

Record World

OCTOBER 20, 1979 \$2.25



The O'Jays

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UNLIMITED GOLD RECORDS
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SINGLES

ROBERT JOHN, "ONLY TIME" (prod. by Tobin) (writers: Piccirillo/Guerman) (High Sierra, ASCAP) (3:02). John's "Bad Eyes" was a major personal and label triumph. He offers more brass appeal music with this scintillating ballad. Perfect for pop-a/c. EMI/America 8023.

MICHAEL JACKSON, "ROCK WITH YOU" (prod. by Jones) (writer: Temperley) (A&M/Rondor, ASCAP) (3:20). With his "Don't Stop 'Til You Get Enough" currently at #3, Jackson offers another hit. The horns, chorus, tempo shifts, and of course, Michael, are quite marvelous. Epic 9-50797.

SUPERTRAMP, "TAKE THE LONG WAY HOME" (prod. by group/Henderson) (writers: Davies-Hodgson) (A&M/Decca, ASCAP) (4:03). Chalk up hit #3 from the superb "Breakfast in America" LP. Brisk keyboards slip through the bouncy rhythm & trademark vocals. A&M 2153.

NICK LOWE, "SWITCH BOARD SUSAN" (prod. by Lowe) (writer: Joplin) (A&M/Bluebird, ASCAP) (3:46). Lowe strips down to simple honky-tonk, rock 'n' roll on this follow-up to his top 20 "Cruel To Be Kind." Dave Edmunds' piercing lead guitar captures the theme. Columbia 1-11131.

SLEEPERS

BARBRA STREISAND/DONNA SUMMER, "NO MORE TEARS (ENOUGH IS ENOUGH)" (prod. by Klein) (writers: Kasper-Roberts) (Olga/Fedora, BMG) (4:39). The queens of pop & disco join for an awesome tag-team vocal exhibition that transforms from touching ballad into disco romp. Col 1-11125.

LITTLE RIVER BAND, "COOL CHANGE" (prod. by Boylan-band) (writer: Shorrock) (Screen Gems-EMI, BMI) (3:56). Following their top 10 "Lonesome Loser" is this release from the platinum "First Under The Wire" LP. Emotional vocals & an affecting sax score on this ballad. Capitol 4789.

DIONNE WARWICK, "DEJA VU" (prod. by Manilow) (writers: Hayes-Anderson) (Ikeco/Angela, BMI) (3:40). This second single from her self-titled gold LP should wrap-up comeback of the year honors for Dionne. Her cashmere vocals define the ballad with a touch of funk in the rhythm. Arista 8459.

ANN MARGRET, "LOVE RUSH E-MINOR" (prod. by Sabu) (writer: Sabu) (Kreimers, BMI) (3:58). Margret makes a strong bid to top the charts again with this impassioned disco-rocker. A slick string/percussion break highlights the classy production. Ocean 7511 (Ariola).

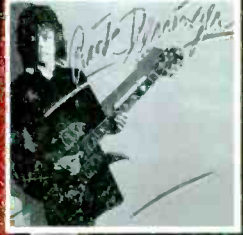
ALBUMS

FLEETWOOD MAC, "TUSK" After a wait of more than two years, the Macs here release a highly progressive double disc that takes more than one listen to digest. Linda Buckingham seems to have exerted more production influence, and the digital recording adds presence. Warner Bros. 2HS 3350 (15.98).

ANNE MURRAY, "I'LL ALWAYS LOVE YOU." Murray once again drew on the talents of the best new songwriters for a selection of sweetly romantic tunes that she presents with her own brand of clarity and sentimentality. John Stewart's "Daydream Believer" could be a hit again. Capitol SOO-12012 (8.98).

JOE JACKSON, "I'M THE MAN." Jackson was one of the first new rock artists to gain high chart presence and this second LP was much anticipated by AOR programmers. The minimalist production is the same but Jackson shows off added sophistication (albeit anger) in his lyrics. A&M SP 4784 (7.98).

RICK DERRINGER, "GUITARS AND WOMEN." Derringer has been an industry favorite for years and this album is the one that could finally give him the audience attention he so richly deserves. It's pure rock 'n' roll with a typically brutal Rundgren production. A powerhouse. Blue Sky JZ 36092 (CBS) (7.98).



Reggatta de Blanc



THE POLICE

The new Police album, REGGATTA DE BLANC, has been released.

Includes the single "MESSAGE IN A BOTTLE" AM 2190 (#1 in England after only two weeks).

Produced by The Police and Nigel Gray. Agency: Frontier Booking International. © 1979 A&M Records, Inc. All Rights Reserved.



SP 479

Record World



OCTOBER 20, 1979

Goldwater Pushes His Comm. Rewrite

By BILL HOLLAND

■ WASHINGTON — There is a truism in this town that visibility is all and while the observation might be a little exaggerated one could hardly fault Sen. Barry Goldwater (R.-Ariz.) for maintaining a high profile in his zeal to bring his new Communications Act gospel to the people.

Sen. Goldwater is the author of one of the three proposed communications law overhaul acts in the Congress, and since the beginning of this current session he has been touting its merits wherever he can.

Last month, for example, in a written reply to a James J. Kilpatrick newspaper column on "Loosening the reins on radio," Goldwater, in a turnabout Jack-and-Shana move, disagreed with Kilpatrick's view that next to total broadcast freedom, the recent

(Continued on page 58)

Willie Nelson Takes CMA's Top Honor; Rogers, Mandrell and Daniels Also Win

By WALTER CAMPBELL

■ NASHVILLE — Willie Nelson (Columbia) took the Country Music Association's most prestigious honor, 1979 Entertainer of the Year, Monday night, Oct. 9, at the 13th annual CMA Awards presentation held at the Grand Ole Opry House here.

Nelson accepted the award, one of the three for which he was nominated, paying tribute to fellow country artists, notably Little Jimmy Dickens, Faron Young and Ferlin Husky. "I'm trying very hard to look humble and cool," said the surprised Nelson to the audience as he was presented the award by Dolly Parton, who won the same honor last year.

Smooth-Running

The 90-minute CBS-TV program, hosted by Kenny Rogers, was by all accounts the smoothest-running CMA Awards show

yet as a variety of country artists, including Nelson and his band, performed between award presentations.

"The Devil Went Down To Georgia" scored big for the Charlie Daniels Band (Epic) as Single of the Year. The million-selling record was a number one hit on the Country Singles Chart and went to number three on the pop Singles Chart. In accepting the honor, Daniels dedicated the award to the late Ronnie Van Zant of Lynyrd Skynyrd.

Schlitz

Kenny Rogers won the Album of the Year award for his United Artists LP, "The Gambler," and the title song of that album, written by Don Schlitz, was named Song of the Year.

"This is the first song of mine to be recorded by another artist," said Schlitz as he received the

award. "This all looks very promising."

Male Vocalist of the Year honors went to Rogers, who in turn credited Schlitz as well as Steve Gibb, who wrote "She Believes In Me," one of Rogers' biggest hits of the year. "I'm convinced the secret to this award is having the right songwriters working for you," he said.

Barbara Mandrell (MCA) was named Female Vocalist of the Year, her first CMA award.

Stallers

The Vocal Group of the Year award went to the Statler Brothers (Mercury), who had won the award for six consecutive years until the Oak Ridge Boys took the honor last year.

(Continued on page 70)

Retailers Ready Gift-Giving Plans

By PETER FLETCHER

■ LOS ANGELES — The potential of gift-giving to boost record sales has not been fully exploited in the past, but with the industry's troubles this year, many retailers are re-examining gift-giving as a way to help record sales during the crucial holiday selling season. As the fourth quarter begins most of the retailers in the country are formulating their game plans and a *Record World* survey shows that now more than ever they are going to promote gift-giving.

NARM Plan

NARM is formulating an industry-wide gift-giving plan, but its

implementation is being held until next year. So this year retailers are on their own, but many of them are trying new and different approaches to stimulate the giving of records and tapes as gifts.

Lieberman

David Lieberman, chairman of the board of Lieberman Enterprises, is optimistic about the upcoming selling season, and because of the economy, not in spite of it. "We are going after gift-giving. When you buy an album, the experience isn't over at the end of the night. You can listen to a record over and over. During tough times, the consumer

trades down. He goes where he gets the best value. I'll be god-damned if music isn't the best value in the world."

The holiday selling season is traditionally a time when music retailers switch from label orient-

(Continued on page 56)

BMA, Artists Meet Without Promoters

By KEN SMIKLE

■ NEW YORK — The Black Music Association called a press conference here October 9 with the intention of announcing a new relationship that had been established between the United Black Concert Promoters and several major black music artists.

(Continued on page 58)

Audio Mfrs. Promote Home Taping; Radio Divided On Its Impact, Value

By SAM SUTHERLAND

■ LOS ANGELES — With 1979 sales posing setbacks for both the recording industry and the stereo hardware trade, recent gestures toward closer ties between the two businesses are being endangered by opposing interests in the blank tape field.

That's the inevitable conclusion drawn from recent electronics trade coverage of the music industry's much publicized sales slump, highlighted by a September editorial in *Audio Times*, a leading hardware business journal, drawing battle lines over support of blank tape business.

Likely to anger software executives most is the editorial's recommendation of turning the soft record and tape market to hardware retailers' own advantage. "Is there a way to profit

(Continued on page 65)

By MARC KIRKBY

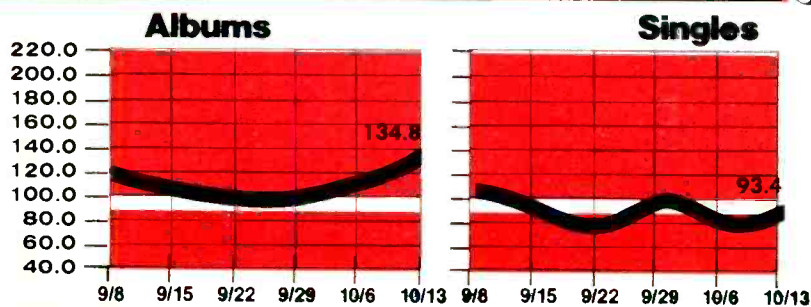
■ NEW YORK — At 11 o'clock on a weeknight, a young man is fine-tuning his FM radio and setting levels on his cassette deck, because his local album-rock station will shortly begin a non-stop airing of the new Led Zeppelin album.

Tomorrow it will be the latest Styx LP. And the next night, "Let It Bleed" by the Rolling Stones, a "classic" selection. If he chooses, he can tape six albums a week this way, with sound quality nearly as high as his stereo can produce from a record.

The airing of whole LPs as a regular programming feature—with the knowledge that many listeners are taping them at home—is nothing new to FM rock radio, and if the practice is on the

(Continued on page 22)

Record World Sales Index



* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in June, 1979, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

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■ **Page 18.** Few custom labels start off with the bang created by Steve Popovich's Cleveland International and Meat Loaf's "Bat Out of Hell" (now over six million units) in 1977. In this week's Dialogue, Popovich brings RW up to date on the workings of his company, including the Cleveland Entertainment management division and new artist projects.



■ **Page 16.** The leading winners and presenters of this year's Country Music Association Awards in Nashville are captured pictorially by RW, including Entertainer of the Year Willie Nelson, who received his award from a past winner, Dolly Parton.

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Powerhouse Picks

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

Barry Manilow (Arista) "Ships."

In only its second week on the chart, early breakout sales add strength to an impressive network of primary and secondary stations on the record. Several major adds along with numerous debuts on both levels came in this week.

CBS Inc. Reports Best Third Quarter; Record Profits Down

■ **NEW YORK** — CBS Inc. last week reported highest-ever revenues, income and earnings per share for the third quarter ended September 30, despite a profit decline in the CBS/Records Group.

For the quarter just ended, CBS had revenues of \$882.9 million, net income of \$53.1 million and earnings per share of \$1.91, up from \$807.4 million, \$48.5 million and \$1.75 per share in the same period in 1978.

For the nine months ended September 30, the CBS totals were \$2.62 billion in revenues, \$136.7 million in net income, and \$4.92 in earnings per share, compared with \$2.30 billion in revenues, \$141.6 million in net income and \$5.11 in earnings per share for the first nine months of 1978.

Earnings growth by the CBS/Broadcast Group led the way to the record quarter, according to a statement from CBS chairman
(Continued on page 69)

CBS Names Diener Executive Vice Pres., Latin Amer. Operations

■ **NEW YORK** — Allen Davis, president, CBS Records International, and Nick Cirillo, senior vice president, Latin American operations, CBS Records International, have announced the appointment of Stephen Diener to the newly created position of executive vice president, creative operations, Latin American operations, CBS Records International.



Stephen Diener

In his new position, Diener will be responsible for overseeing all aspects of marketing, planning and A&R for CBS Records International's Latin American operations as well as the marketing of Spanish and Portuguese product in the United States. He will report to Cirillo.

Diener returns to CBS Records International after serving as president of ABC Records. He first joined CBS Records International in 1971 and served as director of marketing for European operations until 1975.

Record World

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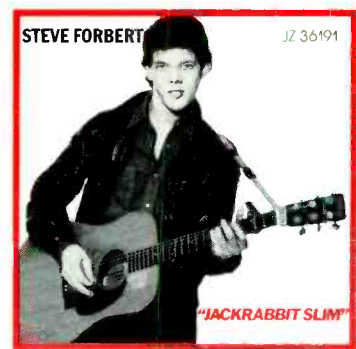
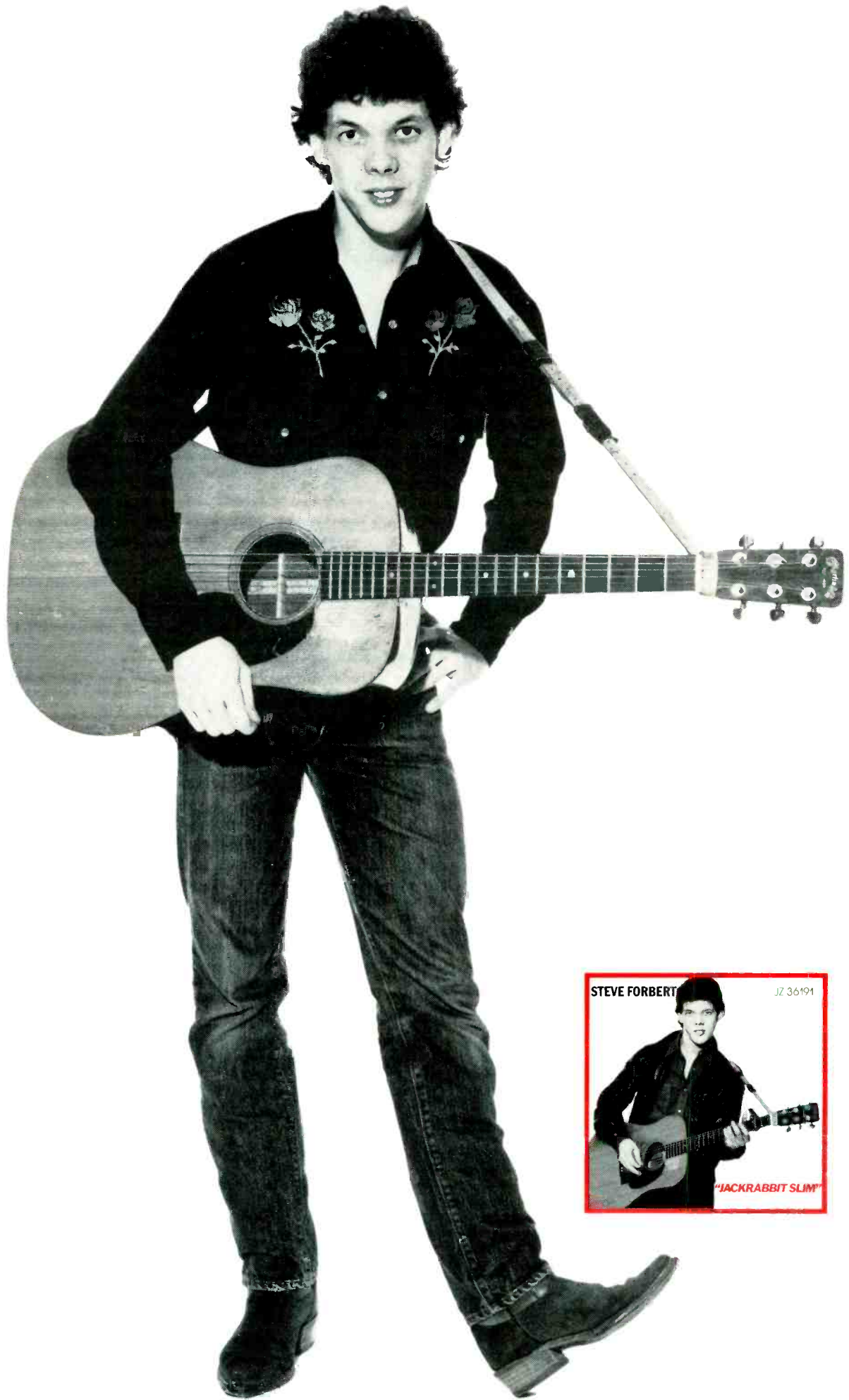
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THE "JACKRABBIT SLIM" ALBUM.



STEVE FORBERT. ON NEMPEROR RECORDS AND TAPES.

MCA Dist. Issues Statement On Return of ABC Product

■ LOS ANGELES—MCA Distributing Corp. has released the following statement regarding return of ABC product:

In order to improve the procedure for the return of records manufactured by ABC Records, MCA Distributing will accept at its Indianapolis depot delivery of those returns directly from any dealer/subdistributor for the account of the independent distributor from which the records were purchased *if so authorized by such independent distributor*. The returns may be shipped "collect," and MCA Distributing will pay for the freight charges.

Credit on these returns will only be given to the independent distributor from which the records were originally purchased. MCA Distributing will *not* credit the returns to the dealers/subdistributors which may return the records. Such dealers/subdistributors must arrange directly with their independent distributors for credit or reimbursement. A copy of the Credit Memo given the independent distributors will be sent to the dealers/subdistributors returning the records.

Dealers wishing to return records manufactured by ABC Records in accordance with the above procedure should contact their

Everett Smith Named Atlantic/Cotillion VP

■ NEW YORK—Everett Smith has been appointed vice president of promotion for Atlantic/Cotillion Records. The announcement was made by Cotillion president Henry Allen, to whom Smith will report.



Everett Smith

In his new capacity, Smith will oversee the planning and execution of all promotional activities for R&B product released on Atlantic, Cotillion, Atco and Custom Labels.

Prior to his new appointment, Smith served as director of national promotion for Cotillion. He was named national promotion manager for the label in July, 1978, after a stint as a WEA local R&B promotion representative.

MCA Distributing salesman or branch manager. The amount of the credit for these returns will be in accordance with the price list and written agreements between ABC Records and its independent distributors, *not* in accordance with MCA Distributing's price list. For example, a pop album listed at \$7.98 will receive a credit of \$3.55 only.

This offer is limited solely to records previously sold by ABC Records to its independent distributors, which records do not contain the letters "M" or "O." This offer expires on November 2, 1979.

A&M Names Gormley Asst. to the Chairman

■ LOS ANGELES — Jerry Moss, chairman of A&M Records, has announced the appointment of Mike Gormley to the post of assistant to the chairman.



Mike Gormley

Gormley joined A&M in May, 1978, as director of communications, overseeing all of the company's press and other media interactions. He will retain this position; his new duties will include acting as a liaison for Moss and coordinating his activities both within and outside A&M Records.

Simon To Score, Star In Warner Bros. Film

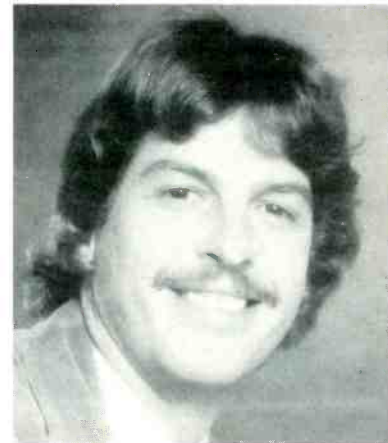
■ LOS ANGELES — Singer-composer Paul Simon's debut album on Warner Bros. Records will be the soundtrack for a motion picture (as yet unnamed) he has also written and stars in.

The LP is his first release of entirely new music since his 1975 Grammy Award-winning "Still Crazy After All These Years." It will utilize soundtrack music as commentary on the film's story, setting and mood.

Filming on the Warner Bros. release gets under way in Cleveland, then moves to other Ohio locations, then New York City. Release of the film will be approximately one year from the start date, with the album set for release a good many weeks before that.

Butterfly Realigns

■ LOS ANGELES — Butterfly Records has announced a major realignment encompassing almost all aspects of the company. John Davis has been promoted to the position of vice president marketing. Davis previously held the position of vice president promotion.



John Davis

Named to the post of national promotion director is James Heathfield, who was previously associated with the label on an independent basis. Upped to the position of director of creative services is Thom Williams, who previously held the post of art director. Williams is an alumnus of United Artists Records. Named to the position of national secondary promotion is Karen LaFont, who worked most recently at Motown Records. Also named to the position of national retail promotion director is John Resnick. Resnick was most recently employed doing marketing research with Stor-tracks, a division of Macey Lipman Marketing. Also named to the staff was Pamela Plant as director of production; she had held the position of assistant production manager at MCA Records.

PRC's Landy Addresses Denver Promo Problem

By SAM SUTHERLAND

■ LOS ANGELES—While Denver area retailers continue to mull the implications of promotional records now penetrating the region's retail product mix, one major presser has offered a second view of the problem, and challenged assertions that major leaks are occurring within the manufacturing sites themselves.

Responding to a comment from Budget Tapes & Records chief Evan Lasky (RW, October 13, 1979) that Capitol's Glendale facility and PRC's western site appeared to be among those pressers facing security problems, PRC president Hugh Landy last week termed the report "inaccurate and irresponsible," and went on to detail PRC's own internal security control and the dynamics of the illicit market as factors contradicting such a breach.

According to Landy, "There is limited production of DJs to begin with, which is further tightly controlled by the quantity of specially marked, gold-embossed jackets. These and other components for DJ production are strictly accounted for by computer inventory control systems."

Traffic Security

Landy also pointed to traffic security as a deterrent to serious leaks. "All promotional shipments that leave PRC's facilities must go through an elaborate checking system, accompanied by verified shipping documents, originated through client request. Promotional shipments are traditionally delivered to distribution centers, fulfillment centers, promotion personnel and client headquarters. Of course, once the product has been delivered to these points, it is no longer under our control."

Casablanca Sets 'Roller Boogie' S'track



Casablanca Record and FilmWorks president Neil Bogert has announced that Casablanca will release the soundtrack of the film "Roller Boogie," to open at theatres in December. The LP will be produced by Larry Emerine and Bob Esty. Esty wrote or co-wrote all the songs on the album, and makes his playing debut on the soundtrack also. Pictured from left: (back row) Bruce Bird, Casablanca executive VP; Irwin Yablans, producer of "Roller Boogie;" (front row) Neil Bogert and Bob Esty.



SLY'S BACK

ON THE RIGHT TRACK

WARNER BROS. RECORDS
PROUDLY ANNOUNCES
THE RELEASE OF
THE FIRST ALBUM BY
SLY & THE FAMILY STONE
IN OVER FIVE YEARS

BACK ON THE RIGHT TRACK

FEATURING THE SINGLE (WBS 49062)
"REMEMBER WHO YOU ARE"
PRODUCED BY MARK DAVIS
ASSOCIATE PRODUCER: HAMP BANKS
ON WARNER BROS. RECORDS & TAPES (BSK 3303)



Chart Analysis

Commodores Single Takes Over Top Spot; Alpert, Jackson, Summer Bullet in Top 5

By JOSEPH IANELLO

Eleven weeks after its release, when it entered at #52 as the Chartmaker of the Week, the Commodores (Motown) have taken over the #1 position with a bullet. Combined black and pop sales action gave the Commodores enough momentum to unseat Robert John (EMI-America) after his five week reign at the top.

Eleven other records, all by superstars, dominated the chart action as the major labels make their final push in preparation for the holiday season.

Close behind the Commodores and leading some extremely heavy competition in the top ten is Herb Alpert (A&M) with a bullet at #2 behind his consistent spread among black/pop 7" and 12" sales and pushed even further by his #17 bullet album. Not far

off is Michael Jackson (Epic) at #3 bullet with lots of solid radio moves even though some stations continue to ignore the record. Donna Summer (Casablanca) catapulted into the top 10 moving all the way up to #5 bullet with terrific radio response plus great retail and rack action.

The Kenny Rogers (United Artists) phenomenon is reaching legendary proportions as his record took a muscular 12 slot move to #10 bullet, only one position behind his rating on the RW Country Chart, with adds at WABC and WZZP and enormous success at the rack and retail levels.

Fleetwood Mac (Warner Brothers), as expected, made a big 13 slot jump to #11 bullet with adds at WXLO and WABC. While the radio reports still show some holes, the racks are having excellent success selling the record; another instance of sales action getting ahead of airplay. With sales and radio moves growing

substantially, it's just a matter of time before Eagles (Asylum), at #12 bullet, moves to the top.

Since its release only three weeks ago, Styx (A&M) has made unusually rapid moves fueled by a strong radio picture and sizeable sales increases. Adds at WXLO, KSTP and Z97 plus a bullet album at #3 put Styx at #20 bullet. Another Commodores record, "Still," is following in the footsteps of its predecessor making an enormous 18 slot jump to #23 bullet in its fourth week on the chart. All the markings of a hit record are there with huge black sales, pop coming on strong, and number one ratings in Atlanta and Washington, D.C.

At #29 bullet and this week's Powerhouse Pick is Barry Manilow (Arista) after only two weeks on the chart. Heavy sales action coming from the midwest and numerous radio debuts along with his top 30 album are behind that success story.

Barbra Streisand/Donna Summer (Columbia) entered at #43 bullet for this week's Chartmaker honor in a very unique situation. Columbia has the two-sided 7" while Casablanca released the

one-side 12", reversing the order in which these two superstars appear on the label copy. The record looks like a huge multi-format success with breakouts across-the-board.

The other record in this week's "big eleven" is Supertramp (A&M) entering at #49 bullet; on any other week a certain Chartmaker. A long and impressive list of radio adds spark this record's entry after initial pre-release action from the platinum album.

Going back to the top of the chart, M (Sire) moved two slots to #6 bullet behind impressive reports at the rack and retail levels. At #14 bullet is the Knack (Capitol), ready to overtake "My Sharona" which dropped to #8, with adds at WABC and WNBC. The biggest news on this record is from the sales end where racks and retail are building steadily.

Foreigner (Atlantic) put together adds at WABC, WEFM and KTSA with top 10 ratings in several markets for a bullet at #24. KC & The Sunshine Band (TK) took a six place leap to #30 behind adds at WRKO, WNOE and KX106 plus #1 ratings in several

(Continued on page 68)

Led Zeppelin Maintains No. One Status As Battle for Top Album Spot Heats Up

By SAMUEL GRAHAM

Lots of activity at the top of the Album Chart this week, with four of the top five records earning bullets and several others making strong entries into the top twenty. It would appear that

the long-awaited established "superstar albums," and some by new stars as well, are indeed giving the overall sales picture a shot in the arm; and some of the biggest records, including, of course, Fleetwood Mac's "Tusk," have yet to make their presence felt.

In the #1 position, Led Zeppelin (Swan Song), now in its seventh week at the top, maintains a healthy lead over the competition. Zeppelin remains the country's top rack album. Elsewhere in the top five, Eagles (Asylum) retains a bullet at #2 in its second week; whereas some racks (and a few retailers as well) reported some delays in receiving product last week, the album is now showing an excellent fill

across-the-board. Styx (A&M) appears to have entered the superstar ranks with their new "Cornerstone," now at an amazing #3 bullet in just its second week; the album is showing an impressive retail spread, and some good racks as well (including top 5 reports at a number of rack accounts). At #4 bullet, the Commodores (Motown) rebounded handsomely from a week in which they had dropped from #2 to #5, losing a bullet in the process; the album's resurgence is tied to heavy rack action this week, along with considerable pop airplay for both the "Sail On" and "Still" singles. Finally, Foreigner (Atlantic) re-enters the top five at #5 bullet. Foreigner's resurgence is tied to gains at both rack and retail.

Elsewhere, Cheap Trick (Epic) enters the top 10 at #8 bullet, with top 10 reports at nearly every retailer and rack action showing top five potential. The album's title cut (and first single) is just starting to receive airplay; when it kicks in fully, the album should realize its top five potential on every level. Meanwhile,

Kenny Rogers (UA) moves to #12 bullet, with retail action continuing to catch up with the album's predominant strength at racks; Herb Alpert (A&M) jumps into

the top 20 at #17 bullet (up from #44), following a good week at both rack and retail (including numerous breakout re-

(Continued on page 68)

Regional Breakouts

Singles

East:

Alan Parsons (Arista)
Sports (Arista)

South:

Styx (A&M)
Jennifer Warnes (Arista)
Elton John (MCA)

Midwest:

Styx (A&M)
Barry Manilow (Arista)
Lauren Wood (Warner Bros.)
Blondie (Chrysalis)
Cheap Trick (Epic)
Kermit (Atlantic)

West:

Jennifer Warnes (Arista)
Anne Murray (Capitol)
Blondie (Chrysalis)
Cheap Trick (Epic)
Elton John (MCA)

Albums

East:

Barry Manilow (Arista)
Foghat (Bearsville)
Quadrophenia (Polydor)
Kenny Loggins (Columbia)
Hayes/Jackson (Polydor)
Elton John (MCA)

South:

Barry Manilow (Arista)
Quadrophenia (Polydor)
Kenny Loggins (Columbia)
Santana (Columbia)
Suzi Quatro (RSO)

Midwest:

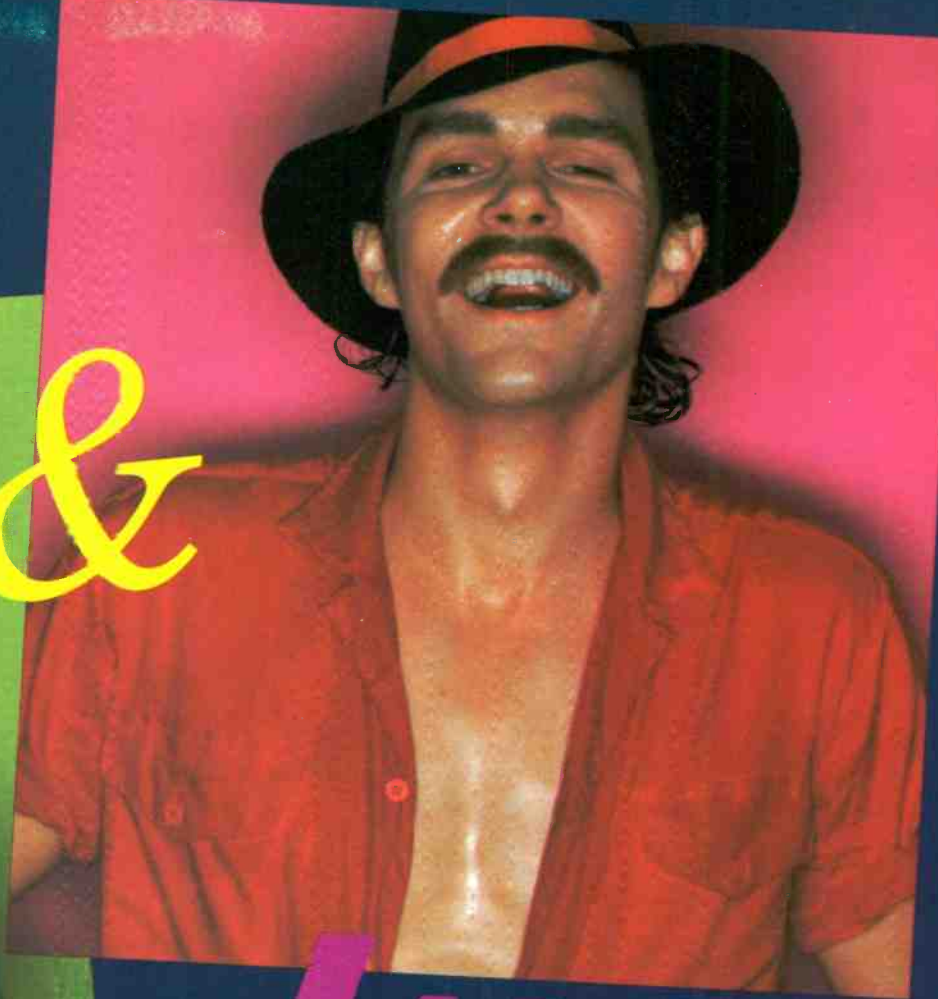
Barry Manilow (Arista)
Foghat (Bearsville)
Quadrophenia (Polydor)
Kenny Loggins (Columbia)
Santana (Columbia)
Hall & Oates (RCA)

West:

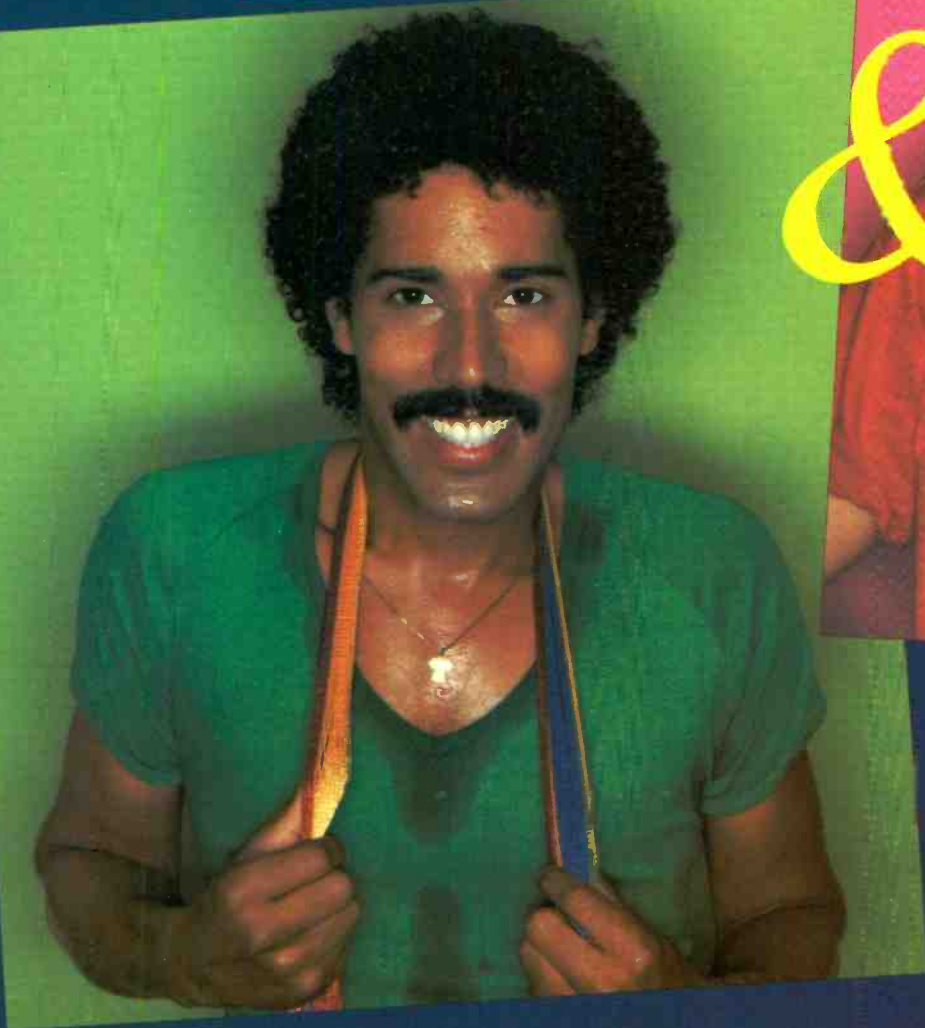
Barry Manilow (Arista)
Foghat (Bearsville)
Santana (Columbia)
Suzi Quatro (RSO)
Hall & Oates (RCA)
Elton John (MCA)

BELL

&



JAMES



Success can be elusive,
and to many it can be

Only Make Believe. For LeRoy Bell & Casey James success is real. It started with their string of hits as writers for stars like Elton John, The Spinners, The O'Jays and soared with their own smash debut single "Livin' It Up Friday Night." Now, Bell & James present the next success, their new album, *Only Make Believe.*



Bell & James "Only Make Believe"
Includes the single "Shakedown" On A&M Records & Tapes

Produced by Bell & James. Executive Producer: Tom Bell. Management: Dick Broder. Agency: APA/Fred Lawrence. ©1979 A&M Records, Inc. All Rights Reserved.

Nesuhi Ertegun Honored At AMC Dinner



The AMC dinner in honor of Nesuhi Ertegun, president of WEA International and chairman of the Cosmos, drew several thousand industry executives to the New York Hilton Ballroom last Friday(5). Ertegun was honored as Humanitarian of the Year by the AMC Cancer Research Center in Colorado. Joe Smith, chairman of Elektra/Asylum Records, was the keynote speaker; Dizzy Gillespie and three other bands provided the entertainment. Pictured from left: (top row) Nesuhi Ertegun; Ahmet Ertegun, chairman, Atlantic

Records; Stanley Gortikov, president, RIAA; Nesuhi Ertegun; Ron Alexenburg, president, Infinity Records; Bob Austin, publisher, Record World; (bottom row) Joe Smith; Dick Asher, deputy president, CBS Records Group; Clive Davis, president Arista Records; Ahmet Ertegun; Shelly Vogel, executive VP, Atlantic Records; Jerry Greenberg, president, Atlantic Records; Manfred L. Minzer, AMC president.

NARM Meet Planned For New York

■ NEW YORK — More than 300 recording industry members will

meet on Monday, October 22, in New York City's Sheraton Centre for the largest regional gathering in NARM's history. The 20th regional meeting in the 1979 series of 22 (Philadelphia and Washington follow on Tuesday and Wednesday) will not only be the largest, but will feature programming segments aimed at the diversified and specialized interests of the record and tape industry in "The Big Apple."

Barrie Bergman, president of NARM, will keynote the all-day meeting. Unique to the New York regional program will be a panel of merchandisers, who will discuss the whole area of in-store merchandising as a follow-up to the merchandising audio visual presentation. The panel will include Herbert Dorfman (Bee Gee Distributing), Roy Imber (Elroy Enterprises), George Levy (Sam Goody), Leonard Silver (Transcontinent Record Sales) and Jay Sonin (Record Hunter).

Advertising in New York on radio and in newspapers will be a program feature, with Ben Karol of King Karol Records heading a program which will feature WPLJ account executive Marilyn Kliensky and morning drive personality Jim Kerr. John Campi of the New York Daily News will cover opportunities in newspaper advertising and promotion.

Manhattan Borough President Andrew Stein will address the group at a luncheon hosted by CBS Records.

Mercury Names Levy Natl. Publicity Dir.

■ CHICAGO—Lou Simon, senior vice president/director of marketing for Phonogram, Inc./Mercury Records, has announced a restructuring in the firm's publicity department, moving its base to New York City. In a concurrent move, Sherrie Levy has been appointed director of national publicity.



Sherrie Levy

Levy joined Phonogram/Mercury in June of this year as associate director of publicity/east coast, where she coordinated all national and local press exposure, as well as television appearances on the east coast. Prior to joining Mercury, she was with the Columbia Records publicity office for two years and worked at Buddah Records for five years, rising to the position of director of publicity. She began her music industry career at Fusion magazine, where she was assistant to the publisher.

Levy remains based in Mercury's New York offices at 810 Seventh Avenue.

Tom Mack Dies

■ SANTA FE, NM — Tom Mack, former vice president of A&R at Dot Records, died yesterday (10) of cancer. Mack, who was in semi-retirement, also headed the A&R departments at Decca and Capitol Records. A working trombonist and arranger, Mack served as road manager for Glenn Miller, Artie Shaw and Claude Thornhill. He was 65.

RSO Names Ginocchio Natl. Singles Director

■ LOS ANGELES—Vic Ginocchio has been promoted to national singles director in the sales department, it has been announced by Mitch Huffman, RSO Records' vice president of sales.



Vic Ginocchio

A member of RSO's sales staff for a number of years, Ginocchio moves up from the position of west coast marketing manager, working from RSO Records' Los Angeles office.

As national singles director, Vic Ginocchio will supervise the distribution and sales of all singles released by RSO.

"OUTRAGEOUS.

Peopled with every macho man ever allowed into Studio 54, it's the ultimate disco tale...and you won't have any trouble getting into this one!"—Jacques Morali, creator of THE VILLAGE PEOPLE. With 50 illustrations, a \$6.95 Dolphin paperback.



DISCO INFERNO

AN ILLUSTRATED NOVEL

BY PORTER BIBB

DOUBLEDAY

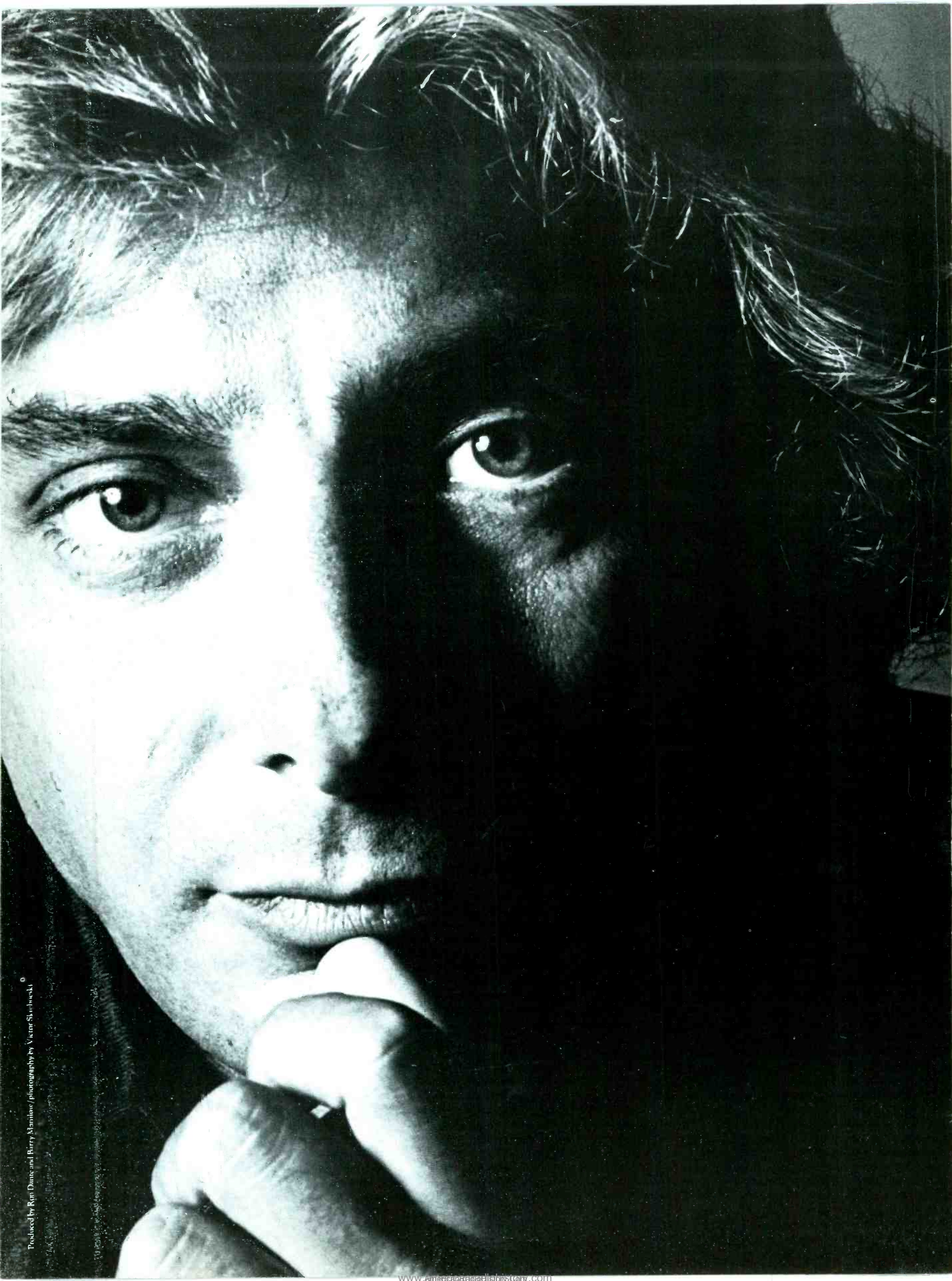
GET THE NICK

Nicolette Larson.

In The Nick Of Time.

Produced by Ted Templeman
On Warner Bros. Records & Tapes (HS 3370)





Produced by Ron Dante and Barry Mantow / photography by Victor Scharbeck

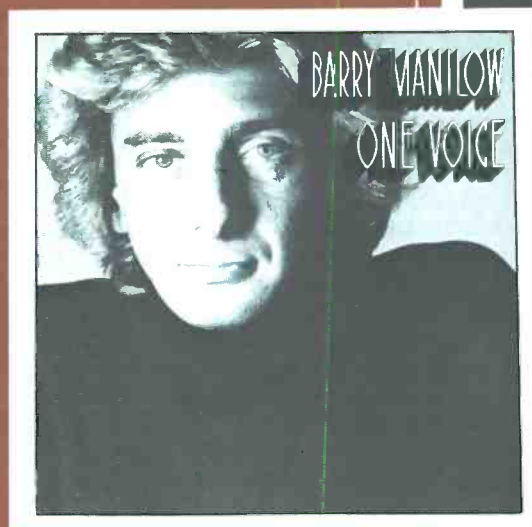
An album for all time.

Barry Manilow's
"One Voice"

In the whole world,
there isn't
another like it.

On Arista
Records and Tapes.

ARISTA



AL9305

By DAVID McGEE

■ If **Joe Garagiola** had been at Hurrah Wednesday night, he would have been saying the same thing about **Bram Tchaikovsky** that he said (repeatedly) about **Tom Lasorda** during last year's World Series: Ya gotta love him. Tchaikovsky, formerly of the **Motors** (a group that came dangerously close to supplanting **Anthony Newley** as **Ol' Ragarm's** ideel), seems to have all the qualifications of a big time rock star: good moves on stage, energy, enthusiasm, presence—and talent. His music, while very much in the go-for-broke style of punk-new wave-new rock-or-whatever-it's-called-now, is reminiscent melodically of early Byrds-Hollies tunes. Lyrically, too, Tchaikovsky seems to have a '60s romantic bent about him, but at the same time displays a cynical, sarcastic side that is strictly of the moment. His band is competent, if undistinguished.

Tchaikovsky may well be the **Willie Sutton** of rock. Just as Sutton robbed banks "because that's where the money was," Tchaikovsky is not above copping a riff from rock classics, presumably because that's where the great riffs are. During the course of the night, the columnist, along with **RW's** always-nattily-attired **Steven Blauner**, and Blauner's attorney, identified the following songs as forming the basis for some of Tchaikovsky's own compositions: "She's So Heavy," "Last Train to Clarksville" (late in the set Tchaikovsky did a version of "I'm a Believer"), "Born to Run," "Let's Go," "Elevation," "Stairway to Heaven," and "Pictures of Matchstick Men." Well, if Willie Sutton taught us anything, it's that a stylish thief is something to behold. And just as there was ingenuity in Sutton's jobs, so is there a telltale spark of originality in Bram Tchaikovsky's work. Perhaps even genius, since he did, after all, turn the drummer loose for a fractured solo during the third song of the night. Quel audacity! Ya gotta love him; ya just gotta love him.

MAJOR BILL UPDATE: No sooner had the columnist settled back for a brief respite from column-writing than did the phone ring and that familiar voice come through loud and clear on the other end. Fort Worth's favorite son, **Major Bill Smith**, called to tell New York, N.Y. that **Melody Maker** recently ran a 14-column story on the ol' Maj and that he's getting orders "from all over the cotton-pickin' world" for his second volume of "Very Early **Delbert McClinton**" album. Readers might recall that in the last Major Bill update, the ol' Maj sent news of his latest recording for LeCam, "Requiem for the King," and said it was to be his last record. "Well," the Major told New York, N.Y. this time, in what sounded like a half-way grin, "the ol' Maj has gone and made a liar out of himself, and you're the first cotton-picker in the world to hear about it.

"Every Christmas day," said the Maj, "your buddy and mine, ol' **Hipshot Percussion**, rides up into the mountains, surveys the grandeur around him, takes off his 10-gallon Stetson hat and says, 'Happy birthday, Boss.' So what I've done is take the music from 'Silent Night' (with **Nancy Nolte** singing in the background) and recorded over it the toughest, most controversial thing anyone's heard in awhile."

The Maj's new record, "Happy Birthday, Jesus," begins with the Maj apologizing to **Jesus** for "all the millions who carry your name as Christians" and for all the havoc wreaked on this planet by human beings: "We've polluted the air/poisoned the streams/burned the grass/cut down the trees/killed the animals/we've taken a world of grandeur and turned it into a mechanized place/to turn out more product to make more money in your name/you were born at the most historic moment in history/and we've taken that moment and turned it into a mess/we're sorry Lord/it's not a happy birthday for you."

Reaction to "Happy Birthday, Jesus" has not been too good thus far, the Maj said, because people think it's too strong. His son told him, "Dad, that thing won't sell no records," and his wife told him the song was "a downer."

"She's right," the Maj added. "It is a downer; it's the greatest downer of all time, what we've done to this Garden of Eden that we live on. I'm sick and tired of singing 'Jingle bells, jingle bells/dashing through the clean white snow' or whatever, 'cause I know there ain't no clean snow no more. And Christmas has become so commercialized that just to think about it now makes me sad. I tell you, I think everybody's gonna dig what I have to say, 'cause I tell the cotton-pickin' truth, man. We hear a lot about the **Pope**, about **Billy Graham**, about **Jimmy Carter**, but never anything about Jesus Christ. I think it's time if a guy's gonna be a Christian to stop talking about it and stand up and be counted. Now everyone's trying to tell me that the record's

(Continued on page 69)

Pope LP To Benefit NCCJ



Ron Alexenburg (left), president of Infinity Records, has announced that proceeds from the sales of the album "Pope John Paul II Sings at the Festival of Sacrosong" will benefit the National Conference of Christians and Jews. Infinity had previously announced that the Pontifical Mission Society would also benefit. Above, Alexenburg presents Dr. David Hyatt, director of the National Conference of Christians and Jews, with a copy of the Papal album. Alexenburg told Dr. Hyatt: "It is our hope that the sales of this album will help all people of all religious backgrounds and nationalities. In America, we will touch people of the nation's three primary religions—Catholics, Jews and Protestants—in the true expression of religious freedom and hope, embodied by Pope John Paul II and the Sacrosong Festival."

RCA Names Reichenbach Album Promotion Dir.

■ NEW YORK — Chuck Reichenbach has been appointed director, national album promotion for RCA Records, it was announced by John Betancourt, division vice president, pop promotion for the label, to whom he will report. In this capacity, Reichenbach, who is based in New York, will be responsible for coordinating radio promotion across the country of all RCA and Associated Labels album product.

Reichenbach comes to RCA after five years with Janus Records where he most recently served as

midwest regional manager. Reichenbach was previously Janus' western regional manager.



Chuck Reichenbach

Press Office Promotes Pinskey

■ NEW YORK—Carol Ross, president of The Press Office, has announced the promotion of Raleigh Pinskey to the position of account executive.



Raleigh Pinskey

Pinskey joined The Press Office in 1978 as an assistant publicist. Before coming to The Press Office, she was editor of "New On The Charts," and prior to that she was director of national secondary radio markets for Private Stock Records.

Pinskey serves as a vice president of the New York Music Task Force.

DIS Co. Debuts

■ NEW YORK—David Salidor and Tom Silverman have announced the formation of the DIS Co., an independent public-relations/publicity/artist-development service that will deal with dance-oriented performers, record manufacturers, producers and managers.

Salidor, director of the firm, most recently was associated with the Howard Bloom Organization as account executive and handled the publicity for Ray Caviano, RFC Records and Gino Soccio.

Silverman, who will handle the firm's business affairs, founded Disco News, which became the first trade publication to cover dance music exclusively.

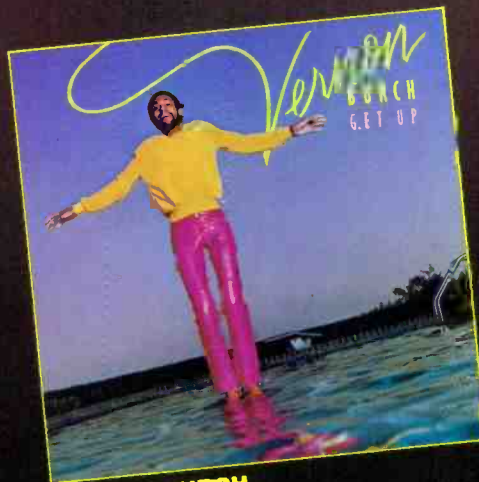
Bob Small will be working with the DIS Co. on an independent basis and will function as director of special projects.

The company is located at 1641 Third Avenue, Suite 10-H and can be reached by phone at: (212) 734-2328.

START THE FALL ROLLING



BAD NEWS TRAVELS FAST
Ordinary Man NBLP-7181
 Produced by Alec R. Costandinos



VERNON BURCH
Get Up CCLP-2009
 Produced by James E. Gadsen
 Co-Produced by Vernon D. Burch
 Executive Produce — Tony Sobel



KENNY NOLAN
Night Miracles NBLP-7179
 Produced by Kenny Nolan
 and Juergen Koppers
 for Metroolis Records



MIKE HERON
Mike Heron NBLP-7186
 Produced by Hugh Murphy



ALEC R. COSTANDINOS
The Synchonic Orchestra
 NBLP-7182
 Produced by Alec R. Costandinos



TONY RALLO & The Midnite Band
Burnin' Alive NBLP-7187
 Produced by Darryl Goedschmidt
 and Alec R. Costandinos



PERSIA
Persia NBLP-7190
 Produced by Kenny Nolan
 and Juergen Koppers
 for Metroolis Records

**On Casablanca
 Record & FilmWorks**

Cecil Holmes
**Chocolate
 City**

Casablanca
 Record and FilmWorks

CMA Presents Annual Awards



Shown above are highlights from the Country Music Association's annual awards show, which took place in Nashville on October 8 and was broadcast nationally in prime time. Top row from left are: Willie Nelson, named Entertainer of the Year; Male Vocalist of the Year Kenny Rogers, whose album "The Gambler" was named Album of the Year; Barbara Mandrell, Female Vocalist of the Year; Charlie Daniels, Instrumentalist of the Year, and his band, the CMA's Instrumental Group of the Year. The Charlie Daniels

Band's "The Devil Went Down To Georgia" was also named Single of the Year. Second row: Vocal Group of the Year, the Statler Brothers; Vocal Duo of the Year Kenny Rogers and Dottie West; Don Schlitz, writer of "The Gambler," which was named Song of the Year; Hank Snow, the latest inductee into the Country Music Hall of Fame (Snow is shown with Chet Atkins).

