen's career with the **Castiles** and explaining the ins and outs of the surfer-greaser culture and the attitudes toward rock spawned by those diverse groups, his writing, while always authoritative, is breezy and joyful. As he moves closer to the dismal time when the artist discovered he was about to lose control of his own music, the tone turns as dark and foreboding as it is triumphant in the book's final section.

Beyond this, Marsh's analysis of the songs is singularly brilliant. He makes connections between Springsteen's life and, say, "Incident on Fifty-Seventh Street," that no critic has even thought of before; and he ties all this into the greater mosaic of American culture so persuasively that even the most serious students of the artist's work will be forced to re-think some of their carefully-wrought assumptions.

One can quibble with what seem to be an unusually high number of typographical errors in the book, but that's a minor fault. More serious are some factual errors. Marsh writes that the first album by **Arlyn Gale** (the Springsteen lookalike signed by Appel after the lawsuit was settled) was released by United Artists, when in fact it was
(Continued on page 50)

Nutting Out with Nugent



Epic artist Ted Nugent recently drew droves of fans to Peaches in Atlanta at an in-store appearance. Nugent was in town for a show at the Omni. Pictured at Peaches are, from left: Greg Boyd, CBS salesman; Roger Metting, VP marketing, S.E. region, CBS Records; Ted Nugent; Rich Pambino, WKLS; Don Miller, S.E. regional marketing manager, CBS Records; Jeff Cochran, Peaches marketing; Jim Stewart, E/P/A local promotion manager; and (below) Ritch Bloom, S.E. regional LP promotion manager, E/P/A.

Cover Story:

Gerry Rafferty's Still Got the Light

■ In 1978 the world took Gerry Rafferty to its heart.

The Silent Scot was one of the most vocal members of the music industry with his "City To City" album which featured the smash hit "Baker Street." But instead of doing the usual superstar hanging out bit at Studio 54 or performing in mammoth stadia, Rafferty could be found on his farm 30 miles from Glasgow and just a stone's throw from his neighbor, Paul McCartney. He performed only a few select dates in Britain and Holland. Other than that, his audience consisted of wife Carla and daughter Martha.

Master of Melody

One of the most eagerly anticipated records of this year, his new LP, "Night Owl," picks up where "City To City" left off. Rafferty continues to be the master of melody, but this time also steers his band into grooves that are infectious, tight foundations for his compositions.

"Days Gone Down (Still Got The Light In Your Eyes)," the first single released from the album of 10 all-new Rafferty tunes, features a more positive Rafferty than in the past when his major themes centered on, as he admits, alienation, frustration and pain. Here he makes comment on personal commitment with a reflective eye and the promise of a new day.

Whether he's communicating on an individual basis (as in "Days Gone Down . . .") or moving within a steady groove (as in "Get It Right Next Time" and "It's Gonna Be A Long Night") Rafferty is captivating.

Raphael Ravenscroft, who played the haunting saxophone solo on "Baker Street," also contributes to "Night Owl." Particularly stirring is his mournful, smoke-tinged solo on "It's Gonna Be A Long Night." He plays the sax on three other cuts and performs a textured lyricon solo on the album's title tract.

Career

Rafferty first ventured into the music business in 1968 with a group called the Humblebums. Three years later he recorded his first solo album, "Can I Have My Money Back?" The album put forth a bitter, cynical view of the music industry—a view Rafferty had seen through his very eyes as a struggling young artist. The album, which has now become a collector's item, was written on a level few songwriters ever achieve.

Rafferty then moved on to co-found Stealer's Wheel with friend Joe Egan. Debuting in 1972 with

the smash hit "Stuck In The Middle With You," the band was already on a crash and burn course. Managerial problems, label disagreements and an unwillingness to be a pawn in the touring game led to the band's eventual breakup. But, not before recording the critically acclaimed "Ferguslie Park," and coolly accepted "Right or Wrong." Legal difficulties kept Rafferty from performing for three years. During that time he retreated to seclusion on his farm, making only the most necessary trips into London.

Baker Street

While in town, he stayed with musician friends who lived on Baker Street, now known for more than just being the main avenue walked by Sherlock Holmes. The street, the friends and the problems led to Rafferty's No. 1 charting "Baker Street."

E/A Names Winston College Promo Director

■ LOS ANGELES—Sherry Winston has been named national director of college promotion for Elektra/Asylum Records, it was announced by Ken Buttice, E/A vice president/promotion.

Casablanca Pubberies Name Pace Prof. Mgr.

■ LOS ANGELES—Steve Bedell, vice president/music publishing for Casablanca Record and Film-Works, has announced the appointment of Evan Pace as professional manager for Rick's Music and Cafe Americana Music, Casablanca's publishing companies.

Previously, Pace was professional manager for Arista Music. Prior to that, he headed the west coast office for Wishbone, Inc.

■ The September 29 issue of *Record World* incorrectly named Tommy Shaw as the lead vocalist on the new Styx single, "Babe." The lead vocalist is Dennis De Young.

Abramson to Chrysalis

■ LOS ANGELES—Billy Bass, vice president of promotion and creative services, has announced the appointment of Michael Abramson to the position of director of album promotion. Prior to joining Chrysalis, Abramson was with RCA for seven years, most recently as director of special marketing projects. Abramson will be based in Chrysalis' New York office.

BABE

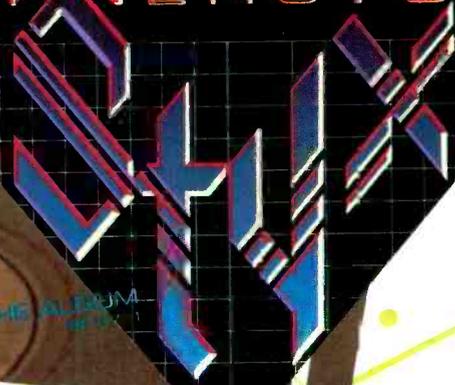
THE SINGLE
AM 21138

MUSIC FOR THE 80'S



ON A&M RECORDS & TAPES

CORNERSTONE



THE ALBUM

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business of running the United States, and I feel I have a responsibility to learn about it, since so many people have chosen to ask me questions about it.

The more I've learned about it, the more incensed I've gotten over decisions that have been made, and over decisions that haven't been made. And if people are going to listen to me, I'd best know what the hell I'm talking about. That's my responsibility as a citizen, as a human being.

RW: Do you see that involvement in politics as a possible career?

Bogart: Am I interested in running? No, I have no interest in running for political office, it's not the lifestyle that I seek.

RW: Getting back to your current "office," then, Casablanca itself, and looking ahead, what is the current strategy for company growth?

Bogart: 1979 and 1980 will be spent broadening our base. We will expand our musical roster, we will cover more bases, and, perhaps by 1981 or late '80, we'll be ready to go straight up that graph again.

RW: Do you see the industry as a whole following that pattern of consolidation?

Bogart: Yes.

RW: Then you're not counting on a sudden return to the peak sales we saw a year earlier—the arrival of a platinum cavalry of superstars to save the business.

Bogart: No, I think the manufacturers at this point have an obligation to put their business in order.

RW: How do you view many of the statements coming from other label chiefs on the slump? Do you see those executives providing constructive criticism through their post mortems on the past three quarters? I know you were somewhat upset by the clash between Clive Davis and Joe Smith that surfaced in a recent trade commentary by Davis.

Bogart: I must start by saying that I love Joe Smith, and I love Clive Davis. I think they're excellent record men, and both, I believe, have problems, and both will solve those problems.

I think Clive, if he thinks about it, understands that reporters tend to take things out of context. And therefore while Joe, meaning to make a full comment, talked to them, only half a comment might have been aired or printed. But Clive looked at that half-comment, and thought, 'That's bad for the industry.'

On the other hand, a phone call between Joe Smith and Clive Davis would've sufficed, before resorting to this open letter to the industry. I think it was childish. For the life of me, I don't understand it. It did more damage than any of the statements Joe may or may not have made.

RW: Turning to another recent industry view, one that has likewise begun attracting broader public attention, I'd like to know how you view the shift in airplay and sales between disco records and newer rock styles. Do you feel there's a genuine backlash there?

Bogart: It's a publicity gimmick perpetrated by the radio stations to gain listeners and rating points. Disco is at its peak, there's no doubt about that. My hope is that disco and rock'n'roll and pop will be one. Disco will always be around, and will be as big as it is today; there will be nothing to take its place, just as there's nothing that can take the place of rock, country and western, beautiful music, or R&B.

The new wave situation is fabulous. We have someone else in the record company, Bruce Bird, who is our number two man and who talks to all the new wave people, since they think I'm a disco freak.

I mean, I've been a disco freak, a bubble-gum freak, a gospel freak—you name it, I've been it. But until people realize I'm an overall music man, they're going to need somebody else at Casablanca to talk to. Bruce will always be one of those people.

RW: So you will be signing new wave acts.

Bogart: We've signed two bands so far, and we're looking at two other bands. New wave is great. I saw the beginnings of it in England, eight years ago, the same way I saw disco emerging 10 years ago at Armando's Le Club in Acapulco. New wave had to happen. It's raw rock'n'roll, and it's great.

At the same time, I just noticed that the ARBs in Detroit, which is rock capital of the country, have the number one station as a beautiful music outlet. I love when music floats like that; when it does, companies can experiment more, and they'll end up with better disco records, better rock'n'roll records, better country and western records, as opposed to everybody jumping into one music bag, like disco. Be-

“Disco is at its peak . . . my hope is that disco and rock 'n' roll and pop will be one.”

cause disco was hot, all of a sudden a bunch of inferior disco records began appearing on the scene. That was bad for the disco business.

RW: Given that development, do you think there may be a similar rush into new wave happening now? Much as the majors rushed into disco after it was apparent the style had established itself, could a stampede into new rock also end up creating a rash of inferior product recorded in the process?

Bogart: Yes. Right now, there will be a lot of crappy new wave records coming out, because it's new and everybody's experimenting with it. I think that disco will benefit from new wave. There will be less money spent on disco product, and therefore there will be attention given to the quality of new disco records. As a result, that disco record will be better than it might have been.

RW: Another area where Casablanca is diversifying its roster is in country, while you've also made comedy a major priority.

Bogart: Comedy is something that's very important. In fact, if you read the Wall Street Journal, you would have seen a major piece on comedy. If ever there was a time when people needed to laugh, it's now.

RW: You've already seen your first hit in that field with Robin Williams.

Bogart: We are making a strong effort in the comedy field. We've signed Rodney Dangerfield, Lenny and Squiggy, and Woody Allen, and we have another major signing, with a major comedy act, that we're currently negotiating.

As I've said, music is floating right now, and we're going to broaden as a result. We've signed Mac Davis, Tony Orlando and Captain and Tennille. We've broken through with Cameo after two years. And Kiss are on the verge of having one of their biggest albums ever, with a top 10 single and top 10 album. Angel is an act we're very confident will break through.

Disco we will continue to sign. Then there are those artists covering a number of bases. Donna Summer covers three categories; she covers rock, disco and good music. Cher does also, and so do the Village People.

What we're saying is, when the music floats, the artist should also. They should be able to adjust to the times.

RW: Your entry into country is coming via Casablanca West, which you formally announced this summer. What led to that division, and to Snuff Garrett's role as its chief executive?

Bogart: Snuff is a personal friend, someone I respect tremendously. We will be in the country and western field, and you'll see our name on the charts this year.

Through another trade paper, I was introduced to country and western music by being their Nashville representative. By no means does this make me a connoisseur, but I did get a taste of it. And I've associated myself with somebody who does understand it.

RW: When did you decide to enter that field?

Bogart: The thought emerged many years ago; the actual discussions began a couple of years ago. I took it slowly, as it should be taken, because it's a very serious commitment. We recently concluded the agreement, and our first artist will be coming out in October, and we intend to aggressively look for a major country act or two, in addition to building new artists.

RW: You've stressed the idea of having different people within Casablanca who can relate to different musical styles, as in the case of Bruce Bird and his role in scouting new wave, and in the association with Garrett. Yet you've never set up a formal A&R department.

Bogart: As far as I'm concerned, the A&R department should be the people ideas of what they'd like to head. I want to know what the people who have to get the records played feel, what they think the stations want, and what they think is happening.

RW: You've also remained active in signing talent yourself.

Bogart: Yes. You know, the day that I stop going to clubs, whether it's Studio One or Pip's or some new wave club in Chinatown, Holly-

(Continued on page 42)

Lieberman Convention

(Continued from page 3)

able to meet the challenges of the 1980s than Lieberman Enterprises," he said.

The company continues to fine tune its policy in marketing goals. At the convention Lieberman announced that by the end of the year, "We will have a system that will meet the needs of a business of a quarter of a billion dollars." Lieberman added that the privately held company, which services over 2,600 accounts, will do over \$130,000,000 in business this year.

Lieberman announced two developments that he believes will expand the company's business. First, Lieberman plans to support NARM's effort to develop a campaign to promote the giving of records as gifts. Also, the company is planning to get involved in video software. "A year or two down the road is video. Your company will be in right on the ground floor of that activity," he said.

The convention literally started off with a bang last Tuesday (25) as flashpots exploded signaling the arrival of an actor doing an imitation of General George Patton. The crowd responded wildly to the motivational speech he presented. The high level of activity continued over the course of the week's events.

The employees saw presentations from RCA, CBS, Capitol, MCA, 3M, Memorex, WEA and Disneyland Records. Most of the presentations presented upcoming product in elaborate video settings.

The convention also concentrated on work sessions for the employees, including job improvement meetings with regional sales managers, seminars on effective time management, auto safety and the company's national distribution center.

The theme of the convention was three out of three ain't bad, referring to Lieberman's three consecutive NARM Rack Jobber of the Year awards.

The company is currently finalizing the acquisition of ABC Records and Tapes. In light of this, Lieberman said, "It will be a while before we look for acquisitions."

One of the most debilitating effects of the recent downturn in business has been the growth of the returns problem. This has been especially hard on rack jobbers.

Harold Okinow, president of Lieberman, said, "This year we have really watched returns. Returns cost us money to process, from beginning to end. The people we service are conscious of inventory investment. When you invest in improper titles, you take

away from titles you can sell."

Commenting on CBS's change to a 20 percent returns ceiling effective January 1, Lieberman said, "We should be able to do 20 percent returns in a good year. We will be struggling to make that CBS limit, but we will struggle."

Okinow said, "Lieberman will process \$30,000,000 worth of returns this year."

Lieberman is cautiously optimistic for the upcoming Christmas season for several reasons. The downturn of the economy has hurt the record business, but Lieberman feels that in the future this might be beneficial for his one-stop operation. "The economic thing could work out in our favor. Stores might find it to their advantage to buy from one place.

"We have a feeling and a hope that the consumer will wake up. In a time of economic trouble people trade down. And records are still the best damned entertainment buy," he said.

Another reason for his optimism is the revitalization that rock music has shown. "We would be foolish if we did not notice the negative influence of disco. We are not going to sell enough disco records to make up for the discretionary dollars spent on disco memberships, disco clothes, etc. Disco was a sponge. We are coming back to a fantastic variation of music that is rock and folk and jazz and classical."

Capitol Taps Plimsoul

■ LOS ANGELES — Connie Plimsoul has been named west coast publicity manager for Capitol Records, Inc., announced Dan Davis, vice president, creative services/merchandising & advertising/press & artist relations/film & video.



Connie Plimsoul

Prior to joining Capitol, Plimsoul was a publicity coordinator at Warner Bros. Records. Her prior music industry experience includes working as national top 40 promotion manager for Sire Records and before that, for Playboy/Beserkeley Records.

Retail Rap

By PETER FLETCHER

■ BACKLASH — Several major west coast retailers are unhappy about the way free goods have dried up and they are showing their displeasure by selectively boycotting and reducing buys on product from those labels that have cut out deals. According to a source at one of the retailers, his chain will no longer take advantage of free goods deals on developing artists of majors since those distributors cut out free goods on major artists.

DISCOVERY — News on the ELO front: The 39 store Odyssey Records chain has just completed an ELO Discovery contest in which the contestants had to discover the whereabouts of a lantern using a series of clues. Adam Fendrich, a 15-year-old student from Eugene, Oregon, successfully answered all 10 clues to find the location of the lamp. Adam and his mother will share the first prize, a trip for two to Anchorage, Alaska. One of the Odyssey stores will win a custom ELO van when the results of the in-store display contest are adjudicated.

RADIO TEHRAN — From Fax 'N' Rumours published by those good folks from Stark-Camelot: "Anyway, Iran licked the returns problem. They outlawed music!"

LOW BUDGET — Variety Records in Virginia recently held a Kinks "Low Budget" promotion in which the contestants had to bring in a tacky item to win. Well, the results are in—The two winners, acting in the true spirit of this promotion, brought in a set of tonsils in a glass jar and two stuffed and painted frogs playing pool on a miniature pool table. The importance of this promotion is that the week it occurred sales picked up 30 percent according to Paula Blanchard of the chain.

YIPES! — RCA is distributing packages of baseball cards for the Millennium Records' band Yipes! The six color cards, one to describe each band member, are wrapped in a package with the group's slogan, "A band that takes its fun seriously." The cards will be available for radio and retail promotions.

PROUD PORK — What do you do when there is a band you believe in, but it isn't getting much airplay? The 13 Disc Records stores in Texas face this situation with the new album by the Durocs. To try to stimulate sales the chain is giving away 50 singles per store with a discount coupon for the album. "We want to give our customers a free taste of a really good album," said Sam Crowley, Disc's regional manager.

GOMM WITH THE WIND — The 1812 Overture store in Milwaukee is holding "Gomm Gum Blow Off." The store has made up some Ian Gomm gum and the contestants have to blow bubbles in-store. The winner will get a limo ride to Chicago for Ian's concert with dinner for two and a backstage visit to top it off.

CALIFORNIA FEVER — The CBS merchandising force went all out to blitz stores with Rex Smith displays for Rex's appearance in the premiere of the California Fever T.V. show, according to Frank DiLeo of CBS. The merchandiser who does the best display in each region will win \$200.

Trick or Treat



Phonogram/Mercury decided to throw a Halloween party a little earlier than usual when the label's latest acquisition, Halloween, visited Record World recently. Pictured from left: Ken Marcellino, Jim Mangione, managers for the group; Lady Midnight, Count Swansalini, Dr. Mime N Time, of Halloween; Record World west coast editor Sam Sutherland; Captain K-9 of the group; Jimi Fox, national promotion manager, west coast, for the label; Prince Chromozone, Sir Punk N Funk (partially hidden) of Halloween; Peter Fletcher, Record World asst. editor.

The A/C Report

(A Bi-Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

YOU'RE ONLY LONELY—J.D. Souther—Col (9)
BROKEN HEARTED ME—Anne Murray—Capitol (8)
HOLD ON—Ian Gomm—Stiff/Epic (6)
RAINBOW CONNECTION—Kermit (Jim Henson)—Atlantic (6)
STILL—Commodores—Motown (6)
WHEN I THINK OF YOU—Leif Garrett—Scotti Brothers (5)
ARROW THROUGH ME—Wings—Col (4)
FINS—Jimmy Buffett—MCA (4)
FOREVER—Orleans—Infinity (4)
LOVE PAINS—Yvonne Elliman—RSO (4)
SWEET SUMMER LOVIN'—Dolly Parton—RCA (4)
VICTIM OF LOVE—Elton John—MCA (4)

WBZ/BOSTON

ARROW THROUGH ME—Wings—Col
CRUEL TO BE KIND—Nick Lowe—Col
DRIVERS SEAT—Sniff 'n' the Tears—Atlantic
I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes—Arista
WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo—MCA

WHDH/BOSTON

GOOD FRIEND—Mary MacGregor—RSO
PLEASE DON'T GO—KC & The Sunshine Band—TK
PLEASE DON'T LEAVE—Lauren Wood—WB
YOU'RE ONLY LONELY—J.D. Souther—Col

WNEW/NEW YORK

FOOLED BY A FEELING—Barbara Mandrell—MCA
HOUND DOG MAN—Glen Campbell—Capitol
IN THE MOOD—Charlie Calello Orch.—Midsong Intl.
THE WINNER—Natalie Cole—Capitol

WIP/PHILADELPHIA

ARROW THROUGH ME—Wings—Col
BETTER LOVE NEXT TIME—Dr. Hook—Capitol
IN THE STONE—Earth, Wind & Fire—ARC/Col
RAINBOW CONNECTION—Kermit (Jim Henson)—Atlantic
STILL—Commodores—Motown

WBAL/BALTIMORE

FLY TOO HIGH—Janis Ian—Col
I WANNA GO BACK—Nick Noble—TMS
RAINBOW CONNECTION—Kermit (Jim Henson)—Atlantic

WKBC-FM/

WINSTON SALEM

FINS—Jimmy Buffett—MCA
FOR LOVE—Pousette-Dart Band—Capitol

LOVE PAINS—Yvonne Elliman—RSO
RAINBOW CONNECTION—Kermit (Jim Henson)—Atlantic
REASON TO BE—Kansas—Kirshner

WFTL/FT. LAUDERDALE

DIM ALL THE LIGHTS—Donna Summer—Casablanca
WHEN I THINK OF YOU—Leif Garrett—Scotti Brothers

WIOD/MIAMI

LIFE GOES ON—Charlie Rich—UA
STILL—Commodores—Motown
TOMORROW—Lou Rawls—Phila. Intl.

WJBO/BATON ROUGE

FINS—Jimmy Buffett—MCA
FOREVER—Orleans—Infinity
PLEASE DON'T LEAVE—Lauren Wood—WB

WLW/CINCINNATI

FINS—Jimmy Buffett—MCA
HOLD ON—Ian Gomm—Stiff/Epic

WTMJ/MILWAUKEE

BABE—Styx—A&M
FOREVER—Orleans—Infinity
LOVE PAINS—Yvonne Elliman—RSO
STILL—Commodores—Motown
WHAT CAN I DO WITH THIS BROKEN HEART—England Dan & John Ford Coley—Big Tree

WCCO/MINNEAPOLIS

ALL MY LOVE—America—Capitol
FLY TOO HIGH—Janis Ian—Col
STILL—Commodores—Motown

KMOX-FM/ST. LOUIS

ESCAPE (THE PINA COLADA SONG)—Rupert Holmes—Infinity
FOREVER—Orleans—Infinity
STILL—Commodores—Motown
SWEET SUMMER LOVIN'—Dolly Parton—RCA
WHEN I THINK OF YOU—Leif Garrett—Scotti Brothers

KMBZ/KANSAS CITY

BROKEN HEARTED ME—Anne Murray—Capitol
I CAN'T HOLD ON—Orsa Lia—Infinity
IF I HAD YOU—The Korgis—WB
MY FLAME—Bobby Caldwell—Clouds
YOU'RE ONLY LONELY—J.D. Souther—Col

KIIS/LOS ANGELES

GOOD FRIEND—Mary MacGregor—RSO
LONESOME LOSER—Little River Band—Capitol
VICTIM OF LOVE—Elton John—MCA

KPNW/EUGENE

ESCAPE (THE PINA COLADA SONG)—Rupert Holmes—Infinity
FINS—Jimmy Buffett—MCA
NEW AND DIFFERENT WAY—Jimmy Messina—Col
SWEET SUMMER LOVIN'—Dolly Parton—RCA

Also reporting this week: WQUD-FM, WSB, KULF, KOY, KSFO, KVI. 22 stations reporting.

Casablanca Inks Cindy Bullens



Bruce Bird, executive vice president of Casablanca Record and FilmWorks, has announced the signing of Cindy Bullens to the label. Cindy's debut Casablanca LP, "Steal the Night," is due in mid-October. Pictured at the signing ceremonies are (seated) Bruce Bird and Cindy Bullens, while looking on are J.J.C. Andrews, Bullens' manager and Casablanca Record and FilmWorks president Neil Bogart.

Mushroom Sets Staff Cut-Backs

■ LOS ANGELES — On Friday, September 21, Mushroom Records general manager Joe Owens temporarily laid off support staff in the areas of accounting, marketing and promotion. This move is caused by the limited product release schedule of the label this year and re-hiring is anticipated when new albums by Ian Matthews, Chilliwack, Paul Horn and Doucette are released in the marketplace.

Dialogue

(Continued from page 40)

wood, or N.Y. is the day I'll leave the record business. I've got to have that excitement, that adrenalin, to keep interest. I want to be turned on by the music.

RW: One final area we'd like to know about is your plans for the children's market.

Bogart: There is a KidWorks division that has not been formally announced yet. The president is Lewis Merenstein. Lewis and I worked together at Buddah Records, and he also has an extensive background in the children's field.

We will soon announce what will be—without a doubt, not a guess, not a hope, but a reality—the biggest children's line in the history of the record business. The facts will probably come in the next week or two.

I think it's a very important market that's being overlooked. I think that most children's records talk down to children. I don't think most spokesmen of children's records are important.

This will also be the first kiddie record and book club. We are initially looking for five to 10 million members of the club.

RW: Then it will be a mail order system structured along the lines of existing record and book clubs?

Bogart: Yes, but with much more simplicity and much more honesty in dealing with the children and their parents.

The initial outlay of children's records will be as a premium. The deal was concluded just last night; it will be in excess of 10 million records, and will probably be more like 30 million records. It's educational, it's entertaining, it's vital—everything that a kid would want to hear.

We've been working on this project for 18 months, although it seems like forever. We've gone to child psychologists, teachers and professors to go over the work we've done. It's all been done inhouse, both the books and the records.

RW: Can you elaborate on the premium aspect of the deal?

Bogart: Not at this time. But I can say that the spokesman for this particular operation is the second most well-known character to children, second only to Santa Claus. We'll leave it at that.

RW: Will KidWorks, like Casablanca, be geared to other media as well?

