SINGLES

ROBERT PALMER, "JEALOUS" (prod. by Palmer) (writer: Allen) (Ackee, ASCAP) (3:15). "Bad Case Of Loving You" earned Palmer his first top 10 hit. This second release from the "Secrets" LP is another lively rocker with machine gun drumming and recurring title/hook. Island 49094 (WB).

THE CAPTAIN & TENNILLE, "DO THAT TO ME ONE MORE TIME" (prod. by Dragon) (writer: Tennille) (Moonlight & Magnolias, BMI) (3:45). The loveable duo has a new label and this single from their new "Messages" LP is a warm & tender pop-a/c gem with a Tom Scott lyric on solo. Casablanca 2215.

FRANK MILLS, "PETER PIPER" (prod. by Mills) (writer: Mills) (Peter Piper/Unichappell, BMI) (3:18). Mills' charming "Music Box Dancer" surprised the world when it topped the charts earlier this year & here we have a follow-up in the same vein. From his "Sunday Morning Suite" LP. Polydor 2002.

RICK JAMES, "LOVE GUN" (prod. by James) (writer: James) (Jobete/ATV Northern, ASCAP) (3:45). This first single from his new "Fire It Up" LP has James issuing flirtatious funk for "all yall roids." The heavy dance beat & James' keyed-up vocals will push this to the top. Gordy 7176 (Motown).

SLEEPERS

MOON MARTIN, "NO CHANCE" (prod. by Leon) (writer: Martin) (Rockslam, BMI) (2:40). Martin's expertise as a tunesmith is quickly gaining mass acceptance and deservedly so. This irresistible pop-ballad is a perfect follow-up to the top 30 "Rolene" with strong multiformat appeal. Capitol 4794.

JUDIE TZUKE, "STAY WITH ME TILL DAWN" (prod. by Punter) (writers: Tzuke-Paxman) (Unart, BMI) (3:35). Tzuke is a bright new talent from England with the voice & looks to make it big here. This moody single contrasts her pleading vocal with an instrumental track. Rocket 41133 (MCA).

SABU, "LOOSE LUCY" (prod. by Sabu) (writer: Sabu) (Unichappell/Kreimers, BMI) (3:25). The quirky vocals and hectic beat combine with happy synthesizer lines to formulate a premium example of today's "dance music." There's widespread appeal here for several formats. Ocean 7510 (Ariola).

LYNNE HAMILTON, "ON THE INSIDE" (prod. by The Grundy Organization) (writer: Caswell) (ATV Northern) (3:11). This theme from the network series "The Prisoner" is an introspective ballad with the spotlight on Hamilton's heartrending vocal. For pop-a/c. Hittak 7903.

ALBUMS

BARBRA STREISAND, "WET." This intricate "theme" album shows off the Streisand vocal chords and mood changes with sophistication and a bit of rock. Her duet with Donna Summer harkens a whole new audience and the rest of the material here is right for her long time fans. Columbia FC 36258 (8.98).

RICK JAMES, "FIRE IT UP." James calls his music punk-funk and the definition is apt. This second album combines pulsating funk rhythms with chunky horn arrangements and lyrics that will catch any ear. Self produced, arranged and written. He's an artist for the '80s. Gordy G8-9901 (Motown) (8.98).

THE POLICE, "REGGATTA DE BLANC." This long-awaited second album by the English trio should be just what their fans wanted. The reggae beat is predominant, toned down just enough for immediate commercial appeal. "Message in a Bottle" (#1 in the U.K.) is the standout. A&M SP-4792 (7.98).

WAYLON, "WHAT GOES AROUND COMES AROUND." Jennings' image as a country outlaw has served him well over the years and each album release garners ever more pop attention. This new disc contains the right kind of throaty story-songs to please both audiences. RCA AHL-13499 (8.98).
SABU
THE ROCK OF THE 80's

The New Single “LOOSE LUCY”

Produced By Paul Sabu
Executive Producers Marc Kreiner & Tom Cossie
RCA Announces 22% Return Ceiling

By PETER FLETCHER

■ LOS ANGELES—RCA and A&M and Associated Labels have been ordered to cut return limits to 22% of sales effective January 1. The new policy has been developed in response to record labels taking a major change in return policies, according to sources. The new policy is an effort to stem the flow of illegally procured materials.