Renwick Named SESAC Vice Pres.

■ NEW YORK—Charles Renwick, vice president of the NBC Radio Network, has been elected a vice president of SESAC Inc., effective November 5, 1979. The announcement was made by A. H. Prager, SESAC's chairman, following a meeting of the licensing firm's board of directors. In his initial assignment at SESAC, Renwick will administer both the company's broadcast and general licensing areas.

Renwick first joined NBC in 1975 when he served as director of station services for that AM Network's News and Information Service (NIS). He was named director of NBC affiliate relations in June, 1977 and in January of this year, he was elected vice president.



Charles Renwick

E/P/A Names Stessel W. Coast Merch. Dir.

■ NEW YORK — Ron McCarrell, vice president, marketing, Epic/Portrait/Associated Labels, has announced the appointment of Larry Stessel to the position of director, merchandising, west coast E/P/A.



Larry Stessel

In his new position, Stessel will direct E/P/A's west coast product management staff in the preparation of marketing plans, advertising, album packages, point-of-purchase materials, and all other merchandising responsibilities.

Since February, 1979 Stessel has served as director, product management, east coast, E/P/A. Before that, Stessel held the position of associate director, product management, east coast, E/P/A.

Mizell Leaves E/A

■ LOS ANGELES — Don Mizell, Fusion Music general manager, has departed Elektra/Asylum Records, it was announced by E/A chairman Joe Smith.

Infinity Celebrates First Anniversary

By JEFFREY PEISCH

■ NEW YORK — As Infinity Records celebrates its first anniversary (October 12), label executives are pleased with the first year's results and optimistic about the future. The label scored its first gold album recently with Spyro Gyra's "Morning Dance." Earlier in the year, Hot Chocolate's "Every 1's A Winner" became Infinity's first gold single.

Well Established

The label has just begun the promotion of perhaps their biggest project yet—"Pope John Paul II Sings at The Festival Of Sacrosong."

"A year ago we were unknown," said Gary Mankoff, VP of Finance & Marketing for Infinity, "today we're well established. People know the name Infinity. We're familiar to the artist community, to the legal and management community, and to the consumers too."

Like any new record label, when Infinity started, it faced the huge handicap of competing against established labels with superstars and active catalogues. "We had no initial base to depend on, no catalogue for guaranteed profits," said Mankoff. "We had to create that base." Although some of Infinity's artists had histories at other labels, Mankoff pointed out that Infinity's philosophy was to "consciously stay away from signing big-name talent at high prices. We didn't want to risk exposure and put ourselves in a position

where the best we could do would be to break even. We wanted to sign acts and build them into Infinity stars, not merely sign someone else's stars."

When developing their roster, Mankoff said that Infinity executives looked for a few key qualities in artists. "We looked for acts with strong management, and a strong stage presence, or at least a presence that could be developed."

In the last year, Infinity has had considerable success with the aforementioned Hot Chocolate and Spyro Gyra, both of whom had moderate success at other labels. Spyro Gyra did well in pop, R&B and jazz charts. Last summer, the group played at the Montreux Jazz Festival and the Venue in London. Infinity groups New England, Rupert Holmes, Blue Steel and Nature's Divine have all grown considerably over the year, as a result of heavy touring and intensive radio promotion.

Infinity's black music division was given a boost recently when a deal was signed with Jim Tyrrell's new T-Electric Records. The label's first act, Love Committee, will debut with an album early next year.

As part of Infinity's aggressive promotion policies, the label initiated the first \$5.98 list price for new artists in the industry. Called the Rising Star program, the lower prices have helped

(Continued on page 63)



INSATIABLE
 KINKY
 SEETHING
 LETHAL
 MALICIOUS
 CUNNING
 MERCILESS
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Inga's been called a lot of things.
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 INCREDIBLE



THE FUTURE NEVER SOUNDED BETTER.

Steve Popovich on the Basics of Breaking R

By JEFFREY PEISCH

■ In 13 years with the CBS Records organization, Steve Popovich rose quickly from a warehouse worker in Cleveland to a VP, head of A&R, for Epic Records. While at Epic, Popovich was responsible for bringing Cheap Trick and Boston to the label. In 1977 Popovich left Epic to start Cleveland Entertainment Co., Inc., with the Cleveland International Records division. The label's first release was "Bat Out of Hell" by Meatloaf. After an exhausting promotion campaign—much of it done by Popovich himself—the LP took off. To date, over six million copies have been sold. In the last two years Cleveland International's roster has grown to include Ellen Foley, the Boyzz, Mike Berry and the Euclid Beach Band. The Cleveland Entertainment Management branch handles Ian Hunter, the Iron City Houserockers and Ellen Foley. This dialogue was conducted at Cleveland International's New York City offices. Also present were Stan Snyder, and Sam Lederman, both vice presidents based in New York.

Record World: Did rock 'n' roll play a significant role in your upbringing?

Steve Popovich: Yes, I grew up in southwestern Pennsylvania. Radio in Pittsburgh was a big influence. There was a rock station, and an R&B station. It was mostly rock but there was also country, and a lot of nationality music: Yugoslavian folk music, polkas. As a freshman in high school I played in my first band. We did a lot of Hank Ballard and the Midnighters, Fats Domino and Little Richard.

RW: How did you get started in the business end of the industry?

Popovich: I started in the warehouse of CBS in 1963, unloading trucks, filling orders, learning, trying to get an insight into the business. I worked there for three years, and moved through different positions at CBS: inventory control, sales desk. In 1967 I became the local promotion manager for Columbia in Cleveland. I moved to New York in 1969 as assistant to Ron Alexenburg, who was head of promotion at Columbia at the time.

When Ron left to take over Epic I took over as head of promotion. In 1974 I moved to head of A&R at Epic.

RW: How and why did you switch from promotion to A&R?

Popovich: It was an offer. Don Ellis was leaving to take over Columbia. Ron and I had always worked very well together, and he needed a head of A&R. I had always aspired to get into A&R. Every promotion man has A&R in him, as much as a lot of people don't want to admit it. Everyone is evaluating records, and A&R-ing records. It's an impossible thing not to let it happen. Everyone listens to a record and either loves it or hates it. It's a natural reaction, whether you're a promotion man, a radio man, or a man on the street. Ron called me up and we spoke about it and it seemed like the right thing to do at the time. I did pretty much what I had wanted to do at Columbia—getting out, knowing a lot of people, having a lot of fun and seeing a lot of careers happen. And I'd reached a point where I felt it was time for a change, so I took the shot at Epic A&R.

RW: How do you see the difference between the two areas of the industry?

Popovich: Promotion gets involved after the fact, A&R creates the product. There are basics that apply to both. I believe in a grass-roots approach in both promotion and A&R. An A&R person goes out to clubs, not only in N.Y. and L.A., but throughout the country. He tries to keep an open mind, and not to have too many rules. A&R is the front line of a record company. They're bringing the new talent in, they're making the records, they're turning them over, hopefully, to people in promotion and marketing who can deliver.

RW: Do you like one area more than the other?

Popovich: I love it all. We all love the record business, that's why we're doing what we're doing. We love taking things that are turned down by other people, or just taking things that haven't been seen yet by other people and believing in them; finding things we believe in, having the luxury, in this case, to have our own business, and being able to see them accepted. That's the key to it. If you see an act and you love it and then to see them coming into their own is very gratifying. That's why we're in this; it's not that we're making

millions of dollars. We took a substantial drop in CBS to take a shot at having our own record com

RW: Why did you leave Epic and start your own

Popovich: It was the same reason I left Columbia accomplished what I wanted to. I felt that I had growth and development of Epic Records. I can't do at 13. Stan, Sam and I had conversations and decided to do something else and the time just felt right. It was when I wasn't seeing my family except on weekends once a year. You get to a point in your life when you value and decide what's important to you. I said there's another way to do this; it's called being honest. You haven't seen in years." Taking a shot at establishing a record company based in a city that has a long history of jokes for years was a challenge too.

RW: Would you outline your theory on how a promotion is promoted?

Popovich: It's very basic, it's always been the same. Local promotion in Cleveland, and now, the basics are the same. First of all you've got to have a great record and have a tremendous love for that record and the way it's marketed. Your mind changed by anyone. If you have that belief, your credibility with people, if they believe that what you do will happen over a period of time, no matter how long it takes, you stay with it, and you're very stubborn, it will eventually, of course, happen a lot bigger than others. The basic rule is you've got to love music. You've got to love dealing with radio. You've got to love radio as well; You've got to be able to deal with it.

Radio is very important. We're a promotion oriented company. All of our people are involved in day-to-day promotion. There are no rules in promotion. You have a great record and enough people united around you nationally will bring it through. Timing is very important. There are a lot of CBS we stayed with for 8 months. There are ver

Every promotion man has A&R

Everyone is evaluating records and A&R-ing records.

RW: How do you get a station to add a single to its playlist several times?

Popovich: Well you back off at first if there's a lot of stations. When we released the Meatloaf LP, there was a lot of stations that didn't love this record and we're going to watch it on radio. So we went to the stations where we had a lot of interest and tried to maximize the record at radio and retail. We worked with the CBS people, trying to spread the record in the cities that weren't that excited about it. And luckily with Meatloaf, we had early-on believers. And this is a record too.

RW: Was there a point during the Meatloaf campaign where you were discouraged, that you thought it wasn't going to work?

Stan Snyder: We never thought it wasn't going to work. We were always confident. We were always confident in Cleveland and New York markets had instant radio sales. People came in looking for that record.

Meat's album shipped Sept. '77. Through Cleveland and major markets, the only activity we had was Cleveland and that was enough for us. We knew that they were doing very well out of the stores. Then we picked up in Oklahoma City, Omaha, and finally after a couple of dates, and some club dates in Boston, we got more attention in the market that spilled to another.

Popovich: You have doubts with every record. Meatloaf's was lost two or three hundred times.

(Co



READY...

AIM...

The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ WORTH THE WAIT—**Fleetwood Mac's** "Tusk," an album that has actually earned that often-abused "long awaited" tag, is going to be the subject of a lot of discussion in the next few weeks. No attempt to fully review this elaborate, lengthy work will be made here, at least not now, but one thing is certain: this is not the album that "Rumours" mongers have been expecting, and the band has to be admired for that. **Lindsey Buckingham** in particular—and it's clear that he was the main man behind the project—has avoided the line-of-least-resistance approach that might easily have been taken by a group of musicians coming off a 10 million seller; little of Lindsey's raw, heavily percussive material on "Tusk" suggests the well-oiled, perfect pop of "Go Your Own Way" and the rest of "Rumours." A lot of folks are probably going to hate "Tusk," because it's not an easy record (although much of it is genuinely lovely, especially **Christine McVie's** dusky singing and writing), loaded with obvious hit single candidates. But unlike some of the other so-called "superstar product" that's been released lately, "Tusk" justifies all the waiting, the secrecy and the bucks. The Mac isn't just treading water—they're taking some chances, and consciously moving ahead.

MISCELLANY—**ABBA's** October 4 show in Washington was canceled after group member **Agnetha Faltskog** took sick due to a rough flight from Boston. The other three members—**Benny Andersson, Bjorn Ulvaeus** and **Frida Lyngstad**—paid a visit to **Amy Carter** at the White House on the 5th; Frida gave her gold ABBA necklace to Amy, who then left for school clutching her books in one hand and the Washington Post in the other, so we're told. The group later attended a garden party at the Swedish ambassador's Washington digs, an affair only slightly dampened, so to speak, by heavy rainfall. Meanwhile, they'll take ten days off after their final North American concerts (in Toronto and Montreal) before beginning the European leg of the tour . . . **Art Fein**, a guy whose finger is always on the pulse, points out that ever since the **Cadillacs** were tapped for that Subaru car commercial, the possibilities for other musical acts doing endorsements are truly endless. Among our favorites: **The Commodores** doing recruiting plugs for the Navy; **The Yachts** for Chris Craft luxury vessels; **Earth, Wind and Fire** for Prudential homeowners insurance; **20/20** for an eyeglasses manufacturer; **Tim Curry** for an Indian restaurant; **Ernest Tubb** for Comet bathroom cleanser; **Conway Twitty** for Hartz Mountain bird feed; **Asleep at the Wheel** for No-Doz; **Boney M** for Weight Watchers; **Johnny Cash** for AmEx Travelers Checks; the **Roches** for the Tropicana Motel (a little obscure, that), and on and on and on. We want it known, by the way, that if any of these actually become reality, we and Fein expect hefty finder's fees.

MORE—How important is "Tusk"? Just ask ace writer **Carl Bernstein** of the Washington Post. Bernstein, he of Watergate fame, of course, will review the new Mac album for his paper, we understand . . . Local rockers **Bates Motel** have signed a management agreement with Hartmann and Goodman (**Poco, Dwight Twilley, Graham Nash**), and indications are that the quartet will sign with "one of the major labels" soon. They call their music "atomic rock and roll," as well as "a cross between the **Sex Pistols** and **Burl Ives**." We've seen these guys, and they're at least as deserving as a number of the other local acts who've been signed recently . . . Singer **Teresa Brewer** likes Senator **Ted Kennedy's** presidential chances, so much so that she has recorded a tune—entitled, oddly enough, "Teddy"—about him and will release it via Signature Records "on a rush basis." Not only that, it'll be available in two forms, "an exuberant Dixieland arrangement and a ballad version." The tune was written by producer **Bob Thiele**, Brewer's husband, and **George Weiss**. Now you're sure she's not talking about **Teddy Pendergrass**, right? . . . Coming up at the Palomino: **Crystal Gayle** on Halloween, preceded by **Moe Bandy** and **Joe Stampley** on October 26 . . . **The Beat** will open for **Pearl Harbor** and **the Explosions** at the Whisky, October 28 . . . During the current **Eagles** tour, guitarist **Joe Walsh** is the last member to hit the stage at most shows; his entrance is accompanied by the rest of the group playing "Hail to the Chief"—in anticipation, of course, of Joe's successful bid for the presidency next year. Watch out, Ted . . . **Willie Nelson's** next album, tentatively set for later this month, is a collection of **Kris Kristofferson** tunes. There will also be a Willie Christmas LP, which sounds nice.

FILM MUSIC—Columbia will carry the soundtrack to "Skatetown, USA," a new Rastar/Columbia Pictures film. **Dave Mason** will appear

(Continued on page 60)

World Artist Records Revived; Lou Guarino Also Bows Disco Chain

By JEFFREY PEISCH

■ NEW YORK—World Artist Records, the label whose roster included Chad & Jeremy in the '60s, will be reactivated, according to label president Lou Guarino. The first release will be a disco album called "Puttin' On The Ritz" by Lady Ritz, on November 2. The label will release albums and singles from all genres of music, including country, said Guarino at a press conference here last Wednesday (10).

Disco Chain

The Lady Ritz LP will initially be distributed in select markets (New York, Chicago, Pittsburgh, L.A., Miami, Philadelphia) by independents. World Artist product will also be distributed in Europe.

In conjunction with the rebirth of World Artist Records, Guarino also announced the creation of Disco Ritz International, a disco franchise operation to be sold to hotels throughout the world. The first disco will open at a Howard Johnson Hotel in

Monroeville, Pennsylvania, a suburb of Pittsburgh, on November 2, to coincide with the first label release.

In the near future Disco Ritz International franchises are to open in New York and Milan, Italy. As part of the franchise, hotels will purchase customized modules that contain the sound and light systems for the disco. These systems will range in price from \$35,000 to over \$1 million. Tony Bongiovi, co-owner of the Power Station recording studio in New York City, is the sound consultant to Disco Ritz International.

In addition to the purchase of the modules, the franchises will pay Disco Ritz International a monthly fee for programming and other services. Disco Ritz will share in the profits of each franchise, above a certain guarantee.

The music at all the discos will be programmed by Guarino and will contain a "combination Latin-European disco beat." The initial World Artist LP, "Puttin' On The Ritz," is said to be representative of the type of music the discos will program. According to Guarino, World Artist records will be programmed if they fit into the format of the discos. Responding to a question about the decline in the popularity of disco in the last several weeks, Guarino said, "It is very apparent that disco is here to stay. Our programming will feature all dance-oriented music, not exclusively disco per se. Rock and top 40 will be incorporated when it fits."

The disc jockeys at each of the franchises will be trained by

(Continued on page 60)

Infinity Ups Gorfine

■ LOS ANGELES — Bethany Gorfine has been named to the position of director of production services at Infinity Records, according to Infinity vice president, marketing/finance Gary Mankoff.

Gorfine has held the post of manager of production services for the past year. Prior to joining Infinity, she served in various positions at Arista and A&M Records.

In her new position, Gorfine will be responsible for the overall supervision of Infinity's production department. She will continue to be based at Infinity's New York headquarters and reports directly to Mankoff.

'Rise'-ing to the Occasion



Accepting his gold single for "Rise" is Herb Alpert, joined by Jerry Moss and a stand-up of Herb from the Tijuana Brass days. "Rise," the album, has just been released. Shown from left are: Jerry Moss (chairman, A&M Records); Herb's stand-in, and the real Herb Alpert (vice chairman, A&M Records).

Rick

James



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Radio World

Radio Replay

By NEIL McINTYRE



■ The promotion budgets are about set at most radio stations in preparation for drawing attention to the good points about listening to each station. The fall ARB is almost here, although the results will start appearing just before Christmas. Good luck to all those programming people; I hope that your much thought-about plans bring you good results.

More thinking is being done by the networks and by local radio stations regarding the news, including its content and the coverage of events that relate to the audience that each style of programming is trying to reach. Last week WBCN-FM/Boston gave its album rock listeners more than the music. The station sent three reporters to be on-the-spot at the Seabrook nuclear construction sight in preparation for the demonstrations over the building of the power plant. For a three day period WBCN aired on-the-spot coverage three times an hour, giving the listening audience an update of the events happening just 40 miles from Boston. Several of the news people were injured as they got too close and were mistaken for demonstrators rather than reporters. Music director **Kate Ingram** was excited about being part of the station that kept the area informed about demonstration. Ingram said: "WBCN fed over a dozen stations throughout the country, as more than 3000 showed up to demonstrate."

MOVES: **Bill Bailey** is out as PD at WKYS/Washington, D.C. The disco station's new PD is **Donnie Simpson** . . . **Sam Sherwood** named GM at KHOW-AM & FM/Denver from WAYL/Minneapolis . . . **Jim McMann** leaves WBZ/Boston as MD to join KBLX/San Francisco on the air. **Wendy Furiga** is the new MD at WBZ . . . **Kenny Miles** leaves mornings at KRBE/Houston and is replaced by **Barry Kaye** . . . RKO Radio Network adds **Jeff Finch** from WLUP/Chicago, **Andy McCollum** from KVIL/Dallas, **Ed Gullo** from WGST/Atlanta, and **Harvey Nagler** becomes managing editor from the ABC Radio Network . . . **Dick Sloane** leaves WXLO (99FM)/New York to do on air at WGBS/Miami . . . Send your moves, changes and station pictures to RW east c/o Neil (Pirates) McIntyre.

JUST ONE VOTE: It's not too early to start reminding the people to prepare to vote in November, and radio station management should be pushing the people—through editorials—to write their representative in Washington, D.C. if they don't like something or to encourage them to continue what they're doing. The day will surely come when the FCC will be looking for a sign as to what direction to go in regards to a broadcast type of bill, and now is the time to get the people in the habit of writing.

When you start looking around for community support on local issues or for some backing during license renewal, it's good that your listeners have a familiar way to communicate with the government. All of this keeping after the public to respond by voting at election time or through the use of the mail will make your radio station more important force. The newsmakers will start coming to you rather than you having to seek them out for the story.

COUNTRY MOVES: **R. T. Griffin** has left the post of MD at WCXI/Detroit. PD **Bill Ford** will handle the duties of music director temporarily . . . KERE/Denver welcomes **Jay Cooper** as afternoon drive announcer. Cooper has been in the Denver broadcast market for over 11 years, which included a stint at crosstown rival KLAQ . . . **Diane Brennan**, MD, WBAM/Montgomery, reports the addition of **Dave White** as PD of the AM facility.

COUNTRY COPY: There are success stories galore this week, capping off with CMA DJ of the Year winners: **Bill Bailey**, KENR/Houston; **Dugg Collins**, KZIP/Amarillo; and **Terry Slane**, WGTO/Cypress Gardens. Congratulations to the winners (and nominees) of that award. Also congratulations to organizers of the FICAP seminar and panel discussion, as well as the CMA Post-Awards special radio broadcast, featuring clips from the earlier telecast along with interviews with

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Radio Divided on Home Taping Impact

(Continued from page 3)

rise, it is only because there are now a lot more FM rock stations than there once were.

The program directors of such stations say they don't feel guilty about the idea of "featured albums," and those who don't program them say they avoid playing entire LPs because it's bad programming, not bad ethics.

"The way I see it, we're giving 40 to 50 minutes of air time to a particular artist," said Alex Demers, program director of WIOQ-FM in Philadelphia, which airs a new album and a classic each day. "There are a lot of albums that would not be heard or bought without this vehicle." Steve Forbert and Molly Hatchet are two artists who broke out of Philadelphia with the aid of WIOQ album spotlights, Demers said.

Philadelphia may indeed be the featured-album capital of America, with three highly-rated album-rock stations playing one or more LPs each night. Jeff Pollack, program director of WMMR-FM, currently the ratings leader, also considers the prac-

tice "a good way to showcase a new album. These days when money is tight, people are going to want to hear an album before they buy it."

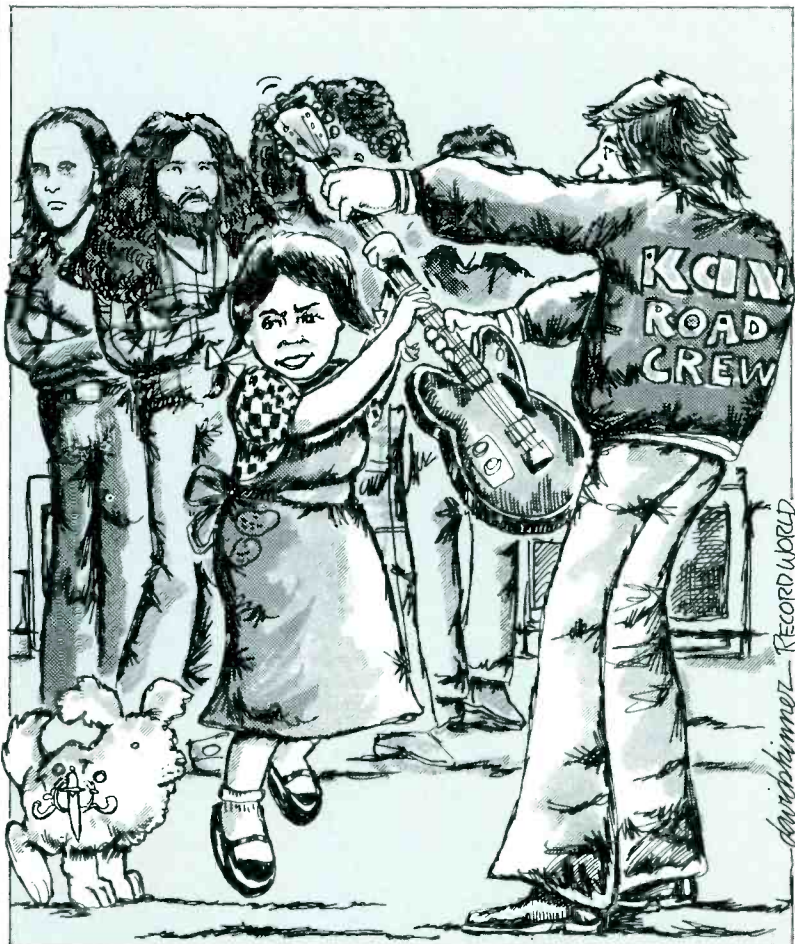
Pollack did, however, express concern over lost record sales. "I don't think we ought to tell people to have their tape machines ready. I don't think that's fair. It would really be encouraging them to break the law."

Lee Abrams has made album features a part of his Superstars album-rock format since the early seventies, but now recommends that the stations he consults not tell listeners to have their tape recorders ready. He is also "looking for a way to break it (the album feature) up, because it's not right the artist should get screwed because someone is taping their record."

A 1977 study by Burkhart-Abrams and Associates found that, while the featured albums were highly popular with listeners, only one percent of the respondents taped the LPs.

The stations that do not show-

(Continued on page 65)



"Well Toto, I guess we're not in Kansas anymore . . ."

20/20



Dialogue

(Continued from page 18)

bullets, or whether or not you're the chartmaker in *Record World*, your record is going to be lost every other week. Meatloaf never went higher than 10 or 15 in the trades. We couldn't let things like that drive us crazy. The important thing was the radio and the fact that people were walking in the stores asking for the record.

RW: How did Meatloaf break internationally?

Snyder: The key for Meatloaf undoubtedly was a three-tune promotional film that Arnold Levine at CBS produced. Outside of the U.S., press and TV are much more important in selling records. Radio doesn't exist as it does in U.S. Meatloaf was so interesting from a press angle: his size, Jim Steinman's association. Once the film was shown in Europe, Scandinavia and Australia, that broke him.

RW: How about the new LP?

Popovich: It's being worked on now. Steinman's songs are sensational. The backing tracks are down; once again, Rundgren is producing. Everyone has been working hard, but we've run into some difficulties.

RW: What sort of difficulties?

Popovich: All I can say is it will be finished as soon as possible.

RW: At Epic you were responsible for bringing Boston and Cheap Trick in . . .

Popovich: I was the head of A&R during this period. When I came into Epic working for Ron, we analyzed the roster. The two previous heads of A&R did a great job in bringing major names to the label. When you come into a job like that you look at the roster. There are a lot of people you're familiar with, a lot who you aren't. You have your own tastes in music, and you hope that by adding them to the existing roster, will emerge something really significant that will take the entire roster a couple of steps higher.

I've always believed in surrounding myself with people who are very strong at what they do and who are as dedicated as I am. I don't believe in taking all the credit for anything that's ever happened with any of our records. It takes a lot of people to make something happen in this business, and I was real fortunate at Epic in having Lenny Petze and Tom Werman and Gregg Geller. I really believed in their tastes and their ears. When you're sitting in A&R, acts come to you from a number of different sources. Whether it's people who are on staff or radio people in a particular marketplace that give you a hint to something that's a hot live attraction that is drawing people in the area, you've got to be open to all these avenues. I've always operated very openly, followed up tips and leads. During this period, I feel really good about what did develop at Epic. It's really gratifying to watch people like Cheap Trick, Boston and Ted Nugent grow.

RW: What do you look for in an artist?

Popovich: When you see a Cheap Trick in a club in Madison, Wisconsin, you see what they do to motivate a crowd: it was a combination of great songs, and they were fun to look at. You left the show with a great feeling. After we saw Cheap Trick we made the decision to sign them on the spot.

With Boston it was the magic demo. Lennie Petze had received it from someone. He played it for me and the next day I sent him and Werman to Boston to hear the band—that really didn't exist at the time. They put the band together just for the live audition. If you heard the Boston demo in those days, it was something that made you

School Boys



Prior to the start of their U.S. tour, members of Atlantic recording group City Boy held a press conference at Atlantic New York offices for college radio and press representatives from the Tri-State (New York, New Jersey, and Connecticut) area. The event was coordinated by national college promotion manager Bruce Tenenbaum. Shown with the college radio staffers are, foreground, from left: Lol Mason and Steve Broughton of City Boy. Tenenbaum is third from the left. Atlantic product manager Ginny Marton is fourth from left.

think, "this is unbelievable, we've got to have it."

The Boyzz are another example. I went to Chicago to see another band and ran into a friend who said he had a great band I had to see. I told him I was there to see another band, but I went to see the Boyzz too. There were lines around the block; people were on their feet, arms in the air—for an unrecorded local band. You observe people. If they are on their feet, screaming and singing every song, you don't have to be Einstein to think that "Hey there must be something here." The same things happened with the Jukes at the Stone Pony in Asbury Park. I'm a real believer in clubs.

RW: What is your attitude toward unsolicited tapes?

Popovich: We try to listen to everything. We have a band whom we're working with now, the Iron City Houserockers on MCA, that we signed through a tape that came in the mail. We listened to it and thought it was a band that had a lot of promise. We met with the guys; we really liked them personally. That's another thing with us: at this point in our careers, we've got to not only believe in the talent of the people we're working with, but we've got to like them personally too.

RW: Can you outline the distribution deal you have with Epic and CBS?

Snyder: We have a production deal whereby CBS has the first right of refusal on our product. The acts we have outside of CBS were presented to CBS first, and they passed. We were then free to take them where we wanted. So with a group like the Iron City Houserockers, we took them to CBS, they refused, and we placed the band with MCA.

RW: How about Ian Hunter, he's not on CBS either?

Popovich: Having worked with Hunter at Columbia, we respected his music for many years. Ellen Foley, who records for and is managed by Cleveland International, had a demo tape with an old Mott the Hoople song on it, "All the Way To Memphis." I was in England on business so I tracked down Ian to have him hear the Foley version, and we talked. The week before that, Stan and I had been in Tower Records in L.A. and they had all the old Mott LPs on display and they were selling them! Everyone had respect and interest—still—in Hunter. We began to manage Hunter, and we placed him on Chrysalis.

RW: Would it have been easier having Hunter on Cleveland International/Epic?

Snyder: The acts that we sign to labels other than Cleveland International/Epic we manage and produce. For our CBS artists, we're a production company. But it's really a lot of the same work, whether you're a production company, or manager. We go out and attempt to create an awareness at FM radio and at retail, well in front of the release of the record. Steve and I were on the road three months before the Meatloaf album was released, during the summer of '77. We took cassettes and slicks of the album cover and went to radio, CBS branches and retailers to create an anticipation in the market. It worked well too. It's time consuming and very expensive to travel all around the country, but radio responds to it. They're appreciative.

RW: So the fact that some of your acts aren't on your label doesn't change your approach to them.

Sam Lederman: The work is exactly the same. We take the same approach whether an artist is on our label or we manage an artist. Whatever our affiliation, the same things have to be done to bring that artist to the marketplace. The same things have to be done to get the record played on the radio. To us it's really a matter of semantics, whether the artist is on our label or whether we manage the artist. We look at it the same way. You're going after the same ball.

RW: Doesn't it upset you when CBS passes on one of your artists?

Snyder: Well after Steve's track record at A&R it's upsetting. Anytime someone passes on something you believe in it hurts. But it's broadened our horizons. There are a lot of great people at other labels who we come in contact with. It's a learning experience too. We've never been involved with independent distribution so it's been interesting.

RW: What has the industry learned in the last year with all the cutbacks?

Snyder: Ultimately it's a good thing, a rude awakening. The major companies have enjoyed a 20 to 25% growth rate for seven or eight straight years; staffs have expanded almost unconsciously. In the long run this is a very good thing to have happen. The strong are going to survive; companies will be stronger in two years.

Popovich: The time has never been better for the rebirth of small labels. There's a whole happening scene, with new bands and small labels in every major city. That's real healthy. There's a lot of fresh bands in every city: unsigned bands that make their own records.

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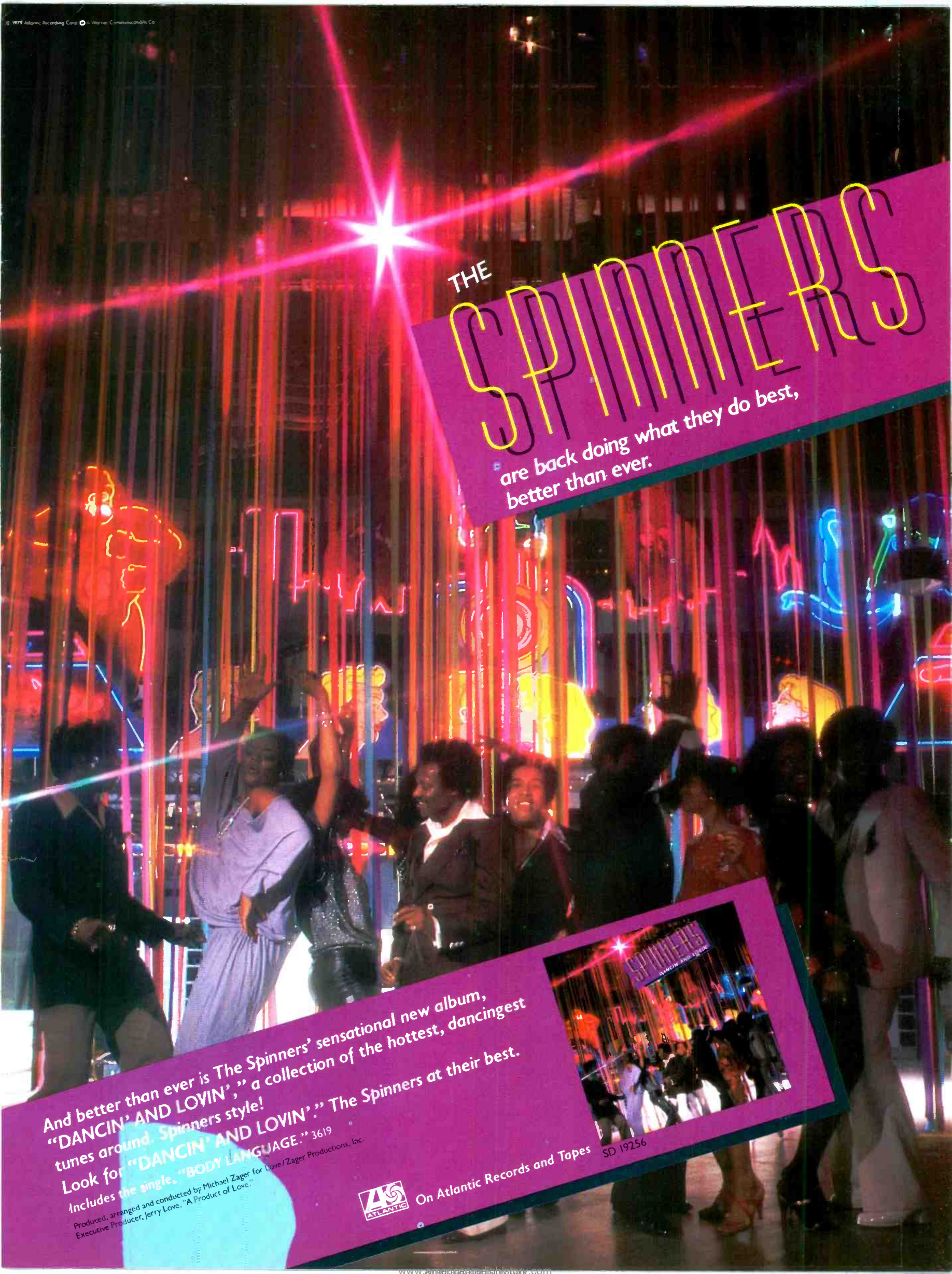
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On Atlantic Records and Tapes

SD 19256



Record World Singles 101-150

OCTOBER 20, 1979

OCT. 20	OCT. 13		
101	104	IF YOU WANT IT NITEFLYTE/Ariola 7747 (Face, BMI)	
102	105	YOU AND I MADLEEN KANE/Warner Bros. 49069 (Bonna/Firehold, ASCAP)	
103	113	COME GO WITH ME TEDDY PENDERGRASS/Phila. Intl. 9 3717 (CBS) (Mighty Tree, BMI)	
104	—	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542 (Sugarhill, BMI)	
105	106	BLIND FAITH POINTER SISTERS/Planet 45906 (Elektra/Asylum) (Baby Bun/Rafferty Songs, BMI)	
106	143	DON'T LET GO ISAAC HAYES/Polydor 2011 (Screen Gems, BMI)	
107	127	I DO THE ROCK TIM CURRY/A&M 2166 (Arriviste Ink/Mother Fortune, BMI)	
108	—	I DO BELIEVE IN YOU PAGES/Epic 9 50769 (Almo/Pa-Giz, ASCAP)	
109	111	SHE'S GOT A WHOLE NUMBER KEITH HERMAN/Radio 418 (Rennal/Twin Bull, ASCAP)	
110	112	BRIGHT SIDE OF THE ROAD VAN MORRISON/Warner Bros. 49086 (Essential, BMI)	
111	114	TELL ME ANOTHER ONE KID BROTHER/MCA/Montage 4111 (Home Fire/Little Sue, BMI)	
112	—	EAST SIDE KIDS YIPES!/Millennium 11780 (RCA) (Big Teeth, BMI)	
113	103	DANCIN' ROUND & ROUND OLIVIA NEWTON-JOHN/MCA 41074 (John Farrar/Irving, BMI)	
114	—	IF I EVER LOSE YOU ROCKIE ROBBINS/A&M 2180 (Almo/Rockie, ASCAP)	
115	118	YOU GOT ME HOT JIMMY "BO" HORNE/Sunshine Sound 1014 (TK) (Sherlyn/Harrick, BMI)	
116	—	BALTIMORE NILS LOFGREN/A&M 2182 (Hightree, BMI)	
117	117	EMPTINESS SAD CAFE/A&M 2181 (Man-Ken, BMI)	
118	119	ROCK SUGAR ROB GRILL/Mercury 76009 (Durango, ASCAP)	
119	120	WHAT'S A MATTER BABY ELLEN FOLEY/Epic/Cleveland Intl. 9 50770 (Times Square/Eden, BMI)	
120	121	SINCE YOU'VE BEEN GONE RAINBOW/Polydor 2014 (Island, BMI)	
121	122	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077 (Pi-Gem, BMI)	
122	123	TAKIN IT BACK BREATHELESS/EMI-America 9170 (G. Jonah Koslem/Bema, ASCAP)	
123	125	STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. 9 3710 (CBS) (Mighty Three, BMI)	
124	124	ALL THINGS ARE POSSIBLE DAN PEEK/MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI)	
125	102	HOLD ON TO THE NIGHT HOTEL/MCA 41113 (ATV/Mann & Weill/Blair/Bell Hop, BMI)	
126	126	TROUBLE AGAIN KARLA BONOFF/Columbia 1 11041 (Seagrape, BMI)	
127	110	ARE YOU AFRAID OF ME SHAUN CASSIDY/Warner/Curb 49039 (KCM/Shongs, ASCAP)	
128	130	ANOTHER NIGHT WILSON BROS./Atco 7505 (Intersong, ASCAP)	
129	129	B-A-B-Y RACHEL SWEET/Stiff/Columbia 1 11100 (East/Memphis, BMI)	
130	132	IT WILL COME IN TIME BILLY PRESTON/Motown 1470 (Irving & Wep, BMI)	
131	131	WHATCHA GONNA DO ABOUT IT ROZALIN WOODS/A&M 2156 (April/Russell Ballard, ASCAP)	
132	133	(LET ME PUT) LOVE ON YOUR MIND CON FUNK SHUN/Mercury 76002 (Vol-ie-Joe, BMI)	
133	—	KING TIM III FATBACK/Spring 199 (Polydor) (Clita, BMI)	
134	109	IT'S A DISCO NIGHT (ROCK DON'T STOP) ISLEY BROTHERS/T-Neck 9 2287 (CBS) (Bovina, ASCAP)	
135	116	TOUCH ME WHEN WE'RE DANCING BAMA/Free Flight 11629 (RCA) (Hall-Clement, BMI)	
136	128	WHEN I THINK OF YOU LEIF GARRETT/Scotti Brothers 502 (Atl) (Shepherd's Fold/Saber Tooth, BMI)	
137	134	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459 (Perks, BMI)	
138	138	AFTER THE FIRST ONE YONAH/Free Flight 11696 (RCA) (Stone Mountain, ASCAP)	
139	140	I SURRENDER ELLEN SHIPLEY/NY Intl. 11686 (RCA) (Little Gino/Shipwreck/RRK, BMI/Shuck N' Jive, ASCAP)	
140	139	PHANTOM LOVER ROCK HORSE/Columbia 3 11043 (Natural Songs, Awantha, ASCAP)	
141	—	I WANT TO BE YOUR LOVER PRINCE/Warner Bros. 49050 (Ecnirp, BMI)	
142	135	SPENDING TIME, MAKING LOVE AND GOING CRAZY DOBIE GRAY/Infinity 50,020 (Irving/Down 'n Dixie, BMI)	
143	136	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/Warner Bros. 8839 (Hawkshaw/Gallico/Geoff & Eddie/Blackwood, BMI)	
144	137	BRIGHT EYES ART GARFUNKEL/Columbia 3 11050 (Blackwood, BMI)	
145	147	DOIN' THE DOG CREME D'COCOA/Venture 112 (Barcam, BMI)	
146	141	HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS/Stiff/Epic 8 50726 (Blackhill)	
147	142	IN THEE BLUE OYSTER CULT/Columbia 1 11055 (B. O'cult, ASCAP)	
148	144	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 46046 (Bocephus, BMI)	
149	145	DON'T THROW OUR LOVE AWAY ORLEANS/Infinity 50,017 (Lucid, BMI/Orleansongs, ASCAP)	
150	146	WHAT'S RIGHT DAVID WERNER/Epic 9 50756 (David Werner/Cos-K, ASCAP)	

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AFTER THE LOVE HAS GONE White (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)	53	I NEED A LOVER J. Punter (H.G. Music, ASCAP)	62
ANGELEYES/VOULEZ VOUS B. Andersson & B. Ulvaeus (Countless, BMI)	93	IN THE STONE White (Saggyfire, ASCAP/Ninth/Irving/Foster Frees, BMI)	73
ARROW THROUGH ME P. McCartney & C. Thomas (MPL, ASCAP)	45	I STILL HAVE DREAMS Garay (Batroc/Song Mountain, ASCAP)	92
BABE Group (Stygian/Almo, ASCAP)	20	IT'S ALL I CAN DO R.T. Baker (Lido, BMI)	77
BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) R. Palmer (Rockslam, BMI)	21	I'VE NEVER BEEN IN LOVE M. Chapman (Big Neck, ASCAP)	58
BETTER LOVE NEXT TIME Haffkine (House of Gold, BMI)	83	I WANT YOU TONIGHT Schnee (Irving/Pablo Cruise, BMI)	71
BETWEEN YOU BABY AND ME C. Mayfield (Mayfield, BMI)	96	LADIES NIGHT E. Deodato (Delightful/Gang, BMI)	67
BORN TO BE ALIVE Jean Vanloo (Radmus/Seldagamus, ASCAP)	28	LEAD ME ON Diante (Almo, ASCAP)	19
BREAK MY HEART D. Davis (Groovesville/Forgotten, BMI)	94	LET ME KNOW (I HAVE A RIGHT) Fekaris (Perren-Vibes, ASCAP)	74
BROKEN HEARTED ME Norman (Chappell/Sailmaker, ASCAP)	36	LONESOME LOSER Group & J. Boylan (Screen Gems-EMI, BMI)	9
COME TO ME T. Green (Cicada, PRO/Trumar, BMI)	48	LOVE PAINS S. Barri (World Song/Golden Clover, ASCAP)	76
CONFUSION J. Lynne (Jet, BMI)	75	LOVIN', TOUCHIN', SQUEEZIN' Baker (Weed High Nightmare, BMI)	13
COOL CHANGE Boylan & Group (Screen Gems-EMI, BMI)	82	MIDNIGHT WIND J. Stewart (Bugle/Stigwood/Unichappell, BMI)	35
CRUEL TO BE KIND N. Lowe (Anglo-Rock/Albion, BMI)	16	MY SHARONA Mike Chapman (Eighties/Small Hill, ASCAP)	8
CRUISIN' S. Robinson (Bertram, ASCAP)	78	NO MORE TEARS (ENOUGH IS ENOUGH) G. Klein (Olga/Fedora, BMI)	43
DAMNED IF I DO A. Parsons (Woolfsongs/Careers, BMI)	65	(not just) KNEE DEEP PT. 1 George Clinton & Co. (Mal-Biz)	86
DEPENDIN' ON YOU T. Templeman (Soquel, ASCAP/Snug, BMI)	25	ONE FINE DAY Anderle-Jones (Screen Gems-EMI, BMI)	99
DIFFERENT WORLDS M. Lloyd (Bruin, BMI)	50	PLAIN JANE Hagar (Big Bang/Warner Tamerlane BMI)	95
DIM ALL THE LIGHTS Moroder-Bellotte (Sweet Summer Night, BMI)	5	PLEASE DON'T GO Casey/Finch (Sherlyn/Harrick, BMI)	30
DIRTY WHITE BOY R.T. Baker-M. Jones-I. McDonald (Somerset/Evansongs, ASCAP)	24	PLEASE DON'T LEAVE M.J. Jackson & T. Templeman (Creeping Licking, BMI)	40
DON'T BRING ME DOWN J. Lynne (Unart/Jet, BMI)	15	POP MUZIK Midascare (Robin Scott, ASCAP)	6
DON'T STOP 'TIL YOU GET ENOUGH Jones (Miran, BMI)	3	PRETTY GIRLS Buckingham (Neva Bianca, ASCAP)	80
DO THAT TO ME ONE MORE TIME D. Dragon (Moonlight & Magnolias, BMI)	84	RAINBOW CONNECTION P. Williams (Wellback, ASCAP)	64
DO YOU THINK I'M DISCO T. Pabich & D. Webb (Riva/WB/Nite-Stalk, ASCAP)	97	REASON TO BE Group (Don Kirshner/Blackwood, BMI)	54
DREAM POLICE T. Werman (Screen Gems-EMI/Adult, BMI)	57	REMEMBER (WALKING IN THE SAND) D. Kortchmar (Trio/Mellin/Tender Tunes, BMI)	87
DREAMING M. Chapman (Rare Blue/Monster Island, ASCAP)	51	RISE Albert-Badazz (Almo/Badazz, ASCAP)	2
DRIVER'S SEAT L. Salvoni (Complacent Toonz, BMI)	22	ROLENE C. Leon (Rockslam, BMI)	52
EASY MONEY K. Cronin-G. Richrath-K. Beamish (Buddy, BMI)	89	SAD EYES G. Tobin (Careers, BMI)	4
FINS Putnam (Coral Reefer, BMI)	38	SAIL ON J.A. Carmichael (Jobete/Commodores, ASCAP)	1
5:15 J. Entwistle (Towser Tunes, BMI)	59	SHIPS Manilow-Dante (Ian Hunter/April, ASCAP)	29
FOUND A CURE Ashford & Simpson (Nick-o-val, BMI)	26	SINCE YOU'VE BEEN GONE J. Winding (Island, BMI)	98
GET IT RIGHT NEXT TIME H. Murphey & G. Rafferty (Colgems/EMI, ASCAP)	37	SLIP AWAY B. Fairbairn (Lido, BMI)	91
GET IT UP R. Milsap & T. Collins (Chess/United Artists, ASCAP)	79	SO GOOD, SO RIGHT A. Fisher (Rutland Roads, ASCAP)	31
GOODBYE STRANGER Groups & P. Henderson (Almo/Delicate, ASCAP)	60	SPOOKY Buie (Lowery, BMI)	41
GOOD FRIEND E. Bernstein & N. Gimbel (Bernal/ASG/Haliburton/Summercamp, ASCAP/BMI)	55	STARRY EYES W. Birch & D. Weinreich (Virgin, ASCAP)	70
GOOD GIRLS DON'T M. Chapman (Eighties, ASCAP)	14	STILL Carmichael & Group (Jobete/Commodores Entertainment, ASCAP)	23
GOTTA SERVE SOMEBODY Wexler-Beckett (Special Rider, ASCAP)	46	STREET LIFE Group (Four Knights/Irving, BMI)	47
HALF THE WAY Reynolds (Chriswood, BMI/Murfeezongs, ASCAP)	61	SURE KNEW SOMETHING Ponce (Kiss, ASCAP/Mad Vincent, BMI)	39
HEARTACHE TONIGHT Szymczyk (Cass County/Red Cloud/Gear/Ice Age, ASCAP)	12	TAKE THE LONG WAY HOME P. Henderson & Group (Almo/Delicate, ASCAP)	49
HEAVEN MUST HAVE SENT YOU Bowen (Stone Agate, BMI)	17	THE BOSS Ashford & Simpson (Nick-o-val, ASCAP)	69
HEY HEY, MY MY (INTO THE BLACK) Young-Briggs-Mulligan (Silver Fiddle, BMI)	85	THE DEVIL WENT DOWN TO GEORGIA J. Boylan (Hat Band)	18
HIGHWAY TO HELL Lange (E.B. Marks, BMI)	81	THE MAIN EVENT/FIGHT Bob Esty (Primus Artists/Diana Rick's, BMI)	56
HOLD ON Rushett (Albion)	27	THIS IS IT T. Dowd (Milk Money, ASCAP/Snug, BMI)	72
I DO LOVE YOU Simpson & Fleming (Chevis, BMI)	66	THIS NIGHT WON'T LAST FOREVER Maher-Gibson (Captain Crystal, BMI)	34
IF YOU REMEMBER ME R. Perry (Chappell/Red Bullet, ASCAP/Unichappell/Begonia, BMI)	42	TUSK Group (Fleetwood Mac BMI)	11
I JUST CAN'T CONTROL MYSELF Stokes (Willow Girl, BMI)	90	VICTIM O FLOVE P. Bellotte (British Rocket, ASCAP)	63
I KNOW A HEARTACHE WHEN I SEE ONE R. Fraboni (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)	32	WE DON'T TALK ANYMORE B. Welch (ATV, BMI)	88
I'LL NEVER LOVE THIS WAY AGAIN B. Manilow (Irving, BMI)	7	WHERE WERE YOU WHEN I WAS FALLING IN LOVE B. Montgomery (Bobby Goldsboro, ASCAP/House of Gold, BMI)	33
I'M SO ANXIOUS Beckett (War/Amunda, ASCAP)	100	WHO LISTENS TO THE RADIO P. Solley (Aust T'weed, EMU)	68
		YOU DECORATED MY LIFE L. Butler (Music City, ASCAP)	10
		YOU'RE ONLY LONELY J.D. Souther (Ice Age, ASCAP)	44

T E N Y E A R S T O O

GO

35974

The A/C Report

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

Most Adds

SHIPS—Barry Manilow—Arista (18)
STILL—Commodores—Motown (9)
BABE—Styx—A&M (8)
BETTER LOVE NEXT TIME—Dr. Hook—Capitol (8)
NO MORE TEARS (ENOUGH IS ENOUGH)—Barbra Streisand & Donna Summer—Columbia/Casablanca (7)
WHAT CAN I DO WITH THIS BROKEN HEART—England Dan & John Ford Coley—Big Tree (7)
HALF THE WAY—Crystal Gayle—Col (5)
YOU'RE ONLY LONELY—J. D. Souther—Col (5)

WBZ/BOSTON

HEARTACHE TONIGHT—Eagles—Asylum
SHIPS—Barry Manilow—Arista
SO GOOD, SO RIGHT—Brenda Russell—Horizon
THIS NIGHT WON'T LAST FOREVER—Michael Johnson—EMI-America

WHDH/BOSTON

SHIPS—Barry Manilow—Arista

WNEW/NEW YORK

ALL MY LIFE—America—Capitol
HALF THE WAY—Crystal Gayle—Col
LET ME BE YOUR WOMAN—Helen Reddy—Capitol
NO MORE TEARS (ENOUGH IS ENOUGH)—Barbra Streisand & Donna Summer—Columbia/Casablanca
STILL—Commodores—Motown
WE'RE A MELODY—Jones Girls—Phila. Intl.

WIP/PHILADELPHIA

BABE—Styx—A&M
FINIS—Jimmy Buffett—MCA
NO MORE TEARS (ENOUGH IS ENOUGH)—Barbra Streisand & Donna Summer—Columbia/Casablanca
PRETTY GIRLS—Melissa Manchester—Arista

WBAL/BALTIMORE

HOLD ON—Ian Gomm—Stiff/Epic
LET ME BE YOUR WOMAN—Helen Reddy—Capitol
NO MORE TEARS (ENOUGH IS ENOUGH)—Barbra Streisand & Donna Summer—Columbia/Casablanca
WHAT CAN I DO WITH THIS BROKEN HEART—England Dan & John Ford Coley—Big Tree

WQUD-FM/MEMPHIS

NO MORE TEARS (ENOUGH IS ENOUGH)—Barbra Streisand & Donna Summer—Columbia/Casablanca
PLEASE DON'T LEAVE—Lauren Wood—WB
SHIPS—Barry Manilow—Arista
WSB/ATLANTA
CALL ME—Randy Vanwarmer—Bearsville
CONFUSION—ELO—Jet
DIM ALL THE LIGHTS—Donna Summer—Casablanca
IF I HAD YOU—The Korgis—WB
WE'RE A MELODY—Jones Girls—Phila. Intl.
YOU PICK ME UP AND PUT ME DOWN—Dottie West—UA

WIOD/MIAMI

BETTER LOVE NEXT TIME—Dr. Hook—Capitol
DEJA VU—Dionne Warwick—Arista
HOLD ON—Ian Gomm—Stiff/Epic
WHAT CAN I DO WITH THIS BROKEN HEART—England Dan & John Ford Coley—Big Tree
WLW/CINCINNATI
FOREVER—Orleans—Infinity
HALF THE WAY—Crystal Gayle—Col
LOVIN', TOUCHIN', SQUEEZIN'—Journey—Col
PLEASE DON'T GO—KC & The Sunshine Band—TK
SHIPS—Barry Manilow—Arista
WGAR/CLEVELAND
BROKEN HEARTED ME—Anne Murray—Capitol
COME TO ME—France Joli—Prelude

GOTTA SERVE SOMEBODY

—Bob Dylan—Col
HOLD ON—Ian Gomm—Stiff/Epic
STILL—Commodores—Motown
STREET LIFE—Crusaders—MCA
WTMJ/MILWAUKEE
CONFUSION—ELO—Jet
DEJA VU—Dionne Warwick—Arista
DO IT IN A HEARTBEAT—Carlene Carter—WB
ESCAPE (THE PINA COLADA SONG)—Rupert Holmes—Infinity
TAKE THE LONG WAY HOME—Supertramp—A&M

WCCO-FM/MINNEAPOLIS

BETTER LOVE NEXT TIME—Dr. Hook—Capitol
CONFUSION—ELO—Jet
I CAN'T TELL YOU WHY—Eagles—Asylum

SHIPS—Barry Manilow—Arista
WE DON'T TALK ANYMORE—Cliff Richard—EMI-America

KMOX-FM/ST. LOUIS

COME TO ME—France Joli—Prelude
DO THAT TO ME ONE MORE TIME—Captain and Tennille—Casablanca
I STILL HAVE DREAMS—Richie Furay—Asylum

NO ONE BUT THE ONE YOU LOVE—Johnny Mathis—Col

THIS IS IT—Kenny Loggins—Col
KULF/HOUSTON

BROKEN HEARTED ME—Anne Murray—Capitol
NO MORE TEARS (ENOUGH IS ENOUGH)—Barbra Streisand & Donna Summer—Columbia/Casablanca

SHIPS—Barry Manilow—Arista
TUSK—Fleetwood Mac—WB

KSFO/SAN FRANCISCO
BABE—Styx—A&M

BETTER LOVE NEXT TIME—Dr. Hook—Capitol

LOOKS LIKE LOVE AGAIN—Dan Rogers—Intl. Artists

KPNW/EUGENE
BABE—Styx—A&M

BRIGHT SIDE OF THE ROAD—Van Morrison—WB

CALL ME—Randy Vanwarmer—WB

SHIPS—Barry Manilow—Arista
YOU PICK ME UP AND PUT ME DOWN—Dottie West—UA

KVI/SEATTLE
HALF THE WAY—Crystal Gayle—Col

HOLD ON—Ian Gomm—Stiff/Epic
SHIPS—Barry Manilow—Arista

Also reporting this week: WKBC-FM, WFTL, WJBO, KMBZ, KOY, KIIIS. 23 stations reporting.

