**Hits of the Week**

**SINGLES**

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

**ABBA, “VOULEZ-VOUS”** (prod. by Andersson - Ulvaeus) (writers: Andersson - Ulvaeus) (Artwork, ASCAP) (3:45). Following the Top 20 (“Does your Mother Know” and tie) this female led group has made an impact at the discos with their crafty re-makes of classical jazz tunes. This new disc follows that trend with slickly serious updates of the title tune and such as “Toot Toot Tootsie Goodbye.” Butterfly FLY 3105 (MCA) (7.98).

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

ASHFORD & SIMPSON • STAY FREE

Featuring the single “Found A Cure.” (WBS 8870) On Warner Bros. Records & Tapes. (HS 3357)

Produced and Written by Richard Ashford & Valerie Simpson for Hugosick & Silk Productions, Inc. Management: George Schiller, 155 N. La Cienega Blvd., Penthouse B, Los Angeles, CA 90036
Polygram Combines Some U.K. Departments Of Polydor, Phonogram
By VAL FALLOON

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

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

A&M's New York Office Gives Company Strong East Coast Base
By JOSEPH IANELLO

NEW YORK — Ever since its inception over 17 years ago, A&M Records has been known as an "L.A. record company." With the strong encouragement of A&M president Gil Friesen, A&M's New York office has in the last year carved a substantial role for itself in both the company and the record industry as a whole. A&M is certainly now a national record company with a strong, visible and active presence in the east. "When you have talented people and they're breaking records for you, they definitely act as a stimulus or catalyst for the entire organization and that's what's happening with our New York office," said Friesen. "We're very excited about the job they're doing and it's great to be excited at a time when everyone else in the business is depressed." The New York market is a stronghold for the two genres of music that the new acts broken by A&M represent: the black... (Continued on page 63)

Disc Records Staffers Meet in Ohio To Mull Changing Retail Conditions
By PETER FLETCHER

SANDUSKY, OHIO — Store managers, area supervisors and upper management personnel from the 35-store Disc Records chain gathered Aug. 5-8 for their sixth convention. The convention concentrated on teaching the 60 employees present new ways to deal with the record business' changing condition. John Cohen, president of the chain, said, "The purpose of this convention is to turn you from record people to business people..."

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

CBS Cuts Hit 100 More Staffers

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

MCA Dist. Will Try Variable Pricing With Catalogue New Artists at $5.98
By SAM SUTHERLAND

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

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

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

'Rising Star'
The initial $5.98 price category will be called "Rising Star" and, for a number of select titles, is designed primarily for the new and developing artist with a first release. The artist's first LP release in the "Rising Star" program will be set at $5.98 and once established at a pre-determined volume and schedule, will then be revised with a new predetermined record number and be listed at a $7.98 price designation.

This is designed to assist developing acts in competing in the marketplace with already established, higher-priced superstar product. Bergamo projects the move will boost annual volume.

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

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

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

Initial Releases
Infinity Records' initial release in the "Rising Star" series will be the debut album by Canadian pop/rock performer Richard Stepp, entitled "Holiday in Hollywood." Ron Alexenburg, president of Infinity Records, commented on the pricing move, "Today's rising stars are tomorrow's superstars. One way of breaking through to the consumer is by giving him the benefit of a lower price to use his discretionary dollars for exciting new talent on Infinity Records. This new product line allows our accounts to aggressively promote new product at a lower price to attract new customers.

MCA Records president Bob Siner stated: "Obviously the $5.98 price range will depend greatly on artist and retailer cooperation. I feel, at this time, the most advantageous approach for..." (Continued on page 56)
Klenfner Heads Front Line's New East Coast Office

By SAM SUTHERLAND

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

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

Irving Azoff (left), Michael Klenfner

Reached for comment while here to finalize the association, Klenfner told RW, "I'm as excited as can be. Irving and I have been friends for a long time, and we've always wanted to do something together. The timing was right for (Continued on page 62)

Klein Sentenced

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

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

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

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

Powerhouse Picks

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

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

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

Herb Alpert (A&M) "Rise.

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

Platinum in 7 Weeks.

#1 Album.

#1 Single — "My Sharona."

Produced by Mike Chapman
Teller, Windsong Hit with Nightingale

By SAM SUTHERLAND

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

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

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

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

Teller quickly stresses that this ambition isn’t derived solely from his enthusiasm for his acts, focusing instead on the need to develop longer-term campaigns. The traditional artist development cycle of past years, requiring several red ink album releases before establishing an act as a moneymaker, is a practice he sees as a “luxury” now seriously challenged by current market conditions.

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

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

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

He says he faced similar resistance when he first signed Nightingale to UA, and notes that the artist’s success there also violated staff expectations by reversing conventional crossover patterns to start its airwave activity via adult contemporary outlets before crossing to Top 40 and finally black-oriented radio.

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

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

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

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

He downplays any conscious (Continued on page 61)

CBS Intl. Cancels European Convention

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

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

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

CTI Names Rogan Natl. Promo Dir.

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

Stone Bows New Co.

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

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

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

BMI Relocates

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

Muscle Shoals Bows Prod. Co.

The Muscle Shoals Rhythm Section, owners of the Muscle Shoals Sound Studios, have formed a production company whose product will be owned, manufactured and distributed by Capital/EMI America, the Afrika Bows Co. in their local sales meetings and conduct a number of business meetings and product presentations originally scheduled for Madrid.

Motown Cuts Staff

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

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

**Chart Analysis**

**Knack Album Still Solid At Number One: Commodores, LRB Make Strong Showings**

**LAURA PALMER**

In its second week at the top, Capitol's Knack maintains its unquestionable edge over the closest competition. Reporters show excellent movement at racks and retail, with numerous #1s across the pop board placing #2 Donna Summer (Casablanca) and #3 Supertramp (A&M). Summer is still battling with Supertramp, but with combined r&b/pop singles action providing that slight edge. The Cars (Elektra) have moved into the #4 chart position, yet show a definite drop in sales volume from Summer and Supertramp. The Cars' LP is strong at both rack and retail across the boards.

Key movers this week include Commodores (Motown) as Chartmaker who debuted at #30 bullet. The "Midnight Magic" LP at this point is selling stronger on the pop level rather than r&b, at one stops and retailers, with good initial rack reaction. Also on the move up the charts is Little River Band (Capitol), who took a jump from the #75 position to #29 bullet slot boosted by significant rack movement, strong gains at retail and excellent reports from the Midwest, east and southeast. Atlantic's Chic jumps on at the #71 bullet position, with retail concentration in Indianapolis, Washington, D.C., Philadelphia and Los Angeles; racks aren't as heavy. Chic is also aided by strong singles chart activity.

Elsewhere in the charts Steppenwolf (Atlantic) jumps this week from the #30 slot to the #17 bullet position. Enormous east coast sales continue, with major east coast outlets like Korvettes, and Kemppimil—indicating the LP is hot and shows no signs of a letting up. Mills is also spreading out of Memphis, Los Angeles, and Detroit. The southeast is picking up as is the southwest, where there is rack activity. Abba (Atlantic) shows rack domination of sales with some retail activity repeating the pattern set with their single release. Robin Williams (Casablanca) has shown nothing but strong, and excellent growth from this release, with strong retail and rack acceptance. Williams holds the #11 bullet slot despite the lack of a single release. Williams has shown the strongest sales for a comedy LP since Steve Martin, Neil Young (Reprise) shows continued growth at racks while maintaining some retail momentum.

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

The Kinks (Arista) continue to do well at retail with initial activity excellent, jumping 13 positions to the #36 bullet. The LP seems to be sustaining rack action, although not heavily yet, despite no current charted single. Robert Palmer (Island) at #39 with a bullet is aided by retail action and early acceptance at the racks. The single release is helping boost this LP, yet sales are predominantly at the pop retail level.

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

(Continued on page 61)

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**Top-Charted Knack 45 Picks Up Steam: Number Two Chic Is Strong Competitor**

**By JOSEPH IANELLO**

The Knack (Capitol) is king of the mountain for its second week in a row with great sales and numerous #1 slots at radio stations throughout the country. Strong competition comes from Chic (Atlantic) at #2 bullet where heavy BOS and pop sales have combined with excellent chart action at the radio level to make it a serious contender for the top.

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

The rest of the Top 10 has only three bullets. Barbare Seisand (Col) jumped three spots to #4 on the basis of upward moves across the board and an improving sales picture. Elton John (MCA) got an add at WLS and solid sales around the country for #7 and Earth, Wind & Fire (Col) closed out the action at #10 behind big black sales while the pop picture develops nicely and adds at 96XX and WEFM gave it an extra boost. Kiss (Casablanca) lost its bullet but moved up one slot to #5 because of great sales.

The second 10 is highlighted by some big moves from several records including Maxine Nightingale (Windsong), five slots to #11 bullet; the Charlie Daniels Band (Epic), seven slots to #115 bullet; Robert John (EMI-America) eight slots to #16 bullet; and ELO (Jet) six slots to #19 bullet. The Daniels story is particularly impressive with strong sales, an add at CKW, and a #2 bullet on the Country Chart. ELO deserves special mention also, because of its lofty position after only three weeks on the chart.

The twenties have six bullets spread evenly throughout with Night (Planet) making the most impressive move going from #39 to #26 bullet because of a big week of adds and heavy action at the retail level. Higher up in the twenties is Little River Band (Capitol) at #21 bullet with adds at Y100 and WHBQ and only a few radio holes left. Buncheted at #24 and #25 are Dionne Warwick (Arista) and Robert Palmer (Island), respectively, with Warwick quietly and consistently getting major adds and excellent sales, and Palmer generating healthy sales after only five weeks on the chart.

(Continued on page 61)
DAVID JOHANSEN does it "IN STYLE."

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

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

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

Blue Sky is a trademark of Blue Sky Records Inc.
Distributed by CBS Records. © 1979 CBS Inc.
Kihn, Goffin in Roxy Debut

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

CBS Names Kachigan Survey Research Dir.

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

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

Infinity Ups Polenta

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

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

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

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

RKO Chain To Help Promote UNICEF LP

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

Profits To UNICEF

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

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

Campaign Set For Ravan LP

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

The record is forthrightly entitled "... And I Mean It," and features guest appearances by Ian Hunter and Mick Ronson, and was self-produced by Ravan. Larry Palmacci, director, RCA Associated Labels, marketing, in conjunction with 20th Century-Fox Records executives Neil Portnow, senior vice president, and Mort Weiner, director of sales and merchandising, have engineered a campaign that includes press, radio and press advertising, and a special pictorial history of Genya Ravan's biography, which will be made available to the media.

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

Ocean Signs Ann-Margret

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

Palace Names Forney Exec. Administrator

- LOS ANGELES—Sandra Forney has been named executive administrator of The Palace, 56-million entertainment complex scheduled to open here in late October, by Dennis Lidtke, chief executive officer.

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

de Vreeze Named CBS Holland Director

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

Koos de Vreeze

de Vreeze joined CBS Holland in 1976 as deputy managing director with responsibility for the sales and marketing departments. Prior to working at CBS he spent eight years with Polygram and Phonogram Interna- tional as a law and marketing executive.

Sweet Time

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

RECORD WORLD AUGUST 18, 1979
"It Hurts To Be In Love"

The First Single From The First Album By...
THE STY'S THE LIMIT!

The Durocs are Ron Nagle and Scott Mathews

A Proud Pork Production by Elliot Mazer, Scott Mathews & Ron Nagle
Arranged by Scott Mathews and Ron Nagle
Atlantic Inks City Boy

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

Midsong Taps Five

**NEW YORK**—Bob Reno, president of Midsong Records, has announced the appointment of five new staff members. Joining the company are Ken Levy, as director of creative affairs and artist relations; Bernie Yudofsky, eastern regional manager; Joanne Zinn, retail research director; Chuck Rush, director of disco radio promotion; and Paul Brown, professional manager for the Midsong publishing arm, Midsong Music Inc. Yudofsky was formerly national sales manager of Tomato Records and prior to that with Vanguard and All Platinum. He will report to Sy Warner, vice president of marketing and sales. Levy comes to Midsong after a stint with Morton Wax Associates where he handled the day-to-day publicity for the firm's music/record division. Zinn formerly handled promotion for Rapp/Metz Management. Rush comes to Midsong from Salsoul Records, where he was national disco radio promotion director. Brown was formerly publishing director for Larball Music.

Rosenblatt Exits Motown

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

Cars Platinum

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

CBS Names Caparro To N.Y. Sales Post

**NEW YORK**—Bob Jamieson, branch manager, New York, CBS Records, has announced the appointment of James Caparro to the position of sales representative New York, CBS Records. In his new position Caparro will be responsible for sales of CBS Records product in the New York area.

**Background**

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

Ambrose Bows Company

**LOS ANGELES**—Rick Ambrose has announced the formation of Nightflight, a personal management and public relations company geared toward rock music. Ambrose's first client is Chaser, a rock group that has been touring the Midwest extensively for the last two years.