Bogart: This will lead to videocassettes, videodiscs, public broadcast, home box office, maybe a television special, maybe a movie. We have a character who lends himself to all these things, and the importance of this character makes the project itself that much more important. ☺

Retail Report Record World



OCTOBER 6, 1979

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

SALESMAKER OF THE WEEK



DREAM POLICE
CHEAP TRICK
Epic

TOP SALES

- DREAM POLICE**—Cheap Trick—Epic
- HEAD GAMES**—Foreigner—Atlantic
- EVE**—Alan Parsons Project—Arista

CAMELOT/NATIONAL

- CHICAGO 13**—Col
- EVE**—Alan Parsons Project—Arista
- FLIRTIN' WITH DISASTER**—Molly Hatchet—Epic
- HEAD GAMES**—Foreigner—Atlantic
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- KENNY**—Kenny Rogers—UA
- OFF THE WALL**—Michael Jackson—Epic
- SHOT THROUGH THE HEART**—Jennifer Warnes—Arista
- SLOW TRAIN COMING**—Bob Dylan—Col
- VOLCANO**—Jimmy Buffett—MCA

HANDLEMAN/NATIONAL

- DIONNE**—Dionne Warwick—Arista
- EVE**—Alan Parsons Project—Arista
- HEAD GAMES**—Foreigner—Atlantic
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- JUST FOR THE RECORD**—Barbara Mandrell—MCA
- KENNY**—Kenny Rogers—UA
- MIDNIGHT MAGIC**—Commodores—Motown
- STREETLIFE**—Crusaders—MCA
- UNDERDOG**—Atlanta Rhythm Section—Polydor
- VOLCANO**—Jimmy Buffett—MCA

KORVETTES/NATIONAL

- DREAM POLICE**—Cheap Trick—Epic
- FEAR OF MUSIC**—Talking Heads—Sire
- FIGHT DIRTY**—Charlie—Arista
- FRANCE JOLI**—Prelude
- HEAD GAMES**—Foreigner—Atlantic
- HEARTBEAT**—Curtis Mayfield—Curton/RSO
- KENNY**—Kenny Rogers—UA
- LADIES' NIGHT**—Kool & the Gang—Delite
- MISTRESS**—RSO
- STORM WATCH**—Jethro Tull—Chrysalis

PICKWICK/NATIONAL

- BONNIE POINTER**—Motown
- DIALOGUE**—Michael Johnson—EMI America
- EVE**—Alan Parsons Project—Arista
- FLIRTIN' WITH DISASTER**—Molly Hatchet—Epic
- HEAD GAMES**—Foreigner—Atlantic
- JOE'S GARAGE**—Frank Zappa—Zappa
- JUST FOR THE RECORD**—Barbara Mandrell—MCA
- KENNY**—Kenny Rogers—UA
- MISS THE MISSISSIPPI**—Crystal Gayle—UA
- STREET MACHINE**—Sammy Hagar—Capitol

RECORD BAR/NATIONAL

- B. C.**—Billy Cobham—Col

- BURN**—Melba Moore—Epic
- COMEDY IS NOT PRETTY**—Steve Martin—WB
- DREAM POLICE**—Cheap Trick—Epic
- FLIRTIN' WITH DISASTER**—Molly Hatchet—Epic
- LADIES' NIGHT**—Kool & the Gang—Delite
- NIGHT RAINS**—Janis Ian—Col
- NO MORE LONELY NIGHTS**—Blue Steel—Infinity
- STRAIGHT AHEAD**—Larry Gatlin & the Gatlin Brothers Band—Col
- SUZI . . . AND OTHER FOUR LETTER WORDS**—Suzy Quatro—RSO

SOUND UNLIMITED/NATIONAL

- CORNERSTONE**—Styx—A&M
- EVE**—Alan Parsons Project—Arista
- FRANCE JOLI**—Prelude
- JOE'S GARAGE**—Frank Zappa—Zappa
- LADIES' NIGHT**—Kool & the Gang—Delite
- MISTRESS**—RSO
- ROCKIE ROBBINS**—A&M
- UNLEASHED IN THE EAST**—Judas Priest—Col
- VOLCANO**—Jimmy Buffett—MCA
- WHATCHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century

DISC-O-MAT/NEW YORK

- DREAM POLICE**—Cheap Trick—Epic
- EVE**—Alan Parsons Project—Arista
- FRANCE JOLI**—Prelude
- HEARTBEAT**—Curtis Mayfield—Curton/RSO
- MISTRESS**—RSO
- OFF THE WALL**—Michael Jackson—Epic
- PROPAGANDA**—Various Artists—A&M
- STREET LIGHT SHINE**—Shirts—Capitol
- VOLCANO**—Jimmy Buffett—MCA
- XII**—Fatback—Spring

RECORD WORLD-TSS STORES/NORTHEAST

- DREAM POLICE**—Cheap Trick—Epic
- 8:30**—Weather Report—Col
- EVE**—Alan Parsons Project—Arista
- HEAD GAMES**—Foreigner—Atlantic
- JOE'S GARAGE**—Frank Zappa—Zappa
- LEGENDS OF THE LOST & FOUND**—Harry Chapin—Elektra
- PROPAGANDA**—Various Artists—A&M
- RUNNERS IN THE NIGHT**—Desmond Child & Rouge—Capitol
- VOLCANO**—Jimmy Buffett—MCA
- YIPES**—Millennium

CUTLER'S/NEW HAVEN

- DREAM POLICE**—Cheap Trick—Epic
- EVE**—Alan Parsons Project—Arista
- FRANCE JOLI**—Prelude
- HEARTBEAT**—Curtis Mayfield—Curton/RSO
- IDENTIFY YOURSELF**—O'Jays—Phila. Intl.
- JOE'S GARAGE**—Frank Zappa—Zappa
- MIDNIGHT MAGIC**—Commodores—Motown
- RESTLESS NIGHTS**—Karla Bonoff—Col
- STORM WATCH**—Jethro Tull—Chrysalis
- WATER SIGN**—Jeff Lorber Fusion—Arista

FOR THE RECORD/BALTIMORE

- BROWN SUGAR**—Tom Browne—Arista/GRP
- COMEDY IS NOT PRETTY**—Steve Martin—WB
- DREAM POLICE**—Cheap Trick—Epic
- EVE**—Alan Parsons Project—Arista
- HEAD GAMES**—Foreigner—Atlantic
- LA DIVA**—Aretha Franklin—Atlantic

- LADIES' NIGHT**—Kool & the Gang—Delite
- MOVE IT TO MUSIC**—Gonzalez—Capitol
- WATER SIGN**—Jeff Lorber Fusion—Arista
- WHERE THERE'S SMOKE**—Smooky Robinson—Tamla

RECORD & TAPE COLLECTOR/BALTIMORE

- COMEDY IS NOT PRETTY**—Steve Martin—WB
- DON'T LET GO**—Isaac Hayes—Polydor
- DREAM POLICE**—Cheap Trick—Epic
- DYNASTY**—Solar
- 8:30**—Weather Report—Col
- EVE**—Alan Parsons Project—Arista
- SO SOON WE CHANGE**—David Ruffin—WB
- STORM WATCH**—Jethro Tull—Chrysalis
- UNLEASHED IN THE EAST**—Judas Priest—Col
- VOLCANO**—Jimmy Buffett—MCA

WAXIE MAXIE/WASH., D.C.

- CORNERSTONE**—Styx—A&M
- EVE**—Alan Parsons Project—Arista
- HEAD GAMES**—Foreigner—Atlantic
- HEARTBEAT**—Curtis Mayfield—Curton/RSO
- KENNY**—Kenny Rogers—UA
- LA DIVA**—Aretha Franklin—Atlantic
- MISTRESS**—RSO
- MOTELS**—Capitol
- NATURE'S DIVINE**—Infinity
- STORM WATCH**—Jethro Tull—Chrysalis

FATHERS & SUNS/MIDWEST

- COMEDY IS NOT PRETTY**—Steve Martin—WB
- DREAM POLICE**—Cheap Trick—Epic
- FLIRTIN' WITH DISASTER**—Molly Hatchet—Epic
- HEAD GAMES**—Foreigner—Atlantic
- KENNY**—Kenny Rogers—UA
- LADIES' NIGHT**—Kool & the Gang—Delite
- STORM WATCH**—Jethro Tull—Chrysalis
- SUZI . . . AND OTHER FOUR LETTER WORDS**—Suzy Quatro—RSO
- THE GLOW**—Bonnie Raitt—WB
- UNLEASHED IN THE EAST**—Judas Priest—Col

NATL. RECORD MART/MIDWEST

- COMEDY IS NOT PRETTY**—Steve Martin—WB
- DREAM POLICE**—Cheap Trick—Epic
- 8:30**—Weather Report—Col
- FLIRTIN' WITH DISASTER**—Molly Hatchet—Epic
- GAMMA 1**—Elektra
- HEAD GAMES**—Foreigner—Atlantic
- JOE'S GARAGE**—Frank Zappa—Zappa
- STORM WATCH**—Jethro Tull—Chrysalis
- UNLEASHED IN THE EAST**—Judas Priest—Col
- VOLCANO**—Jimmy Buffett—MCA

RECORD RENDEZVOUS/CLEVELAND

- BREATHLESS**—EMI America
- COMEDY IS NOT PRETTY**—Steve Martin—WB
- FIGHT DIRTY**—Charlie—Arista
- GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic
- HEAD GAMES**—Foreigner—Atlantic
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- PRESENT TENSE**—Shoes—Elektra
- SOUND OF SUNBATHING**—Sinceras—Col
- UNLEASHED IN THE EAST**—Judas Priest—Col
- YACHTS**—RSO

RECORD REVOLUTION/CLEVELAND

- B. C.**—Billy Cobham—Col
- BIG OCEANS**—Interview—Virgin
- CARRY ON**—Flora Purim—WB
- DREAM POLICE**—Cheap Trick—Epic
- 8:30**—Weather Report—Col
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- MARSHALL**—Marshall Chapman—Epic
- PRESENT TENSE**—Shoes—Elektra
- STORM WATCH**—Jethro Tull—Chrysalis
- THE BEAT**—Col

ROSE RECORDS/CHICAGO

- DREAM POLICE**—Cheap Trick—Epic
- EVE**—Alan Parsons Project—Arista
- HEAD GAMES**—Foreigner—Atlantic
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- INTO THE MUSIC**—Van Morrison—WB
- JOE'S GARAGE**—Frank Zappa—Zappa
- LADIES' NIGHT**—Kool & the Gang—Delite
- STORM WATCH**—Jethro Tull—Chrysalis
- UNLEASHED IN THE EAST**—Judas Priest—Col
- YIPES**—Millennium

RADIO DOCTORS/MILWAUKEE

- BETTER THAN THE REST**—George Thorogood & the Destroyers—MCA
- BRENDA RUSSELL**—Horizon
- COMEDY IS NOT PRETTY**—Steve Martin—WB
- DREAM POLICE**—Cheap Trick—Epic
- I FEEL GOOD, I FEEL FINE**—Bobby Bland—MCA
- JOHN COUGAR**—Riva
- NO MORE LONELY NIGHTS**—Blue Steel—Infinity
- ROCKIE ROBBINS**—A&M
- SUZI . . . AND OTHER FOUR LETTER WORDS**—Suzy Quatro—RSO
- THE GLOW**—Bonnie Raitt—WB

DISCOUNT RECORDS/ST. LOUIS

- DREAM POLICE**—Cheap Trick—Epic
- EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB
- FACADES**—Sad Cafe—A&M
- FOREVER**—John Conlee—MCA
- LA DIVA**—Aretha Franklin—Atlantic
- LADIES' NIGHT**—Kool & the Gang—Delite
- NATURE'S DIVINE**—Infinity
- THIGHS & WHISPERS**—Bette Midler—Atlantic
- WORLD WITHIN**—Stix Hooper—MCA
- XII**—Fatback—Spring

SPEC'S MUSIC/FLORIDA

- DREAM POLICE**—Cheap Trick—Epic
- EVE**—Alan Parsons Project—Arista
- FLIRTIN' WITH DISASTER**—Molly Hatchet—Epic
- HEAD GAMES**—Foreigner—Atlantic
- HEARTBEAT**—Curtis Mayfield—Curton/RSO
- KENNY**—Kenny Rogers—UA
- MISS THE MISSISSIPPI**—Crystal Gayle—UA
- MISTRESS**—RSO
- RESTLESS NIGHTS**—Karla Bonoff—Col
- SATISFIED**—Rita Coolidge—A&M

POPLAR TUNES/MEMPHIS

- ARMAGEDDON**—Prism—Ariola
- DREAM POLICE**—Cheap Trick—Epic
- EVE**—Alan Parsons Project—Arista
- FLIRTIN' WITH DISASTER**—Molly Hatchet—Epic
- HEAD GAMES**—Foreigner—Atlantic

- HEARTBEAT**—Curtis Mayfield—Curton/RSO
- IO ACCIDENT**—Larry Raspberry & the Highsteppers—Mercury
- ESTLESS NIGHTS**—Karla Bonoff—Col
- STREET MACHINE**—Sammy Hagar—Capitol
- THE GLOW**—Bonnie Raitt—WB

TAPE CITY/NEW ORLEANS

- 8:30**—Weather Report—Col
- EVE**—Alan Parsons Project—Arista
- FICKLE HEART**—Sniff 'n' the Tears—Col
- GOING HOME FOR LOVE**—Jimmy Bo Harne—Sunshine Sound
- HEAD GAMES**—Foreigner—Atlantic
- HEARTBEAT**—Curtis Mayfield—Curton/RSO
- KENNY**—Kenny Rogers—UA
- LADIES' NIGHT**—Kool & the Gang—Delite
- SECRET OMEN**—Cameo—Chocolate City
- SLOW TRAIN COMING**—Bob Dylan—Col

INDEPENDENT RECORDS/COLORADO

- DON'T LET GO**—Isaac Hayes—Polydor
- EMC2**—Giorgio Moroder—Casablanca
- FACADES**—Sad Cafe—A&M
- FLIRTIN' WITH DISASTER**—Molly Hatchet—Epic
- GAMMA 1**—Elektra
- REPLICAS**—Gary Numan & Tubeway Army—Atco
- RESTLESS NIGHTS**—Karla Bonoff—Col
- STORM WATCH**—Jethro Tull—Chrysalis
- TAANA GARDNER**—West End
- THE GLOW**—Bonnie Raitt—WB

CIRCLES/ARIZONA

- CARRY ON**—Flora Purim—WB
- CLEVELAND EATON**—Ovation
- COCONUT GROVE**—Gove Scrivener—Flying Fish
- COMEDY IS NOT PRETTY**—Steve Martin—WB
- DR. STRUT**—Motown
- DREAM POLICE**—Cheap Trick—Epic
- MOTELS**—Capitol
- MOVE IT TO THE MUSIC**—Gonzalez—Capitol
- RESTLESS NIGHTS**—Karla Bonoff—Col
- THE GLOW**—Bonnie Raitt—WB

LICORICE PIZZA/LOS ANGELES

- DREAM POLICE**—Cheap Trick—Epic
- EVE**—Alan Parsons Project—Arista
- EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB
- FRANCE JOLI**—Prelude
- HEAD GAMES**—Foreigner—Atlantic
- JOE'S GARAGE**—Frank Zappa—Zappa
- STORM WATCH**—Jethro Tull—Chrysalis
- THIGHS & WHISPERS**—Bette Midler—Atlantic
- UNLEASHED IN THE EAST**—Judas Priest—Col
- VOLCANO**—Jimmy Buffett—MCA

EVERYBODY'S RECORDS/NORTHWEST

- BOP TILL YOU DROP**—Ry Cooder—WB
- DREAM POLICE**—Cheap Trick—Epic
- 8:30**—Weather Report—Col
- EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB
- FLIRTIN' WITH DISASTER**—Molly Hatchet—Epic
- HEAD GAMES**—Foreigner—Atlantic
- OFF THE WALL**—Michael Jackson—Epic
- RESTLESS NIGHTS**—Karla Bonoff—Col
- STORM WATCH**—Jethro Tull—Chrysalis
- UNLEASHED IN THE EAST**—Judas Priest—Col



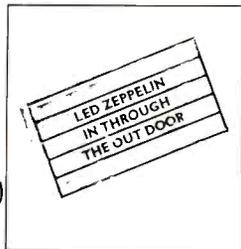
Record World Albums

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

OCTOBER 6, 1979

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

OCT. 6	SEPT. 29				WKS. ON CHART	
1	1	IN THROUGH THE OUT DOOR	LED ZEPPELIN	Swan Song SS 16002 (Atl)	5	H
2	3	MIDNIGHT MAGIC	COMMODORES	Motown M8 926M1	8	H
3	2	GET THE KNACK	THE KNACK	Capitol SO 11948	14	G
4	6	OFF THE WALL	MICHAEL JACKSON	Epic FE 35745	6	H
5	4	BREAKFAST IN AMERICA	SUPERTRAMP	A&M SP 3708	28	H
6	17	HEAD GAMES	FOREIGNER	Atlantic SD 29999	2	H
7	5	CANDY-O	CARS	Elektra 5E 507	15	H
8	8	BAD GIRLS	DONNA SUMMER	Casablanca NBLP 2 7150	21	L
9	11	SLOW TRAIN COMING	BOB DYLAN	Columbia FC 36120	5	H
10	7	FIRST UNDER THE WIRE	LITTLE RIVER BAND	Capitol SOO 11954	9	H
11	9	DISCOVERY	ELO	Jet FZ 35769 (CBS)	16	H
12	13	I AM EARTH, WIND & FIRE	ARC	Columbia FC 35730	17	H
13	15	VOLCANO	JIMMY BUFFETT	MCA 5102	5	H
14	12	MILLION MILE REFLECTIONS	CHARLIE DANIELS BAND	Epic JE 35751	22	G
15	16	DIONNE	DIONNE WARWICK	Arista AB 4230	15	G
16	14	RUST NEVER SLEEPS	NEIL YOUNG	Reprise HS 2295 (WB)	13	H
17	10	RISQUE	CHIC	Atlantic SD 16003	8	H
18	19	STAY FREE	ASHFORD & SIMPSON	Warner Bros. HS 3357	7	H
19	21	IDENTIFY YOURSELF	O'JAYS	Phila. Intl. FZ 36027 (CBS)	5	H
20	22	EVE	ALAN PARSONS PROJECT	Arista AL 9504	4	H



CHARTMAKER OF THE WEEK

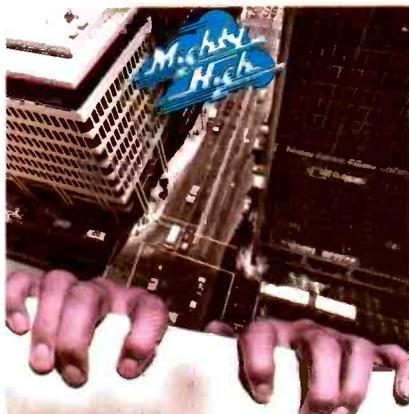
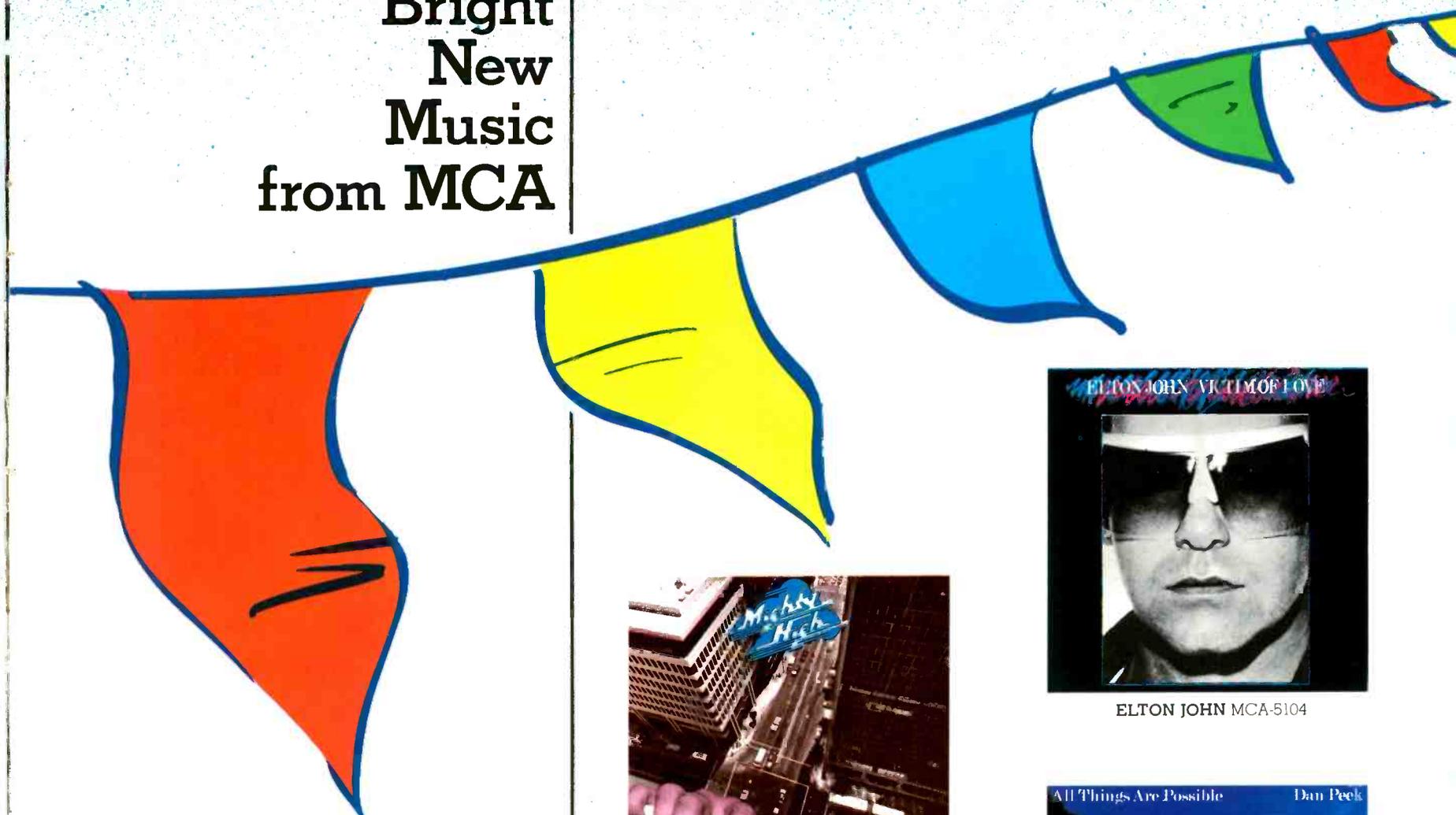
21	—	DREAM POLICE	CHEAP TRICK	Epic FE 35773	1	H
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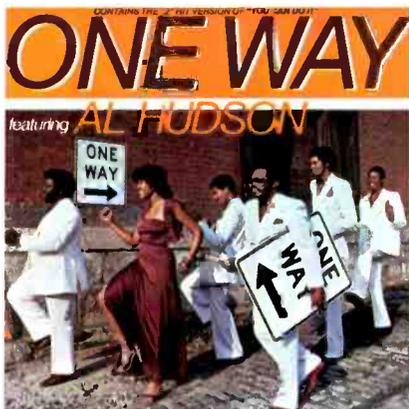
22	18	TEDDY	TEDDY PENDERGRASS	Phila. Intl. FZ 36003 (CBS)	16	H
23	24	REALITY . . . WHAT A CONCEPT	ROBIN WILLIAMS	Casablanca NBLP 7162	12	H
24	20	CHEAP TRICK AT BUDOKAN	CHEAP TRICK	Epic FE 35795	33	H
25	26	STREET LIFE	CRUSADERS	MCA 3094	18	G
26	25	THE GAMBLER	KENNY ROGERS	United Artists UA LA 934 H	41	G
27	27	A NIGHT AT STUDIO 54	VARIOUS ARTISTS	Casablanca NBLP 2 7161	10	L
28	28	SECRET OMEN	CAMEO	Chocolate City CCLP 2008 (Casablanca)	11	G
29	23	THE BOSS	DIANA ROSS	Motown M8 923M1	16	H
30	29	DYNASTY	KISS	Casablanca NBLP 7152	17	H
31	32	SECRETS	ROBERT PALMER	Island ILPS 9544 (WB)	11	G
32	34	MORNING DANCE	SPYRO GYRA	Infinity INF 9004	26	G
33	36	EVOLUTION	JOURNEY	Columbia FC 35797	27	H
34	30	THE CARS	CARS	Elektra 6E 135	62	G
35	38	DISCO NIGHTS	G.Q.	Arista AB 4225	27	G
36	37	NINE LIVES	REO SPEEDWAGON	Epic FE 35988	10	H
37	31	WHATCHA GONNA DO WITH MY LOVIN'	STEPHANIE MILLS	20th Century Fox T 583 (RCA)	17	G
38	43	FEAR OF MUSIC	TALKING HEADS	Sire SRK 6076 (WB)	6	G
39	40	LABOUR OF LUST	NICK LOWE	Columbia JC 36087	11	G
40	33	LOW BUDGET	THE KINKS	Arista AB 4240	12	H
41	47	HEARTBEAT	CURTIS MAYFIELD	Curton/RSO RS 1 3053	6	G
42	56	FLIRTIN' WITH DISASTER	MOLLY HATCHET	Epic JE 36110	2	G
43	48	HIGHWAY TO HELL	AC/DC	Atlantic SD 19244	7	G
44	44	SPIRITS HAVING FLOWN	BEE GEES	RSO RS 1 3041	32	H
45	46	LUCKY SEVEN	BOB JAMES	Columbia/Tappan Zee JC 36056	8	G
46	45	BACK TO THE EGG	WINGS	Columbia FC 36057	15	H
47	75	KENNY	KENNY ROGERS	United Artists LWAK 979	2	H
48	41	VAN HALEN II	VAN HALEN	Warner Bros. HS 3312	26	H

49	49	FICKLE HEART	SMIFF 'N' THE TEARS	Atlantic SD 19242	9	G
50	39	THE MAIN EVENT	(ORIGINAL SOUNDTRACK)	Columbia JS 36115	12	H
51	64	LADIES NIGHT	KOOL & THE GANG	De-Lite DSR 9513 (Mercury)	3	G
52	62	JOE'S GARAGE ACT I	FRANK ZAPPA	Zappa SRZ 1 1603 (Mercury)	3	G
53	35	THE KIDS ARE ALRIGHT	(ORIGINAL SOUNDTRACK)	THE WHO/MCA 2 11005	15	K
54	54	MONOLITH	KANSAS	Kirshner FZ 36008 (CBS)	18	H
55	59	RICKIE LEE JONES	WARNER BROS.	BSK 3296	26	G
56	55	MINNIE	MINNIE RIPERTON	Capitol SO 11936	16	G
57	—	STORMWATCH	JETHRO TULL	Chrysalis CHR 1238	1	G
58	60	GREATEST HITS	WAYLON JENNINGS	RCA AHL1 3378	22	G
59	61	PARALLEL LINES	BLONDIE	Chrysalis CHR 1192	41	G
60	67	INTO THE MUSIC	VAN MORRISON	Warner Bros. HS 3390	4	H
61	69	FRANCE JOLI	PRELUDE	PRL 12170	4	G
62	66	FUTURE NOW	PLEASURE	Fantasy F 9578	5	G
63	63	MINUTE BY MINUTE	DOOBIE BROTHERS	Warner Bros. BSK 3193	42	H
64	51	DESOLATION ANGELS	BAD COMPANY	Swan Song SS 8506 (Atl)	29	G
65	58	VAN HALEN	WARNER BROS.	BSK 3075	70	G
66	68	STREET MACHINE	SAMMY HAGAR	Capitol ST 11983	4	G
67	70	IN THE PUREST FORM	MASS PRODUCTION	Cotillion SD 5211 (Atl)	9	G
68	73	BETTER THAN THE REST	GEORGE THOROGOOD & THE DESTROYERS	MCA 3097	5	G
69	88	RESTLESS NIGHTS	KARLA BONOFF	Columbia JC 35799	2	G
70	78	TAKE IT HOME	B. B. KING	MCA 3151	4	G
71	83	MISTRESS	RSO RS 1 3059		3	G
72	50	VOULEZ-VOUS	ABBA	Atlantic SD 16000	14	H
73	80	FIGHT DIRTY	CHARLIE	Arista AB 4239	3	G
74	81	THE RECORDS	(Virgin VA 13130 (Atl)		3	G
75	84	THE MUPPET MOVIE	(ORIGINAL SOUNDTRACK)	THE MUPPETS/Atlantic SD 16001	3	H
76	72	LOVE DRIVE	SCORPIONS	Mercury SRM 1 3795	7	G
77	74	I WANNA PLAY FOR YOU	STANLEY CLARKE	Nemperor KZZ 35680 (CBS)	12	J
78	65	MINGUS	JONI MITCHELL	Asylum 5E 505	15	H
79	52	GO FOR WHAT YOU KNOW	PAT TRAVERS BAND	Polydor PD 1 6202	12	G
80	42	CHICAGO 13	COLUMBIA	FC 36105	6	H
81	91	BRENDA RUSSELL	HORIZON	SP 739 (A&M)	2	G
82	92	HIGH GEAR	NEIL LARSEN	HORIZON SP 738 (A&M)	2	G
83	100	UNLEASHED IN THE EAST	JUDAS PRIEST	Columbia JC 36179	2	G
84	87	RAINBOW CONNECTION IV	ROSE ROYCE	Whitfield WHS 3387 (WB)	3	H
85	96	FEEL IT	NOEL POINTER	United Artists UA LA 973 H	2	G
86	79	BORN AGAIN	RANDY NEWMAN	Warner Bros. HS 3346	4	H
87	71	AN EVENING OF MAGIC	CHUCK MANGIONE	A&M SP 6701	13	L
88	90	FACADES	SAD CAFE	A&M SP 4779	3	G
89	57	STRIKES	BLACKFOOT	Atco SD 38 112	19	G
90	53	THE JUKES	SOUTHSIDE JOHNNY AND THE ASBURY JUKES	Mercury SRM 1 3793	8	G
91	105	8:30 WEATHER REPORT	ARC	Columbia PC2 36030	1	L
92	98	BOP TIL YOU DROP	RY COODER	Warner Bros. BSK 3358	7	G
93	—	COMEDY IS NOT PRETTY	STEVE MARTIN	Warner Bros. HS 3392	1	H
94	77	DEVOTION	LTD	A&M SP 4771	14	G
95	95	DO YOU WANNA GO PARTY	KC & THE SUNSHINE BAND	TK 611	14	G
96	85	SOONER OR LATER	REX SMITH	Columbia JC 35813	25	G
97	76	COMMUNIQUE	DIRE STRAITS	Warner Bros. HS 3330	15	H
98	94	HEART STRING	EARL KLUGH	United Artists UA LA 942 H	21	G
99	110	WATER SIGN	JEFF LORBER	FUSION/Arista AB 4234	1	G
100	97	CHILDREN OF THE SUN	BILLY THORPE	Polydor PD 1 6228	10	G