Retail Rap

By PETER FLETCHER

■ **MERRY CHRISTMAS?**—Last year's Christmas returns should be in the warehouse, and, finally, the superstar product we have been waiting so long for is here. The **Eagles'** album is already sprouting legs and walking out of stores. "Tusk" by **Fleetwood Mac** should be in your store any minute now, there is also **Zep**, **Foreigner** and **Streisand** coming soon. Many retailers who have talked to Retail Rap in the last week are excited about the prospect of the upcoming selling season, especially those retailers with mall locations. The ones that seem to be most excited are the ones planning to take advantage of music's potential as a gift. So get out those signs, merchandising aids and ad mats, and get your clerks on to the floor to take advantage of what many retailers believe will be a strong Christmas, especially considering the excellent value a record or a tape is as a gift.

CREAMY OR CHUNKY—Captain Sticky, star of Rhino Record's "Circus Royale" album, has been making the promo rounds of town lately, and while he may not draw large crowds those that see him to have a good time. Sticky rolled up to the Licorice Pizza stores in Canoga Park and Huntington Beach recently in his limo with its machine guns that shot peanut butter and jelly.

HURRICANE FREDERICK—The Record Bar store in Mobile, Alabama, is recovering in the wake of hurricane Frederick. It survived relatively unscathed according to **Ralph King** of the chain. But after the dust settled one thing was missing: the Record Bar sign from the front of the store. Employees searched a four block area surrounding the store, but it appears to have disappeared from the face of the earth. If any of you find a slightly mangled Record Bar sign you might want to contact Ralph. Employees of the store now wear t-shirts inscribed with "I survived Frederick." Also on the RB front, **John Prine** recently did an in-store at RB #18 in Charleston. The store sold out of the album and the tape.

B-52 REPORT—The last time we heard this much about B-52s was Hanoi in the Christmas of 1972. Now he **B-52s**, (Warner Bros.' variety) are popping up in stores all over the place. Latest reports included appearances at the Licorice Pizza in Hollywood and at Eucalyptus in Davis, Ca.

FEATHERS—The Harmony Hut chain is doing a grand opening promotion that breaks out of the usual mold. To celebrate the opening of the chain's 21st store, there will be a 10-day giveaway of 11,000 peacock feathers, according to **Nancy Craig** of Harmony Hut. The operative theme is "music to tickle your ears." A full schedule of print and radio ads in the Washington, D.C., Baltimore area will support the store opening in Laurel Centre in Laurel, Maryland.

BACK TO SCHOOL—To build a little back to school traffic during a traditionally slow period, the 1812 Overture chain, in association with WLPX, printed up 20,000 book covers to be given free to high school students. The covers became so popular, according to Gerrie Sommers of 1812, that the high schools were calling for bulk on the covers. 1812 is very happy about the exposure this will bring them in the coming year.

EVOLUTION—Congratulations to **Journey**, **Herbie Herbert** and **Pat "Bubba" Morrow** on the band's second consecutive platinum disc. As most retailers know, a Journey concert means heavy sales the next day. So to keep your customers satisfied until the next Journey LP is due, Columbia is releasing a repackaging of the band's first two albums.

THE BOSS—Look for a new disc by **Bruce Springsteen** sometime between Thanksgiving and Christmas. Word is that it may be titled "The Ties That Bind;" named for a song Bruce used to open the second set of his show in the latter stages of his last tour.

OOPS—In the last Retail Rap an item on an ELO promotion incorrectly stated that one of the Music Odyssey stores would be the winner of an ELO custom van as part of a CBS national display contest. Any store in the nation that otok part in that contest is eligible, not just the Music Odyssey stores. Sorry for all the phone calls that one caused.

Columbia Sets 'Nostalgia' Albums

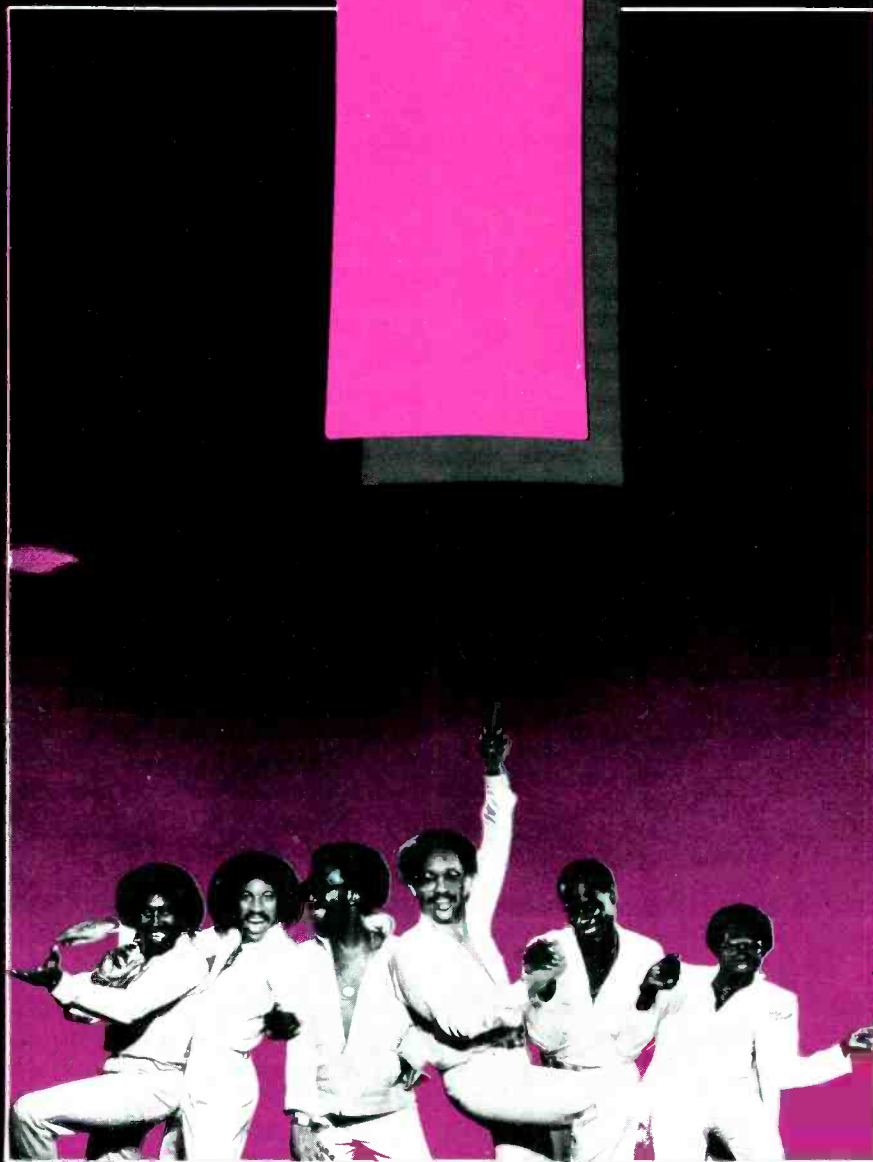
■ Columbia Records has announced the release of five nostalgia albums in its special products' "Encore Star Series." The LPs are: "Back in The Saddle Again," by Gene Autry; "Linger Awhile" by Sarah Vaughan; "Sentimental Journey" by Les Brown; "Too Marvelous For Words" by Frankie Laine; and "Amazing Grace" by Mahalia Jackson.

"sail on"

M-1474F

#

1



The first single from the Commodores' platinum album "Midnight Magic" is on top and still sailin' on!

On Motown Records



Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ The much-anticipated collaboration by **Donna Summer** and **Barbra Streisand** ships this week; like Streisand's disco and pop top-ten, "The Main Event," the duet, titled, "No More Tears (Enough is Enough)," was written by **Paul Jabara** and **Bruce Roberts** and is a flighty, lightweight disco-pop creation whose feet may be on the dance floor, but whose heart is more in the adult contemporary area. And, as was the case with "The Main Event," the cut's radio crossover orientation is so strong that fairly obvious disco considerations have often fallen to the side: the ballad intro is much longer than is usable; the cut overstays itself at a whopping 11:40 (the disco disc carries both Columbia and Casablanca logos), and, while it hits a whizzing uptempo peak right off the bat, there's a feeling of aimlessness to "No More Tears." Part of the reason is that the song is comparatively less catchy than the previous Jabara-written hit, with the result that the percolating clavinet and synthesizer textures are usually more interesting than the melody, and Summer and Streisand are at their best when improvising, especially after the first break, where they juggle us back and forth with their vigorous trade-offs. All the more surprising, as Giorgio Moroder did produce, along with Gary Klein, is the fairly routine format of the song; the two breaks, especially the second, are not much more than stops, and like "Event," it will always be a point of curiosity as to whether a different mix might have made the cut an even more directly effective

disco entry. Those reservations expressed, the fact remains that the names on the label are Barbra Streisand and Donna Summer, and by that alone, the record is a cinch to zoom onto club lists and into the pop top ten. It's a hit, and that's that.

It's been my custom to avoid the roller disco phenomenon or songs about it. However, when **Peaches** and **Herb's** follow-up to the double-platinum "2 Hot!" turns out to be "Roller Skating Mate" (6:48), preceding a new album this week on Polydor disco disc, I guess it's time to take notice. While the lyrical content is understandably flimsy, the rhythm track goes a fair step beyond "Shake Your Groove Thing"—it's more of a production, with more elaborate synthesizer scoring dressing up **Freddie Perren's** characteristic staccato rhythm. So, overlooking the theme, it's more boisterous party-timing from this well-established duo.

DANCE ME DOWN TONIGHT (OTHER RECOMMENDED RELEASES): From the Canadian producers of the current top ten "The Break," **Joe La Greca** and **Joe Marandola**, are the album followup to that single, "Kat Mandu" (Marlin) and "Hydro" (Prism). The raw, uninhibited energy of the hit is representative of the best music on these albums; not surprisingly, though, the partner of that apparently spontaneous thrust is spotty, almost unfinished, filler-quality material. There's music well worth checking into on either album, however: on "Kat Mandu," "Don't Stop, Keep On," very short at 4:15, but based on a riff that's really easy to get into, especially with its "Peter Gunn" horn line. It's amazing how far a good, simple groove will go—perhaps the pleasure here will be extended on a twelve-inch. On "Hydro:" "Stop Your Teasing" (9:38), much heard on test pressing, which retains the rough edges smoothed off on much of "Kat Mandu." The slight sweetening skating atop the rhythm track, if anything, emphasizes the hard riffing and unpredictable, almost random synthesizer and echoing effects sprinkled throughout the track, which provide enough momentary shock to keep us surprised and interested. "I'll Make Your Day Tonight" (6:22) is just as interesting, a sleaze-tempo cut that gains a lot of atmosphere from the relative lack of neatness in the production, and from the Shangri-Las style choral interplay: "We told you not to mess with him."

(Continued on page 32)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

JOCKEY CLUB/PHOENIX

DJ: MEL FREEMAN
ANOTHER CHA-CHA—Santa Esmeralda—Casablanca
BOYS WILL BE BOYS—Duncan Sisters—Earmarc
CATCH THE RHYTHM—Caress—WB/RFC
DANGER—Gregg Diamond Starcruiser—TK
GIMME BACK MY LOVE AFFAIR/LOVE POTION—Sister Power—Ariola
HOLD ON, I'M COMIN'—Karen Silver—Arista
LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor
LOVE INSURANCE—Front Page—Panorama
MOVE ON UP/UP, UP, UP—Destination—Butterfly
PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca
REVENGE/1979 IT'S DANCING TIME—Revanche—Atlantic
SWEET BLINDNESS/IN-A-GADDA-DA-VIDA—Mighty Pope—WB/RFC
SWEET TALK—Robin Beck—Mercury
THAT'S WHAT YOU SAID—Loleatta Holloway—Gold Mind
TUMBLE HEAT/NICE AND SLOW—Michele Freeman—Polydor

221 B BAKER STREET/HOUSTON

DJ: JEFF BROITMAN
BOURGIE, BOURGIE—John Davis and the Monster Orch.—Columbia
DANGER—Gregg Diamond Starcruiser—TK
GET IT UP—Ronnie Milsap—RCA
HARMONY—Suzi Lane—Elektra
HOLD ON, I'M COMIN'—Karen Silver—Arista
IT'S A DISCO NIGHT—Isley Bros.—T-Neck
LADIES' NIGHT—Kool and the Gang—De-Lite
LOVE INSURANCE—Front Page—Panorama
MOVE ON UP/UP, UP, UP—Destination—Butterfly
MR. BIG SHOT—Simon Orchestra—Polydor
POP MUZIK—M—Sire
RED HOT—Freda Payne—Capitol
VICTIM OF LOVE—Elton John—MCA
WHEN YOU'RE #1—Gene Chandler—20th Century Fox
YOU'RE THE ONE—Rory Block—Chrysalis

PARADE/NEW ORLEANS

DJ: NATHAN FAULK
BOYS WILL BE BOYS—Duncan Sisters—Earmarc
DON'T DROP MY LOVE—Anita Ward—TK
DON'T LET GO—Isaac Hayes—Polydor
FANTASY—Bruni Pagan—Elektra
FEVER—Fever—Fantasy (LP)
HARMONY—Suzi Lane—Elektra
I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra
I WANNA ROCK YOU—Giorgio Moroder—Casablanca
MOVE ON UP/UP, UP, UP—Destination—Butterfly
MR. BIG SHOT—Simon Orchestra—Polydor
MUSIC MAN—Revanche—Atlantic (LP)
NIGHT DANCER—Jeanne Shy—RSO
POP MUZIK—M—Sire
POW WOW—Cory Daye—New York Intl.
YOU CAN GET OVER/PUT YOUR BODY IN IT—Stephanie Mills—20th Century Fox

ICE PALACE 57/NEW YORK

DJ: FRANK HULLIHAN
COME TO ME—France Joli—Prelude
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic
FANTASY—Bruni Pagan—Elektra
FEVER—Fever—Fantasy (LP)
HARMONY—Suzi Lane—Elektra
LET ME KNOW (I HAVE A RIGHT)/TONIGHT—Gloria Gaynor—Polydor
LOVE INSURANCE—Front Page—Panorama
MR. BIG SHOT/I CLOSE MY EYES—Simon Orchestra—Polydor
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer and Barbra Streisand—Columbia/Casablanca
POP MUZIK—M—Sire
PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca
SLEAZY—Village People—Casablanca
TAKE A CHANCE—Queen Samantha—TK
THAT'S WHAT YOU SAID—Loleatta Holloway—Gold Mind
WEAR IT OUT—Stargard—WB

For the latest in Chic.
 Their new single, ³⁶²¹
 "My Forbidden Lover."



"Risqué" is Chic's sensational new album, a beautiful collection of brand new Chic, including their latest single, "My Forbidden Lover."

On Atlantic Records and Tapes.

Produced by Nile Rodgers and Bernard Edwards for the CHIC Organization, Ltd. **AMK** Productions.



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The Nation Looks ... Listens... and Enjoys!

**When The Ojays
"SING A HAPPY SONG"**



ZS93707

Date	Market	Performance
OCTOBER		
19	Pine Bluff, Ark	Convention Center
20	Memphis, Tenn	Mid South Coliseum
21	Huntsville, Ala	Von Braun Civic Theatre
24	Beaumont, Tx	Civic Center
25	Monroe, La	Civic Center
26	Jackson, Ms	Coliseum
27	Birmingham, Ala	Jefferson Civic Center
28	Macon, Ga	Coliseum
31	Columbus, Ga	Municipal Auditorium

THESE DATES ARE ALL SUBJECT TO CHANGE

Date	Market	Performance
November		
1	St. Petersburg, Fla	Bay Front Center
2	Miami, Fla	Jai Lai Fronton
3	Jacksonville, Fla	Coliseum
4	Lakeland, Fla	Civic Center
7	Savannah, Ga	Civic Center
8	Greenville, SC	Municipal Auditorium
9	Charlotte, NC	Coliseum
10	Greensboro, NC	Coliseum
11	Washington, DC	Capitol Center
15	Saginaw, Mich	Civic Center
16	Chicago, Il	Chicago Stadium
17	Cincinnati, O	To Be Announced
18	Detroit, Mi	Masonic Auditorium
19	Detroit, Mi	Masonic Auditorium
22	Detroit, Mi	Masonic Auditorium
25	San Carlos, Ca	Circle Star Theater

THESE DATES ARE ALL SUBJECT TO CHANGE

Gold Album

**THE O'JAYS
IDENTIFY YOURSELF**

including:
Sing A Happy Song/Identify
I Want You Here With Me/Get On Out And Party



FZ36027



Philadelphia
International
Records

Music you can count on.

Record World Disco File Top 50

OCTOBER 20, 1979

OCT. 20	OCT. 13		WKS. ON CHART
1	1	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic (12"★) FE 35745	9
2	3	POP MUZIK M/Sire (12") DSRE 8887 (WB)	8
3	4	FROM BEGINNING TO END DESTINATION/Butterfly (12"★) FLY 3103 (entire LP) (MCA)	9
4	2	COME TO ME/DON'T STOP DANCING/PLAYBOY FRANCE JOLI/Prelude (12"★) PRL 12170	12
5	5	LOVE INSURANCE/YOU GOT THE LOVE FRONT PAGE/ Panorama (12") YD 11677 (RCA)	9
6	6	HARMONY/OOH LA LA SUZI LANE/Elektra (12"★) 6E 207	9
7	7	LADIES' NIGHT KOOL AND THE GANG/De-Lite (12"★) DSR 9513 (Mercury)	7
8	12	FEVER FEVER/Fantasy F 9580 (entire LP)	6
9	22	E=MC² GIORGIO MORODER/Casablanca NBLP 7169 (entire LP)	5
10	8	POW WOW/GREEN LIGHT CORY DAYE/New York Intl. (12") YD 11669 (RCA)	12
11	9	THE BREAK KAT MANDU/TK (12") TKD 155	11
12	13	WHEN YOU TOUCH ME TAANA GARDNER/West End (12") WES 22122	7
13	15	HOLD ON, I'M COMIN' KAREN SILVER/Arista (12") CP 707	7
14	17	BAD REPUTATION/PUT YOUR FEET TO THE BEAT RITCHIE FAMILY/Casablanca (12"★) NBLP 7166	8
15	19	BOYS WILL BE BOYS/SADNESS IN MY EYES DUNCAN SISTERS/Earmarc (12"★/LP cut) EMLP 4001 (Casablanca)	4
16	18	HOLLYWOOD/DANCE LITTLE BOY BLUE/GET UP AND BOOGIE FREDDIE JAMES/Warner Bros. (12"★/12") BSK 3356/DWBS 8857	16
17	11	FANTASY BRUNI PAGAN/Elektra (12") AS 11423	12
18	16	MUSIC MAN REVANCHE/Atlantic SD 19245 (Entire LP)	11
19	10	FOUND A CURE/NOBODY KNOWS/STAY FREE ASHFORD & SIMPSON/Warner Bros. (12"★) HS 3357	16
20	14	WHEN YOU'RE #1 GENE CHANDLER/Chi-Sound/20th Century Fox (12") TCD 80 (RCA)	10
21	21	GET LOOSE/SEXY THING BOB MCGILPIN/Butterfly (12"★) FLY 3104 (MCA)	8
22	27	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425	5
23	24	ROCK IT LIPPS, INC./Casablanca (12") NBD 20186	6
24	34	WEAR IT OUT STARGARD/Warner Bros. (12") DWBS 8891	3
25	40	DEPUTY OF LOVE DON ARMANDO'S SECOND AVENUE RHUMBA BAND/ZE/Buddah (12") ZEA 12 003	2
26	32	DANGER/STAND UP AND DANCE GREGG DIAMOND STARCRUISER/TK (12") TKD 408	6
27	29	TAKE A CHANCE QUEEN SAMANTHA/TK (12") TKD 415	3
28	31	DON'T LET GO ISAAC HAYES/Polydor (12"★) PD 1 6224	2
29	—	LET ME KNOW (I HAVE A RIGHT) GLORIA GAYNOR/ Polydor (12"★) PD 1 6231	1
30	30	IT'S A DISCO NIGHT ISLEY BROTHERS/T-Neck (12") AZ8 2289 (CBS)	10
31	33	I JUST WANT TO BE CAMEO/Chocolate City (12") CCD 20016 (Casablanca)	2
32	28	RISE HERB ALPERT/A&M (12") SP 12022	13
33	25	CATCH THE RHYTHM CARESS/Warner/RFC (12"★) RFC 3384	8
34	36	MR. BIG SHOT/I CLOSE MY EYES SIMON ORCHESTRA/ Polydor (12"★) PD 1 6216	3
35	35	ANOTHER CHA-CHA SANTA ESMERALDA/Casablanca (LP cut) NBLP 7175	5
36	—	THIS IS HOT PAMALA STANLEY/EMI-America (12") 7800	1
37	37	LOOKIN' FOR LOVE FAT LARRY'S BAND/Fantasy/WMOT (12") D 137	4
38	23	GROOVE ME FERN KINNEY/TK (12") TKD 401	13
39	20	THE BOSS/NO ONE GETS THE PRIZE DIANA ROSS/Motown (12") 026	18
40	41	SWEET TALK ROBIN BECK/Mercury (12") MES 40007	2
41	—	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill (12") 542	1
42	46	SISTER POWER/GIMME BACK MY LOVE AFFAIR SISTER POWER/Ocean/Ariola (12") OR 7501	9
43	—	HOW HIGH SALSOU ORCHESTRA FEATURING COGNAC/ Salsoul (12") SG 305 (RCA)	1
44	26	HANDS DOWN DAN HARTMAN/Blue Sky (12") 4Z8 2778 (CBS)	11
45	—	I DON'T WANNA BE A FREAK DYNASTY/Solar (12") YD 11693 (RCA)	1
46	44	MISS THING MELBA MOORE/Epic (12") 48 50771 (CBS)	4
47	—	ONE WAY TICKET ERUPTION/Ariola (12") AR 9020	1
48	38	PUT YOUR BODY IN IT STEPHANIE MILLS/20th Century Fox (12") PCD 86 (RCA)	18
49	43	TUMBLE HEAT MICHELE FREEMAN/Polydor (12"★) PD 1 6222	7
50	47	I DON'T WANT THE NIGHT TO END SYLVIE VARTAN/RCA (12") JD 11594	5

(★ non-commercial 12", • discontinued)

Disco File (Continued from page 30)

Two other unconventional records are hanging just outside the chart this week: **Billy Moore's** "Go Dance" (7:05), on Emergency disco disc, is one. Moore barely makes an appearance with his ragged falsetto here, but the real vocal hook is a long catchy choral line of "oh's," that pull you into a flow, following fragmented synthesizer verses and a couple of piledriving syndrum breaks. The effect is rather disjointed, but pleasantly so, with the off-the-wall feel of Mantus' "Dance it Freestyle." One of the faster breaking disco discs around lately is **Unyque's** "Keep on Making Me High" (7:27), b/w "Party Down" (7:03), on DJM, through Mercury. **Freida Nerangis** and **Britt Britton** produced; their credits include Crown Heights Affair. These two uptempo tracks don't dig too deep, but they burn hot, simple rhythm work interrupted with spacey echoed breaks on "Keep On," and, seemingly, as an afterthought, a flamenco-Santa Esmeralda break late in the song. "Party Down" is a pretty routine riff, except for its genuine percussive drive and cute touches in the backup work, like the "boom, boom" voices in the syndrum passage and a stuttering Crown Heights-like line of did-did-dits.

In other notable new disco discs, **Barbara Law** is the first artist to appear on **John Luongo's** Pavillion label, distributed by CBS. Her first

single, "Take All of Me" (7:20) is a production by **Harry Hinde** (the Rae's "A Little Lovin" was his first hit); Luongo is listed as executive producer, and his post-production mix and overdub touches are obvious. The song itself may be a bit too simple, but the production is impeccable—all the right moves are made in this solid, swaying mid-tempo cut, especially once the phased guitar starts coming further up. Another well-constructed debut is **Jeanne Shy's** "Night Dancer" (10:25), produced by **Bob Esty** (RSO), which shows off Shy's excellent, strong voice very well. Esty's production is, as usual, beautifully fit together, strings washing and ebbing over a big, driving bottom. The arrangement seems to slip smoothly from orchestral to electronic and the varied sound almost sustains the ten-minute length—the cut could have been more concise, but it's well worth the attention to get to the final synthesizer send-off.

REMIXED: **Shalamar's** "The Second Time Around" (Solar), now 7:05, with lots of new builds, a faster tempo and much more dynamic, "wide-open" sound. While other cuts from the group's current album are also receiving play ("I Owe You One" and "Right in the Socket," especially), "Second Time" has the lush melody and
(Continued on page 57)

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JZ 35509

JZ 36004

MICHAEL PEDICIN, JR.

including:
Song For Sherry/You
That's A Good One/Now, Of All Time



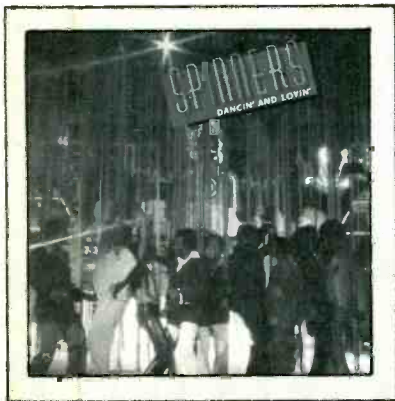
Available on
Philadelphia
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Records



TM



Album Picks



DANCIN' AND LOVIN'

SPINNERS—Atlantic SD 19256 (7.98)
As disco music becomes dance music and picks up a stronger traditional R&B influence, new albums are being released to incorporate these various sounds. The Spinners' new disc is a fine example of the new direction. Produced by Michael Zager and Will Hatcher, the seven tunes show off their stunning vocalizing with the highest possible energy level.



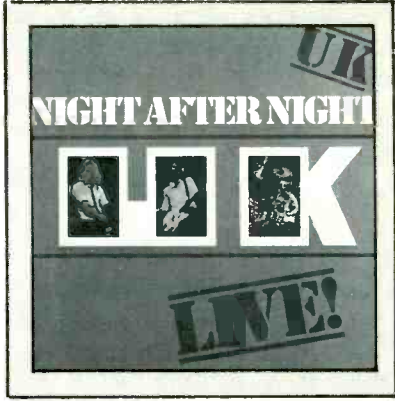
IN THE NICK OF TIME

NICOLETTE LARSON—Warner Bros. HS 3370 (8.98)
With this second album release, Larson seems intent upon changing her California country image and, quite frankly, it works. Her selection of tunes is flawlessly right with the classic "Back in My Arms Again" and Lowell George's "Trouble" prime examples of the changing moods on this impressive work.



HIGHWAYMAN

GLEN CAMPBELL—Capitol SOO 12008 (8.98)
Campbell has one of the longest careers in contemporary pop and country music and this new disc easily shows why. His vocals are warm and inviting, equally at home on Top 40 or country radio. The new songs by Jimmy Webb stand out here and the album is rounded out by dramatic and interesting new tunes.

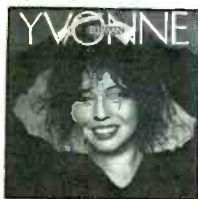


NIGHT AFTER NIGHT

U.K. LIVE—Polydor PD-1-6234 (7.98)
This English trio has about as many credits as you could possibly find in one group and their backgrounds blend perfectly on their current material. This new disc, recorded live in Japan, is a must-have collection of their tastiest work and already known cuts such as "Nothing to Lose" could have a whole new chart life. Should have a long AOR life.

YVONNE

YVONNE ELLIMAN—RSO RS-1-3038 (7.98)

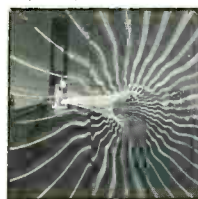


The key to Elliman's success at various radio levels has always been her wise choice of

material. This latest LP is, once again, a tasty collection of tunes, drawing from such writers Matthew Moore, Tom Snow and Eric Carmen. A strong package.

GAMES

SYNERGY—Passport PB 6003 (Jem) (7.98)



Larry Fast's wizardry on the keyboards is both well known and well utilized by other artists.

Here, with his own space to work in, the music is as sophisticated as it is accessible. It's fusion music with something for everyone.

BACK ON THE STREETS

GARY MOORE—JET JNZ 36187 (CBS) (7.98)



Moore, a former member of Thin Lizzy, is considered one of the U.K.'s premiere

guitarists and the somewhat raunchy tunes on this LP give his instrument lots of presence.

SINGLES/GOING STEADY

BUZZCOCKS—IRS SP 001 (A&M) (7.98)



This new rock group is one of the most successful in England and this U.S. compilation features

the singles they released there. Anger, hostility & a smattering of sex are the themes & the instrumentation is suitably loud & sparse.

ROYAL RAPPIN'S

MILLIE JACKSON & ISAAC HAYES—Polydor PD-1-6229 (7.98)



These two highly successful disco/R&B stylists collaborate here for the first time and the effect

is startling. Drawing material from several musical sources, the two harmonize perfectly. Listen to their version of "Feels Like the First Time."

THAT'S ROCK 'N' ROLL

SHAUN CASSIDY—Warner Bros HS 3265 (8.98)



Cassidy's former cuteness has given way to a stronger rock 'n' roll sensibility and it shows through

on this new live LP. Containing both old and new material, the disc has a high energy level.

PARTNERS IN CRIME

RUPERT HOLMES—Infinity INF 9020 (7.98)

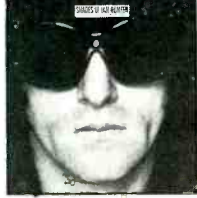


As a writer, Holmes is one of the most coverable

around and the release of this romantic concept album guarantees lots of new records. The lyrics are loity yet compelling and the title cut demands listening.

SHADES OF

IAN HUNTER—Columbia C2 36251 (9.98)



After years of performing, Ian Hunter's time has apparently come. This special two-record set shows off

his works with the seminal Mott the Hoople & several past solo LPs. One side is previously un-released material and this is a fine testament to a still growing artist.

THE HEADBOYS

RSO RS-1-3068 (7.98)



This Scottish quartet is the first new rock release for the label and a powerful one at that. "The

Shape of Things to Come" could be an anthem for the whole musical genre.

THE CHINESE METHOD

ROY SUNDHOLM—Polydor PD 1-6233 (7.98)



Sundholm's debut disc is a crafty amalgam of English and American new rock sounds

without being objectionable to either influences. The tunes have the right crisp sounds from the U.S. and the beat made popular in the U.K. This is a powerful, strong outing.

A TASTE FOR PASSION

JEAN-LUC PONTY—Atlantic SD 19258 (7.98)



Ponty is as well known in jazz circles as he is in progressive pop and this new disc is a lovely blending

of styles for both tastes. His selection of support musicians is impeccable and this is an easy to program album.

FOREVER

MIKE PINERA—Spector Intl. SW-00001 (7.98)

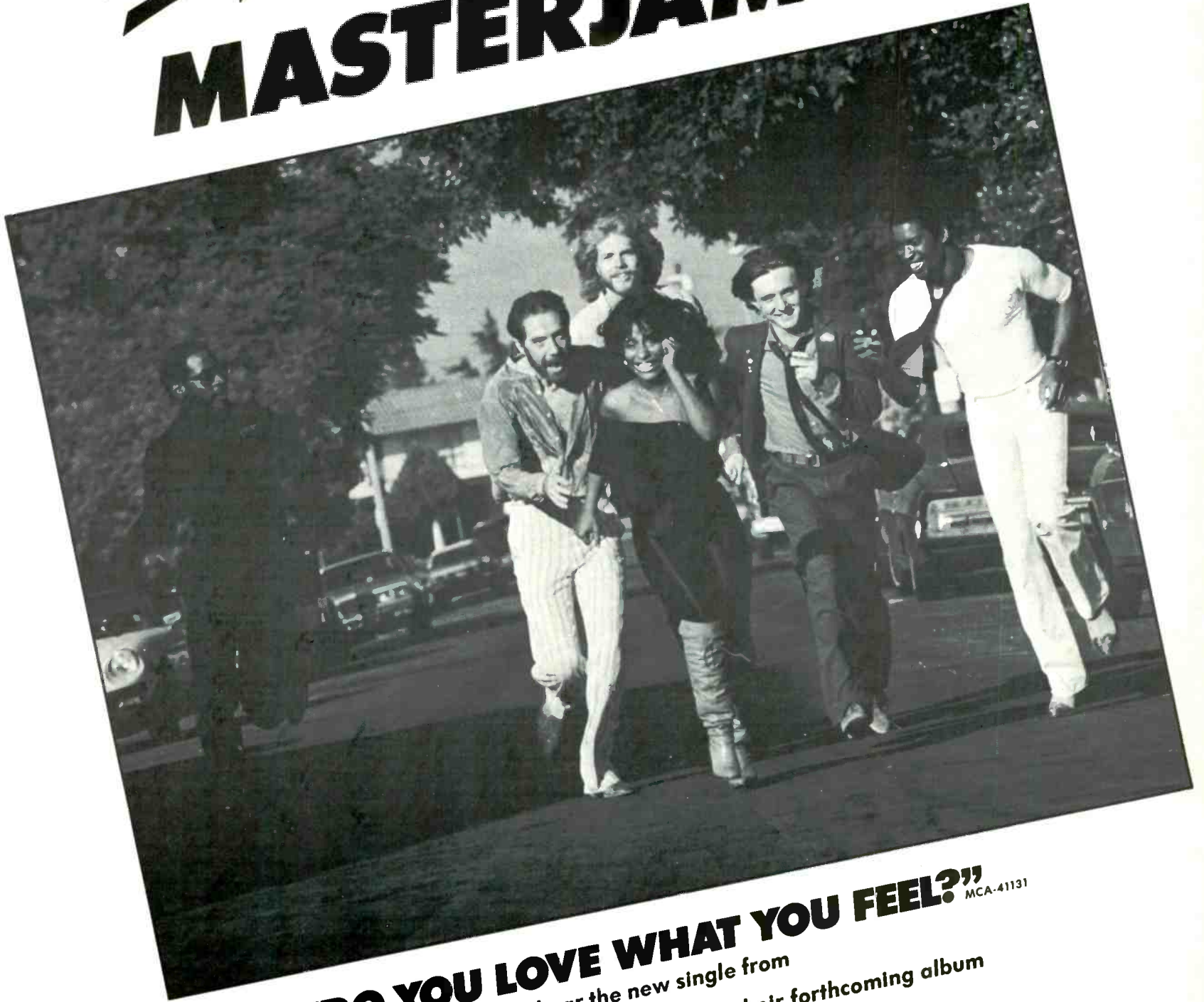


Pinera, author of "Ride Captain Ride" and a well-known session musician, debuts as a soloist with

this strong rock offering. The tunes are hummable and right for several formats. He's an artist to watch.

Rufus & Chaka

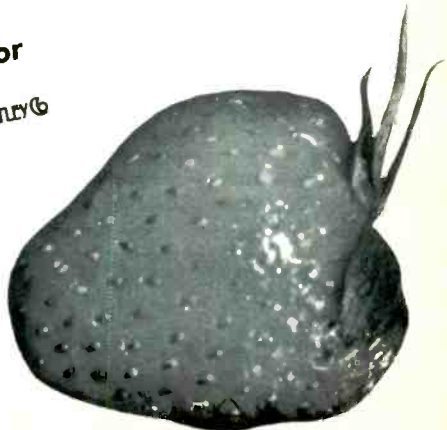
MASTERJAM



"DO YOU LOVE WHAT YOU FEEL?" MCA-41131
You will...when you hear the new single from
RUFUS & CHAKA from their forthcoming album

MASTERJAM Produced by Quincy Jones for
Quincy Jones Productions, Inc.  Direction: 

MCA RECORDS
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Single Picks

ELLEN FOLEY—Epic/Cleve. Intl.
9-50770



**WHAT'S A MATTER
BABY** (prod. by
Hunter-Ronson)
(writers: Otis-Byers)
(Times Square/Eden,
BMI) (3:35)

The rock ballad is a precarious animal that needs just the right amount of passion, power and tension to work. Foley has the formula down pat and a remarkable voice to carry it through on this remake of the 1962 top 15 Timi Yuro gem. Her challenging vocal is matched by the thundering Hunter-Ronson production.

DARYL HALL & JOHN OATES—
RCA 11747



WAIT FOR ME (prod.
by Foster) (writer:
Hall) (Hot-Cha/Six
Continents, BMI)
(3:40)

The talented team is on the mark again with another one of their patented blue-eyed soul ballads. This has a punchy rhythm that underscores the pleading lead vocal. Dramatic chorus breaks add suspense to the irresistible hook that swells between verses. The crying lead guitar and premium production all add up to hit.

AMII STEWART—Ariola 7771



JEALOUSY (prod. by
Leng) (writers:
Leng-May-Morris)
(ATV, BMI)
(3:42)

Familiar synthesizer lines race frantically over a rumbling rhythm track with Stewart casting her magical touch on the bold hook. The song reaches a runaway locomotive pace with Stewart and her back-up vocalists hitting a feverish pitch. Big appeal for radio and clubs as Stewart issues this initial release (and title cut) from her new LP.

PHYLLIS HYMAN—Arista 0463



**YOU KNOW HOW TO
LOVE ME** (prod. by
Mtume-Lucas)
(writers: Mtume-
Lucas) (Frozen
Butterfly, BMI) (3:29)

With this smoothly flowing song, Hyman's found the perfect vehicle to show-off her terrific voice and take it straight to the top. Coated with a perky dance beat and fashionable chorus backing, Hyman reaches to grab some stunning high notes. Pretty flute lines spice the flow as Hyman comes up with a strong crossover contender.

Pop

KARLA BONOFF—Columbia
1-11130

WHEN YOU WALK IN THE ROOM
(prod. by Edwards) (writer: De
Shannon) (Unart, BMI) (2:57)

The Searchers went top 40 with this in '64, but Bonoff's cover sounds more like top 10. Wachtel & Dugmore emphasize Karla's heartache with the author joining on back-up vocals.

RICKIE LEE JONES—Warner
Brothers 49100

DANNY'S ALL-STAR JOINT (prod. by
Waronker-Titelman) (writer: Jones)
(Easy Money, ASCAP) (4:00)

Jones bops with an unparalleled street-cool and a pocketful of lyrical smart. It's not as accessible as her first two hits off the smash LP, but just as much fun.

RICHARD STEPP—Infinity 50,039

HOLD ON (prod. by DiMartino) (writer:
Lisdero) (Ternar, BMI) (3:34)

The Canadian singer/songwriter offers a charming pop-a/c ballad that swells around a ripe hook. The tasteful guitar and simple arrangement make for a refreshing radio add.

**ROY CLARK/GATEMOUTH
BROWN**—MCA 41122

FOUR O'CLOCK IN THE MORNING
(prod. by Steve & Charlene Ripley)
(writer: Ripley) (Lonesome Coyotee,
BMI) (4:16)

Whoever thought of pairing these two great musicians deserves a medal. The result is a rare and rollicking trip along a hybrid strain of country, blues, gospel and rock. Unforgettable.

1994—A&M 2194

DON'T BREAK IT UP (prod. by Leonetti-
Douglas) (writers: Rhodes-Lawrence-
St. John) (Irving/RockWork, BMI/
Almo/Hostel, ASCAP) (3:39)

This five-member band fronts Karen Lawrence whose tiny falsetto is featured here. The shimmering melody line carries over a choppy rhythm, creating a unique sound for AOR.

THE BOOMTOWN RATS—
Columbia 1-11117

I DON'T LIKE MONDAYS (prod. by
Wainman) (writer: Geldof) (Zomba,
BMI) (3:47)

Already a charttopper in England, this cut has gained widespread notoriety for its subject matter which deals with a teenager's senseless shooting spree in San Diego. An affecting AOR ballad.

20/20—Portrait 2-70035 (CBS)

CHERI (prod. by Mankey) (writer:
Flynt) (Accidental, BMI) (3:18)

The LA-based quartet is one of the more talented bands to emerge from the burgeoning new rock scene there. This bouyant pop-rock drives hard with a smart hook and handsome vocals.

GAMMA—Elektra 46555

I'M ALIVE (prod. by Scott) (writer:
Ballard) (Camelback Mountain,
ASCAP) (3:13)

Stinging lead guitar and synthesizer pyrotechnics slash away as the rhythm drives in high gear. Great for AOR by this Ronnie Montrose-led band.

DANNY DOUMA—Warner
Brothers 49101

HATE YOU (prod. by Douma-Van Maarth)
(writer: Douma) (Yam, BMI) (3:06)

On this first release from his new "Bright Eyes" LP, Douma is joined by Fleetwood Mac members with Eric Clapton adding his slide guitar. There's a bobbing blues feel that's colored by the gospel chorus. An impressive debut.

DUROCS—Capitol 4787

SAVING IT ALL UP FOR LARRY (prod.
by Mazer-Mathews-Nagle) (writers:
Nagle-Mathews) (Lucky Pork/Proud
Pork, ASCAP) (3:22)

Heavy production dominates this pop-rock that draws from several influences; especially the Beach Boys vocals. Should find a home on AOR with big pop potential.

B.O.S./Pop

STEPHANIE MILLS—20th
Century-Fox 2427 (RCA)

BETTER THAN EVER (prod. by Mtume-
Lucas) (writers: Hamlisch-Sager)
(Famous, ASCAP/Ensign, BMI) (3:40)

The combination of Mills' seductive vocals and the Hamlisch-Sager team's lyrics makes for a real knockout. A jumping disco beat moves this cut for the Burt Reynolds-Jill Clayburgh film, "Starting Over."

FAZE-O—She 800 (Atlantic)

BREAKIN' THE FUNK (prod. by Satchell-
Harrison) (writers: Harrison-Neal-
Aikens, Jr.) (Match, BMI) (3:30)

This five-man, Ohio-based group comes on like funky gangbusters with this initial release from their new LP by the same name. Falsetto & tenor vocals intermingle with great harmonies & loads of funk.

CORY DAYE—New York Intl.
11748 (RCA)

POW WOW (prod. by Linzer) (writers:
Linzer-Brown) (Unichappell/
Featherbed/Larball, BMI) (3:58)

Daye made it big on the disco charts with her "Green Light" single and this song should be a big crossover hit with the pop-disco beat striking arrangement.

DR. STRUT—Motown 1475

GRANITE PALACE (prod. by Young, Sr.)
(writers: Woodford-Weston) (Jobete &
Thundertongue/Hanover, ASCAP)

This new band injects a refreshing vitality into the jazz-fusion genre with inventive keyboard, guitar and sax pastels layered on a funky-strut rhythm.

SLY STONE—Epic 9-50795

**DANCE TO THE MUSIC/SING A SIMPLE
SONG** (remixed & edited by Luongo)
(writer: Stewart) (Daly City, BMI)
(3:00/3:14)

Sly & the Family get a disco update courtesy of John Luongo. The two-sided single is from the upcoming "Ten Years Too Soon" LP with a remix adding syndrums and the thumping disco beat.

REN WOODS—ARC/Columbia
1-11074

EVERYBODY GET UP (prod. by McKay)
(writers: McKay-Payne) (Steelchest,
ASCAP) (4:32)

From the upcoming "Out Of The Woods" LP comes this well-crafted disco-pop dancer with heavy percussive seasoning complimenting the snappy rhythm. Woods' gifted vocal is the eye and ear opener.

WILSON PICKETT—EMI-America
8027

I WANT YOU (prod. by Perry) (writers:
Rousel-Simon-Pickett) (Merlin/Sock
Cymbal, ASCAP/PROCAN) (3:36)

This title cut from his forthcoming LP shows that the wicked Pickett hasn't lost a step. His provocative vocal is embellished with cool keyboard lines and a silky chorus.

MARGARET REYNOLDS—71st St.
5001 (TK)

KEEP ON HOLDING ON (prod. by
Champion-Casey/Finch) (writers: Kent-
Williams) (A-Dish-A-Tunes/Harrick,
BMI) (2:59)

Reynolds' outstanding voice makes its debut on this disco-pop side that's overflowing with energy. K.C. lends his sunshine production hand to the slick package.

Country/Pop

**JOHNNY RODRIGUEZ & CHARLY
McCLAIN**—Epic 9-50791

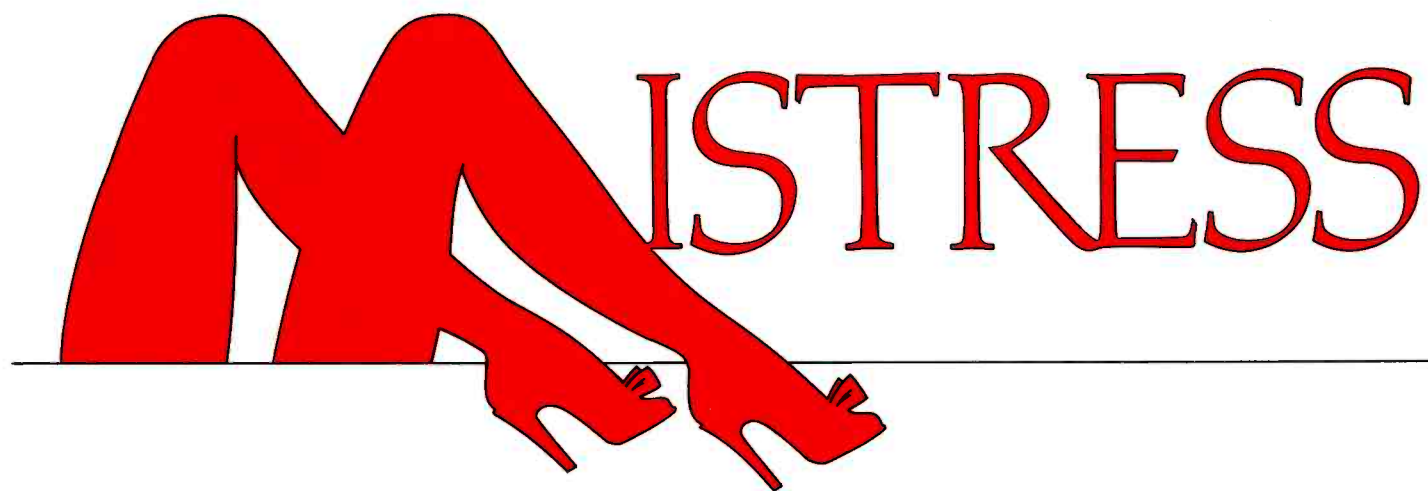
I HATE THE WAY I LOVE IT (prod. by
Sherrill) (writer: Aldridge) (Song
Doctor/Big Hair, BMI) (3:19)

This potent combination works a great lyric into a moving ballad that's certain to skyrocket to the top of the country chart.

KENNY DALE—Capitol 4788

SHARING (prod. by Montgomery)
(writers: Pippin-Slate) (House
of Gold, BMI) (3:10)

This Houston native has a string of country hits to his credit and this is another melodic ballad that's headed for the top. Dale's voice has huge pop-a/c possibilities.



"MISTRUSTED LOVE"

RS-1009

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RS-1-3059

PRODUCED BY THOMAS JEFFERSON KAYE



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"What Cha Gonna Do With My Lovin'?"^{T-583}

The Gold Debut Album From
Stephanie Mills

Includes the hits:

"What Cha Gonna Do With My Lovin'?"

"Feel The Fire"

"Put Your Body In It"

and the new single,

"You Can Get Over"^{TC-2427}

Produced by James Mtume & Reggie Lucas / Management and direction: North American Talent Corp.