**Background**

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

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

By SAMUEL GRAHAM & SAM SUTHERLAND

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Set for September 18th and 19th, the Second Annual Tribal Stomp is the brainchild of promoter Chet Helms' return to active promotions last fall with the first Stomp, held at the Greek Theatre in Berkeley. Where that show was dominated by a reunion of several top Bay Area bands from the late '60s, the Monterey shows will revive the maverick spirit of the original Monterey Pop by focusing on newer musicians (Continued on page 52).

20th Signs Triple 'S'

20th Century-Fox Records has announced the signing of Triple "S" Connection to an exclusive recording contract. The young group's first album, distributed by RCA Records, is titled "Triple S Connection." Pictured from left are: (standing) Monty Weber, director of merchandising and sales; Bunky Sheppard, vice president of promotion, who produced the Triple "S" Connection's debut LP; Liz Gardner, international and Salsoul Records, is located in the Atlanta offices of MCA.

John Coveney Dies

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

Recognized as a worldwide authority in the field of classical music, Coveney left his post as Angel's director of artist relations in October 1978 to serve as the label's special consultant on major recording projects. Raised in Freeport, Long Island and a graduate of Fordham University, John Coveney joined Capitol Records as a sales representative with the label's New York branch in October 1945. Subsequently, he held a number of major posts including New York branch sales manager, national classic promotion manager, national classical sales manager, assistant director of the national department and national classical merchandising manager.

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

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

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

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

Knack Platinum

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

MCA Names Two To Regional Posts

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

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

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

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

Levitt moves to this position from local promotion in Detroit.

Chanterelle, RCA Pact For Jim Grady Product

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

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

Pusha Ups Brown

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

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ON FANTASY RECORDS AND TAPES
Records Set Tour

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

Polygram Ups Colosi

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

Background

Colosi has been with Polygram Distribution since 1972, serving until 1979 as a sales representative covering the Cleveland and Pittsburgh markets. In 1978 Colosi was promoted to sales manager for the Polygram Distribution Cleveland branch.

Australian Gov't.

Books Musexpo Space

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

CBS Names Newton To New York Post

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

Background

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

Polydor Taps Reynolds

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

Duties

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

Baez in the Park

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

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Pop

THE RUBINOOS—Beserkly 46518
I WANNA BE YOUR BOYFRIEND (prod. by Kaufman Phillips) (writers: Dunbar-Gunwiler) (Rca) (3:09)
This bright, springy pop-rocker was culled from their "Back To The Drawing Board" LP. There's plenty of timeless '60s pop-rock here, driven by an outstanding rhythm section.

BLUE OYSTER CULT—Columbia 1-11055
IN THREE (prod. by Werman) (writer: Lonier) (B. O' CULT) (Rca) (3:48)
From the "Mirrors" LP comes this initial cut with solid multi-format appeal. The mid-tempo pace gives the spotlight to pretty harmony vocals and intelligent lead guitar frills.

NICK GILDER—Chrysalis 2357
ELECTRIC LOVE (prod. by Coleman) (writers: Gilder-McCollough) (Beachwood, BMI) (3:09)
This is a prime example of Gilder's penchant for lusty love songs that abound with gut-level rock. The hook begs for more. A late-summer hit thrust.

THE GREG KINN BAND—Beserkly 46517
BESIDE MYSELF (prod. by Kaufman-Kotak-Inagumo) (writers: Kihn-Wright-Carpender) (Rca) (2:23)
Kihn and his cohorts make the finest fast-paced, non-stop rock'n'roll around. The hook sticks while the rhythm kicks hard with fun for everyone.

EDDIE MONEY—Columbia 1-11064
GET A MOVE ON (prod. by Bottick) (writers: Money-Collins-Chaste) (Graconsi, BMI) (Dunavay, ASCAP) (3:25)
The marching drum intro is an immediate attention grabber that Money quickly takes over with his inspirational vocals. This hit-bound side is from the soundtrack LP, "American Idi.

CHUCK MANGIONE—A&M 2167
LAND OF MAKE BELIEVE (prod. by Mangione) (writer: Mangione) (Gates, BMI) (3:46)
Mangione's distinctive pop-jazz has opened the door for a host of jazz and fusion artists to a heretofore unexplored audience. This side from "An Evening of Magic" LP beautifully captures the theme of the 2-record package with Mangione's resilient horn solos and warm melody lines characteristic of the work of a magician.

STEVE GOODMAN—Asylum 46522
MEN WHO LOVE WOMEN WHO LOVE MEN (prod. by Goodman) (writer: Goodman) (Big Ford/Red Peajomas, ASCAP) (3:25)
A great time is had by all whenever Goodman is around and here's a classic example. Unparalleled as a tunesmith and humorist, Goodman gets fine instrumental and vocal support on this AOR-pop add.

PHIL EVERLY—Elektra 46519
LIVING ALONE (prod. by Garrett) (writer: Everly) (Peso's Bud's Red Hot, BMI) (3:04)
One of pop-rock's finest and most famous voices returns with this refreshing initial release from his new LP. The title track shows a strong, emotional voice with a subtle latin rhythm for pop-a/c.

RITA COOLIDGE—A&M 2169
ONE FINE DAY (prod. by Andirle-Jones) (writers: King-Goffin) (Screen Gems-EMI, BMI) (3:44)
A Top 5 hit for the Chiffons in '65, this update sets Coolidge's soft, yearning style with a big production treatment. A buxom sax break and refined disco beat equal widespread appeal.

ARCHIE BELL & THE DRELLS—Phil Oil Int'l 3710 (CBS)
This is a mid-tempo, mood disc with a hypnotic chorus that should please several tastes. The veteran unit smooths out the funk to get an appealing multi-format hit.

CARL LUCAS—Solar 11684 (RCA)
SOMETIMES A LOVE GROWS WRONG (prod. by Grifley) (writers: Hirsch-Milburn) (Blonde Diamond, BMI/Jobette, ASCAP) (4:05)
Lucas' soft soprano enchants on this light ballad. The guitar/key-'board/string mix provides a lush backdrop for the chorus hook.

EDDIE HENDERSON—Capitol 4760
RUNNIN' TO YOUR LOVE (prod. by Drinkwater) (writer: Rushen) (Baby Fingers, ASCAP) (4:05)
From a forthcoming LP, this funky dance number with a light disco beat spotlights Dr. Henderson's multi-octave horn over a brazen rhythm track. A soprano vocal chorus adds appeal.

FUNKADELIC—WB 49040
(snt just KNEE DEEP-Part I (prod. by Dr. Funkenstein) (writer: Clinton) (Mal-Biz, BMI) (4:25)
This is more of your basic off-the-wall, other world, funk delivered by a three ring circus. Synthesizer ruffles & swoops plus big chorus craziness make this a wonder.

JOHNNY NASH—Epis B-50737
Nash is as cool and relaxed as ever on this soft, reggae-tinged delight. The message rings true via Nash's soprano shimmers and the native-sounding background vocals.

SHIRLEY BROWN—Stax 3222 (Fantasy)
AFTER A NIGHT LIKE THIS (prod. by Porter-Smith, Jr.) (Stax/Poncillo/Forest-Wolf, ASCAP) (3:35)
Brown gives an unforgettable lesson in ballad singing on this gorgeous tune that is sure to fit your special occasion. The background vocal support deserves extra mention.

Country/Pop

THE OAK RIDGE BOYS—MCA
DREAM ON (prod. by Chancey) (writers: Lamoure-Peterman) (Duxcess, BMI) (3:12)
A pretty piano sets the stage for this powerful ballad with Richard Sterban's rich baritone grabbing the spotlight. The full chorus hook heightens the impact.

JIM BOB CAMPBELL—Gondal 155
HENRY THE BLACKSMITH (prod. by Petty) (writer: Campbell) (Petty, BMI) (2:22)
The combination of folklore lyrics, a rapid-rolling melody and Norman Petty's masterful production make this a chartbuster contender.

Mickey Gilley—Epis B-50740
MOTHER LINING (prod. by Foster-Rice) (writers: Murray-Murphy) (Blackwood-Magic Castle, BMI) (2:12)
Gilley's wholesome voice makes this sunshine love song a perfect remedy for the blues. The female back-up vocals and lively tempo will give this radio & retail success.
Peter Tosh

MYSTIC MAN

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

Produced and arranged by Peter Tosh and "Word, Sound and Power."
David Sonenberg on Law and Artist Management

By PAT BAIRD

[Image of David Sonenberg]

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

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

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

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

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

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

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

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

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

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

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

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

Sonenberg: There is no doubt that contracts could be simplified. Unfortunately a long “broiler-plate” agreement works to the advantage of the institution that drafts the agreement. Lack of time, finances, patience and information ultimately works against the individual. Clearly agreements could be more straightforward and brief. That would mean that the company preparing the agreement would have to be prepared to take a few more risks. One of the reasons those agreements are so long is because they contemplate every conceivable travesty that could occur in the lifetime of someone living in the western world, 95 percent of which will never occur.

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

RW: As a manager, you represent Jimmy’s line as a record producer. Exactly how does one manage a producer?

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

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

Sonenberg: I think this a good example of what I try to do as a manager. Everybody in this industry is competing to be heard. Everybody wants attention. Everybody wants to happen. CBS Records had released three Southside Johnny records. I will be the first to admit that CBS Records is an absolutely fantastic company, witness the job (Continued on page 42)
Every once and awhile in this business there is an album from an artist whose music is more important than all the posters, pins, four color ads and hype that money can buy.

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

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

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

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

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NIGHT OUT
ELLEN FOLEY—Epic/Cleveland Intl. JS 34053 (7.98)
Foley is known as the voice on the Meat Loaf LP but this first solo disc shows she can stand strong on her own merits. Produced in an echo-filled manner by Ian Hunter and Mick Ronson, the pure rock tunes give lots of room to her powerful vocals. Graham Parker's "Thuder & Rain" stands out.

MISTRESS
RSO 85 1-3059 (7.98)
This new five-man group debuts with the kind of pop/rock package that all but guarantees immediate attention. The tunes are totally hook oriented and geared for single release and the disc includes a sparkling up-date of Neil Young's "Cinnamon Girl." Thomas Jefferson Kay produced this multi-format powerhouse.

LUCKY MAN
ALAN PRICE—Jet JZ 356710 (CBS) (7.98)
Since his days as vocalist/pianist with The Animals, Price has developed a legion of loyal appreciators. This new album, his first in the U.S. in some time, may surprise a few with its disco rhythms on several cuts but the major part of the disc is prime Price, instantly accessible for AOR play.

LATE AT NIGHT
BILLY PRESTON—Motown MG 7-92581 (7.98)
Preston has had one of the longest careers in contemporary music: from work in the gospel field, through association with the Stones, to his fine solo efforts. This new album shows he's stepped smartly into the disco field. Most of the tunes are self-penned (he also produced) with each geared for crossover action.

GEORGE THOROGOOD
AND THE DESTROYERS
GEORGE THOROGOOD & THE DESTROYERS
—MCA 3097 (7.98)
Thorogood and his group perfectly re-create the good time sounds of early rock music. This latest effort shows off their diverse abilities with style on tunes by Chuck Berry, Eddie Cochran and John Lee Hooker and others. Already an AOR favorite, this three-man collective will doubtless be much heard on the FM bands.

ON THE ROAD AGAIN
ROY WOOD—Warner Bros. 85K 3247 (7.98)
Wood, who plays nearly every instrument on this new album, shows off the same rock sensibilities he developed through his work with the Move, ELO and Wizzard. John Bonham and Annie Haslam join in and the oft-heard "Keep Your Hands on The Wheel" is included here. Wood is one of the inventors of pop/rock & this is a fine example.

BLIND DATE
WINDSOR BSX-3402 (RCA) (7.98)
The album cover is enough to grab anyone's attention but this new group isn't quite as bizarre as it would have you believe. The tunes are straight ahead rock 'n' roll heavy on the guitar work and driven by some perceptive vocals. "Boys Will Be Boys" and "Baby Goodbye" sound like possible singles. It's a strong debut.

TAKE IT HOME
B.B. KING—MCA 3151 (7.98)
B.B. KING—LIKE IT HOT
This nine-man LA-based group spans musical styles from jazz to disco to traditional R&B in the lushest possible way. There's a message in all the lyrics and this is prime material for a number of formats.

BOBO
Columbia JC 36108 (7.98)
Willie Bobo has long been a legend in Latin music and he here dishes up his second album with multi-format accessibility. The tunes are dance perfect and his supporting musicians couldn't be better. It's a standout in every

RECKLESS LOVE
CRIMSON TIDE—Capitol ST 11939
The title cut is the prime piece of material here. The group shows off some powerful southern rock roots and get a helping hand from Stevie Cropper and Duck Dunn. This is the best kind of AOR material.