Sherwood Calls Phonogram Cuts 'Economic Necessity'

By MARC KIRKEBY

■ NEW YORK—Last week's Phonogram/Mercury dismissal of more than 20 employees and the closing of the company's Memphis office represent "an adjustment to prevailing business conditions" and are the only cuts the company anticipates making.

Label Concern Mounts over Home Taping

By MARC KIRKEBY

■ NEW YORK — Record company executives don't claim to have a quick solution to home taping of their albums, but with blanket tape sales booming amid a recorded-music slump, they have a more vivid idea of the scope of their problem than ever before.

"To say it's the single biggest problem facing our industry is not an overstatement," said Bob Sherwood, president of Phonogram/Mercury Records and himself a former program director and promotion executive. Sherwood's address to the National Association of Broadcasters' radio convention in St. Louis last month was also the first sign that the major labels had begun taking a long-standing question more seriously.

"The problem is not new," Sherwood said. "It's been growing, and the narrow gains made over theft and piracy over the past year. Typifying legitimate businesses' fears of alerting illicit interests to newly-implemented procedures is one pressing giant's explanation for declining any specific comments on security measures: "We can't very well discuss what we're doing if it will enable counterfeiters and thieves to catch up.""

Radio Leaks

If corporate sources are close-mouthed on security methods, their concern over leaks of both finished product and master tapes or parts is more vocal than ever. Recent weeks have seen the latest controversy over internal breaches highlighted by the furor surrounding Fleetwood Mac's long-awaited "Tusk" LP and its premature airing via stations in the RKO chain (RW, October 13, 1979).

Although such unauthorized "exclusives" are hardly a new development, the increasing lead time gained by stations airing such projects, and the apparent tapes or records to other markets, now invite a tougher response from record labels involved, despite the possible threat of retaliation by programmers.

Schlosser Forecasts Quick Acceptance For RCA Videodiscs

By MARC KIRKEBY

■ NEW YORK — RCA's SelectaVision operation in New York has an initial catalogue of about 300 titles and will be introduced nationally, not test-marketed, at a date to be announced in December, the project's chief executive said last week.

In an address to the Caucus for Producers, Writers & Directors in Los Angeles last Tuesday, Herbert S. Schlosser, executive vice president of RCA Corporation, also predicted that between 25 and 40 million videodisc players would be in use in American homes after the system's first 10 years.

"We expect, on an industry-wide basis, that videodisc players will be in use in American homes after the system's first 10 years."

While in Washington, D.C. during their highly successful North American concert tour, RSO recording group the Bee Gees had the opportunity to meet President Carter in the White House. The Bee Gees were invited to the Oval Office by the President who thanked them for their part in founding Music for UNICEF. Pictured in the oval office are (from left) Yvonne Gibb, Hugh Gibb, Robin Gibb, President Carter, Barry Gibb and Lynda Gibb.

President Carter Honors Bee Gees

(Continued on page 24)
WCI Posts
Best 3d Quarter;
Music Income Drops

NEW YORK — Warner Communications Inc. last week reported the highest third quarter revenues, net income and earnings per share in the corporation's history, despite a drop of 17 percent from 1978 levels in the operating income of its recorded music division.

For the quarter ended September 30, WCI reported revenues of $417,347,000, net income of $24,342,000 and fully diluted earnings per share of $1.16 up from $215,563,000 in revenues, $19,802,000 in net income and 99 in earnings per share for the same period in 1978. For the nine months ended September 30 WCI's totals were $1,238,918,000 in revenues, $73,352,000 in net income and $3.66 in earnings per share, up from 1978's $904,427,000 in revenues, $55,850,000 in net income and 2.82 in earnings per share.

Bank Sale

WCI also announced that it expects to receive approximately $54 million in cash and notes from the sale of its interest in Garden State National Bank, which is expected to be concluded in the next few months.

Half of the recorded music division's 21 percent increase in revenues came from the consolidation of Japanese revenues that were not consolidated in the previous year (Continued on page 20).

Thorn Makes EMI Bid

LONDON — Thorn, the electrical giant, has made a 147 million pound bid for EMI, containing stock exchange rumors that such an offer would be made from somewhere following the collapse of the Paramount Pictures bid for half the EMI Music Division, and the grim profit figures, announced last week, of 1.9 million pounds.