RIAA Certified Gold 8/21/79

Manufactured and Distributed by RCA Records



STEPHANIE MILLS

Record World Singles



OCTOBER 20, 1979

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

OCT. 20	OCT. 13		WKS. ON CHART
1	2	SAIL ON COMMODORES Motown 1466	11
2	3	RISE HERB ALPERT/A&M 2151	13
3	4	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742	10
4	1	SAD EYES ROBERT JOHN/EMI-America 8015	22
5	11	DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201	9
6	8	POP MUZIK M/Sire 49033 (WB)	11
7	6	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	18
8	5	MY SHARONA THE KNACK/Capitol 4731	18
9	7	LONESOME LOSER LITTLE RIVER BAND/Capitol 4748	15
10	22	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	7
11	24	TUSK FLEETWOOD MAC/Warner Bros. 49077	3
12	19	HEARTACHE TONIGHT EAGLES/Asylum 46545	3
13	14	LOVIN', TOUCHIN', SQUEEZIN' JOURNEY/Columbia 3 11036	15
14	20	GOOD GIRLS DON'T KNACK/Capitol 4771	8
15	9	DON'T BRING ME DOWN ELO/Jet 9 5060 (CBS)	12
16	15	CRUEL TO BE KIND NICK LOWE/Columbia 3 11018	14
17	13	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459	17
18	16	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 8 50700	18
19	12	LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA)	19
20	31	BABE STYX/A&M 2188	3
21	17	BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) ROBERT PALMER/Island 49016 (WB)	14
22	10	DRIVERS SEAT SNIFF 'N' THE TEARS/Atlantic 3604	14
23	41	STILL COMMODORES/Motown 1474	4
24	29	DIRTY WHITE BOY FOREIGNER/Atlantic 3618	7
25	25	DEPENDIN' ON YOU DOOBIE BROS./Warner Bros. 49029	11
26	26	FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870	12
27	30	HOLD ON IAN GOMM/Stiff/Epic 8 50747	8
28	28	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986	17
29	39	SHIPS BARRY MANILOW/Arista 0464	2
30	36	PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	9
31	34	SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)	11
32	35	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430	12
33	33	WHERE WERE YOU WHEN I WAS FALLING IN LOVE LOBO/ MCA/Curb 41065	13
34	37	THIS NIGHT WON'T LAST FOREVER MICHAEL JOHNSON/ EMI-America 8019	12
35	38	MIDNIGHT WIND JOHN STEWART/RSO 1000	9
36	42	BROKEN HEARTED ME ANNE MURRAY/Capitol 4773	5
37	18	GET IT RIGHT NEXT TIME GERRY RAFFERTY/United Artists 1316	11
38	44	FINS JIMMY BUFFETT/MCA 41109	7
39	43	SURE KNEW SOMETHING KISS/Casablanca 2205	8
40	49	PLEASE DON'T LEAVE LAUREN WOOD/Warner Bros. 49043	5
41	21	SPOOKY ARS/Polydor/BGO 2001	10
42	46	IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45904 (Elektra/Asylum)	7



CHARTMAKER OF THE WEEK

43	—	NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/ DONNA SUMMER Columbia 1 11125/ Casablanca NBD 20199	1
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44	50	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079	7
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45	27	ARROW THROUGH ME WINGS/Columbia 1 11070	9
46	47	GOTTA SERVE SOMEBODY BOB DYLAN/Columbia 1 11072	6
47	48	STREET LIFE CRUSADERS/MCA 41054	10
48	53	COME TO ME FRANCE JOLI/Prelude 8001	8
49	—	TAKE THE LONG WAY HOME SUPERTRAMP/A&M 2193	1
50	23	DIFFERENT WORLDS MAUREEN McGOVERN/Warner/Curb 8835	15
51	57	DREAMING BLONDIE/Chrysalis 2379	4
52	32	ROLENE MOON MARTIN/Capitol 4765	10
53	40	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ARC/ Columbia 3 11033	16
54	45	REASON TO BE KANSAS/Kirshner 9 4285 (CBS)	7
55	52	GOOD FRIEND MARY MacGREGOR/RSO 938	11
56	55	THE MAIN EVENT/FIGHT BARBRA STREISAND/Columbia 3 11008	19
57	66	DREAM POLICE CHEAP TRICK/Epic 9 50774	3
58	56	I'VE NEVER BEEN IN LOVE SUZI QUATRO/RSO 1001	7
59	64	5:15 THE WHO/Polydor 2022	4
60	58	GOODBYE STRANGER SUPERTRAMP/A&M 2162	16
61	74	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	4
62	67	I NEED A LOVER JOHN COUGAR/Riva 202 (Mercury)	6
63	68	VICTIM OF LOVE ELTON JOHN/MCA 41126	4
64	69	RAINBOW CONNECTION KERMIT (JIM HENSON)/Atlantic 3610	5
65	72	DAMNED IF I DO ALAN PARSONS PROJECT/Arista 0454	4
66	59	I DO LOVE YOU G.Q./Arista 0426	17
67	76	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	3
68	75	WHO LISTENS TO THE RADIO THE SPORTS/Arista 0468	3
69	51	THE BOSS DIANA ROSS/Motown 1462	15
70	71	STARRY EYES THE RECORDS/Virgin 67000 (Atl)	5
71	81	I WANT YOU TONIGHT PABLO CRUISE/A&M 2195	2
72	78	THIS IS IT KENNY LOGGINS/Columbia 1 11109	2
73	79	IN THE STONE EARTH, WIND & FIRE/ARC/Columbia 1 11093	2
74	80	LET ME KNOW (I HAVE A RIGHT) GLORIA GAYNOR/ Polydor 2021	3
75	88	CONFUSION ELO/Jet 9 5064 (CBS)	2
76	84	LOVE PAINS YVONNE ELLIMAN/RSO 1007	2
77	85	IT'S ALL I CAN DO THE CARS/Elektra 46546	2
78	89	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	2
79	—	GET IT UP RONNIE MILSAP/RCA 11695	1
80	82	PRETTY GIRLS MELISSA MANCHESTER/Arista 0456	2
81	91	HIGHWAY TO HELL AC/DC/Atlantic 3617	2
82	—	COOL CHANGE LITTLE RIVER BAND/Capitol 4789	1
83	—	BETTER LOVE NEXT TIME DR. HOOK/Capitol 4785	1
84	—	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215	1
85	86	HEY HEY, MY MY (INTO THE BLACK) NEIL YOUNG/Reprise 49031 (WB)	3
86	87	(not just) KNEE DEEP—PART I FUNKADELIC/Warner Bros. 49040	6
87	54	REMEMBER (WALKING IN THE SAND) LOUISE GOFFIN/ Asylum 46521	10
88	—	WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America 8025	1
89	90	EASY MONEY REO SPEEDWAGON/Epic 9 50764	4
90	—	I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/ Infinity 50,027	1
91	—	SLIP AWAY IAN LLOYD/Scotti Brothers 505 (Atl)	1
92	—	I STILL HAVE DREAMS RICHIE FURAY/Asylum 46534	1
93	77	ANGELEYS/VOULEZ VOUS ABBA/Atlantic 3609	7
94	95	BREAK MY HEART DAVID RUFFIN/Warner Bros. 49030	4
95	96	PLAIN JANE SAMMY HAGAR/Capitol 4757	3
96	97	BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941	3
97	83	DO YOU THINK I'M DISCO STEVE DAHL & TEENAGE RADIATION/Ovation 1132	5
98	100	SINCE YOU'VE BEEN GONE CHERIE & MARIE CURIE/ Capitol 4754	2
99	73	ONE FINE DAY RITA COOLIDGE/A&M 2169	8
100	93	I'M SO ANXIOUS SOUTHSIDE JOHNNY AND THE ASBURY JUKES/Mercury 76007	3

Record World Album Airplay

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

OCTOBER 20, 1979

FLASHMAKER



TUSK
FLEETWOOD MAC
WB

MOST ADDED

TUSK—Fleetwood Mac—WB (33)
I'M THE MAN—Joe Jackson—A&M (24)
GUITARS & WOMEN—Rick Derringer—Blue Sky (15)
MESSAGE IN A BOTTLE (single)—Police—A&M (9)
20/20—Portrait (9)
A TASTE FOR PASSION—Jean-Luc Ponty—Atlantic (7)
EAT TO THE BEAT—Blondie—Chrysalis (6)
ANYTIME DELIGHT—Blend—MCA (5)
SHADES OF IAN HUNTER—Col (5)
THE GLOW—Bonnie Raitt—WB (5)

WNEW-FM/NEW YORK

ADDS:
BLUE DESERT—Marc Jordan—WB
PETER GREEN—Sail
HERE—Leo Sayer—WB
I'M THE MAN—Joe Jackson—A&M
NIGHT AFTER NIGHT—UK—Polydor
SHADES OF IAN HUNTER—Col
SURVEILLANCE—FM—Passport
TUSK—Fleetwood Mac—WB
UPROOTED—Rob Grill—Mercury

HEAVY ACTION (airplay in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
EAT TO THE BEAT—Blondie—Chrysalis
DREAM POLICE—Cheap Trick—Epic
THE LONG RUN—Eagles—Asylum
X-STATIC—Hall & Oates—RCA
CANDY-O—Cars—Elektra
ESCAPE FROM DOMINATION—Moon Martin—Capitol
THE JUKES—Mercury
GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
GET THE KNACK—The Knack—Capitol

WBCN-FM/BOSTON

ADDS:
A TASTE FOR PASSION—Jean-Luc Ponty—Atlantic
ALICE (single)—Naughty Sweeties—Elektra
8:30—Weather Report—ARC/Col
GUITARS & WOMEN—Rick Derringer—Blue Sky
LATE AT NIGHT—Billy Preston—Motown
PRODUCT—Brand X—Passport
BRENDA RUSSELL—Horizon
SHOOTING GALLERY—Phillip Rambow—EMI (import)
TUSK—Fleetwood Mac—WB

HEAVY ACTION (airplay in descending order):

EAT TO THE BEAT—Blondie—Chrysalis

DREAM POLICE—Cheap Trick—Epic

THE LONG RUN—Eagles—Asylum
CANDY-O—Cars—Elektra
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
AND I MEAN IT—Genya Ravan—20th Century Fox
INTO THE MUSIC—Van Morrison—WB
THE MOTELS—Capitol
NIGHTOUT—Ellen Foley—Cleve. Intl.
RUNNERS IN THE NIGHT—Desmond Child—Capitol

WLIR-FM/LONG ISLAND

ADDS:
A TASTE FOR PASSION—Jean-Luc Ponty—Atlantic
ANYTIME DELIGHT—Blend—MCA
GUITARS & WOMEN—Rick Derringer—Blue Sky
I'M THE MAN—Joe Jackson—A&M
PEPPERMINT LUMP (single)—Angie—Stiff (import)
SHADES OF IAN HUNTER—Col
SIMMS BROTHERS—Elektra
TUSK—Fleetwood Mac—WB
TWO SIDES TO EVERY WOMAN—Carlene Carter—WB
WHERE DID I GO RIGHT?—John Otway—Polydor (import)

HEAVY ACTION (airplay in descending order):

THE SOUND OF SUNBATHING—Sinceros—Col
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
INTO THE MUSIC—Van Morrison—WB
THE LONG RUN—Eagles—Asylum
CANDY-O—Cars—Elektra
SECRETS—Robert Palmer—Island
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
JOE'S GARAGE—Frank Zappa—Zappa
FLIRTIN WITH DISASTER—Molly Hatchet—Epic
I'M THE MAN—Joe Jackson—A&M

WBAB-FM/LONG ISLAND

ADDS:
ANYTIME DELIGHT—Blend—MCA
GUITARS & WOMEN—Rick Derringer—Blue Sky
I'M THE MAN—Joe Jackson—A&M
I WANT YOU TONIGHT (single)—Pablo Cruise—A&M
MESSAGE IN A BOTTLE (single)—Police—A&M
THE CHINESE METHOD—Roy Sundholm—Polydor
THE SOUND OF SUNBATHING—Sinceros—Col
TUSK—Fleetwood Mac—WB
20/20—Portrait
TWO SIDES TO EVERY WOMAN—Carlene Carter—WB

HEAVY ACTION (airplay in descending order):

HEAD GAMES—Foreigner—Atlantic
AMERICATHON (soundtrack)—Col
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
POP MUZIK (single)—M—Sire
GET THE KNACK—The Knack—Capitol
FIRST UNDER THE WIRE—Little River Band—Capitol
FICKLE HEART—Sniff 'n' The Tears—Atlantic
X-STATIC—Hall & Oates—RCA

WBLM-FM/MAINE

ADDS:
A TASTE FOR PASSION—Jean-Luc Ponty—Atlantic
ANYTIME DELIGHT—Blend—MCA
FLOW—Snail—Cream
GUITARS & WOMEN—Rick Derringer—Blue Sky
I'M THE MAN—Joe Jackson—A&M
PARTNERS IN CRIME—Rupert Holmes—Infinity
PICK IT UP—Live Wire—A&M
PRODUCT—Brand X—Passport
TUSK—Fleetwood Mac—WB
TWO SIDES TO EVERY WOMAN—Carlene Carter—WB

HEAVY ACTION (airplay in descending order):

THE LONG RUN—Eagles—Asylum
THE GLOW—Bonnie Raitt—WB
VOLCANO—Jimmy Buffett—MCA
CORNERSTONE—Styx—A&M
ESCAPE FROM DOMINATION—Moon Martin—Capitol
FLIRTIN WITH DISASTER—Molly Hatchet—Epic
CANDY-O—Cars—Elektra
HEAD GAMES—Foreigner—Atlantic
STORMWATCH—Jethro Tull—Chrysalis
GOMM WITH THE WIND—Ian Gomm—Stiff/Epic

WCMF-FM/ROCHESTER

ADDS:
A TASTE FOR PASSION—Jean-Luc Ponty—Atlantic
BOOGIE MOTEL—Foghat—Bearsville
GUITARS & WOMEN—Rick Derringer—Blue Sky
I'M THE MAN—Joe Jackson—A&M
KEEP THE FIRE—Kenny Loggins—Col
THE BEAT—Col
TUSK—Fleetwood Mac—WB

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

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
TUSK—Fleetwood Mac—WB
THE LONG RUN—Eagles—Asylum
EVE—Alan Parsons Project—Arista
DREAM POLICE—Cheap Trick—Epic
CORNERSTONE—Styx—A&M
SLOW TRAIN COMING—Bob Dylan—Col
NINE LIVES—REO Speedwagon—Epic
FLIRTIN WITH DISASTER—Molly Hatchet—Epic
HEAD GAMES—Foreigner—Atlantic

WIOQ-FM/PHILADELPHIA

ADDS:
EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB
KEEP THE FIRE—Kenny Loggins—Col
REGGATTA DE BLANC—Police—A&M
TUSK—Fleetwood Mac—WB
LAUREN WOOD—WB

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

SLOW TRAIN COMING—Bob Dylan—Col
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
BREAKFAST IN AMERICA—Supertramp—A&M
CANDY-O—Cars—Elektra
THE LONG RUN—Eagles—Asylum
HEAD GAMES—Foreigner—Atlantic
GET THE KNACK—The Knack—Capitol
STORMWATCH—Jethro Tull—Chrysalis
DREAM POLICE—Cheap Trick—Epic
FICKLE HEART—Sniff 'n' The Tears—Atlantic

WYDD-FM/PITTSBURGH

ADDS:
GUITARS & WOMEN—Rick Derringer—Blue Sky
I'M THE MAN—Joe Jackson—A&M
MESSAGE IN A BOTTLE (single)—Police—A&M
NIGHT AFTER NIGHT—UK—Polydor
THE BEAT—Col
TUSK—Fleetwood Mac—WB

HEAVY ACTION (airplay in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
THE LONG RUN—Eagles—Asylum
HEAD GAMES—Foreigner—Atlantic
FLIRTIN WITH DISASTER—Molly Hatchet—Epic
DREAM POLICE—Cheap Trick—Epic
GET THE KNACK—The Knack—Capitol
CANDY-O—Cars—Elektra
SLOW TRAIN COMING—Bob Dylan—Col
CORNERSTONE—Styx—A&M
DAVID WERNER—Epic

WHFS-FM/WASHINGTON, D.C.

ADDS:
A TASTE FOR PASSION—Jean-Luc Ponty—Atlantic
FLOW—Snail—Cream
I'M THE MAN—Joe Jackson—A&M
LULLABY OF BROADWAY (single)—Bram Tchaikovsky—Polydor
OFF WHITE—James White & The Blacks—ZE
PRODUCT PERFECT—Fashion—IRS
TUSK—Fleetwood Mac—WB
X-STATIC—Hall & Oates—RCA

HEAVY ACTION (airplay in descending order):

SLOW TRAIN COMING—Bob Dylan—Col
8:30—Weather Report—ARC/Col
JOE'S GARAGE—Frank Zappa—Zappa
FEAR OF MUSIC—Talking Heads—Sire
MARATHON—Santana—Col
EYEWITNESS BLUES—Catfish Hodge—Delphi
VOLCANO—Jimmy Buffett—MCA
PHONETICS—Jules & The Polar Bears—Col
THE GLOW—Bonnie Raitt—WB
INTO THE MUSIC—Van Morrison—WB

WQDR-FM/RALEIGH

ADDS:
DREAMING (single)—Blondie—Chrysalis
GOT TO GIVE IT UP (single)—Thin Lizzy—Mercury
REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
STORMWATCH—Jethro Tull—Chrysalis
X-STATIC—Hall & Oates—RCA

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

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
SLOW TRAIN COMING—Bob Dylan—Col
FIRST UNDER THE WIRE—Little River Band—Capitol
FLIRTIN WITH DISASTER—Molly Hatchet—Epic
KEEP THE FIRE—Kenny Loggins—Col
VOLCANO—Jimmy Buffett—MCA
DREAM POLICE—Cheap Trick—Epic
CORNERSTONE—Styx—A&M
THE LONG RUN—Eagles—Asylum
HEAD GAMES—Foreigner—Atlantic

WKLS-FM/ATLANTA

ADDS:
I DON'T LIKE MONDAYS (single)—Boomtown Rats—Col
LOVEHUNTER—Whitesnake—UA

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

GET THE KNACK—The Knack—Capitol
THE LONG RUN—Eagles—Asylum
CORNERSTONE—Styx—A&M
FLIRTIN WITH DISASTER—Molly Hatchet—Epic
HEAD GAMES—Foreigner—Atlantic
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
DREAM POLICE—Cheap Trick—Epic
STORMWATCH—Jethro Tull—Chrysalis
FACADES—Sad Cafe—A&M
SLOW TRAIN COMING—Bob Dylan—Col

WSHE-FM/FT. LAUDERDALE

ADDS:
FLOW—Snail—Cream
GUITARS & WOMEN—Rick Derringer—Blue Sky
I DON'T LIKE MONDAYS (single)—Boomtown Rats—Col
I'M THE MAN—Joe Jackson—A&M
I WANT YOU TONIGHT (single)—Pablo Cruise—A&M
LOVEHUNTER—Whitesnake—UA
MESSAGE IN A BOTTLE (single)—Police—A&M
NIGHT AFTER NIGHT—UK—Polydor
TUSK—Fleetwood Mac—WB

HEAVY ACTION (airplay in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
THE LONG RUN—Eagles—Asylum
HEAD GAMES—Foreigner—Atlantic
DREAM POLICE—Cheap Trick—Epic
FEAR OF MUSIC—Talking Heads—Sire
CANDY-O—Cars—Elektra
VOLCANO—Jimmy Buffett—MCA
FEARLESS—Tim Curry—A&M
CORNERSTONE—Styx—A&M
FLIRTIN WITH DISASTER—Molly Hatchet—Epic

WMMS-FM/CLEVELAND

ADDS:
BIG OCEANS—Interview—Virgin
GUITARS & WOMEN—Rick Derringer—Blue Sky
I'M THE MAN—Joe Jackson—A&M
IN THE NICK OF TIME—Nicolette Larson—WB
THE B-52's—WB
TUSK—Fleetwood Mac—WB
20/20—Portrait

HEAVY ACTION (airplay, sales in descending order):

THE LONG RUN—Eagles—Asylum
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
HEAD GAMES—Foreigner—Atlantic
GET THE KNACK—The Knack—Capitol
SLOW TRAIN COMING—Bob Dylan—Col
DREAM POLICE—Cheap Trick—Epic
RUST NEVER SLEEPS—Neil Young—Reprise
CORNERSTONE—Styx—A&M
GREATEST HINTS—Michael Stanley—Arista
BREATHLESS—EMI—America

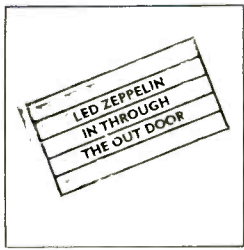
All listings from key progressive stations around the country are in descending order except where otherwise noted.

Record World Album Airplay



OCTOBER 20, 1979

TOP AIRPLAY



IN THROUGH THE OUT DOOR

LED ZEPPELIN
Swan Song

MOST AIRPLAY

- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song (32)
- THE LONG RUN—Eagles—Asylum (31)
- DREAM POLICE—Cheap Trick—Epic (27)
- HEAD GAMES—Foreigner—Atlantic (27)
- CORNERSTONE—Styx—A&M (20)
- SLOW TRAIN COMING—Bod Dylan—Col (17)
- CANDY-O—Cars—Elektra (15)
- FLIRTIN WITH DISASTER—Molly Hatchet—Epic (14)
- GET THE KNACK—The Knack—Capitol (11)
- STORMWATCH—Jethro Tull—Chrysalis (11)
- VOLCANO—Jimmy Buffett—MCA (11)

WABX-FM/DETROIT

- ADDS:**
- GUITARS & WOMEN—Rick Derringer—Blue Sky
 - HARDER . . . FASTER—April Wine—Capitol
 - I'M THE MAN—Joe Jackson—A&M
 - TUSK—Fleetwood Mac—WB

HEAVY ACTION (airplay, sales in descending order):

- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- THE LONG RUN—Eagles—Asylum
- HEAD GAMES—Foreigner—Atlantic
- CORNERSTONE—Styx—A&M
- DREAM POLICE—Cheap Trick—Epic
- SLOW TRAIN COMING—Bod Dylan—Col
- HIGHWAY TO HELL—AC/DC—Atlantic
- BOOGIE MOTEL—Foghat—Bearsville
- TUSK—Fleetwood Mac—WB
- STORMWATCH—Jethro Tull—Chrysalis

WXRT-FM/CHICAGO

- ADDS:**
- COMEDY IS NOT PRETTY—Steve Martin—WB
 - GUITARS & WOMEN—Rick Derringer—Blue Sky
 - I'M THE MAN—Joe Jackson—A&M
 - MARSHALL—Marshall Chapman—Epic
 - TUSK—Fleetwood Mac—WB
 - 20/20—Portrait

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

- LABOUR OF LUST—Nick Lowe—Col
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic

- SLOW TRAIN COMING—Bod Dylan—Col
- THE GLOW—Bonnie Raitt—WB
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- FEAR OF MUSIC—Talking Heads—Sire
- IN STYLE—David Johansen—Blue Sky
- BREAKFAST IN AMERICA—Supertramp—A&M
- SECRETS—Robert Palmer—Island
- DREAM POLICE—Cheap Trick—Epic

KSHE-FM/ST. LOUIS

- ADDS:**
- GO!—The Pop—Arista
 - I'M THE MAN—Joe Jackson—A&M
 - ROCKIN INTO THE NIGHT—38 Special—A&M
 - TUSK—Fleetwood Mac—WB
 - VICTIM OF LOVE—Elton John—MCA

HEAVY ACTION (airplay, sales in descending order):

- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- THE LONG RUN—Eagles—Asylum
- CORNERSTONE—Styx—A&M
- HEAD GAMES—Foreigner—Atlantic
- BOOGIE MOTEL—Foghat—Bearsville
- STORMWATCH—Jethro Tull—Chrysalis
- DREAM POLICE—Cheap Trick—Epic
- MARATHON—Santana—Col
- STREET MACHINE—Sammy Hagar—Capitol
- TOP PRIORITY—Rory Gallagher—Chrysalis

KQRS-FM/MINNEAPOLIS

- ADDS:**
- AIRPLAY—Point Blank—MCA
 - QUADROPHENIA (soundtrack)—Polydor
 - STORMWATCH—Jethro Tull—Chrysalis
 - THE GLOW—Bonnie Raitt—WB
 - TUSK—Fleetwood Mac—WB

HEAVY ACTION (airplay, sales in descending order):

- CANDY-O—Cars—Elektra
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- DREAM POLICE—Cheap Trick—Epic
- FLIRTIN WITH DISASTER—Molly Hatchet—Epic
- HEAD GAMES—Foreigner—Atlantic
- CORNERSTONE—Styx—A&M
- SLOW TRAIN COMING—Bod Dylan—Col
- THE LONG RUN—Eagles—Asylum
- JOHN COUGAR—Riva
- LABOUR OF LUST—Nick Lowe—Col

KZEW-FM/DALLAS

- ADDS:**
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
 - MARATHON—Santana—Col
 - THE FARRAGHERS—Polydor
 - TUSK—Fleetwood Mac—WB

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

- CANDY-O—Cars—Elektra
- DESOLATION ANGELS—Bad Company—Swan Song
- GET THE KNACK—The Knack—Capitol
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- DREAM POLICE—Cheap Trick—Epic
- HEAD GAMES—Foreigner—Atlantic

- THE LONG RUN—Eagles—Asylum
- CORNERSTONE—Styx—A&M
- SECRETS—Robert Palmer—Island
- DAVID WERNER—Epic

KFML-AM/DENVER

- ADDS:**
- BOOGIE MOTEL—Foghat—Bearsville
 - IN THE NICK—Nicolette Larson—WB
 - LIFE IN A DAY—Simple Minds—PVC
 - MARATHON—Santana—Col
 - MARSHALL—Marshall Chapman—Epic
 - SURVEILLANCE—FM—Passport
 - THE BEAT—Col
 - TUSK—Fleetwood Mac—WB
 - 20/20—Portrait

HEAVY ACTION (airplay in descending order):

- SLOW TRAIN COMING—Bod Dylan—Col
- FIGHT DIRTY—Charlie—Arista
- THE GLOW—Bonnie Raitt—WB
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- EVE—Alan Parsons Project—Arista
- FIRST UNDER THE WIRE—Little River Band—Capitol
- INTO THE MUSIC—Van Morrison—WB
- BORN AGAIN—Randy Newman—WB
- VOLCANO—Jimmy Buffett—MCA
- FEAR OF MUSIC—Talking Heads—Sire

KBPI-FM/DENVER

- ADDS:**
- EAT TO THE BEAT—Blondie—Chrysalis
 - FUTURE STREET—Pages—Epic
 - TUSK—Fleetwood Mac—WB

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

- TUSK—Fleetwood Mac—WB
- RESTLESS NIGHTS—Karla Bonoff—Col
- FLIRTIN WITH DISASTER—Molly Hatchet—Epic
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- SLOW TRAIN COMING—Bod Dylan—Col
- SECRETS—Robert Palmer—Island
- THE LONG RUN—Eagles—Asylum
- DREAM POLICE—Cheap Trick—Epic
- HEAD GAMES—Foreigner—Atlantic
- VOLCANO—Jimmy Buffett—MCA

KAWY-FM/WYOMING

- ADDS:**
- ANYTIME DELIGHT—Blend—MCA
 - AURA—Steve Hillage—Virgin Intl.
 - CARRY ON—Flora Purim—WB
 - CONTRABAND—Alias—Mercury
 - EAT TO THE BEAT—Blondie—Chrysalis
 - NIGHT AFTER NIGHT—UK—Polydor
 - SEND A LITTLE LOVE MY WAY—Flyer—Infinity
 - THE CHINESE METHOD—Roy Sundholm—Polydor
 - THE HAWK—Ronnie Hawkins—UA
 - 20/20—Portrait

HEAVY ACTION (airplay in descending order):

- HEAD GAMES—Foreigner—Atlantic
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- INTO THE MUSIC—Van Morrison—WB

- AMERICAN BOY & GIRL—Garland Jeffreys—A&M
- RESTLESS NIGHTS—Karla Bonoff—Col
- FACADES—Sad Cafe—A&M
- VOLCANO—Jimmy Buffett—MCA
- NIGHTOUT—Ellen Foley—Cleve. Intl.
- YOU'RE ONLY LONELY—J.D. Souther—Col
- THE LONG RUN—Eagles—Asylum

KOME-FM/SAN JOSE

- ADDS:**
- EAT TO THE BEAT—Blondie—Chrysalis
 - I WANT YOU TONIGHT (single)—Pablo Cruise—A&M
 - MESSAGE IN A BOTTLE (single)—Police—A&M
 - TUSK—Fleetwood Mac—WB
 - 20/20—Portrait

HEAVY ACTION (airplay in descending order):

- HIGHWAY TO HELL—AC/DC—Atlantic
- VOLCANO—Jimmy Buffett—MCA
- CANDY-O—Cars—Elektra
- DREAM POLICE—Cheap Trick—Epic
- THE LONG RUN—Eagles—Asylum
- HEAD GAMES—Foreigner—Atlantic
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- CORNERSTONE—Styx—A&M
- RUST NEVER SLEEPS—Neil Young—Reprise
- GAMMA—Elektra

KSJO-FM/SAN JOSE

- ADDS:**
- EAT TO THE BEAT—Blondie—Chrysalis
 - I'M THE MAN—Joe Jackson—A&M
 - SPECIAL VIEW—Only Ones—Epic
 - THE STATES—Chrysalis
 - TUSK—Fleetwood Mac—WB
 - X-STATIC—Hall & Oates—RCA

HEAVY ACTION (airplay in descending order):

- THE LONG RUN—Eagles—Asylum
- HEAD GAMES—Foreigner—Atlantic
- HIGHWAY TO HELL—AC/DC—Atlantic
- STREET MACHINE—Sammy Hagar—Capitol
- GAMMA—Elektra

DREAM POLICE—Cheap Trick

- Epic
- MISTRESS—RSO
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- FEAR OF MUSIC—Talking Heads—Sire
- MARATHON—Santana—Col

KWST-FM/LOS ANGELES

- ADDS:**
- FUTURE STREET—Pages—Epic
 - I'M THE MAN—Joe Jackson—Epic
 - ROCKIN INTO THE NIGHT—38 Special—A&M
 - TUSK—Fleetwood Mac—WB
 - 20/20—Portrait

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

- SLOW TRAIN COMING—Bod Dylan—Col

- THE LONG RUN—Eagles—Asylum

- STORMWATCH—Jethro Tull—Chrysalis

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

- ESCAPE FROM DOMINATION—Moon Martin—Capitol

- EAT TO THE BEAT—Blondie—Chrysalis

- FEAR OF MUSIC—Talking Heads—Sire

KNAC-FM/LONG BEACH

- ADDS:**
- I'M THE MAN—Joe Jackson—A&M

- TUSK—Fleetwood Mac—WB

HEAVY ACTION (airplay in descending order):

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

- CANDY-O—Cars—Elektra

- DREAM POLICE—Cheap Trick—Epic

- FEAR OF MUSIC—Talking Heads—Sire

- LABOUR OF LUST—Nick Lowe—Col

- EAT TO THE BEAT—Blondie—Chrysalis

- THE LONG RUN—Eagles—Asylum

- GET THE KNACK—The Knack—Capitol

- RUST NEVER SLEEPS—Neil Young—Reprise

- THE RECORDS—Virgin

KZEL-FM/EUGENE

- ADDS:**
- GUITARS & WOMEN—Rick Derringer—Blue Sky

- HARDER . . . FASTER—April Wine—Capitol

- I'M THE MAN—Joe Jackson—A&M

- PERMANENT WAVE—Various Artists—Epic

- SHADES OF IAN HUNTER—Col

- THE HAWK—Ronnie Hawkins—Polydor

- TUSK—Fleetwood Mac—WB

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

- DREAM POLICE—Cheap Trick—Epic

- THE LONG RUN—Eagles—Asylum

- STORMWATCH—Jethro Tull—Chrysalis

- MARATHON—Santana—Col

- BIG OCEANS—Interview—Virgin

- SLOW TRAIN COMING—Bod Dylan—Col

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

- CORNERSTONE—Styx—A&M

- THE GLOW—Bonnie Raitt—WB

- HEAD GAME—Foreigner—Atlantic

- 36 stations reporting this week.

- In addition to these printed are:

- WAAF-FM WMJQ-FM WKDF-FM
- WPLR-FM ZETA 7-FM WQFM-FM
- WQBK-FM Y95-FM KZAM-FM
- WAQX-FM

NUMBER 1

THE STATLER BROTHERS

IN BILLBOARD

Top Vocal
Group #1

Top Duo
or Group #1

Top Album
for Duo or Group #1

Bill Williams
Memorial Artist of the
Year Award

IN RECORD WORLD

Top Vocal Group for
Albums #1

Top Album
"The Best of the
Statler Brothers" #3

"The Originals" #30

Top Vocal Group for
Singles #2



ON MERCURY
RECORDS AND TAPES

PHONOGRAM, INC.
A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.



NUMBER 1

**THE
STATLER
BROTHERS**

**COUNTRY
MUSIC
ASSOCIATION'S
VOCAL GROUP
OF THE
YEAR
1979**



ON MERCURY
RECORDS AND TAPES

PHONOGRAM, INC.
A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.



"Ego Tripping Out"

T-54305F

Marvin Gaye's new single is
everything he said it would be.

Marvin Gaye

On Motown Records

©1979 Motown Record Corporation



Retail Report Record World

OCTOBER 20, 1979

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

SALESMAKER OF THE WEEK



ONE VOICE
BARRY MANILOW
Arista

TOP SALES

ONE VOICE—Barry Manilow—Arista
CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
RISE—Herb Alpert—A&M

HANDLEMAN/NATIONAL

CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
EVE—Alan Parsons Project—Arista
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
KENNY—Kenny Rogers—UA
LADIES' NIGHT—Kool & the Gang—Delite
ONE VOICE—Barry Manilow—Arista
QUADROPHENIA—Polydor (Soundtrack)
RISE—Herb Alpert—A&M
THE LONG RUN—Eagles—Asylum

KORVETTES/NATIONAL

EAT TO THE BEAT—Blondie—Chrysalis
HEARTBEAT—Curtis Mayfield—Curton/RSO
I HAVE A RIGHT—Gloria Gaynor—Polydor
LADIES' NIGHT—Kool & the Gang—Delite
ONE VOICE—Barry Manilow—Arista
ONE WAY—Al Hudson—MCA
POPE JOHN PAUL II SINGS AT THE FESTIVAL OF SACROSOG—Infinity
RISE—Herb Alpert—A&M
STORM WATCH—Jethro Tull—Chrysalis
VICTIM OF LOVE—Elton John—MCA

PICKWICK/NATIONAL

COMEDY IS NOT PRETTY—Steve Martin—WB
CORNERSTONE—Styx—A&M
DREAM POLICE—Cheap Trick—Epic
EAT TO THE BEAT—Blondie—Chrysalis
LIVE & SLEAZY—Village People—Casablanca
ONE VOICE—Barry Manilow—Arista
RISE—Herb Alpert—A&M
STORM WATCH—Jethro Tull—Chrysalis
THE LONG RUN—Eagles—Asylum
UNCLE JAM WANTS YOU—Funkadelic—WB

RECORD BAR/NATIONAL

EAT TO THE BEAT—Blondie—Chrysalis
FRANCE JOLI—Prelude
FUTURE NOW—Pleasure—Fantasy
OASIS—Jim Messina—Col
ONE VOICE—Barry Manilow—Arista
POTLIQUOR—Capitol
QUADROPHENIA—Polydor (Soundtrack)
STORM WATCH—Jethro Tull—Chrysalis
UNCLE JAM WANTS YOU—Funkadelic—WB
XII—Fatback—Spring

SOUND UNLIMITED/NATIONAL

EVE—Alan Parsons Project—Arista
FRANCE JOLI—Prelude
JOE'S GARAGE—Frank Zappa—Zappa
LADIES' NIGHT—Kool & the Gang—Delite
MIKE PINERA—Spectre
MISTRESS—RSO
RISE—Herb Alpert—A&M
STORM WATCH—Jethro Tull—Chrysalis
VICTIM OF LOVE—Elton John—MCA
X-STATIC—Hall & Oates—RCA

WHEREHOUSE/NATIONAL

APOCALYPSE NOW—Elektra (Soundtrack)
CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
MISS THE MISSISSIPPI—Crystal Gayle—UA
NIGHT OWL—Gerry Rafferty—UA
RESTLESS NIGHTS—Karla Bonoff—Col
RISE—Herb Alpert—A&M
STORM WATCH—Jethro Tull—Chrysalis
WHERE THERE'S SMOKE—Smokey Robinson—Tamla
YOU'RE ONLY LONELY—J. D. Souther—Asylum

DISC-O-MAT/NEW YORK

EVITA—MCA (Soundtrack)
I HAVE A RIGHT—Gloria Gaynor—Polydor
KEEP THE FIRE—Kenny Loggins—Col
LADIES' NIGHT—Kool & the Gang—Delite
NO MORE LONELY NIGHTS—Blue Steel—Infinity
RISE—Herb Alpert—A&M
STREET LIGHT SHINE—Shirts—Capitol
SUZI . . . AND OTHER FOUR LETTER WORDS—Suzi Quatro—RSO
VICTIM OF LOVE—Elton John—MCA
XII—Fatback—Spring

RECORD WORLD-TSS STORES/NORTHEAST

COMEDY IS NOT PRETTY—Steve Martin—WB
CORNERSTONE—Styx—A&M
MOTELS—Capitol
ONE VOICE—Barry Manilow—Arista
PRESENT TENSE—Shoes—Elektra
QUADROPHENIA—Polydor (Soundtrack)
RISE—Herb Alpert—A&M
THE LONG RUN—Eagles—Asylum
YIPES—Millennium
YOU'RE ONLY LONELY—J. D. Souther—Col

FOR THE RECORD/BALTIMORE

CORNERSTONE—Styx—A&M
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
NIGHT AFTER NIGHT—U.K.—Polydor
ONE VOICE—Barry Manilow—Arista
RISE—Herb Alpert—A&M
ROYAL RAPPIN'S—Isaac Hayes & Millie Jackson—Polydor
THE LONG RUN—Eagles—Asylum
UNCLE JAM WANTS YOU—Funkadelic—WB
WHERE THERE'S SMOKE—Smokey Robinson—Tamla

RECORD & TAPE COLLECTOR/BALTIMORE

DO YOU WANNA GO PARTY—K. C. & the Sunshine Band—TK
KEEP THE FIRE—Kenny Loggins—Col
MARATHON—Santana—Col
OASIS—Jim Messina—Col
ONE VOICE—Barry Manilow—Arista

PRESENT TENSE—Shoes—Elektra
PRODUCT—Brand X—Passport
QUADROPHENIA—Polydor (Soundtrack)
ROYAL RAPPIN'S—Isaac Hayes & Millie Jackson—Polydor
THE LONG RUN—Eagles—Asylum

WAXIE MAXIE/WASH., D.C.

CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
HEAD GAMES—Foreigner—Atlantic
KENNY—Kenny Rogers—UA
LA DIVA—Aretha Franklin—Atlantic
LADIES' NIGHT—Kool & the Gang—Delite
LIVE & SLEAZY—Village People—Casablanca
ONE VOICE—Barry Manilow—Arista
RISE—Herb Alpert—A&M
UNCLE JAM WANTS YOU—Funkadelic—WB

WEBB/PHILADELPHIA

BIG FUN—Shalamar—Solar
BURN—Melba Moore—Epic
DR. STRUT—Motown
LOVE FANTASY—Heaven & Earth—Mercury
MACHINE—RCA
MOTHER'S FINEST LIVE—Epic
RISE—Herb Alpert—A&M
ROUGH RIDERS—Lakeside—Solar
ROYAL RAPPIN'S—Isaac Hayes & Millie Jackson—Polydor
TOTALLY CONNECTED—T Connection—Dash

FATHERS & SONS/MIDWEST

BOOGIE MOTEL—Foghat—Bearsville
CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
KEEP THE FIRE—Kenny Loggins—Col
ONE VOICE—Barry Manilow—Arista
QUADROPHENIA—Polydor (Soundtrack)
RISE—Herb Alpert—A&M
THE LONG RUN—Eagles—Asylum
UNCLE JAM WANTS YOU—Funkadelic—WB
X-STATIC—Hall & Oates—RCA

OASIS/MIDWEST

BOOGIE MOTEL—Foghat—Bearsville
BURN—Melba Moore—Epic
DOWN TO EARTH—Rainbow—Polydor
EAT TO THE BEAT—Blondie—Chrysalis
I HAVE A RIGHT—Gloria Gaynor—Polydor
LEGENDS OF THE LOST & FOUND—Harry Chapin—Elektra
LIVE & SLEAZY—Village People—Casablanca
ONE VOICE—Barry Manilow—Arista
ROYAL RAPPIN'S—Isaac Hayes & Millie Jackson—Polydor
THE GLOW—Bonnie Raitt—WB

RECORD RENDEZVOUS/CLEVELAND

CORNERSTONE—Styx—A&M
GO—Pop—Arista
LAUREN WOOD—WB
MARATHON—Santana—Col
PH7—Peter Hammill—Charisma
POPE JOHN II SINGS AT THE FESTIVAL OF SACROSOG—Infinity
PRESENT TENSE—Shoes—Elektra
SINGLES GOING STEADY—Buccocks—A&M
THE GLOW—Bonnie Raitt—WB
THE LONG RUN—Eagles—Asylum

RECORD REVOLUTION/CLEVELAND

EAT TO THE BEAT—Blondie—Chrysalis
GO—Pop—Arista
I HAVE A RIGHT—Gloria Gaynor—Polydor
NIGHT AFTER NIGHT—U.K.—Polydor
ONE WAY—Al Hudson—MCA
PH7—Peter Hammill—Charisma
PRODUCT—Brand X—Passport
SPECIAL VIEW—Only Ones—Epic
TASTE FOR PASSION—Jean-Luc Ponty—Atlantic
UNCLE JAM WANTS YOU—Funkadelic—WB

MUSIC STOP/DETROIT

CHAPTER 8—Ariola
COMEDY IS NOT PRETTY—Steve Martin—WB
CORNERSTONE—Styx—A&M
FIRST UNDER THE WIRE—Little River Band—Capitol
JOHN COUGAR—Riva
RISE—Herb Alpert—A&M
STORM WATCH—Jethro Tull—Chrysalis
THE LONG RUN—Eagles—Asylum
TRAVIS BIGGS—MCA/Source
UNCLE JAM WANTS YOU—Funkadelic—WB

1812 OVERTURE/MILWAUKEE

I HAVE A RIGHT—Gloria Gaynor—Polydor
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
MARATHON—Santana—Col
NIGHT AFTER NIGHT—U.K.—Polydor
ONE VOICE—Barry Manilow—Arista
PLEASE STAND BY—1994—A&M
QUADROPHENIA—Polydor (Soundtrack)
SUZI . . . AND OTHER FOUR LETTER WORDS—Suzi Quatro—RSO
VICTIM OF LOVE—Elton John—MCA
X-STATIC—Hall & Oates—RCA

RADIO DOCTORS/MILWAUKEE

DAVID OLIVER—Mercury
EMPHASIZED—Wayne Henderson—Polydor
EVE—Alan Parsons Project—Arista
FRANCE JOLI—Prelude
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
KEEP THE FIRE—Kenny Loggins—Col
MARATHON—Santana—Col
OASIS—Jim Messina—Col
ONE VOICE—Barry Manilow—Arista
X-STATIC—Hall & Oates—RCA

DISCOUNT RECORDS/ST. LOUIS

BOOGIE MOTEL—Foghat—Bearsville
EAT TO THE BEAT—Blondie—Chrysalis
I STILL HAVE DREAMS—Richie Furay—Elektra
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
LIVE & SLEAZY—Village People—Casablanca
NO MORE LONELY NIGHTS—Blue Steel—Infinity
ONE VOICE—Barry Manilow—Arista
PARTNERS IN CRIME—Rupert Holmes—Infinity
ROYAL RAPPIN'S—Isaac Hayes & Millie Jackson—Polydor
VICTIM OF LOVE—Elton John—MCA

EAST-WEST RECORDS/CENTRAL FLORIDA

AIRPLAY—Point Blank—MCA
EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB

FEARLESS—Tim Curry—A&M
GO—Pop—Arista
GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
I HAVE A RIGHT—Gloria Gaynor—Polydor
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
MARATHON—Santana—Col
MIKE PINERA—Spectre
OASIS—Jim Messina—Col

TAPE CITY/NEW ORLEANS

CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
EVE—Alan Parsons Project—Arista
FRANCE JOLI—Prelude
KENNY—Kenny Rogers—UA
LADIES' NIGHT—Kool & the Gang—Delite
RESTLESS NIGHTS—Karla Bonoff—Col
STAY FREE—Ashford & Simpson—WB
THE LONG RUN—Eagles—Asylum
UNCLE JAM WANTS YOU—Funkadelic—WB

INDEPENDENT RECORDS/COLORADO

COMEDY IS NOT PRETTY—Steve Martin—WB
DON'T LET GO—Isaac Hayes—Polydor
E-MC2—Giorgio Moroder—Casablanca
IN THE BEGINNING—Nature's Divine—Infinity
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
NO MORE LONELY NIGHTS—Blue Steel—Infinity
RECORDS—Virgin
TAANA GARDNER—West End
VICTIM OF LOVE—Elton John—MCA
X-STATIC—Hall & Oates—RCA

CIRCLES/ARIZONA

CORNERSTONE—Styx—A&M
GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
GROOVE ME—Fern Kinney—Malaco
MARATHON—Santana—Col
ONE VOICE—Barry Manilow—Arista
ROUGH RIDERS—Lakeside—Solar
THE GLOW—Bonnie Raitt—WB
THIEVES—Arista
UNCLE JAM WANTS YOU—Funkadelic—WB
X-STATIC—Hall & Oates—RCA

LICORICE PIZZA/LOS ANGELES

COMEDY IS NOT PRETTY—Steve Martin—WB
FRANCE JOLI—Prelude
MARATHON—Santana—Col
MOTELS—Capitol
OASIS—Jim Messina—Col
QUADROPHENIA—Polydor (Soundtrack)
STORM WATCH—Jethro Tull—Chrysalis
THE GLOW—Bonnie Raitt—WB
UNLEASHED IN THE EAST—Judas Priest—Col
X-STATIC—Hall & Oates—RCA

EVERYBODY'S RECORDS/NORTHWEST

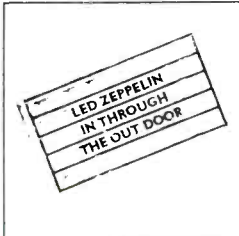
BOOGIE MOTEL—Foghat—Bearsville
CORNERSTONE—Styx—A&M
EAT TO THE BEAT—Blondie—Chrysalis
FEAR OF MUSIC—Talking Heads—Sire
KEEP THE FIRE—Kenny Loggins—Col
MARATHON—Santana—Col
OASIS—Jim Messina—Col
THE GLOW—Bonnie Raitt—WB
THE LONG RUN—Eagles—Asylum
X-STATIC—Hall & Oates—RCA

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 20, 1979

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

OCT. 20	OCT. 15			WKS. ON CHART	
1	1	IN THROUGH THE OUT DOOR		7	H
		LED ZEPPELIN			
		Swan Song SS 16002 (Atl)			
		(7th Week)			

2	2	THE LONG RUN EAGLES/Asylum 5E 508		2	H
3	8	CORNERSTONE STYX/A&M SP 3711		2	H
4	5	MIDNIGHT MAGIC COMMODORES/Motown M8 926M1		10	H
5	6	HEAD GAMES FOREIGNER/Atlantic SD 29999		4	H
6	3	GET THE KNACK THE KNACK/Capitol SO 11948		16	G
7	4	OFF THE WALL MICHAEL JACKSON/Epic FE 35745		8	H
8	11	DREAM POLICE CHEAP TRICK/Epic FE 35773		3	H
9	10	CANDY-O CARS/Elektra 5E 507		17	H
10	9	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120		7	H
11	7	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708		30	H
12	23	KENNY KENNY ROGERS/United Artists LWAK 979		4	H
13	13	VOLCANO JIMMY BUFFETT/MCA 5102		7	H
14	12	I AM EARTH, WIND & FIRE/ARC/Columbia FC 35730		19	H
15	15	BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150		23	L
16	14	FIRST UNDER THE WIRE LITTLE RIVER BAND/Capitol SOO 11954		11	H
17	44	RISE HERB ALPERT/A&M SP 4790		2	G
18	18	EVE ALAN PARSONS PROJECT/Arista AL 9504		6	H
19	51	UNCLE JAM WANTS YOU FUNKADELIC/Warner Bros. BSK 3371		2	G
20	22	RUST NEVER SLEEPS NEIL YOUNG/Reprise HS 2295 (WB)		15	H
21	16	DISCOVERY ELO/Jet FZ 35769 (CBS)		18	H
22	19	IDENTIFY YOURSELF O'JAYS/Phila. Intl. FZ 36027 (CBS)		7	H
23	21	DIONNE DIONNE WARWICK/Arista AB 4230		17	G

CHARTMAKER OF THE WEEK

24	—	ONE VOICE		1	H
		BARRY MANILOW			
		Arista AL 9505			

25	24	STREET LIFE CRUSADERS/MCA 3094		20	G
26	25	TEDDY TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)		18	H
27	17	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic JE 35751		24	G
28	29	EVOLUTION JOURNEY/Columbia FC 35797		29	H
29	48	COMEDY IS NOT PRETTY STEVE MARTIN/Warner Bros. HS 3392		3	H
30	42	LADIES NIGHT KOOL & THE GANG/De-Lite DSR 9513 (Mercury)		5	G
31	43	STORMWATCH JETHRO TULL/Chrysalis CHR 1238		3	G
32	35	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110		4	G
33	36	HEARTBEAT CURTIS MAYFIELD/Curtom/RSO RS 1 3053		8	G
34	20	RISQUE CHIC/Atlantic SD 16003		10	H
35	38	HIGHWAY TO HELL AC/DC/Atlantic SD 19244		9	G
36	26	STAY FREE ASHFORD & SIMPSON/Warner Bros. HS 3357		9	H
37	27	REALITY . . . WHAT A CONCEPT ROBIN WILLIAMS/Casablanca NBLP 7162		14	H
33	31	SECRET OMEN CAMEO/Chocolate City CCLP 2208 (Casablanca)		13	G
39	34	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H		43	G
40	30	MORNING DANCE SPYRO GYRA/Infinity INF 9004		28	G
41	28	CHEAP TRICK AT BUDOKAN/Epic FE 35795		35	H
42	47	JOE'S GARAGE ACT I FRANK ZAPPA/Zappa SRZ 1 1603 (Mercury)		5	G
43	40	DYNASTY KISS/Casablanca NBLP 7152		19	H
44	32	THE CARS/Elektra 6E 135		64	G

45	82	EAT TO THE BEAT BLONDIE/Chrysalis CHE 1225		2	H
46	39	WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox T 583 (RCA)		19	G
47	49	A NIGHT AT STUDIO 54 VARIOUS ARTISTS/Casablanca NBLP 2 7161		12	L
48	46	BACK TO THE EGG WINGS/Columbia FC 36057		17	H
49	50	THE BOSS DIANA ROSS/Motown M8 923M1		18	H
50	53	FRANCE JOLI/Prelude PRL 12170		6	G
51	33	SECRETS ROBERT PALMER/Island ILPS 9544 (WB)		13	G
52	37	FEAR OF MUSIC TALKING HEADS/Sire SRK 6076 (WB)		8	G
53	56	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		24	G
54	54	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041		34	H
55	41	NINE LIVES REO SPEEDWAGON/Epic FE 35988		12	H
56	59	INTO THE MUSIC VAN MORRISON/Warner Bros. HS 3390		6	H
57	63	RESTLESS NIGHTS KARLA BONOFF/Columbia JC 35799		4	G
58	58	VAN HALEN II/Warner Bros. HS 3312		28	H
59	52	RICKIE LEE JONES/Warner Bros. BSK 3296		28	G
60	55	LUCKY SEVEN BOB JAMES/Columbia/Tappan Zee JC 36056		10	G
61	67	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001		5	H
62	45	DISCO NIGHTS G.Q./Arista AB 4225		29	G
63	65	MISTRESS/RSO RS 1 3059		5	G
64	64	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193		44	H
65	66	BETTER THAN THE REST GEORGE THOROGOOD & THE DESTROYERS/MCA 3091		7	G
66	69	TAKE IT HOME B. B. KING/MCA 3151		6	G
67	68	THE RECORDS/Virgin VA 13130 (Atl)		5	G
68	71	VAN HALEN/Warner Bros. BSK 3075		72	G
69	74	BRENDA RUSSELL/Horizon SP 739 (A&M)		4	G
70	76	VOULEZ-VOUS ABBA/Atlantic SD 16000		16	H
71	73	LOVE DRIVE SCORPIONS/Mercury SRM 1 3795		9	G
72	85	THE GLOW BONNIE RAITT/Warner Bros. HS 3369		2	H
73	80	8:30 WEATHER REPORT/ARC/Columbia PC2 36030		3	L
74	60	FICKLE HEART SNIFF 'N' THE TEARS/Atlantic SD 19242		11	G
75	70	PARALLEL LINES BLONDIE/Chrysalis CHR 1192		43	G
76	77	UNLEASHED IN THE EAST JUDAS PRIEST/Columbia JC 36179		4	G
77	57	LOW BUDGET THE KINKS/Arista AB 4240		14	H
78	79	HIGH GEAR NEIL LARSEN/Horizon SP 738 (A&M)		4	G
79	62	LABOUR OF LUST NICK LOWE/Columbia JC 36087		13	G
80	61	MONOLITH KANSAS/Kirshner FZ 36008 (CBS)		20	H
81	90	WATER SIGN JEFF LORBER FUSION/Arista AB 4234		3	G
82	95	XII FATBACK/Spring SP 1 6723 (Polydor)		2	G
83	91	FUTURE NOW PLEASURE/Fantasy F 9578		7	G
84	114	BOOGIE MOTEL FOGHAT/Bearsville BHS 6990 (WB)		1	H
85	78	MINNIE MINNIE RIPERTON/Capitol SO 11936		18	G
86	94	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 611		16	G
87	81	IN THE PUREST FORM MASS PRODUCTION/Cotillion SD 5211 (Atl)		11	G
88	99	DON'T LET GO ISAAC HAYES/Polydor PD 1 6224		2	G
89	86	DESOLATION ANGELS BAD COMPANY/Swan Song SS 8506 (Atl)		31	G
90	98	SOONER OR LATER REX SMITH/Columbia JC 35813		27	G
91	92	GO FOR WHAT YOU KNOW PAT TRAVERS BAND/Polydor PD 1 6202		14	G
92	83	FEEL IT NOEL POINTER/United Artists UA LA 973 H		4	G
93	84	RAINBOW CONNECTION IV ROSE ROYCE/Whitfield WHS 3387 (WB)		5	H
94	89	STREET MACHINE SAMMY HAGAR/Capitol ST 11983		6	G
95	88	THE MAIN EVENT (ORIGINAL SOUNDTRACK)/Columbia JS 36115		14	H
96	75	THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005		17	K
97	87	I WANNA PLAY FOR YOU STANLEY CLARKE/Nemperor KZ2 35680 (CBS)		14	J
98	101	AN EVENING OF MAGIC CHUCK MANGIONE/A&M SP 6701		14	L
99	93	MINGUS JONI MITCHELL/Asylum 5E 505		17	H
100	126	QUADROPHENIA (ORIGINAL SOUNDTRACK) THE WHO AND VARIOUS ARTISTS/Polydor PD 2 6235		1	L

Russ Ballard - A Statement



Every week, every major American chart* for the last twelve months has included Russ Ballard's songs – at one point, simultaneously on four Top 100 albums and a Top 20 single. That's the strength of his writing. It goes even further, the same fifty-two weeks has seen him enjoy chart action in Australia, Asia, Africa, all over Europe. . . . In fact every major continent in the World.

Success and talent on a global scale aided by the professional staffs of April-Blackwood and Island Music. Each publisher has now gained differing 1,000,000+ unit hits with "New York Groove": Five separate charted records with "Since You Been Gone" in two years (Island) and three charted discs of Daltry's ex-Top 20 smash "Come And Get Your Love" within this year including the Pointer Sisters (April).

I wish to record our appreciation of both Companies important contributions to this extraordinary year and know they join me in saluting the sheer brilliance of Russ Ballard.

John Stanley

* Record World, Billboard, Cashbox.