J.J. CALE—Shelter SR-3163 (MCA) (7.98)
Over the years Cale has received more celebrity for his songwriting than for his performing but this appropriately titled new disc could change all that. Sure there are plenty of covers of other artists but Cale's own easy going vocals give the perfect interpretation. There's something here for every format as this should be Cale's most successful effort.
They're into something special—& you can't afford to leave it alone!

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


ON ELEKTRA RECORDS & TAPES.
Jacques Petrus and Mauro Malavasi, the Italian team behind Macho and the Peter Jacques Band. The album, "Music Man" (Atlantic), has already been moving up the chart on strong early reports, having been previewed on test pressing. Two cuts are similar to their previous work: "Revenge" (8:53) and "Music Man" (8:16), both featuring the same sort of changing break that worked so well since "I'm a Man." If anything, the sound is cleaner here, and "Music Man," a cross between "Fire Night Dance" and "Hold Your Horses," really jets along, its first break full of excellent phasing and tape tricks. "You Get High in NYC" (9:07) and "1979 (It's Dancing Time)" (8:45) wander from the Macho sound to more Americanized Village People and Chic influences, respectively; the shifting styles on "1979" seems to have drawn the heaviest club play of the cuts, while "You Get High" is successful most for the simpler construction and the step away from the brazenly manipulative pound of Peter Jacques. Liquid Gold's self titled album, on Parachute, like "My Baby's Baby," the hit that preceded it, was originally an English production by Adrian Baker, liberally re-worked by Joe Long and remixed by New York DJ Richie Rivera. The pop bounce of the single characterizes the entire album, as on the remake of "Secret Love," sparked mostly by Ellie Hope's robust lead vocal, a throathy, tomboyish alto. The prime cuts here are "Mr. Groovy" (6:40), a smartly funky guitar-based piece (great punchline: "It feels so nice, Mr. Groovy") and "C'Mon and Dance" (9:20), led in with a long, long jam of percussion and shout, performed by Street Heat (Peter Davis, Joe Rivera and Jose Fantauzzi), a group of percussionists often seen and heard in New York clubs. A good time choral hook alternates with a jazz-scat line for the first two-thirds of the song, which thereafter mutates into a surrealist wash of pulsation and jangling; it seems wise to save that part for the right moment in the evening, but the introductory break will probably find all kinds of uses among DJs. The week's third important pop album is From Beginning to End by Destination (Butterfly), the first produced by Los Angeles DJ Elton Farokh Ahl, who's been involved with many of Simon Soussan's hits, notably Patie Brooks' albums. It is heavily influenced by the works of Soussan and especially Voyage, which makes its success all the more surprising, as that form is in a general recession right now—it's hard to put on what makes (Continued on page 25)
Record World

Disco File Top 50

AUGUST 18, 1979

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<td>GET UP AND BOOGIE</td>
<td>FREDDIE JAMES/Warners</td>
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<td>ASHFORD &amp; SIMPSON/Warner Bros.</td>
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<td>PUT YOUR BODY IN IT</td>
<td>STEPHANIE MILLIS</td>
<td>RCA</td>
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<td>DON'T YOU WANT MY LOVE/UNDERCOVER HOT</td>
<td>DONNY ANGEL</td>
<td>MCA</td>
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<td>PATRICK HERNANDEZ/Columbia</td>
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<td>COME TO ME/DON'T STOP DANCING/PLAYBOY</td>
<td>FRANCIS GROOVER</td>
<td>JOU/Libreude</td>
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<td>WHEN YOU WAKE UP TOMORROW/CHANCE/ROCK</td>
<td>CANDI STATON/Warner Bros.</td>
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<td>BARRA STREISAND/Columbia</td>
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<td>H.A.P.P.Y. RADIO/IT'S CALLED THE ROCK</td>
<td>EDWIN STARR/20th Century Fox</td>
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<td>Stand Up-Sit Down</td>
<td>AKB/RSO</td>
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<td>SAVAGE LOVER</td>
<td>THE RING/Vanguard/12&quot;</td>
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<td>BAD GIRLS/SUNSET PEOPLE/STUFF DONNA</td>
<td>SUMMER/Casablanca</td>
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<td>FUNK TOWN</td>
<td>PETER BROWN/TK 12&quot;</td>
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<td>POW WOW/GREEN LIGHT</td>
<td>CORY DAEY/New York Int'l.</td>
<td>RCA</td>
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<td>22</td>
<td>OPEN UP FOR LOVE/MORNING</td>
<td>MUSIC SIREN/Midtown</td>
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Disco File (Continued from page 24)

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

ROCK, DON'T STOP (NEW DISCO DISCS): Three R&B oriented cuts top the week's new disco disc releases. Michael Jackson's "Don't Stop 'Til You Get Enough" (Epic) has been forecast by many as a smash; it was added out-of-the-box at many disco radios and DJs have been playing and reporting the seven-inch single while wondering who was in charge of servicing the twelve-inch. Be that as it may, this 5:45 cut has much of the appeal as "Shake Your Body," the top ten crossover, with lots of clattering percussion and a strong chant hook (an absolutely scandalous hall-moan approach), while Jackson sings in a register that hearers eerily to his early Jackson five classics (the range is now falsetto for him). Its crossover is virtually assured; the cut should be expected to make the major disco chart dent that "Shake Your Body" would have if the remix confusion had not occurred. The Afro Cuban Band appears this week on Arista; "Have a Real Good Time" is successful at just that, having the most winning hook writer Alvin Fields and producer Michael Zager have come up with since "Let's All Chant." Formerly played by Zagier's New York lineup of sessioneers, Afro Cuban Band is now recorded with the touring group, which may account for the stronger, funkier sound. The group trades lines like a new B.T. Express, updating themselves with chopped synthesizer work. Bright and snappy; concise at 5:18. Note also the flip, "Something's Gotta Give" (5:24), a surprisingly sleazy cut that could come up on the outside track. The Isley Brothers' "It's a Disco Night (Rock Don't Stop)" had been noticed and turned into a local hit by our Chicago reporters as soon as the "Winner Takes All" album on T-Neck was released. For those who missed it there, the cut has now been lengthened greatly to, over eight minutes, for disco disc and there's no longer any excuse to ignore it (the cut enters the chart this week). The group's usual 3:3 arrangement holds firm here, but there's a much easier flow than much of their recent work and although repetitious, has a strong main line.

(Continued on page 26)
WBOS/Boston / Jane Dunklee
#1 THIS TIME BABY—Jackie Moore—Col
Prime YOU CAN DO IT—Al Hudson—MCA
Movers: THIS TIME BABY—Jackie Moore—Col
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—EPIC
Pick Hits: GOT TO GIVE IN TO LOVE—Bunnie Boyer—Col
OUT THERE—Evelyn "Champagne" King—RCA
POW WOW/ GREEN LIGHT— Cory Daye—New York Int'l.

WCAU/Philadelphia / Roy Perry
#1 GOOD TIMES—Chic—Atlantic
Prime WE'LL ALL NEED LOVE—Troliano—Capitol
Movers: WE'LL ALL NEED LOVE—Troliano—Capitol
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—EPIC
Pick Hits: OFF THE WALL (LP)—Michael Jackson—EPIC
SOMETHING GOTTA GIVE—Afro Cuban Band—Arista
MIDNIGHT MAGIC (LP cutt)—Commodores—Motown

DISCO 14 / Harrisburg / Scott Robbins
#1 THIS TIME BABY—Jackie Moore—Col
Prime THE MAIN EVENT/FIGHT—Barbra Streisand—Col
Movers: THE MAIN EVENT/FIGHT—Barbra Streisand—Col
COME TO ME—Francine Joli—Prelude
Pick Hits: Ain't Love Grand—Holt City—Butterfly
CATCH THE RHYTHM—Caress—Warner/RFC
All records played are 12" discs unless otherwise indicated.

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

WMX/Minneapolis / Gary DeMaroney
#1 GOOD TIMES—Chic—Atlantic
Prime WE'LL ALL NEED LOVE—Troliano—Capitol
Movers: WE'LL ALL NEED LOVE—Troliano—Capitol
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—EPIC
Pick Hits: OFF THE WALL (LP)—Michael Jackson—EPIC
SOMETHING GOTTA GIVE—Afro Cuban Band—Arista
MIDNIGHT MAGIC (LP cutt)—Commodores—Motown

KSET/E Patrol / Chuck Cross
# 1 GOOD TIMES—Chic—Atlantic
Prime HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB
Movers: DO IT GOOD—Taste of Honey—Capitol
THE MAIN EVENT/FIGHT—Barbra Streisand—Col
Pick Hits: PUT YOUR FEET TO THE BEAT— Ritchie Family—Caribana
MY FORGOTTEN LOVER (LP cutt)—Chic—Atlantic
POW WOW—Cory Daye—New York Int'l.

SIREN—Midsong MD 513 (4.98)
OPEN UP FOR LOVE (prod. by J. Davis) (writers: Davis/ Midsong/ Monsteraud, ASCAP) (7.12)
A precisely arranged female vocal ensemble sets the tone on this disc. Twanging bass and crisp drums provide a driving beat. Bouncy electric piano fills out the sound. Production is "clean" without being sterile. Flip side is attractive, light pop fare, highlighted by flute and synthesizer.

KAT MANDU—T. K. Disco TKD-155 (4.98)
The B-52's tambourine and glockenspiel supplies percussion — cowbell, drums and handclaps — set off this rollicking instrumental. An invigorating horn chart, bass and synthesizer add to the momentum. Surprisingly atmospheric and interesting despite the lack of a singer or lyric. Background for driving fast with top down on the Pacific Highway.

 Disco File (Continued from page 25)

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

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

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


WWW.AMERICANRADIOHISTORY.COM
The Radio Marketplace

Record World

Pull-out Section Aug. 18, 1979

Hottest:

Rock  ARS, Journey, Nick Lowe, Gerry Rafferty, Sniff 'N' The Tears
Disco  Ashford & Simpson, Diana Ross
Country  Jennifer Warnes
B.O.S.  Herb Alpert, Michael Jackson, Mass Production
Adult  Herb Alpert, Dionne Warwick

LP Cuts  None
**Record World Reporting Stations**

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**Most Added Records at Major Markets:**

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

**Most Added Records at Secondary Markets:**

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

**Most Added Country:**

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

**Most Added at Black Oriented Stations:**

- **Commodores (Motown)** ............................................................. 16
- **David Rufin (Warner Bros.)** ...................................................... 12
- **New Birth (Ariola)** ...................................................................... 11
- **Pockets (ARC/Columbia)** ........................................................... 9
- **Fern Kinney (Malaco)** .................................................................. 8
- **Gap Band (Mercury)** ..................................................................... 8
- **B. B. King (MCA)** ......................................................................... 8
- **Gene Chandler (20th Century Fox)** ........................................... 8
R&B & country influences, will test records early. Good retail coverage.

H. Breed: 35-31 WITX, a KBEQ.
Record World | In-depth coverage

The source for research, news and marketing information
K.C. and the Sunshine Band has cause for celebration...

There are 2 sides to every great party.

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

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

ON TOUR:
Youngstown, Ohio: August 13th
Columbus, Maryland: August 16th
Columbus, Ohio: August 17th
Saratoga Springs: August 21st
Toronto, Ontario: August 22nd
Indianapolis, Indiana: August 24th
Syracuse, NY: August 25th
Buffalo, NY: August 26th
St. Paul, MN: August 31st
Holmdel, NJ: September 2nd
Long Island, NY: September 3rd
Atlanta, GA: September 5th
St. Petersburg, Florida: September 7th
Miami, Florida: September 8th

Produced by Casey Finch for Sunshine Sound Ent. Inc.
AFTER THE LOVE HAS GONE White (Wirth/Keeling/Russ [MPL, ASCAP]) 65
AIN'T NO STOPPING US NOW Mccadden/Whitehead/Cohen (Myth/Three, BMI) 67
AIN'T THAT A SHAME Group (Umt, BMI) 61
BABY I WANT YOU Ivey/Woodford (Son Family/Allen Center, BMI) 76
BAD CASE OF LOVING YOU (DOCTOR) R. Parker (Lime Tree/Dee Dee/Delaware, ASCAP) 25
BAD GIRLS G. Moroder & P. Bellotte (Starrin/Erinbone/Sweet Summer, BMI) 31
BEST BEAT IN TOWN B. Debarge (Johbs, ASCAP) 83
BIGWIDE WONDERLAND White/Day (Charleylee/Infrared/Deeptruck/Ninth, BMI) 44
BORN TO BE ALIVE Jean Vanloo/Radimsegmen, ASCAP 30
CHILDREN OF THE SUN S. Itoff & B. Thorpe (Rock of Ages/Careers/Shafrillas, BMI) 57
CRANK IT UP (FUNK TOWN) FT. I. Wade & P. Brown (Sherlyn/Decline, BMI) 100
CRUEL TO BE RIGHT Next Time H. (MPL, ASCAP) 11
DOCTOR) Ivey-Woodford, BMI) 36
GET BAD GIRLS G. (Mighty Three, BMI) 27
GET CRUEL TO CRANK BAD CASE OF AFT. THE HEART OF THE WORLD. (FUNK TOWN) N. Mccadden (MPL, ASCAP) 66
GOLD (Screen Gems-EMI) 111
I WAS MADE (MPL, ASCAP) 98
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When BARBARA MANDRELL sings we listen... and "JUST FOR THE RECORD" will say the things you'll love to hear.