Though EMI was recently quoted as worth just under 100 million pounds, the leisure company could demonstrate worldwide assets to bring the value up to 200 million pounds. EMI has warned shareholders to "do nothing." The share value jumped by around 35 pence when the news was announced but Thorn's dropped by 32 pence.

Obvious advantages of such a deal would be the merging of Thorn and EMI's video resources, Thorn Manufacturing and EMI providing the music, films and TV programs. The leisure divisions would be a bonus to Thorn, whose interests would be predominantly commercial electronics, audio equipment and TV.

Powerhouse Picks

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

Barbra Streisand/Donna Summer (Columbia/Casa- blanca) "No More Tears (Enough Is Enough)." Very significant chart movement along with an abundance of major adds at pop radio leads the way on a record that is proving to be compatible with various formats. 7" and 12" sales have gotten off to a great start. These two artists have formed a super duo.

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THE NEW ALBUM IS AVAILABLE ON A&M RECORDS & TAPES

Includes The Single "IT'S DIFFERENT FOR GIRLS"

10/25 Omaha, NE  10/28 Minneapolis, MN  11/2 Vancouver, B.C.  11/3 Victoria, B.C.  11/4 Seattle, WA  11/7 Berkeley, CA  11/9 Santa Monica, CA

Produced by David Kershenbaum. Agency: William Morris/Wayne Forte

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**Chart Analysis**

**Herb Alpert Has Number One Single; Heavy Competition in Top Fifteen**

By JOSEPH IANELLO

- Herb Alpert's (A&M) potent combination of 7" and 12" sales in both black and pop markets was enough to unseat the Commodores (Motown) at the #1 record. By replacing the Commodores—after only one week in the #1 slot, Alpert becomes the first instrumental record to rule the chart since Frank Mills turned the trick last April with his multi-format "Music Box Dancer." And, in so doing, Alpert outdistanced a highly-contested top 15 that includes 10 bulleted singles, many of which are potential #1 candidates.

Close behind Alpert is Michael Jackson (Epic) at #2 with powerful radio moves and a growing black/pop sales punch that includes the #1 position on the BOS Chart. Breathing down Jackson's back is Donna Summer (Casablanca) at #3 with a solid black radio and sales picture while the pop action continues to grow. Radio holes make M (Sire) a darkhorse contender at this point, but great sales reports continue to move the record up this week to #4.

Kenny Rogers (UA) is getting nice results from the pop/adult stations and his typically strong country base (#3 bullet on that chart) for the #7 position. Bunched close behind are Eagles (Asylum) at #7, Fleetwood Mac (WB) at #9 and the Knack (Capitol) at #10. Eagles, who were one place behind Fleetwood Mac last week, moved one ahead of the Mac with enormous radio reaction and significant sales moves. Fleetwood Mac's week was highlighted by an add at WLAC while the Knack's four-place jump was fueled by radio and sales jumps across the country.

WABC jumped on the Styx (A&M) bandwagon which rode seven slots to #13 and the Commodores (Motown) have a huge black and pop combo that's already #1 in Los Angeles, Baltimore and Atlanta, for #14 here. Two records in the twenties, Barry Manilow (Arista) at #21 bullet and Barbara Streisand/Donna Summer (Columbia/Casablanca) at #28 should be top 10 items within a week because of huge radio and sales moves. Manilow has great rack action developing while the radio picture continues to improve with adds at WZLZ and WZZP. Streisand/Summer get the powerhouse Punch this week after a 15 place jump fueled by heavy pop action and new black sales developing at the 7" and 12" levels. Also making significant moves is KC & the Sunshine Band (7k) with adds at KCPX, KJIM and PRO-FM; a #1 ranking in Nashville; and strong sales reports.

Add's at WOKY, WZZP, WFLI, and PRO-FM pushed Jimmy Buffett (MCA) six slots to #32 bullet. Four other bulleted singles in the thirties have put together big weeks of radio adds to make sizeable jumps. Anne Murray has a #17 bullet on the Country Chart and adds at WGCL, KRBE and WZZP for #33; Lauren Wood (WB) capped WGCL, KTSX, WXLO, and 92Q for #34; J.D. Souther (Columbia) moved eight slots to #36 behind half a dozen adds; and Chris Thompson (Planet) enjoyed eight radio pick-ups for #37.