ISLAND

Island Music

4 US titles &
rest of World
(Less Japan)



John Stanley

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April-Blackwood Music

United States
& Canada

Record World Albums 101-150

OCTOBER 20, 1979

OCT. 20	OCT. 13	ALBUM
101	96	DEVOTION LTD/A&M SP 4771
102	103	PIECES OF EIGHT STYX/A&M SP 4724
103	116	PRESENT TENSE SHOES/Elektra 6E 244
104	174	KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172
105	108	STRIKES BLACKFOOT/Atco SD 38 112
106	106	DAVID WERNER/Epic JE 36126
107	—	MARATHON SANTANA/Columbia FC 36154
108	125	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
109	117	SWITCH II/Gordy G7 988R1 (Motown)
110	112	FEARLESS TIM CURRY/A&M SP 4773
111	113	GAMMA I/Elektra 6E 219
112	124	ESCAPE FROM DOMINATION MOON MARTIN/Capitol ST 11933
113	121	THIGHS AND WHISPERS BETTE MIDLER/Atlantic SD 16004
114	119	TOP PRIORITY RORY GALLAGHER/Chrysalis CHR 1235
115	128	YIPES/Millennium BXL1 7745 (RCA)
116	127	SUZI . . . AND OTHER FOUR LETTER WORDS SUZI QUATRO/RSO RS 1 3064
117	72	FIGHT DIRTY CHARLIE/Arista AB 4239
118	—	X-STATIC DARYL HALL & JOHN OATES/RCA AFL1 3494
119	139	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203
120	120	THE B-52'S/Warner Bros. BSK 3355
121	102	EUPHORIA GATO BARBIERI/A&M SP 4774
122	—	VICTIM OF LOVE ELTON JOHN/MCA 5104
123	133	NO MORE LONELY NIGHTS BLUE STEEL/Infinity INF 9018
124	100	HEART STRING EARL KLUGH/United Artists UA LA 942 H
125	122	DOWN TO EARTH RAINBOW/Polydor PD 1 6221
126	97	BOP TILL YOU DROP RY COODER/Warner Bros. BSK 3358
127	129	5 J. J. CALE/Shelter SR 3163 (MCA)
128	—	I HAVE A RIGHT GLORIA GAYNOR/Polydor PD 1 6231
129	130	ROBERT JOHN/EMI-America SW 17007
130	105	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002
131	123	SATISFIED RITA COOLIDGE/A&M SP 4781
132	—	LIVE AND SLEAZY VILLAGE PEOPLE/Casablanca NBLP 2 7183
133	—	ROYAL RAPPIN'S MILLIE JACKSON AND ISAAC HAYES/Polydor PD 1 6629
134	—	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236
135	—	OASIS JIMMY MESSINA/Columbia JC 35799
136	—	HAPPY FEET AL HUDSON AND THE PARTNERS/MCA AA 1136
137	132	STRANGER IN TOWN BOB SEGER/Capitol SW 11689
138	148	A SONG FOR THE CHILDREN LONNIE LISTON SMITH/Columbia JC 36141
139	—	MOTELS/Capitol ST 11996
140	115	2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172
142	150	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia JC 36093
141	135	UNDERDOG ATLANTA RHYTHM SECTION/Polydor/BGO PD 1 6200
143	144	LA DIVA ARETHA FRANKLIN/Atlantic SD 19248
144	104	CHICAGO 13/Columbia FC 36105
145	143	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H
146	107	THE GOOD LIFE BOBBI HUMPHREY/Epic JE 35607
147	147	BACK ON THE STREETS TOWER OF POWER/Columbia JC 35784
148	141	ROOTS IN THE SKY OREGON/Elektra 6E 224
149	109	THE JUKES SOUTHSIDE JOHNNY AND THE ASBURY JUKES/Mercury SRM 1 3793
150	—	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165

Albums 151-200

151	DIALOGUE MICHAEL JOHNSON/EMI-America SW 17010
152	DUET CHICK COREA/GARY BURTON/ECM 1 1140 (WB)
153	EVERYTHING YOU'VE HEARD IS TRUE TOM JOHNSTON/Warner Bros. BSK 3304
154	JOHN COUGAR/Riva RVL 7401 (Mercury)
155	BROWNE SUGAR TOM BROWNE/Arista GRP GRP 5003
156	SO SOON WE CHANGE DAVID RUFFIN/Warner Bros. BSK 3306
157	INFINITY JOURNEY/Columbia JC 34912
158	ROUGH RIDERS LAKESIDE/Solar BXL1 3490 (RCA)
159	MARY WILSON, Motown M7 927R1
160	S.O.S. YACHTS/Polydor/Radar PD 1 6220
161	B.C. BILLY COBHAM/Columbia JC 35993
162	TOTALLY CONNECTED T-CONNECTION/Dash 30014 (TK)
163	CARRY ON FLORA PURIM/Warner Bros. BSK 3344
164	NIGHT AFTER NIGHT U.K./Polydor PD 1 6234
165	LEGENDS OF THE LOST AND FOUND. "NEW GREATEST STORIES LIVE" HARRY CHAPIN/Elektra BB 703
166	REPLICAS GARY NUMAN & TUBEWAY ARMY Atco SD 38 117
167	ROSES AND SUNSHINE NANA MOUSKOURI/Cachet CL 3 3000
168	THE FABULOUS THUNDERBIRDS/Takoma 7068 (Chrysalis)
169	GOMM WITH THE WIND IAN GOMM/Shiff Epic JE 36103
170	GO! THE POP/Arista AB 4243
171	I FEEL GOOD, I FEEL FINE BOBBY BLAND/MCA 3157
172	SATURDAY NIGHT FIEDLER BOSTON POPS ORCHESTRA Midsong MS1 001
173	SHOT THROUGH THE HEART JENNIFER WARNES/Arista AB 4217
174	PINK CADILLAC JOHN PRINE/Asylum 6E 222
175	PRODUCT BRAND X/Passport PB 9840 (JEM)
176	STARBUST WILLIE NELSON/Columbia KC 35305
177	GOIN' HOME FOR LOVE JIMMY 'BO' HORNE/Sunshine Sound 7805 (TK)
178	EMPHASIZED WAYNE HENDERSON/Polydor PD 1 6227
179	... AND I MEAN IT GENYA RAVAN/20th Century Fox T 595 (RCA)
180	IN THE BEGINNING NATURE 5 DIVINE/Infinity INF 9013
181	LED ZEPPELIN IV/Atlantic SD 19129
182	PROPAGANDA/A&M SP 4786
183	DUROCS/Capitol ST 11981
184	AIRPLAY POINT BLANK/MCA 3160
185	CORY AND ME CORY DAYE/NY Intl. BXL1 3408 (RCA)
186	TIME IS SLIPPING AWAY DEXTER WANSEL/Phila. Intl. JZ 36024 (CBS)
187	HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 19130
188	STRATEGY ARCHIE BELL AND THE DRELLS/Phila. Intl. JZ 36096 (CBS)
189	ROCKIE ROBBINS/A&M SP 4758
190	UNFORGETTABLE LEROY HUTSON/RSO RS 1 3062
191	FENETIKS JULES AND THE POLAR BEARS/Columbia JC 36139
192	THE BEAT/Columbia JC 36195
193	BURN MELBA MOORE/Epic JE 36128
194	THE SOUND OF SUNBATHING SINCEROS/Columbia JC 36134
195	A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253
196	ELLEN SHIPLEY/NY Intl. BXL1 3428 (RCA)
197	SINGLES GOING STEADY BUZZCOCKS/IRS SP 001 (A&M)
198	NO PROMISES-NO DEBTS GOLDEN EARRING/Polydor PD 1 6223
199	WHEN YOU'RE #1 GENE CHANDLER/20th Century Fox/Chi-Sound T 598 (RCA)
200	ARMAGEDDON PRISM/Ariola SW 50063

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

Album Cross Reference

ABBA	70	JEFF LORBER	81
AC/DC	35	NICK LOWE	79
HERB ALPERT	17	LTD	101
ASHFORD & SIMPSON	36	BARBARA MANDRELL	56
ATLANTA RHYTHM SECTION	141	CHUCK MANGIONE	98
B-52's	120	BARRY MANILOW	24
BAD COMPANY	89	MOON MARTIN	112
GATO BARBIERI	121	STEVE MARTIN	29
BEE GEES	54	MASS PRODUCTION	87
PAT BENATAR	134	CURTIS MAYFIELD	33
BLACKFOOT	105	JIM MESSINA	135
BLONDIE	45, 75	BETTE MIDLER	113
BLUE STEEL	123	STEPHANIE MILLS	46
KARLA BONOFF	57	MISTRESS	63
JIMMY BUFFETT	13	JONI MITCHELL	99
J. J. CALE	127	MOLLY HATCHET	32
CAMEO	38	VAN MORRISON	56
CARS	9, 44	MOTELS	139
CHARLIE	117	O'JAYS	22
CHEAP TRICK	8, 41	OREGON	148
CHIC	34	ORIGINAL SOUNDTRACK:	
CHICAGO	144	GREASE	130
STANLEY CLARKE	97	MAIN EVENT	95
RY COODER	126	MUPPET MOVIE	61
RITA COOLIDGE	131	QUADROPHENIA	100
COMMODORES	4	ROBERT PALMER	51
CRUSADERS	25	ALAN PARSONS	18
TIM CURRY	110	PEACHES & HERB	140
CHARLIE DANIELS BAND	27	TEDDY PENDERGRASS	26
DOOBIE BROTHERS	64	PLEASURE	83
BOB DYLAN	10	NOEL POINTER	92
EAGLES	2	SUZI QUATRO	116
EARTH WIND & FIRE	14	RAINBOW	125
ELO	21	BONNIE RAITT	72
FATBACK	82	RECORDS	67
FOGHAT	84	REO SPEEDWAGON	55
FOREIGNER	5	MINNIE RIPERTON	85
ARETHA FRANKLIN	143	SMOKEY ROBINSON	108
FUNKADELIC	19	KENNY ROGERS	12, 39
RORY GALLAGHER	114	KENNY ROGERS & DOTTIE WEST	145
GAMMA	111	ROSE ROYCE	93
CRYSTAL GAYLE	119	DIANA ROSS	49
GLORIA GAYNOR	128	BRENDA RUSSELL	69
G.O.	62	SANTANA	107
SAMMY HAGAR	94	SCORPIONS	71
HALL & OATES	118	BOB SEGER	137
ISAAC HAYES	88	SHOES	103
AL HUDSON	136	LONNIE LISTON SMITH	138
BOBBI HUMPHREY	146	REX SMITH	90
MICHAEL JACKSON	7	SNIF'N' THE TEARS	74
MILLIE JACKSON & ISAAC HAYES	133	J.D. SOUTHER	142
BOB JAMES	60	SOUTHSIDE JOHNNY & THE ASBURY JUKES	149
WAYLON JENNINGS	53	SPYRO GYRA	40
JETHRO TULL	31	STUDIO 54	47
ELTON JOHN	122	STYX	3, 102
ROBERT JOHN	129	DONNA SUMMER	15
FRANCE JOLI	50	SUPERTRAMP	11
RICKIE LEE JONES	59	SWITCH	109
JOURNEY	28	TALKING HEADS	52
JUDAS PRIEST	76	GEORGE THORGOOD	65
KANSAS	80	PAT TRAVERS	91
KC	86	TOWER OF POWER	147
B.B. KING	66	VAN HALEN	58, 68
KINKS	67	VILLAGE PEOPLE	132
KISS	43	DIONNE WARWICK	23
EARL KLUGH	124	WEATHER REPORT	73
KNACK	6	DAVID WERNER	106
KOOL & THE GANG	30	WHO	96
NEIL LARSEN	78	ROBIN WILLIAMS	37
LED ZEPPELIN	1	WINGS	48
LITTLE RIVER BAND	16	YIPES	115
KENNY LOGGINS	104	NEIL YOUNG	20
		FRANK ZAPPA	42

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The Record World

1



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

H. Alpert: 3-3 WABC, 1-1 WAXY, 1-3 WCAO, 1-1 WFBR, 3-3 WFIL, 1-1 WIFI, 3-5 WPGC, 4-3 WRKO, 2-1 WXLO, 1-1 KFI, 4-6 KFRC, 2-2 KHJ, 2-2 KRTH, 16-15 F105, 2-2 KC101, 2-2 PRO-FM, 2-2 Y100, 11-10 14Q.

Cars: e WIFI, 30-26 WRKO, d29 F105, 27-22 14Q.

Cheap Trick: 26-16 WICC, e WIFI, 25-20 WRKO, 21-16 KFRC, d32 F105, lp PRO-FM, on 14Q.

Commodores (Sail): 13-23 WAXY, 2-2 WCAO, 2-6 WFBR, 10-4 WFIL, 7-18 WICC, 2-2 WIFI, 2-3 WKBW, 6-8 WPGC, 3-2 WTIC-FM, 5-4 WXLO, 7-11 KFI, 6-4 KFRC, 5-3 KHJ, 3-7 KRTH, 13-11 F105, 7-4 KC101, 1-1 PRO-FM, 4-6 Y100, 5-5 14Q.

Commodores (Still): 21-14 WAXY, 39-31 WBBF, 8-5 WCAO, 7-3 WFBR, ae WFIL, 21-13 WICC, a WKBW, 1-1 WPGC, on WRKO, d25 WXLO, d27 KFI, d23 KFRC, d24 KHJ, 14-6 KRTH, d30 F105, 29-24 KC101, 20-17 PRO-FM, 14-7 Y100, d32 14Q.

Eagles: e-31 WABC, 23-10 WAXY, 30-25 WBBF, 16-6 WCAO, 20-11 WFBR, 21-16 WFIL, 3-1 WICC, 20-13 WIFI, 24-17 WKBW, a29 WNBC, 5-3 WPGC, 26-16 WRKO, 20-14 WTIC-FM, d23 WXLO, 12-7 KFI, 24-13 KFRC, 27-14 KHJ, 13-10 KRTH, d25 F105, 28-21 KC101, 15-8 PRO-FM, 29-25 Y100, 31-25 14Q.

Y. Elliman: d34 F105, on PRO-FM, ae Y100, 30-29 14Q. ELO: aHB WFBR, aHB WPGC, 29-26 14Q.

Fleetwood Mac: a39 WABC, 20-16 WBBF, on WCAO, 25-17 WFBR, 16-6 WICC, on WIFI, 27-21 WKBW, 20-13 WPGC, 28-22 WRKO, 19-11 WTIC-FM, a29 WXLO, 19-18 KFI, d24 KFRC, 24-11 KHJ, 19-11 KRTH, d20 F105, 14-11 PRO-FM, 30-27 Y100, 23-13 14Q.

Foreigner: a33 WABC, 21-18 WBBF, 12-9 WICC, 24-18 WIFI, 14-11 WPGC, 10-9 WTIC-FM, 11-9 KFI, 14-9 KFRC, 15-13 KHJ, 26-24 KRTH, 12-10 F105, 23-20 PRO-FM, 8-7 14Q.

C. Gayle: e WFIL, a WICC, a WXLO, on KFI, a KFRC, 30-26 KHJ, a KRTH, 19-18 14Q.

I. Gomm: e WAXY, on WCAO, 28-24 WFBR, aHB WFIL, 21-17 WIFI, on WKBW, 23-21 WRKO, 28-26 KFI, on KFRC, 21-19 KHJ, 22-20 KRTH, 20-19 KC101, a PRO-FM, 34-31 Y100, 28-27 14Q.

M. Jackson: 5-4 WABC, 3-3 WAXY, 18-15 WBBF, 3-1 WCAO, 3-2 WFBR, 8-1 WKBW, 2-2 WPGC, 5-4 WRKO, 1-1 WTIC-FM, 8-7 WXLO, 6-2 KFI, 1-1 KFRC, 3-1 KHJ, 5-4 KRTH, 24-13 F105, 1-1 KC101, 6-3 PRO-FM, 9-9 Y100, 6-4 14Q.

F. Joli: 11-13 WABC, 13-10 WNBC, e-29 WPGC, 29-25 WRKO, a31 WTIC-FM, 6-5 WXLO, 30-23 KFI, 4-4 KHJ, 4-3 KRTH, a29 KC101, 7-5 PRO-FM, 5-3 Y100, ae 14Q.

KC: 6-7 WAXY, 5-3 WBBF, 21-17 WCAO, 19-12 WFBR, 27-20 WICC, 29-24 WKBW, 19-15 WPGC, a WRKO, 32-25 WTIC-FM, 26-21 KFI, d21 KFRC, 17-10 KHJ, 10-8 KRTH, 13-7 KC101, 1-1 Y100.

Kermi: mex WFBR, d26 WICC, a10 WKBW, 26-23 WNBC, on KFRC.

Knack: a25 WABC, 20-17 WAXY, 25-22 WBBF, d16 WCAO, 13-7 WICC, 17-4 WIFI, a30 WNBC, 10-7 WPGC, 13-5 WRKO, 6-3 WTIC-FM, 3-4 KFI, 19-10 KFRC, 28-17 KHJ, 17-14 KRTH, 29-23 F105, 18-14 PRO-FM, 33-30 Y100, 3-3 14Q.

Kool & The Gang: 15-11 WABC, a KHJ, a27 KRTH.

I. Lloyd: e WIFI, a KFI, d30 KHJ.

B. Manilow: e WAXY, a38 WBBF, d22 WCAO, 30-25 WFBR, 25-23 WFIL, d19 WICC, d20 WKBW, a28 WNBC, d27 WPGC, on WRKO, a28 WXLO, 30-25 KRTH, d25 KC101, c23 PRO-FM, 35-32 Y100, 33-28 14Q.

A Murray: e WAXY, a39 WBBF, 22-18 WFBR, d24 WFIL,

d29 WKBW, 26-25 WPGC, d27 WRKO, on WXLO, 27-24 KFI, 26-23 KHJ, on PRO-FM, d34 14Q.

K. Rogers: a22 WABC, 29-18 WAXY, 22-17 WBBF, 24-20 WCAO, 12-8 WFBR, 16-12 WFIL, 19-10 WICC, 23-21 WIFI, 3-5 WKBW, 24-12 WPGC, 21-15 WRKO, 17-12 WTIC-FM, 26-20 WXLO, 17-12 KFI, on KFRC, d29 KHJ, 20-16 KRTH, d26 F105, 21-11 KC101, 16-13 PRO-FM, 14-12 14Q.

B. Russell: e WAXY, 30-27 WCAO, 13-10 WFBR, e WFIL, d30 WPGC, d30 WXLO, on KFI, a KHJ, 30-27 KC101, a PRO-FM.

J. D. Souther: e WAXY, d27 WFBR, 29-22 WICC, on WRKO, on KFI, 30-26 KFRC, 23-21 KRTH.

Sports: e WICC, on WRKO, d28 KFRC, on KHJ.

Streisand/Summer: ae WABC, a WBBF, a WCAO, aHB WFBR, aHB WFIL, a WICC, a27 WNBC, aHB WPGC, a WRKO, a WXLO, a KFI, a KRTH, a PRO-FM, a28 Y100, a33 14Q.

J. Stewart: 24-23 WBBF, a WCAO, 21-14 WFBR, e WFIL, 18-17 WICC, 28-26 WIFI, on WKBW, a KFI, on KHJ, 18-16 F105, 17-15 PRO-FM.

Styx: d30 WAXY, 36-30 WBBF, d28 WCAO, 27-20 WFBR, 24-4 WICC, d23 WIFI, d22 WKBW, 30-23 WPGC, d29 WRKO, 29-21 WTIC-FM, a WXLO, d25 KFI, d27 KHJ, 27-22 KRTH, d31 F105, 22-12 KC101, 21-18 PRO-FM, 36-33 Y100, 25-23 14Q.

D. Summer: 16-12 WABC, 8-5 WAXY, 6-4 WCAO, 5-4 WFBR, d21 WFIL, 10-3 WICC, 11-8 WIFI, 9-7 WNBC, 4-4 WPGC, 1-1 WRKO, 9-8 WTIC-FM, 17-9 WXLO, 15-10 KFI, d18 KHJ, 29-18 KRTH, 4-2 F105, 3-3 KC101, 10-4 PRO-FM, 6-8 Y100, 2-2 14Q.

Supertramp (Take): a WICC, on WRKO, a KFI, on KFRC, d30 KRTH, lp PRO-FM, 18-18 14Q.

J. Warnes: 13-11 WCAO, 8-7 WFBR, 14-13 WFIL, 10-11 WKBW, e WPGC, on KHJ, 15-13 KRTH, 24-21 PRO-FM.

L. Wood: 31-27 WBBF, a WCAO, 29-26 WFBR, on WFIL, d29 WICC, ae WIFI, a WRKO, a32 WTIC-FM, a PRO-FM.

Led Zeppelin (All): e WABC, 14-8 WAXY, 22-10 WCAO, on WFBR, 20-11 WICC, 18-10 WPGC, 21-15 WTIC-FM, 12-7 KFRC, 8-5 KRTH, 23-21 F105, 25-22 PRO-FM, 20-16 Y100, 26-14 14Q.

2



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

H. Alpert: 4-3 WAYS, 1-1 WBBQ, 3-1 WCGQ, 4-1 WERC, 6-8 WHBQ, 1-1 WLAC, d11 WNOX, 13-11 WMC, 3-4 WQXI, 5-4 KX-104, 21-18 KXX-106, 4-2 Q105, 6-6 Z93, 8-3 92Q.

Blondie: e WANS-FM, d31 WAYS, e WBBQ, e WBSR, a WCGQ, e WFLB, 34-31 WGSV, e WISE, e WLAC, d30 WLCY, a WRFC, 30-27 WSGA, e KX-104, e KXX-106, e BJ-105, d25 V100, d29 Q105, a 92Q, 27-24 94Q.

Captain & Tennille: a WAYS, a WGSV, a WRFC, a29 WSGA, a36 BJ-105.

Commodores (Sail): 2-8 WAKY, 1-5 WAUG, 2-8 WBSR, 2-7 WCGQ, 1-1 WGSV, 7-7 WHBQ, 3-5 WHHY, 2-2 WIVY, 1-3 WKIX, 4-2 WLAC, 1-1 WLCY, 3-2 WNOX, 4-3 WMC, 2-2 WQXI, 4-7 WSGA, 1-8 KX-104, 3-3 KXX-106, 5-4 BJ-105, 2-1 V100, 2-3 Q105, 8-9 Z93, 1-1 92Q.

Commodores (Still): 28-23 WAKY, 31-22 WANS-FM, 19-9 WAUG, 16-7 WAYS, 30-11 WBBQ, 15-9 WBSR, 12-6 WCGQ, 6-2 WERC, 32-16 WFLB, 12-6 WGSV, 17-12 WHBQ, 3-5 WHHY, 21-16 WISE, 39-28 WIVY, 25-18 WKIX, d36 WLAC, 17-12 WLCY, a WNOX, 23-18 WMC, 1-1 WSGA, 21-10 KX-104, 10-4 KXX-106, a V100, 15-7 Q105, 1-1 Z93, 29-27 92Q, 1-1 94Q.

Dr. Hook: e WANS-FM, a WAYS, a WBBQ, e WBSR, a WCGQ, 34-27 WFLB, e WHHY, a WLAC, d23 WNOX, a WRFC, e BJ-105.

Eagles: 23-5 WAKY, 39-31 WANS-FM, 21-15 WAUG, 18-12

WAYS, 18-10 WBBQ, 26-14 WBSR, 34-26 WCGQ, 26-17 WCIR, 12-9 WERC, d32 WFLB, 17-15 WHBQ, 15-11 WHHY, 24-21 WISE, 23-11 WIVY, d21 WKIX, 22-17 WLAC, 29-23 WLCY, 15-8 WNOX, 19-14 WMC, 15-6 WQXI, 23-9 WRFC, 19-7 WRJZ, 8-6 WSGA, 24-9 KX-104, 19-15 KXX-106, 28-20 BJ-105, 28-20 V100, 27-17 Q105, 3-2 Z93, 17-7 92Q, 10-4 94Q.

Fleetwood Mac: 36-33 WANS-FM, 23-17 WAUG, 21-16 WBBQ, d33 WCGQ, 21-16 WERC, 30-28 WFLB, d27 WHBQ, 18-15 WHHY, 27-24 WISE, e WKIX, 24-18 WLAC, e WLCY, 13-7 WNOX, 16-7 WQXI, 28-25 WRFC, 23-14 WRJZ, 15-11 WSGA, 22-21 KX-104, 20-16 KXX-106, 29-25 BJ-105, 26-17 V100, 26-22 Q105, 30-28 Z93, 22-20 92Q, 20-17 94Q.

Foreigner: 30-25 WANS-FM, 16-7 WAUG, 36-32 WAYS, 15-7 WBBQ, 23-20 WBSR, e WCIR, 20-17 WERC, e WFLB, 8-6 WHHY, 22-20 WISE, a WKIX, 13-9 WLAC, 24-19 WLCY, 17-16 WMC, 18-15 WRFC, 10-9 WRJZ, 17-17 WSGA, 14-13 KX-104, 15-10 KXX-106, 20-17 BJ-105, 14-12 V100, 23-21 Q105, 15-13 Z93, 14-12 92Q.

C. Gayle: 25-21 WAYS, 28-24 WFLB, a WIVY, e WKIX, a WLAC, 22-20 WMC, a WQXI, d26 WRFC, 23-20 KXX-106, a 92Q.

M. Jackson: 1-1 WAKY, 21-16 WANS-FM, 1-4 WAYS, 3-5 WBBQ, 1-1 WBSR, 1-3 WCGQ, 10-5 WCIR, 5-3 WERC, 1-4 WFLB, 14-8 WGSV, 3-6 WHBQ, 2-1 WHHY, 1-1 WISE, 1-1 WIVY, 2-2 WKIX, 12-7 WLAC, 11-5 WLCY, 1-1 WNOX, 3-1 WMC, 1-5 WRFC, 1-5 WRJZ, 5-8 WSGA, 2-2 KX-104, 7-5 BJ-105, 16-9 V100, 8-4 Q105, 2-4 Z93, 3-2 92Q.

E. John: 40-38 WANS-FM, 22-18 WAYS, 24-19 WBBQ, d28 WBSR, d36 WCIR, e WFLB, 35-32 WGSV, 27-23 WHHY, 37-33 WISE, d39 WLAC, 26-20 WQXI, 29-28 WRFC, d34 WRJZ, 28-20 WSGA, 29-28 KX-104, 39-33 BJ-105, e 92Q.

M. Johnson: 33-25 WAYS, 5-3 WBBQ, 29-23 WFLB, 29-14 WLAC, a WLCY, a WMC, 22-17 KXX-106, 20-19 92Q, a30 94Q.

KC: a 29 WAKY, 7-3 WANS-FM, a34 WAYS, 2-6 WBBQ, 3-2 WBSR, 6-2 WCGQ, 1-1 WCIR, d19 WERC, 3-1 WFLB, 5-3 WGSV, 30-20 WHBQ, 13-9 WHHY, 13-7 WISE, 28-23 WIVY, 24-19 WKIX, 23-10 WLAC, 15-10 WLCY, 20-20 WNOX, a WMC, 19-14 WQXI, 4-3 WRFC, 15-11 WRJZ, 2-1 WSGA, 3-1 KX-104, a KXX-106, d38 BJ-105, d21 V100, 9-8 Q105, 27-21 Z93, 21-14 92Q.

Knack: 13-9 WANS-FM, 15-8 WAUG, 17-12 WBBQ, 24-19 WBSR, 16-14 WFLB, 20-18 WHBQ, 16-13 WISE, 12-12 WIVY, d25 WKIX, 29-25 WLAC, 23-18 WLCY, 20-19 WMC, 10-6 WRFC, 12-10 WRJZ, 18-16 KX-104, 13-11 BJ-105, 7-2 V100, 19-14 Q105, 19-18 92Q.

B. Manilow: a30 WAKY, d39 WANS-FM, d23 WAYS, d28 WBBQ, e WBSR, d39 WCGQ, e WCIR, e WERC, d34 WFLB, d20 WGSV, e WHBQ, d27 WHHY, d36 WISE, a38 WIVY, e WKIX, d35 WLAC, d27 WLCY, d24 WMC, a WQXI, d27 WRFC, e WRJZ, 28-23 WSGA, d25 KX-104, d24 KXX-106, a39 BJ-105, e V100, a30 Q105, e Z93, d30 92Q.

R. Milsap: a35 WAYS, e WBBQ, e WBSR, e WIVY, a WLAC, e WRFC, a WRJZ, a Z93, a 92Q.

C. Richard: a WBBQ, a WIVY, a WLAC, a WNOX, a WRJZ, a KXX-106, a40 BJ-105.

K. Rogers: 6-4 WAKY, 35-32 WANS-FM, 7-5 WAYS, 8-4 WBBQ, 13-10 WBSR, 13-10 WCGQ, 24-21 WCIR, 7-6 WERC, 15-12 WFLB, 23-16 WGSV, 18-10 WHBQ, 7-3 WHHY, 14-11 WISE, 26-16 WIVY, 13-9 WKIX, 5-4 WLAC, 14-9 WLCY, 16-10 WNOX, 11-5 WMC, 10-8 WQXI, 8-4 WRFC, 7-1 WRJZ, 13-9 WSGA, 6-5 KX-104, 17-13 KXX-106, 30-26 BJ-105, 18-13 Q105, 16-11 Z93, 10-8 92Q.

Streisand/Summer: a WAYS, a WBBQ, a WCGQ, a WGSV, a WMC, a WQXI, a WRJZ, a24 WSGA, e KX-104, a37 BJ-105, a V100.

Styx: 26-7 WAKY, 34-30 WANS-FM, 27-19 WAUG, d20 WAYS, d22 WBBQ, d25 WBSR, 33-25 WCGQ, 25-16 WCIR, d21 WERC, 33-26 WFLB, 33-29 WGSV, d30 WHBQ, 26-19 WHHY, 32-27 WISE, 24-13 WIVY, d27 WKIX, 39-30 WLAC, 26-21 WLCY, 17-13 WNOX, 24-22 WMC, 23-9 WQXI, 26-19 WRFC, 29-22 WRJZ, 24-14 WSGA, 30-18 KX-104, 25-19 KXX-106, 34-29 BJ-105, 27-15 V100, 24-16 Q105, 21-12 Z93, 28-24 92Q, 18-9 94Q.

D. Summer: 15-9 WAKY, e WANS-FM, 2-1 WAUG, 29-22 WAYS, 9-8 WBBQ, 6-3 WBSR, 14-9 WCGQ, 3-6 WCIR, 1-7 WERC, 5-5 WFLB, 4-2 WGSV, 17-5 WHHY, 19-15 WISE, 11-4 WIVY, 14-8 WKIX, 22-20 WLAC, 13-8 WLCY, d14 WNOX, 21-17 WMC, 5-5 WQXI, 3-7 WRFC, 6-6 WRJZ, 7-5 WSGA,

Rock

Disco

Hottest:

Blondie, Supertramp, Lauren Wood

Donna Summer/Barbra Streisand

Radio Marketplace

4-3 KX-104, 12-8 KXX-106, 10-5 Q105, a22 Z93, 12-10 92Q.

Supertramp: e WAKY, e WANS-FM, e WBBQ, a WBSR, a WCGQ, a WHBQ, d24 WHHY, a WLAC, a WLCY, a25 WSGA, a KXX-106, a Q105, e 92Q.

C. Thompson: d37 WANS-FM, d27 WAUG, d26 WBBQ, d30 WBSR, a WHHY, a WISE, a WKIX, e WLAC, d29 WLCY, 7-3 WQXI, e WRFC, d32 WRJZ, a KX-104, d29 KXX-106, 29-23 Z93, 6-3 94Q.

J. Warnes: e WAUG, 6-1 WAYS, 3-6 WLAC, 25-17 WQXI, 21-18 WSGA, 25-17 KX-104, 4-6 KXX-106, d27 V100, 30-23 Q105, 22-19 Z93, 5-5 92Q, 22-19 94Q.

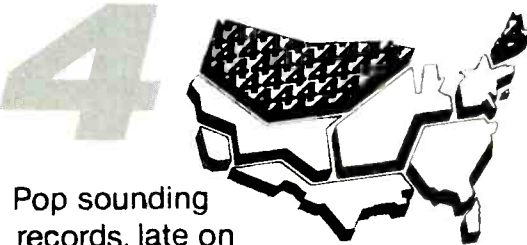
L. Wood: d40 WANS-FM, 20-16 WAUG, 34-30 WAYS, 29-24 WBBQ, 29-24 WBSR, 39-37 WCGQ, e WERC, d33 WFLB, 28-19 WGSV, e WHBQ, e WHHY, d35 WISE, d35 WIVY, a WKIX, e WLAC, d25 WLCY, 24-21 WNCX, d25 WQXI, 30-24 WRFC, 31-26 WRJZ, e KX-104, 30-27 KXX-106, 27-23 BJ-105, d27 Q105, 28-25 Z93, 17-15 94Q.

Led Zeppelin (All): on WBBQ, on WHBQ, 38-28 WLAC, 6-4 WSGA, 15-11 KX-104, 1-2 KXX-106, 29-24 &105, 7-5 Z93, 24-22 92Q, 3-5 94Q.

Supertramp (Take): on WFFM, 27-23 KSLQ, 7-11 KWK, a28 KXOK, on 92KX.

L. Wood: a WEFM, 37-33 WFFM, on WNDE, 32-28 WOKY, d33 WPEZ, 33-32 KBEQ, 23-22 KSLQ, on 92X.

Led Zeppelin (All): on WLS, 27-21 WZZP, 24-9 KBEQ, 17-14 KSLQ, d13 KWK, 30-29 92X, 16-9 96KX.



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

H. Alpert: 5-3 KCPX, 3-2 KGW, 4-5 KING, 11-9 KJR, 2-4 KSTP.

Commodores (Sail): 10-9 WEAQ, 1-1 WGUY, 2-2 WJBQ, 1-1 WJON, 1-1 KCPX, 1-1 KGW, 1-2 KING, 1-1 KJR, 1-3 KKLS, 2-1 KMJK, 1-1 KSTP.

Commodores (Still): 28-24 WEAQ, d23 WJBQ, a KCPX, d23 KJR, 21-19 KKLS, 28-24 KLEO, 24-20 KMJK, d28 KSTP.

Eagles: 16-13 WEAQ, 29-20 WGUY, 19-12 WJBQ, 22-10 WSPT, 9-6 KCPX, 4-2 KDWB, a KGW, a KING, 16-7 KJR, 24-17 KKLS, 17-8 KLEO, 26-18 KMJK.

Fleetwood Mac: e WEAQ, 27-24 WGUY, 24-20 WJBQ, 26-21 WSPT, 28-25 KCPX, 20-15 KDWB, d19 KING, a KKLS, 24-18 KLEO, d32 KMJK.

I. Gomm: a WJBQ, d21 WJON, 26-24 KCPX, 27-22 KDWB, 23-21 KGW, 20-17 KING, 21-19 KJR, d30 KSTP.

M. Jackson: 26-23 WGUY, 18-14 WSPT, a KCPX, 5-1 KING, 14-10 KJR, 15-11 KKLS, 11-4 KMJK.

Kermit: a WJON, 23-18 KCPX, e KING, a KSTP.

Knack: 18-15 WGUY, 5-1 WSPT, 6-8 KDWB, 22-17 KGW, 10-8 KING, 25-21 KJR, 15-13 KLEO, 18-11 KMJK.

A. Murray: d28 WGUY, 25-22 KCPX, d27 KGW, 21-16 KSTP.

K. Rogers: 20-17 WEAQ, 25-22 WGUY, 15-11 WJBQ, 8-4 WJON, 10-5 WSPT, 8-4 KCPX, 20-16 KGW, 16-7 KING, 20-17 KJR, 13-9 KKLS, 16-7 KLEO, 30-26 KMJK, 7-2 KSTP.

Streisand/Summer: a WGUY, a WSPT, a KCPX, a KING, e KJR, e KMJK, a KSTP.

Styx: 23-19 WEAQ, 30-26 WGUY, d22 WJBQ, 25-13 WSPT, 19-7 KCPX, 25-19 KDWB, d24 KING, 24-14 KJR, d24 KKLS, 20-17 KLEO, 32-29 KMJK, a KSTP.

D. Summer: 9-4 WGUY, 14-8 WSPT, a KCPX, 7-4 KING, 20-16 KKLS, 4-2 KLEO, 8-6 KMJK, 30-26 KSTP.

Led Zeppelin (All): 17-15 WEAQ, 20-16 WGUY, a WJBQ, d28 KCPX, 9-9 KDWB, d25 KGW, 12-9 KING, on KJR.



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

AC/DC: a WNOE, a WTIK, a KRBE.

H. Alpert: 5-1 WNOE, 11-4 WTIK, 1-1 KROY-FM, 5-3 KTSA, 1-1 KUHL, 2-1 B100, 2-3 Magic 91.

Blondie: 38-30 WNOE, d32 WTIK, on KNOE-FM, on KRBE, on KTSA, on KUHL, d26 Magic 91.

Cheap Trick: d33 WNOE, a WTIK, 30-23 KRBE, a KTSA, d30 B100.

Commodores (Sail): 2-3 WNOE, 8-4 KFMK, 9-9 KNOE-FM, 1-2 KRBE, 2-6 KROY-FM, 10-4 KUHL, 3-2 B100, 1-1 Magic 91.

Commodores (Still): 33-22 WNOE, 32-17 WTIK, 1-1 KFMK, 5-1 KNOE-FM, d9 KROY-FM, 1-1 KTSA, a KUHL, d24 B100, 22-17 Magic 91.

Dr. Hook: a WNOE, a Magic 91.

Eagles: 13-8 WNOE, 19-14 WTIK, 21-19 KFMK, 22-12 KNOE-FM, 16-9 KRBE, 17-3 KROY-FM, 24-21 KTSA, d30 KUHL, 25-15 B100, 19-7 Magic 91.

Fleetwood Mac: 26-20 KFMK, 22-12 KNOE-FM, 22-18 KRBE, 20-4 KROY-FM, 26-25 KTSA, on KUHL, 24-17 B100, 15-12 Magic 91.

Foreigner: 19-17 WNOE, 19-15 KFMK, 18-16 KNOE-FM, 15-13 KRBE, a KTSA, on KUHL.

M. Jackson: 3-4 WNOE, 3-3 WTIK, 6-6 KFMK, 1-5 KNOE-FM, 2-1 KRBE, 2-2 KTSA, d28 KUHL, 15-7 B100, 20-14 Magic 91.

Elton John: d38 WNOE, 40-37 WTIK, on KNOE-FM, d29 KRBE, on KUHL.

KC: 1-2 WNOE, 1-1 WTIK, 4-5 KFMK, 3-3 KNOE-FM, on KROY-FM, 27-24 KUHL, d29 B100, a28 Magic 91.

Kermit: on WNOE, d33 WTIK, a 20 KRBE, on KTSA.

Kiss: 28-23 WNOE, 13-11 WTIK, 20-16 KRBE, a Magic 91.

Knack: 6-5 WNOE, 25-22 KNOE-FM, 6-4 KRBE, d29 KROY-FM, 20-17 KTSA, 16-13 Magic 91.

B. Manilow: a WNOE, 30-25 KFMK, d32 KNOE-FM, d28 KTSA, a KUHL, 29-23 Magic 91.

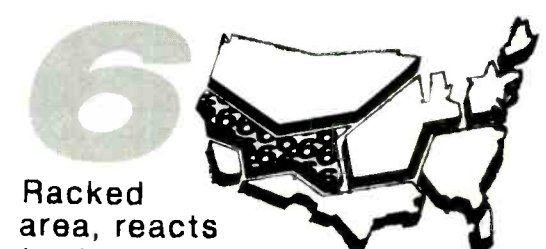
A. Murray: d39 WNOE, a WTIK, 29-27 KTSA, a KUHL, 24-19 Magic 91.

K. Rogers: 14-11 WNOE, 30-28 WTIK, 7-7 KFMK, 32-17 KNOE-FM, 8-4 KTSA, 19-12 KUHL, 31-16 B100, 4-2 Magic 91.

Styx: 30-24 WNOE, 35-18 WTIK, 27-17 KFMK, 33-18 KNOE-FM, 26-22 KRBE, d15 KROY-FM, d23 KTSA, on KUHL, a26 B100, 25-20 Magic 91.

D. Summer: 20-12 WNOE, 16-9 WTIK, 28-26 KFMK, 8-7 KNOE-FM, 18-10 KTSA, 13-6 KUHL, 26-19 B100, 6-4 Magic 91.

Led Zeppelin (All): 24-20 WNOE, 6-5 WTIK, d27 KRBE, 11-8 B100, 17-16 Magic 91.



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

H. Alpert: 1-1 KIMN, 4-3 KLIF, 2-3 KOPA, 10-5 KVIL, d28 Z97.

Commodores (Sail): 2-5 KIMN, 3-2 KLIF, 1-3 KOFM, 3-6 KOPA, 6-10 KTFX, 4-2 KVIL, 8-5 Z97.

Commodores (Still): d28 KIMN, a KLIF, d28 KOFM, 4-2 KOPA, a KTFX, a KVIL.

Eagles: 23-19 KIMN, 29-25 KLIF, 28-25 KOFM, 14-5 KOPA, 34-13 KTFX, 20-19 KUPD, a KVIL, a30 Z97.

M. Johnson: 6-3 KIMN, 21-21 KLIF, e KOFM, a KVIL.

Knack: 16-13 KIMN, 13-5 KOFM, 9-8 KOPA, 26-12 KTFX, 18-11 Z97.

B. Manilow: e KIMN, d28 KLIF, e KOFM, a KOPA, a KVIL.

A. Murray: 20-17 KIMN, 30-26 KLIF, e KOFM, d27 KOPA, d35 KTFX.

K. Rogers: 8-4 KIMN, 20-14 KLIF, 11-6 KOFM, 17-11 KOPA, 37-23 KTFX, 27-19 KVIL.

J. D. Souther: 21-18 KIMN, a KLIF, e KOFM, 24-21 KOPA.

Styx: 25-22 KIMN, d27 KLIF, d29 KOFM, d22 KOPA, 38-28 KTFX, 30-28 KUPD, a23 Z97.

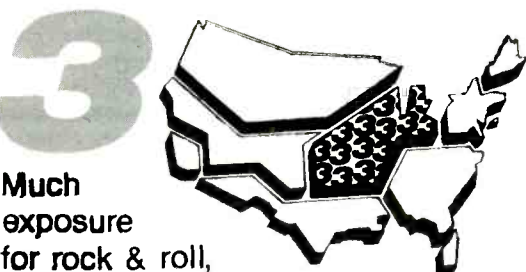
D. Summer: 28-25 KIMN, 15-11 KLIF, 16-10 KOFM, 6-7 KOPA, 12-1 KTFX, 24-10 KVIL.

Supertramp (Take): a KIMN, a21 Z97.

C. Thompson: a KIMN, a KLIF, a KOFM, a KOPA, a KTFX.

L. Wood: d29 KIMN, e KLIF, e KOFM, 16-13 KOPA.

Led Zeppelin (All): 30-26 KIMN, 5-4 KOPA, 1-1 Z97.



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

H. Alpert: 1-1 CKLW, 12-5 WEFM, 1-1 WFFM, 5-1 WGCL, 4-3 WLS, 1-1 WOKY, 22-21 WPEZ, 1-1 WZUU, 21-6 WZZP, 1-1 KBEQ, 1-1 KSLQ, 9-4 KXOK, 10-6 Q102, 5-1 92X.

Cheap Trick: a WEFM, d30 WGCL, d40 WLS, on WNDE, 30-25 WPEZ, d40 92X, 27-22 96KX.

Commodores (Sail): 10-10 WEFM, 3-3 WFFM, 10-9 WLS, 2-6 WNDE, 1-1 WPEZ, 8-11 WZUU, 7-2 WZZP, 6-4 KWK, 7-3 KXOK, 1-1 Q102, 3-6 92X, 4-2 96KX.

Commodores (Still): 18-15 CKLW, 13-6 WFFM, d25 WNDE, 24-23 WOKY, a WPEZ, 18-6 KSLQ, a27 KXOK, 30-25 Q102, a38 92X, 28-24 96KX.

Eagles: 21-12 CKLW, 28-17 WEFM, 17-8 WGCL, 39-26 WLS, 20-14 WNDE, 29-24 WOKY, 23-10 WPEZ, 23-17 WZZP, 34-18 KBEQ, 15-4 KSLQ, 16-10 KWK, 23-12 KXOK, 19-13 Q102, 23-10 92X, 17-8 96KX.

ELO: a WPEZ, a28 KXOK, a28 96KX.

Fleetwood Mac: 23-21 CKLW, 30-22 WFFM, 19-13 WGCL, 34-24 WLS, 23-15 WNDE, 28-20 WOKY, 29-26 WPEZ, 37-34 WZZP, 35-27 KBEQ, 26-20 KSLQ, 20-19 Q102, 34-20 92X, 18-16 96KX.

Knack: 11-4 WEFM, 28-20 WGCL, 21-14 WLS, 18-9 WNDE, 13-6 WOKY, 9-6 WPEZ, d24 WZZP, 26-13 KBEQ, 8-7 Q102, 18-14 92X, 6-6 96KX.

LRB (Cool): a WEFM, a KBEQ, a30 KXOK.

B. Manilow: on CKLW, d38 WFFM, on WGCL, on WLS, d27 WNDE, d29 WOKY, 39-33 KBEQ, 35-31 KSLQ, 29-27 KXOK, a28 Q102, a39 92X.

A. Murray: 29-28 CKLW, on WFFM, a WNDE, a31 WOKY, 22-12 WZUU, 40-36 KBEQ, 28-26 KXOK.

K. Rogers: 10-6 CKLW, 6-5 WFFM, 26-24 WGCL, 13-4 WNDE, 16-14 WOKY, 32-27 WPEZ, 6-5 WZUU, a38 WZZP, 6-4 KBEQ, 10-5 KSLQ, 13-7 KXOK, 7-4 Q102, 6-5 92X.

J. D. Souther: 30-29 CKLW, 28-26 WFFM, a WGCL, a WPEZ, 23-19 WZUU, a36 KSLQ, on 92X.

Streisand/Summer: a CKLW, a WFFM, a39 KBEQ.

Styx: 27-26 CKLW, 38-31 WFFM, 27-17 WGCL, d29 WLS, 30-21 WNDE, 25-18 WOKY, 26-22 WPEZ, d22 WZZP, 36-19 KBEQ, 14-2 KWK, 30-25 KXOK, 29-21 Q102, 37-32 92X, 24-17 96KX.

D. Summer: 3-2 CKLW, 25-16 WEFM, 22-17 WFFM, 7-4 WGCL, 4-2 WNDE, 15-8 WOKY, 14-9 WPEZ, 16-13 WZZP, 7-7 KBEQ, 13-10 KSLQ, 12-9 Q102, 38-27 92X.

B.O.S.

Country

Adult

LP Cuts

Commodores (Still), Kool & The Gang, Smokey Robinson

Crystal Gayle

None

Fleetwood Mac (Angel) WLAC, WSGA, KDWB, KFRC, KING, 92Q, WMC, WRFC.

Black Oriented Music

Record World

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ EAST COAST: Like a number of other people, I have been wondering "whatever happened to Jon Lucien?" Absent from the recording and concert scene for nearly two years, Lucien came out of hibernation a couple of weeks ago to inform the world of his recent whereabouts and to give "my very special fans in New York" a long awaited chance to see him perform. His sold out, one night only concert at Carnegie Hall was evidence that he has not been sitting on his hands. In an interview with RW he talked at length about his reasons for departing.

"I got a little tired. I saw myself going in the wrong direction. The last tour that I did, I didn't take home any money, and I was totally hurt by that. I decided I'm not going to go pump gas for anybody unless I really want to. Let me get out of this and maintain my sanity and figure out what it is I'm doing wrong and correct it. Fortunately I was saving my money. I love my fans and I didn't want to go stale on them.

"I quit the label. I asked them to release me, they didn't get rid of me. I did two albums on the last contract that I had and when I did the first one they were saying, 'yeah, yeah.' And then all of a sudden nothing. Then I hear 'well, we didn't really know what to do with it. It was a different kind of thing for us.' So the next album came out and before it came out I saw that it was being produced. It was no longer me or being the essence of myself. It was about production.

"Producing the record is the essence of what the record is going to be. Later I learned that the whole thing about being a producer is also a political thing, because if the record is a success, he's the one that's a success. If the record is a failure, he's still a success. The artist is the failure. And I never could understand that. I made all the music and this guy sits down and says 'yeah, that's a mother. Oh wow, out of sight!' And I'm saying 'is this what a producer does?'"

"After we did the second album it got totally out of my hands. So I went over to CBS and again the same story. 'How do we categorize this guy?' So they put out a single on 'Creole Lady,' which is the song I wanted to be the single. But believe me, 'Creole Lady' on that record doesn't sound anything like the tape did in the studio. It's overproduced, over everything. I began to get more involved in what was going on with the whole business. When I left CBS I gathered all the bucks I had and started making my own tapes. I went to different studios and told them 'I'm doing this on my own, so don't give me that super dollar stuff. I'm paying for this with my blood.' I also went to London where string musicians were cheaper."

And what is he planning to do with all of this music? "I'm going to hold on to them until someone has the respect for what I have to offer. And if they don't want to deal with that, I'm just going to make a label. Right now I have 20 reels of two inch tape of all

types of music, for movies, for anything. I'm just laying back, waiting to meet an executive who doesn't think he controls the people on the street and tells them what they want to hear."

WEST COAST: On October 5th, an estimated 100 music biz friends were invited to Wonderland Studios in Hollywood to listen to the completed works of "Stevie Wonder's Journey Through The Secret Life Of Plants." The album is scheduled for an October 29th release, with the single "Send One Your Love" preceding the LP's street debut. According to Motown's Miller London, the LP—packaged in a perfumed inner sleeve—caused the wives of pressing plant workers much dismay, due to the seeping scent absorbed in the plant workers' clothes . . . The much-publicized docudrama "Wack Attack" will be aired on ABC-TV on October 15. Mercury's Gap Band

(Continued on page 57)

Black Oriented Album Chart

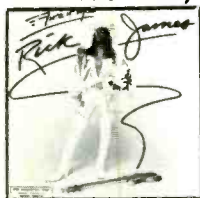
OCTOBER 20, 1979

- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- MIDNIGHT MAGIC**
COMMODORES/Motown M8 926M1
- UNCLE JAM WANTS YOU**
FUNKADELIC/Warner Bros. BSK 3371
- IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- STAY FREE**
ASHFORD & SIMPSON/Warner Bros. HS 3357
- SECRET OMEN**
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- RISQUE**
CHIC/Atlantic SD 16003
- TEDDY**
TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
- WHATCHA GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- I AM**
EARTH, WIND & FIRE/ARC/Columbia FC 35730
- STREET LIFE**
CRUSADERS/MCA 3094
- DIONNE**
DIONNE WARWICK/Arista AB 4230
- THE BOSS**
DIANA ROSS/Motown M8 923M1
- DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
- HEARTBEAT**
CURTIS MAYFIELD/Curtom/RSO RS 1 3053
- DISCO NIGHTS**
G.Q./Arista AB 4225
- FUTURE NOW**
PLEASURE/Fantasy F 9578
- XII**
FATBACK/Spring SP 1 6723 (Polydor)
- IN THE PUREST FORM**
MASS PRODUCTION/Cotillion SD 5211 (Atl.)
- WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- BAD GIRLS**
DONNA SUMMER/Casablanca NBLP 2 7150
- MINNIE**
MINNIE RIPERTON/Capitol SO 11936
- DEVOTION**
LTD/A&M SP 4771
- SWITCH II**
GORDY G7 988R1 (Motown)
- FRANCE JOLI**
Prelude PRL 12170
- BRENDA RUSSELL**
Horizon SP 739 (A&M)
- LA DIVA**
ARETHA FRANKLIN/Atlantic SD 19248
- DO YOU WANNA GO PARTY**
KC & THE SUNSHINE BAND/TK 611
- RISE**
HERB ALPERT/A&M SP 4790
- SO SOON WE CHANGE**
DAVID RUFFIN/Warner Bros. BSK 3306
- RAINBOW CONNECTION IV**
ROSE ROYCE/Whitfield WHS 3387 (WB)
- WINNER TAKES ALL**
ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)
- TAKE IT HOME**
B.B. KING/MCA 3151
- FIVE SPECIAL**
Elektra 6E 206
- STRATEGY**
ARCHIE BELL & THE DRELLS/Phila. Intl. JZ 36096 (CBS)
- ROYAL RAPPIN'S**
MILLIE JACKSON & ISAAC HAYES/Polydor PD 1 6229
- CANDY**
CON FUNK SHUN/Mercury SRM 1 3754
- I HAVE A RIGHT**
GLORIA GAYNOR/Polydor PD 1 6629
- BACK IN THE STREETS**
TOWER OF POWER/Columbia JC 35784
- GOING HOME FOR LOVE**
JIMMY "BO" HORNE/Sunshine Sound 7805 (TK)
- I FEEL GOOD, I FEEL FINE**
BOBBY BLAND/MCA 3157
- ROCK ON**
RAYDIO/Arista AB 4121
- BREAKIN' THE FUNK**
FAZE-O/She SH 742 (Atl)
- CHAPTER 8**
ARIOLA SW 50056
- ROUGH RIDERS**
LAKESIDE/Solar BXL1 3490 (RCA)
- LIVE AND SLEAZY**
VILLAGE PEOPLE/Casablanca NBLP 2 7183
- FANTASY**
HEAVEN AND EARTH/Mercury SRM 1 3763
- TOTALLY CONNECTED**
T-CONNECTION/Dash 30014 (TK)
- RAIN FIRE**
DAVID OLIVER/Mercury SRM 1 3784

PICKS OF THE WEEK

FIRE IT UP

RICK JAMES—Gordy G8-990M1



As one of the funk's master jammers, James continues to lay down some of music's most infectious rhythms. This latest lp, which he wrote, arranged, produced and handles all lead vocals, contains ballads and dance tunes that are certain to be chartmakers. Watch for action on the title track.

DANCIN' AND LOVIN'

SPINNERS—Atlantic SD 19256



The veteran quintet's latest release is again produced by Love/Zager and is, of course, dance oriented. The production is clean and slick. The six tracks include good cover versions of "Body Language" and the Four Seasons' old hit, "Working My Way Back To You." Loads of potential for action on the disco charts.

B.C.

BILLY COBHAM—Columbia JC 35993



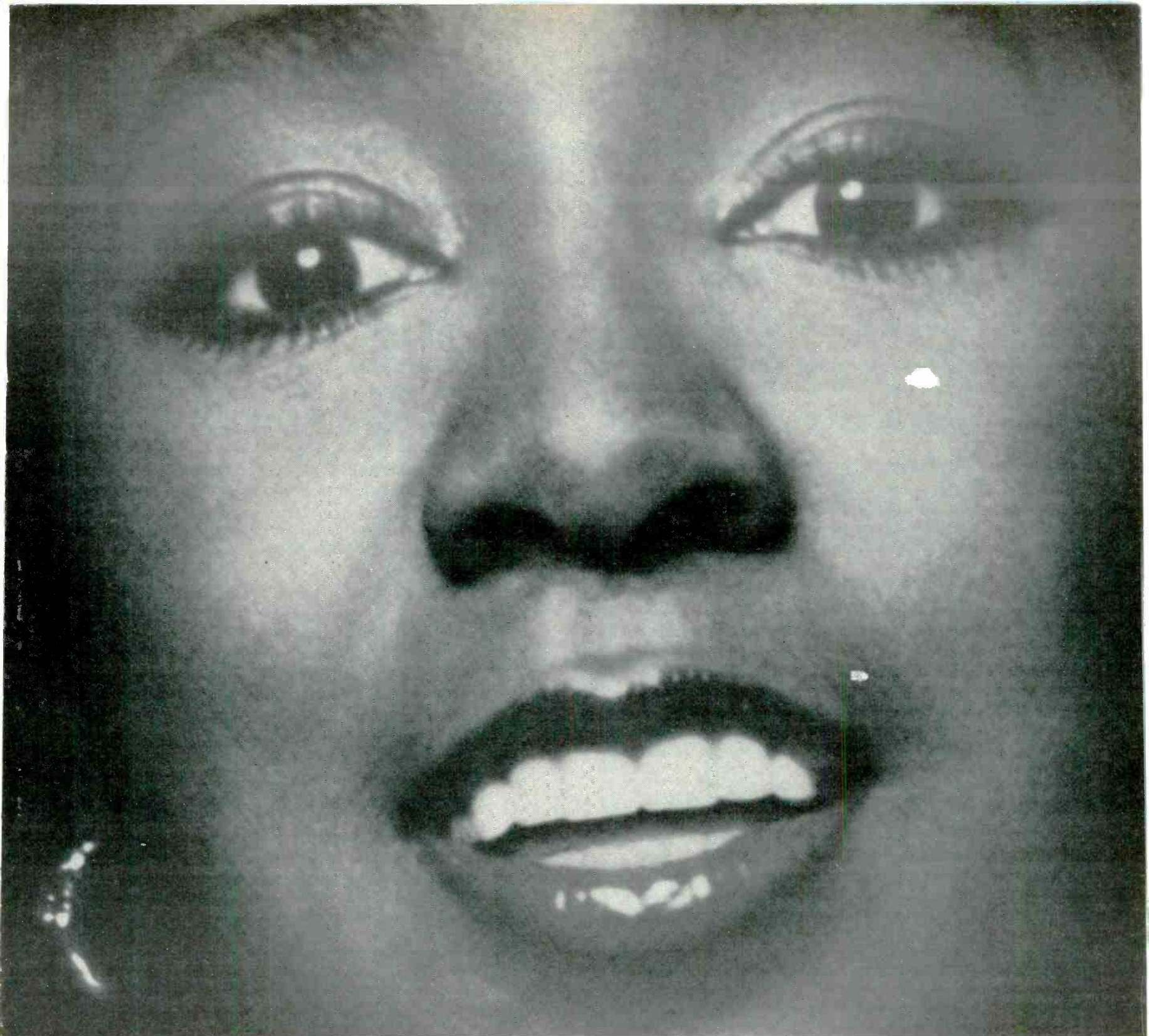
Without question, this is one of the best releases from this talented musician in years. With assistance from Bobby Lyle, Nat Phillips and Wayne Henderson, Cobham's compositions are presented in a beautiful setting full of variety. The tracks here cover a spectrum of categories—fusion a/c, funk and more. A really refreshing lp.

DELORES HALL

Capitol ST-11997



Always a favorite with Broadway stage audiences, Hall makes a strong bid here to be a future chartmaker. Featuring a variety of material, this lp shows that she can handle whatever is thrown her way. The album holds promise for across-the-board chart action. Keep an eye on "I Can't Live Without Your Love."



The voice Dexter Wansel, Jerry Butler and Eddie Levert all wanted to produce.

Jean Carn.

"Overpoweringly beautiful" is the best way to describe Jean Carn's voice. So it isn't surprising that some very talented producers wanted to work on her new album.

The most talented got their wish-production credits on Jean Carn's "When I Find You Love" are shared by

JZ 36196



Dexter Wansel, Jerry Butler and The O'Jays' Eddie Levert.

It seems Jean Carn has already made a lot of people very happy just making her new album.

Now she's going to make a lot more people very happy when they hear it.