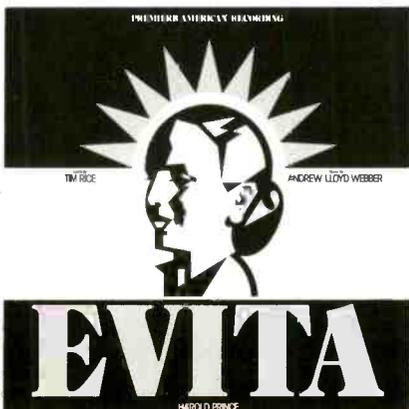
Bright
New
Music
from MCA



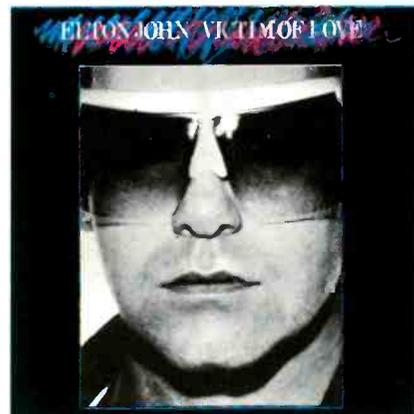
MIGHTY HIGH MCA-3186



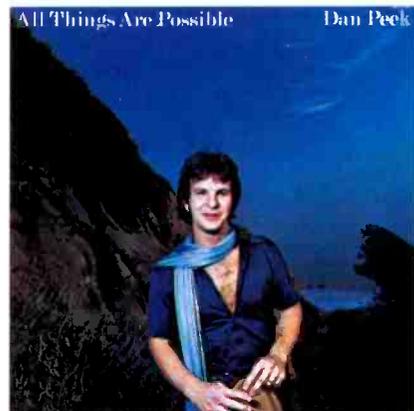
ONE WAY featuring Al Hudson MCA-3178



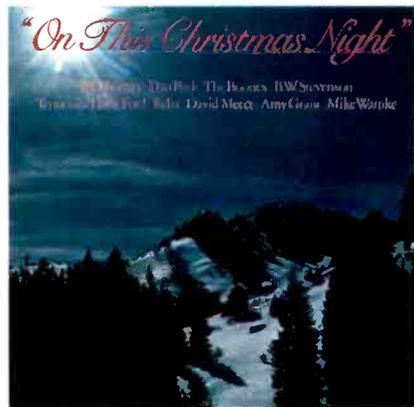
EVITA MCA-11007



ELTON JOHN MCA-5104



DAN PEEK MCA-3187



VARIOUS ARTISTS/CHRISTMAS
MCA-3184



MCA RECORDS

Record World Albums 101-150

OCTOBER 6, 1979

OCT. 6	SEPT. 29	
101	107	UNDERDOG ATLANTA RHYTHM SECTION/Polydor/BGO PD 1 6172
102	102	EUPHORIA GATO BARBIERI/A&M SP 4774
103	99	PIECES OF EIGHT STYX/A&M SP 4724
104	104	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002
105	115	XII FATBACK /Spring SP 1 6723 (Polydor)
106	111	DAVID WERNER /Epic JE 36126
107	109	NIGHT OWL GERRY RAFFERTY/United Artists UA LA 958 I
108	101	2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172
109	129	DON'T LET GO ISAAC HAYES/Polydor PD 1 6224
110	126	THE GOOD LIFE BOBBI HUMPHREY/Epic JE 35607
111	113	IN STYLE DAVID JOHANSEN/Blue Sky JZ 36082 (CBS)
112	86	SWITCH II /Gordy G7 988R1 (Motown)
113	114	PRIORITY POINTER SISTERS/Planet P 9003 (Elektra/Asylum)
114	121	CAROLYN MAS /Mercury SRM 1 3783
115	116	LEAD ME ON MAXINE NIGHTINGALE/Windsong BXL1 3404 (RCA)
116	118	FEARLESS TIM CURRY/A&M SP 4773
117	—	THE GLOW BONNIE RAITT/Warner Bros. HS 3369
118	82	THE B-52'S /Warner Bros. BSK 3355
119	108	DO IT ALL MICHAEL HENDERSON/Buddah BDS 5718 (Arista)
120	124	CANDY CON FUNK SHUN/Mercury SRM 1 3754
121	127	INFINITE RIDER ON THE BIG DOGMA MICHAEL NESMITH/Pacific Arts PAC 7 130
122	89	DOWN TO EARTH RAINBOW/Polydor PD 1 6221
123	93	BOMBS AWAY DREAM BABIES JOHN STEWART/RSO RS 1 3051
124	134	GAMMA I /Elektra 6E 219
125	106	REPEAT WHEN NECESSARY DAVE EDMUNDS/Swan Song SS 8507 (A+)l
126	130	SATISFIED RITA COOLIDGE/A&M SP 4781
127	128	KNIGHTS OF FANTASY DEODATO/Warner Bros. BSK 3321
128	133	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia JC 3610C
129	139	TOP PRIORITY RORY GALLAGHER/Chrysalis CHR 1235
130	119	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO 2 4001
131	131	GREATEST HITS BARRY MANILOW/Arista A2L 8601
132	135	5 J.J. CALE /Shelter SR 3163 (MCA)
133	141	STRANGER IN TOWN BOB SEGER/Capitol SW 11689
134	144	ROBERT JOHN /EMI-America SW 17007
135	—	PRESENT TENSE SHOES/Elektra 6E 244
136	146	THIGHS AND WHISPERS BETTE MIDLER/Atlantic SD 16004
137	—	SUZI . . . AND OTHER FOUR LETTER WORDS SUZI QUATRO/RSO RS 1 3064
138	148	YIPES /Millennium BXL1 7745 (RCA)
139	149	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
140	137	ROCK ON RAYDIO/Arista AB 4212
141	142	BACK ON THE STREETS TOWER OF POWER/Columbia JC 35784
142	143	STREET LIFE SHINE SHIRTS/Capitol ST 11981
143	147	ROOTS IN THE SKY OREGON/Elektra 6E 224
144	103	MIRRORS BLUE OYSTER CULT/Columbia JC 36009
145	—	LA DIVA ARETHA FRANKLIN/Atlantic SD 19248
146	—	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H
147	150	NIGHT OUT ELLEN FOLEY/Epic/Cleve Intl. JE 36052
148	—	NO MORE LONELY NIGHTS BLUE STEEL/Infinity INF 9018
149	—	A SONG FOR THE CHILDREN LONNIE LISTON SMITH/Columbia JC 36141
150	—	ESCAPE FROM DOMINATION MOON MARTIN/Capitol ST 11933

Albums 151-200

151	YOU'RE ONLY LONELY J.D. SOUTHER/Columbia JC 36093	176	TALE OF THE WHALE MATRIX/Warner Bros. BSK 3360
152	S.O.S. YACHTS /Polydor/Radar PD 1 6220	177	AN AMERICAN DREAM THE DIRT BAND/United Artists UA LA 974 H
153	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	178	TOO HOT TO HOLD BOHANNON/Mercury SRM 1 377B
154	REPLICAS GARY NUMAN & TUBEWAY ARMY/Atco SD 3B 117	179	AXE /MCA/Curb 3171
155	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165	180	CARRY ON FLORA PURIM/Warner Bros. BSK 3344
156	DIALOGUE MICHAEL JOHNSON/EMI-America SW 17010	181	NO PROMISES-NO DEBTS GOLDEN EARRING/Polydor PD 1 6223
157	CORY AND ME CORY DAYE/NY Intl. BXL1 3408 (RCA)	182	I FEEL GOOD, I FEEL FINE BOBBY BLAND/MCA 3157
158	MARY WILSON /Motown M7 927R1	183	PINK CADILLAC JOHN PRINE/Asylum 6E 222
159	DUET CHICK COREA/GARY BURTON/ECM 1 1140 (WB)	184	THE THIRD ALBUM PAUL JABARA/Casablanca NBLP 7163
160	EVERYTHING YOU'VE HEARD IS TRUE TOM JOHNSTON/Warner Bros. BSK 3304	185	DUROCS /Capitol ST 11981
161	SATURDAY NIGHT FIEDLER BOSTON POPS ORCHESTRA/Midsong MS1 001	186	TURN ME LOOSE SWEETBOTTOM/Elektra 6E 210
162	BROWNE SUGAR TOM BROWNE/Arista GRP GRP 5003	187	PROPAGANDA /A&M SP 4786
163	HAPPY FEET AL HUDSON AND THE PARTNERS/MCA AA 1136	188	TAKE THE A TRAIN TUXEDO JUNCTION/Butterfly FLY 3105 (MCA)
164	INFINITY JOURNEY/Columbia JC 34912	189	EMPHASIZED WAYNE HENDERSON/Polydor PD 1 6227
165	BILLY FALCON /United Artists UA LA 967 H	190	WHEN YOU'RE #1 GENE CHANDLER/20th Century Fox/Chi-Sound T 598 (RCA)
166	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	191	STARDUST WILLIE NELSON/Columbia KC 35305
167	ARMAGEDDON PRISM/Ariola SW 50063	192	ELLEN SHIPLEY /NY Intl. BXL1 3428 (RCA)
168	LEGENDS OF THE LOST AND FOUND. "NEW GREATEST STORIES LIVE" HARRY CHAPIN/Elektra BB 703	193	AIRPLAY POINT BLANK/MCA 3160
169	JOHN COUGAR /Riva RVL 7401 (Mercury)	194	DIRECT CURRENT DIRECT CURRENT ORCHESTRA/TEC 159
170	ROSES AND SUNSHINE NANA MOUSKOURI/Cacher CL 3 3000	195	UNFORGETTABLE LEROY HUTSON/RSO RS 1 3062
171	MOTELS /Capitol ST 11996	196	TIME IS SLIPPING AWAY DEXTER WANSEL/Phila. Intl. JZ 36024 (CBS)
172	GOMM WITH THE WIND IAN GOMM/Stiff/Epic JE 36103	197	STRATEGY ARCHIE AND THE DRELLS/Phila. Intl. JZ 36096 (CBS)
173	THE FABULOUS THUNDERBIRDS /Takoma 706B (Chrysalis)	198	FONETIKS JULES AND THE POLAR BEARS/Columbia JC 3613B
174	... AND I MEAN IT GENYA RAVAN/20th Century Fox T 595 (RCA)	199	IN THE BEGINNING NATURE'S DIVINE/Infinity INF 9013
175	SHOT THROUGH THE HEART JENNIFER WARNES/Arista AB 4217	200	THE SOUND OF SUNBATHING SINCEROS/Columbia JC 36134

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

Album Cross Reference

ABBA	72	BARRY MANILOW	131
AC/DC	43	MOON MARTIN	150
ASHFORD & SIMPSON	18	STEVE MARTIN	93
ATLANTA RHYTHM SECTION	101	CAROLYN MAS	114
B-52's	118	MASS PRODUCTION	67
BAD COMPANY	64	CURTIS MAYFIELD	41
GATO BARBIERI	102	BETTE MIDLER	136
BEE GEES	44	STEPHANIE MILLS	37
BLACKFOOT	89	MISTRESS	71
BLOOMIE	59	JONI MITCHELL	78
BLUE OYSTER CULT	144	VAN MORRISON	60
BLUE STEEL	148	MICHAEL NESMITH	121
KARLA BONOFF	69	RANDY NEWMAN	86
JIMMY BUFFETT	13	MAXINE NIGHTINGALE	115
J. J. CALE	132	O'JAYS	19
CAMEO	28	OREGON	143
CARS	7, 34	ORIGINAL SOUNDTRACK:	
CHARLIE	73	GREASE	104
CHEAP TRICK	21, 24	MAIN EVENT	50
CHIC	17	MUPPET MOVIE	75
CHICAGO	80	SATURDAY NIGHT FEVER	31
STANLEY CLARKE	77	ROBERT PALMER	130
RY COODER	92	ALAN PARSONS	20
RITA COOLIDGE	126	PEACHES & HERB	108
COMMODORES	2	TEDDY PENDERGRASS	22
CON FUNK SHUN	120	PLEASURE	62
CRUSADERS	25	NOEL POINTER	85
TIM CURRY	116	POINTER SISTERS	113
CHARLIE DANIELS BAND	14	SUZI QUATRO	137
DEODATO	127	GERRY RAFFERTY	107
DIRE STRAITS	97	RAINBOW	122
DOOBIE BROTHERS	63	BONNIE RAITT	117
BOB DYLAN	9	RAYDIO	140
EARTH, WIND & FIRE	12	RECORDS	74
DAVE EDMUNDS	125	REO SPEEDWAGON	36
ELO	11	MINNIE RIPERTON	56
FATBACK	105	SMOKEY ROBINSON	139
FOREIGNER	147	KENNY ROGERS	26, 47
ARETHA FRANKLIN	145	KENNY ROGERS & DOTTIE WEST	146
RORY GALLAGHER	129	ROSE ROYCE	84
GAMMA	124	DIANA ROSS	29
G.Q.	35	BRENDA RUSSELL	81
SAMMY HAGAR	66	SAD CAFE	88
MOLLY HATCHET	42	SCORPIONS	76
ISAAC HAYES	109	BOB SEGER	133
MICHAEL HENDERSON	119	SHIRTS	142
PATRICK HERNANDEZ	118	SHOES	135
BOBBI HUMPHREY	128	LONNIE LISTON SMITH	149
MICHAEL JACKSON	4	REX SMITH	96
BOB JAMES	45	SHIFF 'N' THE TEARS	49
WAYLON JENNINGS	58	SOUTHSIDE JOHNNY & THE ASHBURY JUKES	90
JETHRO TULL	57	SPYRO GYRA	32
DAVID JOHANSEN	111	JOHN STEWART	123
ROBERT JOHN	134	STUDIO 54	27
FRANCE JOLI	61	STYX	103
RICKIE LEE JONES	55	DONNA SUMMER	8
JOURNEY	83	SUPERTRAMP	5
JUDAS PRIEST	54	SWITCH	112
KANSAS	95	TALKING HEADS	38
KC	54	GEORGE THOROGOOD	68
B.B. KING	70	BILLY THORPE	100
KINKS	40	TOWER OF POWER	141
KISS	30	PAT TRAVERS	79
EARL KLUGH	98	VAN HALEN	48, 65
KNACK	3	DIONNE WARWICK	15
KOOL & THE GANG	51	WEATHER REPORT	91
NEIL LARSEN	82	DAVID WERNER	106
LED ZEPPELIN	1	WHO	53
LITTLE RIVER BAND	10	ROBIN WILLIAMS	23
JEFF LORBER	99	WINGS	46
NICK LOWE	39	YIPES	138
LTD	94	NEIL YOUNG	16
CHUCK MANGIONE	87	FRANK ZAPPA	52

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE & LAURA PALMER

■ **EAST COAST**—J. Lloyd Grant, executive producer of the hit films "Claudine" and "Greased Lightning," and the Broadway musical "Bubbling Brown Sugar," has announced the formation of Carousel Artist Management, Inc., with **Delores DeGuzman** as president and **Norman Allston** as executive vice president. According to Grant, Carousel will be a full service management company concentrating primarily on recording artists. The company, already in operation, has established headquarters at 1414 Ave. of the Americas, New York, N. Y. 10019; phone: (212) 688-5825. Announcements on the activities of those artists already signed will be forthcoming.

Roy B., former president of Emergency Records, has formed a new label, Roy B. Records. **Debbie Backus**, also previously with Emergency, will serve as vice president. Under the new label's umbrella, Roy B.'s independent promotion firm will continue its work for five other label accounts. The new label will be based in New York at 333 E. 55th St., Suite 9J, New York, N. Y. 10022; phone: (212) 751-6248.

The Congressional Black Caucus' Annual Legislative Weekend Sept. 20-22 featured two fine performances by **Teddy Pendergrass** and **Phyllis Hyman**, who entertained the reception and dinner guests. And speaking of Phyllis Hyman, her new single, "You Know How To Love Me," has just been released on Arista and provides plenty of evidence of her fabulous forthcoming LP, produced and written by the talented team of **James Mtume** and **Reggie Lucas**.

The Radio Free Jazz Convention that will be held in Washington, D. C. Oct. 11-13 has announced some more of its participants. The keynote speaker will be **Nesuhi Ertegun**, president of WEA International. Panelists for the Jazz Record Marketing sessions will include **Vernon Slaughter**, jazz VP of CBS; **Robert Hurwitz**, director of ECM Records/U.S.A.; **Andre Perry**, director of jazz marketing for Arista Records; and **Ron Goldstein**, jazz director for Warner Bros. For further information call **Ira Sabin**, (202) 582-2000.

Evelyn "Champagne" King, who is in popular demand in Chile, will perform on two live TV programs commemorating the anniversary of Television Nazional.

The Corporation for Public Broadcasting has set aside \$1 million for the production and development of minority programming. It is soliciting manuscripts and proposals and will devise a formula for grants to match public TV station contributions. They are particularly encouraging the submission of proposals with general audience potential. For further information contact the CPB at 1111 16th St., N.W., Washington, D. C. 20036; phone: (202) 293-6160.

WEST COAST: Radio Special LTD—a radio syndication entity headed by **J. J. Johnson** and partner **Bill Speed**—have in the works plans for the production of a radio Christmas special commissioned by Atlantic

Records to feature **Chic** and **Sister Sledge**. Johnson's pet project is a weekly formatted syndication called "In Studio" to be distributed by Weedlock, Inc., principals being **Lloyd Harvey** and **Ron Martin**... In an apparent move to escalate the growing war of the funk world, **George Clinton's** latest LP, "Uncle Jam Wants You," contains several choice bits of information including this cartoon tid-bit, "Once again we find those copycat arch funk villains, Captain Try, Slick James and the A.Z.Z. Band, meeting with a top secret cloning studio for another scam off the funk!" The man is truly dedicated to the funk... But meanwhile, in the disco department, a 12 inch single, "Rapper Delight," continues to make impressive jumps on radio as well as in store sales. The **Sugarhill Gang**, otherwise known as **Big Hank, Master G,** and **Wonder Mike**, share an equal amount of rappability—it is terribly
(Continued on page 49)

Black Oriented Album Chart

- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- MIDNIGHT MAGIC**
COMMODORES/Motown M8 926M1
- IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- STAY FREE**
ASHFORD & SIMPSON/Warner Bros. HS 3357
- RISQUE**
CHIC/Atlantic SD 16003
- SECRET OMEN**
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- TEDDY**
TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
- LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- WHATCHA GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- THE BOSS**
DIANA ROSS/Motown M8 923M1
- STREET LIFE**
CRUSADERS/MCA 3094
- I AM**
EARTH, WIND & FIRE/ARC/Columbia FC 35730
- DIONNE**
DIONNE WARWICK/Arista AB 4230
- IN THE PUREST FORM**
MASS PRODUCTION/Cotillion SD 5211 (Atl)
- HEARTBEAT**
CURTIS MAYFIELD/Curtom/RSO RS 1 3053
- DISCO NIGHTS**
G.Q./Arista AB 4225
- MINNIE**
MINNIE RIPERTON/Capitol SO 11936
- DEVOTION**
LTD/A&M SP 4771
- DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
- BAD GIRLS**
DONNA SUMMER/Casablanca NBLP 2 7150
- FUTURE NOW**
PLEASURE/Fantasy F 9578
- RAINBOW CONNECTION IV**
ROSE ROYCE/Whitfield WHS 3387 (WB)
- XII**
FATBACK/Spring SP 1 6723 (Polydor)
- SWITCH II**
Gordy G7 988R1 (Motown)
- WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- TAKE IT HOME**
B.B. KING/MCA 3151
- FRANCE JOLI**
Prelude PRL 12170
- BRENDA RUSSELL**
Horizon SP 739 (A&M)
- DO IT ALL**
MICHAEL HENDERSON/Buddah BDS 5719 (Arista)
- WINNER TAKES ALL**
ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)
- LA DIVA**
ARETHA FRANKLIN/Atlantic SD 19248
- CANDY**
CON FUNK SHUN/Mercury SRM 1 3754
- SO SOON WE CHANGE**
DAVID RUFFIN/Warner Bros. BSK 3306
- O YOU WANNA GO PARTY**
KC & THE SUNSHINE BAND/TK 611
- FIVE SPECIAL**
Elektra 6E 206
- FEEL IT**
NOEL POINTER/United Artists UA LA 973 H
- WILD AND BEAUTIFUL**
TEENA MARIE/Gordy G7 986R1 (Motown)
- A NIGHT AT STUDIO 54**
VARIOUS ARTISTS/Casablanca NBLP 2 7161
- OUTRAGEOUS**
RICHARD PRYOR/Laff A206
- STRATEGY**
ARCHIE BELL & THE DRELLS/Phila. Intl. JZ 36096 (CBS)
- WHEN LOVE COMES ALONG**
DENIECE WILLIAMS/ARC/Columbia JC 35568
- ROCK ON**
RAYDIO/Arista AB 4121
- I FEEL GOOD, I FEEL FINE**
BOBBY BLAND/MCA 3157
- MORNING DANCE**
SPYRO GYRA/Infinity INF 9004
- BACK ON THE STREETS**
TOWER OF POWER/Columbia JC 35784
- CHAPTER 8**
Ariola SW 50056
- SO DELICIOUS**
POCKETS/ARC/Columbia JC 36001
- THE GAP BAND**
Mercury SRM 1 3758
- FANTASY**
HEAVEN AND EARTH/Mercury SRM 1 3763
- BREAKIN' THE FUNK**
FAZE-O/SHE SH 742 (Atl)

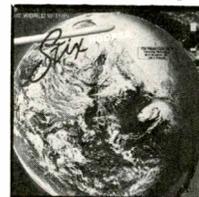
PICKS OF THE WEEK

BURN
MELBA MOORE—Epic JE 36128



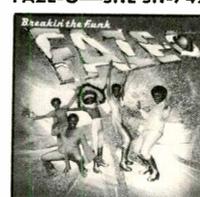
Melba makes a serious pitch for the title of "disco queen" with this latest Pete Bellotte produced album. The current "Miss Thing" single is indicative of the LP's eight original tracks, which were composed mostly by Bellotte, Moore, Bruce Hawes and Mikki Farrow. Future potential action awaits "Hot and Tasty."

THE WORLD WITHIN
STIX HOOPER—MCA 3180



Stepping momentarily out of his role as timekeeper for the Crusaders, Hooper makes his solo debut with an impressive release. Variety is plentiful with both mellow and up-tempo tunes, and Stix even tries his hand at being a vocalist on "Passion." There's loads of across-the-board airplay possibilities here.

BREAKIN' THE FUNK
FAZE-O—SHE SH-742



It's been a long time since you've heard some rhythm and blues as serious as this, and this group deserves plenty of praise for preserving the sounds of great black music. This self-contained quintet makes a glowing debut with six original tunes that get right to the heart of all matters. It's nice to know that someone can still make them as good as this.

HOT
FREDA PAYNE—Capitol ST-12003



Freda makes a beautiful return with her latest album. The seven tunes, which were produced by John Floez and Cecil Hale, run the gamut from disco to ballads. Included is Freda's rousing number, "Hungry," from the musical "Daddy Goodness." "Red Hot" and "Gotta Keep Dancin'" are the strongest chart contenders.