Radio is also the story in the forties as three records: Blondie (Chrysalis) at #41, Supertarpm (A&M) at #42, and France Joli (Prelude) at #43, are tightly bullet-ed after a week of big airplay. Blondie jumped ten slots with numerous adds, including WABC and WKBW, while the sales picture continues to improve. Supertarpm added at WZZP, B100, M91, and WKBW for a seven place move. The Joli record continues to take great moves where played, this week enjoying an add at M91 in San Diego. Eight records earned bullets in the fifties headed by Cheap Trick (Epic) at #50 behind adds at WKBW, KJH, KCPX, and Q105. Crystal Gale (Columbia) continues (Continued on page 76)

**Eagles Moves Up To #1 Spot; Fleetwood Mac Debuts at #9**

By SAMUEL GRAHAM

- Last week's log-jam in the top ten of the Album Chart, with four of the top five records bulleting, eased up some this week, but the activity at the top of the chart was significant nonetheless. The Eagles (Asylum) moved to #1 bullet, supplanting Led Zeppelin (Swan Songs, now at #2) after the latter had enjoyed seven straight weeks at #1; the Eagles album is now the top rack item in the country, surging ahead on the basis of a strong combination of racks and retail and with their "Heartache Tonight" single now bulleting at #8.

Elsewhere in the top ten, Styx (A&M) retains a bullet at #3, with strong rack growth now joining the album's impressive retail sales. Meanwhile, Fleetwood Mac's long-awaited "Tusk" (WB) made its first appearance, entering as Chartmaker at #9. Regardless of price — although the double-album carries a $15.98 list, it's not uncommon for retailers to offer it at less than $10—the album is off to a very good start, especially at retail. It is not yet fully out at the racks, so reports of "Tusks" strength at that level are at this point premature.

**Hit Singles Fuel LPs**

Kenny Rogers (UA), again primarily based on racks, moves to #11 bullet this week; retail is filling steadily, with top 30 reports not uncommon. Herb Alpert (A&M) moves to #12, helped along by its #1 single ("Rise") and showing very impressively at racks this week—Alpert's album is one of the more significant sellers on the chart. Barry Manilow (Arista) is also bulleting in the top twenty, moving to #15 in just its second week. The album, as expected, is very strong at racks (top ten racks are common); there are still some holes at retail, but retail sales are also strong where reported.

Significantly, all of the aforementioned product features singles charting individually, or better. Funkadelic (WB), however, now at #17 bullet, is an exception: the group's "Knee Deep" single, a hit on the black level, has yet to cross over. LP sales are strong, though, especially at retail/one-stops, and racks showed some sizeable jumps this week.

In the twenties, Steve Martin (WB) is showing the same sales pattern enjoyed by his first two albums—i.e., racks are considerably ahead of retail, where there are still some holes. Martin's album is at #22 bullet, followed by Kool and the Gang (De-Lite), (Continued on page 76)
Barbra/Donna
No More Tears (Enough Is Enough)"
MILLIONS WANT...
AITED YEARS

Fleetwood Mac.
WEA Breaks Ground for Pressing Plant

NEW YORK — Official groundbreaking ceremonies for WEA Manufacturing Inc.'s new Specialty Records plant took place Saturday, October 13, on a 50-acre site in Oliphant, Pennsylvania. Participating in the ceremonies were Roy C. Marquardt, founder of Specialty Records; David H. Horowitz, office of the president, Warner Communications Inc.; Harvey L. Schein, WCI executive vice president and Richard C. Marquardt, president of WEA manufacturing, a subsidiary of Warner Communications.

Also attending the ceremony were Congressman Joseph McDade, U.S. Representative of the 10th C.D. of Pennsylvania; Robert Mellow, Pennsylvania State Senator; and Lackawanna County Commissioners Charles Luger, Robert Pettinato and Edward Zipay.

1981 Completion

The new 240,000 square foot facility will be the most modern and technologically sophisticated pressing plant in the country when completed in mid-1981, at which time it is expected to be fully operational. Not only will the new plant press LPs and 45s and duplicate both cassette and 8-track tapes, but provisions have been made to enable it to manufacture video-discs in the future.