**Jean Carn. "When I Find You Love."
On Philadelphia International Records and Tapes.**



Black Oriented Singles

OCTOBER 20, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)	OCT. 20	OCT. 13	WKS. ON CHART
1 (not just) KNEE DEEP—PART I FUNKADELIC Warner Bros. 49040 (2nd Week)	1	1	9
2 DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742	2		12
3 LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	3		7
4 I JUST WANT TO BE CAMEO /Chocolate City 019 (Casablanca)	4		15
5 FIRECRACKER MASS PRODUCTION/Cotillion 44254 (A&M)	5		16
6 I DO LOVE YOU/MAKE MY DREAMS A REALITY G.Q./ Arista 0426	6		15
7 FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870	7		16
8 RISE HERB ALPERT/A&M 2151	8		14
9 SAIL ON COMMODORES/Motown 1466	9		11
10 BREAK MY HEART DAVID RUFFIN/Warner Bros. 49030	10		10
11 STILL COMMODORES /Motown 1474	34		4
12 BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941	15		9
13 CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	20		8
14 COME GO WITH ME TEDDY PENDERGRASS/Phila. Intl. 9 3717 (CBS)	14		8
15 DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201	16		8
16 STREET LIFE CRUSADERS/MCA 41054	13		13
17 I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/ Infinity 50,027	22		6
18 SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)	21		9
19 GOOD TIMES CHIC/Atlantic 3584	11		18
20 SING A HAPPY SONG THE O'JAYS/Phila. Intl. 9 3707 (CBS)	12		12
21 AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ARC/ Columbia 3 11033	17		16
22 GROOVE ME FERN KINNEY/Malaco 1058 (TK)	18		12
23 RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	44		2
24 DON'T LET GO ISAAC HAYES/Polydor 2011	35		4
25 STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. 8 3710 (CBS)	26		9
26 BETCHA DIDN'T KNOW THAT/PLEASE DON'T GO KC AND THE SUNSHINE BAND/TK 1035	30		8
27 MORE THAN ONE WAY TO LOVE A WOMAN/HOT STUFF RAYDIO/Arista 0441	29		7
28 YOU GET ME HOT JIMMY "BO" HORNE/Sunshine Sound 1014 (TK)	31		8
29 IT'S A DISCO NIGHT (ROCK DON'T STOP) ISLEY BROS./ T-Neck 9 2287 (CBS)	28		8
30 I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	39		4
31 MY FORBIDDEN LOVER CHIC/Atlantic 3620	40		3
32 DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/ MCA 41131	41		2
33 (LET ME PUT) LOVE ON YOUR MIND CON FUNK SHUN/ Mercury 76002	27		8
34 DOIN' THE DOG CREME d'COCOA/Venture 112	38		4
35 KING TIM III FATBACK/Spring 199 (Polydor)	43		4
36 NEVER CAN FIND A WAY (HOT LOVE) VERNON BURCH/ Chocolate City 3201 (Casablanca)	42		5



37	37	IS IT LOVE YOU'RE AFTER ROSE ROYCE/Whitfield 49037 (WB)	7
38	19	WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	24
39	36	LOVER AND FRIEND MINNIE RIPERTON/Capitol 4761	8
40	51	YOU'RE SOMETHING SPECIAL FIVE SPECIAL/Elektra 46531	3
41	54	I CALL YOUR NAME SWITCH/Gordy 7175 (Motown)	3
42	50	BODY LANGUAGE SPINNERS/Atlantic 3619	3
43	46	READY FOR YOUR LOVE CHAPTER 8/Ariola 7763	6
44	47	HIGH STEPPIN', HIP DRESSIN' FELLA (YOU GOT IT TOGETHER) LOVE UNLIMITED/Unlimited Gold 9 1409 (CBS)	4
45	49	REMEMBER WHO YOU ARE SLY & THE FAMILY STONE/ Warner Bros. 49062	4
46	52	WHILE WE STILL HAVE TIME CINDY & ROY/Casablanca 2202 4	4
47	55	I FOUND LOVE DENIECE WILLIAMS/ARC/Columbia 1 11063	2
48	56	IN THE STONE EARTH, WIND & FIRE /ARC/Columbia 1 11093	2
49	62	RRRROCK FOXY/Dash 5054 (TK)	4
50	57	CONCENTRATE ON YOU STANLEY TURRENTINE/Elektra 46533	2
51	53	MY FLAME BOBBY CALDWELL/Clouds 18 (TK)	3

CHARTMAKER OF THE WEEK

52	—	MOVE YOUR BOOGIE BODY BARKAYS Mercury 76015	1
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53	59	COME TO ME FRANCE JOLI/Prelude 8001	2
54	60	(OOH-WEE) SHE'S KILLING ME JOHNNY TAYLOR/ Columbia 1 11084	2
55	61	MELLOW MELLOW RIGHT ON LOWRELL/AVI 300	3
56	64	A SONG FOR DONNY THE WHISPERS/Solar 11739 (RCA)	2
57	63	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	2
58	58	CLOSER JOHNNY NASH/Epic 8 50737	3
59	65	SUMMER LOVE DAVID OLIVER/Mercury 76006	2
60	66	NO LOVE, NO WHERE, WITHOUT YOU LINDA WILLIAMS/ Arista 0442	2
61	48	REACHING OUT (FOR YOUR LOVE) LEE MOORE/Source 13927 (MCA)	6
62	68	STRANGER LTD/A&M 2192	2
63	69	DON'T DROP MY LOVE ANITA WARD/Juana 3425 (TK)	2
64	70	WEAR IT OUT STARGARD/Warner Bros. 49066	2
65	—	EGO TRIPPING OUT MARVIN GAYE/Tamla 54305 (Motown)	1
66	—	GLIDE PLEASURE /Fantasy 874	1
67	67	LOOKIN' FOR LOVE FAT LARRY'S BAND/WMOT/Fantasy 867	4
68	—	I ONLY HAVE EYES FOR YOU HEAVEN AND EARTH/ Mercury 76012	1
69	—	LOVE HURT ME, LOVE HEALED ME LENNY WILLIAMS/MCA 41118	1
70	—	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463	1
71	45	I FEEL YOU WHEN YOU'RE GONE GANGSTERS/Heat 01978 (MMI)	9
72	—	I DON'T WANT TO BE A FREAK DYNASTY/Solar 11694 (RCA)	1
73	23	THE BOSS DIANA ROSS/Motown 1462	18
74	24	WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032	20
75	25	CRANK IT UP (FUNK TOWN) PT. I PETER BROWN/Drive 6278 (TK)	19

HERB ALPERT

Rise
The Album.

HERB ALPERT RISE



Includes the full length version of the million selling single, "Rise."

Produced by Herb Alpert and Randy Badazz.
Associate Producer Andy Armer.

ON A&M RECORDS & TAPES



Thanks to all the Radio Stations "DOIN' THE DOG" CREME D'COCOA Style...

KKTT LOS ANGELES • **KDAY** LOS ANGELES • **KACE** LOS ANGELES • **KVOV** LOS VEGAS • **KSOL** SAN FRANCISCO • **KDIA** SAN FRANCISCO • **KJOP** LEMORE
KTOY TACOMA • **KDKO** DENVER • **KADO-FM** TEXARKANA • **KAEZ** OKLAHOMA • **KCOH** HOUSTON • **KGBC** GALVESTON • **KAPE** SAN ANTONIO •
KALO BEAUMONT • **WBOK** NEW ORLEANS • **WYLD** NEW ORLEANS • **WXEL-FM** NEW ORLEANS • **KOKA** SHREVEPORT • **KTRY** BASTROP • **WXOK** BATON ROUGE
WTNK MERIDIAN • **WBAD** GREENVILLE • **WESY** GREENVILLE • **WTAM** GULFPORT • **WIXI-FM** JACKSON • **WORV** HATTIESBURG • **WGOK** MOBILE
WBOP PENSACOLA • **KYEA** MONROE • **WYON** CHICAGO • **WGCI-FM** CHICAGO • **WNOV** MILWAUKEE • **WAWA** MILWAUKEE • **WLTH** GARY
KMOJ-FM MINNEAPOLIS • **WESL** ST. LOUIS • **KLUM** JEFFERSON CITY • **WHRK** MEMPHIS • **WDAS** PHILADELPHIA #50 • **WDAS-FM** PHILADELPHIA
WUSS ATLANTIC CITY • **WOL** WASHINGTON • **WHUR** WASHINGTON • **WWIN** BALTIMORE • **WEBB** BALTIMORE • **WEAA-FM** BALTIMORE • **WANN** ANNAPOLIS
WENZ RICHMOND • **WANT** RICHMOND • **WKIE** RICHMOND • **WOWI** NORFOLK • **WILA** DANVILLE • **WSHV** SO. HILL VA • **WNJR** NEW YORK • **WWRL** NEW YORK
WILD BOSTON • **WYBC-FM** NEW HAVEN • **WAOK** ATLANTA • **WIGO** ATLANTA • **WRDW** AUGUSTA • **WTHB** AUGUSTA • **WSOK** SAVANNAH • **WIBB** MACON
WDDO MACON • **WIPE** AMERICUD • **WGOV** VALDOSTA • **WJIZ-FM** ALBANY • **WENN** BIRMINGHAM • **WBUL** BIRMINGHAM • **WATV** BIRMINGHAM
WXVI MONTGOMERY • **WEUP** HUNTSVILLE • **WTQX** SELMA • **WCLK** ATLANTA • **WTUF** THOMASVILLE GA • **WDIA** MEMPHIS • **WLOK** MEMPHIS
WVOL NASHVILLE • **WOKJ** JACKSON • **WJBE** KNOXVILLE • **WNOO** CHATANOOGA • **WCIN** CINCINNATI • **WDAO** DYTON • **WYKO** COLUMBUS
WLOU LOUISVILLE • **WHBC** CANTON OH • **WJLB** DETROIT • **WCHB** DETROIT • **WWYS-FM** SAGINAW • **WAMM** FLINT • **WKAR** E. LANSING • **WAMO** PITTSBURGH
WDKX ROCHESTER • **WBLK-FM** BUFFALO • **WUFO** BUFFALO • **WNIA** BUFFALO • **WGIY** CHARLOTTE • **WIDU** FAYETTEVILLE • **WOIC** COLUMBIA
WAAA WINSTON SALEM • **WEAL** GREENSBORO • **WOMG** GREENSBORO • **WLLE** RALEIGH • **WWIL** WILMINGTON • **WHYZ** GREENVILLE • **WPAL** CHARLESTON
WWDM SUMTER • **WBSC** BENNETTEVILLE • **WSRC** DURHAM • **WVOE** CHADBOURNE • **WYNN** FLORENCE • **WEDR-FM** MIAMI • **WMBM** MIAMI
WRBD FT. LAUDERDALE • **WERD** JACKSONVILLE • **WPDQ** JACKSONVILLE • **WORL** ORLANDO • **WRXB** ST. PETERSBURG • **WWAB** LAKELAND
WANM-FM TALLAHASSEE • **WQIZ** ST. GEO. • **WTMP** TAMPA



From Venture Records
and Tapes.

"VENTURE V112 AND 12"

By ROBERT PALMER

■ **L. Shankar** and **L. Subramaniam** are brothers, and both are extraordinarily gifted Indian violinists. Shankar, the younger brother, is the best known in jazz circles here for his remarkable acoustic and electric playing with **John McLaughlin**. Shankar's first album, "Touch Me There," was recently released by the Phonogram-distributed Zappa records. It's too much Zappa and not enough Shankar to these ears, though there's some fine playing on it. The real treat is brother Subramaniam's work on a stunning new record by keyboardist **Stu Goldberg**, "Solos-Duos-Trio," on the Pausa label (9255 Sunset Blvd., Suite 625, Los Angeles, California). By judicious use of overdubbing, Subramaniam, Goldberg, and guitarist **Larry Coryell** have built up a rich orchestral texture. The mix of electronics with acoustic instruments is fresh and appealing and Goldberg, another McLaughlin alumnus, uses his synthesizer's variable pitch capability to double Subramaniam's microtonal violin inflections. There's also some marvellous straight-ahead playing on the record, including the best Coryell in ages.

A real surprise is "Vanilla," an album of jazz singing by the actress **Cybill Shepherd** on the independent Peabody label (200 Madison Avenue, Memphis, Tennessee 38104). Cybill, a Memphian, can sing, and she's accompanied here by the city's finest jazzmen, including **Phineas Newborn** on piano, **Jamil Nasser** on bass, and saxophonist **Fred Ford**. Several labels are reportedly talking with Peabody about assuming distribution . . . The latest Muse release includes a tough album by Texas tenor **Arnett Cobb**, recorded "Live at Sandy's" with the Muse All Stars, who happen to be fellow Texas saxophonists **Buddy Tate** and **Eddie "Cleanhead" Vinson** and an excellent rhythm section. Still, this is Arnett's show most of the way, and he is smoking. Future volumes will feature Tate and Vinson. The other new Muses are "Feelin' Red" by pianist **Red Garland**, a 1978 trio date with **Sam Jones** and **Al Foster**; "Color Pool" by bassist **David Friesen**; "The Big Horn" by tenor saxophonist **Houston Person**; "East Winds" by guitarist **Walt Barr**; and "Everything Must Change" by vocalist **Morgana King**.

The Fantasy-Prestige-Milestone combine has released four new twofer reissues. "Little Giant" collects several performances by tenor saxophonist **Johnny Griffin** from the 1958-62 period, with **Barry Harris**, **Wynton Kelly** and **Philly Joe Jones** among the accompanists. "What I Mean" pairs two **Cannonball Adderley** Riversides, one with pianist **Bill Evans**, the other with brother **Nat** and **Wynton Kelly**. "The Riverside Trios" by **Thelonious Monk** is from the mid-fifties and includes the Monk plays **Duke Ellington** Riverside LP; and "Groove Brothers" consist of 1960-61 sessions by **Wes Montgomery** and his brothers **Monk** and **Buddy**. Newly recorded albums from Fantasy's Galaxy label are "French Concert" by a **Shelly Manne** quartet featuring **Lee Konitz**; "Ain't Misbehavin'," an album of **Fats Waller** tunes by **Hank Jones**, who has been serving as musical director for the Broadway production of the same name; and "Advance!" by **Philly Joe Jones** and a driving septet. Prestige has released the latest **David "Fathead" Newman** album, "Scratch My Back."

The Rounder Records collective (186 Willow Avenue, Somerville, Massachusetts 02144) is now distributing several European jazz labels in addition to Black Saint, including Denmark's Steeplechase. Among the latest Steeplechase LPs available through Rounder are "Yes, Yes, Nonet" by **Lee Konitz's** nine-man band; "Faun" by trumpeter **John McNeil**; "Prancin'" by trumpeter **Louis Smith**; and "Stolen Moments" by a father-and-son two-guitar team—**Jimmy** and **Doug Raney**. Rounder is also importing Red records from Italy; the catalogue includes a solo piano album by **Anthony Davis**, a **Sam Rivers** trio, and a new LP by trombonists **Kai Winding** and **Dino Piana**, "Duo Bones" . . . **Kharna**, 165 William Street, New York, N. Y. 10038, has released "Flying Carpet," a solo album by **Gunter Hampel** . . . **Crusaders** drummer **Stix Hooper** touches a lot of bases on his solo album, "The World Within," recently released by MCA. There is a fusion of jazz with traditional Japanese instrumentation, a big band number, some funk, solos by **Bobby Hutcherson**, quite a variety in all.

New blues releases include "Fine Cuts," by the greatest living bluesman playing harmonica, **Walter Horton** (Blind Pig Records, 208 S. First Street, Ann Arbor, Michigan 48103), and "Cincinnati Stomp" by blues and boogie pianist **Big Joe Duskin**, on Arhoolie (10341 San Pablo Avenue, El Cerrito, California 94530).

Retailers Ready Gift-Giving Plans

(Continued from page 3)

ed promotions to in-house merchandising and "selling the hits." This year will see the gift certificate displayed and promoted with enthusiasm. The majority of retailers reached in the survey planned to merchandise gift certificates and tag them in all their advertising.

The Record Bar chain is undertaking an extensive in-store merchandising campaign to stimulate gift-giving, according to **Ralph King**, director of retail sales for the chain. "We use the slogan 'Record Bar is your one-stop Christmas shop' in all our ads and in-store signing. Our ad campaign in December is geared towards gifts. We actually merchandise gift certificates in November and December more than any other time of the year."

Mall Locations

The Record Bar chain consists primarily of mall locations, which have enormous holiday traffic. To take advantage of that traffic, the stores will be offering free gift wrapping for albums and tapes. "We assume since December business is 60 percent higher that at least 50 percent of that business has to be gifts. We're a mall retailer and it seems that malls spend nine months getting ready for Christmas. Our free standing stores don't have the sales increases that our mall stores do. December is when people come out to shop for presents and they come to shop at the malls," King added.

To stimulate gift-giving several retailers are changing their media buying habits. **Paul Pennington**, president of the Eucalyptus chain, said, "I push a lot more print. I

always include a tag about gift certificates. We sell a tremendous amount of product to moms and pops. It's the parents and aunts and uncles you get with the print ads. We continue to do our radio spots for our regular customers."

To take advantage of the customers once they are in the store, **Pennington** says that his clerks spend a great deal of their time talking to parents to try to help them select appropriate music for their children.

1812 Overture

The 1812 Overture chain, located in the midwest, has developed several gift ideas to help out unsure consumers. "We put together special packages for Christmas. We mix two hit albums for \$21.18," said **Gerrie Sommers** of the chain, "by doing that we sell a lot of albums."

Other Merchandise

Many retailers have expanded the lines of non-musical merchandise they carry. **Licorice Pizza** is currently formulating plans to build gift-giving. According to **Lee Cohen** of the chain, "We have traditionally stressed gifts. We have used the slogan 'Music is the tastiest gift.' This year we are carrying a lot more unusual gifts, pins, t-shirts and blank video tape. Gift-giving will be an important part of our advertising message. We will include gift-certificate tags in our messages," he said.

The manufacturers are also getting on the gift-giving band wagon. **CBS Records** has developed a slogan to be used in co-op advertising: "Buy it once, enjoy it a lifetime. Recorded music is your best entertainment value."

The Jazz LP Chart

OCTOBER 20, 1979

- STREET LIFE**
CRUSADERS/MCA 3094
- MORNING DANCE**
SPYRO GYRA/Infinity INF 9004
- LUCKY SEVEN**
BOB JAMES/Columbia/Tappan Zee JC 36056
- WATER SIGN**
JEFF LORBER FUSION/Arista AB 4234
- 8:30**
WEATHER REPORT/ARC/Columbia PC2 36030
- I WANNA PLAY FOR YOU**
STANLEY CLARKE/Nemperor KZ2 35680 (CBS)
- MINGUS**
JONI MITCHELL/Asylum 5E 505
- AN EVENING OF MAGIC**
CHUCK MANGIONE/A&M SP 6701
- HEART STRING**
EARL KLUGH/United Artists UA LA 942 H
- HIGH GEAR**
NEIL LARSEN/Horizon SP 738 (A&M)
- RISE**
HERB ALPERT/A&M SP 4790
- FEEL IT**
NOEL POINTER/United Artists UA LA 973 H
- EUPHORIA**
GATO BARBIERI/A&M SP 4774
- BROWNE SUGAR**
TOM BROWNE/Arista GRP GRP 5003
- A SONG FOR THE CHILDREN**
LONNIE LISTON SMITH/Columbia JC 36141
- DUET**
CHICK COREA/GARY BURTON/ECM 1 1140 (WB)
- THE GOOD LIFE**
BOBBI HUMPHREY/Epic JE 35607
- ROOTS IN THE SKY**
OREGON/Elektra 6E 224
- HOT**
MAYNARD FERGUSON/Columbia JC 36124
- KNIGHTS OF FANTASY**
DEODATO/Warner Bros. BSK 3321
- CARRY ON**
FLORA PURIM/Warner Bros. BSK 3344
- B.C.**
BILLY COBHAM/Columbia JC 35993
- THE WORLD WITHIN**
STIX HOOPER/MCA 3180
- BETCHA**
STANLEY TURRENTINE/Elektra 6E 217
- NEW CHAUTAUQUA**
PAT METHANY/ECM 1 1131 (WB)
- A TASTE FOR PASSION**
JEAN-LUC PONTY/Atlantic SO 19253
- EMPHASIZED**
WAYNE HENDERSON/Polydor PD 1 6227
- THE CAT AND THE HAT**
BEN SIDRAN/Horizon SP 741 (A&M)
- BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY WHITE /Elektra 6E 223
- PRODUCT**
BRAND X/Passport PB 9840 (JEM)

Nick, Val & Village People



Following a recent SRO appearance at Los Angeles' Santa Monica Civic Auditorium, Warner Bros. recording artists Ashford and Simpson, whose latest release, "Stay Free," contains the hit single, "Found A Cure," were met backstage by friends and admirers for a post concert fete. On hand for the occasion was Valerie's brother Jimmy Simpson, the new member of the Village People. From right to left: (standing) Jimmy Simpson, sans "cop" uniform; Nick Ashford; Village persons; Valerie Simpson; (kneeling): Jacques Morali, Village People Management, Can't Stop Productions; Village Person; and Henri Belolo, Can't Stop Productions.

Black Music Report

(Continued from page 52)

is featured in the one hour, music-oriented look at the drug angel dust. The Gap Band provides much of the music for the show, including their current hits "Shake" and "Open Your Mind (Wide)."

CBS artist **D. J. Rogers** will sing the title track to the new NBC mini-series "Freedom," starring **Muhammad Ali** and **Kris Kristofferson**. "Freedom" is the story of a black man's rise from slavery to the legislature . . . Happy anniversary to De-lite Records act **Kool and the Gang**, who celebrate their 10th year together with the release of "Ladies Night," already one of their biggest LPs yet . . . Capitol recording artists **A Taste Of Honey** are actively seeking new musical direction—by searching for a new producer, and considering outside material . . . Veteran producer **Freddie Perren** recently put the finishing touches on **Gloria Gaynor's** latest release, "Let Me Know (I Have A Right)." Perren is presently working on "Twice The Fire" for **Peaches & Herb**, from which the single "Skatin' Mate" will be culled.

The Memphis-based **Bar-Kays** will soon release their fourth Mercury LP, produced by the masterful **Allen Jones** and entitled "Injoy." . . . Musicians' Wives, Incorporated (founded in June 1960) is a group of some 47 women whose aims are to promote charitable projects for the betterment of communities, provide scholarships for needy and deserving music students, and most importantly to provide assistance to musicians and their families whenever the need arises. In order to do so, MWI will sponsor a "Celebrity Auction" with articles donated by **Count Basie**, **George Shearing**, **Tony Bennett**, **Frank Sinatra**, **Dizzy Gillespie** and **Benny Carter**, among others. For further information contact **LaRue Watson** at 936-3473 . . . Fantasy recording artists **Pleasure** are packing their bags to begin their 16-city tour, promoting the release of "Future Now" (currently holding the #21 B.O.A. chart position). The Portland-based group—noted for the strength and dynamics of their live appearances—will hit the road October 20, backed by the recent single release of "Glide," which is picking up airplay all over the country . . . Congratulations to **Gene Shelton** and wife **Iris** on the birth of their 5 lb., 14 oz. baby boy **Eric Joseph Shelton** born October 5. Another Libran birth . . . **Con Funk Shun's** group member **Louis McCall** and wife **Linda** had a visit from the stork on October 3rd. The big bird dropped baby girl **Lindsay Cherie** on the scale to find her weight at 6 pounds and 2 ounces covering a 19½ inch frame.

Disco File

(Continued from page 32)

romance that could build the strong grass roots popularity that last year's "Take that to the Bank" enjoyed. **Stephanie Mills'** "You Can Get Over," from her first album, finally out in a glorious 9:00 version on 20th Century; received with great excitement by those of our correspondents who have been reporting the album for months. (It occurred to me in while marveling over Mills' extraordinary maturity of style that a team-up with Michael Jackson would surely result in some wonderful music.)



WBOS/Boston / Jane Dunklee

#1 POP MUZIK—M—Sire

Prime WHEN YOU'RE #1—Gene Chandler—20th Century
Movers: Fox

SAIL ON—Commodores—Motown

IT'S A DISCO NIGHT—Isley Bros.—T-Neck

Pick Hits: TAKE ALL OF ME—Barbara Law—Pavillion

YOU CAN GET OVER—Stephanie Mills—20th Century Fox

LIFE IS A CIRCLE—Teddy Pendergrass—Phila Intl.

WCAU/Philadelphia / Roy Perry

#1 COME TO ME—France Joli—Prelude

Prime WEAR IT OUT—Stargard—WB
Movers: (NOT JUST) KNEE DEEP—Funkadelic—WB

POW WOW/GREEN LIGHT—Cory Daye—New York Intl.

Pick Hits: CLOSER—Johnny Nash—Epic
EGO TRIPPING OUT—Marvin Gaye—Tamla (7")

NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer and Barbra Streisand—Columbia/Casablanca

KSET/EI Paso / Chuck Gross

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

Prime LADIES' NIGHT—Kool and the Gang—De-Lite
Movers: HARMONY—Suzi Lane—Elektra

YOU CAN DO IT—Al Hudson and the Partners—MCA

Pick Hits: NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer and Barbra Streisand—Columbia/Casablanca

DANCE YOURSELF DIZZY—Liquid Gold—Parachute

CALL ME TONIGHT—Cerrone—Atlantic (LP cut)

KSFJ/San Francisco / Jim Smith, Micheline Rourke

#1 COME TO ME—France Joli—Prelude

Prime HARMONY—Suzi Lane—Elektra
Movers: BEAT OF THE NIGHT—Fever—Fantasy

MY KNIGHT IN BLACK LEATHER—Bette Midler—Atlantic

Pick Hits: NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer and Barbra Streisand—Columbia/Casablanca

I WANT YOU TONIGHT—Pablo Cruise—A&M

DANGER—Gregg Diamond—Starcruiser—TK

All records played are 12" discs unless otherwise indicated.

DISCO 14/Harrisburg / Scott Robbins

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

Prime (NOT JUST) KNEE DEEP—Funkadelic—WB
Movers: STILL—Commodores—Motown

MY FORBIDDEN LOVER—Chic—Atlantic

Pick Hits: EGO TRIPPING OUT—Marvin Gaye—Tamla (7")

HOLLYWOOD—Freddie James—WB

NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer and Barbra Streisand—Columbia/Casablanca

WDAI/Chicago / Matt Clenott, Mary Klug

#1 RISE—Herb Alpert—A&M

Prime LADIES' NIGHT—Kool and the Gang—De-Lite
Movers: MOVE ON UP—Destination—Butterfly

RAPPER'S DELIGHT—Sugarhill Gang—Sugarhill

Pick Hits: VICTIM OF LOVE—Elton John—MCA

BODY LANGUAGE—Spinners—Atlantic

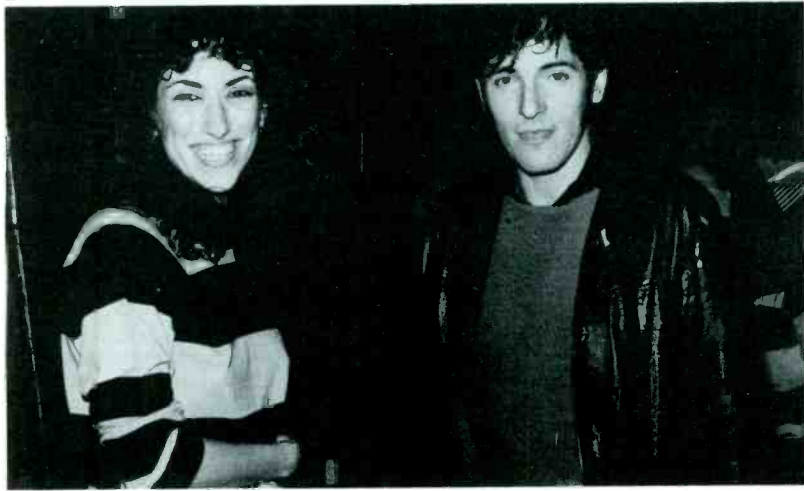
SO GOOD, SO RIGHT—Brenda Russell—A&M

Stewart Scores Silver, Gold



Amii Stewart is pictured surrounded by just some of the silver, gold and platinum records presented to her at the Hansa Sales Conference, held in London recently, Amii received a silver disc for U.K. sales of the "Knock On Wood" single; silver, gold and platinum for U.S. sales of the same record; a gold disc for U.S. sales of the "Amii Stewart" album; silver, gold and platinum for Canadian sales of both the single and album; silver and gold for Australian sales of the single and album; and gold for New Zealand sales of the single. Pictured from left: Simon May (co-producer), Trudi Meisel (Hansa director), Amii Stewart, Peter Meisel (Hansa director) and Barry Leng (producer).

In the Fast Lane



N.Y. International Records recording artist Ellen Shipley recently performed at NYC's Bottom Line and Asbury Park's Fast Lane as part of her current tour introducing her self-titled debut album. Seen backstage bestowing congratulations is Bruce Springsteen.

Goldwater Pushes Comm. Rewrite

(Continued from page 3)

FCC deregulatory moves would be the next best thing.

No, Goldwater wrote, it would not—actually the next best thing would be the passage of his bill, S. 622, which not only would eliminate ascertainment requirements, commercial restriction, program logs and public affairs and news requirements, but would also get rid of the fairness doctrine.

"I continue to believe," he wrote to Kilpatrick, "that government-imposed fairness doctrine requirements are obsolete, self-defeating and unwarranted in the competitive and diverse environment that exists in the radio broadcast industry."

Goldwater also pointed out to Kilpatrick that there is no surety that the FCC will act on all of the deregulatory matters it is investigating and added that "this does not obviate the need for a legislative remedy."

Pressing home the advantages of a new law, Goldwater said that an FCC "rulemaking proceeding is a lengthy process that is subject to review by the courts. Some FCC rule-makings have taken years to complete."

Then, this past week, Goldwater spoke here to nearly 4,000 members of the National Radio Broadcasters Association, telling them that he trusted the broadcasters much more than the bureaucrats in a city he called "the land of Oz."

"You know and I know," he told the NRBA members, "that you don't need to rely on government rules to learn how to best serve your listeners," and complimented the broadcasters on "the kind of diversity we see in radio programming today, coupled with attention to public affairs."

Goldwater again listed all of the government restrictions and

guidelines his bill would eliminate, and also called for licensing of radio stations on an indefinite basis.

Candidly reflecting on the legislative setbacks of the House Van Deerlin communications bill last session (RW, July 28), Goldwater said that the future of his own bill is "uncertain." What is certain is that the more Goldwater speaks to groups about his legislation, the more industry pressure can be applied on Capitol Hill when the senator from Arizona sees fit to bring his bill to committee. And, of course, one must remember that not only is he a much sought-after speaker and his name a household word, but he is also the ranking minority member on the Senate Communications committee.

His S. 622 bill is as broad and all-encompassing as the other bills on the Hill, revamping not only broadcasting but all the other rapidly-changing areas of telecommunications. His obvious visibility throughout the country might be the one missing ingredient that the other bills lack, an ingredient that might help supporters of telecommunications reform construct a bill cohesive enough to get close to a passage vote in the future.

Cachet Adv. Expands Roster

■ NEW YORK — Jude Lyons, president of Cachet Advertising Inc., has announced that her company, an independent agency dealing primarily with print, radio and television campaigns for the music industry has signed the promotion companies Ruffino-Vaughan Concerts and Cross-Country Concerts. Also, in conjunction with this expansion, Lyons has appointed Lauren Davis as her assistant.

BMA, Artists Meet (Continued from page 3)

The artists and promoters were expected to make a joint statement; however, no representative of the promoters attended the session.

In response to the promoters' "no-show," BMA president Kenneth Gamble, Teddy Pendergrass, who is the interim chairperson of BMA's newly formed performing artists rights committee, Maurice White and other artists present stated that they would no longer continue to negotiate with the UBCP. They did say that they still desire to work with black concert promoters and would do so with each one individually.

The progress between artists and black promoters that was to be announced was the result of a meeting held in Philadelphia on Sept. 30 at which the BMA brought together both sides after the promoters had threatened to boycott Earth, Wind & Fire and Pendergrass' national tours. Persuaded to sit and talk first, both sides reported a number of positive developments.

Dick Griffey, president of the promoters group, said in a phone interview following the press conference, "I told Kenny and Glenda Gracia (BMA's executive director) on Monday that I would not be able to attend the conference for business and personal reasons. It has nothing to do with their concept. I totally support their concept. It definitely has nothing to do with us trying to embarrass them or not wanting to participate. I assumed that Georgie Woods would be there, since he is only 90 miles away and he is the chairman of United Black Concert Promoters."

Georgie Woods, who does a morning show on WDAS in Philadelphia, was also reached by phone. "I was going to be there but, as I told Mr. Gamble, I was quite sick with a cold and had to go to the doctor," he said between coughs.

Kenny Gamble, visibly angered by the promoters' lack of participation at the press conference, was asked if he knew why the promoters were not there. "When I spoke to Dick Griffey I was under the impression that he would be here. I found out from Glenda Gracia that he had some type of doubts as to whether or not he was going to come. So I called him to verify it and to find out exactly what the problems were. He felt as though he didn't need to apologize to black artists. From his actions I guess he thought it was not necessary to communicate and develop some type of brotherhood among black artists and black promoters. That's the only thing that I can come up with. I don't know why he's not

here. He told me he was coming."

"It should be understood that the artist has the right to select the promoters of his or her choice," said Teddy Pendergrass. "However, as black artists, we do understand the dilemma of the black concert promoter. That is one of the reasons why the Performing Artists Rights Committee was initiated. I'm sure that I speak on behalf of all black artists when I say that all the best efforts will be put forth to unite black artists and black promoters with the development of a code of professional ethics. The code will be sure to address those concerns of artists and promoters. Coming together to address those concerns is the only way we can create a fair and equitable situation for the black artist and black promoter. We must not lose sight of the one denominator common to us all, which is the preservation of the music."

Maurice White

"For a long time many things have gone and have not been spoken about," offered Maurice White. "We're going to bring everything to the forefront."

The Black Music Association's position, as stated by Kenny Gamble, is, "we are going to protect black music. The emotional way of doing things will not exist in the BMA because we're about business, about economics and brotherhood. In my opinion, the UBCP cannot boycott black artists until they sit down and talk and develop a standard of doing business with one another. We feel that they are dealing with this in a manner that we choose not to deal with—on an emotional basis. We take the position that the UBCP will not be able to do business with the BMA because of the attitude they are taking. We're going to stand 101 percent behind the artists. The artists are here today."

Asked whether the promoters would be contacted for a future session, Kenny Gamble said "I'm not going to talk to them at all. There's no need to talk to them right now. They're not all the black concert promoters in the country. I think it's really up to the black concert promoters now as to whether or not they want to do business with black artists."

"I think for too long black artists have not been given their proper and just respect. I think for long black concert promoters have not been given their due respect."

Other artists present at the session were Bobbi Humphrey, Dexter Wansel, Lonnie Liston Smith, Betty Wright and other members of Earth, Wind & Fire.

Classical Retail Report

WEEK



DTTI

THE WEEK*
O SOLE MIO—

CERTOS NOS. 1,
—DG
OR ORCHESTRA

ONCERTO NO. 5
London Digital
IER MALER—

ini, Domingo,
ngel
RECITALS,

IA RUSTICANA
Levine—RCA
n Stade,
Lopez-Cobos—

lls, Kraus,
el

COAST

Arrau—Philips
MALER—Angel
RUSTICANA—

SPIRITUALS—

X ENFERS—

SOLE MIO—

ondon
is
Domingo, Milnes,

S/
NORTHEAST
TOS NOS. 1, 2—

CERTO NO. 5—

FISH, WELSH
Sanders—RCA
I DE FAUST—
—DG
DRIGO—RCA

3—Mehta—

SOLE MIO—

IERRE RAMPAL,

COAST
CHOPIN—

CA

HUMPERDINCK: HANSEL AND GRETEL—
Cotrubas, Von Stade, Pritchard—
Columbia

MAHLER: SYMPHONY NO. 4—Hendricks,
Mehta—London Digital

MOZART: LE NOZZE DI FIGARO—
Tomova-Sintov, Van Dam, Karajan—
London

MUSSORGSKY: PICTURES AT AN
EXHIBITION—Maazel—Telarc

LUCIANO PAVAROTTI: O SOLE MIO—
London

ROSSINI: OTELLO—Philips

VERDI: FOUR SACRED PIECES—Solti—
London

VERDI: OTELLO—Domingo, Scotto, Milnes,
Levine—RCA

RADIO DOCTORS/MILWAUKEE

BARTOK: CONCERTO FOR ORCHESTRA—
RCA Digital

BEETHOVEN: PIANO CONCERTO NO. 5—
London Digital

BRAHMS: COMPLETE SYMPHONIES—
Solti—London

HAYDN: SYMPHONIES NOS. 82, 83—
Marriner—Philips

HOROWITZ, 1978-79—RCA

MOZART: LE NOZZE DI FIGARO—Tomova-
Sintov, Van Dam, Karajan—London

LUCIANO PAVAROTTI: O SOLE MIO—
London

ROSSINI: OTELLO—Philips

SCHUMANN: KINDERSZENEN—Eschenbach
—DG

TCHAIKOVSKY: BALLET SUITES—
Rostropovich—DG

JEFF'S CLASSICAL/TUCSON

BARTOK: PIANO CONCERTOS NOS. 1, 2—
GOUNOD: FAUST—Angel

HINDEMITH: MATHIS DER MALER—Angel

HOLST: THE PLANETS—Solti—London

MAHLER: SYMPHONY NO. 4—Hendricks,
Mehta—London Digital

MENDELSSOHN: SYMPHONY NO. 4—
Von Dohnanyi—London Digital

LUCIANO PAVAROTTI: O SOLE MIO—
London

GREATEST HITS OF JEAN-PIERRE RAMPAL,
VOL. II—Columbia

REIMANN: LEAR—Fischer-Dieskau—DG

VERDI: RIGOLETTO—Angel

ODYSSEY RECORDS/
SAN FRANCISCO

BARTOK: CONCERTO FOR ORCHESTRA—
RCA

BARTOK: PIANO CONCERTO NOS. 1, 2—
DG

BRAHMS: GERMAN REQUIEM—Solti—
London

CHOPIN: NOCTURNES—Arrau—Philips

GERSHWIN: MANHATTAN SOUNDTRACK
—Mehta—Columbia

MAHLER: SYMPHONY NO. 4—Hendricks,
Mehta—London Digital

MASCAGNI: CAVALLERIA RUSTICANA—
RCA

LUCIANO PAVAROTTI: O SOLE MIO—
London

SAINT-SAENS: PIANO CONCERTO NO. 2—
Entremont—Columbia

STRAUSS: WALTZES TRANSCRIBED BY
BERG, SCHOENBERG, WEBER—DG

*Best sellers are determined from retail lists of stores listed above, and from those of the following: King Karol/New York, Cutler's/New Haven, Discount Records/Washington, D.C., Record & Tape Collectors/Baltimore, Specs/Miami, Sound Warehouse/Dallas, Rose Discount/Chicago, Laury's/Chicago, Tower Records/Los Angeles, Tower Records/S.F., Discount Records/S.F. and Tower Records/Seattle.

Surprises from Philips

By SPEIGHT JENKINS

■ NEW YORK—Two albums from Philips are deserving of every music lover's consideration. The first is a double—a Chopin and a Beethoven disc—by Bella Davidovitch and then comes the first complete recording of Rossini's *Otello*.

As these words are written, Miss Davidovitch has yet to play in public in this area, and unfortunately her first recital coincides with the premiere of the first Metropolitan Opera new production of this season, thus making it impossible for some of us to hear her.

Her story is an amazing one, but the Philips records make her even more interesting. She is described in the liner notes as one of Russia's greatest pianists, imprisoned or at least largely confined to the Soviet Union for years before her emigration. But when this has been said before, the talents have been exaggerated. On the basis of these records, however, nothing is the least inflated. This is wonderfully expressive, sensitive playing which seems not especially "Russian" or

narrow in its scope or comprehension. She seems a subtle interpreter, with a winning line and a mastery of the phrase as well as a sure feel for the difference between Chopin and Beethoven. What seems most unusual in her playing is a magical kind of freshness which makes even as familiar a work as the "Moonlight" Sonata seem newly discovered. Fortunately, Miss Davidovitch is not being touted as any kind of a "legend;" she might just be one.

With the Metropolitan Opera's *Otello* by Verdi very much in the public mind, it is interesting to see the sales success of the earlier Italian opera version of Shakespeare's play, by Rossini. Dating from 1816 and composed just subsequent to *The Barber of Seville*, *Otello* is a fine example of early Rossini tragic opera. The writing is strong and melodic, the coloratura for every member of the cast excruciatingly difficult and at least in the final act there are some surprising harmonies and a genuine feel for the tragic nature of the words. The libretto,
(Continued on page 68)

Classical Retail Tips

■ Columbia Records will celebrate October with an extraordinary vocal month. The complete recording is the soundtrack of the film *Don Giovanni* by Joseph Losey that viewers will see at least in New York, in early November.

The new pressing has Ruggero Raimondi in the title role with Edda Moser as Donna Anna and Kiri Te Kanawa as Donna Elvira. Lorin Maazel, newly designated as the general director-elect of the Vienna State Opera, conducts. Having already seen the film in a press showing, I will be fascinated to hear the improved sound that good stereo equipment can give. The performances, in addition to those mentioned above, that should make this a memorable are that of Jose Van Dam as Leporello, and a young Britisher named Malcolm King as Masetto.

Miss Te Kanawa, not nearly heard enough in the United States these days, will also be represented this month by a recording of Strauss' Four Last Songs, with Andrew Davis conducting. The music should be perfect for the Maorian soprano's supple, ample,

lyric instrument, and it should be the most memorable recording of this music since that of Gundula Janowitz with Herbert von Karajan a few years ago.

Another favorite with the public is Frederica von Stade, and her new disc of Italian opera arias should make more than a few cash registers move. She is conducted in a somewhat erudite program by Mario Bernardi and his National Arts Centre Orchestra of Canada. Miss von Stade gives a wide sample of her art—from Rossini's *Semiramide* back to Monteverdi's *Ritorno d'Ulysse in Patria* (which she performed at the City Opera a few seasons ago) and forward to Leoncavallo's *La Boheme*.

Finally, there is a record of Victoria de los Angeles singing Spanish songs. This was made recently and is the first collaboration between the artist and Columbia. She has many who have always loved her and will value the interpretation she brings to these songs she has in many cases personally made internationally familiar.

Cover Story:

O'Jays Identify Themselves With Hits

■ The O'Jays. The name says it all. Style, dedication and, above all else, immense talent are the trademarks that have become synonymous with this top-notch vocal trio throughout two decades in show business. The O'Jays are, in a word, the "best."

And now Eddie Levert, Walter Williams and Sammy Strain—the three extraordinary talents who make up the O'Jays—are back with yet another scorching LP. "This one is called 'Identify Yourself,'" grins Walter, "because there is something in the grooves for everybody to identify with. And it's hot!"

And well it should be. Since collaborating with Philadelphia International's dynamic duo of Kenny Gamble & Leon Huff in the early '70s, the O'Jays have been on a hot streak few other groups can equal. ("Back Stabbers", "I Love Music", "For The Love Of Money", "Stand Up", "Use Ta Be My Girl", "Brandy" and "Love Train" are just a few of the best-selling tunes that the O'Jays have worked their magic on.)

"But 'Identify Yourself,'" continues Sammy, "is slightly different from our previous albums because this one shows a great deal of creative development. We tried to change up our sound a little bit and I think it worked out fantastically."

Part of that changing sound was brought about by incorporating the help of some very influential musicians not usually found on an O'Jays album. "Yes," agrees Eddie, "on 'Identify Yourself' we got some assistance from some very great people. We managed to work with Ndugu, Mtume and Stevie Wonder, not to mention the usual great job turned in by the gang at Philly International."

It's taken years of hard work—twenty two years to be exact—for the O'Jays to develop the polished expertise exhibited on "Identify." They always had the talent but, unfortunately, they had little direction. As high school students in their home-base of Canton, Ohio, the O'Jays (the group then had five members) were known as the Mascots. They remained the Mascots, playing Ohio's "Chitterling Circuit" for \$25 a night, until Cleveland deejay Eddie O'Jay spotted them. He taught them professionalism and, in appreciation, they switched names.

In the mid 60's the O'Jays finally discovered moderate success with "Lonely Drifter," which was released on the Los Angeles based Imperial label. Unfortu-

nately, it was the O'Jays' only hit during that period but, knowing they possessed all the right ingredients, the O'Jays continued to shop around for the right label—King, Liberty, Bell—and a producer to make things click. No luck.

The group had solid musical roots that were well planted in the style of the old hit makers (the Drifters, the Dells, the Coasters, etc.) but they needed someone to nurture them—bring life and growth to them. And that's where Kenny Gamble and Leon Huff stepped in. Gamble & Huff began writing tunes tailor-made for the O'Jays and signed the group to their ever-growing Philadelphia International label.

Things finally began to click in 1971 when the O'Jays struck with "Backstabbers" (now considered a soul classic). The tune heralded a new O'Jays sound and gave the impetus to what was to come out of Cleveland ever since. Dick Clark introduced Philly to teenage America in the early rock years; while the O'Jays took what was a regional sound, did a little bit more brewing, added a few twists and brought it into the '70s in Cleveland style.

Now, heading into the '80s, the O'Jays have made the vital transformation from entertainers to businessmen and family men as well. All three vocalists have incredibly tight schedules but their love for their art and for each other gets them through what can admittedly be some trying times. "Our love and confidence in each other," confides Walter, "is what really keeps everything together. We love what we do but, more importantly, we love doing it together."

"Sure we have our differences," Eddie interrupts, "about how certain lyrics should be sung or a certain routine choreographed. Of course we argue and fuss but that's what keeps it all healthy. Have you ever known a healthy family that didn't clear the air every once in a while?"

World Artists Label

(Continued from page 20)
Guarino's staff. Disco Ritz International dancers will perform at the clubs, and Guarino is currently working with designers to create a Disco Ritz line of clothing, to be available at each locale.

Guarino began in the music industry in 1959 with Calico Records. The label's first release, "Since I Don't Have You," by the Skyliners, was a number one record. World Artist Records was first formed in 1961.

Capitol Promo Awards



At a dinner hosted by top Capitol promotion execs October 4 at Mr. Chow's in Beverly Hills, the label's most valuable promotion players of 1979 were honored with gold record plaques. Pictured are, from left: Craig Lambert, AOR promotion manager of the year (based at the Tower in Hollywood); Steve Meyer, national pop promotion manager; Mike Steele, district pop promotion manager of the year (based in Charlotte); Bruce Wendell, vice president, promotion; Rusty Moody, district R&B promotion manager of the year (based in New York); and Don Mac, national R&B promotion manager.

The Coast

 (Continued from page 20)

in the movie, singing his new title cut; he also wrote a tune called "I Fell in Love" for the soundtrack, and his "Feelin' Alright" chestnut will be included as well, in a new version. Other new contributions were made by Marilyn McCoo and Billy Davis, Jr. and John Sebastian, while the Jacksons, Heatwave, Hounds, Patrick Hernandez and Earth, Wind and Fire will also be represented. We're just guessing, of course, but it's our feeling that with a title like "Skatetown, USA" this movie isn't about, say, modern methods of computer systems analysis . . . Electronic music composer (and arranger/co-producer of Ry Cooder's "Jazz") Joseph Byrd has written the score for Robert Altman's "Health," due out next spring through 20th Century Fox. The score will also contain original songs by Allan Nicholls, the film's musical supervisor, and the Steinettes, an a cappella quartet from NYC . . . Atlantic tells us that due to the success the label's had with their "Muppets" soundtrack and other film projects, a number of other soundtracks offers have been coming their way . . . We seriously doubt if it will help, but the New York Knicks have acquired the rights to Smokey Robinson's track of "Get Ready" from Jobete Music and Motown to use as the team's theme song for televised games. That's swell, but what this team needs to get ready is a few guys who can play . . . Activity at the Automatt in San Francisco recently has included Pearl Harbor and the Explosions for Warners, Tasmanian Devils (also for Warners) and Herbie Hancock (for Columbia).

WHO IS THIS GUY, ANYWAY?—It's hard to figure why, but a fellow claiming he's RW east coast assistant editor Jeff Peisch has called at least one L.A. record company making outrageous demands for entire catalogues and the like. Any and all other publicists are hereby warned that the real Jeff Peisch is in the Apple, not the Orange, and the fellow out here is definitely an imposter. Those who know Jeff say that the notion of two of him is pretty frightening, anyway.

ABBA Makes White House Visit



Atlantic recording group ABBA visited Washington, D.C. recently as part of their debut concert tour of North America. Two highlights of their day in the nation's capital were a visit to the White House and a special reception held in ABBA's honor at the Swedish Embassy. At the White House, ABBA was greeted by The President's daughter Amy Carter and then escorted on a private tour of the residence. Accompanying the international supergroup were their manager Stig Anderson, his associate John Spalding and ABBA tour manager Thomas Johansson; representing Atlantic Records were vice president/west coast general manager Bob Greenberg and national publicity director Paul Cooper. ABBA took the opportunity to present Ms. Carter with a special gold necklace incorporating the group's logo. Shown at The White House are, from left: ABBA's Benny Andersson, Amy Carter, ABBA's Frida Lyngstad and Bjorn Ulvaeus.

Germany

By JIM SAMPSON

■ MUNICH — The hottest German vocalist of the decade, **Peter Maffay**, has jumped from Teldec to Metronome. The move came as a surprise, Teldec having stayed with the artist and building him up to his recent chart-topping position. Money apparently was a key motive. One source claims that Maffay will get \$1 million per year for three years, an amount previously approached only by Vicky Leandros when CBS lured the singer from Phonogram.

COUNTRY MUSIC BREAKING OUT: 1979 is the year that country music really burst onto the German music scene. When the top local country group **Truck Stop** qualified for the finals of the national Eurovision Song Contest, few observers gave the boys a chance of winning. But in the public voting, Truck Stop finished second in a field of 12. Then came **Mervyn Conn**, in conjunction with promoter **Karsten Jahnke**, and his International Festival of Country Music, drawing thousands of fans to Frankfurt for the biggest country show ever staged in Germany. It was so successful, that a two-day session is planned next year. Meanwhile, **Fritz Rau** got together with the Marlboro man to launch a touring Country Music Festival: 46 musicians in 11 cities, including **Tommy Overstreet**, the **Osborne Brothers**, the **Kendalls**, **Charly McClain**, **Red Steagall**, and **Faron Young**. Rau's festival, starting later this month, will become an annual event if enough people show interest.

Last week, perhaps the biggest breakthrough came when Bavarian Radio launched a new TV show called "Country Music," hosted by **Gunter Gabriel** and scheduled for broadcast ten times nationwide in 1980. Producer **Juergen Barto** promises that all music will be live, making this the first all-live music series ever attempted in Munich. Barto is counting on support from the States; he wants to put on top acts if they're willing to come over.

Why so much interest in country music in Germany? Barto says, "I think the time was right. The charts have so many crossover records, lots of country pop. The public has shown interest, but until now, there wasn't so much country music available." Intercord A&R man **Juergen Kramar**, the CMA's man in Germany, adds that record companies here are issuing more direct country releases. Intercord just gave a lavish introduction to the Ovation label, and CBS has consistently issued local pressings of Nashville hits. Not that the import services are bad; Bellaphon's outstanding import service is packed with country music, while Teldec brings in RCA and WEA plus smaller labels and Ariola handles another half dozen country import labels. Virtually all German radio stations, even Radio Luxemburg, have weekly country shows. And there are even two country fan magazines: "Country Music," a glossy monthly from near Cologne, and "Hillbilly," published in Mainz.

EMI Music Holds Intl. Financial Meet



EMI Music financial executives from 21 countries recently convened at historic University College, Oxford, England, for the company's first international finance conference. Said EMI's finance director **Tony Todman**, "The international strengths of EMI Music make it essential that our finance directors have a clear understanding not simply of problems affecting their own territories, but of worldwide problems and strategy." The total of 54 delegates stayed, suitably, in the University College student accommodation. Todman is pictured (center) with (from left) **Jochen Frese** (Germany), **Dao Awofala** (Nigeria), **Ganiyu Adetona** (Nigeria) and **Wilfried Hawlik** (Austria).

Cassidy Gets Canadian Gold



Warner Brothers/Curb Records artist **Shaun Cassidy** was recently presented with a Canadian gold album for his "Under Wraps" LP, backstage at the Canadian National Exhibition in Toronto. From left: **Ross Reynolds**, executive VP, WEA Canada; Cassidy; and **Larry Green**, national promotion manager, WEA Canada.

Japan

(This column appears courtesy of Original Confidence magazine)

■ During the past few years, there has been an increasing tendency by the Japanese record companies to release records which were golden hits of yesteryear as well as the commemorative ones of those artists who have held concerts in Japan at a specially reduced price. Polydor K.K., Japan is one of them and has announced that it will release eight albums by **Eric Clapton** and 20 by **Jimi Hendrix** on November 1st.

Usually a single album costs 2,500 yen (\$12.00). These special editions are a single album will cost 1,500 yen and a double album will 2,500 yen. During the duration of the sale of these special limited editions, existing regular priced albums will not be on sale. Regular priced albums will not be on sale. Regular priced records will be back in the racks only after these exclusive specials are sold out.

Albums selected to be released are as follows: **Eric Clapton**—"Fresh Cream," "Live Cream," "Live Cream Vol. II," "Wheels Of Fire," "Colorful Cream," "Goodbye Cream," "Blind Faith" and "Layla and Other Assorted Love Songs" (Derek and The Dominos).

Jimi Hendrix—"Electric Lady Land," "Midnight Lightning," "Crash Landing," "Loose Ends," "War Heroes," "In The West," "Isle Of Wight," "The Cry Of Love," "Band Of Gypsies," "Smash Hits," "Bold As Love" and "Are You Experienced."

This is the very opportune time to sell these records for both **Eric** and **Jimi** since **Eric** is scheduled to have a Japan concert tour from Nov. 23rd to Dec. 6th, and documentary film on **Jimi** is currently being shown here.

The **Count Basie Orchestra** was scheduled to visit Japan on Oct. 1st for concerts. It has been put off till next March since **Count Basie** has caught the measles.

Japanese singer/songwriter **Masashi Sada's** "Kanpaku Sengen" has been in the no. 1 position for 10 consecutive weeks on the Original Confidence singles chart. "Kanpaku" has the opposite meaning of a henpecked husband: a man who rules over his family with an iron hand. And "Sengen" means declaration.

This folk song's appeal lies in its lyrics. It starts like this; "Before I marry you, I've got something to tell you. Listen carefully to me. Don't get up later than me. Always make yourself beautiful. Don't utter a word, just follow me. You're the only one I love in my life." Selfish demands from the man to his wife are only sung. But nevertheless, this song is very popular, especially amongst the women who lament because of the decreasing number of men who have the "good ol' Samurai spirit."