Black Oriented Singles

OCTOBER 6, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)	OCT. 6	SEPT. 29	WKS. ON CHART
1 1 DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON Epic 9 50742 (6th Week)			10
2 4 (not just) KNEE DEEP—PART I FUNKADELIC/Warner Bros. 49040			7
3 2 I JUST WANT TO BE CAMEO /Chocolate City 019 (Casablanca)			13
4 3 FIRECRACKER MASS PRODUCTION /Cotillion 44254 (Atl)			14
5 5 FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870			14
6 14 LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)			5
7 7 I DO LOVE YOU/MAKE MY DREAMS A REALITY G.Q./Arista 0426			13
8 8 RISE HERB ALPERT/A&M 2151			12
9 6 SAIL ON COMMODORES/Motown 1466			9
10 9 GOOD TIMES CHIC/Atlantic 3584			16
11 10 SING A HAPPY SONG THE O'JAYS/Phila. Intl. 9 3707 (CBS)			10
12 16 BREAK MY HEART DAVID RUFFIN/Warner Bros. 49030			8
13 13 STREET LIFE CRUSADERS/MCA 41054			11
14 11 AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ARC/Columbia 3 11033			14
15 12 WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)			22
16 15 THE BOSS DIANA ROSS/Motown 1462			16
17 17 GROOVE ME FERN KINNEY/Malaco 1058 (TK)			10
18 22 COME GO WITH ME TEDDY PENDERGRASS/Phila. Intl. 9 3717 (CBS)			6
19 23 BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941			7
20 24 DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201			6
21 18 WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032			18
22 19 CRANK IT UP (FUNK TOWN) PT. I PETER BROWN/Drive 6278 (TK)			17
23 20 THIS TIME BABY JACKIE MOORE/Columbia 3 10993			13
24 30 CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)			6
25 21 TURN OFF THE LIGHTS TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)			18
26 29 SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)			7
27 34 I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/Infinity 50,027			4
28 31 (LET ME PUT) LOVE ON YOUR MIND CON FUNK SHUN/Mercury 76002			6
29 32 STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. 8 3710 (CBS)			7
30 38 IT'S A DISCO NIGHT (ROCK DON'T STOP) ISLEY BROS./T-Neck 9 2287 (CBS)			6
31 25 OPEN UP YOUR MIND (WIDE) GAP BAND/Mercury 74080			11
32 40 MORE THAN ONE WAY TO LOVE A WOMAN RAYDIO/Arista 0441			5
33 26 BAD GIRLS DONNA SUMMER/Casablanca 988			19
34 39 BETCHA DIDN'T KNOW THAT/PLEASE DON'T GO KC AND THE SUNSHINE BAND/TK 1035			6
35 37 LOVER AND FRIEND MINNIE RIPERTON/Capitol 4761			6



36 41 YOU GET ME HOT JIMMY "BO" HORNE/Sunshine Sound 1014 (TK)	6
37 28 FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK)	16
38 27 BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)	19
39 42 IS IT LOVE YOU'RE AFTER ROSE ROYCE/Whitfield 49037 (WB)	5
40 33 I GOT THE HOTS FOR YA DOUBLE EXPOSURE/Salsoul 2091 (RCA)	11
41 35 BETTER NOT LOOK DOWN B. B. KING/MCA 41062	11
42 36 WHEN YOU'RE #1 GENE CHANDLER/20th Century Fox/Chi-Sound 2411 (RCA)	9
43 59 DON'T LET GO ISAAC HAYES/Polydor 2011	2
44 47 FOOL ON THE STREET RICK JAMES/Gordy 7171 (Motown)	5
45 48 I FEEL YOU WHEN YOU'RE GONE GANGSTERS/Heat 01978 (MMI)	7
46 43 I LOVE YOU NEW BIRTH/Ariola 7760	8
47 50 LADIES ONLY ARETHA FRANKLIN/Atlantic 3605	5
48 54 READY FOR YOUR LOVE CHAPTER 8/Ariola 7763	4
49 55 DOIN' THE DOG CREME d'COCOA/Venture 112	2
50 62 I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	2
51 53 REACHING OUT (FOR YOUR LOVE) LEE MOORE/Source 13927 (MCA)	4
52 58 NEVER CAN FIND A WAY (HOT LOVE) VERNON BURCH/Chocolate City 3201 (Casablanca)	3
53 60 HIGH STEPPIN', HIP DRESSIN' FELLA (YOU GOT IT TOGETHER) LOVE UNLIMITED/Unlimitea Gold 9 1409 (CBS)	2
54 65 STILL COMMODORES/Motown 1474	2
55 57 DO IT WITH YOUR BODY 7TH WONDER/Parachute 527 (Casablanca)	5
56 49 FANTASY BRUNI PAGAN/Elektra 46501	5
57 66 KING TIM III FATBACK/Spring 199 (Polydor)	2
58 64 REMEMBER WHO YOU ARE SLY & THE FAMILY STONE/Warner Bros. 49062	2
59 46 SMILE RANCE ALLEN/Stax 3221 (Fantasy)	5
60 69 WHILE WE STILL HAVE TIME CINDY & ROY/Casablanca 2202	2

CHARTMAKER OF THE WEEK

61 — **MY FORBIDDEN LOVER**
CHIC
Atlantic 3620

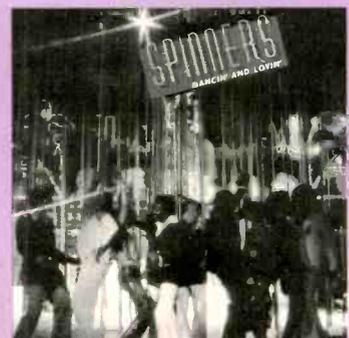


62 — YOU'RE SOMETHING SPECIAL FIVE SPECIAL/Elektra 46531	1
63 — MY FLAME BOBBY CALDWELL/Clouds 18 (TK)	1
64 — BODY LANGUAGE SPINNERS/Atlantic 3619	1
65 — I CALL YOUR NAME SWITCH/Gordy 7175 (Motown)	1
66 — CLOSER JOHNNY NASH/Epic 8 50737	1
67 74 YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459 23	2
68 74 RRRRROCK FOXY/Dash 5054 (TK)	2
69 71 LOOKIN' FOR LOVE FAT LARRY'S BAND/WMOT/Fantasy 867	2
70 70 GROOVE CITY CHOCOLATE MILK/RCA 11689	4
71 56 TALK THAT STUFF ADC BAND/Cotillion 45003 (Atl)	4
72 72 ROCK BABY TOWER OF POWER/Columbia 3 11012	4
73 — MELLOW MELLOW RIGHT ON LOWRELL/AVI 300	1
74 44 OUT THERE EVELYN "CHAMPAGNE" KING/RCA 11680	7
75 73 DON'T YOU WANT MY LOVE DEBBIE JACOBS/MCA 41102	3

THE

SPINNERS

are back with a sensational new single,
"BODY LANGUAGE," 3619



from their forthcoming album,
"DANCIN' AND LOVIN',"
SD19256

Produced, arranged and conducted by Michael Zager for Love/Zager Productions, Inc.
Executive Producer, Jerry Love, "A Product of Love."

On Atlantic Records and Tapes 

Record World Jazz

By ROBERT PALMER

■ Columbia has released **Weather Report's** "8:30," and as indicated in this column several weeks ago it's the definitive fusion album, with plenty of **Wayne Shorter's** saxophone magic to please his followers, three live sides, and a fourth side of studio material that represents the group's most impressive new work in some time. Other recent Columbia releases include **Stan Getz'** "Children of the World," dedicated to the International Year of the Child, with arrangements by **Lalo Schifrin**; "Song of the Children" by keyboardist **Lonnie Liston Smith**; and on the Columbia-distributed Tappan Zee label, pianist **Joanne Brackeen's** "Keyed 'In," a no-nonsense trio date with **Eddie Gomez** and **Jack DeJohnette**. Elektra has released a new album by **Oregon**, "Roots in the Sky," and strikingly different solo LPs by two members of the band, **Glen Moore** and **Paul McCandless**. Bassist Moore's "Introducing Glen Moore" ranges from contemporary classical colorings to hard-edged rock to free-form excursions by an improvising string ensemble. Oboist McCandless employs several jazz artists, including **Dave Samuels** on vibes and **Art Lande** on piano, as well as a woodwind ensemble on his "All The Mornings Bring." Elektra has also released a new and very rock-oriented **Lenny White** LP, "Best of Friends."

The past two weeks have brought what almost amounts to a torrent of new jazz releases on several independent labels. A number of the albums originated in Europe; one that didn't is "The Little People," a strong and particularly lovely debut by reedman **Dwight Andrews** and an auspicious showcase for the talents of pianist **Nat Adderley, Jr.** The only other musician on the album is the sensitive percussionist **Nana Vasconcelos**. The music is spare, lyrical, thoughtful, and quite accessible and deserves a wide hearing. It's on the Otic label, which has also released vibraphonist **Bobby Naughton's** "Nautagram." Naughton is a featured artist with **Leo Smith** and can be heard on Smith's recent ECM LP and upcoming album for Nessa. The Otic label is located in Southbury, Connecticut 06488 . . . Chiaroscuro's new music releases are "Kevin, My Dear Son" by tenor saxophonist **Frank Wright**, an intense screamer in the classic sixties mold who here leads an exemplary group including **Philly Joe Jones**, **Reggie Workman**, and the late **Eddie Jefferson** on vocals; "Olé," a lyrical, almost fusion-like acoustic quartet album by alto saxophonist (and Wright's frequent associate) **Noah Howard**; and "The Shout (Portrait for a Small Woman)" by bassist **Alan Silva** and his mostly European Celestial Communications Orchestra.

Muse Records, under its arrangement with Holland's Timeless label, has issued six new LPs (new to America at least; several have been available as imports). "La Placita" is a live concert from 1977 by alto saxophonist **Marion Brown** and his quartet and is swinging, melodic, and tonal in the manner of much of Brown's more recent work. Drummer **Eddie Marshall**, a longtime Bay Area resident, used some of San Francisco's top musicians for his first album as a leader, "Dance of the Sun;" featured are **Bobby Hutcherson**, **George Cables**, the superb and still underappreciated bassist **James Leary**, and saxophonist **Manny Boyd**. Marshall's former compatriot in the pioneering fusion group Fourth Way, pianist **Mike Nock**, leads a charging acoustic quartet with tenor saxophonist **Mike Brecker**, bassist **George Mraz**, and drummer **Al Foster** on his "In Out and Around." "Meditation," a duet album with **George Coleman's** tenor and **Tete Montoliu's** piano, is particularly satisfying. "The JAMF's Are Coming" is an oddly titled but fiercely swinging album from a quartet co-led by saxophone colossus **Johnny Griffin** and drummer **Art Taylor**. (Actually, let's be frank. JAMF stands for Jive Ass Mother F***ers, a point strongly suggested but not actually admitted in **Neil Tesser's** otherwise illuminating liner notes.) Finally, pianist **Cedar Walton's** "Eastern Rebellion II" spotlights the leader's compositional as well as his improvisational gifts. Cedar's playing is unusually fine throughout, though one might have preferred **George Coleman** (who enlivened "Eastern Rebellion" I) on tenor to **Bob Berg**.

Pablo's latest are "The Sweetest Sounds" by the Scandinavian guitarist **Rune Gustafsson** and tenor saxophone master **Zoot Sims**, both avid **Lester Young** fans; a **Mary Lou** "Solo Recital," recorded at the Montreux Jazz Festival in 1978; "Quadrant," an exceptionally inspired and carefully crafter quartet date (not just a blowing session) by **Ray Brown**, **Milt Jackson**, **Joe Pass** and **Mickey Roker**; and a "Louie Bellson Jam."

Crusaders Get UK Silver



The Crusaders, who are currently enjoying their first-ever Top 10 hit single in the UK, were presented with silver discs for sales of the "Street Life" album and single on stage prior to their third concert at Hammersmith Odeon recently. Pictured (from left) are: Joe Sample, Crusader; Stuart Watson, MCA marketing manager; George Grief, Crusaders' manager; Roy Featherstone, MCA Records managing director; Martin Satterthwaite, MCA artist development manager; "Stix" Hooper, Crusader, and Wilton Felder, Crusader.

Black Music Report (Continued from page 47)

fast, and sometimes in rhyme, it's easy to rock on the musical track of Chic's "Goodtimes" . . . Speaking of Chic, they just finished production on Bearsville artist **Norma Jean's** latest effort, "Lonely Boy." The single is expected to be released early October. I had a sneak preview and the song is a solid jam . . . **Larry and Fonce Mizell** recently signed a production agreement with E/A Records with the option of bringing in new talent. They are expected to produce three albums for E/A over the next year . . . New York based Dick Scott Enterprises' feature attraction is a group called **Au Natural**. The M.O.R./soft soul group, consisting of **Peter D. Cox**, **Price King** and **Luke Stover**, has been invited to return to Europe for extensive shows in Spain and France . . . A&M Records recently released the new **Bell & James** single, "Shakedown." We're awaiting a release date on the LP, "Make Believe" . . . **Flora Purim** has an LP out that is sensational. Entitled "Carry On" and produced by **George Duke**, Purim covers a wide spectrum of musical styles, gracing each with her imaginative vocal character. Flora is joined on the LP by **Al Jarreau**, **Duke**, **Bobby Lyle**, **Stanley Clarke**, **Airto**, **Shiela Escovedo**, among others. A neat and enjoyable package.

The Jazz LP Chart

1. **STREET LIFE**
CRUSADERS/MCA 3094
2. **MORNING DANCE**
SPYRO GYRA/Infinity INF 9004
3. **LUCKY SEVEN**
BOB JAMES/Columbia/Tappan Zee JC 36056
4. **MINGUS**
JONI MITCHELL/Asylum 5E 505
5. **I WANNA PLAY FOR YOU**
STANLEY CLARKE/Nemperor KZ2 35680 (CBS)
6. **HIGH GEAR**
NEIL LARSEN/Horizon SP 738 (A&M)
7. **WATER SIGN**
JEFF LORBER FUSION/Arista AB 4234
8. **AN EVENING OF MAGIC**
CHUCK MANGIONE/A&M SP 6701
9. **8:30**
WEATHER REPORT/ARC/Columbia PC2 36030
10. **HEART STRING**
EARL KLUGH/United Artists UA LA 942 H
11. **EUPHORIA**
GATO BARBIERI/A&M SP 4774
12. **FEEL IT**
NOEL POINTER/United Artists UA LA 973 H
13. **THE GOOD LIFE**
BOBBI HUMPHREY/Epic JE 35607
14. **BROWNE SUGAR**
TOM BROWNE/Arista GRP GRP 5003
15. **HOT**
MAYNARD FERGUSON/Columbia JC 36124
16. **DUEY**
CHICK COREA/GARY BURTON/ECM 1 1140 (WB)
17. **ROOTS IN THE SKY**
OREGON/Elektra 6E 224
18. **A SONG FOR THE CHILDREN**
LONNIE LISTON SMITH/Columbia JC 36141
19. **KNIGHTS OF FANTASY**
DEODATO/Warner Bros. BSK 3321
20. **NEW CHAUTAUQUA**
PAT METHENY/ECM 1 1131 (WB)
21. **THE CAT AND THE HAT**
BEN SIDRAN/Horizon SP 741 (A&M)
22. **BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
23. **CARRY ON**
FLORA PURIM/Warner Bros. BSK 3344
24. **RUNNIN' TO YOUR LOVE**
EDDIE HENDERSON/Capitol ST 11984
25. **PARADISE**
GROVER WASHINGTON, JR./Elektra 6E 182
26. **PRODUCT**
BRAND X/Passport PB 9840 (JEM)
27. **BETCHA**
STANLEY TURRENTINE/Elektra 6E 217
28. **EMPHASIZED**
WAYNE HENDERSON/Polydor PD 1 6227
29. **TALE OF THE WHALE**
MATRIX/Warner Bros. BSK 3360
30. **MICHAEL PEDICIN, JR.**
Phila. Intl. JZ 36004 (CBS)

Concert Review

Elton John: Magnificent

■ LOS ANGELES — So there he was, four years later, more hair, less glasses, wearing a yellow brick suit and worried that we might not have missed him. Do fish have lips? We missed him a lot. When Elton John stepped out on the stage of the Universal Amphitheater for his first L.A. appearance in four years, anything could have happened; all we did was go wild. His entrance was timid, like testing the waters; maybe he thought he needed us more than we needed him? We need him more than he needs us. Maybe he was a trifle embarrassed for being cold the last few years? Silly, the top of Mt. Everest is cold, but it's still the biggest thing in the world. Maybe he thought the house wouldn't be filled, but if he was cold for ten years he could still fill the state of Nebraska, providing adequate seating could be found. He's Elton John; we knew it, and hopefully now he does, too.

His opening number was "Your Song," our opening number was worship. We blinked, he sang, the magic was undiminished. The voice was controlled, the response was tumultuous. The song was ours, the evening was his. He relaxed, we fell victim, he sang for three hours, we listened for twelve and wondered why it was so short. He introduced "Ego," a song he attributed to Bernie Taupin and called "one of the finest lyrics he has ever sung and a monumental commercial failure." He could have sold two million

copies on the spot.

Ray Cooper joined him halfway through the show. Now Ray is this immaculately dressed guy who looks like he should be teaching history or physics at the conservatory. He also can make a tambourine sound like a symphony orchestra. Somewhere there must be a percussion instrument Ray Cooper can't play better than anyone in the universe. I think *Mariner One* passed it midway between Jupiter and Saturn.

If you wanted to rate the show on a scale of one to ten, you'd need a computer. Being annoyed at not seeing Elton John on stage for four years took a back seat to being furious that you couldn't see the show again for twenty one hours. Great show, guys. Try and stick around town a little more—we can forgive you for the layoff, just don't do it again.

Welcome Back

Final Score: Elton John magnificent; Audience wowed.

Welcome back to the USSA.

Spirit Horse Bows

■ NASHVILLE—Dane Bryant and Steve Singleton, who head OAS Music Group, have announced the formation of Spirit Horse Productions. An independent production company, Spirit Horse is designed to concentrate on the development of new as well as established artists.

New York, N.Y. (Continued from page 37)

released by ABC. He also quotes **Barry Bell**, Springsteen's agent at Premier Talent, as claiming that **Anne Murray** was booed off the stage in Central Park in 1974 when she headlined over Springsteen. Bell adds that Murray "never came back to New York after that." For one, Murray was not booed off the stage; most of the audience left during the course of her set, but she finished the show. And she did return to New York last year to play the Bottom Line after taking two years off following the birth of her only child. However small, such assertions are easily checked for accuracy.

To his credit, Marsh approaches his subject with love and admiration, his subject's music with deep-seated respect. In the writing; in the words of the artist; in the descriptions of the Jersey shore towns from which Springsteen drew his strength; in the stories of the various incarnations of what is now the E Street Band, Marsh has successfully balanced the fine line distinguishing rock as the stuff teen dreams are made of and rock as an intellectual pursuit. "Born To Run—The Bruce Springsteen Story" is the finest biography ever written about a rock artist and a first-rate literary work as well.

JOCKEY SHORTS: On October 1 Columbia will release a two-record anthology, priced at \$9.98, devoted to the work of **Ian Hunter**. Executive producers are **Peter Lubin** and **Paul Atkinson**, and Lubin also wrote liner notes. Side one contains **Mott the Hoople's** "hits"—"All the Young Dudes," "Sweet Jane," "All the Way From Memphis," "I Wish I Was Your Mother," while side two contains mostly obscure tracks from the group's albums, plus one live previously-unreleased track—"Marionette," remixed for this collection by **Bruce Botnick**—from the group's Uris Theatre engagement several years ago. Side three contains cuts from Hunter's first two solo albums; side four contains "England Rocks" and four cuts from "Overnight Angels." Thanks for the Yankees tickets, Pete . . . **Lynette Bean** is now the U. S. representative for Rabid Records . . . **Pacific Orchestra**, Key West's favorite band, played at Trax during the MUSE shows and was joined on stage one morning (for a sunrise jam) by **James Taylor**, **Stephen Stills**, **Alex Taylor**, **Kate Taylor**, **Rosemary Butler** and other musicians from the MUST contingent. On the morning after last Sunday's final MUSE concert, a truly all-star jam took place from 3 a.m. until 8 a.m. Among the participants: **Roy Bittan**, **Clarence Clemmons**, **Dan Federici**, **Jackson Browne**, **Stills**, **Steven Tyler**, **Tom Hamilton**, **Steve Ferrone**, **John Hall**, **Rosemary Butler** and members of **Poco**. . . The American premiere of "You Are The Light," described as "a sight and sound experience," will take place October 2-4 at the Bruno Walter Auditorium in Lincoln Center. London-based Chappell music writer **Howard Massey** did the music. The show is being presented in conjunction with the Lincoln Center Film Technology Exhibition and the 17th Annual New York Film Festival.

Muse Concerts (Continued from page 6)

Kauff.

The concerts and the rally were being filmed and recorded for future release. Profits from the two, which are expected to total over five million, will also go to the MUSE Foundation for later distribution. The film will be co-produced by Julian Schlossberg and Danny Goldberg. It will be co-directed by Barbara Kopple, Academy Award winner for producing and directing "Harlan County, U.S.A.," and Haskell Wexler, who also won an Academy Award for best cinematography for the film "Bound For Glory." MUSE hopes the film will be ready for release next summer while the album, which will feature the first live recordings by Bruce Springsteen and the E Street Band, is tentatively scheduled for a Christmas release on Elektra/Asylum Records.

It was Springsteen, the only major east coast attraction among a star-studded roster that was dominated by west coast acts,

who provided many of the musical high points and attracted the largest crowds for the Garden shows. Playing on home turf the evening before his 30th birthday, Springsteen and the E Street Band treated an adoring audience to a hectic 85 minute set that included material from his last three albums; a previously unrecorded song, "Sherry Darling," one new song, "The River," which he dedicated to his mother and sister; and "Stay," with Rosemary Butler, Tom Petty and Jackson Browne. Springsteen's only political reference during the two nights was his dedication of "Promised Land" to Jackson Browne, "for his dedication and conviction."

The final performance, which was announced only three days before the Sunday night staging, understandably drew the smallest crowd. Nevertheless, the 10,550 crowd was by far the noisiest and most appreciative for the six-hour marathon of stars that included

Raydio, Poco, Jesse Colin Young, John Hall, Phoebe Snow, Steven Bishop, James Taylor, Carly Simon, and headliners Crosby, Stills & Nash. Coming from the highly successful and emotionally charged rally, most of the artists seemed especially committed to giving their best throughout the evening, as moving performances were shared by several unique combinations of entertainers.

Taylor, Simon, Nash and Hall combined for an a cappella version of Dylan's "The Times They Are A-Changin'" which was met by a hysterical crowd reaction. Browne's stirring version of "All Along The Watchtower," the Taylor-Simon "Mockingbird" duet, and Jesse Colin Young's touching "Get Together" were especially exciting.

The Crosby, Stills & Nash set was strongest when the legendary trio stuck to acoustic material that featured their patented harmonies. "We decided to overcome our own personal disagree-

ments and egos," said Graham Nash when asked to comment on the reunion at a press conference earlier in the week. "The reason so many of us have gotten involved for the first time since the war is to clarify and inform the American people about the enormous danger we are confronting," added Stills.

The five days of political and cultural activities resurrected feelings and memories of the sixties among anti-war veterans and media observers, but for many, especially the thousands of teens who attended the concerts and rally, the anti-nuke/pro-solar movement was a rite of passage that was an entirely new and invigorating experience. While some attributed the massive turnouts the attractive lineup of superstars, a feeling of commitment and concern was in the air as evidenced by the spirited audience sing-a-longs and impressive number of volunteers at the concerts and rally.

Classical Retail Report

1979

OF THE WEEK

OK:
 os No. 1 & 2
 APHONY
ABBADO



NCERTOS NOS. 1, 2
BBADO

ERS OF THE WEEK*

ANO CONCERTOS NOS. 1,
 , Abbado—DG
NCERTO FOR ORCHESTRA
 dy—RCA
PIANO CONCERTO NO. 5
 Aehta—London Digital
CTURNES—Arrau—

AYS RODRIGO—Mata—

AUST—Freni, Domingo,
 Pretre—Angel
CAVALLERIA RUSTICANA
 Domingo, Levine—RCA
IN: SYMPHONY NO. 4—
 —London Digital
VAROTTI: O Sole Mio—

/EAST COAST

AMNATION DE FAUST—
 renboim—DG
GALA—Fiedler—RCA
S RODRIGO—RCA
ST—Angel
ucker—Odyssey
AVALLERIA RUSTICANA—

IN SINGS SPIRITUALS—

AROTTI: O SOLE MIO—

A GIOCONDA GALA—

AND: LA STUPENDA—

L/NEW YORK

NGS—White, Sanders—

ANO CONCERTO NO. 5—
 —London Digital

S RODRIGO—RCA

ST—Angel

GEORGE (GERSHWIN)—

ops—Vox

AVALLERIA RUSTICANA—

AROTTI: O SOLE MIO—

IE SINGS SCHUBERT AND
 ngel

.O—Von Stade, Carreras,
 —Philips

NUTCRACKER—Davis—

TAPE COLLECTOR/ BALTIMORE

ITE CANTATAS, VOL. XXII—
 , Leonhardt—Telefunken

BEETHOVEN: PIANO CONCERTO NO. 5—

London Digital

CHOPIN: NOCTURNES—Philips

GALWAY PLAYS RODRIGO—RCA

HAYDN: ARMIDA—Dorati—Philips

HUMPERDINCK: HANSEL UND GRETEL—

Von Stade, Cotrubas, Pritchard—

Columbia

MENDELSSOHN: SYMPHONY NO. 4—

London Digital

JESSYE NORMAN SINGS SPIRITUALS—

Philips

RHAPSODY—Dorati—London

ROSSINI: OTELLO—Carreras, Von Stade,
 Lopez-Cobos—Philips

LAURY'S/CHICAGO

BARTOK: CONCERTO FOR ORCHESTRA—

RCA Digital

BARTOK: PIANO CONCERTO NOS. 1, 2—

DG

BEETHOVEN: PIANO CONCERTO NO. 5—

London Digital

JOSE CARRERAS SINGS ZARZUELA—

Philips

GALWAY PLAYS RODRIGO—RCA

HOLST: THE PLANETS—Solti—London

LEONTYNE PRICE SINGS SCHUBERT AND

STRAUSS—Angel

RAVINIA CONCERTS, VO. III—Levine—

RCA

RESPIGHI: ANCIENT AIRS AND DANCES—

Ozawa—DG

STRAVINSKY: FIREBIRD—Telarc Digital

SOUND WAREHOUSE/DALLAS

BIZET: LE PECHEURS DE PERLE—Angel

CHRISTMAS IN ANGLIA—Nonesuch

DEBUSSY: IMAGES—Jacobs—Nonesuch

DVORAK: SYMPHONY NO. 8—Davis—

Philips

GALWAY PLAYS RODRIGO—RCA

HAYDN: ARMIDA—Dorati—Philips

HINDEMITH: MATHIS DER MALER—

Kubelik—Philips

MASCAGNI: CAVALLERIA RUSTICANA—

RCA

JESSYE NORMAN SINGS SPIRITUALS—

Philips

RESPIGHI: ANCIENT AIRS AND DANCES—

Ozawa—DG

TOWER RECORDS/SEATTLE

BEETHOVEN: PIANO CONCERTO NO. 5—

London Digital

CHOPIN: NOCTURNES—Philips

GALWAY PLAYS RODRIGO—RCA

GOUNOD: FAUST—Angel

HINDEMITH: MATHIS DER MALER—

Kubelik—Angel

MASCAGNI: CAVALLERIA RUSTICANA—

RCA

NEW YEAR'S IN VIENNA—Boskovsky—

London Digital

BRAVO PAVAROTTI—London

LUCIANO PAVAROTTI: O SOLE MIO—

London

VERDI: RIGOLETTO—Sills, Kraus, Milnes,
 Rudel—Angel

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

Domingo, Scotto & Levine

By SPEIGHT JENKINS

■ NEW YORK—The new recording of *Cavalleria Rusticana* boasts three of the most important and involving of the opera personalities intimately associated with the best in present day performances of Italian opera: Renata Scotto, Placido Domingo and James Levine. In every way it is a recorded performance that rises to the high standards the three have set.

Levine returns to Mascagni's original markings to create a *Cavalleria* sultry in the sun of Sicily, a poetic drama all the more gripping in its slightly slower move toward ultimate tragedy. Though his performance now with the Metropolitan Opera Orchestra are better than what he has on record—in itself a real landmark—the National Philharmonic gives the kind of taut, tensile and expressive playing that the conductor demands. The balance with the voices is excellent, and the whole opera unfolds as a slowly building explosion of pent-up energy.

Miss Scotto, who gave such a well sung and dramatically plausible *La Gioconda* at the opening of the San Francisco Opera, fortunately captured on television a week later, has not sung Santuzza onstage. Her concept is powerful and yet at the same time very lyrical. The notes of the roles are of course easy for her; her special gift is always the bringing of bel canto technique to verismo, a combination that makes for unforgettable listening. Her concept of Santuzza is typically different and arresting: she stresses the forlorn, abandoned aspects of the woman making her not so much an object of pity as a very feminine woman riteously angry. With Miss Scotto, as opposed to so many artists who enact Santuzza, there is no feeling of a querulous, unpleasant shrew.