PRODUCED BY TOM COLLINS. Available on MCA Records & Tapes. FEATURING THE SONG: 'Fooled By A Feeling'

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DOWN TO EARTH
RAINBOW
Polydor

FEAR OF MUSIC — Talking Heads — Sire
IN MY LIFE (Jingle) — Talkies — Argo (Import)
IT HURTS TO BE IN LOVE (Jingle) — Duran — Capitol
MIDNIGHT MAGIC — Commodores — Motown
OUT AFTER DARK — Roy Loney — Solid Smoke
PLAIN JANES (single) — Sammy Hagar — Capitol
REPLICAS — Gary Numan & Tubeway Army — Atco
WHEN THINGS GO WRONG (EP) — Robin Lane & The Charbers — Deli Platter

HEAVY ACTION (airplay in descending order):
FEARLESS — Tim Curly — A&M
CANDY-O — Cars — Elektra
GET THE KNACK — The Knack — Capitol
THE JUKES — Mercury
FOOL AROUND — Rachel Sweet — Polydor
GOMM WITH THE WIN — Ian Gomm — Stiff/Epic
STATELESS — Lene Lovich — Stiff/Epic
THE RECORDS — Virgin
REPLICAS — Gary Numan & Tubeway Army — Atco
LOW BUDGET — Kinks — Arista

WIRL-FM/LONG ISLAND
ARDS:
BORN AGAIN — Randy Newman — WB

CHICAGO 13 — Col
DARLING — Charisima
DOWN TO EARTH — Rainbow — Polydor
FALLEN (single) — Phillip Rainbow — EM (Import)
FEAR OF MUSIC — Talking Heads — Sire
PROPAGANDA — Various Artists — A&M
REPLICAS — Gary Numan & Tubeway Army — Atco

HEAVY ACTION (airplay in descending order):
The JUKES — Mercury
LABOUR OF LUST — Nick Lowe — Col
WITH THE NAKED EYE — Greg Kihn — Reprise
CANDY-O — Cars — Elektra
GET THE KNACK — The Knack — Capitol

WAX-FM/SYRACUSE
ARDS:
AIRPLAY — Point Blank — RCA
GOMM WITH THE WIN — Ian Gomm — Stiff/Epic
PROPAGANDA — Various Artists — A&M
REPLICAS — Gary Numan & Tubeway Army — Atco

HEAVY ACTION (airplay in descending order):
BILLY FALCON — UA
MILLION MILE REFLECTIONS — Charlie Daniels Band — Epic
DOWN TO EARTH — Rainbow — Polydor
LABOUR OF LUST — Nick Lowe — Col
STRICKS — Blackfoot — Atco
MICK TAYLOR — Col

WBBM-FM/MAINE
ARDS:
BORN AGAIN — Randy Newman — WB

HEAVY ACTION (airplay in descending order):
CANDY-O — Cars — Elektra
COMMUNIQUE — Dire Straits — WB
LOW BUDGET — Kinks — Arista
THE CLASSIC — Epic

ZETA 7-FM/ORLANDO
ARDS:
AXE — MCA
BUCKEY — Polydor
DOWN TO EARTH — Rainbow — Polydor

WMMS-FM/CLEVELAND
ARDS:
BORN AGAIN — Randy Newman — WB
DOWN TO EARTH — Rainbow — Polydor
FEAR OF MUSIC — Talking Heads — Sire
GOMM WITH THE WIN — Ian Gomm — Stiff/Epic

HEAVY ACTION (airplay, sales in descending order):
GET THE KNACK — The Knack — Capitol

WAX-FM/DETROIT
ARDS:
CHICAGO 13 — Col
DOWN TO EARTH — Rainbow — Polydor
FRAGILE LINE — Who — Epic
GET A MOVE ON (single) — Eddie Money — Polydor
THE RECORDS — Virgin

HEAVY ACTION (airplay, sales in descending order):
GET THE KNACK — The Knack — Capitol
CANDY-O — Cars — Elektra
VAN HALEN — Atlantic
LOW BUDGET — Kinks — Arista
THE CLASSIC — Epic

WXR-FM/CHICAGO
ARDS:
S——J. J. Cale — Shelter
MYSTIC MAN — Peter Tosh — Bull Never Sleeps
PLAIN JANES (single) — Sammy Hagar — Capitol
SERGIO DWARF — Ash At The Wheel — Capitol
TAKE IT HOME — S. B. King — RCA

HEAVY ACTION (airplay, sales in descending order):
LABOUR OF LUST — Nick Lowe — Col
ARMED FORCES — Elvis Costello — Stiff
MINUTE BY MINUTE — Doobie Brothers — WB
BREAKFAST IN AMERICA — Stiff/Epic — Capitol
COMMUNIQUE — Dire Straits — WB
MIRRORS — Blue Oyster Cult — Col

LOW BUDGET — Kinks — Arista
Radio World

Radio Replay

By NEIL McINTYRE

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

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

C.C. McCartney has resigned as PD at B-100 San Diego, and Glenn McCartney is appointed operations manager, all of this with the arrival of Bobby Rich as programming consultant. Jay Fox has resigned as PD at KCBQ/San Diego and Charlie Brown of the Charlie & Harrigan morning show has become the new PD. Westinghouse Broadcasting has appointed Dave Graves director, programming and promotion for Group W. Graves has been the PD at WIND/Chicago. Michael J. Faherty has been named VP/GM at WIND/Chicago from RAR (Radio Advertising Reps), a Group W owned company. Chuck C. Camroux is named president/GM of CXLW/Windsor, replacing Herb McCord, who joined Greater Media.

Steve McCoy is named assistant PD at 92-Q/Nashville. Tony Yoken is the new morning man at WXZR/Memphis from WOW-FM. Michael Picozzi leaves WHCN/Hartford as PD to become morning man at WMMR/Philadelphia. Send your moves, changes and station pictures to NEIL McINTYRE, 30 Rockefeller Plaza, Suite 1200, New York, N.Y. 10020.

Great Moments in Radio History number 2 in a series

THIS ONE GOES OUT TO THAT SPECIAL MACHINE AT THE ROCKLAND BOWL-A-RAMA...

First Top 40 Automated Station

NAB Expects 1500 Registrants For St. Louis Radio Conference

By NEIL McINTYRE

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

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

(Continued on page 56)
Molly Hatchet is Gold.
And without benefit of a hit single.
Or a previous album.
That's called Artist Development.
At Epic Records, our commitment
to new music extends beyond the
signing ceremony and into the
crucial stages of a band's existence.
We believed in Molly Hatchet
from the beginning.
And so did you.

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

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

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

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

RW: Many of the people on your client list are what some people would call street people. What do you feel makes you capable of relating to these people so well?
Sonenberg: Lack of class...although I do represent the Philadelphia Drama Guild, do legal work in the film media ("Midnight Cowboy" and "Hair"), and I'm very much involved in the legitimate Theater. Nevertheless I do deal primarily with people in the music industry and they seem to like the street. As far as being able to communicate with street people, I try to make them feel comfortable by holding meetings on the street and I always use and use words like "gig" and "killer." Seriously, I get along with street people because I don't posture. I answer their questions directly and honestly and try to help them get where they want to be.

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

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

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

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

RW: What new projects are you developing now?
Sonenberg: I'm currently negotiating a lady named Suzanne Fellini on Casa blanca Records. I'm very excited about her. I think she represents a combination of all of my interests. Suzanne is a talented and diversified artist. She writes, sings, performs and acts. What we're going to do at Casablanca is to utilize every media to focus and promote in the most meaningful and immediate way all of Fellini's talents.
The Kinks' Second Childhood

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

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

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

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

The source of the Kinks’ rejuvenation is not entirely obscure. It hardly seems coincidental that the singer sports a spiky, punk haircut while using the stage as a kinetic arena in the manner of the Jam. Younger brother Dave Davies lead guitar blasts emphasize the simplicity, innovation and excitement that was the trademark of his early solos on “You Really Got Me” and “All Day And All Of The Night,” and that has become part of the arsenal of recent groups such as the Clash and the Sex Pistols. Much as punk and power pop drew from the music of the ’60s British Invasion, the Kinks have successfully incorporated a major part of the energy and intent of new wave.

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

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

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

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

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

Steven Blauner

Rabbitt Test

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

For Cher, The Beat Goes On

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

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

**TV Show**

The story is familiar from this point on: more hit records, films, and an enormously successful TV show, "The Sonny and Cher Comedy Hour," launched in 1971. No longer was Cher the scruffy waif who symbolized teenage rebellion. She had blossomed into a strikingly beautiful woman who commanded the attention of the world. She was, and still is, one of the most often photographed celebrities, with her face gracing the covers of scores of magazines and newspapers. Her controversial marriage to Gregg Allman and her current involvement with Kiss' Gene Simmons have been sources of much talk and often invective. However, Cher is a fiercely independent woman who has never cared much what is written about her. Her heart has always been in music.

Her early '70s hit, "Gypsies, Tramps, and Thieves," became one of MCA's biggest selling singles ever. Cher continued her dominant presence on TV with "The Cher Show" and several highly-rated specials. After a year off to raise her children, Chastity Bono and Elijah Blue Allman, Cher signed with Casablanca Record and FilmWorks. At the time, Neil Bogart, president of Casablanca, said, "Cher is a fascinating woman whose gifts are unique. I think in the past she only scratched the surface of the talent she has." Cher went on to record "Take Me Home" with super-producer Bob Esty at the helm. "I've been into disco since Gloria Gaynor did 'Never Can Say Good-Bye'," says Cher. "I was apprehensive at first to do a disco record, not because I was against disco, but because I wasn't sure if I would be accepted into it." Cher needn't have worried. "Take Me Home" became one of the biggest hits of the year, solidly establishing Cher as a consummate disco artist. Now, with her association with Casablanca, there is no end in sight to Cher's artistic contributions. This year, Cher embarked on her first-ever cross-country tour, performing to sell-out crowds and generating rave reviews for her energetic, witty, and touchingly personal stage show. Cher is also recording her next Casablanca LP in between concert dates, and it promises to be a worthy successor to "Take Me Home." There are several projects currently being planned for Cher in conjunction with... (Continued on page 52)

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Casablanca Record and FilmWorks recording artist Cher recently played a three-night engagement at L.A.'s Universal Amphitheatre. Pictured backstage after the opening night show are, from left: Neil Bogart, president, Casablanca Record and FilmWorks; Cher; Sandy Gallin, of Cher's management firm Katz-Gallin. Cher is currently in the midst of her first-ever cross-country tour as a solo artist.
1 GET THE KNACK
THE KNACK
Capitol SO 11948
(2nd Week)

2 2 BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150
3 3 BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708
5 5 CANDY-O Cars/Elektra SE 505
4 4 CHEAP TRICK AT BUDOKAN/Epic FE 35795
6 6 DISCOVERY ELO/FZ 35769 (CBS)
7 7 TEDDY TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
8 8 I AM EARTH, WIND & FIRE/ARC/Columbia FC 35730
9 9 MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic JE 35751
10 10 DYNASTY KISS/Casablanca NBL 7152
11 11 REALITY . . . WHAT A CONCEPT ROBIN WILLIAMS/Casablanca NBLT 7162
12 12 THE GAMBLER KENNY ROGERS/United Artists UA LA 934 13
13 13 BACK TO THE EGG Wings/Columbia FC 36057
14 14 DESOLATION ANGELS BAD COMPANY/Swan Song
8S 8506 (AtI)
15 15 THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK)
WHO/MCA 2 11005
16 16 WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE
MILLS/20th Century Fox T 583 (RCA)
17 17 VOULEZ-VOUS ABBA/Atlantic SD 16000
18 18 BOMBS AWAY DREAM BABIES JOHN STEWART/RSO
RS 1 3051
19 19 LIVE KILLERS QUEEN/Elektro BB 702
20 20 MONOLITH KANSAS/Kirshner FZ 36008 (CBS)
21 21 RICKIE LEE JONES/Warner Bros. BR 3296
22 22 WHERE I SHOULD BE PETER FRAMPTON/A&M SP 3710
23 23 STREET LIFE CRUSADES/MCA 3094
24 24 SODIEN OR LATER REX SMITH/Columbia JC 35813
25 25 SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041
26 26 THE BOSS DIANA ROSS/Motown M 923Rl
27 27 FIRST UNDER THE WIRE LITTLE RIVER BAND/Capitol
SOO 11954