American Gold for ABBA



held in New York on its current American tour, the group's manager, and RCA Records and was presented with seven gold and two platinum ABBA's sales in Latin America, where their records are marketed by plaques included seven gold awards for "Chiquitita," from Brazil, mbia, Peru, Ecuador and Central America. Platinum plaques from presented for "Chiquitita" and "Voulez-Vous." Shown at the presenta- John Spalding, Anderson's British attorney; Don Burkheimer, division keting and talent acquisition, RCA Records, International; Robert RCA Records; Arthur Martinez, division vice president, RCA Records, Anderson, and Joe Vias, director, Latin American marketing, RCA al.

Celebrates 1st Anniversary

(Continued from page 16)

artists. "The pro- tted as a response from retail," said as a way for us to in artists and give xtra ingredient to them through." eased album by l II was part of a October release was the largest in ory.

ing and promotion is obviously very Mankoff. "There st of all. And radio been more cover- y. People are talk- n morning shows; vs and talk shows it. Our main con- ke the consumer cord and to make what the record is that it's an impor- just for Catholics

and Poles, but for everyone."

In recent months Infinity has also been expanding their inter- national operations and their music publishing division. Infinity currently has 33 licensees over- sees with fully-owned companies in Canada and England.

International

Infinity Music International signed its first songwriters, Joe Droukas, Mark Mueller, Blatt & Gottlieb and Neal Fox, and ac- quired the catalogues of Screams, Mick Taylor and Bill Aucoin's Rock Steady Music, featuring the songs of New England, Toby Beau, Piper and Starz. Infinity Music has officially opened its Nashville office headed by Blake Mavis, who is also signed as an Infinity writer. During the year, Infinity Music songs have done well on the charts with songs be- ing covered by Wet Willie and Genya Ravan.

Japan's Top 10

Singles

1. NO. 1 YANA—RVC
2. GEN—FREE FLIGHT
3. YASHI—Warner Pioneer
4. A—RVC
5. SI & RAINNY WOOD—
6. JYAMA—CANYON
7. JKA—Nippon Columbia
8. UTTATE—CBS/SONY
9. UCHI—CBS/SONY
10. J 999—NIPPON COLUMBIA
11. ON COLUMBIA
12. ERS NO KORO

Albums

1. ITSUKA TSUMETAI AME GA IRUKA—CROWN
2. BREAKFAST IN AMERICA SUPERTRAMP—ALFA
3. SUNEAKERS DANCER YOOSUI INOUE—FOR LIFE
4. DREAM POLICE CHEAP TRICK—EPIC/SONY
5. NEW HORIZON CIRCUS—ALFA
6. KOKYOSHI GINGATETSUDO 999 SOUNDTRACK—NIPPON COLUMBIA
7. GET THE KNACK THE KNACK—TOSHIBA
8. 10 "NUMBERS" KRAT SOUTHERN ALL STARS—VICTOR
9. GINGATETSUDO 999 SOUNDTRACK—NIPPON COLUMBIA
10. IN THROUGH THE OUT DOOR LED ZEPPELIN—WARNER PIONEER

England's Top 25

Singles

- 1 MESSAGE IN A BOTTLE POLICE/A&M
- 2 DREAMIN' BLONDIE/Chrysalis
- 3 DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic
- 4 WHATEVER YOU WANT STATUS QUO/Vertigo
- 5 VIDEO KILLED THE RADIO STAR BUGGLES/Island
- 6 CARS GARY NUMAN/Beggars Banquet
- 7 SINCE YOU BEEN GONE RAINBOW/Polydor
- 8 IF I SAID YOU HAD A BEAUTIFUL BODY . . . BELLAMY BROTHERS/Warner/Curb
- 9 LOVE'S GOTTA HOLD ON ME DOLLAR/Carrere
- 10 STRUT YOUR FUNKY STUFF FRANTIQUE/Phila. Intl.
- 11 SAIL ON COMMODORES/Motown
- 12 QUEEN OF HEARTS DAVE EDMUNDS/Swan Song
- 13 DON'T BRING ME DOWN ELO/Jet
- 14 EP KATE BUSH/EMI
- 15 THE PRINCE MADNESS/2 Tone
- 16 YOU CAN DO IT AL HUDSON & PARTNERS/MCA
- 17 TIME FOR ACTION SECRET AFFAIR/I-Spy
- 18 STREET LIFE CRUSADERS/MCA
- 19 CRUEL TO BE KIND NICK LOWE/Radar
- 20 EVERY DAY HURTS SAD CAFE/RCA
- 21 CHARADE SKIDS/Virgin
- 22 CHOSEN FEW DOOLEYS/GTO
- 23 STRAW DOGS STIFF LITTLE FINGERS/Chrysalis
- 24 WE DON'T TALK ANYMORE CLIFF RICHARD/EMI
- 25 ONE DAY AT A TIME LENA MARTELL/Pye

Albums

- 1 EAT TO THE BEAT BLONDIE/Chrysalis
- 2 THE PLEASURE PRINCIPAL GARY NUMAN/Beggars Banquet
- 3 THE RAVEN STRANGLERS/United Artists
- 4 OCEANS OF FANTASY BONEY M/Atlantic/Hansa
- 5 THE LONG RUN EAGLES/Asylum
- 6 STRING OF HITS SHADOWS/EMI
- 7 OUTLANDOS D'AMOUR POLICE/A&M
- 8 OFF THE WALL MICHAEL JACKSON/Epic
- 9 UNLEASHED IN THE EAST JUDAS PRIEST/CBS
- 10 DISCOVERY ELO/Jet
- 11 ROCK & ROLL JUVENILE CLIFF RICHARD/EMI
- 12 THE ADVENTURES OF THE HERSHAM BOYS SHAM 69/Polydor
- 13 PARALLEL LINES BLONDIE/Chrysalis
- 14 DOWN TO EARTH RAINBOW/Polydor
- 15 REPLICAS TUBEWAY ARMY/Beggars Banquet
- 16 IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song
- 17 GREATEST HITS 10CC/Mercury
- 18 I AM EARTH, WIND & FIRE/CBS
- 19 A DIFFERENT KIND OF TENSION BUZZCOCKS/UA
- 20 SLOW TRAN COMING BOB DYLAN/CBS
- 21 STREET LIFE CRUSADERS/MCA
- 22 MIDNIGHT MAGIC COMMODORES/Motown
- 23 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 24 NIGHT OWL GERRY RAFFERTY/UA
- 25 JOIN HANDS SIOUXSIE & THE BANSHEES/Polydor

(Courtesy: Record Business)

RSO Hosts Listening Party



Major record dealers in the New York area attended a listening party hosted by RSO Records' president Al Coury, vice president of sales Mitch Huffman, national singles director Vic Ginocchio and east coast regional marketing manager Art Gelles at the Stigwood Group headquarters in Manhattan. The dealers heard two of RSO's forthcoming releases, Boris Midney's "Evita" album and "Moodswing," the debut album by RSO recording artist Robert Kraft.

Theater Review

'Evita': Dictator as Superstar

■ NEW YORK — How you feel about "Evita" will probably depend on your reaction to the idea of a musical about a dictator's conniving wife, a show that seems to praise and condemn its subject at the same time. For all its brilliant staging and direction, good performances and often-fine songs, "Evita" can't bring itself to take a stand on the obvious issues it raises, and its ultimate effect is simply disturbing.

To catch up on the history of "Evita": An earlier version of the musical, by "Jesus Christ Superstar" author-composers Tim Rice and Andrew Lloyd Webber, was recorded and released by MCA here in 1976, and a production of it has been the biggest hit on the London stage for two seasons. The New York production borrows heavily from the London show, and both were produced by Robert Stigwood and directed by Harold Prince.

One song from the show, "Don't Cry For Me Argentina," has been a hit all over Europe, and another, "Another Suitcase in Another Hall," has also had success as a single. The American production has done well in Los Angeles and Philadelphia prior to Broadway.

It stars Patti LuPone as Eva Peron, Bob Gunton as the Argentine dictator Juan Peron, and Mandy Patinkin as Che Guevara, who history tells us was a student in Buenos Aires during the first Peron regime. Of the three, Patinkin is by far the best, capturing something like revolutionary fervor despite a script that keeps him at the same pitch of angry cynicism throughout the show.

LuPone and Gunton are more distant, glimpsed as news figures rather than as the central character in this drama that they might have been. LuPone has been criticized for her performance,

but Evita's lack of focus isn't all her fault: Rice and Lloyd Webber apparently couldn't make up their minds about their heroine, nor could they get inside the mind of a peasant girl who grew up to be the idol of millions. Their musical is provocative but not emotional, realistic but not intimate.

That said, "Evita" is in many ways a marvelous show; if we could forget for just a minute that we seem to be watching a salute to fascism, "Evita" might well be great. Prince has topped even his brilliant work on "Sweeney Todd," and with the staging, by Timothy O'Brien and Tazeena Firth, makes up for the scarcity of developed characters. The show soars in such scenes as the depiction of Peron's rise to power as a game of musical chairs.

Some of the score has been reworked, and some new music and lyrics have been added, to good effect. It must be in some part due to the direction, but the songs seem much more powerful now, particularly the big production numbers "Buenos Aires" and "A New Argentina."

MCA will release an entirely new recording of the show, and RSO Records plans a disco package, produced by Boris Midney, based on several songs from "Evita."

Before she died of cancer in 1952 at the age of 33, Eva Peron had spent seven years simultaneously uplifting and bilking the lower classes she claimed to represent. Her life raises some disturbing questions about government and about human nature, and surely she was a remarkable woman. "Evita" never gets close enough to grapple with either the questions or the personality, and without that closeness, the excellence of so much of the show leaves a chill.

Marc Kirkeby

Club Review

B-52's: All-American Phenomenon

■ NEW YORK—The B-52's show at Club 57 displayed many of the best qualities of the American New Wave scene. This was as much a product of the audience—and the special sentiment the B-52's inspire—as of the specific details of the performance.

The B-52's first came together in Athens, Georgia, playing parties and modern day sock hops. Two years later, with international touring and an album (that reached 68 on the *Record World* chart) behind them, the band's attitude—that they are in it for fun—seems essentially unchanged.

With a selection of songs from their Warner Brothers LP and unrecorded gems such as "The Devil's In My Car" and "Living In Your Own Private Idaho" the group had nearly the entire crowd dancing throughout the evening.

In addition, the audience responded by singing lyrics, miming sea life in "Rock Lobster" and spontaneously roaring its approval to Cindy Wilson's Joplin-esque wails at the beginning of "Dance This Mess Around."

The B-52's occupy a special and significant place in the current music scene, distinguished from their peers, but clearly part of tradition of great American rock 'n' roll.

The idea of the B-52's is based on American references (the aliens in "Planet Claire" drive Plymouth Satellites . . .) and American influences (the Jetsons, Dick Dale and Annette Funicello). The band's sound and image have very little to do with the British rock sensibility evidenced by the Beatles, Rolling Stones, Who and

FBI Seizes Tapes

■ NEWARK, N.J. — More than 2300 allegedly pirated 8-track tapes, the equipment to make them and a supply of components were seized by FBI agents in raids on two stores here. Authorities said the tapes were unauthorized duplications of hit recordings issued by a number of legitimate record companies.

Some 1700 tapes were confiscated from Libra's Orchard Tree Outlet at 306-308 Elizabeth Avenue here. The balance of the allegedly infringing tapes as well as eight in-cartridge duplicators and large quantities of components were taken from Kings, at 194 Market Street here, a store dealing in audio equipment. The FBI said Kings was manufacturing the tapes for sale through its store as well as for sale by Libra's.

The raids were conducted under the direction of Special Agent Leon C. Schenck, who heads copyright investigations for the FBI in the State of New Jersey.

Sex Pistols. There are no working-class frustrations and hopes expressed in their lyrics. The English may have helped create the atmosphere that fostered the development and acceptance of the B-52's (re: open-mindedness and a new wave audience) but did not shape their material, as the Beatles acted on American pop groups the Raspberries and the Knack. Like surf music, their most apparent inspiration, the B-52's seem at home in their own space and time: a world of beach parties and thrift store science fiction.

What makes the B-52's unique is that their innovation is made accessible and immediately familiar. Their strange songs are fun, impossible to ignore and easy to dance to.

If one were looking for a stimulating example of the back to the dance floor rock 'n' roll phenomenon, the B-52's Club 57 date could be very appropriately noted.

Steven Blauner

Tape Pirate Sentenced

■ MOBILE, ALA. — Wexley Max Isbell of Eclectic, Alabama was fined \$750 and placed on three years' probation after a jury found him guilty on four counts of Copyright Law violation in U.S. District Court for the Middle District of Alabama here.

Isbell had been charged with distributing and offering for sale infringing copies of 8-track tapes. This is believed to be the first jury trial on such charges held in the state.

The prosecution was conducted by Assistant U.S. Attorney David Allred.

Anthony Debuts Firm

■ NEW YORK—Singer/songwriter Vince Anthony has announced the formation of Sounds & Rhythm, Inc., a record and publishing company with primary emphasis on the contemporary gospel market.

The first release, "Blessed Be God," mixes gospel with a disco beat. The single is distributed by IRDA of Hendersonville, Tennessee. Sounds & Rhythm, Inc. is located at 150 Logan Ave., Staten Island, New York 10301.

Kaleidoscope Bows

■ LITTLE ROCK — Kaleidoscope Artist Management and Theatrical Agency, a division of Ferguson Enterprises, has formed to meet the needs of club managers, entertainers and songwriters in the Arkansas region. For further information write: Kaleidoscope, 8302 Chicot Road #1, Little Rock, Arkansas 72209.

Audio Mfrs. Promote Home Taping

(Continued from page 3)

from these hard times?" asked Audio Times after reviewing a New York Times story on the record and tape slump and that industry's concern for the rise in home taping, both from records and off-air.

The editorial's answer was quick in coming: "If indeed record sales are slumping because of off-the-air taping, we can promote blank tape in our advertising. If more folks are making recordings at home, we can advertise clinics to demonstrate better how to do it."

Elsewhere in the same issue, Audio Times' George Kopp surveyed executives at major equipment manufacturing firms on their view of the software trade's disappointing '79 sales picture and the home taping issue. With some exceptions—notably including those hardware firms that are seeking cross-merchandising ties with their software counterparts—the answers were unsympathetic, with most respondents deflecting the recording industry's blank tape blues by charging that poor quality control and raw materials in pre-recorded tape configurations currently marketed promote home taping.

The magazine's editorial summarized that view by noting, "It is true that record companies offer such poorly duplicated pre-recorded cassettes that serious music listeners must 'roll their own' when cassette listening is the preferred medium. But it's doubtful this accounts for such a big decline in record sales."

With both industries weathering reduced profits and soft overall sales for much of this year, the prospect of a widening gap between them is understandably upsetting to the respective trade associations that have sought a more active and mutually beneficial relationship. At the heart of the issue is the obvious inter-dependence between audio hardware and software—a tie that executives in both camps have traditionally downplayed.

Joe Cohen, executive vice president of NARM, which has participated in various three-way research and convention projects with the RIAA and the hardware trade's own EIA, took issue with how the home taping problem is being both interpreted and presented by hardware interests.

"The unfortunate thing is that the consumer now thinks he can get a better tape by recording off the air than he can from a record," Cohen commented. Yet, owing to the basic technological limitations of both broadcasting signals and tape (the latter viewed in terms of successive

tape generations and the added noise created), "It can never be as good as the original source, and it certainly can't be better."

Cohen stressed that any hardware interest promoting off-air taping was, in a real sense, misreading that issue's equally negative effect on hardware sales. "If I was to take the comment made in that editorial one step further, I'd put it another way," he told RW. "Why don't they just promote radio and forget about hardware as well? Why don't we all just forget about not only records and tapes, but turntables and tape decks as well?"

Contradictory Views

Noting that most equipment industry reports indicate an even greater loss in profit and sales growth than that seen for audio software this year, Cohen argued that the basic consumer attitude toward both industries contradicts the view that hardware firms can replace lost dollars by encouraging home taping. "They are really more dependent on us than we are on them," he asserted. "Having accumulated records or tapes, the consumer is then apt to buy more audio equipment as their software investment increases. And as they upgrade their equipment, consumers in turn will continue to buy more records and tapes."

Promoting home taping, on the other hand, certainly won't promote the sale of turntables, he added.

Cohen also challenged the advertising strategy suggested by noting that the economic problems cited actually make cooperative advertising and promotion schemes more attractive. "In this day and age, when advertising dollars are tighter—especially where those dollars are co-op buys—it seems to me the theory of cross-merchandising our hardware and software is more practical than ever," he said.

"It appears to me that neither of these industries can easily afford to continue working just on their own, given the current economic situation."

CBS Ups Levitt

■ NEW YORK — Mark Levitt has been appointed to assistant copy director, advertising creative services, CBS Records. The announcement was made by Alan Goodman, copy director, advertising creative services, CBS Records.

Since joining CBS Records as a staff copywriter in 1976, Levitt has formulated a host of innovative campaigns in print, radio and television for numerous artists, including Cheap Trick, Toto, Ted Nugent and Kenny Loggins.

Gold for Joe Jackson



A&M recording artist Joe Jackson was recently presented with a gold album for "Look Sharp," his first release. Pictured from left are: Jackson; Graham Maby, band member; Gil Friesen, president, A&M Records; Gary Sanford, band member; Dave Houghton, band member; David Kershenbaum, Jackson's producer and A&M vice president of A&R; and John Telfer, Jackson's manager.

Dave Edmunds LP Promotion Set

■ NEW YORK—Swan Song Records (distributed by Atco) has begun a major nationwide promotion in support of Dave Edmunds' current album, "Repeat When Necessary." The promotion, running in 25 major markets, is tied into both radio and retail, and includes T-shirt, poster and LP giveaways during the October 8-22 period.

The second single from the Edmunds album, "Crawling From

The Wreckage," is being released this week.

Tapes Seized

■ LEXINGTON, KY. — Two men, James Collins and Kenneth Hofkins, are awaiting court action following the seizure by FBI agents and Kentucky State Police of more than 1600 allegedly counterfeited 8-track tapes from the Kentucky Flea Market here.

Radio Divided on Home Taping Impact

(Continued from page 22)

case entire albums are specific in their reasons for avoiding such features. "If they can tape the record and listen to it, there's no incentive for them to listen to the station through the day to hear other cuts," said Richard Neer, program coordinator for WNEW-FM in New York.

"Except for a few artists of extreme mass appeal," concurred Tony Berardini, program director of WBCN-FM in Boston, "every time you play an hour's worth of music by a particular artist, everyone who doesn't like that artist is going to tune you out."

Backlash

The programmers' views varied on the value of the means that have been suggested to inhibit home taping. One program director, Bob Pittman of WNBC-AM in New York, suggested that "there may be some backlash" if record companies push too hard for taping curbs.

No one saw much hope for legislation that would tax blank tape and distribute the proceeds to artists, as the California legislature is considering. "I find it offensive, frankly," Demers said. "I think it's really starting to infringe on people's personal rights."

Pollack and several others

spoke favorably of record company research projects that are reportedly seeking a way to encode a "jamming" signal on records to make them impossible to tape. "If that works, it'll solve the problem," Pollack said. "To me, the way to solve this is a technical solution."

The programmers thought it unlikely that record companies would try legal action to prevent stations from airing entire LPs. "I really don't think record companies would enjoin stations from doing it," Neer said. "They wouldn't want to risk those relationships."

Must Treat Cause

And while the program directors had varying degrees of sympathy for the record companies, all insisted that the root of the home taping problem lies elsewhere. "I think they're treating symptoms and not the cause," Berardini said. "The cause is that people can't afford the price of these albums. If you want to treat the problem, get the album prices down. They're not going to stop it (taping) with punitive measures. For every method of jamming or taxing that they come up with, people are going to find a way around it."

(Next Week: record company views on home taping.)

Record World Latin American

Record World en Miami

By JOSE CLIMENT

■ Con el teatro lleno se levantó el telón del Dade County Auditorium, para presenciar el pasado sábado 15 la actuación de **Susy Lemán** y **D. Pedro Vargas**, en un especial programa presentado por la Asociación Interamericana de Hombres de Empresa y The Miami Herald, en beneficio de los jóvenes latinos, que desean superarse y trabajan arduamente para lograrlo, del Condado de Dade. Fue un verdadero éxito. Todos los presentes gozamos enormemente con el espectáculo. En primer lugar actuó Susy Lemán, de quien todos dicen que es un talento fresco y que está llamada a ser la intérprete sensual de la canción. No queremos hacer historia, pero recordemos que hace muy poco tiempo Susy era una completa desconocida y en ese lapsus nos ha demostrado más de una vez que verdaderamente puede llegar. Susy interpretó muy bien sus canciones y en un final feliz nos recordó, con su canción, aquél estupendo segundo puesto del Festival OTI, 1978, de Santiago de Chile.

Miami Herald

En el intermedio nos dirigió la palabra la representante latina del diario The Miami Herald. Se-

guidamente fué presentado al público asistente **D. Pedro Vargas**, que actuó acompañado de ese gran arreglador y director de orquesta que es **Pocho Perez**. La orquesta atacó la introducción y seguidamente la primera canción del Tenor de las Américas, que la comienza entre bastidores, para luego salir al escenario. El público recibió al gran **Pedro Vargas** con una fuerte ovación y puesto en pié. Estupendamente acompañado por una buena orquesta, con unos arreglos inmejorables y una dirección impecable de **Pocho Pérez**, Don Pedro fué llevándonos de la mano al recuerdo y a la novedad, desde un "Qué Linda Eres" hasta "Que Alegría," de **Armando Manzanero** y título del último L.P. de **Don Pedro Vargas**, pasando por una colosal glosa a los famosos compositores cubanos, de quienes lleva títulos en su show, desde siempre. El final fué un final feliz, (lo único que sentimos es que se terminara y no volviera a comenzar), coincidiendo con la festividad de la independencia Mexicana, Don Pedro recibió un pergamino en el que, en el Dade County, el día 15 de Septiembre queda nombrado "Día de Don Pedro Vargas."

Latin American Album Picks



QUE ME PERDONE TU SENORA

MANOELLA TORRES—CBS DCS 891

Con arreglos y dirección de Chucho Ferrer y Eduardo Magallanes, Manoella Torres interpreta aquí su éxito actual "Que me perdona tu señora" (Ramiro José). Otros temas baladísticos son "No se como" (G. Rivera), "Nuestro primer beso" (Ramiro José) y "Qué alegría" (A. Manzanero).

■ With arrangements and musical direction by Chucho Ferrer and E. Magallanes, Manoella Torres performs her hit "Que me perdona tu señora." Also good in this package of ballads are "Qué alegría," "No me quieres" (Manzanero) and "Lo mismo me dá" (G. Rivera).



MURMULLOS

MARCO ANTONIO MUNIZ—RCA Victor MKS 2171

Con arreglos de Magallanes y L. Cardenas y realizado por Rubén Fuentes, el grande de México interpreta como solo él puede hacerlo "Amantes de medio tiempo" (Coki Navarro), "Murmulllos" (A. Perez), "Llegaste tú . . ." y otras.

■ With arrangements by Magallanes and L. Cardenas and produced by Ruben Fuentes, the outstanding Marco Antonio Muñoz from Mexico performs very commercial and romantic tunes such as "Amantes de medio tiempo," "Usted no nació para mí" (M. Marfil) and "Escándalo" (R. Fuentes-R. Cárdenas). (Continued on page 68)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Han sido muchos años de lucha favor del Español como medio de comunicación hablada, escrita y artística en este gran país del norte, en el cual, por fenómenos de colonización, el idioma nacional es el Inglés. Dios sabe que no ha sido fácil. Mi vida y quizás por ello, mi triunfo, ha sido larga y tesonera lucha. Ser latino y hablar Español e Inglés en este país es un fenómeno inolvidable. A veces se peca de irascible, de incomprensible y de equivocado. Muchos me han mandado al diablo, unas veces, y después han vuelto con el natural: "bueno, tenías razón." Soy latino, me siento latino y actúo como latino. Cuando aún es España se pelean los españoles a favor y en contra de este hermoso idioma, en el cual escribo, y por lo cual a veces me he sentido frustrado, fieramente sigo, y por lo visto, hasta que desaparezca con este canto carcomido, luchando a favor de nuestro mundo en Español. Ya hace tiempo comprendí, que no era por amor a España,—no tengo nada que ver con un país todavía duda con respecto a su idioma nacional—, sino porque es el idioma de Iberoamérica, conocida en los últimos años como Latinoamérica, para acoger en el fenómeno a Brasil, que ha venido muy bien, por el carácter también rebelde de los brasileños. Defiendo al Español por Latinoamérica. Defiendo al Español porque es el idioma de nuestros compositores e intérpretes. Defiendo al Español porque es el idioma de nuestros compositores e intérpretes. Defiendo al Español porque es el idioma de mi gente, con sus indios, con sus sub-desarrollos, con sus miserias políticas, con sus blancos, con sus negros, con sus pobrezas y con sus riquezas. En los momentos de frustración y dolor, me he refugiado en ello y me han salido fuerzas de mil guerreros muertos para seguir adelante. Por eso no pasa un día, sin que dé gracias a Dios por haberme puesto en mi camino a los dirigentes de Record World, que me permitieron llevar a la práctica esta División Latina en forma bilingüe y a veces, en forma totalmente latinizada. A los latinos de Estados Unidos les están saliendo alas. ¡Yo estoy entre ellos! . . . A veces tengo que hacer públicos asuntos sobre gente que respeto y quiero. Otras, tengo que saltar comofiera enfurecida para defender lo nuestro. En este caso especial, lo lamento. Me simpatiza el Festival de Seoul, Corea. Me agrada el propósito, pero nuevamente tengo que situarme, muy a pesar mio, en la misma posición. Aquí va una carta recibida de los organizadores y mi contestación. ¡Lacera herir a migos, que aun siendo amigos, laceran a mi pueblo. Mi pueblo es: Latin-U.S.A., y me siento muy orgulloso de ello.

"Querido Mr. Fundora: Le extendemos nuestro agradecimiento por aceptar nuestra invitación al Festival de Seoul como miembro del jurado. Esta carta es para solicitarle nos envíe un historial suyo y su fotografía a su mejor conveniencia. Un cantante llamado, **Miguel Angel Matta**, ha sometido una aplicación para entrar a competir al festival, que creemos Ud. nos ha recomendado. Según parece, Mr. Mata canta en Español en la mayoría de las ocasiones, lo cual es considerado inapropiado como un representante por Estados Unidos, en el festival. Apreciamos de todas maneras su recomendación."

"Querido Mr. Cho: Acuso recibo de su carta fechada en Septiembre 20, en referencia a mi historial personal y una fotografía que acompaño a esta carta. En relación a una aplicación que Ud. ha recibido de un cantante llamado **Miguel Angel Matta**, a quien conozco como cantante profesional y quien hubo de llamarme hace algunos días desde la Ciudad de Nueva York, preguntándome sobre el Festival y cómo obtener aplicaciones para entrar como competidor. Mi recomendación a Uds. no puede ir más allá de este comentario. Es un hecho que los Estados Unidos de América tienen una población latina de más de 21 millones de personas, que son el su gran mayoría totalmente bilingües, en Inglés y Español y que representan una fuerza política, artística y humana. Debido a que mi columna en Record

(Continued on page 67)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Tacoma

By KPEC-FM (MARIO BRIONES)

1. NO QUIERO AMOR COMPRADO
GLORIA ELVA—OB
2. PRISIONERO POR TU AMOR
CARLOS MIRANDA—Freddie
3. EL BALON DE ANA
LOS TRES SUDAMERICANOS—Alhambra
4. MIL GRACIAS
TANIA—TH
5. REGALO EQUIVOCADO
LOS BRILLANTES—Yuriko
6. TRISTE FINAL
LOS CORAZONES SOLITARIOS—OB
7. ES A TI A QUIEN YO QUIERO
GRUPO ATREVIDO—Yuriko
8. SUENA MI CAMPANA
PUNTO CUATRO—OB
9. EL PAPELERITO
EL PEQUENO DESY—Cronos
10. OJITOS COLOR CAFE
LOS HUMILDES—Fama

Tampa

By WYOU (WOODY GARCIA)

1. TE PROPONGO
LISSETTE
2. YO SOY UN BARCO
CHIRINO
3. ALGUIEN COMO TU
SUSY LEMAN
4. DULCEMENTE AMARGO
SOPHY
5. CAROLINA
EMILIO JOSE
6. WANDA
CHARANGA 76
7. QUE TENDRA MARBELLA
LOS CHICHOS
8. EXCUSA
KING CLAVE
9. ENAMORADA POR PRIMERA VEZ
DANNY CABUCHE
10. ME QUEDE CON LAS GANAS
PIRULI

Los Angeles

By KWKW

(HERNAN QUEZADA ESCANDON)

1. TROTA CABALLO
BEATRIZ ADRIANA—Peerless
2. HOY QUIERO SER TU AMANTE
LAS POTRANQUITAS NORTE—Luna
3. EL GUIRO
XAVIER PASSOS—Ritmo
4. ESTE AMOR SE VA
LEO DAN—Caytronics
5. COMPRENDEME
SHAREE CON TEQUILA—Raff
6. PARA QUE VOLVISTE
LOS BABY'S—Peerless
7. SOLO TU
PUNTO CUATRO—OB
8. QUIEN ERES TU
ALBERTO VAZQUEZ—Gas
9. YA NO VOLVERE
ENRIQUE GUZMAN—Orfeon
10. EL VIAJECITO
RENACIMIENTO 74—Ramex
C. CAMPOS—Latin Int.

San Antonio

By KVAR-FM (JAVIER DE LA CERDA)

1. QUERERTE A TI
ANGELA CARRASCO—Ariola
2. DE QUE ME GUSTAS
LUPITA D'ALESSIO—Orfeon
3. BUENOS DIAS SENOR SOL
JUAN GABRIEL—Pronto
4. MI PRIMER AMOR
JOSE AUGUSTO—EMI
5. DISCO BALADA
DISCO SAMBA GROUP—Orfeon
6. LAS COSAS QUE PASAN EN LA VIDA
MANOLO MUNOZ—Gas
7. ME QUEDE CON LAS GANAS
VICTOR ITURBE—Philips
8. 30 AÑOS
NAPOLEON—Raff
9. BRUJERIA
ALVARO DAVILA—Melody
10. DIME
WILLIE/RUBEN BLADES—Fania

Ventas (Sales)

San Francisco

1. CHIQUITITA
ABBA—RCA
2. TRISTE IMAGINAR
LOS BUKIS—Profono
3. 30 AÑOS
NAPOLEON—Raff
4. HABLADURIAS
NOHEMI—Discolando
5. HASTA QUE AMANEZCA
JOAN SEBASTIAN—Musart
6. QUE ME PERDONE TU SENORA
MANOELLA TORRES—Caytronics
7. BRUJERIA
ALVARO DAVILA—Profono
8. POR SI VOLVIERAS
JOSE LUIS—TH
9. EL AMOR DE MI VIDA
CAMILO SESTO—Pronto
10. MI MANERA DE AMAR
NELSON NED—WS Latino

Los Angeles

1. TRISTE IMAGINAR
LOS BUKIS—Profono
2. CHIQUITITA
ABBA—RCA
3. QUERERTE A TI
ANGELA CARRASCO—Pronto
4. HASTA QUE AMANEZCA
JOAN SEBASTIAN—Musart
5. 30 AÑOS
NAPOLEON—Raff
6. QUE ME PERDONE TU SENORA
MANOELLA TORRES—Caytronics
7. ASI QUEDE
LOS YONICS—Mercurio
8. CUMBIA DE LA CADENITA
SONORA DINAMITA—Fuentes
LOS OLIMPICOS—Arriba
9. UN TIPO COMO YO
SERGIO ESQUIVEL—Atlas
10. UNA PALOMITA
RIGO TOVAR—Melody

Sao Paulo

By ASSOCIACAO BRASILEIRA

1. RING MY BELL
ANITA WARD—CBS
2. NAO CHORE MAIS
GILBERTO GIL—WEA
3. BORN TO BE ALIVE
PATRICK HERNANDEZ—CID
4. READY TO TAKE A CHANCE AGAIN
BARRY MANILOW—Odeon
5. SONG FOR GUY
ELTON JOHN—Polygram
6. GOOD TIMES
CHIC—WEA
7. SULTANS OF SWING
DIRE STRAITS—Polygram
8. WHO'S LOVING YOU
DOBIE GRAY—RGE/Fermata
9. GOT TO BE REAL
CHERYL LYNN—CBS
10. FEITICEIRA
CARLOS ALEXANDRE—RGE/Fermata

Mexico

By VILO ARIAS SILVA

1. CHIQUITITA
GRUPO ABBA—RCA
2. QUE ME PERDONE TU SENORA
MANOELLA TORRES—CBS
3. EL MILAGRO DEL CIRCO
CEPILLIN—Orfeon
4. HASTA QUE AMANEZCA
JOAN SEBASTIAN—Musart
5. APRENDI A LLORAR
VERONICA CASTRO—Peerless
6. QUERERTE A TI
ANGELA CARRASCO—Ariola
7. CARINO
RIGO TOVAR—Melody
8. BUENOS DIAS SENOR SOL
JUAN GABRIEL—Ariola
9. EL AMOR DE MI VIDA
CAMILO SESTO—Ariola
10. M PRIMER AMOR
JOSE AUGUSTO—EMI Capitol

Nuestro Rincon (Continued from page 66)

World es también bilingüe, estoy seguro que con nuestra vasta circulación en Latino América y Estados Unidos, recibirán Uds. mucho más de una de tales aplicaciones de parte de artistas bilingües. Creo que si el Festival de Seoul '79, ignora totalmente esta fuerza, también podría ignorar al resto de Latinoamérica. Pudieran Uds. crear dos clasificaciones que representaran a los Estados Unidos: en Inglés y en Español, o pudieran exigir que las canciones que representen a los Estados Unidos, fueran obligatoriamente cantadas en Inglés, lo cual pudiera significar de alguna manera una muy definitiva discriminación, en contra de ciudadanos norteamericanos de ascendencia latina. Si el Festival del cual Ud. es Secretario General no está apropiadamente informado sobre estos hechos y consideran inapropiado que un norteamericano latino represente a su país y su linaje en el Festival de Seoul '79, lamento profundamente informarle que, siendo una parte de ese grupo étnico yo mismo, me considera tan inapropiado como los cantantes que recientemente le hayan contactado, lo cual me fuerza a pedir reconsidere este asunto antes de que yo pueda reconsiderar mi viaje a Seoul como miembro de su Jurado." . . . Y ahora . . . !Hasta la próxima!

All these years involved in a complete recognition in the States of the Spanish language as a natural way to communicate among Latins, either written, orally or artistically, have been frustrating in a way but full of achievements. God knows it has not been easy. Perhaps this complete dedication worked out the miracle of my success and the object of my life. Today, things have changed. In many areas you can easily find either cities or counties that have been declared, legally, bilingual. That's why I do not have enough words to express my appreciation and recognition to the people at *Record World* who helped me to accomplish this goal, with this Latin section, in English and Spanish and most of the time totally in Spanish. You can't fight

success. This section is recognized as a successful one. It is happening all over. Latins are growing wings. I'm one of them. This is the essence and beauty of democracy. This is the beauty of this country in which, after becoming an American citizen, I was able to maintain and keep my heritage. It has not been easy, I repeat, but it is happening. That is why it doesn't matter how close a friend is, when it comes to the point at which this principle is neglected, I have to fight for it. I am printing this week a letter received from Yong Ho Cho, secretary general of the World Song Festival in Seoul, '79 and my immediate reply, related to this matter, which are self-explanatory.

"Dear Mr. Fundora: We extend appreciation to you for accepting our invitation to the festival in Seoul as a member of the jury. This letter is to request you to send us a statement of your personal history along with a photograph of yourself at your earliest convenience. A singer named **Miguel Angel Matta** has submitted an application for entry, whom we believe you have recommended. It seems like that Mr. Matta sings Spanish style for most occasions, which is considered inappropriate as an American representative to the festival. We, anyhow, thank you very much for the recommendation. Hoping to see you in Seoul." "Dear Mr. Cho: I acknowledge receipt of your letter, dated September 20, 1979, in reference to a personal resume of my background and a photograph which I take pleasure in attaching with this letter. Regarding an application you received from a singer named **Miguel Angel Matta**, who I happen to know as a professional singer, called me a few days ago from New York City, as well as 20 more composers and singers from the United States, asking me about the festival and how to obtain applications to enter as a contestant. My recommendation could not go beyond this statement. It is a fact that the United States of America has a Latin population of over 21 million persons who are mostly bilingual in English and Spanish and who

(Continued on page 68)

Walters To Phonogram

■ CHICAGO — Jim Jeffries, vice president/national promotion for Phonogram, Inc./Mercury Records, has announced the appointment of Tim Walters to the post of local promotion manager for the Michigan area.

Walters will be based in Detroit and will be responsible for the entire state of Michigan as well as northwest Ohio. Previously, he has held similar positions in Detroit with CBS/Epic and MCA Records.

Infinity Music Pacts with Screams

■ LOS ANGELES — Infinity Music International has entered into an exclusive worldwide co-publishing agreement for material written by the members of Infinity Records rock group Screams, announced Infinity Music vice president and general manager Jay Morgenstern.

Singles Analysis

markets and healthy black radio and sales responses. The interesting point here is that this is a two-sided hit with "Betcha Didn't Know That" getting the black action and "Please Don't Go" scoring on the pop side.

Major airplay continues to come in each week for Lauren Wood (Warner Bros.) as she makes consistent jumps on her first solo effort. This week, Wood earned a half dozen adds to move nine slots to #40 bullet. Checking in at #48 bullet is France Joli (Prelude) behind adds at K TSA and B100 with good reaction where played.

Two records were especially hot in the fifties: Blondie (Chrysalis) moving six slots to #51 with adds at 92Q, KLIF and WRKO; and Cheap Trick (Epic) at #57, a nine place move with a solid week of adds at WEFM, K TSA, W TIX, and WLAC.

Of the seven bulleted records in the sixties three deserve special mention. Crystal Gayle (Columbia) is doing the crossover trick with adds at WXLO, KRTH and KBEQ for a 13 slot jaunt to #61. Kermit (Jim Henson) (Atlantic) continues to find novelty success with adds at WKBW, KBEQ, KSTP and a #1 rating at KSTA for #64. A #3 on the BOS side is indicative of Kool & The Gang's (De-Lite) success at the black level but pop action is also happening with adds at KHJ, KRTH, WNOE and B100.

Pablo Cruise (A&M) jumped ten slots to lead nine bulleted singles in the seventies. Adds at WOKY, KX104 and 94Q plus early sales action moved the Cruisers to #71. ELO (Jet) made its sec-

Album Analysis (Continued from page 8)

ports among black retail/one-stop accounts—and with top 10 potential indicated by the rack activity; and Funkadelic (WB) moves to #19 bullet, largely on the basis of a continuing spread at retail and one-stops.

This week's Chartmaker is Barry Manilow (Arista), entering at #24 bullet. The record enjoys across-the-board top 30 reports at retail (top 20 in N.Y., top 5 in Chicago and the southwest, top 15 in the northwest) and is at the break-out stage at racks, which is impressive for a brand new album. Also bulleting in the twen-

Midsong Signs Barkley

■ NEW YORK—Midsong Records has announced the signing of Tyrone Barkley, formerly the lead singer with Undisputed Truth. Barkley's debut single for the label "Man Of Value," will be released shortly.

(Continued from page 8)

ond week on the chart a big one with a 13 slot jump to #75 having adds at WFBR, WPEZ, KXOK and 96KX. Finally, two more records in the seventies have big hit potential. Smokey Robinson (Tamla) jumped 11 to #78 with all the ingredients of a crossover smash as does Ronnie Milsap (RCA) entering at #79.

Surprises from Philips

(Continued from page 59) though derived from Shakespeare, makes hash of the familiar plot and incredibly trivializes it. But the opera is an interesting one to hear.

It is rarely performed because it requires three tenors: Otello, Iago and the vastly increased role of Roderigo, who in this version is a real rival of Otello for Desdemona. She is not interested in him, but he has much more to sing than in Shakespeare or Verdi-Boito. And it is the Roderigo who is the big surprise in the Philips recording. His role demands a strong *leggeiro* tenor, and a young man, heretofore unknown in America, named Salvatore Fischella, is brilliant in the role. Strong also is the Desdemona of Frederica von Stade, who seems to be growing by dramatic and expressive leaps and bounds. The conductor, Jesus Lopez-Cobos, has a true feel for Rossini, and Jose Carreras in the title role has much more facility in coloratura than would be imagined. For reasons of playing the Moor, the Catalan tenor darkened his voice, a mistake I believe, but his singing is very good. All in all, a major addition to the library of recorded opera.

ties is Steve Martin (WB) at #29. Martin continues to enjoy big leaps at retail (top 10 reports in the west and midwest), with racks now catching up as well.

In the thirties, Kool and the Gang (De-Lite) is at #30 bullet, with retail/one-stop action now spreading from N.Y. to such areas as the southwest and Colorado, while Jethro Tull (Chrysalis) moves to #31 bullet with sales strength in such areas as LA, the midwest, Boston and Milwaukee. In the forties, Blondie (Chrysalis) jumps a hefty 37 spots to #45 bullet; the album is primarily a retail item at this point (top 15 in N.Y.), with across-the-board break-out reports and some early racks as well.

In the lower regions of this week's Album Chart, the "Muppet Movie" soundtrack (Atlantic) is at #61 bullet, once again almost entirely on the basis of racks. In

the seventies, bullets include Bonnie Raitt (WB), at #72 in just its second week with retail action in Cleveland, the northwest, Boston (top 20) and elsewhere, and Weather Report (Col) is at #73 with retail break-outs in the midwest and continued top 10 reports out of N.Y., New Jersey and Cleveland.

Bullets in the eighties include Jeff Lorber (Arista) at #81; Fatback (Spring) at #82, with retail action centering on N.Y.C.; Pleasure (Fantasy) at #83; Foghat (WB) at #84, with good reports out of Pennsylvania, Delaware, Albany, Portland/northwest and throughout the midwest; KC and the Sunshine Band (TK) at #86; and Isaac Hayes (Polydor) at #88. Polydor's "Quadrophenia" soundtrack rounds out the bullets in the top 100, at #100 with retail/one-stops especially strong on the east coast.

Latin American Album Picks

(Continued from page 64)



EN SU SALSA

THE LATIN BROTHERS—Fuentes 201245

Con arreglos de Julio E. Estrada y Luis Carlos Montoya D., The Latin Brothers de Colombia ofrecen aquí su contagiosa salsa tropical. "No es negra, es morena" (A. Pacheco), "Al Despertar" (M. Car) y "Viejita bella" (E. Bonfante) entre otras.

■ With arrangements by Julio E. Estrada and Luis C. Montoya, The Latin Brothers from Colombia are full of spicy salsa in this package. Good sound and mixing! "El Cochero" (A. Varela), "El negro Adán" (C. Castillo) y "Hacha, Calabaza y miel" (I. Villanueva).

EL REY MONTUNO

ROBERTO TORRES—SAR SLP 1000

Con arreglos de Manolo Albo, Roberto Torres y excelentes músicos salseros interpretan música extremadamente bailable y contagiosa. "Cuento mi vida" (D.R.), "Cienfuegos" (D.R.) y "El Carretero" (D.R.).

■ With arrangements by Manolo Albo, popular salsa singer Roberto Torres is at his best in this danceable package. Good mixing and sound! "Cienfuegos," "El Carretero" and "Cuento mi vida."

Nuestro Rincon (Continued from page 64)

happens to be a very political, artistic and impressive human force. Since my column in *Record World* is also bilingual, I am sure that with our vast circulation all over Latin American and the United States, you will receive more than one of such entries by bilingual artists. I think that if the World Song Festival in Seoul, '79 totally ignores this great force, it could also ignore all of the Latin American countries. Either you could have two classifications representing the United States: English or Spanish, or you could ask that all songs representing the United States be sung in English, which in a way could represent a very definite discrimination against Americans of Latin heritage. If the festival of which you are secretary general is not properly informed about these facts and it is considered inappropriate for an American-Latin to represent his country and his heritage at the World Song Festival in Seoul '79, I deeply regret to inform you that being a part of that mentioned ethnic group, I consider myself as inappropriate as the singers who have been contacting you recently, which forces me to ask you for a reconsideration of this matter before I reconsider my trip to Seoul as a member of your jury."

New York, N.Y.

(Continued from page 14)

too early. I tell 'em, Christ probably wasn't born on December 25 anyway; it was probably more like September 18.

"The ol' Maj," said he in closing, "is going out in blaze of glory." CONGRATULATIONS to Everybody's Records' major domos **Tom Keenan** and **Michael Reff**, both of whom became fathers recently, Keenan for the second time, Reff for the first. On September 19, **Mia Keenan** gave birth to **Alison Rose Keenan**, who checked in at seven pounds, 11 ounces. Two days later, Michael and **Linda Cella Reff** became the parents of a six pound, 11 ounce baby girl, named **Corrina**. New York, N.Y. was unable to substantiate a rumor that hospital personnel referred to Reff as the father of "Omen III."

Congratulations also to Waxie Maxie's **Ken Dobin**, who became a father for the second time when his wife **Marsha** gave birth to a baby boy, **Adam Paul**, on September 29.

Last but not least in the birth department, **Daniel Alan Metz** was born to **Stephen** and **Wendy Metz** in New York, October 7. The father is executive vice president of Midsong Records.

JOCKEY SHORTS: The members of the **Marshall Tucker Band** have been designated Ambassadors of Music for the 1980 Winter Olympic Games to be held in Lake Placid, New York. The group will perform a special benefit concert on Sunday, November 18 at the New Olympic Center in Lake Placid, with all proceeds ticketed for the U.S. Olympic Committee. One thousand tickets for the benefit concert will be sold for \$25 apiece . . . **Iggy Pop** officially begins a three-month tour at the Palladium on October 31. His new band includes: **Brian James**, formerly of the **Damned**, on guitar; **Ivan Kral (Patti Smith Group)** on guitar and keyboards; **Glen Matlock (Sex Pistols, Rich Kids)** on bass; and **Klaus Kruger (Rich Kids)** on drums . . . ZE Records has signed **Suicide**. The group's debut album is slated to be produced by **Ric Ocasek**. ZE will release a twelve-inch single in England next month, to be followed in January by the release of a seven-inch single in the U.S. The album is tentatively set for February release here. A-side of the single is "Dream, Baby, Dream" . . . **Yes** has gone into the studio in Paris with **Roy Thomas Baker** as producer . . . "Last Chase," a film starring **Lee Majors** and **Burgess Meredith**, features a scene in which Majors is shown the finer points of playing bluegrass fiddle by **Ben Mink** of Arista recording group **FM**. **FM**, which started life as a bluegrass group, plays the same in the film.

Landy Addresses Promo Problem

(Continued from page 6)

The PRC chief also underscored the basic terms of sale for legitimate product as affecting illicit trade in promotional goods. "Promotional records constitute the least desirable segment of the illicit market since they have no return value," he argued.

Meanwhile, Budget's **Lasky**, reached for comment by **RW**, al-

lowed that local reports of DJ goods emanating from those plants were as yet unsubstantiated, and stressed further that his original comments in no way were intended to place responsibility for the leaks solely within the pressers. "There is no substantive evidence that the actual leaks occurred within the plants themselves," he concluded, although **Lasky**, like many area retail and distribution executives, continues to see an alarming rise in DJ goods, possibly entering the state through one-stop or retail channels.

PRC's **Landy** concluded his remarks by outlining the impact of increased security on his own operation. "Since pressing for outside custom clients is our only business, and we produce for the most distinguished roster of clients, we are particularly sensitive to serving the security needs of our customers," he said. "Toward this end, PRC devotes significant funds and organizational effort. All our facilities have 24-hour guard service, augmented by television monitoring devices, and an elaborate checking system for all shipments leaving our plants. Periodically, outside consultants are engaged to audit our security measures.

CBS Inc. Reports Best Third Quarter

(Continued from page 4)

William S. Paley and president **John D. Backe**. The Records Group profit drop "reflected the continuing difficulties affecting the U.S. recorded music industry," according to the CBS statement. "CBS/Records Group revenues in the quarter were approximately equal to year-earlier period. A decline in sales for its domestic division was offset by the continued strong sales performance of the international division."

CBS also announced its entry into the motion picture business last week. According to **Gene F. Jankowski**, president of the CBS/Broadcast Group, the company will produce three to four films a year initially in the \$5 million to \$8 million range each."

Nashville Report

By RED O'DONNELL

■ **Ed McMahon** is in Nashville this week to tape an appearance on the "Hee Haw" series. **McMahon** sings the oldie: "The Martins and the Coys." Here's **Eddie!**

Production of **Johnny Cash's** Christmas Special is underway at Grand Ole Opry House (a **Joe Cates** project). Guests on the hour-long CBS-TVer are **Anne Murray**, **Tom T. Hall**, **June Carter** and **Andy Kaufman**. The program is scheduled to air Thursday, Dec. 6.

Dolly Parton is sporting a new slimmed down look. She's also now wearing the longest fingernails in country music . . . Veteran publisher-writer **Cliffie Stone's** hard-to-figure appraisal of the music business as of today: "Quiet and fantastic."

MCA's strong, silent recording stalwart **Don Williams** is cutting back on personal appearances. He isn't tired, jaded or anything like that. **Don** says he wants to spend more time at home with his family—wife **Joy** and their sons.

BELLE MEADE BOOGIE: **Henry Paul Band** guitarist **Billy Crain**, who was married over the weekend, received an unusual gift a couple of weeks ago in honor of the occasion, a party and jam session in his parents' back yard with **Gregg Allman**, **Dickey Betts**, **Tommy Crain** (**Billy's** brother and lead guitarist for the **Charlie Daniels Band**), **Gary Stewart**, **Guy Clark**, **Dobie Gray**, and **Billy Ray Reynolds** all helping out on various instruments and microphones. **Gregg** and **Dickey** were in town to help out on **Stewart's** next RCA album. **Gregg** also made a surprise visit to Vanderbilt University's blues festival, joining **Muddy Waters** on a couple of tunes.

George Jones last week arrived for a performance in Greenville, S. C. and discovered the promoter had canceled the show. "Like they say in the U. S. Marine boot camps, I didn't get the word," moaned **Jones**.

Charlie Daniels, winner of three CMA awards the past Monday, received numerous telegrams of congratulations, but the one he plans to have framed and hung in prominent spot at his home came from **Jimmy Carter**. **Charlie** became acquainted with the President when he and his band were playing for then-candidate **Carter** during his 1976 campaign. (Continued on page 74)

Radio Replay (Continued from page 22)

award winners—from all reports, both events were a big hit.

The Federation of International Country Air Personalities kicked off the official agenda for the Grand Ole Opry Birthday celebration with a panel discussion and seminar Oct. 9. Held at Opryland's Roy Acuff Theatre, the seminar topic was "Put the Personality Back into Country Radio," moderated by **Charlie Douglas** of **WWL/New Orleans**. Panelists were **Tiny Hughes**, **WROZ/Evansville**; **Ralph Emery**, **WSM/Nashville**; **King Edward Smith IV**, **WSLC/Roanoke**; **Paul Kallinger**, **XERF/Del Rio**; **Biff Collie**, 1978 Country DJ Hall of Fame inductee; **Ron Martin**, **Weidco**; **Doc Lemon**, **WOBL/Oberlin, Ohio**.

BMI Honors Cavender



BMI presented an award of special recognition to **Maggie Cavender**, executive director of the Nashville Songwriters Association International, for her role in guiding that organization since its formation ten years ago and for her contribution to the recent copyright revision. Before a crowd of songwriters and music industry executives at NSAI's annual dinner and awards presentations Oct. 7, BMI president **Ed Cramer** and vice president **Frances Preston** presented the scroll to **Cavender** (center).

BMI Honors 115 Writers, 66 Publishers

■ NASHVILLE—One hundred fifteen writers and 66 publishers of 83 songs have been presented with BMI (Broadcast Music, Inc.) Citations of Achievement in recognition of popularity in the country music field, as measured by broadcast performances for the period from April 1, 1978 to March 31, 1979. The awards were made at ceremonies in Nashville, on October 9 by BMI president Edward M. Cramer and Frances Williams Preston, vice president of BMI's Nashville office.

The tenth annual Robert J. Burton Award was given to "Talkin' In Your Sleep," by Roger Cook and Bobby Wood, and to Chriswood Music and Roger Cook Music, publishers. The award, honoring the late BMI president, is an etched glass plaque mounted on a brass pedestal. It is presented each year to the writers and publishers of the most performed BMI country song of the year.

Billy Sherrill was the leading country writer-award winner with

four songs, followed by Bob McDill, Dolly Parton, Ben Peters and Rafe Van Hoy with three awards. Steve Davis, Stephen Dorff, Larry Gatlin, Wayland Holyfield, Curly Putman, Eddie Rabbitt and Even Stevens received two awards each.

Tree Publishing Company, Inc. was the leading publisher-award winner with 10 citations, followed by The Welk Music Group with eight awards, Pi-Gem Music Publishing Co. with five and Algee Music Corporation with four.

Acuff-Rose Publications, Inc., Briarpatch Music, Debdave Music, Inc., Velvet Apple Music and Warner-Tamerlane Publishing Corporation each won three awards. American Cowboy Music Company, Ben Peters Music, Duchess Music Corporation, Peer Interna-

tional Corporation, Peso Music, Rightsong Music, Inc., Shade Tree Music, Inc., Stigwood Music and Window Music Publishing Company, Inc. each took two awards.

Ten of the songs honored by BMI were presented with citations marking previous awards. A twelfth-year award was presented to The EMP Company for "By The Time I Get To Phoenix," written by Jim Webb. "For The Good Times," written by Kris Kristofferson, published by Buckhorn Music Publishing Company, Inc., received an award for the ninth time.

Winners of second-year citations were "Baby I'm Yours," by Van McCoy, published by Blackwood Music, Inc.; "Blue Bayou," (Continued on page 73)

Willie Nelson Takes Top CMA Honors

(Continued from page 3)

The Charlie Daniels Band was named Instrumental Group of the Year, and Daniels individually took the Instrumentalist of the Year award.

For the second year in a row, Kenny Rogers and Dottie West (United Artists) took honors for Vocal Duo of the Year, as each graciously credited the other for their success.

There were two inductees into the Country Music Hall of Fame this year, one in the living category and one deceased. Hank Snow, the longest-term country artist on any record label, was named the 32nd Hall of Fame member. Signed to the RCA Rec- (Continued on page 72)

Bourke, Chappell, Intersong Take Top ASCAP Honors

■ NASHVILLE — An audience of over 700 top songwriters, recording stars, music publishers and record producers filled the Tennessee Ballroom of the Opryland Hotel here for the 16th Annual Country Music Awards Banquet of the American Society of Composers, Authors and Publishers. The music licensing organization, celebrating its 65th anniversary, enjoyed its greatest year to date in country music as ASCAP president Stanley Adams and southern regional executive director Ed Shea presented plaques.

Saluted as the ASCAP Country Songwriter of the Year was Rory Bourke with 7 individual ASCAP awards. Honored as the ASCAP Country Publisher of the Year were the Polygram Publishing Companies, Chappell & Co., Inc. and Intersong Music. Chappell was also last year's winner for Publisher of the Year, and runner-up in that category in prior years. Larry Butler was Country Producer of the Year.