She is a good person driven by passion to betray Turiddu.

Domingo has sung Turiddu many times, and the gold and richness of his voice shows off to his full advantage. If he is mentioned last, it is only to get the opportunity to praise his magnificent performance of Verdi's *Otello*, acclaimed last year on the RCA recording with Miss Scotto as an equally superb Desdemona and Levine brilliantly conducting. Last week in New York at the opening of the Metropolitan Opera he sang the role onstage for the first time here. Whatever the weaknesses and evils of television, at least the whole country got to see a performance that in the theater was the most moving enactment of the Moor in my 30-year experience with the role. Vocally and dramatically Domingo made *Otello* into a real hero who went wrong, and a completely believable one at that. His anger did not come too fast; his rage, perfectly expressed vocally, was all consuming when it happened; and his return to the ways of the Moor in the final scene was brilliant. Vocally all doubts about his tenor in the part vanished: this is the most thrilling performance of the role all the way through that I can remember. Other *Otellos*, such as Jon Vickers or James McCracken, have had larger voices. But Domingo sang every note with meaning and ultimate musicality, never mannered and always sounding truly, expressively eloquent. The clarity of his voice and his thrilling dramatic personality put him on this occasion at the summit of the tenor's art. Such is the demand of Verdi and for once a tenor rose to the composer.

Classical Retail Tips

■ Philips and Deutsche Grammophon made delivery this month a little earlier than usual, but there are stores which have not yet received the shipment and for whom these tips might still be helpful. Certainly the hottest number from either company is the Rossini *Otello* on Philips. Immediately after its release, it leapt onto the best seller list, and one retailer told me that he sold 20 copies the day the album arrived at his store. Rossini's *Otello* like

so many bel canto operas pays little heed to Shakespeare's play, but is a fine opera, dating from 1816, the year of *The Barber of Seville*. The new Philips recording is headed by Jose Carreras in the title role with Frederica von Stade as the unfortunate Desdemona. On the recording also is Samuel Ramey, the bass who is currently lighting up the New York City Opera season. His appearance in the recent premiere of Rossini's
 (Continued on page 58)

Germany

By JIM SAMPSON

■ MUNICH—Despite a "worldwide crisis situation" in the industry, WEA MD **Siggi Loch** is optimistic about the future, predicting a five percent sales gain in Germany in 1979. At his annual sales convention, Loch noted the impact on turnover of the energy crisis, inflation, home taping, and even mismanagement. But the situation outside of Germany is "much more critical," he commented. Loch pointed to a "proper balance" of superstar product and newcomers at WEA Germany adding that his company has avoided bidding wars in favor of building up its own artists. Under this policy, WEA Germany now boasts a 22 percent share of sales by domestic artists, and has never lost one of its commercially viable artists to the competition.

COPY WRITES: Intersong's deal with Ninja Music/Druse Music (**Patti Smith**) has been extended, while the Sky catalogue (the U.K. group with **John Williams**) has been signed through Sky Writing of London; Intersong is teaming with WEA for an intensive launch of **Fleetwood Mac's** "Tusk" . . . Budde's **Rolf Nicklaus** says the new **Bob Dylan** album is selling "like hotcakes;" new product from **Leonard Cohen**, **Richard Clayderman**, **Randy VanWarmer** and **Meatloaf** is being pushed . . . Gerig's **Guenter Ilgner** follows through on his promise to expand the firm's European contacts by picking up the Dutch Utopia catalogue.

PARAGON EXPANDS WITH MUELLER: **Horst Mueller**, a ten-year industry veteran most recently with Global Music in Munich, has returned home to Berlin as partner in Paragon Studios. Founded two years ago by **Erhard Wenzel** and **Peter Baumann (ex-Tangerine Dream)**, Paragon will now expand into music publishing and production under Mueller. Several artists are already under contract. Horst Mueller expects the first Paragon productions to be released shortly, followed by increased activity in the domestic and international music scene.

TEUTONIC TELEX: CBS's **Rudi Wolpert** is going out with a flood of precious metal—gold for albums by guitarist **Ricky King** and new waver **Nina Hagen**, plus a very rare double platinum (one million albums) for "Simon & Garfunkel's Greatest Hits" . . . **Julianne Werding** switches from Hansa to EMI . . . Bellaphon's **Branko Zivanovic** has extended license agreements with Kisswell, Valdene, and Greensleeves . . . **Ralph Siegel** and **Werner Schuler** have launched the Jeans label, in cooperation with a German jeans maker; featured are young singer-songwriter acts, performing in English.

WEA, K-Tel Pact Clifford T. Ward



WEA Records and K-Tel have announced a unique deal for half shares in singer/songwriter **Clifford T. Ward**, previously with Charisma. The deal has taken a year to finalize and the signing involved a large number of people from the various companies involved. In the 50/50 arrangement, WEA will handle the singles while K-Tel will TV market the LPs. The deal also covers South America, Europe and Australasia. WEA retains rights for the rest of the world. Publishing rights are with WEA Publishing, which goes through Intersong (it is a separate company from Warner Brothers Music). Seen at the signing (from left) are: (back row) **Ken Brue** (co-manager), **Lloyd Evans** (lawyer), **Tony Johnson**, **Colin Ashby** and **Don Reedman** (K-Tel), **Dave Dee** (WEA A&R), **David Davis**, **David Landsman** and **Tony English** (lawyers); (seated) **Justin de Villeneuve** (manager), **Clifford T. Ward** and **Richard Robinson** (WEA's deputy managing director). Product is due early next year.

England

By VAL FALLOON

■ LONDON—Pinnacle Records, until recently a small label offshoot of the giant accessories company, has, with recent deals, now taken on the distribution of almost sixty independent labels and one-off singles. It now launches a new phase with the direct signing of a promised seven new acts, five of them rock artists. Three months ago the firm handled only five labels. Says general manager **Tony Berry**, "This is a drastic change for pinnacle." The firm is adding staff to handle all the new business . . . Meanwhile over at RCA and at one of its distributed labels, Logo, redundancies are scheduled. It seems that as the majors cut down, new labels spring up or tiny independents expand—**Bruce Findlay's** Zoom label has split with Arista in the same week that Arista's A&R director, **Billy Lawrie**, resigned. In a similar move, **Phil Presky** has taken his Hurricane label to EMI, his former employees. It was previously distributed by WEA. And if you can't beat 'em—Pye is launching a new label, Blueprint, which will be run autonomously. Details are to be announced . . . The non-replacement of EMI group repertoire MD **Bob Mercer**, combined with the loss of the licensed repertoire division sales force, has meant more shuffling at Manchester Square. The commercial development departments of both divisions have been merged and now come under licensed repertoire. **Brian Berg**, formerly at group, will head up the new Division.

DEALER VICTORY: After months of pressure, EMI has brought back its five percent returns scheme, dropped seven years ago despite an uproar on the retail side. Until now, EMI was the only major not offering a five percent returns allowance. The scheme is geared to allow for pre-Christmas trade. Other discount schemes will not be affected . . . Up in Liverpool, militant dealers have decided to carry on with their ban on Polydor product, though the rest of the country has not joined in the battle over dealer margins. The hope is now that the forthcoming merger of Polydor and Phonogram sales forces will result in a change of policy . . . Decca's head of promotion and press for the last three years, **Mick McDonagh**, is leaving the company to join

(Continued on page 53)

Japan

(This column appears courtesy of Original Confidence Magazine)

■ The 10th World Popular Song Festival in Tokyo will take place at Nippon Budokan Hall from November 9-11.

Throughout the five-stage screening, top priority was given to the quality and originality of the composition, along with vocal performance and lyrics, national color, international acceptability and variety of themes. 23 songs from 17 countries have survived weeks of grueling five-stage screening and were chosen out of 1750 unpublished, original entries from 53 countries. Also, outstanding songs from the national finals in Australia and Indonesia will represent their countries here as well.

On top of the foreign entries, six Japanese entries from the All-Japan, Semi-Annual Popular Song Contest will also participate in the Festival. Altogether, 31 or 32 entries will represent 20 countries.

A Yamaha spokesman expressed appreciation to the artists in the Congo, Guatemala and Guyana who sent in entries for the first time but regretted very much that none of them survived the final screening.

Some of the finalists at this year's festival, in the alphabetical order, are: **Maria Creuza**, Brazil, the "Queen of Samba;" **Gilla**, West Germany; **Cissy Houston**, U.S.A.; **Marcella**, Italy; **Paul Nicholas**, U.S.A.; **Peter Noone**, U.S.A.; **Bonnie Tyler**, U.K.

Composers include: **Caravelli**, France; **Elton John**, U.S.A.; **Armondo Manzanero**, Mexico; **Russel Stone**, **David Martin**, **Neil Lancaster**, U.K.

The special guest at the 10th Festival will be **Eric Carmen**.

The orientation for The Ninth Tokyo Music Festival International

(Continued on page 53)

nd (Continued from page 52)

rk Recording, a studio, production and publishing outfit. TIONS: April Music has signed Imperial Wizard Song, 's company, to a worldwide co-publishing deal . . . A&M up world rights to "Baby Sign Here With Me," the single **ladowski**, formerly with bands such as the **Damned**. The reviously on the Fun City label . . . Rockburgh Records' **rtson** has signed the distribution of his label in the U.K. to h the exception of **Ian Matthews** product, which is handled . . . Music For Pleasure, the budget label run by EMI, has ghts to the "Live Stiffs" LP from Stiff Records which features **lvis Costello**, **Nick Lowe** and many more . . . Stiff may also g its distribution from Island to Virgin . . . **Clive Banks** has adow and set up his own promotion company, and clients eral of the Stiff or ex-Stiff artists such as Costello, Nick **he Boomtown Rats** . . . **Stephen Ames** of DM has set up a deal with London Records to represent the label in Canada c has signed London band **Catch**. EMI has picked up the . . . **Brian Oliver's** Neon Music has signed a co-publishing eep End Music which includes the **Cliff Richard** hit "Can't urt Anymore." Deep End was previously with Intersong . . . has acquired, through I-Spy Records the "Mods Mayday anthology of five leading London mod groups recorded at House, home of the mod revival.

n (Continued from page 52)

record companies, music publishers, magazines and news- held at TBS Studio One on September 14th.

o Music Festival Foundation announced that the ninth TMF ld on Sunday, March 30, 1980, at Nippon Budokan Hall, he past, TMF has been held in June. The reason the contest ved up three months is that traditionally June is a rainy nth. In addition to that, the night baseball games, which audience ratings, are televised nightly April to October.

ons for participation will be accepted from Nov. 1, 1979 e mailed to reach TMF no later than Dec. 20, 1979. The ; to participate in the International Contest will be selected pecified judges, upon examination of the applicant's tapes 1980.

Japanese entries chosen from the local contest which will March 20, 1980 at Nakano Sun-Plaza Hall, Tokyo, will also in the International Contest.

ne Basic Awards, TMF will award the highest polled song / the judges the Grand Prize Award (a trophy and a prize 0 yen). The rest, in the order of the rank on the poll, will respectively for the two Golden Awards (increase of one ear), trophies and prizes of 1,000,000 yen each, three Silver rease of one from the previous year), trophies and prizes yen each and The Special Singer's Award for the most singer.

ion to the Basic Awards, Special Awards consisting of the s Award and the Arranger's Award, and a Special Award in singer (except Japanese) will be established. Aside from rds, the Festival Award for the best entertainer is under on by TMF.

Japan's Top 10

Singles

1. **KANPAKU SENGEN**
MASASHI SADA—Free Flight
2. **SEXUAL VIOLET NO. 1**
MASAHIRO KUANA—RVC
3. **OMOIDEZAKE**
SACHIKO KOBAYASHI—Warner Pioneer
4. **GINGATETSUDO 999**
GODIEGO—Nippon Columbia
5. **YOAKE**
CHIHARU MATSUYAMA—Canyon
6. **SMILE ON ME**
GEORGE YANAGI & RAINY WOOD
—Tokuma
7. **YUUKIGA AREBA**
HIDEKI SAIJO—RVC
8. **AMERICAN FEELING**
CIRCUS—Alfa
9. **SHINAYAKANI UTTATE**
MOMOE YAMAGUCHI—CBS/Sony
10. **CALIFORNIA CONNECTION**
YUTAKA MIZUTANI—For Life

Albums

1. **KOOKYOSHI GINGATETSUDO 999**
SOUNDTRACK—Nippon Columbia
2. **BREAKFAST IN AMERICA**
SUPERTRAMP—Alfa
3. **10 "NUMBERS" KRAT**
SOUTHERN ALL STARS—Victor
4. **IN THROUGH THE OUT DOOR**
LED ZEPPELIN—Warner Pioneer
5. **GINGATETSUDO 999**
GODIEGO—Nippon Columbia
6. **NEW HORIZON**
CIRCUS—Alfa
7. **VOULEZ-VOUS**
ABBA—Disco
8. **YUMEKUYO**
MASASHI SADA—Free Flight
9. **OLIVE**
YUMI MATSUTOOYA—Toshiba EMI
10. **ALICE VII**
ALICE—Toshiba EMI

England's Top 25

Singles

- 1 **MESSAGE IN A BOTTLE** POLICE/A&M
- 2 **CARS** GARY NUMAN/Beggars Banquet
- 3 **WE DON'T TALK ANYMORE** CLIFF RICHARD/EMI
- 4 **DON'T BRING ME DOWN** ELO/Jet
- 5 **LOVE'S GOTTA HOLD ON ME** DOLLAR/Carrere
- 6 **IF I SAID YOU HAD A BEAUTIFUL BODY . . .** BELLAMY BROTHERS/
Warner/Curb
- 7 **STREET LIFE** CRUSADERS/MCA
- 8 **STRUT YOUR FUNKY STUFF** FRANTIQUÉ/Phila. Intl.
- 9 **BANG BANG** B. A. ROBERTSON/Asylum
- 10 **SAIL ON** COMMODORES/Motown
- 11 **TIME FOR ACTION** SECRET AFFAIR/I-Spy
- 12 **JUST WHEN I NEEDED YOU MOST** RANDY VANWARMER/Island
- 13 **REGGAE FOR IT NOW** BILL LOVELADY/Charisma
- 14 **CRUEL TO BE KIND** NICK LOWE/Radar
- 15 **ANGEL EYES** ROXY MUSIC/Polydor
- 16 **WHATEVER YOU WANT** STATUS QUO/Vertigo
- 17 **THE PRINCE** MADNESS/2 Tone
- 18 **SINCE YOU BEEN GONE** RAINBOW/Polydor
- 19 **GOTTA GO HOME** BONEY M/Atlantic/Hansa
- 20 **DUCHESS** STRANGLERS/UA
- 21 **GONE, GONE, GONE** JOHNNY MATHIS/CBS
- 22 **GANGSTERS SPECIALS**/2 Tone
- 23 **DON'T STOP 'TIL YOU GET ENOUGH** MICHAEL JACKSON/Epic
- 24 **SLAP & TICKLE** SQUEEZE/A&M
- 25 **MONEY FLYING** LIZARDS/Virgin

Albums

- 1 **THE PLEASURE PRINCIPAL** GARY NUMAN/Beggars Banquet
- 2 **ROCK & ROLL JUVENILE** CLIFF RICHARD/EMI
- 3 **OCEANS OF FANTASY** BONEY M/Atlantic/Hansa
- 4 **DISCOVERY** ELO/Jet
- 5 **THE ADVENTURES OF THE HERSHAM BOYS** SHAM 69/Polydor
- 6 **IN THROUGH THE OUT DOOR** LED ZEPPELIN/Swan Song
- 7 **STRING OF HITS** SHADOWS/EMI
- 8 **STREET LIFE** CRUSADERS/MCA
- 9 **JOIN HANDS** SIOUXSIE & THE BANSHEES/Polydor
- 10 **I AM EARTH, WIND & FIRE**/CBS
- 11 **SLOW TRAIN COMING** BOB DYLAN/CBS
- 12 **VOULEZ-VOUS?** ABBA/Epic
- 13 **OUTLANDOS D'AMOUR** POLICE/A&M
- 14 **PARALLEL LINES** BLONDIE/Chrysalis
- 15 **REPLICAS** TUBEWAY ARMY/Beggars Banquet
- 16 **BREAKFAST IN AMERICA** SUPERTRAMP/A&M
- 17 **MIDNIGHT MAGIC** COMMODORES/Motown
- 18 **MANIFESTO** ROXY MUSIC/Polyodr
- 19 **INTO THE MUSIC** VAN MORRISON/Mercury
- 20 **NIGHT OWL** GERRY RAFFERTY/UA
- 21 **BEST DISCO ALBUM IN THE WORLD** VARIOUS ARTISTS/WEA
- 22 **TUBEWAY ARMY** TUBEWAY ARMY/Beggars Banquet
- 23 **HIGHWAY TO HELL** AC/DC/Atlantic
- 24 **DOWN TO EARTH** RAINBOW/Polydor
- 25 **WELCOME TO THE CRUISE** JUDIE TZUKE/Rocket

(Courtesy: Record Business)

Smith Details CBS Policy Revisions

(Continued from page 3)

the last few years in terms of the number of retail stores. The costs we've incurred in trying to provide timely service to these accounts, plus the increasing costs of the raw material we use, has caused us to raise prices where appropriate. There were strong considerations of the impact, both favorable and unfavorable, on our customers before we ever put this policy to bed. We were convinced it was the right way to go."

Confusion

There was some confusion among CBS accounts in regard to service on original orders. The policy states that orders for product other than "key" selections "will ship on the fourth day." The phrase should have read, "on or before the fourth day." Smith stresses that all orders will go out as soon as possible, but that priorities have been set for hot product. Previously, CBS treated all orders equally, whether for current hits or back catalogue, and found itself perpetually behind in shipping last year. "The number of small orders—the number of backorders that sometimes amounted to just a few records—were pumped into the shipping centers and made it just physically impossible to handle that many orders at one time," says Smith. "What this does now is assure that the product the accounts want most, and the product we want most to get out into the street as fast as possible, goes out first. If there's an old \$4.98 record or an old classical record or whatever that needs to be in an account and has viability at that account, it doesn't necessarily have to be there the next day. I think there's a misunderstanding among a number of accounts that all orders are going to go out in four days. That's not true; they're going to go out as fast as we can handle them, but the most important product will go out first."

Mooney adds that this part of the service policy will be more conducive to establishing buying patterns. "Buyers buy in terms of sales rates in so many days or weeks supply," he explains, "and their buying practices usually cut it so fine that they can be at a low inventory and not be out of stock and still satisfy their needs. Part of that is that it's wound so tight that they have to have some security in knowing when an order is going to arrive. If someone's buying a week's supply and gets it in three days or in 15 days, the inconsistency can be very disruptive to any regular buying pattern. This new policy should help quite a bit."

The only outright change in the policy will be in the minimum order for seven-inch singles. Smith says a number of accounts offering broad selectivity in singles have found it "difficult to live with a 25-unit minimum." A revised number will be announced shortly.

Other specific points of the policy:

- **Returns:** The 20 percent maximum exchange percentage is, says Smith, "an absolute ceiling on all customers for all returns, aside from those items not affected by it" (seven- and 12-inch singles; product in the developing artists program; Christmas product; and limited edition records). The new computation for returns is what Smith calls "a rolling 12-month gross sales rate that would impact on what the customer had available for that next month plus anything he had not used during that year." In January, CBS will compute a customer's previous 12 months gross purchases, from that extract 20 percent (\$200,000 on a million dollars, for example) and from that percentage allow 1/12 for return in January. February's figures will be tallied from the gross purchases from the preceding February to January. All computations will be made available to the accounts. Any returns processed in 1979 will have no impact on what is available to a customer for return in 1980—"So there won't be any carryover or reduction for 1979," adds Mooney. Smith disagrees with retailers who feel the new returns policy prohibits chain growth: by ignoring 1979's heavy returns, he says, "any reasonable kind of growth" should be accounted for.

Returns

As for returns of \$7.98 product now variably priced at \$5.98, CBS will credit all returns through September at the old price and thereafter at \$5.98, "or the appropriate cost price related to it," says Smith. "Through the years we've had many price increases which have provided for our customer a substantial increase in value of his overall inventory. This recent move takes place at the time of the wholesale price increase of three percent and gives him a three percent increase in the entire value of his inventory absent these few selected titles. The tradeoff between what's going up in price and value in his inventory versus the value of those items going down is very much in his favor."

- **New release shipping cycles:** CBS is following its customers' recommendations and processing

orders so that accounts receive shipments in their stores by Monday (for example, new release order cutoff date of Sept. 13 would arrive in stores on Monday, Sept. 24) so that they can be broken down, subdistributed and put on display for the first critical weekend selling period after release in all accounts.

- **Developing artists program:** The five months-with-recall dating cycle has been changed to four months with a recall at the end of three months; and the one free-with-nine-billed program has been replaced by a one dollar discount off the cost price "according to whatever price category a customer is in." "There is some concern," Smith stated, "that the vigorish, or the 'plus' of the ability to return all of the units bought at full price, including the one-on-nine free, has been eliminated. That amounted to about a 10 percent discount, or, on a four dollar album, forty cents—if he returned it. The experience is that more than half the product sells out on average. So if an account just sells half of what he bought, he has time-and-a-half as much vigorish, if he wants to look at it that way, as before. He now has a dollar instead of forty cents, so he's got two-and-a-half times what the one-free-on-nine gave him. If he simply returns half of what he buys under the program he's 20 cents ahead."

- **Minimum order requirement:** 30 billed units on all configurations combined; orders for less than 30 billed units will not be accepted. 90 minimum on prepaid shipments. The point of this, according to Smith, is to improve CBS's service to customers by having the customers place reasonable orders. "The 90 minimum on prepaid shipments is an attempt as well to get our customers to order realistically but not at every hour of the day, as some are inclined to do," Smith says. "The combination of these two minimum quantities should effectively give us fewer but larger orders that can be handled by the same number of people in our fulfillment centers, thereby improving service for all of our accounts."

- **Backorders:** By consolidating backorders into a single order shipped on a weekly basis, CBS is attempting to end the chaos that results at a customer's warehouse when numerous single shipments arrive during the course of the day and have to be checked in separately.

- **Wholesale price increase:** Three percent on all product lines with the exception of seven- and

12-inch singles, promotional, Odyssey, Masterworks and \$5.98 suggested list product. "It's not a 'me too' kind of situation," asserts Smith, "or something that we did just because our competition did it. We did it because all of our costs are going up substantially. The cost of vinyl continues to go up on almost a monthly basis. It's almost like we'd like to buy a boatload of vinyl as a hedge against inflation."

- **List price increase:** \$8.98 on Masterworks, \$4.98 on Odyssey. "The cost of recording classical product has also skyrocketed, especially product that's recorded in the United States. The consumer for that product is willing to pay for what he wants in classical and operatic music as long as he gets the right combination of orchestra, conductor, soloist and so forth."

- **\$5.98 line:** Smith says CBS's experience with a \$4.98 line, which gave former best-selling catalogue items "a whole new life at a new price point" convinced the company that a line of strong back catalogue at a reduced price "would be a sales bonanza, something that will create real excitement in the business and just at the right time." In addition to reducing the price, CBS did not make the three percent wholesale increase applicable to \$5.98 titles, thus increasing the margin to 52 percent for a sub-distributor. With new releases sometimes discounted at retail as much as three dollars off list price, the \$5.98 line will, in Smith's estimation, give the dealer an opportunity to market and merchandise additional back catalogue at a price comparable to the sale price of new superstar product, with the ultimate benefit being an added inducement for the customer to make multiple purchases.

- **Pick, pack and ship charges:** Five cents per unit to pick and pack, seven cents per unit to ship. Again, an attempt by CBS to facilitate the flow of product to the point of sale rather than having it funneled through a central warehousing process. "I can assure you," Smith asserts, "that no customer can pick, break down and ship product for the prices we've identified here, no matter what size his operation or even if it's all confined within one city. So we're not trying to recover all of our costs in that regard; we're simply trying to deal with a customer service that's been requested and is something that we feel is good for both of us since it makes the product available on a more timely basis."

Polygram Dist. Limits Returns, Sets Minimum Orders

(Continued from page 3)

purchases for the previous three months, on which the return allowance will be calculated, for each Polygram label.

Beginning today (1), Polygram customers must order albums and tapes in quantities totalling at least \$125. Orders may include any number of titles, and Polygram has established no minimum unit levels for individual album and tape selections. Seven-inch singles, however, must be ordered in multiples of 25 units per selection number, although orders for singles only are not subject to the \$125 minimum.

Also effective today, Polygram will charge a one percent, non-refundable premium on pick-and-pack orders that are shipped in bulk to an account's warehouse for redistribution. For pick-and-pack orders that Polygram ships directly to an account's individual outlets, the charge will be two percent of the total value of the invoice.

Polygram will also begin, effective today, the average pricing of returns, excepting classical product and seven and 12-inch sin-

gles, because, Frisoli said, "we think it has not been proper business practice to take back returns and credit a customer at full price when he may have bought them under a three percent or five percent sales plan."

Polygram will calculate the average amount billed to a customer for all purchases of an individual selection over a given month and will base return authorizations on that figure. Because of the company's 90-day returns policy on new releases, the first return authorizations to reflect the average pricing will be issued after January 1. New releases will be subject to average pricing for 12 months after the initial release date.

Customers with multiple locations will have one average price per selection number, based upon the accumulated purchases by all of their locations. They must use their return authorizations within 90 days, or re-submit the request and have Polygram recalculate the average price.

Despite resemblances to the CBS returns and pricing policies

announced last month, the Polygram policies have "nothing to do with what any of our competition has done," Frisoli said. "It's coincidental that CBS came out with theirs before we came out with ours. We started this project about the first of the year, and if there are any similarities of subject, I think it is because we are faced with certain internal factors that hit us all . . . The reason we're doing it is because we're reacting to the business situation as we see it."

Frisoli said that he was aware of the negative response to some elements of the CBS program from retailers and wholesalers, "but in a changing market, to sit back and not modify past practices can create some serious problems for a company. I think that relates not only to us, but to our customers also."

He added that he had been cheered by what he called "positive reactions from some of the major customers" to the CBS changes, "an understanding of why this was necessary." Most accounts probably will not re-

ceive notification of the Polygram policy changes until today.

A statement on the Polygram changes by Irwin H. Steinberg, executive vice president of the parent Polygram Corp., claimed that because of such business practices as liberal returns and discounts, "over the past 20 years the gross marginal profit has been cut virtually in half, raising serious doubts about the ability to continue to maintain current retail practices."

The new policies, he continued, "will strengthen both Polygram and its customers—allowing us to continue to grow together in a challenging business climate."

Album Analysis

(Continued from page 8)

the east coast.

In the sixties, France Joli (Prelude) moves to #61 bullet, with the success of the "Come to Me" single producing healthy LP sales as well; this record, having shown its early strength in such disco centers as Miami and New York, is now spreading elsewhere, including to Chicago. Also in the sixties, Karla Bonoff (Col) is yet another album moving very well in its early stages, now at #69 bullet in just its second week. Retail reports on the "Restless Nights" LP center on both coasts and the southern section of the country.