CHARTMAKER OF THE WEEK
— MIDNIGHT MAGIC
COMMODORES
Motown MB 926M1

30 30 DEVOTION LTD/A&M SP 4771
31 31 MORNING DANCE SYPRO GYRA/Infinity INF 9004
32 32 COMMUNIQUE DIRE STRAITS/Warner Bros. HS 3330
33 33 THE MAIN EVENT (ORIGINAL SOUNDTRACK)/Columbia
JS 36115
34 34 THE CARS/Elektro 6E 135
35 35 LOW BUDGET THE KINKS/Arista AB 4240
36 36 MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros.
BSK 3193
37 37 LOOK SHARP JOE JACKSON/A&M SP 4743
38 38 SECRETS ROBERT PALMER/Island ILPS 9544 (WB)
39 39 AN EVENING OF MAGIC CHUCK MANGIONE/A&M SP 6701
40 40 MUNGLING JONI MITCHELL/Asylum SE 505
41 41 MINNIE MINNIE RIPERTON/Capitol SOO 11936
42 42 WINNER TAKES ALL ISLEY BROTHERS/T-Neck PZ 36007

ALBUM CROSS REFERENCE PAGE 48

AUGUST 18, 1979

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

13 G
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RECORD WORLD
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CHART
SAMMY HAGAR

HIS NEW ALBUM
STREET MACHINE
FEATURING HIS NEW SINGLE
PLAIN JANE

Produced by Sammy Hagar. Management: Ed Leffler.
By Ken Smikle

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

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

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

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

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

Laura Palmer reports from L.A.: MCA/Universal has in the works a $5 million plus film starring Richard Pryor and Cicely Tyson. David Franklin, Pryor's manager, has contracted with PR's Gamble and Huff for the production of the soundtrack, with a helping hand from Atlantic artist Roberta Flack. Officials from Universal have alluded (Continued on page 30)

Pick of the Week

OFF THE WALL
MICHAEL JACKSON—Epic FE 85745

This anxiously awaited album more than lives up to the praise and excitement that preceded its release. Quincy Jones and Jackson are an incredible team, with Michael demonstrating terrific skills as a composer, arranger and producer. A beautifully produced package, filled with future hit singles, this LP is a platinum natural.

BRENDA RUSSELL
Horizon SP 739

Ms. Russell's debut is a beautiful album of emotional tunes. This excellent composer and vocalist is certain to create waves on BOS and pop charts, and is already generating attention with her single "So Good, So Right." Watch also for action with "In The Thick Of It."

LOVE ZONE
ULLANDA/Ocean OR 4990

Hot on the heels of her current "Want Ads" single comes Ullanda's debut LP. Composed of mostly hot dance numbers, this much-in-demand background vocalist shines as a soloist, and even co-wrote the album's hottest tune, the ballad "Around And Around."

TAKE IT HOME
B.B. KING—MCA-3151

The king keeps on steppin', this time with the Crusaders on his side. The two have come together to come up with an exciting new album of nine original tunes that feature some of B.B.'s best vocal performances ever recorded. Watch for "Better Not Look Down."

20.McFadden & Whitehead—Philco FZ 36202 (CBS)
21. DISCO NIGHTS—Gordy GS-4223
22. DESTINATION: SUN—Sun/Capitol ST 11941
23. ANOTHER TASTE—A TASTE OF HONEY/Capitol SOO 11951
24. CHANCE—Capitol/Station/Warner Bros. BS 3333
25. FIVE SPECIAL—Columbia 356
26. WILD AND BEAUTIFUL—Teena Marie/Gordy GP 98681
27. LET ME BE GOOD TO YOU—LOU RAWLS/Philco. Intl. JZ 36006 (CBS)
28. SONGS OF LOVE—Anita Ward/bsu 200,004 (TK)
29. LOVE CURRENT—Lenny Williams/MCA 3155
30. ROCK ON RUSSELL—Arista AB 4121
31. THE GAP BAND—Mercury SR 13758
32. HEARTBREAK—CURTIS MAYFIELD/Curtom/RSO RS 1 3053
33. DO YOU WANNA GO PARTY—KC & THE SUNSHINE BAND/TK 611
34. FEVER—ROY AyERS/Polydor PD 1 6204
35. UNWRAPPED—DENISE LASALLE/MCA 3099
36. PETER WHITE—DAVID GILMOUR/Atco 1 3607
37. WHEN YOU'RE COMING CALLING—DENECE WILLIAMS/LYRICS/Columbia JC 35960
38. ADVENTURES OF CAPTAIN SKY—AVI 6042
39. TAKE IT HOME—B.B. KING/MCA 3151
40. WHEN YOU'RE #1—GENE CHANDLER/20th Century Fox/Ch Sound 1 398 (CBS)

AUGUST 18, 1979

1. Directions—Teddy Pendergrass/Philco. Intl. FZ 36003 (CBS)
2. I AM—Earth, Wind & Fire/ARC/Columbia FC 35720
3. BAD GIRLS—Donna Summer/Gaulianca NPR 2 7130
4. Whatcha Gonna Do with My Lovin'—Stevie Wonder/ARC/20th Century Fox (CBS)
5. Midnight Magic—COMMODORES/Motown MB 92691
6. Street Life—CRUSADERS/MCA 3094
7. Minnie Minniew Pimento/Capitol SO 11936
8. The Boss—Diana Ross/Motown/RE 712
9. Winner Takes All—Isley Brothers/T-Neck FZ 36077 (CBS)
10. Devotion—LTD/ASCAP SF 4771
11. Switch—Gordy GP 9887 (Motown)
12. Secret Omen—CAMEO/Cityscape CCLP 2008 (Casablanca)
13. Candy—Con Funk Shun/Mercury SRM 1 3754
15. Dionne—Dionne Warwick/RSO RS 1 1437
16. Do It All—Michael Henderson/Buddah BS 3270
17. R'logue—CHIC/Atco/65013
18. In the Future—Miles Corporation/5211 (Atl)
19. This Boot Is Made For Fonk-N Rootsy's Rubber Band/Winmar Bros. BS 3095
20. McFadden & Whitehead—Philco FZ 36202 (CBS)
21. Disco Nights—Gordy GS-4223
22. Destination: Sun—Sun/Capitol ST 11941
23. Another Taste—A Taste of Honey/Capitol SOO 11951
24. Chance—Capitol/Station/Warner Bros. BS 3333
25. Five Special—Columbia 356
26. Wild and Beautiful—Teena Marie/Gordy GP 98681
27. Let Me Be Good to You—LOU RAWLS/Philco. Intl. JZ 36006 (CBS)
28. Songs of Love—Anita Ward/bsu 200,004 (TK)
29. Love Current—Lenny Williams/MCA 3155
30. Rock On Russell—Arista AB 4121
31. The Gap Band—Mercury SRM 1 3758
32. Heartbreak—Curtis Mayfield/Curtom/RSO RS 1 3053
33. Do You Wanna Go Party—KC & the Sunshine Band/TK 611
34. Fever—Roy Ayers/Polydor PD 1 6204
35. Unwrapped—Denise Lasalle/MCA 3099
36. Peter White—David Gilmour/Atco 1 3607
37. When You're Coming Calling—Denece Williams/Lyrics/Columbia JC 35960
38. Adventures of Captain Sky—AVI 6042
39. Take It Home—B.B. King/MCA 3151
40. When You're #1—Gene Chandler/20th Century Fox/Ch Sound 1 398 (CBS)
Black Music Record World (Continued from page 49)

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

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

Black Music Record World (Continued from page 49)

In Hollywood, Florida last week the Pickwick Convention was held. Between 600-700 retailers and jocks were entertained by Motown’s Commodores. This is the Commodores last show in the U.S. before they leave on their world tour. With only a four-piece horn section and three-piece percussion section backing them, the Commodores rocked this particular audience out of their convention floor and on to the convention floor, pushing back the tables to make room for them to dance. Their performance lasted an hour, and included four tunes from their latest LP, “Midnight Magic,” plus “Three Times a Lady” and “Brick House.” The Memphis Horns are one of the noted recorded groups in the industry—nearly 300 LPs—and they are relocating to Los Angeles and will be available for studio work, according to manager Rick Taylor. Taylor also manages the Barkays, Ebonie Webb and possibly the Emotions.

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

(Continued on page 51)
Imports (Continued from page 44)
mases. In the same way the Bee Gees made disco (once a gay, black music) safe for white America.

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

(Continued on page 52)

Copy Writes (Continued from page 16)

Canada. The properties include the music to such teleseries as "Fantasy Island," "Love Boat," "Starsky & Hutch," "Vegas" and "Family." . . . The group Merge has been signed to Famous Music via creative director Lionel Job. Adding to the creative development of the group is the well-dressed R&R staffer Basil Nias . . . .

The folks at the 1979 World Popular Song Festival in Tokyo are busy cataloging the more than 1,750 song entries from 53 countries. The Festival is scheduled to take place Nov. 9-11 at Nippon Budokan Hall under the sponsorship of the Yamaha Music Foundation.

END NOTE: T.K. has decided to close the professional department of the company's publishing division. Leaving their posts are Lanny Lambert and Amy Bolton. Lambert can now be reached at (212) 831-3691 and Bolton's number is (212) 260-8007.

Black Music Report (Continued from page 50)

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

Free Sylvers

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

On The Horizon

Chicago radio luminaries recently got together with promotion, sales and marketing field staffers for a listening party for Horizon artists Neil Larenz and Brenda Russell. Listeners had a chance to hear Larenz's new "High Gear" album, and Brenda Russell's debut album, "Brenda Russell," both of which have just been released. Pictured from left: Donneta Tony Mecotl, RCA; Robert "Trooper" York; Rich Girard; Bill Swezengen, RCA; Vince Fredoka, RCA; Bill Gilbert; Jim Grady, RCA; and Tom Potter, RCA; (Front) Marko Babineaux; Dotty Lowe, RCA; Fred Mancuso, director of promotion and marketing for Horizon Records; Tammy Litman, vice president of A&M Records and creative director for Horizon Records; and Nancy Deon.

Video Visions (Continued from page 43)

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

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

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

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

The Jazz LP Chart

AUGUST 18, 1979

1. STREET LIFE CRUSADERS/MCA 3074
2. MORNING DANCE SPYRO GYM/Infinite Fin 9004
3. AN EVENING OF MAGIC CHUCK MANGIONE/A&M SP 6701
4. I WANNA PLAY FOR YOU STANLEY CLARKE/Nemperor K2Z 53580 (ES)
5. HEART STRING EARL KUGH/United Artists UA 942 H
6. NEW CHAUTAUQUA PAT ATHENHE/ECM 1113 (WB)
7. MINGUS JOHN MITCHELL/Asylum SE 505
8. LUCKY SEVEN BOB JAMES/Columbia/Tappan Zee JC 30456
9. FEVER ROY AYERS/Polydor PD 1 6004
10. PARADISE GUY WASHINGTON, JR./Elektra 46182
11. TOGETHER MCCOY TYNER/Milestone M 9087
12. EUPHORIA GATO BARBIERI/A&M SP 4774
13. PART OF YOU ERIC GALE/Columbia JC 35715
14. LIVIN' INSIDE YOUR LOVE GEORGE BENSON/Warner Bros. 285K 3277
15. LOVE CONNECTION FREDDIE HUBBARD/Columbia JC 36015
16. FEEL THE NIGHT LEE RITENOUR/Elektra 6E 192
17. FEET DON'T FAIL ME NOW HERBIE HANCOX/Columbia JC 35704
18. COUNTERPOINT RALPH McDONALD/Marlin 2229 (TK)
19. PARADE RON CARTER/Milestone M 9088

20. NIGHTS OF FANTASY DEODATO/Warner Bros. BSK 5321
21. HO! MAYNARD FERGUSON/Columbia JC 36124
22. ARROWS STEVE KHAN/Columbia JC 36129
23. CARMEL ROY FOSTER/Columbia JC 36128
24. HIGH GEAR NEIL LARENZ/ horizon SP 728 (A&M)
25. STANLEY TURRENTINE/Elektra 6E 217
26. THE GREAT LIFE BOBBI HUMPHREY/Epic JC 35607
27. RICHIE HADLEY/TOM BROWNE/Arista GRP GRP 5003
28. DO IT ALL JOE HENDERSON/Buddah 8DS 5719 (Arista)
29. JEAN-LUC PONTY/ LIVE Atlantic SD 19229
30. DELPHI I CHICK COREA/Polydor PD 1 6008
31. DELIGHT RONNIE FOSTER/Columbia JC 36019
32. EYES OF THE HEART KEITH JARRETT/ECM 1 1150 (WB)
33. BRAZILIA JOHN SCERRA/MCA AA 1116
34. PAT METHENY GROUP ECM 1 1114 (WB)
35. TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JC 35994
36. LAND OF PASSION HUBERT LAWES/Columbia JC 35708
37. THE MIND OF GIL SCOTT-HERON Aria AL 8001
38. FUTURE TALK URSULAV GUDJON/Inner City 1066
39. FLUID RUSTLE EDWARD WEBER/ECM 1 1137 (WB)
40. THE JOY OF FLYING TONY WILLIAMS/Columbia JC 35705

www.americaspast.com/digitized
Ariola Signs Street Players

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

The Coast (Continued from page 14)

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

And mindful of the fact that yesterday's hippies are, from debut album, which was announced by Street Records; an executive of Atlantic Records; and wily promotion work of bassist Dave Edmunds, the new arrangement.