Other multiple songwriter winners at the ASCAP awards included Burt Bacharach, Andy Badale, Betty Ann Barber, Charlie Black, Earl Conley, Don Cook, Hal David, Lionel Delmore, Julie Didier, Lew Douglas, Dino Fekaris, Jerry Foster, the late Bob Hilliard, Archie Jordan, Casey Kelly, Jeannie Kendall, Don King, Sam Lorber, Johnny MacRae, Mel McDaniel, Nick Noble, Freddie Perren, Bill Rice, John Schweers, Jeff Silbar, Michael Smotherman, Frank Stanton, Sonny Throckmorton, and Jim Weatherly.

In addition to Chappell & Co., Inc., other publishing companies winning more than one ASCAP award were April Music, Inc., Chess Music, Inc., Chip 'N' Dale Publishing, Inc., Cross Keys Publishing Company, Inc., Cypress Music, Inc., ETC Music, Inc., Easy Listening Music Corporation, Famous Music Corporation, Bobby Goldsboro Music, Inc., T. B. Harms Co., Keca Music, Inc., Milene Music Inc., Edwin H. Morris &

Co., Inc., Music City Music Inc., Perren-Vibes Music Company, Royal Oak Music, Terrace Music, United Artists Music Company, Inc., Warner Brothers, Inc., Welbeck Music Corporation, Wiljex Publishing Company, Inc., and World Song Publishing, Inc.

Producers winning multiple awards included Ray Baker, Larry Butler, Pat Carter, Tom Collins, Brien Fisher, Buddy Killen, Eddie Kilroy, Bob Montgomery, Billy Sherrill, and Bill Walker.

Artists winning multiple ASCAP awards this year included Bill Anderson, John Anderson, R. C. Bannon, Glen Barber, Bobby Borchers, Glen Campbell, Kenny Dale, Janie Fricke, Crystal Gayle, Don Gibson, Mickey Gilley, David Houston, The Kendalls, Cristy Lane, Zella Lehr, Louise Mandrell, Mary K. Miller, Ronnie Milsap, Anne Murray, Kenny Rogers, T. G. Sheppard, Margo Smith, Peggy Sue and Dottie West.

The ASCAP Special Country (Continued on page 73)

NSAI Inducts Five Into Songwriters' Hall

■ NASHVILLE — The Nashville Songwriters Association, International kicked off the seven-day marathon of festivities here last week with its annual dinner and awards presentations Oct. 7 at the Hyatt Regency Hotel. Five songwriters were inducted into the association's hall of fame at the banquet, and NSAI executive director Maggie Cavender was cited by BMI for her service to songwriters.

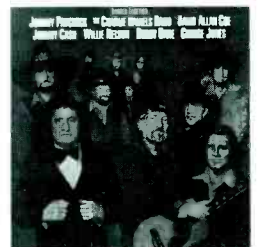
Hall of fame inductees include Rev. Thomas Dorsey, Joe South, Charlie Louvin, Ira Louvin, and Elsie McWilliams. The annual President's Award for outstanding service went to Wayland Holyfield.

PICKS OF THE WEEK

SINGLE **JIM REEVES, "OH, HOW I MISS YOU TONIGHT"** (prod.: Chet Atkins/Bud Logan) (writers: J. Burke/M. Fisher) (Bourne, ASCAP) (2:10). Originally produced by Chet Atkins, this tune has been turned into a duet with Deborah Allen with the help of Bud Logan's superb overdub work. The result is a dreamy love song featuring the two singers separately as well as together in sweet harmony. RCA PB-11737.

SLEEPER **CAROL CHASE, "THIS MUST BE MY SHIP"** (prod.: Snuff Garrett) (writers: K. Murrach/S. Anders/T. Murrach) (Blackwood/Nagie Castle, BMI) (2:54). The artist's debut single is a love song which builds momentum in both melody and lyrics. A steady bass line, background singers, and quick strings give support on this strong first time out for both the artist and the label. Casablanca West 4501.

ALBUM **VARIOUS ARTISTS, "BANDED TOGETHER."** A diverse collection of songs are offered here from an equally diverse line-up of artists, including Johnny Cash, Willie Nelson, David Allan Coe, Johnny Paycheck, the Charlie Daniels Band, Bobby Bare, and George Jones. From "I Wish I Was Crazy Again" to "Bartender's Blues," it's hard to miss this bunch. Epic 36177.



BARBARA MANDRELL

Just for the record



“Just For The Record”
MCA would like to say
Congratulations, Barbara!
We love you!

Country Music Association's
female vocalist of the year.

MCA RECORDS

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Conway Twitty — "Happy Birthday Darlin'"
John Anderson — "Your Lying Blue Eyes"
Carlene Carter — "Do It In A Heartbeat"
Earl Scruggs Revue — "Play Me No Sad Songs"
Statler Brothers — "Nothing As Original As You"



Carlene Carter

John Anderson has a strong follow-up to the strong "Low Dog Blues." Just shipped, "Your Lying Blue Eyes" is an instant add at KENR, KKYX, KIKK, KSO, WDEN, WFAI, KSOP, KERE, KFDI, KBUC, KMPS, KVOO, WIVK, KRMD, WIRE.

Dottie West comes on strong with a solo arrangement of "You Pick Me Up (And Put Me Down);" already added at KRMD, WPNX, KWKH, WBAM, WQQT, KAYO, WPLO, WKDA, WQIK, KD JW, KLAC, WYDE, WWNC, KTTS, WHOO, WIRK, KKYX, KNIX, KERE, WUNI, KSO, WGTO.

New Hall of Famer Hank Snow hits regional play-lists again with "It Takes Too Long." Reported this week at KFDI, KERE, WSLC, KVOO, KMPS, KNIX, KSOP.



Roger Miller

Taking it to the third generation, Carlene Carter (daughter of June) makes waves with "Do It In A Heartbeat" at WWVA, KRMD, WFAI, KERE, WPLO, WESC, WIVK, KVOO, WBAM, KAYO, WPNX, WWOK, KMPS. Leon Rausch's "You Can Be Replaced" showing at KLLL, KYNN, KRMD, KRAK, WSDS, WBAM, WGTO.

Dr. Hook makes inroads with country fans at KCKC, WFAI, KIKK, WIVK, WYDE, WESC, WWVA, WDEN with "Better Love Next Time."

Roger Miller, now on 20th Century, is getting play on "The Hat" at WDEN, KTTS, WWVA, KERE, KSSS. Dickey Lee shows adds on "He's An Old Rock n' Roller" at KBUC, WDG, KWKH, KTTS, KSOP, WDEN, KERE.

Monster Movers: Loretta Lynn, Dave & Sugar, John Wesley Ryles, Brenda Lee, Mel McDaniel, Johnny Cash, Johnny Rodriguez & Charly McClain, Lynn Anderson.

Jim Ed Brown goes it alone on "You're A Part of Me," starting to happen at WKDA, KBUC, KFDI, KVOO, KTTS, KMPS, WMNI, KNIX, WFAI, KAYO, KERE. The Earl Scruggs Revue shows adds on "Play Me No Sad Songs" (a 1976 hit for Rex Allen, Jr.) at WSDS, KKYX, WBAM, WPNX, WMNI, WDEN, KSOP, KFDI, KERE, KBUC, KVOO, KRMD.

SURE SHOTS

Johnny Rodriguez & Charly McClain — "I Hate The Way I Love It"
Jim Reeves & Deborah Allen — "Oh, How I Miss You Tonight"

LEFT FIELDERS

Lorrie & George Morgan — "I'm Completely Satisfied With You"
The Four Guys — "Mama Rocked Us To Sleep"

AREA ACTION

Imperials — "Oh Buddah" (WFAI, KVOO)
Orion — "Washing Machine" (KVOO, WDEN)
Ronnie Prophet — "The Phantom of the Opry" (WWNC, WSLC, WFAI)

SESAC Gala Fetes Country's Best

■ NASHVILLE—On Thursday evening, Oct. 11, SESAC presented its top awards for musical excellence in 11 categories to some of country music's leading artists, writers, publishers and music users at its 15th Annual Awards Presentation at the Woodmont Country Club in Franklin, Tenn.

Paul Heinecke Citation

Highlight of the evening was the presentation of the Paul Heinecke Citation of Merit, the firm's highest honor, named after its founder, to WSM's Grand Ole Opry "in recognition of its role as America's oldest continuous radio show and its unsurpassed leadership over the past 54 years in the promotion and exposure of country music to millions of devoted fans throughout the vast clear-channel WSM area." The Paul Heinecke Citation of Merit has been presented on four previous occasions to the Country Music Association; The Honorable Winfield Dunn, former governor of Tennessee; the late Hubert Long; and in 1973 to Irving C. Waugh, then president of WSM, Inc.

Other Awards

The evening's other top award winners were: Ambassador of Country Music, Mervyn Conn; Best Country Album, "Best of Barbara Mandrell;" Best LP Cut, "Hold Me," by Glenn Ray (Gator Music, Inc.); Most Promising Country Music Writers of the Year, Edward A. Jones & Elaine Rhoades; Most Recorded Country Song, "Love Lies;" International, "Convoy;" Country Music Writer of the Year, Charlie Black; Country Song of the Year,

"World's Most Perfect Woman;" SESAC Hall of Fame Award, "Heaven's Just A Sin Away;" Top Country Syndicated Series, Country Crossroads; Broadcaster of the Year, Mike Oatman, KFDI, Wichita, Kansas.

Showcases

During the evening, which highlighted the New World of SESAC, the firm showcased some of its young composer artists, including Craig Moore, who records on the Kimpat label. Craig last appeared in Nashville during the 1979 Fan Fair and performed at the Opryhouse as a guest artist on the Show-Bud Music Show Oct. 9.

The second showcase featured SESAC writer/artists Leslie Robinson and Mike Ryan, who presented some of their original compositions. The Front Porch String Band, a popular bluegrass group that has appeared in clubs and at festivals throughout a 14-state area, completed the evening with some of their original SESAC material.

Hosts

Hosting the affair for SESAC was its chairman, A. H. Prager; and Norman Weiser, president. Other SESAC executives in attendance were: Charles Scully, vice president; C. Dianne Petty, director of country music; Vincent Candilora, director of affiliation; Jim Black, director of country music; Elaine Guber, director of promotional activities; David DeBolt public relations coordinator, Nashville; Dan Harrison, public relations coordinator, New York; and administrative assistants Jennifer Bryan and Lisa DeMontbreun, Nashville.

CMA Awards (Continued from page 70)

ords since 1936, Snow has recorded over 2,000 songs and had at least one record on the country charts every year from 1949 to 1970.

Hubert Long

In the deceased category, Hubert Long was named the 33rd member of the Hall of Fame. He was the founder of the booking, management and publishing corporation, Hubert Long International, and was the first person to serve as both president and chairman of the board of the CMA.

DJs of The Year

Also honored at the awards presentation were the DJs of the Year, from large, medium, and small markets. The winners were Bill Bailey, KENR, Houston; Dugg Collins, KZIP, Amarillo; and Terry Slane, WGTO, Cypress Gardens, Fla.

Live Talent

Artists appearing on the live program were Chet Atkins, Dave

& Sugar, Larry Gatlin, Crystal Gayle, Barbara Mandrell, Ronnie Milsap, Anne Murray, Willie Nelson, the Oak Ridge Boys, Dolly Parton, Minnie Pearl, Eddie Rabbit, Jerry Reed, Kenny Rogers, Leon Russell, the Statler Brothers, Ray Stevens, Mel Tillis, Dottie West, Helen Cornelius, and Don Williams.

The prime-time network show was produced by Robert Precht for Sullivan Productions, directed by Walter C. Miller, and written by Donald K. Epstein and Marty Ragaway. Tony Jordan was associate producer, and Bill Walker was musical director.

Reception

Following the show, the CMA hosted a reception from which a radio special was broadcast over the NBC Radio Network. The radio show, hosted by Ralph Emery and Bill Anderson, featured highlights of the awards show along with interviews of winners, nominees and music industry leaders.

Bourke, Chappell & Intersong Top ASCAP Awards (Continued from page 70)

Music Award was presented to veteran ASCAP songwriter Johnny Marks. Marks' credits include "I Heard the Bells on Christmas Day," "Rockin' Around the Christmas Tree," and the legendary "Rudolph the Red-Nosed Reindeer." In past years, this special award for contributions to the world of country music, went to such distinguished figures as country-swing pioneer Bob Wills, and his Honor Beverly Briley, former Mayor of the City of Nashville.

The multi-media audio-visual presentation that accompanied the award presentation was produced by ASCAP assistant regional director Merlin Littlefield, and directed by Judy Gregory, director of writer/publisher administration.

Other Guests

In addition to award winners who came from around the world to attend, guests included Georgia's Lt. Governor Zell Miller (also an ASCAP member), and Nashville Mayor Richard Fulton. Along with president Stanley Adams, ASCAP board members Sidney Herman, Gerald Marks, Irwin Z. Robinson, Wesley Rose, and Mike Stewart were present for the festivities.

Also attending were members of the Country Music Association, as well as Paul Marks, ASCAP managing director; Paul S. Adler, director of membership; Louis E. Weber, assistant to the president and director of broadcast licensing and customer relations; Karen Sherry, director of public relations; membership representatives Jim Gianopoulos, and Lisa Schmidt and PR/membership liaison, Ted Williams. Attending from the west coast were Michael Gorfaine, western regional director for repertory; Todd Brabec, western regional director for business affairs and west coast director of publicity Allen Levy.

The complete list of winners is as follows:

"All I Ever Need Is You"—Jimmy Holiday/Eddie Reeves, Ray Charles Enterprises/United Artists Music; "All Of Me"—Gerald Marks/Seymour Simons, Bourne Co./Marlong Music Corp.; "Any Day Now"—Burt Bacharach/Bob Hilliard, Intersong Music; "Anyone Who Isn't Me Tonight"—Julie Didier/Casey Kelly, Bobby Goldsboro Music; "Back On My Mind Again"—Conrad Pierce/Charles Quillen, Chess Music Inc.; "Best Friends Make The Worst Enemies"—Julie Didier/Casey Kelly, Bobby Goldsboro Music, Inc.; "Bluer Than Blue"—Randy Goodrum, Let There Be Music/Springcreek Music Inc.; "Can You Fool"—Michael Smotherman, Royal Oak Music; "Coca Cola Cowboy"—Sam Atchley, Senor Music; "Cryin' Again"—Don Cook, Cross Keys Publishing Co., Inc.; "Danger, Heartbreak Ahead"—Don Cook, Cross Keys Publishing Co., Inc.; "Darlin'"—Oscar Blandemer, September Music Corp./Yellow Dog Music, Inc.; "Daylight"—Michael Kossler, Terrace; "Dreamin' All I Do"—Earl Conley, ETC Music/Easy Listening Music Corp.; "Easy From Now On"—Susanna Clark/Carlene Carter, Song of Cash, Inc.

"Faded Love And Winter Roses"—Fred Rose, Milene Music, Inc.; "Fantasy Island"—Buzz Cason, Buzz Cason Publications; "Forever One Day At A Time"—Eddy Raven, Milene Music, Inc.; "Gimme Back My Blues"—Billy Edd Wheeler, Sleepy Hollow Music Corp.; "Golden Tears"—John Schweers, Chess Music, Inc.; "Handcuffed To A Heartache"—Bobby David, Kickerillo Co./Mandy Music; "I Can't Feel You Any More"—Meredith Stewart, King Coal Music, Inc.; "I Could Sure Use The Feeling"—Mel McDaniel, Music City Music, Inc.; "I Had A Lovely Time"—Don Cook/Sonny Throckmorton, Cross Keys Publishing Co., Inc.; "I Just Can't Stay Married To You"—Rory Bourke, Chappell & Co., Inc.

"I Just Fall In Love Again"—Larry Herbstritt, Cotton Pickin' Songs; "I Just Want To Feel The Magic"—Rory Bourke/Mel McDaniel, Chappell & Co., Inc.; "I Know A Heartache When I See One"—Rory Bourke/Charlie Black, Chappell & Co., Inc.; "I Really Got The Feeling"—William McCord, Songs of Bandier-Koppleman, Inc.; "I Thought You'd Never Ask"—Don Cook, Cross Keys Publishing Co., Inc.; "I Want To See Me In Your Eyes"—Arthur Kent/Frank Stanton, Chip 'N' Dale Pub., Inc.; "I Want To Thank You"—Rory Bourke, Chappell & Co., Inc.; "I Will Survive"—Dino Fekaris/Freddie Perren, Perren Vibes Music Co.

"If I Give My Heart To You"—Jimmy Brewster/Jimmie Crane/Al Jacobs, Miller Music Corp.; "If I Said You Had A Beautiful Body Would You Hold It Against Me"—David Bellamy, Bellamy Brothers Music/Famous Music Corp.; "I'll Love Away Your Troubles For Awhile"—Johnny MacRae/Bob Morrison, Music City Music, Inc.; "I'm Gonna Love You"—Michael Smotherman, Royal Oak Music/Seventh Son Music; "I'm The Singer, You're The Song"—Jerry Gold-

stein, Far Out Music/L.A.I.M. Music, Inc./Leeds Music Corp.; "It's My Party"—John Gluck/Wally Gold/Herb Wiener, World Song Publishing, Inc.; "It's Too Soon To Say Goodbye"—Joe Ashley, Wiljex Publishing Company, Inc.; "Just Between Us"—Mickey Newbury, Milene Music, Inc.

"Just Long Enough To Say Goodbye"—Jerry Foster/Bill Rice, April Music, Inc.; "Lady Lay Down"—Don Cook, Cross Keys Publishing Co., Inc.; "Leave It To Love"—Joe Hunter, Sound Music Corp.; "Last Night, Ev'ry Night"—Bob Morrison, Music City Music, Inc.; "Let's Take The Long Way Around The World"—Archie Jordan, Chess Music, Inc.; "Little Things Mean A Lot"—Edith Lindeman/Carl Stutz, Leo Feist, Inc.; "Live Entertainment"—Don King, Wiljex Publishing Co., Inc.; "Lo Que Sea (What Ever May The Future Be)"—Jess Garron, Mr. Mort Music/Music Craftshop.

"Love Is Sometimes Easy"—Sandy Posey, Amy's Mom's Music/Heavy Duty's Songs; "Love Me Again"—David Lasley, Almo Music Corp.; "Love Me Like A Stranger"—John Schweers/David Wills, Chess Music, Inc.; "Love Songs Just For You"—Marsha Gayle Barber, Milene Music, Inc.; "Love Survived"—Jerry Foster/Bill Rice, T. B. Harms Co. (Jack and Bill Music Division); "Low Dog Blues"—Lionel Delmore, Cypress Music, Inc.; "Make Love To Me"—George Brunies/Allan Copeland/Paul Mares/Walter Melrose/Bill Norvas/Benny Pollack/Leon Roppolo/Mel Stitzel, Edwin H. Morris & Co., Inc.; "Middle-Age Madness"—Earl Conley, ETC Music/Easy Listening Music Corp.; "Once In A Blue Moon"—Sam Lorber/Jeff Silbar, Bobby Goldsboro Music, Inc.; "Only Love Can Break A Heart"—Burt Bacharach/Hal David, World Song Publishing, Inc.; "Play Her Back To Yesterday"—Michael Hughes/Bob Morrison, Music City Music Co., Inc.; "Play Me A Memory"—Milton Blackford/Richard Leigh, United Artists Music Co., Inc.; "Playin' Hard To Get"—John W. Thompson, Bobby Goldsboro Music, Inc.

"Reunited"—Dino Fekaris/Freddie Perren, Perren Vibes Music Co.; "Riders In The Sky"—Stan Jones, Edwin H. Morris & Co., Inc.; "Santa Barbara"—Hal David/Archie Jordan, Casa David/Chess Music Inc.; "Second Hand Emotions"—Rory Bourke/Charlie Black, Chappell & Co., Inc.; "September Song"—Maxwell Anderson/Kurt Weill, Chappell & Co., Inc./Hampshire House Pub. Corp.; "Shadows In The Moonlight"—Rory Bourke/Charlie Black, Chappell & Co., Inc.; "Sharing The Night Together"—Edward H. Struzick II, Shoals Music Mill Publishing, Inc.; "She Believes In Me"—Steve Gibb, Angel Wing Music; "She's Been Keeping Me Up Nights"—Sam Lorber/John R. Pitts/Jeff Silbar, Bobby Goldsboro Music, Inc.; "Shoulder To Shoulder (Arm To Arm)"—Bob Morrison, Music City Music, Inc.; "Simple Little Words"—Douglas Johnson, Cristy Lane Enterprises, Inc.; "Since I Fell For You"—Buddy Johnson, Warner Bros. Inc.; "Sleep Tight, Good Night Man"—Sam

Lorber/Jeff Silbar, Bobby Goldsboro Music, Inc.; "Slow Dancing"—Jack Tempchin, Jazz Bird Music/WB Music Corp.; "Solitaire"—Philip Cody, Top Pop Music Co./Welbeck Music Corp.; "Stay With Me"—Lew Douglas/Nick Noble, United Artists Music Co., Inc./PMG Corp. (ZooBe Music Co. Division); "Still A Woman"—Mack David, Easy Listening Music Corp.; "Stormy Weather"—Leo Sayer (PRS), Chrysalis Music Corp.; "Sweet Desire"—Jeannie Kendall, Terrace Music; "Sweet Fantasy"—Rory Bourke, Chappell & Co., Inc.; "Take Me Back"—Charlie McClain/Larry Rogers, Bill Black Music, Inc./Partnership Music; "That's What You Do To Me"—Johnny MacRae/Bob Morrison, Music City Music, Inc.; "The Dream That Never Dies"—Richard Cooper (CAPAC), Welbeck Music Corp.; "The Feeling's So Right Tonight"—Don King/Jeff Walker, Wiljex Publishing Company, Inc.

"The Gambler"—Don Schlitz, Writer's Night Music; "The Girl At The End Of The Bar"—Lionel Delmore, Cypress Music, Inc.; "The Girl On The Other Street"—Lew Douglas/Nick Noble, K. & T. Publishing/Maryon Music Co.; "The Love Song And The Dream Belong To Me"—Andy Badale/Gene Kennedy/Frank Stanton, Chip 'N' Dale Pub., Inc.; "The Next Best Feeling (To Loving You)"—Weston V. "Chip" Hardy/Danny Hice, Hice Haus Music; "The Softest Touch In Town"—Harlan Sanders, WB Music Corp.

"The Song We Made Love To"—Kenneth Wahle, April Music Inc./Widmont Music, Inc.; "The Wisdom Of A Fool"—Roy Alfred/Abner Silver, Planetary Music Publishing Corp.; "There's Always Me"—Don Robertson, Gladys Music; "This Is A Love Song"—Jim Weatherly, Keca Music, Inc.; "Tower Of Strength"—Burt Bacharach/Bob Hilliard, Famous Music Corp.; "Tulsa Time"—Danny Flowers, T. B. Harms Co. (Bibo Music Publishers Division); "Two Hearts Tangled In Love"—Warren W. Wimberly, Jr., Publicare Publishing Co.; "Two Lonely People"—Tom Benjamin/Ed Penney, Milene Music, Inc.; "Two Steps Forward And Three Steps Back"—Molly Ann Leikin, Hot Cider Music/World Song Publishing, Inc.; "What In Her World Did I Do"—Bobby Fischer, Bobby Fischer Music/Broken Lance Music; "What's The Name Of That Song?"—Betty Ann Barber, Merilark Music/April Music Inc.; "When A Love Ain't Right"—Bob Morrison/Johnny Wilson, Music City Music, Inc.

"When I Dream"—Sandy Mason, Jando Music, Inc.; "Where Do I Put Her Memory"—Jim Weatherly, Keca Music, Inc.; "Why Have You Left The One (You Left Me For)"—Mark Tring, Mother Tongue Music; "You Don't Bring Me Flowers"—Alan Bergman/Marilyn Bergman/Neil Diamond, Stonebridge Music/Threesome Music Company; "You Feel Good All Over"—Sonny Throckmorton, Cross Keys Publishing Co., Inc.; "You Were Worth Waiting For"—Jeanine Walker, Wiljex Publishing Company, Inc.; "You've Got Somebody, I've Got Somebody"—Michael C. Johnson, Garpax Music Press/Sea Dog Music.

BMI Honors Writers, Publishers (Continued from page 70)

by Joe Melson and Roy Orbison and "Break My Mind," by John D. Loudermilk, both published by Acuff-Rose Publications, Inc.; "Here You Come Again," by Barry Mann and Cynthia Weil, published by Screen Gems-EMI Music, Inc. and Summerhill Songs, Inc.; "Lay Down Sally," by Eric Clapton (PRS), Marcy Levy and George Terry, published by Stigwood Music, Inc.; "Never My Love," by Donald Addrisi and Richard Addrisi, published by Warner-Tamerlane Publishing Corporation; "Ready For the Times to Get Better," by Allen Reynolds, published by Aunt Polly's Publish-

ing Company and "Two Doors Down," by Dolly Parton, published by Velvet Apple Music.

The 83 BMI award-winning country songs, their writers and BMI publishers are logged for the period from April 1, 1978 to March 31, 1979 are as follows:

"Ain't No California," Sterling Whipple, Tree Publishing Co., Inc.; "Always On A Mountain When I Fall," Check Howard, ATV Music Corporation, Shade Tree Music, Inc.; "Baby I'm Burning," Dolly Parton, Velvet Apple Music; "Baby I'm Yours," Van McCoy, Blackwood Music, Inc.; "Beautiful Woman," Steve Davis, Billy Sherrill, Norro Wilson, Algee Music Corporation; "Blue Bayou," Joe Melson, Roy Orbison, Acuff-Rose Publications, Inc.; "Boogie Grass Band," Ronnie Reno, Bucksnot Music; "Break My Mind,"

John D. Loudermilk, Acuff-Rose Publications, Inc.; "Burgers And Fries," Ben Peters, Pi-Gem Music Publishing Co., Inc.; "By The Time I Get To Phoenix," Jim Webb, The EMP Company; "Come On In," Michael Clark, Beechwood Music Corporation, Window Music Publishing Co., Inc.; "Cowboys Don't Get Lucky All The Time," Dallas Harms (PRO-Canada), Doubleplay Music of Canada (PRO-Canada).

"Cryin' Again," Rafe Van Hoy, Tree Publishing Co., Inc.; "Devoted To You," Boudleaux Bryant, House of Bryant Publications; "Do You Ever Fool Around," Don Griffin, Jerry Strickland, Mullet Music Corporation, Rogan Publications; "Do You Know You Are My Sunshine," Don Reid, Harold Reid, American Cowboy Music Co.; "Everlasting Love," Mac Gayden, Buzz Cason, Rising Sons Music, Inc.; "Every Which Way But Loose," Milton Brown, Stephen Dorff, Snuff Garrett, Malkyle Music Co., Peso Music, Warner-

Tamerlane Publishing Corp.; "Everytime Two Fools Collide," Jeffrey Tweel, Window Music Publishing Co., Inc.; "For The Good Times," Kris Kristofferson, Buckhorn Music Publishing Co., Inc.; "Friend, Lover, Wife," Johnny Paycheck, Billy Sherrill, Algee Music Corporation; "Georgia On My Mind," Hoagy Carmichael, Stuart Gorrell, Peer International Corporation.

"Happy Together," Garry Bonner, Alan Gordon, The Hudson Bay Music Co.; "Heartbreaker," Carole Bayer Sager, David Wolfert, Begonia Melodies, Inc.; Songs of Manhattan Island Music Co., Unichappell Music, Inc.; "Hearts On Fire," Eddie Rabbitt, Even Stevens, Dan Tyler, Briarpatch Music, Deb-dave Music, Inc.; "Hello Mexico (And Adios Baby To You)," Steve Davis, Billy Sherrill, Glenn Sutton, Algee Music Corporation, Flagship Music, Inc.; "Here You Come Again," Barry Mann, Cynthia Weil, Screen Gems-

(Continued on page 74)

Country Single Picks

COUNTRY SONG OF THE WEEK

CHARLEY PRIDE—RCA PB-11751

MISSIN' YOU (prod.: Jerry Bradley & Charley Pride) (writers: K. Fleming/D. Morgan) (Pi-Gem, BMI) (2:26)

Pride's latest single has a quiet, haunting tone with a mood of sadness, as the title indicates. Strings and background singers add a subtle touch to the approach.

KENNY DALE—Capitol P-4788

SHARING (prod.: Bob Montgomery) (writers: S. Pippin/J. Slate) (House of Gold, BMI) (3:10)

Smooth and mellow is the sound that prevails here. Dale's vocals work well with the material here, especially on the chorus hook.

CONWAY TWITTY—MCA 41135

HAPPY BIRTHDAY DARLIN' (prod.: Conway Twitty & David Barnes) (writer: C. Howard) (Butter, BMI) (2:50)

Twitty kicks off here with a recitation, done in his inimitable dramatic style, and breaks into the chorus. Production is clear, bright and well-balanced.

EDDIE RABBITT—Elektra 46558

POUR ME ANOTHER TEQUILA (prod.: David Malloy) (writers: E. Rabbitt/E. Stevens/D. Malloy) (DebDave/Briarpatch, BMI) (3:25)

Rabbitt keeps it fairly quiet on this sad song of lost love. The smooth, crisp guitar work is especially nice, flowing underneath the vocal track.

JOHNNY RODRIGUEZ AND CHARLY McCLAIN—Epic 9-50791

I HATE THE WAY I LOVE IT (prod.: Billy Sherrill) (writer: A. Aldridge) (Song Doctor/Big Hair, BMI) (3:19)

Here's another new duo, formed by two artists who are currently hot individually, and the result sounds like a winning combination. Rodriguez and McClain trade lines in the verses and sing together in the chorus.

CON HUNLEY—Warner Bros. 49090

I DON'T WANT TO LOSE YOU (prod.: Norro Wilson) (writers: N. Wilson/B. Sherrill/S. Davis) (Dusty Roads/Algee, BMI) (2:47)

Hunley recites the verses here to set up the chorus which he sings strong in a soulful style. A sax part adds a jazzy touch to the piano bar sound.

LORRIE & GEORGE MORGAN—4 Star 1040

I'M COMPLETELY SATISFIED WITH YOU (prod.: Joe Johnson) (writer: B. J. Robinson) (4 Star, BMI) (2:50)

A more traditional tune is done here by the late George Morgan and his daughter. Both singers are strong and clear with production to match.

THE STATLER BROTHERS—Mercury 57007

NOTHING AS ORIGINAL AS YOU (prod.: Jerry Kennedy) (writer: D. Reid) (American Cowboy, BMI) (2:21)

Telling a story about the sights of Washington, D.C., the Statlers sing about missing a love one. The approach is unique as the group sounds as good as ever.

VERN GOSDIN—Elektra 46550

SARAH'S EYES (prod.: Gary S. Paxton) (writers: S. Milete/V. Gosdin) (Hookit, BMI/KaySey, SESAC) (3:07)

Gosdin creates stirring, dramatic sound as he tells a story about the loss of a loved one. Production is full and balanced for added effect.

Nashville Report

(Continued from page 69)

BMI's vice president (in charge of perpetual motion) **Frances W. Preston** was at the Women's Equity Action League (WEAL) in New York last Thursday where the organization honored her as one of the nation's Top 10 corporate and labor women of 1979. A genuine honor—with a bullet!

After he had been voted Entertainer of the Year by CMA members, **Willie Nelson** told RW: "I made my first public bid for fame as a four-year-old in Brooking, Texas. It was at one of those all-day-dinner-on-the-grounds events. I recited a brief poem, and during the recitation I scratched my nose and it started bleeding on the white outfit I was wearing." Willie has since cleaned up his act.

You gotta admire New York songwriter **Jerome (Doc) Pomus**. He has spent 48 of his 54 years in a wheelchair. Yet, he didn't moan and groan; instead he started writing songs. One of them, "Save the Last Dance for Me," won a BMI award last week. Cheerful Doc wheeled in to accept and recalled he started out as an "artistic singer."

Asked to describe an "artistic singer," Doc replied: "A singer who has 14 avid fans—and no money." He wrote about 25 songs that were recorded by the late Elvis Presley. So he's no longer an "artistic singer."

Perhaps you've heard or read that the hot RCA recording duo of **Jim Ed Brown** and **Helen Cornelius** is breaking up their professional association. Now comes word to forget about the split-up.

What's new on the hirsute front? **Porter Wagoner's** curly blonde locks have been replaced by an Afro style. You have to see it to believe it—but Porter says it's easier to keep trim. Hair's also getting grayer, too.

BMI Awards

(Continued from page 73)

EMI Music, Inc., Summerhill Songs, Inc.; "Hopelessly Devoted To You," John Farrar, Stigwood Music, Inc., Ensign Music Corporation, John Farrar Music; "I Believe In You," Gene Dunlap, Sawgrass Music Publishers, Inc.; "I Can't Wait Any Longer," Bill Anderson, Buddy Killen, Stallion Music, Inc.; "I Cheated On A Good Woman's Love," Del Rene Bryant, Onhisown Music.

"I Don't Need A Thing At All," Joe Allen, Joe Allen Music, Inc.; "I Just Fall In Love Again," Stephen Dorff, Harry Lloyd, Gloria Sklerov, Hobby Horse Music, Peso Music; "I Just Want To Love You," David Malloy, Eddie Rabbitt, Even Stevens, Briarpatch Music, DebDave Music, Inc.; "I Never Will Marry," Fred Hellerman, Sanga Music, Inc.; "I Would Like To See You Again," Larry Atwood, Charlie Craig, Gee Whiz Music, Inc.; "If The World Ran Out Of Love Tonight," Michael Garvin, Blake Mevis, Duchess Music Corporation; "I'll Be True To You," Alan Rhody, Tree Publishing Co., Inc.; "It Don't Feel Like Sinner To Me," Curly Putman, Mike Kosser, Tree Publishing Co., Inc.; "It's A Heartache," Ronnie Scott (PRS), Steve Wolfe (PRS), Pi-Gem Music Publishing Co., Inc.; "It's All Wrong, But It's All Right," Dolly Parton, Velvet Apple Music.

"It's Been A Great Afternoon," Merle Haggard, Shade Tree Music, Inc.; "I've Always Been Crazy," Waylon Jennings, Waylon Jennings Music; "I've Done Enough Dying Today," Larry Gatlin, First Generation Music Co.; "I've Got A Winner In You," Wayland Holyfield, Don Williams, Maplehill Music, Vogue Music, Inc.; "Lady Lay Down," Rafe Van Hoy, Tree Publishing Co., Inc.; "Lay Down Sally," Eric Clapton (PRS), Marcy Levy, George Terry, Stigwood Music, Inc.; "Let's Take The Long Way Around The World," Naomi Martin, Pi-Gem Music Publishing Co., Inc.; "Love Me With All Your Heart," Carlos Martinoli (SADAIC), Carlos Rigual (SACM), Mario Rigual (SACM), Sunny Skylar, Peer International Corporation; "A Lover's Question," Brook Benton, Jimmy Williams, Eden Music, Inc., Rightsong Music, Inc.; "The Times Square Music Publications Co.; "Lovin' On," Ben Peters, Ben Peters Music.

"Maybelline," Chuck Berry, Russell Fratto, Alan Freed, ARC Music Corporation; "Music In My Life," Mac Davis, Songpainter Music; "Never My Love," Donald Addrisi, Richard Addrisi, Warner-Tamerlane Publish-

ing Corp.; "Night Time Music," Larry Gatlin, First Generation Music Co.; "No, No, No (I'd Rather Be Free)," Wayland Holyfield, Bob McDill, Hall-Clement Publications, Maplehill Music, Vogue Music, Inc.; "On My Knees," Charlie Rich, Maureen Music, Inc.; "Only One Love In My Life," R. C. Bannon, Warner-Tamerlane Publishing Corp.; "Pittsburgh Stealers," Larry Kingston, Jim Rushing, Hall-Clement Publications; "Puttin' In Overtime At Home," Ben Peters, Ben Peters Music; "Rake And Ramblin' Man," Bob McDill, Hall-Clement Publications; "Ready For The Times To Get Better," Allen Reynolds, Aunt Polly's Publishing Co.

"Red Wine And Blue Memories," Billy Sherrill, Mark Sherrill, Carmol Taylor, Algee Music Corporation; "Rosecolored Glasses," George Baber, John Conlee, House of Gold Music, Inc., Pommard Publishing Co.; "Save The Last Dance For Me," Doc Pomus, Mort Shuman, Rightsong Music, Inc., Trio Music Co., Inc.; "She Can Put Her Shoes Under My Bed Anytime," Bob Halley, Super Songs Unlimited; "Sleeping Single In A Double Bed," Kye Fleming, Dennis Morgan, Pi-Gem Music Publishing Co., Inc.; "Talkin' In Your Sleep," Roger Cook, Bobby Wood, Chriswood Music, Roger Cook Music; "Tear Time," Jan Crutchfield, Forrest Hills Music, Inc.; "That's What Makes The Juke Box Play," Jimmy Work, Acuff-Rose Publications, Inc.; "There Ain't No Good Chain Gang," Hal Bynum, Dave Kirby, Tree Publishing Co., Inc.; "Tonight," Rafe Van Hoy, Tree Publishing Co., Inc.

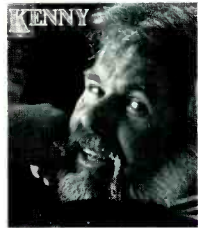
"Two Doors Down," Dolly Parton, Velvet Apple Music; "Two More Bottles Of Wine," Delbert McClinton, Duchess Music Corporation; "We Believe In Happy Endings," Bob McDill, Hall-Clement Publications; "When Can We Do This Again," Curly Putnam, Sonny Throckmorton, Tree Publishing Co., Inc.; "When I Die Just Let Me Go To Texas," Bobby Borchers, Ed Bruce, Patsy Bruce, Sugarplum Music Co., Tree Publishing Co., Inc.; "When I Stop Leaving (I'll Be Gone)," Kent Robbins, Pi-Gem Music Publishing Co., Inc.; "Who Am I To Say," Kim Reid, American Cowboy Music Co.; "With Love," Rex Allen, Jr., Boxer Music; "Womanhood," Bobby Braddock, Tree Publishing Co., Inc.; "You Don't Love Me Anymore," Alan Ray, Jeffrey Raymond, Briarpatch Music, DebDave Music, Inc.; "Your Love Had Taken Me That High," Jack Dunham, Galen Raye, Twitty Bird Music Publishing Co.

Record World Country Albums



OCTOBER 20, 1979

TITLE, JULY 28	TITLE, ARTIST, Label, Number, (Distributing Label)	OCT. 20	OCT. 13	WKS. ON CHART
1	1 2 KENNY KENNY ROGERS United Artists LWAK 979			4
2	2 1 THE GAMBLER KENNY ROGERS/United Artists LA 834 H			45
3	3 3 GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378			25
4	4 4 JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165			6
5	5 7 MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203			4
6	6 5 MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751			24
7	7 6 ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064			18
8	8 8 LOVELINE EDDIE RABBITT/Elektra 6E 181			21
9	9 9 STARDUST WILLIE NELSON/Columbia KC 35305			76
10	10 10 TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H			92
11	11 11 WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326			47
12	12 12 FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194			22
13	13 18 VOLCANO JIMMY BUFFETT/MCA 5102			6
14	14 13 CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H			28
15	15 15 BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318			24
16	16 16 THE LEGEND AND THE LEGACY, VOL. I ERNEST TUBB/ Cachet Cl 3 3001			12
17	17 17 LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743			88
18	18 19 THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135			29
19	19 31 STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250			2
20	20 21 GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361			18
21	21 27 FOREVER JOHN CONLEE/MCA 3174			5
22	22 24 WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H			69
23	23 22 OUR MEMORIES OF ELVIS, VOL. II ELVIS PRESLEY/RCA AQL1 3448			10
24	24 20 NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849			36
25	25 25 SERVED LIVE ASLEEP AT THE WHEEL/Capitol ST 11945			16
26	26 26 IMAGES RONNIE MILSAP/RCA AHL1 3346			19
27	27 40 THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016			27
28	28 37 3/4 LONELY T. G. SHEPPARD/Warner Bros. BSK 3353			11
29	28 29 TODAY AND FOREVER EARL SCRUGGS REVUE/Columbia JC 36084			11
30	30 30 BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037			194
31	31 35 THE VERY BEST OF LORETTA AND CONWAY LORETTA LYNN & CONWAY TWITTY/MCA 3164			12
32	32 36 SHOT THROUGH THE HEART JENNIFER WARNES/Arista AB 4217			8
33	33 28 LARRY GATLIN'S GREATEST HITS/Monument MG 7628			49
34	34 38 YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL1 3441			10
35	35 14 THE BEST OF DON WILLIAMS, VOL. II/MCA 3096			22
36	36 32 WE SHOULD BE TOGETHER CRYSTAL GAYLE/United Artists LA 969 H			14
37				
38	37 34 MR. ENTERTAINER MEL TILLIS/MCA 3167			12



38	23	GOLDEN TEARS/STAY WITH ME DAVE & SUGAR/RCA AHL1 3360	7
39	41	THE BEST OF BARBARA MANDRELL/MCA AY 1119	37
40	44	MOODS BARBARA MANDRELL/MCA AY 1088	53
41	46	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	106
42	39	A RUSTY OLD HALO HOYT AXTON/Jeremiah JH 5000	13
43	45	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	80
44	43	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	90
45	61	SHOULD I COME HOME GENE WATSON/Capitol ST 11947	2
46	48	EXPRESSIONS DON WILLIAMS/MCA AY 1069	58
47	33	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	4
48	47	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	104
49	51	DON'T LET ME CROSS OVER JIM REEVES/RCA AHL1 3454	4
50	42	SILVER JOHNNY CASH/Columbia KC 36086	8
51	52	ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065	50
52	53	JERRY CLOWER'S GREATEST HITS/MCA 3092	5
53	49	CROSS WINDS CONWAY TWITTY/MCA 3086	20
54	57	PROFILE—THE BEST OF EMMYLOU HARRIS/ Warner Bros. BSK 3258	47
55	58	TNT TANYA TUCKER/MCA 3066	48
56	69	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	2
57	59	ALL AROUND COWBOY MARTY ROBBINS/Columbia JC 36085	6
58	54	BEST OF JACKY WARD—UP TIL NOW/Mercury SRM 1 5021	4
59	68	OUT OF YOUR MIND JOE SUN/Ovation OV 1743	4
60	60	BEST OF VERN GOSDIN/Elektra 6E 228	2
61	73	ROCKIN' YOU EASY, LOVIN' YOU SLOW RONNIE McDOWELL/Epic JE 36142	10
62	71	JERRY REED LIVE/RCA AHL1 3453	8
63	55	THE TWO AND ONLY THE BELLAMY BROTHERS/Warner/ Curb BSK 3347	15
64	70	BEST OF STELLA PARTON/Elektra 6E 229	2

CHARTMAKER OF THE WEEK

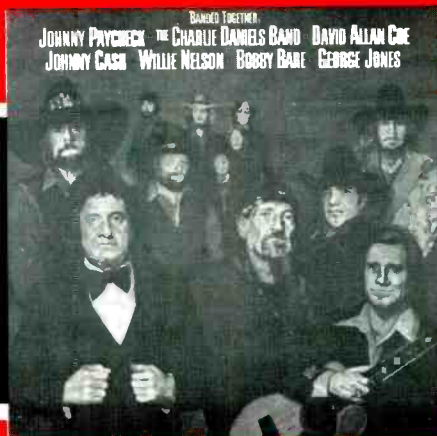
65 — ONLY LOVE CAN BREAK A HEART
KENNY DALE
Capitol ST 12001



66	62	SHAKE HANDS WITH THE DEVIL KRIS KRISTOFFERSON/ Columbia JZ 36135	3
67	67	THE REAL TOMMY OVERSTREET/Elektra 6E 226	2
68	74	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	44
69	72	HONKY TONKIN' VARIOUS ARTISTS/RCA AHL1 3422	14
70	75	I DON'T LIE JOE STAMPLEY/Epic KE 36016	21
71	63	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	193
72	56	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105	49
73	66	SKETCHES JOHNNY RODRIGUEZ/Mercury SRM 1 5022	4
74	50	SERVING 190 PROOF MERLE HAGGARD/MCA 3089	19
75	64	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35444	50

They came from nine different directions to be

Banded Together



It is the most star studded musical journey of the year, and it's all on one album. Great hits starring Johnny Cash, Willie Nelson, George Jones, Johnny Paycheck, and a host of their very special friends. Banded Together, a new spectacular album.

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Record World Country Singles

OCTOBER 20, 1979

TITLE, ARTIST, Label, Number

OCT. 20
OCT. 13

WKS. ON
CHART

1	4	DREAM ON OAK RIDGE BOYS MCA 41078	10
2	1	BEFORE MY TIME JOHN CONLEE/MCA 41072	11
3	3	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077	11
4	6	ALL THE GOLD IN CALIFORNIA LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11066	9
5	5	IN NO TIME AT ALL RONNIE MILSAP/RCA 11695	10
6	7	YOU AIN'T JUST WHISTLIN' DIXIE THE BELLAMY BROTHERS/Warner/Curb 49032	10
7	9	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE DOLLY PARTON/RCA 11705	8
8	10	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	8
9	14	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	6
10	12	I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY RAZZY BAILEY/RCA 11682	10
11	11	I DON'T DO LIKE THAT NO MORE THE KENDALLS/ Ovation 1129	10
12	2	LAST CHEATER'S WALTZ T. G. SHEPPARD/Warner/Curb 49024	12
13	18	PUT YOUR CLOTHES BACK ON JOE STAMPLEY/Epic 9 50754	8
14	15	CRAZY ARMS WILLIE NELSON/RCA 11673	10
15	17	SLIPPIN' UP, SLIPPIN' AROUND CRISTY LANE/ United Artists 1314	9
16	19	SHOULD I COME HOME (OR SHOULD I GO CRAZY) GENE WATSON/Capitol 4772	6
17	20	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE MERLE HAGGARD/MCA 41112	6
18	21	COME WITH ME WAYLON JENNINGS/RCA 11723	5
19	24	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. 49056	5
20	23	NO MEMORIES HANGIN' AROUND ROSANNE CASH WITH BOBBY BARE/Columbia 1 11045	8
21	27	BROKEN HEARTED ME ANNE MURRAY/Capitol 4773	4
22	26	SAIL ON TOM GRANT/Republic 045	7
23	30	BLIND IN LOVE MEL TILLIS/Elektra 46536	4
24	29	I'D RATHER GO ON HURTIN' JOE SUN/Ovation 1127	6
25	25	HOUND DOG MAN GLEN CAMPBELL/Capitol 4769	8
26	28	LOVE ME NOW RONNIE McDOWELL/Epic 9 50753	9
27	31	I HEAR THE SOUTH CALLIN' ME HANK THOMPSON/ MCA 41079	9
28	33	YOU'RE A PART OF ME CHARLY McCLAIN/Epic 9 50759	6
29	35	YOU'RE MY KIND OF WOMAN JACKY WARD/Mercury 57004	5
30	36	THE LADY IN THE BLUE MERCEDES JOHNNY DUNCAN/ Columbia 1 11097	5
31	38	YOU SHOW ME YOUR HEART (AND I'LL SHOW YOU MINE) TOM T. HALL/RCA 11713	4
32	37	HANGIN' IN AND HANGIN' ON BUCK OWENS/ Warner Bros. 49046	6
33	8	FOOLS JIM ED BROWN & HELEN CORNELIUS/RCA 11672	12
34	41	I CHEATED ME RIGHT OUT OF YOU MOE BANDY/ Columbia 1 11090	3
35	22	WHAT MORE COULD A MAN NEED TOMMY OVERSTREET/ Elektra 46516	9
36	45	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra 46535	3
37	43	SAY YOU LOVE ME STEPHANIE WINSLOW/Warner/Curb 49074	4
38	46	LET'S TAKE THE TIME TO FALL IN LOVE AGAIN JIM CHESNUT/MCA/Hickory/Curb 41106	6
39	32	BABY MY BABY MARGO SMITH/Warner Bros. 49038	7
40	48	SWEET DREAMS REBA McENTIRE/Mercury 57003	5
41	47	FIRST THING EACH MORNING CLIFF COCHRAN/RCA 11711	5
42	50	WINNERS AND LOSERS R. C. BANNON/Columbia 1 11081	5
43	61	I'VE GOT A PICTURE OF US IN MY MIND LORETTA LYNN/ MCA 41129	2
44	16	THERE'S A HONKY TONK ANGEL (WHO WILL TAKE ME BACK IN) ELVIS PRESLEY/RCA 11679	11
45	55	A RUSTY OLD HALO HOYT AXTON/Jeremiah 1001	3
46	56	GOODTIME CHARLIE'S GOT THE BLUES RED STEAGALL/ Elektra 46527	4
47	13	IT MUST BE LOVE DON WILLIAMS/MCA 41069	12
48	54	THE ONE THING MY LADY NEVER PUTS INTO WORDS MEL STREET/Sunset 100	3
49	49	THE SUN WENT DOWN IN MY WORLD TONIGHT LEON EVERETTE/Orlando 104	6



50	60	CRAZY BLUE EYES LACY J. DALTON/Columbia 1 11107	3
51	62	STRANDED ON A DEAD END STREET THE ETC BAND/ Warner Bros. 49072	3
52	65	BUENOS DIAS ARGENTINA MARTY ROBBINS/Columbia 1 11102	2

CHARTMAKER OF THE WEEK

53	—	MY WORLD BEGINS AND ENDS WITH YOU DAVE & SUGAR RCA 11749	1
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54	63	MISSISSIPPI CHARLIE DANIELS BAND/Epic 9 50768	3
55	39	ROBINHOOD BILLY "CRASH" CRADDOCK/Capitol 4753	12
56	34	JUST GOOD OL' BOYS MOE & JOE/Columbia 3 11027	15
57	75	YOU ARE ALWAYS ON MY MIND JOHN WESLEY RYLES/ MCA 41124	2
58	42	ONLY LOVE CAN BREAK A HEART KENNY DALE/Capitol 4746	13
59	67	(STAY AWAY FROM) THE COCAINE TRAIN JOHNNY PAYCHECK/Epic 9 50777	2
60	72	WALKIN' THE FLOOR OVER YOU ERNEST TUBB & FRIENDS/ Cachet 4 4507	2
61	89	SEA OF HEARTBREAK LYNN ANDERSON/Columbia 1 11104	2
62	—	TELL ME WHAT IT'S LIKE BRENDA LEE/MCA 41130	1
63	—	LOVIN' STARTS WHERE FRIENDSHIP ENDS MEL McDANIEL/ Capitol 4748	1
64	73	YOU DON'T MISS A THING SYLVIA/RCA 11735	2
65	70	WILD SIDE OF LIFE RAYBURN ANTHONY WITH KITTY WELLS/Mercury 57006	3
66	68	HIDE ME (IN THE SHADOW OF YOUR LOVE) JUDY ARGO/ MDJ 4633	4
67	71	ENDLESS DAVID WILLS/United Artists 1319	3
68	76	LONELY TOGETHER DIANA/Elektra 46539	2
69	69	THAT OVER THIRTY LOOK FARON YOUNG/MCA 41046	5
70	—	I'LL SAY IT'S TRUE/COCAINE BLUES JOHNNY CASH/ Columbia 1 11103	1
71	—	I HATE THE WAY I LOVE IT JOHNNY RODRIGUEZ & CHARLY McCLAIN/Epic 9 50791	1
72	88	I WANNA COME OVER ALABAMA/MDJ 7906	2
73	44	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA 11655	15
74	40	IF I FALL IN LOVE WITH YOU REX ALLEN, JR./Warner Bros. 49020	12
75	64	MY EMPTY ARMS ANN J. MORTON/Prairie Dust 7632	9
76	79	PHILODENDRON MUNDO EARWOOD/GMC 108	2
77	81	GET YOUR HANDS ON ME BABY DALE McBRIDE/Con Brio 158	4
78	—	YOU PICK ME UP (AND PUT ME DOWN) DOTTIE WEST/ United Artists 1324	1
79	80	I WANNA GO BACK NICK NOBLE/TMS 612	4
80	86	A LITTLE BIT SHORT ON LOVE (A LITTLE BIT LONG ON TEARS) BILLY WALKER/Caprice 2059	4
81	—	HEROES AND IDOLS (DON'T COME EASY) DAVID SMITH/ MDJ 1004	1
82	90	SQUEEZE BOX FREDDY FENDER/Starlite 9 4904	2
83	52	SEE YOU IN SEPTEMBER DEBBY BOONE/Warner/Curb 49042	7
84	58	YOUR KISSES WILL CRYSTAL GAYLE/United Artists 1306	13
85	66	DANCIN' ROUND AND 'ROUND OLIVIA NEWTON-JOHN/ MCA 41074	12
86	77	THE COWBOY SINGER SONNY CURTIS/Elektra 46526	5
87	87	TODAY I STARTED LOVING YOU AGAIN ARTHUR PRYSOCK/ Gusto 4 9023	3
88	59	DADDY DONNA FARGO/Warner Bros. 8867	14
89	—	BECAUSE OF LOSING YOU NARVEL FELTS/Collage 101	1
90	—	CAUGHT WITH MY FEELINGS DOWN/YOU CAN'T REMEMBER AND CAN'T FORGET MARY LOU TURNER/ Churchill 7744	1
91	84	THE DEVIL WENT DOWN TO GEORGIA THE CHARLIE DANIELS BAND/Epic 9 50700	16
92	51	MY SILVER LINING MICKEY GILLEY/Epic 8 50740	14
93	83	TILL I CAN MAKE IT ON MY OWN KENNY ROGERS & DOTTIE WEST/United Artists 1299	15
94	53	LIVIN' OUR LOVE TOGETHER BILLIE JO SPEARS/ United Artists 1309	12
95	82	I MAY NEVER GET TO HEAVEN CONWAY TWITTY/MCA 41059	15
96	57	ANOTHER EASY LOVIN' NIGHT RANDY BARLOW/Republic 044	11
97	74	EVERYTHING I'VE ALWAYS WANTED PORTER WAGONER/ RCA 11671	11
98	78	RED NECK DISCO GLENN SUTTON/Mercury 57001	6
99	—	I JUST WONDER WHERE HE COULD BE TONIGHT HILKA & JEBRY/IBC 0004	1
100	85	ANY WAY THAT YOU WANT ME JUICE NEWTON/Capitol 4768	6

The Oak Ridge Boys

Keep getting hotter & hotter!
Their latest single, "Dream On" is #1
from the album...



And MCA keeps getting hotter & hotter!

#1 - "Dream On" - The Oak Ridge Boys

#2 - "Before My Time" - John Conlee • #3 - "Fooled By A Feeling" - Barbara Mandrell



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THE ALBUM
SP 3711

MUSIC FOR THE 80'S

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