Expansion

Continued expansion of pressing facilities has also been planned. Lockwood Greene of New York, the plant's architectural and engineering firm, designed foundations that will allow the building to be expanded in all four directions. The local architect-engineer for site development and waste water treatment is Satch & Kears of Clarks Summit, Pennsylvania. Its general contractor is Daniel J. Keating Company, Villanova, Pennsylvania. The new plant will be staffed by approximately 650 people, including the present Specialty employees; additional area personnel will supplement the staff as future needs arise.

Until completion of the new plant, Specialty Records' current facility in Oliphant will continue to service the WCI labels (Warner Bros. Records, Elektra/Asylum/Nonesuch, Atlantic/Atco, Beezerly, Cotillion, Island, Planet, Rolling Stones, Swan Song, Virgin, Warner Special Products, Whitfield), and will continue pressing for its custom accounts (Disneyland-Buena Vista Records, Fantasy Records, MCA Records, RCA Records and others).

Pictured at the groundbreaking ceremony, from left: Mrs. Roy C. Marquardt; Roy Marquardt; David H. Horowitz; Richard C. Marquardt; Harvey L. Schein; Mrs. Richard Marquardt; Congressman Joseph McDade.

Pyte To Address ITA Conference

LOUIS ANGELES — Larry Finely, executive director of ITA, has invited Chris Pye, executive vice president of Jon Roseman Productions, to address the ITA Conference to be held in New York, October 23-25.

Pye will speak to the assemblage on "Software in Music, a Creative Approach."

MIDEM Rep Visiting L.A.

NEW YORK—John E. Nathan, U.S. representative for MIDEM, will be visiting Los Angeles during the week of October 22nd to meet with companies planning to attend MIDEM '80, to be held January 18-24. He can be contacted at the Beverly Hills Hotel (213) 276-2251.

Davis Joins Motown

LOS ANGELES—Gary Davis has been named senior vice president of promotion for Motown Records. The appointment has been announced by Michael Roshkind, vice chairman and chief operating officer of Motown Industries.

Davis, a fifteen year veteran of the music industry, was most recently vice president of marketing, sales, promotion and creative services for ABC Records. Before joining ABC he was director of promotion for Warner Bros. Records.

Messina on Tour

LOS ANGELES—Columbia recording artist Jimmy Messina has begun his first solo tour, commencing in San Francisco (Oct. 19 & 20).

Disco Domination

By VAL FALLOON

LONDON—Disco hits over the summer months here have drooped by almost half, giving way to a chart dominated by pop and mainstream rock. A survey of chart entries from July to September conducted by Record Business shows that disco hits, compared to six months ago, fell from nearly 40 percent to 22 percent of the singles chart, while pop/mainstream rock is up to 55 percent (singles) and 65 percent (albums). A look at the singles chart this week shows only three disco titles in the top 20.

Curiously, disco albums have taken a bigger slice of the market, mainly due to the WEA stable of stars — Chic, Sister Sledge, Boney M. and a TV LP titled "The Best Disco Album in the World" which was advertised before the ITV strike. This has doubled the music's share up to 18 percent and brought WEA up to the top of both markets for the period.

Beggars' Banquet, the tiny independent, has helped WEA to the top with product from Gary Numan, while A&M has not surprised anyone by emerging as top independent singles company and number two albums label. Hits from Police, Joe Jackson and Squeeze have given A&M a very good year. Chrysalis, the other leading indie, has dipped a little but the new Blondie album should improve things. MCA, in its first appearance in the survey as an independent major, managed a respectable number eight (singles) and number nine (albums)—three percent and 3.5 percent respectively.

Final placings were: Singles: WEA, EMI and third, CBS; LPs: WEA, CBS, and third, EMI. Number one single for the quarter was the Boomtown Rats' "I Don't Like Mondays." Number one LP was ELO's "Discovery."

Sony, Philips Sign Videodisc Agreement

LONDON — Sony and Philips have joined forces on the development of the videodisc with a new agreement which permits each company to use the other's patent rights on a wide range of products including the optical audio and videodisc systems.

Both companies have been researching the system using laser beams to read signals on the disc, both for video and audio. RCA's system uses a sapphire pick up, and the Sony/Philips agreement is expected to speed up the development of their system. Constant arguments have been reported in the audio press about differences in equipment breaking up the market and slowing down the launch of the product in an industry badly needing new sales stimulus.