Mistress (RSO) has a bullet at #71, based primarily on retail growth in NY, the southeast and the midwest. Atlantic's "Muppet Movie" soundtrack, featuring the "Rainbow Connection" single, is at #75 bullet, with the strong racks enjoyed by the album all along now joined by some retail as well.

Bullets in the eighties include Brenda Russell (Horizon), an LP to watch as it moves to #81 and begins to spread at both black and pop levels; Neil Larsen (Horizon) at #82; Judas Priest (Col) at #83 in its second week, off to an excellent start along the west coast (from Seattle to L.A.), as well as in the midwest and the Baltimore/Washington area; and Noel Pointer (UA), at #85 with retail especially strong along the northeast corridor.

Rounding out the bullets in the top 100 are the following: Weather Report (Col), a hot retail/one-stop LP in its second week enjoying sales in Cleveland, the northwest, the midwest, NY, Denver, Phoenix and Baltimore—an excellent spread; Steve Martin (WB), a new album at #93, based strictly on retail; and Jeff Lorber (Arista), at #99 with retail along the east coast (NY) and in the northwest.

Singles Analysis

(Continued from page 8)

the basis of eight adds.

Bullets are sparse in the sixties but two of them, Lauren Wood (WB) and Blondie (Chrysalis) appear to be major hits. The Wood record is another story of Warner Brothers breaking a new artist with a continuous stream of adds since its release. This week, radio scores were made at HBQ, WOKY, WNOE, KIMN, WZUU, and KXX 106 a ten place move to #60. Blondie topped last weeks initial flurry with widespread sales action and adds at KRBE, KTSA 94Q and KX 104.

Sizeable jumps were made by five records in the seventies with another, Cheap Trick (Epic), entering at #78. The Records (Virgin) moved seven to #72, John Cougar (Riva) enjoyed new airplay and early sales action for a nine place jump to #73, The Who (Polydor) and Elton John (MCA) had ten slot leaps to #75 and 76 respectively, and Kermit (Jim Henson) (Atlantic) made the largest rise (12 places) to #77 with a #1 rating in San Antonio.

Two entries and a couple eight slot jumps paced the action in the eighties. The Sports (Arista) entered at #85 and Gloria Gaynor (Polydor) debuted at #88 while the Alan Parsons Project (Arista) and Crystal Gale (Col) moved to #80 and #84 respectively.

The Coast

(Continued from page 16)

you can't get down/So Forget You!" Not quite what **Rev. Jesse Jackson** had in mind, we fear, but then those guys have a kinda unique perspective.

MISCELLANY — Between the end of **Blackfoot's** September 19 gig in Long Beach (with **REO**) and the following morning, their 22-foot Ryder equipment van was stolen, resulting in the loss of some \$50 thousand worth of gear. Also, their Silver Eagle bus had its tires slashed. The band is offering a \$5000 reward for information leading to the recovery of their equipment . . . Celebs at **Bette Midler's** Thursday (20) show at the Greek included **Rita Coolidge, Governor Jerry Brown, Neil Diamond, Cindy Williams, Robin Williams, Pam Dawber, Richard Benjamin** and **Julie Newmar** . . . Congrats to **Greg Lewerke** (president of Swell Sounds, Inc. and **Walter Egan's** manager) and wife **Debi Genovese Lewerke** (a former "Midnight Special" producer) on the September 20 birth of their son **Nicholas Pearce** . . . **Eddie Rabbitt's** upcoming TV special for NBC, his first, will be taped in November and is tentatively due to air next March.

SERIOUS STUFF — The line-up for the American Guild of Authors and Composers' ASKAPRO series for October is as follows: October 4, MCA Music Publishing's **Jonathan Stone** and ATV Music's **Steve Stone**; Oct. 11, Scotti Bros. publishing general manager **Kim Espy**; Oct. 18, NARAS' **Marla Hein**; and Oct. 25, songwriter **Peter McCann**. All sessions are open to songwriters for nothing, and are held at the Sherwood Oaks Experimental College in Hollywood. AGAC also has a new west coast regional director; she's **Robin Thomas**, replacing **Babbie Green**, who is joining Arista Music . . . The San Diego Museum of Art is presenting a series of three jazz concerts, beginning with the **LaMont Johnson Sextet** on October 14 at 2:00 p.m. The **Steve O'Connor Quartet** will perform on October 28. Admission is \$2.50 for members, another buck for non-members . . . Casablanca president **Neil Bogart** and chairman of the board **Peter Guber** will appear on the "Tomorrow" show with **Tom Snyder**, October 4 at 1:00 a.m. . . . **Paul McCartney** will be the beneficiary of a special ceremony held in London on October 24 by the Guinness Book of World Records, honoring McCartney for his three entries in the publication. They are as follows: "most successful composer of all times" (nice and modest), with 43 songs written between '62 and '78 each having sold more than a million copies; "record number of gold discs" (60 of 'em, including 42 with the **Beatles**, 17 with **Wings** and one with **Billy Preston**); and "world's most successful recording artist" (with sales estimated at 100 million singles and an equal number of albums).

Record World en Argentina

By RODOLFO A. GONZALEZ

■ Sin confirmación oficial de la empresa sindicada, hacen ya unas semanas vienen circulando con gran insistencia, noticias que hablan de la adquisición del 50% del paquete accionario del grupo EMI por la Paramount Pictures de EEUU. Paralelamente se dijo el adquirente podría ser el grupo Polygram de Holanda, vinculándose este último rumor, al hecho de que la compra por Paramount no sería sino una pantalla técnica en favor del verdadero comprador de aquel 50%. Lo cierto es que "casualmente", casi desde el mismo momento en que comenzaron a circular esas noticias, la EMI local ha comenzado a operar muy restringida en cuanto a novedades y fundamentalmente en cuanto a publicidad; agregándose ahora sin solución de continuidad las renunciaciones y prescindencias de los funcionarios de jerarquía de la empresa, sin haberse producido hasta hoy la correspondiente reposición.

Nicola Di Bari vendrá a Buenos Aires a fines de Octubre, principios de Noviembre para presentarse en Televisión y realizar recitales en el interior del país. Junto a la espectacular cantante **Madeleen Kane**, representante del Jet Set Internacional, nos visitó también el cantante **Jose Velez** en viaje internacional. **Marta Noguera**, la eximia concertista argentina, se encuentra nuevamente entre nosotros luego de su exitosa gira por Europa. La oportunamente anunciada gira del dúo **Barbara y Dick** ha quedado sin efecto. Así lo informaron los intérpretes que han roto relaciones

con su empresario por esta causa. Está desde hace 20 días y permanecerá no menos de veinte días más entre nosotros **Julio Iglesias** cuyo éxito es cada día mayor, tal como se ha apreciado en cualquiera de sus numerosas presentaciones en Capital Federal e interior del país. Regresó de los EEUU donde realizó la mezcla del álbum de **Carlos Magal**, el productor de ese disco "**Mochin Marafioti**". De los temas impresos en la placa, 2 de ellos pensamos tienen destino de éxito: "La señora Rodriguez" y "Baila bailarina". **Leon Gieco** grabó su 40 LP para el sello Music Hall sin duda destinado a la repercusión que normalmente acompaña a las producciones de este poeta testimonial, cuyo estilo folk cuenta con entusiastas y muy numerosos seguidores.

Impresionante el éxito obtenido por **Richard Clayderman** con su último LP "Ensueño". Nos alegramos por nuestros amigos del sello Tonodise para quienes ha llegado como regalo del cielo una venta tan importante. "Ritmo caliente" y "El cielo sabe" son los temas del sencillo que lanza Phonogram Argentina para **Donna Summer**, arista que hasta hace poco tiempo administraba comercialmente el sello Microfón. Otro intérprete que aparece por vez primera en un sello viniendo de otro, es nuestro conocido **Daniel Toro**, que debuta en CBS con "Zamba para tu adiós" y "No estoy para nadie". Otra vez **Umberto Tozzi**, el que hizo famoso tema "Tú", ahora intenta repetir el suceso con "Gloria."

Latin American Record World Album Picks



ROBERTO TORRES PRESENTA LA CHARANGA CASINO—SAR SLP 1001

Debuta la Charanga Casino de Nueva York con gran sonido, maestría, ritmo y mezcla a todo dar. Mueve irremediablemente a bailar. ¡Felicidades! "Guajiro" (F. J. Ramos), "Ganas de bailar el son" (F. J. Ramos), "Quiero Verte" (R. Sotolongo) y "Soñador" (T. Vazquez). Arreglos de Gonzalo Fernández, Frank Bello y Al Domingo. Vocales por Rafael Sotolongo y Oscar Díaz.

■ Charanga Casino from New York is one of the top salsa productions this year. Superb sound, mixing and terrific work by very talented musicians. Vocalists are Rafael Sotolongo and Oscar Díaz. Roberto Torres produced this outstanding package. "Guajiro," "Quiero Verte," "Ganas de bailar el son" and "Soñador."

(Continued on page 58)

Desde Nuestro Rincon Record World Internacional

By Tomás Fundora

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



■ La semana en Rio de Janeiro fué ardua, fatigosa, polémica y productiva en extremo. Asistí a la mini-conferencia RCA liderada por el amigo **Adolfo Pino** y su "staff" brasileño y a la cual acudieron los más importantes ejecutivos de RCA de España, Italia, Argentina, México y licenciarios de El Salvador, Venezuela, Colombia, Ecuador y la Regional de Miami, Fla. El ambiente, como siempre, fué de amplia camaradería y planes muy optimistas en cuanto al nuevo producto y las agresivas campañas promocionales que iniciará próximamente RCA.

Arthur Martínez, leader de la Internacional RCA con base en Nueva York, le dió características afables y enérgicas a las conversaciones. ¡Muy constructiva la conferencia RCA! . . . Con la asistencia del más alto "staff" del Depto. Internacional de CBS, liderado por su presidente **Dick Asher**, (que es siempre noticia) el grato amigo **Nick Cirillo**, director de la Operación Latinoamericana con base en Coral Gables, Florida, **Fritz Heinschel**, **Maurice Oberstein**, Director de CBS, Londres, (tipo genialmente simpático) y altos ejecutivos de sus más importantes "branches" de

latinoamérica, asistí a la Inauguración de la fábrica CBS de Rio de Janeiro, Brasil, con muy modernas instalaciones y facilidades que la hacen la más funcional y moderna del grupo en Latinoamérica. El ambiente fué de amplia camaradería y absoluto despliegue de fuerzas, energías y planes. Es indiscutible que andar casi al mismo tiempo con la crema y la nata, de los dos grupos más connotados, enérgicos y decididos de entre las multinacionales, le da a uno cierta confianza en el porvenir de nuestra industria. A ambos, mis más amplias felicitaciones por los logros obtenidos y la absoluta confianza en sus destinos.



Nestor Selazco

¡Ah! . . . la reunión de la FLAPF (Federación Latinoamericana de Productores de Fonogramas) fué otra cosa. Aprovechando mi estadía en Río de Janeiro y el "accidente" de estar radicado en el mismo hotel, acepté la invitación para asistir al "cocktail Inaugurativo" de parte de varios, miembros, en el cual disfruté el abrazo y camaradería de viejos amigos de siempre y de otros, que sin ser tan amigos, hace tiempo respeto y considero. ¡Fué inolvidable la noche!



Heinz Klincwort

Desde hace mucho tiempo sé que la FLAPF no admite a nadie que no sea productor fonográfico en sus filas y menos aún en sus secretas reuniones. Muchos colegas de la prensa me han comentado sus frustraciones y dolores al ser rechazados fina pero drásticamente, al intentar su asistencia a este evento, de importante relevancia en nuestra industria, ya que en esas reuniones toman parte los más importantes elementos de ella. Con mi traje de "diablito" puesto, le hice ver a uno de los ejecutivos, miembro de la Junta Directiva, mis deseos de entrar a formar parte de sus reuniones y saber de cerca, los secretose que se trataban en junta-asamblea tan relevante. ¡Ahí se formó el disparate! . . . ¡Me cambié de hotel de inmediato!



Luis Aubry

Agradecí la visita de **Mario Kaminsky** y **Nestor Selazco** de Argentina, para informarme que, revisados los estatutos de la FLAPF y en consideración a Record World magazine y la labor de este redactor a través de los años, se había llegado a la determinación de hacer cambios que permitieran mi entrada a los salones de las sesiones, abriendo al mismo tiempo, las puertas a los miembros de la prensa que estaban cubriendo el evento desde afuera. Agradecí las palabras del presidente saliente **Heinz Klincwort** a mi entrada al evento, así como las incontables manifestaciones de alegría de grandes amigos presentes.

(Continued on page 57)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Puerto Rico

By KQ-FM (HECTOR MARCANO)

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

Santiago, Chile

By RADIO COOPERATIVA
(LUIS FLORES CRUZ)

1. GLORIA
UMBERTO TOZZI—CBS
2. CHICAS MALAS
DONNA SUMMER—Casablanca
3. TOCA MI CAMPANA
ANITA WARD—CBS
4. HURRAH, VIVA LAS VACACIONES
BONEY M.—Hansa
5. BUENOS TIEMPOS
CHIC—Atlantic
6. UN MUNDO DE HOMBRES NINOS
DEMIS ROUSSOS—Philips
7. PAISAJE
FRANCO SIMONE—Ri Fi
8. LOST LOVE CONCERTO
ANDREA TESSA—S.S.
9. SOLO PIENSO EN TI
VICTOR MANUEL—CBS
10. TROPEZANDO
S. QUATRO/C. NORMAN—CBS

Sao Paulo

By RADIO AMERICA
(RONALDO C. ASSUMPCAO)

1. NAO CHORE MAIS
GILBERTO GIL
2. PEQUENINA
PERLA
3. AMOR PERFEITO
AMADO BATISTA
4. CAFE DA MANHA
ROBERTO CARLOS
5. LADY LAURA
ROBERTO CARLOS
6. UMA MUSICA LENTA
LILIAN
7. A PRIMEIRA VEZ
ROBERTO CARLOS
8. FEITICEIRA
CARLOS ALEXANDRE
9. TU
JULIO CESAR
10. OUTRA VEZ
ROBERTO CARLOS

Peru

By RADIO PANAMERICANA
(ALBERTIN RIOS)

1. DESPUES QUE EL AMOR SE HA IDO
TIERRA, VIENTO Y FUEGO
2. MY SHARONA
KNACK
3. HACIENDOLO
DAVID NAUGHTON
4. OJOS TRISTES
ROBERT JOHN
5. GLORIA
UMBERTO TOZZI
6. APOYATE EN MI
MAXINE NIGHTINGALE
7. NO ME DESANIMES
ORQUESTA LUZ ELECTRICA
8. BAILA
SYLVESTER
9. YO SERE EL QUE ESTE A TU LADO
GARY WRIGHT
10. PERDEDOR SOLITARIO
LITTLE RIVER BEND

Ventas (Sales)

Chicago

1. MI MANERA DE AMAR
NELSON NED—WS Latino
2. HASTA QUE AMANEZCA
JOAN SEBASTIAN—Musart
3. ALGUIEN COMO TU
MANOLO MUNOZ—Gas
4. TE QUIERO, TE QUIERO
LOS YUMAS DE ZACATECAS—Alta Tension
5. QUE ME PERDONE TU SENORA
MANOELLA TORRES—Caytronics
6. MORENA TENIAS QUE SER
LOS FELINOS—Musart
7. BESOS BESITOS
LOS HUMILDES—Fama
8. ALGUIEN COMO TU
MANOLO MUNOZ—Gas
9. SOLDADO RASO
RAMON AYALA—Freddie
10. MOTIVOS
JOSE DOMINGO—Melody

San Jose

1. QUE ME PERDONE TU SENORA
MANOELLA TORRES—Caytronics
2. CHIQUITITA
ABBA—RCA
3. MI MANERA DE AMAR
NELSON NED—WS Latino
4. HASTA QUE AMANEZCA
JOAN SEBASTIAN—Musart
5. AL OTRO LADO DEL PUENTE
JUAN GABRIEL—Pronto
6. MI DERROTA
RIGO TOVAR—Melody
7. 30 AÑOS
NAPOLEON—Raff
8. ALGUIEN COMO TU
MANOLO MUNOZ—Gas
9. CAMAS SEPARADAS
YOLANDA DEL RIO—Arcano
10. SE ME ROMPIO LA CADENITA
SONORA DINAMITA—Fuentes

El Paso

1. SOY YO
LOS YONICS—Atlas
2. CHIQUITITA
ABBA—RCA
3. EL TIQUETITO
WALLY GONZALEZ—Falcon
4. RECUERDOS
LOS BABY'S—Peerless
5. OJITOS COLOR CAFE
LOS HUMILDES—Fama
6. TE TUVE Y TE PERDI
LOS BUKIS—Mericana
7. SE ME PERDIO LA CADENITA
SONORA DINAMITA—Fuentes
LOS OLIMPICOS—Arriba
8. EL TACONAZO
EDDY DIMAS—Colonial
9. MOTIVOS
JOSE DOMINGO—Mericana
10. CAMAS SEPARADAS
YOLANDA DEL RIO—Arcano

Argentina

By CENTRO CULTURAL

1. PAISAJE
FRANCO SIMONE—Microfon
2. SUENA MI CAMPANA
ANITA WARD—Epic
3. CHIQUITITA
ABBA—RCA
4. RITMO CALIENTE
DONNA SUMMER—Phonogram
5. NACIDO PARA VIVIR
PATRICK & SUE TIMMEL—Music Hall
6. CREE QUE SOY SEXY
ROD STEWART—Warner Bros.
7. CON TODO EL AMOR QUE YO PUEDO
CLAUDIO BAGLIONI—RCA
8. CORAZON DE CRISTAL
BLONDIE—Phonogram
9. EL AMOR DE MI VIDA
CAMILO SESTO—Microfon
10. ADIOS AMOR, TE VAS
JUAN GABRIEL—Microfon

Nuestro Rincon (Continued from page 56)

Nada hay que ocultar en la FLAPF y sí destacar mucho trabajo, esfuerzo y dedicación para liderar la industria y llevarla por caminos de ética y profesionalismo. La lucha contra la piratería es infatigable. El proceso es democrático, digno y sistemáticamente organizado. Me encanta haber asistido a esta reunión de la asociación y planeo seguir haciéndolo. El año próximo se celebrará en Acapulco, México. La nueva directiva de la Federación resultó a través de elecciones disciplinadas y libres en el siguiente cuerpo directivo: **Ricardo Gioshia**, de Uruguay, fungirá en este nuevo período como Presidente; **Manuel Canoro**, de Brasil, actuará como Secretario, **Heinz Klincwort** será Primer Vicepresidente con **Orlando Parna** de Colombia como Segundo Vice y **Jorge Schultz**, de Argentina, como Tercer Vice. **Henry Jessen**, miembro fundador y secretario de siempre, águra extremadamente querida en la industria y su Federación, sale este año de la misma por "descanso facultativo," habiendo sido declarado 'Presidente por tres minutos, remitiendo su renuncia y aceptada, fué aclamado como Presidente Honorario y Vitalicio de la organización, uniéndose en ello al otro grande de la industria, el gran amigo de los años, **Luis Aubry**, fundador de la FLAPF en el 1961, en Congreso celebrado también en Rio de Janeiro. La FLAPF agrupa a 87 productores de fonogramas y asociaciones de 15 países. Me uno con entusiasmo y dedicación a sus gestiones de forma incondicional. La FLAPF editará en cada uno de los países miembros un disco larga duración con los éxitos locales de cada uno de ellos, con el objeto de recaudar fondos con los cuales hacerle frente a los grandes gastos de operación y su campaña en contra de la piratería y salvaguardar a sus miembros de prácticas no éticas. La industria latina de Estados Unidos, no ha podido llegar nunca a ser representada en la Federación y se ha hecho este año un propósito y considerando, para determinar el año entrante, la posibilidad de que entren los latinos de Estados Unidos a formar parte de esta Federación Latinoamericana de Productores de Fonogramas.

En cena con **Nick Cirillo**, **Ron Schaimowitz** y **Fritz Heinschel** de CBS,

Coral Gables, Florida, se me informó en Miami, la próxima apertura de la operación de distribución del producto latino de CBS en Estados Unidos, por la propia empresa. Esta operación será dirigida por **Ron Schaimowitz** desde Coral Gables. Más detalles serán reportados en mi próxima columna. De todas maneras, nuestra más cordial bienvenida y felicitación a CBS por estos planes que llenan de satisfacción al conglomerado latino de Estados Unidos... Y ahora... ¡Hasta la próxima!

I spent last week in Rio de Janeiro, Brazil, attending several very important events. RCA Brazil hosted its semi-annual convention, which was led by **Adolfo Pino**, president of the enterprise, along with his Brazilian staff. Executives from Argentina, Italy, Mexico, El Salvador, Venezuela, Colombia, Ecuador and the regional operation, based in Miami, attended the convention in which new product and plans were exposed. Arthur Martinez, head of the international division of RCA, based in New York, was a very talented, deep and friendly executive. It was a very constructive and energetic convention! . . . I also attended the inauguration of the new pressing plant of CBS in Rio de Janeiro. Top officials from the company flew to Rio for the event, such as president of CBS International **Dick Asher**; **Nick Cirillo** from the Latin American offices, based in Coral Gables, Florida; **Fritz Heinschel**; **Maurice Oberstein**, director of CBS London (an unforgettable personality), and top executives from the branches in Latin America. CBS is at the top in Latin America with these new facilities established in Brazil. It is a very functional and modern pressing plant that will be able to face the tremendous sales power of the Latin American giant: Brazil . . . It was enjoyable to be among the executives who direct the two most important factors of the Latin industry. CBS and RCA. Optimism, stamina, aggressiveness and know-how were in the air all the time. Thanks to both for a terrific and productive visit to Brazil.

(Continued on page 58)

ABBA Receives BMI Awards



Pictured from left are Benny Andersson and Bjorn Ulvaeus of ABBA, director of Swedish Performing Right Society Hans Nordmark and ABBA writer, publisher and manager Stig Anderson receiving BMI Awards for "Knowing Me, Knowing You," "I Do, I Do, I Do, I Do, I Do," "Name of the Game" and "Dancing Queen" in Polar Music Studio in Stockholm.

CBS Names Iride To Gotham Post

■ NEW YORK — Terry Iride has been appointed to the position of coordinator, radio advertising, Gotham Advertising, CBS Records, as announced by Peggy Mulhall, director, media-records, CBS Records.

In her new position, Iride will be responsible for all facets of the distribution of radio commercials to stations, CBS Records branches and special mailings. She will coordinate the activities between Gotham Advertising, CBS Records' in-house advertising agency, and CBS Records' tape vendor, Hit Factory. She will also coordinate the field notifications of radio time buys.

Sniff 'n' The Tears Set for U.S. Tour

■ NEW YORK—Atlantic recording group Sniff 'n' the Tears is set to embark on their first tour of the United States, a 2½-month cross-country itinerary which opens in St. Louis on October 3. For nearly the whole of October, Sniff 'n' the Tears will be sharing the bill with Kenny Loggins, immediately following which the band joins up with Kansas from late-October through mid-December.

Krefetz To Inner City

■ Mort Hillman, vice president of MMO Music Group, Inc., has announced the appointment of Paul Krefetz to mid-Atlantic regional representative for Inner City Records. Krefetz will work with accounts and report directly to Hillman. Prior to joining Inner City, Krefetz worked for the Record Rack in Baltimore and Waxie Maxie's in Washington.

Classical Retail Tips

(Continued from page 51)

Le Comte Ory gave an indication of his superior Rossini style. Conducting is Jesus Lopez Cobos.

This month at Carnegie Hall Bella Davidovich plays for the first time in New York. She has been much discussed in Europe, and the recital is sold out far in advance. On Philips she will be heard in Chopin's Opus 28 preludes and in another disc three Beethoven piano sonatas including the "Moonlight" Sonata. In the New York Metropolitan area, at least, the record should sell around the time of her recital.

The big news from Deutsche Grammophon is Beethoven's *Missa Solemnis* led by Leonard Bernstein. The American conductor is leading the Concertgebouw, an unusual ensemble for him, and his four soloists included Edda Moser and Kurt Moll. It should be fascinating to hear his views on the *Missa* at this stage in his conducting career.

Last month Karl Boehm was heard in an unusual work for him: the Tchaikovsky Fourth. This month DG offers the 85-year-old conductor in Dvorak's New World Symphony, a work with which he has no notable associations in this country. Maybe his reading will be as unusual as was his interpretation of the Tchaikovsky Fourth.

* * *

M. Scott Mampe, vice president of Classics International has just been elected to Who's Who in Finance and Industry in the United States. Miss Mampe, a New Yorker, has headed Philips for some years; in Who's Who she joins such colleagues as Pieter Vink of North American Philips, William Paley of CBS and Lew Wasserman of MCA.

Nuestro Rincon (Continued from page 57)

Ah! . . . the other important event was a different kind of business. FLAPF (Federation of Latin American Record Manufacturers) was holding its annual meeting in Rio, at the Sheraton. Even though I knew for a fact that the Federation established in its by-laws that nobody could attend the meeting unless he was a record producer or manufacturer, and knowing that several top journalists from trades all over Latin America and the States went through deep frustrations and arguments when they were not invited or permitted to stay while they were meeting, I decided to play it cool and see what happened. They informed that it was impossible to change such long standing rules. I moved out of the hotel. Next day, I was informed that in honor of *Record World* magazine and the job we have been accomplishing through the years in favor of the Latin industry, the by-laws were submitted to changes and it would be a pleasure to have us take part in the meeting. The invitation was also extended to all members of the press, from now on. Another top journalist from one of the trades of the States was also permitted to go through the closed doors. I deeply appreciate this action that speaks very highly about everyone involved. From now on, it will be much easier to help the Federation in whatever way necessary. Thanks to all!

I had dinner in Miami with Nick Cirillo, Ron Schaimowitz and Fritz Henschel from CBS, Coral Gables in which they informed that CBS will open its promotional and distribution facilities of its own product in the states.

Latin American Album Picks

(Continued from page 56)

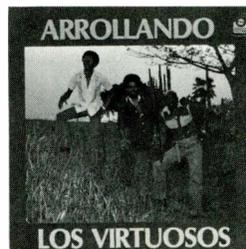


POR SI VOLVIERAS

JOSE LUIS "EL PUMA"—Top Hits THS 2057

En una brillantísima producción de Manuel Alejandro, José Luis Rodríguez de Venezuela luce sus habilidades interpretativas con un acompañamiento magistral. Entre otros temas se incluyen "Si volvieras" (Alejandro-Magdalena), "Una golondrina no hace verano" (uno de los mejores entre inmejorables), "Dulcemente amargo" (Alejandro-Magdalena) y "Te imaginas, María?" (Alejandro-Magdalena).

■ In a brilliant production by Manuel Alejandro, José Luis Rodríguez from Venezuela shows his talent, backed by sensational orchestrations and arrangements. Among others such as "Por si volvieras," "Amante eterna, amante mía" and "Te imaginas, María," which are superb, "Una golondrina no hace verano" (D. Beigbeder) looks like a winner.