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

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

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

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

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

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

RUMOR CONTROL—COAST sends its congratulations, albeit with lumps in our throats, to Nick Lowe and Carlene Carter, expected to tie the knot sometime shortly after the west coast climax of the current Rockpile tour featuring Lowe and old pal Dave Edmunds. Just remember, Carlene, if he treats you mean, we'll still be waiting.

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

Hallway through the show, the unidentified rowdy drove right through previewing unsigned acts in that fashion for some time, and now former Shelter exec and Midnight Productions founder Joel Maiman is applying that strategy in and around his San Diego base, where a recent Midnight signing, Trampolene, has received some demo play on KGB-FM. The band's tape also made it onto the air in Reno, via KOZZ-FM.

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Hallway through the show, the unidentified rowdy drove right through...
Keeping Their Shirts On

Their new White, fully, is called "Con Cuffia Anymore," has just been released. Backstage after show are left: Dennis White, VP, marketing, Capitol; Doreen DiAgostino, press and artist relations coordinator, east coast; Capitol; Gay franklin, customer service rep., Capitol; Daven Tarik, salesman, Capitol, N.Y.; Joe Deffler, district sales mgr., Capitol, N.Y.; Ronald Adiletta, Shirts; Annie Golden, Shirts; John Criscione, Shirts; Robert Rocaippo, Shirts; Bettylynn McVain, tour press coordinator, east coast, Capitol; Mitchell Schuhenbaum, east coast talent acquisition, Capitol; Arthur LeMonica, Shirts; Jim Kramer, Paragon Agency; Moun- reen O'Connor, press and artist relations mgr., Capitol, east coast; Peter Wassnyt, N.Y., regional AOR promotion mgr., Capitol; and John Piccola, Shirts.

Imports (Continued from page 51)

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

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

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

NEWS: Jem Records, the largest importers of English records, has announced a 3 percent rate increase, effective August 13. Jem cited the devaluation of the dollar and skyrocketing British prices as reasons for the increase. British LPs are now sold for over $10. Additional to the woes of the British record industry is the cost-cutting currently being argued in the courts—over foreign records being imported to England and undercutting domestic prices. Perhaps the saddest part of Britain's doldrums is the indirect stifling of new talent. A recent issue of New Musical Express states, "The major (labels) are content to relax on the sidelines and allow the small inde-}
Canada

By ROBERT CHARLES-DUNNE

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

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

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

(Continued on page 56)

England

By VAL FALLOON

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

(Continued on page 55)

Japan

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

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

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

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

King & His Court

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

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Germany

By Jim Sampson

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

MAFFAY’S STEPPENWOLF SETS NEW STANDARDS: Peter Maffay’s ambitious “Steppenwolf” set on Teldec is again this week atop the German album charts, for the first time joined by the single “So bist Du.” A quick check with several record companies indicates this is probably the first time in this decade that a German artist simultaneously topped both charts with German-language original material.

Heintje and Ariola did it in 1968. Teldec also reports that Maffay’s album has picked up a gold record award.

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

England (Continued from page 54)

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

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

(Continued on page 56)

Japan’s Top 10

Singles

1. KANPAKU SENSEN
   MASAISHI SADA—Free Flight
2. OMOIDEZANE
   SACHIKO KORAYASHI—Warner Pioneer
3. CALIFORNIA CONNECTION
   TATTA MIYASHITA—Avex
4. GINGATETSUO 999
   GODZIGO—Nippon Columbia
5. NAMINORI PIRATE
   YONEZAWA—Angel
6. KIMI NO ASA
   SATOSHI KISHIDA—CBS/Sony
7. AMERICAN FEELING
   CIRCUS—Alpha
8. AI NO ARASHI
   MOMOE YAMAGUCHI—CBS/Sony
9. MICHIZURE
   MIEKO MAKIURA—Polydor
10. YUMEOIZAKE
    JIRO ATSUNI—CBS/Sony

Albums

1. MORNING
   SATOSHI KISHIDA—CBS/Sony
2. L.A. BLUE
   MOMOE YAMAGUCHI—CBS/Sony
3. KOKYOSHI GINGATETSUO 999
   GODZIGO—Nippon Columbia
4. ALICE VII
   ALICE—toshaka EM
5. 10 “NUMBERS” KARAT
   SOUTHERN ALL STARS—Vox
6. KISS ME PLEASE
   EIICHI YAZAWA—CBS/Sony
7. VOULEZ-VOUS
   ABBA—Disco
8. OLIVE
   YUMI MATSUTOYA—toshaka EM
9. NEW HORIZON
   CIRCUS—Alpha
10. MORNING ISLAND
    BAIKU WA/ARABE—CBS/Sony

England’s Top 25

Singles

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

Albums

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

(Courtesy of Record Business)
Backstage with ABB

Capricorn recording artists The Allman Brothers Band were recently profiled on ABC-TV news magazine "20/20." Shown backstage at Madison Square Garden during the taping, Fine stated that the majors must have separate identities.

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

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

All the functions that can be shared will be under the management of Tom Parkhison, present deputy M.D. of Polygram Records. Final details have yet to be worked out, but Fine anticipates that the new structure should be completely operational by January 1, 1980. M.D.'s Tony Morris (Polydor) and Ken Malphant (Phonogram) will retain their current roles, and the removal of the administration burden is expected to provide more scope for them in the creative and marketing aspects of the business.

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

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

Radio Replay (Continued from page 38)

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

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

England (Continued from page 55)

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

Sixties pop star Joe Brown makes his debut on Acrobat Records with a single "Free Inside," written specially for the film "Porridge," which premiered this week in London. Joe Brown currently stars in the revived "Oh Boy" series on TV... Heavy Motown schedule for August with a major marketing campaign to coincide with the Commodores tour (August to November), a new Smokey Robinson LP, and product from Platinum Hook and Cuba Gooding. Staff also gearing up for the one-off Billy Preston date in September... Top EMI act the Tom Robinson Band—formed in January '77 by Robinson and guitarist Danny Kestow—has disbanded. Final appearances were at the Tourhout and Wechter festivals in Belgium. Robinson is working on material for a third album and there are plans for a new TRB line-up by early next year.

J immey Pursey and Sham 69 have now split, though the band's "Hersham Boys" single charted last week... And London mod group the Chords have parted company with Jimmy Pursey's P Productions and have signed direct with Polydor.

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

Canada (Continued from page 54)

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

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

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MENDELSSOHN SYMPHONY NO. 4
VON DONNYNI
London Digital

MENDELSSOHN: SYMPHONY NO. 4
VON DONNYNI
London Digital

MENDELSSOHN: SYMPHONY NO. 4
Columbia

MENDELSSOHN: SYMPHONY NO. 4
Angel

MENDELSSOHN: SYMPHONY NO. 4
London Digital

VAUGHAN WILLIAMS: HUGH THE DROVER
Angel

LAURY'S/CHICAGO
ANNE'S SONG—RCA

MOZART: VIOLIN CONCERTOS—Svirovkov

MOZART: HORN CONCERTO—Tuckwell

ANGEL RECITAL

SOUND WAREHOUSE/DALLAS

TOWER RECORDS/LOS ANGELES

CORNELIUS—London

ROSSPOF: SUITE—Abdo—DG

Puccini: Tosca—Freni, Pavarotti, Milnes, Rostropovich—London

MAHLER: SYMPHONY NO. 5—Angel

COPLAND: SYMPHONY NO. 3—Copland—Columbia

FALLER: SONGS—Norris, Bolcom—Nonesuch

PAULI: KANON—London Digital

KORVETTES/EAST COAST
BRITTEN: PETER GRIMES—Vickers, Davis—Philips

DONIZETTI: LUZERIJA BORGIA—London

GERSWIN: MANHATTAN SOUNDTRACK—Grafton, Walsam—Columbia

MAHLER: SYMPHONY NO. 4—London Digital

MAHLER: SYMPHONY NO. 4—London

MAHLER: SYMPHONY NO. 4—London Digital

TOWER RECORDS/LOS ANGELES

BOILING: FLUTE CONCERTOS—Robles, Galaxy, Mato—RCA

SHOSTAKOVICH: LADY MACBETH OF MTSENSK—Vishnevskaya, Rostropovich

STRAUSS: DIE SCHWEIGSAME FRAU—Angel

OWEN'S/NEW HAVEN
BERWALD: SYMPHONY—Joplin

THE IMMORTAL CARUSO, VOL. VI—RCA

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

Jorge Gambier, productor de "Disco Baby" (Copacabana), acaba de terminar gran parte de las grabaciones que serán incluidas en la película "Vamos a Cantar: Disco Baby." También acaba de hacerse cargo de la producción de María Alcina para Copacabana... Alcione (Polygram), cantante de gran fuerza, está preparando su nuevo disco, mientras continúa como maestra de ceremonias del programa de TV "Albetta Geral," que sale al aire por Globo... Jane & Herendi, dúo de gran éxito, acaba de renovar su contrato con RCA presidida por Adolfo Pino... Ze Rodrix será lanzado próximamente por RCA con un nuevo LP... Según informaciones de prensa, el Consejo Nacional del Derecho Autoral (CNDNA), entidad incorporada a Ministerio de Educación, y que tiene como función principal las recaudaciones de los autores, deberá sufrir modificaciones en las próximas semanas...

 Helio Gomyde, del Departamento de Prensa de Continental nos informa el lanzamiento, entre otros, del LP de Marilia Medalha "Boias de Luz"... Copacabana acaba de lanzar un disco en memoria de la desaparecida Dolores Durán, en el cual se ha grabado de nuevo todo el acompañamiento musical... Después de adquirir Radio Continental en Río, la Rede Capital de Comunicaciones (Continued on page 60)
**LATIN AMERICAN HIT PARADE**

**Popularidad (Popularity)**

**Redlands, Cal.**

By KCAL (ALFONSO CAMACHO)

1. MENTIRA, MENTRISTOS
2. HASTA QUE AME NECITA
3. SENTIDO CONTRARIO
4. BUENOS DIAS SENOR SOL
5. TERCIOPELO Y FUEGO
6. CHIQUITITITA
7. BRUJERIA
8. ELLA-A-A
9. ONH, BABY, BABY
10. AYUDAME A OLVIDAR

**Phoenix**

By KFIF (GILBERTO ROMO)

1. ADIOS AMOR
2. PARA SIEMPRE ADIOS
3. LA PALMA
4. MAY CAMACHO-Luna
5. ERES COMO EL VIENTO
6. BUENOS DIAS SENOR
7. AMOR DE DISCOTEQUE
8. SIN TU AMOR
9. ESTE AMOR SE VA
10. LA DIOSA DE MI VIDA

**San Jose**

By KYRA FM (JAVIER DE LA CERDA)

1. HASTA QUE AME NECITA
2. CHIQUITITITA
3. ROLDOS Y SU PEQUEÑA COMPANIA
4. PIOWAIDAE
5. PARA T'A
6. MANOLO OROBO-Alhambra
7. ALGUIEN COMO TÚ
8. VIVIR MI VIDA
9. VUELVE CARINO
10. ACOMPANAME

**San Antonio**

By KYAR FM (JAVIER DE LA CERDA)

1. HASTA QUE AME NECITA
2. CHIQUITITITA
3. ROLDOS Y SU PEQUEÑA COMPANIA
4. PIOWAIDAE
5. PARA T'A
6. MANOLO OROBO-Alhambra
7. ALGUIEN COMO TÚ
8. VIVIR MI VIDA
9. VUELVE CARINO
10. ACOMPANAME

**Ventas (Sales)**

**Albuquerque**

1. EL TAHIR
2. LA MELANCOLIA DE MI CORAZON
3. ME OLVIDE DE VIVIR
4. EL DIA DE SAN JUAN
5. AMOR A PRIMERA VISTA
6. LA LAMARMA
7. EL TAHIR
8. BABY BABY
9. CHIQUITITA
10. AYUDAME A OLVIDAR

**New York**

1. SIN PODERTE HABLAR
2. SUPLICA
3. NO NOS PARARAN
4. VIDA MIA
5. TOMAY OLIVENCIA-T.H.
6. JOHNNY VENTURA-Combo
7. CALLADOS
8. QUIERO VIVIR
9. SUGER
10. PEDRO NAVAJA

**Puerto Rico**

1. SIN PODERTE HABLAR
2. SUPLICA
3. NO NOS PARARAN
4. VIDA MIA
5. TOMAY OLIVENCIA-T.H.
6. JOHNNY VENTURA-Combo
7. CALLADOS
8. QUIERO VIVIR
9. SUGER
10. PEDRO NAVAJA

**Argentina**

By CENTRO CULTURAL

1. CHIQUITITITA
2. FRANCISCO MONROIG
3. SERA, SI AMO A TAN
4. VIVIR MI VIDA
5. TOCO MADERA
6. SORREVIVE
7. CABALLO DE TROYA
8. SORREVIVE
9. GLORIA GAYNOR
10. GERRY RAPPFEY-Capitol

**Nuestro Rincon**

(Continued from page 58)

Marvin Santiago para TH, con el tema “Fuego a la Jicotea” (R. Cortijo) está moviéndose fuertemente en Puerto Rico... Otro sello que está disfrutando de ventas fuertes es Artomac Records con su último lanzamiento de Gilberto Monroig, interpretando a Bobby Capó y ahora con la Orquesta Le Terrifica, que con el tema “Pura” (Jossie León) está acaparando fuerte movimiento... Orfeon lanzó un “disco Version” de 12” de Carmin interpretando “Calliente” (Hot Stuff) (Bellots-Faltermeyer-Forsey-Zabala) y “Cuando me doyes de amor” (L. del Colina) en producción de Charlie Lopez y con arreglos de Randy Ortiz y Carlos Franzetti... RCA lanzó a su intérprete Lina Deneken en el tema “disco” “Adelante” (Armenteros-Herrero) con arreglos y dirección de Bubu Silvetti, ahora radicado en México. El tema al respaldo es “El Mundo para los dos” (Herrero-Armenteros) una balada romántica que también pudió abrirle puertas de éxito a la muy buena intérprete mexicana... Me dicen que George Tavares ha pasado a la editorial de CBS, con base en Coral Gables, Florida... El gran músico y talentoso director de radio Alfredo Rodriguez, está a cargo ahora de la programación de la KEYH! 85, de Houston, con 10,000 watts en frecuencia libre, lo cual significa un gran paso de avance para el buen amigo. De su bella carta extraigo: “Ya sabes que nunca te he solicitado nada ni me ha gustado material enfático en el pasado, pero ahora más que nunca, encarecidamente acudo a ti, para que si te es posible me ayudes a conocer mi verdad, mi verdad y que las compañías que siempre me han ayudado con su material de promoción, nos lo hagan llegar. Nuestra programación es de mejor de lo popular, en el afán de siempre promoverlo lo que en verdad vale la pena, tú ya conoces mi idea sobre el asunto.” Bueno, el material promocional debe ir dirigido a: Alfredo Rodriguez, Keyh! Radio 85, 3101 Southwest Freeway, Suite 501, Houston, TX 77027.

¿Cuál es el rumbo de la grabación de “disco” de Los Joao, titulada “Disca Samba”, sometiéndola a promoción a través de los “record pools” de Estados Unidos... Y ahora... ¡Hasta la próxima!

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

Too Pyo Hong, chairman of the organizing committee for World Song Festival in Seoul ‘79, informed me that the Joon-ang Daily News and Tong-yang Broadcasting Corp. will present the above mentioned festival in Seoul on December 8th, 1979. This Festival will be the biggest of its kind in Korea and as the leading mass communication center in Korea, the Joon-ang Daily News & Tong-yang Broadcasting Corp. is organizing the event to celebrate its 15th Anniversary and is aiming at the promotion of cultural exchanges among music-loving nations of the world. The festival is open to all eligible singers and composers and entry songs, either original or published, will be accepted. The festival will take care of travel expenses, accommodations and meals for the selected singers and composers, and the awards will be $10,000 (1st Prize), $5,000 (2nd Prize), $3,000 (3rd Prize), and $2,000 awards each for the best outstanding songs. For further information please contact Too Pyo Hong, World Song Festival in Seoul ‘79, 56-9, Seosumon-dong, Joong-ku, Seoul, Korea.

(Continued on page 60)
WE LOVE N.Y.

**ORQUESTA LA GRANDE—Solo 513**

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

**EL MAS GRANDE**

**OSCAR D'LEON Y SU ORQUESTA—THS 2063**

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

**GUARARE**

**JUNAS 1071**

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

**Motivos**

JOSE DOMINGO—Mericana Melody MMX 5628

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

**En Brasil**

(Continued from page 58)

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

Surge nuevamente el cantante Morris Albert (Charger), al incluirse una de sus canciones como tema de la tele-novela "Fei-

jao Maravilha" de la Cadena Globo. . . . *Sydney Magal* (Polydor) firmó con la Cadena Tufi para la presentación de un show todas las semanas . . . En ocasión de las elecciones de ABEM (Asociación Brasileña de Editores de Música) salieron elegidos: como Presi-

dente *Romeu B. Núñez* (Editora Itapu) y como directores *Bruno Quaino* (Editora Sigemi), *Antonio D'Almeida Santos* (Editora Mer-
dional) y *Fernando Vitale* (Editora Vitale) y como Asesor Legal el abogado *Danilo Rocha* . . . Los músicos brasileños con apoyo de los Sindicatos, no están nada satisfechos ante el gran número de grabaciones hechas por artistas brasileños en el extranjero. Se espera una seria reclamación del gobierno al respecto . . . Conti-

ñúa la lucha contra la piratería de cassettes en Brasil. Se espera que éste sea uno de los temas a tratar en la próxima convención de la FLAPF, que se celebrará en Septiembre en Río . . . *Ina Na-

tional Discos Ltda*, fábrica pren-
sadora recién adquirida por WEA, pasará por una serie de modifi-
caciones según los planes de WEA Internacional . . . La comi-

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

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

**Nuestro Rincon**

(Continued from page 59)

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

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**Album Analysis**

(Continued from page 8)

action. Northeastern sales are also promising.

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

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

**John Coveney**

(Continued from page 57)

Coveney because for years he was a regular panelist on 'The Mike Douglas Show.' Many Saturdays throughout the Metropolitan Opera's season his erudition and wit have spiced comments on opera that the general public has enjoyed. And of course anyone who has ever read an Angel record liner knows that he could write.

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

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

**Ariola Circular Debuts**

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

**Expansion Due**

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

**A&M Releases Four**

- **LOS ANGELES—On August 15, A&M Records will release four new albums. They are "American Boy and Girl," Garland Jeffreys' debut LP; "Elliott" by Texaco's Coveney, and "Facades," Sad Cafe's second American release.**

**Lourie-Miller Inks Slick and Diamond**

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

**Singles Analysis**

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

**Lowe**

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

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

**Havin' a 'Party'**

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

**Teller Hits with Nightingale**

(Continued from page 6)

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

*Record World* August 18, 1979
Disc's Computer Sets
Catalogue Inventories
by Peter Fletcher

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

**Consistent Control**

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

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

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

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

**Eliminates Guesswork**

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

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

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

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

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(Continued from page 3)

**Disc Staffers Meet**

Phone and freight charges.

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

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

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

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

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

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

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

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

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

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

**Award Winners**

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

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

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

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

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Klenfner Joins Front Line Mgmt.
(Continued from page 4)

Both of us: Front Line is at a point where we have the best roster in the business, one filled with truly great creative people," Klenfner confirmed that Front Line's entry into the New York music community mirrors both roster growth and the dispersal of Front Line clients beyond its earlier west coast base, as founded by Azoff in the mid-'70s.

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

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

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

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

**Virgin Vinyl**

As part of a series of special presentations across the country, Virgin Records and Atlantic Records threw a party at the Tony Duquette Studios in West Hollywood, as part of a cost-effective promotion campaign. Show off the party are, from left: Pat Kelly, assistant news director of KMET; Atlantic director of artist relations/product management Perry Cooper; Virgin president Ken Berry; Sam Bellomy, program director of KMET; Atlantic senior vice president/general manager Dave Glow; Atlantic west coast director of artist relations Tony Mandich; Atlantic associate director of national AOR promotion Judy Libow; Virgin vice president of promotion Kurt Neuringer; and Jack Snyder, assistant program director of KMET.
A&M N.Y. Office Is Strong

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

The Bell and James single predictably was first in heavy rotation on black stations when first re-
leas ed in September. "It didn't explode immediately but instead simmered for a long time and ac-
tually lost some emphasis from the rest of the company," said Michael Leon, director of east
coast operations. "It wasn't until December when WABC became the first pop station to add it.

In the meantime, it started to get played in clubs and then it started to sell. Our accounts began feed-
ing us with information that said we had a smash."

Personnel Turnover

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

Over the last year and a half there has been a marked turnover in personnel in New York. One
exception is five-year veteran Rich Totoian, national director of album promotion. "Department
by department," he said, "we now have the best record company in New York." He fully admit-
ted the organizational problems that hampered operations in the past but asserted that they
are definitely solved. "We went through some pretty bad periods with morale," said Totoian.

"There was no cohesiveness. Now there is a tremendous spirit due in part to the office. The best
thing that ever happened to it is Michael Leon. His energy is just incredible."

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

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

"The Police were a first for us in terms of a record company. We were
educated by their manage-
ment to some different tech-
niques for merchandising and
marketing a band. The rise of new
wave music in the past year is a
relatively new phenomenon in
terms of marketing concepts for 
companies. We weren't used to going to the small cult
clubs where these groups (the Po-
lice, Joe Jackson, etc.) played so we were educated there."

Because of the immediate re-
action to radio airplay of the Jem
import, A&M was forced to re-
lease the Police LP of mystery
when they were going through a transitional period with their distribution sys-

tem. "All our January releases were being held until February when our RCA distribution deal
expired," said Leon. "We were afraid we'd lose the momentum and sales started by the radio
reaction to the import. There was real street level support for the band thanks to their manager,
Miles Copeland, working them at small venues." " Roxanne," the Police single, went Top 40 while the album is approaching gold status.

New York Staff

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

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

Mark Spector moved to New
York from Los Angeles early this
year and Leon called his posi-
tion "one of primary importance. 
The future of the company is in the music brought into it. Specto-
ctor has found New York to have a
higher concentration of music
sophistication. It's logical and
long overdue for A&M to not
only have a strong A&R presence here but also a presence with the
ability to make a commitment."

Associate director of artist de-
velopment of primary importance, recently attended career booking bands at the Uni-
versity of Maryland. She has strong contacts with the managers and agencies in New York and
the concentration of concerts and club dates in the region makes her post one of crucial impor-
tance. Moreover, artist develop-
ment vice president Martin Kick-
up has delegated national respon-
sibility to her for tours as im-
portant as those of Peter Framp-
ton and Tim Curry.

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

"Rick Stone and Richie Gallo," said Leon. "They bring to the prototype of the radio/retail promotion team that should exist every-
where. Being close personal friends only makes that pair much more effective."

Big First Half

"I'm the street guy and Rick's the diplo-
matic," says Gallo. Their success at translating radio play into sales and sales into radio play are the keystone of the suc-
cess A&M had in New York with its roots in the New York market. "Marketing and promotion need to be a one/two punch," said Stone. "It started with Michael Leon and I and it has continued when I moved into Michael's job and Richie moved into my old one."

A&M's New York office passed the acid test in the first half of 1979, having filled the ma-

or roles in breaking Joe Jackson, the Police and Bell and James, they gave Supertramp a sellout in their first appearance ever in Madison Square Garden; they
overseas a precedent setting triple play live radio broadcast of three A&M acts playing live in three different venues; and they are now in the position of breaking Herb Alpert's current single "Rise."

"This is an office that really
ooks," said Totoian. "We're as
close to an ideal as you can get in this business."
CBS Sets Major Mkng. Program After Postmg First Half Sales Gains

By WALTER CAMPBELL

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

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

Eddie Kilroy Bows Production Co.

NASHVILLE — Eddie Kilroy, former vice president of A&R for MCA Records, Nashville, has announced the formation of Shaggy Dog Productions, Inc., located at 1300 Division Street here. The firm, which will record established entertainers as well as a limited number of new acts, has already made production agreements with Ray Pillow, Little David Wilkins, Kim Charles, Faron Young and Bobby Borchers. All acts produced by Shaggy Dog will have the advantage of career guidance, promotion, and easy access to their producer, according to Kilroy. Kilroy adds that his firm is currently in the process of establishing a publishing wing. Shaggy Dog's first production project will be an album/single session on Faron Young.

E/A Taps Sharp

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

Background

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

Tree Promotes Condra

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

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

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

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

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

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

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

Willie Nelson is getting attention with the standard "Crazy Arms," pulled from the "Honky Tonkin'" package of vintage RCA masters. Running with it are WWVA, WPLQ, WGTQ, KKKK, KKKY, KRMD, WDEN, KSSS, WBAM, WMC, KJJJ, KMPS, KRAK, WSLC, WFAI, KNEW, WWSN, KXLR, WIRE, KERE, WIVK, KGA.

Ann J. Morton has an early start with "My Empty Arms," already added at KXLR, WGTQ, KFDI, WPNX, KGA, KAYO, KYNN, WSLC, WFAI, WSDS, KV00, KERE, KRMD, WIRE.