ARROLLANDO

LOS VIRTUOSOS—Discolor 8801

En una producción de Mateo San Martín, Los Virtuosos de Santo Domingo lucen toda su energía rítmica tropical en este excelente paquete salsolo. Cuco Valoy excelente, como siempre. "Nació varón" (R. Orlando), "Corazón de acero" (C. Valoy), "Yo la espero" (C. Valoy) y "Cosas" (R. Orlando).

■ Produced by Mateo San Martín, Los Virtuosos from Santo Domingo are excellent in this package. Cuco Valoy is superb, as usual. "Las oraciones" (C. Valoy), "La maldita cola" (L. Alberti) and "Facundo" (R. Orlando).



TU SIEMPRE TU

RAQUEL OLMEDO—CBS DCS 887

Raquel Olmedo se proyecta con gran fuerza interpretativa en este larga duración en el cual se incluye "Sigo siendo yo" (L. de la Colina) tema de telenovela. Otros de gran fuerza son "Extrañandote" (quiza el mejor) (Pablo Ramírez), "Si esto no es amor" (L. de la Colina) y "Tú siempre tú" (Simone-E. Luís).

■ Raquel Olmedo reflects great talent through her deep and dramatic performances in this excellent repertoire. Deserves the best! "Una mujer a tu lado" (Ferrari-Pallavicini), "Extrañandote" (Pablo Ramirez) and "A pesar de todo" (E. Blazquez).

Budget Convention

(Continued from page 4)

local business demanded.

That franchiser relationship was also responsible for an unusually busy convention program. While basic work sessions and presentations followed the topics often seen at company gatherings, Budget employees and franchise holders spent most of their time in those sessions with few of the free days or longer breaks sometimes included.

Says Lasky, "It's not just a bunch of store managers or clerks. These people all own their own businesses, many of them in relatively isolated locations, and as franchisers, we have to keep them updated on a constant basis. This convention is consequently very important to them; it's how they stay in touch with what's going on in the business."

All told, over 125 store owners and employees were on hand, along with invited guests from most major manufacturers and distributors. Most activities, including all work sessions, were headquartered at The Regency Hotel.

Dominating seminar presentations were reps from major branch distributors, along with reps from various sectors of the Denver music community. Wednesday saw activities commence with welcoming remarks from Budget executives and a special address by Elektra recording artist Harry Chapin, who flew in, Lasky said, "as a way of thanking us for our support of his World Hunger Year drive."

The Budget stores have touted Chapin's non-profit campaign through instore activities.

Afternoon sessions focused on advertising promotion and black music merchandising. The first seminar, on advertising and promotion, included a screening of "The Dial Light Zone," a film on radio spot buys first prepared for NARM and unveiled at its convention last March. WEA national advertising director Alan Perper, Budget Tapes ad director Sandra Halper, and Mike Boyle, branch manager for PJI Corp., were panelists.

The black music merchandising session that followed was led by Eddie Gilreath, national director of black music for Warner Bros. Records.

That evening saw WEA giving its own presentation, with key WEA and WCI label executives in attendance including George Rossi, WEA branch manager for the west coast region, WEA Denver sales manager Bob Stevens and Jay Boulton, director of west coast merchandising for Elektra/Asylum.

Thursday saw A&M, PolyGram,

and Capitol participating in the program, starting with the morning session on radio programming, which saw KBPI (Denver) program director Frank Cody and Jimmy Smith, A&M's Rocky Mountain promotion rep, on the panel. An accounting seminar led by Jack Kitchell, comptroller for Budget Tapes and Records and associated companies, followed, with the luncheon break featuring a product presentation by Capitol, which hosted that gathering.

Afternoon seminars focused on merchandising classical music, led by PolyGram's Jack Warfield; an audio-visual presentation presented by Mike Ketchum, Denver branch manager for RCA and A&M and Associated Labels; and working relationships between artists, their management and music merchandisers, featuring A&M artist Neil Larsen, Larsen's manager, Pat Raines, and Allen Okun, assistant to the vice president of artist development for A&M.

Larsen also provided Thursday night's entertainment in a special show at the Rainbow Music Hall.

Friday's activities were scheduled at press time to focus on alternative products, in a discussion of ancillary merchandise other than paraphernalia suitable for retailing in record stores; pre-recorded tape merchandising; budget line merchandising; and a seminar on product buying.

Friday product presentations were to include segments hosted by Arista and MCA, the latter hosting a luncheon session at which MCA Distributing president Al Bergamo and Norman Glenn, head of MCA's Discovision division.

N.Y. Music Week

(Continued from page 12)

well into the early morning, and represented an incredible diversity of talent.

Tuesday also saw JP's feature Timberlake, and Trax host an all-star session players jam, which lasted until dawn. Wayne County, the Avis Davis Band, and Joy Ryder performed at Max's Kansas City before a packed house on Wednesday (26). Mikell's featured Tom Brown to celebrate Music Week.

Ariola Ups Follse

■ LOS ANGELES—Adrienne Follse has been appointed A&R coordinator for Ariola Records. The announcement was made by Tim O'Brien, national A&R director.

Prior to her new position, Follse worked in various capacities for Ariola's A&R department over the past year.

Infinity Music Pacts Aucoin-Managed Acts

■ LOS ANGELES — The Infinity Music Publishing Group has signed an exclusive worldwide co-publishing agreement with Bill Aucoin's Rock Steady Music, Inc. (ASCAP) and BoMass Music Corp. (BMI) according to Infinity Music International vice president and general manager Jay Morgenstern.

The agreement covers all past, present and future songs written by New England (Infinity), Toby Beau (RCA), Starz, and Piper, as well as any material written by new acts controlled by Aucoin.

Songwriters signed include: John Fannon of New England; some previous material by Sean Delaney; Galbraith & Karp; Danny McKenna, Balde Silva and Ron Rose of Toby Beau; and Billy Squier of Piper.

Fantasy Taps Member

■ BERKELEY—Alan-Michael Mamber has been named national director of disco promotion and special projects for Fantasy/Prestige/Milestone/Stax, according to the labels' marketing vice president, Phil Jones.

Before joining Fantasy, Mamber spent several years as national promotion director for West End Records. He has also served as national disco promotion director for Salsoul Records, and was a disco DJ in New York for three years.

Mamber will be relocating from New York to the Bay Area, and will be based at Fantasy's Berkeley headquarters, reporting directly to Phil Jones.

Tokyo Song Festival Chooses Final Entries

■ The tenth annual World Popular Song Festival, to be held in Tokyo November 9-11, has nominated its entries for the final competition. From a total of 1,750 songs submitted from 53 nations, the board has chosen 23 songs from 17 nations as finalists. The U.S. and the U.K. each have three entries; Italy has two entries. The songs in the final competition from the U.S. are "You're The Fire," composed by Phil Vear and Victor Davis and sung by Sissy Houston; "I'll Stop Living If You Stop Loving Me," composed by Elton John and sung by Peter Noone; and "Foolin' Myself," composed by Eric Carmen and sung by Paul Nicholas.

Special Inks Wood

■ LOS ANGELES — The Special Music Group has inked an exclusive worldwide publishing deal with Warner Brothers recording artist Lauren Wood's (a.k.a. Chunky) Creeping, Licking Music catalogue.

C'right License Meeting

(Continued from page 4)

regulations on the subject."

The announcement also sets out a brief summary of the conclusions of the "background paper" which illustrate that the earlier public hearings were effective in changing some of the CO's initial conclusions.

The changes in earlier conclusions include a new "no tracking" point of view that would include instead a ruling that licensees reduce record reserves in accordance with the first-out-first-in (FOFI) accounting convention. The CO now finds that tracking particular record shipments is "impractical."

The CO also developed a new formula for calculating the royalties as a result of the involved discussions with the public. It is a four-step accounting procedure, involving computations of total gross monthly shipments, both those for sale and not for sale, so-called monthly "reserves," and a multiplication figure by the statutory royalty rate of 2¾ cents or ½ cent per minute or fraction of playing time, whichever is larger.

Copies of the background paper can be obtained by writing or calling the Office of the General Counsel, U.S. Copyright Office, Library of Congress, Caller No. 2999, Arlington, Va. 22202, (703) 557-8731.

After the October 19 meeting—actually the record will be kept open until November 19 for written supplemental comments—the CO will attempt to come to some sort of conclusions about the final regulations on the license and royalty.

Pope's LP Released

(Continued from page 6)

in Polish and Latin. Infinity has kept mail-order rights to the package, but had not decided last week whether to handle mail orders itself or license them to another company. Through MCA's DiscoVision subsidiary, Infinity was also close to concluding negotiations for videodisc rights to the Pope's Sacrosong appearance, according to Infinity president Ron Alexenburg.

Infinity will also be preparing group sales plans, for organizations and individual Catholic parishes who may wish to use the album for charity drives or fund raising.

In RW's September 29 story on the album "Pope John Paul II Sings at the Festival Sacrosong," RW did not intend to imply that Lem's continued importing of German copies of the record might be illegal in light of Infinity's American license for the record.

Country Music Week Plans Finalized

By WALTER CAMPBELL

■ NASHVILLE—Plans and schedules have been finalized for the annual week of country music festivities here next week, and although some companies are taking a slightly lower profile this year, Nashville's music community is gearing up once again for a week filled with awards, shows and celebrations.

Recognition for individual accomplishments made in country music will be presented at banquets by at least six organizations, including the Nashville Songwriters Association, International (Sunday night, Hyatt Regency Hotel), the Country Music Association (Monday night, Grand Ole Opry House), BMI (Tuesday night, BMI building), ASCAP (Wednesday night, Opryland Hotel), SESAC (Thursday night, Woodmont Country Club), and the Federation of International Country Air Personalities (Friday Night, Hyatt Regency Hotel).

Labels have also set their shows for the week. The first of these

United Nations To Honor Cash

■ NASHVILLE—The United Nations will honor Johnny Cash with a luncheon Oct. 18 at the Maxwell House Hotel here for his help during the U.N.'s International Year of the Child. Cash will be presented with a plaque from the U.N. by members of the U.N.'s Nashville-Davidson County Chapter.

Among his contributions on behalf of children have been the sponsorship of two orphanages in Montego Bay, Jamaica; a benefit concert for an orphanage in Bethlehem, Israel; sponsorship of numerous scholarship programs; and charity benefit concerts held throughout his career.

on the schedule is RCA Records, which will hold a show at 10 a.m. on Wednesday, Oct. 10, in the Grand Ole Opry House. Artists appearing will be Cliff Cochran, Danny Davis & the Nashville Brass, Randy Gurley, Mary K Miller, and Steve Wariner.

The Capitol/United Artists Records show is scheduled for 1:30 Wednesday at the Opry House, featuring Billy "Crash" Craddock, Kenny Dale, Cristy Lane, Mel McDaniel, Charlie Rich, Kenny Rogers, Billie Jo Spears, Gene Watson, and Dottie West.

Wednesday evening at 6:30, in the Opry House, CBS Records will present its show, featuring performances by Lynn Anderson, Moe Bandy, the Charlie Daniels Band, Johnny Duncan, Freddy Fender, Janie Fricke, Larry Gatlin, Crystal Gayle, Charly McClain, Johnny Rodriguez, and Joe Stampley.

MCA Records will begin Thursday's shows at 1 p.m. at the Opry House, featuring Bill Anderson, Jerry Clower, Micki Fuhrman, Brenda Lee, Barbara Mandrell, the Oak Ridge Boys, Hank Thompson, Conway Twitty, Don Williams, and Faron Young.

Ernest Tubb will headline Cachet Records' show, scheduled for 6:30 p.m. Thursday at the Opry House. Also performing will be Ronnie Prophet, Ferlin Husky and Melba Montgomery, with special appearances by Johnny and June Carter Cash. In addition, special invitations for the show sent out to the artists who were on Tubb's latest album.

Warner Bros. Records will showcase two of its acts, the Bellamy Brothers and Big Al Downing, at 8:30 p.m. Thursday at the Exit/In. Ovation Records' Joe Sun is also scheduled to perform Thursday night at Mississippi Whiskers.

Nominees Announced For DJ Hall of Fame

■ NASHVILLE — The fifth annual Country Music Disc Jockey Hall of Fame presentation will be made on Friday, Oct. 12, at the Hyatt Regency Hotel here in conjunction with the annual FICAP banquet. Chuck Cheliman, DJ Hall of Fame Foundation trustee, will make the presentation to one of three nominees in two categories, one living and one posthumous award.

Nominees for this year's living award are Cliffie Stone, Paul Kallinger and T. Tommy Cutrer. Posthumous award nominees are "Texas Bill" Strength, "Tater Pete" Hunter and "Uncle Jim" Christy.

Selection Process

Nominees are chosen by secret ballot of the DJ Hall of Fame board of directors. The board consists of Pee Wee King, Bob Jennings, Shelby Singleton, Curley Rhodes, Hugh Cherry, Tommy Hill and Mel Foree.

CMA to Host DJ Luncheon

■ NASHVILLE — On Friday, Oct. 8, the Country Music Association will host a luncheon for DJs at the Opryland Hotel in conjunction with the October DJ convention in Nashville. The luncheon will take place between the morning and afternoon segments of the annual Artist/DJ tape session, co-sponsored by the CMA and the Grand Ole Opry, and also taking place at the Opryland Hotel. All DJs registered for the convention have been invited to participate in both of these events.

The tape sessions will occur in two segments. The morning session will be held from 9:00 a.m. to noon in the Chattanooga Room of the hotel. After a 90-minute luncheon break, the session will resume at 1:30 p.m.

From 12:00 noon to 1:30 p.m. CMA will host the luncheon for visiting DJs in the hotel's Knoxville Room. CMA will at this time present a short program, including the presentation of CMA's 1979 DJ of the Year Awards by last year's winners.

Nashville Report

By RED O'DONNELL

■ THE WORST OF THE WORST? This year's W.O.R.S.T. (World's Oldest Rock Stars Together) show didn't attract quite the turnout last year's show did, but the spirit was still there. It's one of those rare occasions when the music business gets together and has an organized party that has nothing to do with business (except to raise money for NARAS), and some of those normally serious-looking A&R dudes hit the stage with tongue firmly in cheek and prove that rock 'n' roll never dies; it just gets old. The show was held at the National Guard Armory (which has some of the WORST acoustics) in Music City where sterling performances were given by the **Crickets**, the **Newbeats**, **Buzz Cason**, **Bob Beckham**, and **Bill (look, no hands!) Justis**, to name a few. Justis impressed the crowd by playing the sax not only with no hands, but at one point without even having to blow in the mouthpiece.

Meanwhile **Minnie Pearl** hosts CBS-TV's "A Country Christmas" hour-long special, taped last week at four locations in Tulsa (owned and operated by Jim Halsey?) Guests include **Roy Clark** and family,

(Continued on page 61)

PICKS OF THE WEEK

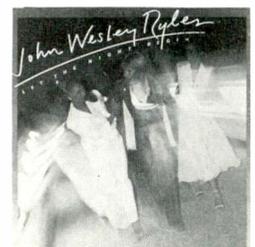
SINGLE LYNN ANDERSON, "SEA OF HEART-BREAK" (prod.: David Wolfert) (writers: H. David/P. Hampton) (Shapiro & Bernstein & Co., ASCAP) (3:31). The song moves at a steady pace with a strong, easy rhythm track as Anderson sings strong and clear. The sound builds gradually through the verse and chorus for a nice effect. Columbia 1-11104.



SLEEPER CARLENE CARTER, "DO IT IN A HEART-BEAT" (prod.: Lance Quinn & Tony Bongiovi) (writers: C. Carter/N. Lowe/J. McFee) (Rare Blue/Plangent Visions, ASCAP/Unichappell, BMI) (3:25). Carlene has been into rock 'n' roll for some time, but this single leans back a little toward country with its lyrics and her solid, down-to-earth vocals. Warner Bros. 49083.



ALBUM JOHN WESLEY RYLES, "LET THE NIGHT BEGIN." Ryles has been steadily putting out quality records for some time, and this one is no exception. He is especially good with the easy-moving love songs here, and Bob Montgomery's production is balanced to spotlight the artist and the song. MCA 3183.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Johnny Paycheck — "(Stay Away From) the Cocaine Train"

Diana — "Lonely Together"

Marty Robbins — "Buenos Dias Argentina"

Sylvia — "You Don't Miss A Thing"

Lynn Anderson has a refreshing update on "Sea of Heartbreak," the Don Gibson hit of 1961. It should be an easy charttopper—watch it!



Lynn Anderson

Diana is getting strong initial action on "Lonely Together" at KRMD, KAYO, WWVA, KYNN, WPNX, KBUC, KSOP, KVOO, WSLC, KKYX, WDEN, KSSS, KWKH, WIVK. Arthur Prysock has established a good early following on "Today I Started Loving You Again" at WWVA, KVOO, WWNC, WBAM, WSLC, WIVK, KAYO, WTMT, KYNN, WESC, KTTS, WSDS, WFAI.

Johnny Paycheck garners adds on "(Stay Away From) the Cocaine Train" at KNEW, KCKC, WQIK, WWVA, WQQT, WPNX, KBUC, WBAM, WWOK, WFAI, KVOO, WTSO, WCXI, WDEN, WXCL, KHEY, KERE. Narvel Felts' first on Collage, "Because of Losing You," starting at KFDI, WIVK, KVOO.



Sylvia

Newcomers Hilka & Jebry playing at WMZQ, KERE, KXLR, KRAK, KHEY with "I Just Wonder Where He Could Be Tonight." Likewise Kin Vassy's "Do I Ever Cross Your Mind" is spinning at WFAI, WPNX, KAYO, WSLC, KTTS, KFDI, KERE.

David Wills moves strongly with "Endlessly" at WMC, KCKC, KVOO, KRMD, WIVK, WDEN, WSLC, KKYX, WFAI, KSOP, KBUC, KSSS, WQIK, WTMT, KLLL, KYNN, WBAM, KERE, KTTS.

Super Strong: Moe Bandy, Hank Williams, Jr., Anne Murray, Mel Tillis.

Hoyt Axton pulls favorable response to his version of "A Rusty Old Halo" at WONE, WIRE, KLLL, WBAM, KWKH, WPNX, KDJW, KLAC, WMZQ, WESC, KIKK, KCKC, WITL, KNEW, WGTO, KKYX, KHEY, WCMS, KBUC, WJQS, KRMD, KSO. Troy Shondell's "Still Loving You" playing at KRAK, WNYN, KAYO, KVOO, WSDS.

Sylvia draws numerous adds to her first RCA release, "You Don't Miss A Thing." They include WBAM, WFAI, KVOO, WDEN, KRMD, KERE, KSSS, WNYN, WIVK, KBUC.

SURE SHOTS

Loretta Lynn — "I've Got A Picture of Us In My Mind"

John Wesley Ryles — "You Are Always On My Mind"

Lynn Anderson — "Sea of Heartbreak"

LEFT FIELDERS

Carlene Carter — "Do It In A Heartbeat"

Charley Pride — "Dallas Cowboys"

Dr. Hook — "Better Love Next Time"

AREA ACTION

James Marvell — "I Heard A Song Today" (KVOO)

Sonny Throckmorton — "Safely In The Arms of Jesus" (WTMT, KTTS)

CMA Board Nominees Announced

■ NASHVILLE—On Thursday, Oct. 11, the Country Music Association's annual membership meeting will take place at the Opryland Hotel here at 9:30 a.m. During the meeting CMA directors for the coming year will be elected. One director will be chosen in each of 12 membership categories of CMA (one director currently serving on the board in each of the categories will remain another year, serving out the second of a two-year term). Three directors-at-large will also be elected.

Proxy forms have been sent to all CMA members who will be unable to attend the annual meeting. These forms must be returned to Deloitte, Haskins and Sells, the certified public accounting firm which handles the CMA board election.

According to the bylaws, no fewer than two, nor more than four names nominated by the board may appear on the printed ballot for each vacancy. However, additional nominations may be made from the floor at the membership meeting by any member.

The following is a list of those nominated for the CMA board of directors for 1979-80:

Advertising Agency: John Boden, John Blair and Company; Katie Coke, John F. Murray Advertising; and Richard McCullough, J. Walter Thompson.

Artist/Musician: Barbara Mandrell, Don Reid (Statler Brothers).

Artist Manager or Agent: Jim Halsey, The Jim Halsey Company; Jack Johnson, Jack Johnson Talent Agency; Ken Kragen, Kragen and Company; and Don Light, Don Light Talent.

Composer: Bill Anderson, John Schweers.

Disc Jockey: Pete Porter, KBOX, Dallas; King Edward Smith IV, WSLC, Roanoke.

International: Mervyn Conn, Mervyn Conn Promotions, London; Barry Haugen, RCA Canada, Ltd., Ontario.

Publication: Jim Duncan, Radio and Records; Ed Konick, Country Song Roundup; Claude Hall, International Radio Report; Bill Gavin, The Gavin Report.

Publisher: Bill Lowery, The Lowery Music Group; Ralph Peer II, Peer-Southern Organization; Paul Tannen, Screen Gems-EMI Music.

Radio-TV: Jack Cresse, KVOO Radio, Tulsa; Don Nelson, WIRE Radio, Indianapolis; Warren Potash, WBAP / KSCS Radio, Ft. Worth.

Record Company: Bruce Lundvall, CBS; Dick Schory, Ovation; Andy Wickham, Warner Bros.

Record Merchandiser: Hutch Carlock, Music City Record Distributors, Nashville; Bill Emerson, Big State Distributors, Dallas; Jim Schwartz, Schwartz Bros., Washington, D.C.

Talent Buyer or Promoter: Glenn Arnette, III, Buffalo Convention Center, Buffalo; Joe Sullivan, The Sound Seventy Corporation, Nashville.

Director-at-Large: C.S. "Chic" Doherty, MCA, Nashville; Joe Galante, RCA, Nashville; Walt Heeney, Amusement Business, Nashville; Jay Morgenstern, Infinity Music Publishing Utz, Washington, D.C.; Jeff Walker, Con Brio Records, Nashville; Irving Waugh, Tennessee Tourist Commission, Nashville.

Nashville Report (Continued from page 60)

Loretta Lynn, Barbi Benton, George Gobel and David Soul. (Air date is early December.)

82-year-old Ray Cash is driving around in a 1976 Cadillac in prime condition. A gift from sons Tommy and Johnny Cash.

Back to TV: The Bee Gees Nov. 15 special (NBC-TV) has Willie Nelson and Glen Campbell as the only guests. Speaking of Willie, the nabobs at Columbia are excited about his next album, that includes nine of Kris Kristofferson's greatest compositions, "Willie Sings Kris."

Debbie Huff, co-writer (with Combine's Bob Morrison) of Kenny Rogers' fast-rising single, "You Decorate My Life," is a classic example of struggling perseverance. The Louisville wife of a police officer and mother of five—ages 3 to 10—has been trying to hit with her lyrics for almost 10 years. Now that royalties have begun to mount, "I'm going to quit my 'moonlighting' job as a night watchman (security guard)," she said.

A new baby (Casey Brennan Ward) arrived for Mercury recording artist Jacky Ward and his wife Tanya . . . Jim Ed Brown and Helen Cornelius have apparently come to a fork in the road and are pursuing separate careers.

Dolly Parton was cited by the Los Angeles city council and its mayor Tom Bradley for her contributions to the entertainment industry. The wording is "A native symbol of America, for the talent and professional excellence that she has shared with people everywhere." Dolly responded: "What with the time I spend here recording, performing and working on future movie plans, I already feel that I'm a resident of Los Angeles, a city I love a lot." Dolly's visit to City Hall brought all business to an abrupt, gawking halt!

Country Single Picks

COUNTRY SONG OF THE WEEK

JOHNNY PAYCHECK—Epic 9-50777

(STAY AWAY FROM) THE COCAINE TRAIN (prod.: Billy Sherrill)

(writer: J. Paycheck) (Algee, BMI) (3:08)

Paycheck is in fine form here as he sings about the pitfalls of "the old white train." Performance and production are right on target with this honky-tonk tune.

JOHNNY CASH—Columbia 1-11103

I'LL SAY IT'S TRUE (prod.: Brian Ahern) (writer: J.R. Cash)

(House of Cash, BMI) (2:47)

On this single taken from his extraordinary "Silver" LP, Cash does a tongue-in-cheek song about himself and his love, with vocal help from George Jones on the chorus. Another strong effort.

JOHN WESLEY RYLES—MCA 41124

YOU ARE ALWAYS ON MY MIND (prod.: Bob Montgomery) (writers: W. Carson/M. James/J. Christopher) (Rose Bridge/Screen Gems-EMI, BMI) (3:40)

Ryles' latest is an easy-moving love song which soars into a strong chorus. The artist sounds as hot as ever here, backed up by a full production.

DR. HOOK—Capitol P-4785

BETTER LOVE NEXT TIME (prod.: Ron Haffkine) (writers: Pippen/Keith/Slate) (House of Gold, BMI) (2:59)

Sounding a little like Al Green, Dr. Hook shows potential for a number of formats, including country, thanks to the lyrics and Dennis LaCorriere's smooth vocals.

HANK WILLIAMS JR.—Elektra 46535

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

Hank's last single was a long-deserved country hit, and this one appears equally strong. Country blues again dominate as he refers again to his unique position.

LORETTA LYNN—MCA 41129

I'VE GOT A PICTURE OF US ON MY MIND (prod.: Owen Bradley) (writer: B. Harden) (King Coal, ASCAP) (2:45)

Loretta does a country blues tune here with plenty of strings and singers to back her up. The mood is slightly haunting, and Loretta sounds as good as ever.

MEL McDANIEL—Capitol P-4784

LOVIN' STARTS WHERE FRIENDSHIP ENDS (prod.: Johnny MacRae) (writers: D. Linde/A. Rush) (Combine, BMI) (2:37)

A banjo and fiddle trade a couple of licks to introduce the song; then guitars, bass and drums kick in as McDaniel launches into a fairly hard-driving sound. The fiddles and banjo continue to keep the sound interesting.

WOOD NEWTON—Elektra 46537

SO EASY FOR YOU (prod.: Even Stevens) (writers: E. Stevens/R. Wolfe) (DebDave/Side Pocket, BMI) (3:19)

Newton does a melancholy tune which remains low key through the first verse and then takes off into a more forceful chorus. Production is full, but uncomplicated to highlight vocals.

BILLY BURNETTE—Polydor 2024

WHAT'S A LITTLE LOVE BETWEEN FRIENDS (prod.: Chips Moman) (writers: B. Burnette/L. Henley) (Baby Chick/House of Gold, BMI) (3:20)

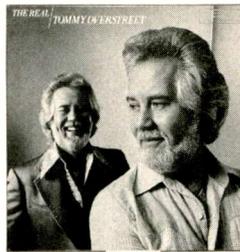
Keyboards lay the groundwork as Burnette sings with plenty of feeling here. Guitars also spice up the sound for added interest.

CHARLEY PRIDE—RCA PB-11736

DALLAS COWBOYS (prod.: Jerry Bradley & Charley Pride) (writer: J. Schweers) (Chess, ASCAP) (3:20)

Pride sings about his hometown team here backed up by a disco-like beat and plenty of strings and horns. After the game with Cleveland the team needs all the help it can get.