O. B. McClinton's recap of the daytime addiction called "Soap" is playing at WSLC, WIRK, WMTT, KMPS, WPNX, KFDI, KV00, KRAM, KERE, WFAI.

KV00 personality Billy Parker is seeing chart success with the Ernest Tubb classic "Thanks A Lot" at KKKK, WFAI, KTTS, WSLC, WMTT, KYNN, WWOJ, KKKH, KFDI, KV00, KRMD.

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

Charlie Rich's UA offering "Life Goes On" added at WNNC, KTTS, KGA, KSSS, KKKH, KSOP, WTSO, KV00, WFAI, WQQT, WUUNI.

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

Roger Young is showing well with "Skip A Rope" at WPNX, KLLL, WFAI, WDEN, KFDI, KV00, WWOJ, KRMD, KKKY. Rachel Sweet's "I Go To Pieces" playing at WNN, WWOJ, WFAI, KRMD, WIVK.

Tommy Overstreet has an early start with "What More Could A Man Need" at WNNC, KKKK, WSLC, KV00, KJJJ, KERE, KBUC, WBAM, KRMD, WTTD, KKKH, WPNX, KGA, KSOP, KAYO, WWVA, WMTT. Dorsey Burnett getting action on "Here I Go Again" at KBUC, KFDI, KDJO, KSOP, KERE, KV00.

SURE SHOTS

Dolly Parton — "Great Balls of Fire"

LEFT FIELDERS

Jim Chesnut — "Let's Take The Time To Fall In Love Again"
Louise Mandrell — "I Never Loved Anyone Like I Love You"

Jercy Ross — "Little Bit More"

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

AREA ACTION

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

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

Don Deal — "A Stranger's Love" (KFDI, KV00)

Charly Delights Dallas

By CINDY KENT

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

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

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

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

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

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

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

NASHVILLE—With four songs moving up the country singles chart and cuts on at least 15 charted albums, MCA Music’s Nashville operation is undergoing a surge in activity, coinciding with the completion of an expansion of facilities including construction of a 16-track studio.

Current charted singles published by MCA companies include the Oak Ridge Boys’ latest MCA single, “Dream On” (Duchess, BMI); Mary K. Miller’s RCA release, “Guess Who Loves You,” co-written by Rafe Van Hoy and Duchess Music writer Deborah Allen; Jeanne Pruett’s IBC release, “Please Sing Satin Sheets For Me,” and RCA’s Willie Nelson single, “Crazy Arms” (Champion, BMI).

On the album chart, MCA Music publishes cuts on records by Allen, Jackie DeShannon, the Oak Ridge Boys, the House, Crystal Gayle, the Earl Scruggs Revue, Roy Clark & Gatemouth Brown, Willie Nelson, John Conlee, T. G. Sheppard, Emmylou Harris, Tammy Wynette, Susie Allenson, and Danny Davis & The Nashville Brass.

Exclusive writers headquartered in the Nashville office include Deborah Allen, Jim Crutchfield, Ted Barton, Gene Harris, Wayne Berry, Mike Black, and Dave Loggins (who has just finished an album for Epic). “They also work from time to time with our New York and L.A. writers,” says Jerry Crutchfield, vice president of the Nashville operations.

“We’ve been active for some time,” says Crutchfield, “but with the recent acquisition of copyrights from ABC’s publishing along with our efforts in getting songs placed have helped us to build momentum in the past 12 months.” Crutchfield added that the company is open to guiding new writers. In addition to Crutchfield, MCA’s staff includes Colby Detrick, Dee Williams, Pat Higdon, Ted Barton, Jan Crutchfield and Deborah Allen.

“Most recently we’ve been working on initiating efforts in contemporary Christian music,” Crutchfield said. “We’ve been carefully looking at the feasibility of getting involved in religious music and may even purchase some gospel music companies. It’s a field that continues to grow.”

Sales Drought Folds
‘Broadway Opry ’79’

NEW YORK—“Broadway Opry ’79: A Little Country In the Big City” closed last Monday (6) after five concerts because of lack of sales. The Buck Owens concerts scheduled for the weekend of August 3 were cancelled first; soon after, the remaining 51 shows on the program were cut. The series of concerts, which was scheduled to have run through September 16, was financed by executive producers David S. Fitzpatrick and Edward J. Lynch and associate producers Spyros Vendraus and Joseph D’Alessandro. According to Fitzpatrick, the group lost in excess of $350,000.

Explaining the program’s failure, Fitzpatrick cited “lack of time for organization” as the primary reason. “We didn’t have a sufficient amount of time to formulate a meaningful advertising schedule; we were also hurt by several schedule changes.” The first advertisements for the concerts ran in New York City papers on July 15; the first concert was July 27.

Far from being pessimistic over the failure of “Broadway Opry ’79,” Fitzpatrick and his partners are already planning for next year’s show. “We look at this year’s show as an investment,” said Fitzpatrick. “Once the concept was created, we felt very strongly about doing it this year. Having done this, we’ve established our legal rights to the concept.”

Fitzpatrick said that he is even considering buying a building on Broadway and creating a permanent Broadway Opry House, complete with bar, restaurant and amusement area.

CBS Sales Gains

(Continued from page 66)

CBS Sales Gains


Tours, TV

The majority of these artists are scheduled for tours in support of the releases, and television appearances are forthcoming from Bandy and Stampley, Mandrell and Bannon, Robbins, Frickie, Gatlin, Cash, and Gayle. Willie Nelson is also scheduled to appear in at least two movies. In addition, individual marketing campaigns are planned for the individual product releases.

“One of the critical things we’re doing is researching the real strengths of an artist, whether he or she is the strongest and the demographics of his or her appeal,” Wunsch said.

With that information we can pinpoint advertising in those areas and constantly refine it. As for point-of-purchase material, an artist has reached the status where he or she is readily identifiable so that the stores will work with us, we’re putting out posters, mobiles and standups. We’re also getting into video for in-store play, but you have to be careful there because we’ve found that some of the stores are not as high on video, possibly because it slows down traffic in the stores and some of the tapes they’ve gotten in the past could be better in quality.”

Wunsch noted that country music in general seems to be holding onto its own place in problems, ticket prices and possibly simply the nature of the market in the Big Apple forced the shows to close last week. Meanwhile, Richie Allen says he is opening a country music club in Manhattan’s upper east side, called the New Club Lorelei. Jerry Lee Lewis is scheduled to kick off, with assistance from Otis Blackwell, according to Allen.

Warner Bros. Films is evincing renewed interest in producing a true-to-life filmbiog of the late, great Hank Williams, Sr. It’s an idea that’s been kicked around for about two years. Now local chore-dancer Cindy McCall has been retained by the studio to serve as talent coordinator in this area, where some scenes are going to be filmed—if and when WB gives the go-ahead signal.

Lew DeWitt is out of the hospital (after a week’s treatment for stomach trouble), and back with Staller Brothers, who resumed personal appearances the past weekend at Monroe, Mich. . . . Dick Blake is celebrating 30 years (at least) as broker-promoter-manager of country music talent. Who is the first artist he handled?

“Ernest Tubb,” Blake quickly remembered. “One of the best. A genuine gentleman, off and on the stage. I don’t book Ernest not but when when I did it was a pleasure.”

From the Killer: “There’s never been another entertainer like me, but I hope one will come along some day.” Imagine what a dull world this would be without a Jerry Lee Lewis. His next Elektra LP is currently in the works, produced by Bones Howe.

Merle in the ‘Morning’

MCA recording artist Merle Haggard recently made a television appearance on the NBC Saturday morning show, Hagbard songs “Today I Started Loving You Again” while on the show. Chatting with Haggard (left) is the host of “Good Morning America,” David Hartman.

Nashville Report

(Continued from page 66)

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LS Talent Bows

NASHVILLE—Lee Sioller, president of LS Records, has announced the formation of LS Talent, a booking agency located at 120 Hickory St., Madison, Tenn. The agency’s first client is UA artist Crissy Lane and her band, the Metro Express.

Adopting the slogan “LS/MFT” (LS means finer talent), Stoller says the company has its doors open for additional talent in all areas of music.
COUNTRY SONG OF THE WEEK

JERRY REED—RCA PB-11698
HOT STUFF (prod.: Jerry Reed & Chip Young) (writer: J. R. Hubbard)
(Vector, BMI) (2:30)
The title track from Reed's latest album, recorded live at Nashville's Exit/In, and brand new music, is done with his upbeat, energetic style. The live setting adds excitement to the atmosphere without detracting too much from sound quality.

LOUISE MANDRELL—Epic 9-50752
I NEVER LOVED ANYONE LIKE I LOVED YOU (prod.: Buddy Killen)
(writer: R. C. Bannan) (Warner-Tamerlane, BMI) (3:36)
A strong, steady disco-like beat backs up a smooth melody on this love song. The artist, material and production give this single potential for disco as well as country play.

JIM CHESTNUT—MCA/Curb/Hickory 41106
LET'S TAKE THE TIME TO FALL IN LOVE AGAIN (prod.: Don Powell)
With a strong bass line keeping a steady momentum, Chestnut does an easy-going love song with a message. Subtle dobro and harmonica parts add to the flow.

HANK THOMPSON—MCA 41079
Thompson swings with a song in praise of the qualities of the south on this happy-sounding single. Steel and electric guitars and a piano, along with the tempo, indicate Thompson's affection for the southwest.

RONNIE MCDOWELL—Epic 9-50753
LOVE ME NOW (prod.: Buddy Killen) (writer: P. Kelly) (Tree, BMI) (3:30)
McDowell's latest is a love ballad which moves deliberately with feeling. Background singers fill in to help on the soulful sound.

Kitty Wells—Ruboca 122
THANK YOU FOR THE ROSES (prod.: Johnny Wright) (writer: J. Anglin) (Ruboca, BMI) (2:47)
Coinciding with the celebration of her 60th birthday, the queen of country music has released an easy-moving tune in a more traditional country vein. Production, performance and material sound as good as ever.

Roy Acuff—Elektra 46515
FREIGHT TRAIN BLUES (prod.: Wesley Rose) (writer: arr. by R. Acuff) (Acuff-Rose, BMI) (2:02)
From his second greatest hits album, Acuff's single is a down-home train song, complete with whistle and a rhythm like the sound of a straining engine.

Doubling Up

Pickwick Honors Jennings

When Waylon Jennings flew to Miami Beach to perform the kickoff show at the second annual Pickwick International retail convention, he was honored afterwards with a Pickwick plaque for “his support of Pickwick Retail and outstanding contributions to the recording industry” and with an RIAA gold album award for his current album, “Greatest Hits.” Shown (from left) at the presentations are: Jerry Bradley, division vice president, Nashville operations, RCA Records; Larry Gallagher, division vice president, national sales, RCA Records; Scott Young, vice president and general manager of Pickwick’s retail division; Waylon Jennings; Frank Vinopal, director of retail personnel and administration, Pickwick; Bill Swearingen, north central regional sales director, RCA Records; and Dave Wheeler, national country sales manager, RCA Records.

Country Album Picks

YOU'RE MY JAMAICA

CHARLEY PRIDE—RCA AHL1-3441

Pride offers a collection of solid country material on his latest album, lending his distinctive style mainly to ballads and mid-tempo love songs. Produced by Pride and Jerry Bradley, the sound is characterized by full instrumental and background vocal arrangements. Standouts include "Missin' You," "No Relief In Sight" and "Heartbreak Mountain."

LIVING ALONE

PHIL EVERLY—Elektra 6E-213

Everly, with his identifiable vocals and distinctive writing style, is not easily classified, but the quality shines through here in any case. The material, all of which is either written or co-written by the artist, consists of a mixture of tender ballads and smooth, uptempo tunes, "Love Will Pull Us Through" and the title cut are prime.

HOT STUFF

JERRY REED—RCA AHL1-3453

Reed’s first live album, recorded at the Exit/In in Nashville, captures much of the artist’s enthusiasm and spontaneity. Produced by Reed and Chip Young, arrangements are tight with some tasty guitar work on songs like "I Wan-na Go Back Home To Georgia," "Nine Pound Hammer" and "El Paso."

LOVE ME LIKE A WOMAN

SHEILA ANDREWS—Ovation 1738

The artist’s debut album shows strength and versatility as she easily handles quiet ballads like "Ease My Mind On You" as well as livelier tunes, including "Too Fast For Rapid City" and the title cut. Working with producer Brien Fisher, she has an impressive start here and is an artist to watch.

Pictured at the recent RCA double-header at L.A.’s Palamino featuring Randy Gurley and Steve Wariner are (from left): Chuck Thegard, division vice president, field promotion, RCA, west coast; Don Buchheimer, division vice president, artist development, RCA Records; Wariner; Gurley; Censor Schreiber, manager, regional promotion, RCA Records, Nashville; Bill Graham, western regional director, RCA Records; Louie Newman, manager, regional pop promotion, Free Flight Records, Nashville; and Tony Brown, manager, Free Flight Records.

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