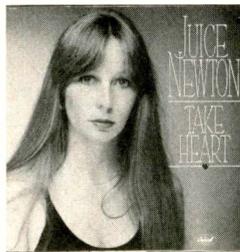
Country Album Picks



THE REAL TOMMY OVERSTREET

TOMMY OVERSTREET—Elektra 6E-226

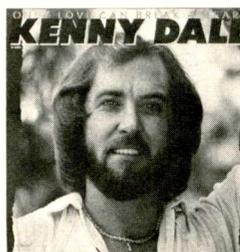
Overstreet uses a slightly smoother, more precise sound on this LP, which features a collection of catchy mellow love songs. Produced by Bob Millsap, standouts include a new version of Rod Stewart's "The Best Days Of My Life," "Only A Fool" and "Down In The Quarter."



TAKE HEART

JUICE NEWTON—Capitol ST-12000

Newton leans toward rock 'n' roll on this LP, but the material as well as her expressive vocals retain plenty of country appeal. Production by Otha Young is bright and uncluttered for extra quality. Standouts: "Any Way That You Want Me" and "Lay Back In The Arms Of Someone."



ONLY LOVE CAN BREAK A HEART

KENNY DALE—Capitol ST-12001

Without a whole lot of fanfare, Dale has been turning out exceptionally high quality records lately, thanks in part to his teaming up with producer Bob Montgomery. The sound here is smooth and pleasant with easy-moving love songs "Down To Earth Woman" and "She Don't Cry" especially strong.

Plans Finalized for Talent Buyers Seminar

■ NASHVILLE—More than 300 people have already registered for the CMA-sponsored Talent Buyer's Seminar Oct. 8-10 here, according to Don Romeo and Jim Halsey, chairmen for the event.

Seminar registration begins Oct. 8, and that evening registrants will attend the CMA Awards Show at the Grand Ole Opry House. The following day, CMA president Ralph Peer will welcome the TBS participants, followed by the keynote address, "Changing American Lifestyles: Implications for Marketing Strategy," given by Dr. Roger Blackwell, marketing professor at Ohio State University.

A luncheon/showcase will then be held, featuring Warner Bros. artist Con Hunley, UA artist Cristy Lane, and Epic artist Ronnie McDowell.

Afternoon activities will begin with a panel discussion entitled "Promotion—The Key To Unlocking Your Market," moderated by Jack D. Johnson and featuring Alex Cooley, Jimmy Bowen, Ken Kragen and Jim Halsey. Workshop discussions will follow at 3:30 p.m. including "The Pros and Cons of Using A Stage and Lighting Package," "Negotiating Con-

cession Sales," and "Country Music In The College Market." Tuesday's events will conclude with a 6:30 cocktail reception hosted by Amusement Business and a 7:30 showcase featuring the Cates, Billy "Crash" Craddock, and T.G. Sheppard.

Wednesday's activities begin with a panel discussion, "I Can't Make It—My Bus Ran Out Of Gas," moderated by Joe Sullivan with panelists Dick Blake, Sonny James, Louis Messina, and Cliff Wallace. Workshop discussions will follow with the topics of "Talent Prices, Ticket Prices;" "A Record Producer's View of the Marketplace;" and "Country Music In The College Market." A luncheon/showcase will follow at 12:30 featuring John Conlee, Big Al Downing, and Louise Mandrell. At 2:30 Bob Babish will moderate "Aspects Of Putting Together A Major Country Festival" with panelists Mervyn Conn, Neal Gunn, and Glen Reeves.

The seminar will conclude with the CBS Records Show at 6:30 p.m., followed by dinner and dancing with entertainment by the Establishment from 10 p.m. until 1 a.m.

Record World Country Albums



OCTOBER 6, 1979

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

OCT. 6	SEPT. 29		WKS. ON CHART
1	1	THE GAMBLER KENNY ROGERS United Artists LA 834 H (35th Week)	43
2	2	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	23
3	3	KENNY KENNY ROGERS /United Artists LWAK 979	2
4	4	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	22
5	5	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064	16
6	6	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165	4
7	7	LOVELINE EDDIE RABBITT/Elektra 6E 181	19
8	8	STARDUST WILLIE NELSON/Columbia KC 35305	74
9	10	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	90
10	12	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	26
11	24	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	2
12	17	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	20
13	13	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	22
14	15	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	20
15	14	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL1 3441	8
16	20	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	45
17	19	OUR MEMORIES OF ELVIS, VOL. II ELVIS PRESLEY/RCA AQL1 3448	8
18	23	VOLCANO JIMMY BUFFETT/MCA 5102	4
19	21	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849	34
20	16	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	27
21	27	THE LEGEND AND THE LEGACY, VOL. I ERNEST TUBB/ Cachet CL 3 3001	10
22	22	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	36
23	18	SILVER JOHNNY CASH/Columbia KC 36086	6
24	11	GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361	16
25	28	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	67
26	9	WE SHOULD BE TOGETHER CRYSTAL GAYLE/United Artists LA 969 H	12
27	29	GOLDEN TEARS/STAY WITH ME DAVE & SUGAR/RCA AHL1 3360	5
28	33	LARRY GATLIN'S GREATEST HITS /Monument MG 7628	47
29	31	SHOT THROUGH THE HEART JENNIFER WARNES/Arista 4217	6
30	25	IMAGES RONNIE MILSAP/RCA AHL1 3346	17
31	26	MR. ENTERTAINER MEL TILLIS/MCA 3167	10
32	30	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	19
33	69	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	2
34	32	THE VERY BEST OF LORETTA AND CONWAY LORETTA LYNN & CONWAY TWITTY /MCA 3164	10
35	35	FOREVER JOHN CONLEE/MCA 3174	3
36	40	SERVED LIVE ASLEEP AT THE WHEEL /Capitol ST 11945	14
37	42	3/4 LONELY T. G. SHEPPARD/Warner/Curb BSK 3353	9
38	34	THE BEST OF BARBARA MANDRELL /MCA AY 1119	35
39	46	A RUSTY OLD HALO HOYT AXTON/Jeremiah JH 5000	11
40	39	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	78

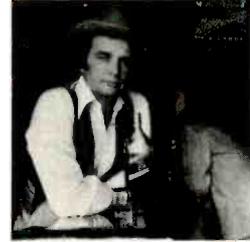


WKS. ON CHART

41	49	JERRY REED LIVE /RCA AHL1 3453	6
42	38	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	104
43	50	OUT OF YOUR MIND JOE SUN/Ovation OV 1743	2
44	41	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2696	88
45	43	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	102
46	45	MOODS BARBARA MANDRELL/MCA AY 1088	51
47	44	EXPRESSIONS DON WILLIAMS/MCA AY 1069	56
48	47	CROSS WINDS CONWAY TWITTY/MCA 3086	18
49	36	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016	25

CHARTMAKER OF THE WEEK

50 — **SERVING 190 PROOF**
MERLE HAGGARD
MCA 3089

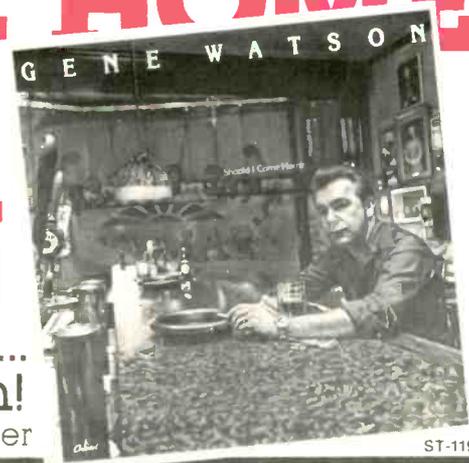


17

51	37	THE TWO AND ONLY THE BELLAMY BROTHERS/ Warner/Curb BSK 3347	13
52	54	JERRY CLOWER'S GREATEST HITS /MCA 3092	3
53	48	BEST OF DOLLY PARTON /RCA APL1 1117	175
54	57	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105	47
55	51	ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065	48
56	52	PROFILE—THE BEST OF EMMYLOU HARRIS / Warner Bros. BSK 3258	45
57	66	TODAY AND FOREVER EARL SCRUGGS REVUE/Columbia JC 36084	9
58	53	TNT TANYA TUCKER/MCA 3066	46
59	56	SWEET MEMORIES WILLIE NELSON/RCA AHL1 3243	35
60	59	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35444	48
61	60	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	42
62	—	SHAKE HANDS WITH THE DEVIL KRIS KRISTOFFERSON/ Columbia JZ 36135	1
63	63	BEST OF JACKY WARD—UP TIL NOW /Mercury SRM 1 5021	2
64	61	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AHL1 2780	68
65	68	DON'T LET ME CROSS OVER JIM REEVES/RCA AHL1 3454	2
66	62	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	191
67	67	SKETCHES JOHNNY RODRIGUEZ/Mercury SRM 1 5022	2
68	55	ALL AROUND COWBOY MARTY ROBBINS/Columbia JC 36085	4
69	58	HONKY TONKIN' VARIOUS ARTISTS/RCA AHL1 3422	12
70	64	INSEPARABLE R. C. BANNON & LOUISE MANDRELL/Epic JE 36151	3
71	72	I DON'T LIE JOE STAMPLEY/Epic KE 36016	19
72	73	JERRY LEE LEWIS /Elektra 6E 184	25
73	70	ROCKIN' YOU EASY, LOVIN' YOU SLOW RONNIE MCDOWELL/Epic JE 36142	8
74	74	RUNNING LIKE THE WIND MARSHALL TUCKER BAND/ Warner Bros. BSK 3317	20
75	65	MAKIN' MUSIC ROY CLARK & GATEMOUTH BROWN/MCA 3161	10

SHOULD I COME HOME FROM GENE WATSON

"Should I Come Home"⁴⁷⁷²—the smash-hit single...
and now the smash-hit album!



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Produced by Russ Reeder

ST-11947



Record World Country Singles

SEPTEMBER 29, 1979

TITLE, ARTIST, Label, Number

OCT. 6	SEPT. 29		WKS. ON CHART
1	5	LAST CHEATER'S WALTZ T. G. SHEPPARD Warner/Curb 49024	10
2	4	BEFORE MY TIME JOHN CONLEE/MCA 41072	9
3	3	FOOLS JIM ED BROWN & HELEN CORNELIUS/RCA 11672	10
4	1	IT MUST BE LOVE DON WILLIAMS/MCA 41069	10
5	9	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077	9
6	10	DREAM ON OAK RIDGE BOYS/MCA 41078	8
7	7	THERE'S A HONKY TONK ANGEL (WHO WILL TAKE ME BACK IN) ELVIS PRESLEY/RCA 11679	9
8	11	IN NO TIME AT ALL RONNIE MILSAP/RCA 11695	8
9	12	YOU AIN'T JUST WHISTLIN' DIXIE THE BELLAMY BROTHERS/ Warner/Curb 49032	8
10	13	ALL THE GOLD IN CALIFORNIA LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11066	7
11	15	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE DOLLY PARTON/RCA 11705	6
12	2	JUST GOOD OL' BOYS MOE & JOE/Columbia 3 11027	13
13	17	I DON'T DO LIKE THAT NO MORE THE KENDALLS/Ovation 1129	8
14	20	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	6
15	19	I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY RAZZY BAILEY/RCA 11682	8
16	16	IF I FALL IN LOVE WITH YOU REX ALLEN, JR./Warner Bros. 49020	10
17	21	CRAZY ARMS WILLIE NELSON/RCA 11673	8
18	18	ROBINHOOD BILLY "CRASH" CRADDOCK/Capitol 4753	10
19	24	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	4
20	22	SLIPPIN' UP, SLIPPIN' AROUND CRISTY LANE/ United Artists 1314	7
21	25	PUT YOUR CLOTHES BACK ON JOE STAMPLEY/Epic 9 50754	6
22	26	WHAT MORE COULD A MAN NEED TOMMY OVERSTREET/ Elektra 46516	7
23	8	ONLY LOVE CAN BREAK A HEART KENNY DALE/Capitol 4746	11
24	29	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE MERLE HAGGARD/MCA 41112	4
25	30	SHOULD I COME HOME (OR SHOULD I GO CRAZY) GENE WATSON/Capitol 4772	4
26	31	COME WITH ME WAYLON JENNINGS/RCA 11723	3
27	27	HOUND DOG MAN GLEN CAMPBELL/Capitol 4769	6
28	32	NO MEMORIES HANGIN' AROUND ROSANNE CASH WITH BOBBY BARE/Columbia 1 11045	6
29	36	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. 49056	3
30	35	SAIL ON TOM GRANT/Republic 045	5
31	33	LOVE ME NOW RONNIE McDOWELL/Epic 9 50753	7
32	34	BABY MY BABY MARGO SMITH/Warner Bros. 49038	5
33	39	I'D RATHER GO ON HURTIN' JOE SUN/Ovation 1127	4
34	43	BROKEN HEARTED ME ANNE MURRAY/Capitol 4773	2
35	40	I HEAR THE SOUTH CALLIN' ME HANK THOMPSON/ MCA 41079	7
36	44	BLIND IN LOVE MEL TILLIS/Elektra 46536	2
37	42	YOU'RE A PART OF ME CHARLY McCLAIN/Epic 9 50759	4
38	6	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA 11655	13
39	14	MY SILVER LINING MICKEY GILLEY/Epic 8 50740	12
40	49	YOU'RE MY KIND OF WOMAN JACKY WARD/Mercury 57004	3
41	48	THE LADY IN THE BLUE MERCEDES JOHNNY DUNCAN/ Columbia 1 11097	3
42	47	HANGIN' IN AND HANGIN' ON BUCK OWENS/ Warner Bros. 49046	4
43	23	LIVIN' OUR LOVE TOGETHER BILLIE JO SPEARS/ United Artists 1309	10
44	57	YOU SHOW ME YOUR HEART (AND I'LL SHOW YOU MINE) TOM T. HALL/RCA 11713	2
45	28	ANOTHER EASY LOVIN' NIGHT RANDY BARLOW/ Republic 044	9
46	46	SEE YOU IN SEPTEMBER DEBBY BOONE/Warner/Curb 49042	5
47	38	YOUR KISSES WILL CRYSTAL GAYLE/United Artists 1306	11
48	41	DANCIN' ROUND AND 'ROUND OLIVIA NEWTON-JOHN/ MCA 41074	10
49	37	EVERYTHING I'VE ALWAYS WANTED PORTER WAGONER/ RCA 11671	9
50	45	DADDY DONNA FARGO/Warner Bros. 8867	12



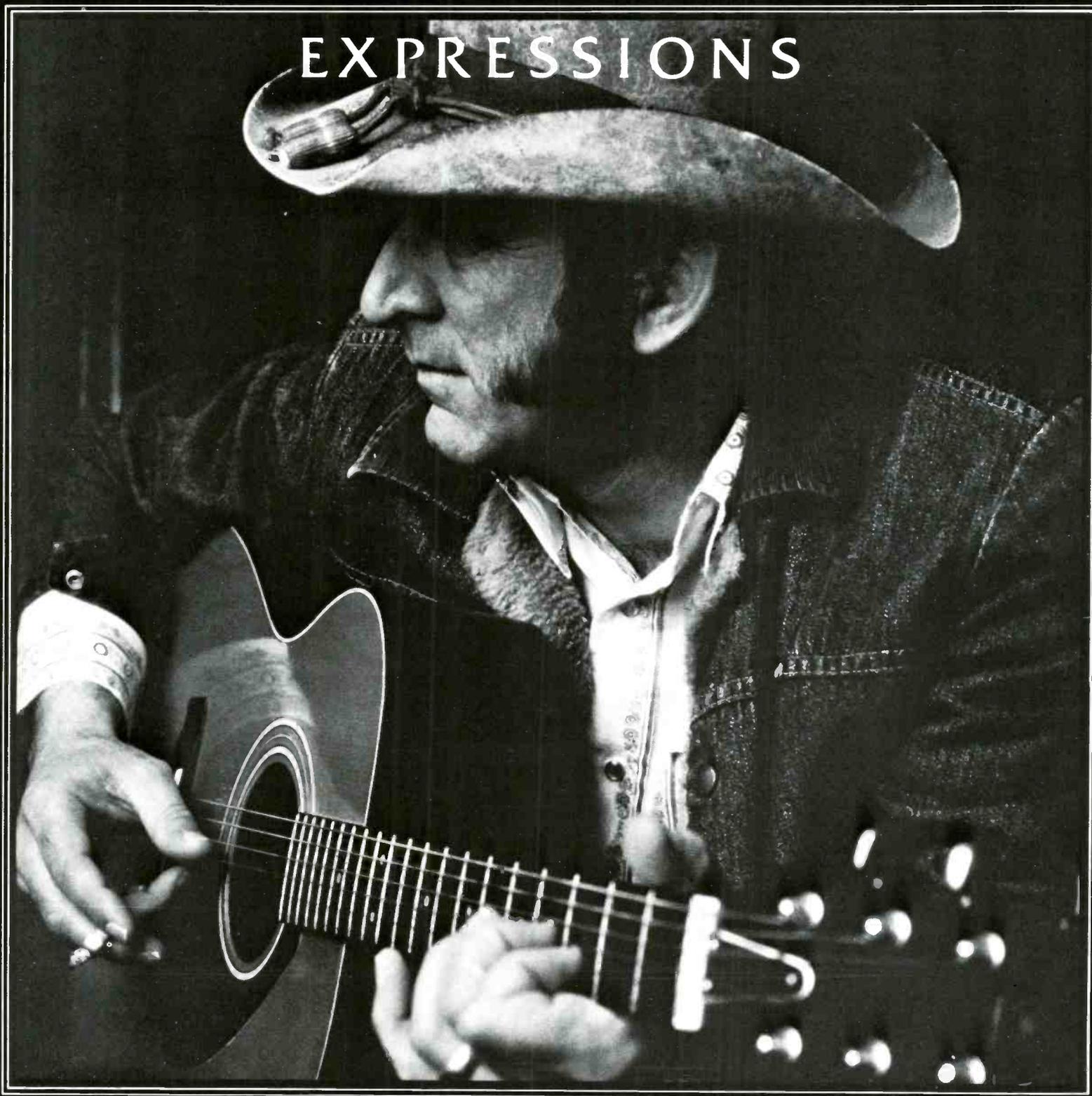
CHARTMAKER OF THE WEEK

51	—	I CHEATED ME RIGHT OUT OF YOU MOE BANDY Columbia 1 11090	1
52	62	THE SUN WENT DOWN IN MY WORLD TONIGHT LEON EVERETTE/Orlando 104	4
53	69	SAY YOU LOVE ME STEPHANIE WINSLOW/Warner/Curb 49074	2
54	54	MY EMPTY ARMS ANN J. MORTON/Prairie Dust 7632	7
55	71	LET'S TAKE THE TIME TO FALL IN LOVE AGAIN JIM CHESNUT/MCA Hickory 41106	4
56	65	FIRST THING EACH MORNING CLIFF COCHRAN/RCA 11711	3
57	64	SWEET DREAMS REBA McENTIRE/Mercury 57003	3
58	67	WINNERS AND LOSERS R. C. BANNON/Columbia 1 11081	3
59	52	I MAY NEVER GET TO HEAVEN CONWAY TWITTY/MCA 41059	13
60	51	TILL I CAN MAKE IT ON MY OWN KENNY ROGERS & DOTTIE WEST/United Artists 1299	13
61	50	GOODBYE EDDY ARNOLD/RCA 11668	10
62	53	SOAP O. B. McCLINTON/Epic 9 50749	7
63	70	GOODTIME CHARLIE'S GOT THE BLUES RED STEAGALL/ Elektra 46527	2
64	63	HOT STUFF JERRY REED/RCA 11698	5
65	56	THE DEVIL WENT DOWN TO GEORGIA THE CHARLIE DANIELS BAND/Epic 9 50700	14
66	58	MIDNIGHT LACE BIG AL DOWNING/Warner Bros. 49034	5
67	55	THAT RUN-AWAY WOMAN OF MINE FREDDIE WELLS/ Columbia 1 11044	9
68	68	RED NECK DISCO GLENN SUTTON/Mercury 57001	4
69	—	THE ONE THING MY LADY NEVER PUTS INTO WORDS MEL STREET/Sunset 100	1
70	—	WHISKEY BENT AND HELLBOUND HANK WILLIAMS, JR./ Elektra 46535	1
71	85	THAT OVER THIRTY LOOK FARON YOUNG/MCA 41046	3
72	—	ENDLESS DAVID WILLS/United Artists 1319	1
73	—	MISSISSIPPI CHARLIE DANIELS BAND/Epic 9 50768	1
74	—	WILD SIDE OF LIFE RAYBURN ANTHONY WITH KITTY WELLS/Mercury 57006	1
75	—	CRAZY BLUE EYES LACY J. DALTON/Columbia 1 11107	1
76	—	STRANDED ON A DEAD END STREET THE ETC BAND/ Warner Bros. 49072	1
77	84	THE COWBOY SINGER SONNY CURTIS/Elektra 46526	3
78	66	I NEVER LOVED ANYONE LIKE I LOVE YOU LOUISE MANDRELL/Epic 9 50752	6
79	92	HIDE ME (IN THE SHADOW OF YOUR LOVE) JUDY ARGO/ MDJ 4633	2
80	—	A RUSTY OLD HALO HOYT AXTON/Jeremiah 1001	1
81	61	HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/ Columbia 3 11023	14
82	72	ALL I WANT AND NEED FOREVER VERN GOSDIN/ Elektra 46052	14
83	83	ANY WAY THAT YOU WANT ME JUICE NEWTON/Capitol 4768	4
84	91	GET YOUR HANDS ON ME BABY DALE McBRIDE/Con Brio 158	2
85	59	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430	15
86	60	LET YOUR LOVE FALL BACK ON ME DAVID HOUSTON/ Derrick 126	8
87	87	THAT'S YOU, THAT'S ME DAWN CHASTAIN/Sunshine Country 178	3
88	74	PLEASE SING SATIN SHEETS FOR ME JEANNE PRUETT/ IBC 0002	10
89	82	THANK YOU FOR THE ROSES KITTY WELLS/Ruboca 122	4
90	90	SAN FRANCISCO IS A LONELY TOWN NICK NIXON/MCA 41100	3
91	95	I WANNA GO BACK NICK NOBLE/TMS 612	2
92	—	TODAY I STARTED LOVING YOU AGAIN ARTHUR PRYSOCK/Gusto 4 9023	1
93	93	I GOTTA GET BACK THE FEELING SHEILA ANDREWS/ Ovation 1128	3
94	96	WHAT THE WORLD NEEDS NOW (IS LOVE SWEET LOVE) RON SHAW/Pacific Challenger 1635	2
95	73	EASY BOBBY HOOD/Chute 0008	7
96	77	HERE WE ARE AGAIN STATLER BROTHERS/Mercury 55066	14
97	98	A LITTLE BIT SHORT ON LOVE (A LITTLE BIT LONG ON TEARS) BILLY WALKER/Caprice 2059	2
98	76	WE GOT LOVE MUNDO EARWOOD/GMC 104	11
99	86	TAKE GOOD CARE OF MY LOVE MAX BROWN/Door Knob 9 105	7
100	75	WHO WILL THE NEXT FOOL BE JERRY LEE LEWIS/ Elektra 46047	12



DON WILLIAMS

EXPRESSIONS



"IT MUST BE LOVE" MCA-41069

☆ BB ☆ CB ☆ RW

His Third Hit Single from the LP, EXPRESSIONS.

MCA-1069

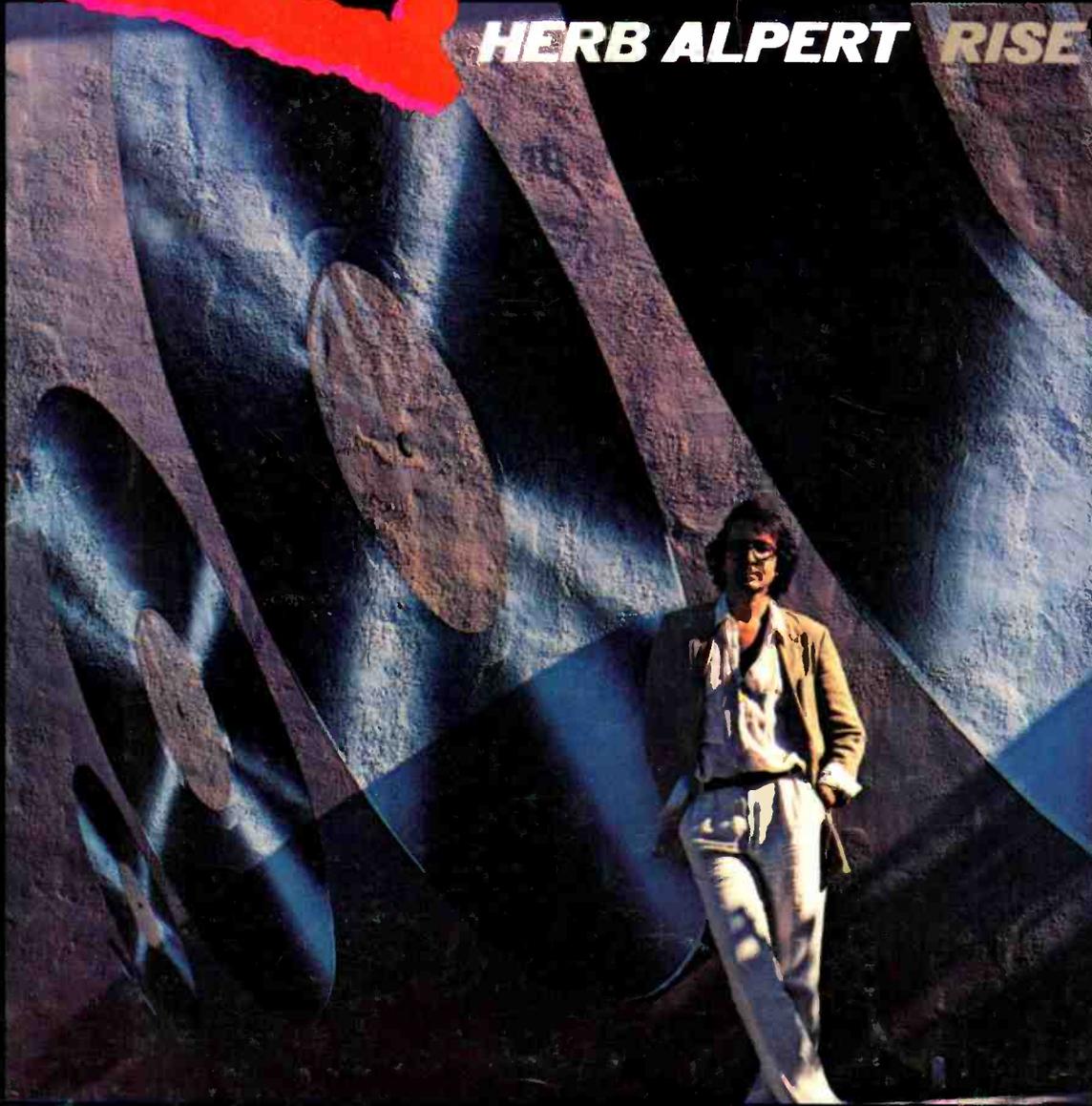
Produced by Don Williams & Garry Fundis

MCA RECORDS

HERB ALPERT

Rise

The Album.
SP 4790



HERB ALPERT RISE

Includes the full length version of the million selling single, "Rise."

AM 2151 / AP 12022

Produced by Herb Alpert and Randy Badazz.

Associate Producer Andy Armer.

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ON A&M RECORDS & TAPES