Atlantic Reports $45M 3rd Quarter

NEW YORK—Atlantic Records had third-quarter sales of more than $45 million, making it the best such quarter in Atlantic history, the label reported last week. Sales were led by Led Zeppelin's "In Through the Out Door," which sold in multi-platinum quantities, and the group's eight-album catalogue, which sold more than a million units during the quarter.

Other Leaders

Atlantic's other prime sales leaders were Foreigner's "Head Games" and Chic's "Risque," although the company reported that albums by AC/DC, the Records, Sniff 'n' the Tears, the Muppets, Blackfoot and Mass Production also sold strongly.

The company also reported that the first nine months of 1979 have been one of the best sales periods in company history, and senior vice president/general manager Dave Glaw projected that this would be Atlantic's hottest year ever.

Label president Jerry Greenberg also credited the company's Atco and Custom Labels arm for much of Atlantic's third quarter success.

Wanes in U.K.

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Wanes in U.K.
Learn the new equation

\[
\frac{\text{OVERHEAD}}{\text{TPM/MUSIC}} = \frac{\text{COST}}{\text{EFFECTIVENESS}}
\]

One check to us solves all your musicians' payroll needs.
The text content is too large to display completely here, but it appears to be a mix of articles and news stories. The text is not paginated and contains a variety of topics, including business, entertainment, and music. Without the full content, it's difficult to provide a comprehensive summary or answer specific questions. If you have a specific part of the text you need assistance with, please let me know!
An angel named Angela... takes her place among the stars.

A one-of-a-kind young singer... named Angela Bofill. Earlier this year, Arista/GRP Records released her debut album, ANGIE... and within a few months, she'd become 1979's most remarkable success story.

And now, the magic's starting all over again. With the astonishing second Arista/GRP album by Angela Bofill... ANGEL OF THE NIGHT. Eight superb songs, graced by the outstanding production of Dave Grusin and Larry Rosen. Like the lilting "Angel Of The Night," with its unforgettable melody (and superb Dave Grusin arrangement). "I Try," Angie's magnificent rendering of a modern torch song. Or "People Make The World Go 'Round," a pulsating, rhythmic showcase for Angie's fiery vocals.

As nationally syndicated columnist Pete Hamill says in his liner notes to ANGEL OF THE NIGHT: "Angela Bofill has moved beyond the obvious skills of her first album, and come back with a full musical basket... sensual and glittering... this album is an art of the voice, of writing, of music, and most important, of feeling."

That "feeling," of course, is something very special. Yet, at Arista/GRP Records, we knew Angela Bofill had it the moment we met her. And now, with the release of ANGEL OF THE NIGHT, it's going to make her a star.
ANGEL OF THE NIGHT
ANGELA BOFILL—Arista GRP 5501 (7.98)
Bofill burst into the jazz/fusion scene last year with an absolutely perfectly executed debut disc and an instantly identifiable vocal quality. This new album, produced by Dave Grusin and Larry Rosen, is another fine example of her broad ranging talents. The self-penned "I Try" is a heart wrencher for female listeners.

LOVE GOES ON
ALDA RESERVE—Sire SRK 6079 (Warner Bros.) (7.98)
While this new band may fall into a new rock category of one branch or the other, this debut album (produced by Marshall Chess and Ed Stasium) is really quite special. Lead singer Brad Ellis has an ominous quality to his vocals and each of the songs is lyrically sophisticated. Overall this is a surprisingly intelligent effort.

JACKRABBIT SLIM
STEVE FORBERT—Nemperor JZ 36191 (CBS) (7.98)
Forbert has been something of a cult artist for the past few years, particularly in New York, but this second disc (produced by John Simon) should give him far more celebrity. His roots are squarely in the r&b and country fields and his vocals are derivative of a number of artists. This is simply an intriguing package.

DON'T THROW STONES
THE SPORTS—Arista AB 4249 (7.98)
This Australian addition to the new pop/rock field debuts in this country with a wonderfully catchy album featuring the instantly memorable vocals of lead singer Stephen Cummings. Who listens to the Radio, the somewhat controversial single, is the standout and the cut "Wedding Ring," produced by Dave Robinson, demands attention as well.

ONLY MAKE BELIEVE
BELL & JAMES—A&M SP 4784 (7.98)
This duo hit the disco, BOS and pop charts this year and this second album has a number of cuts with at least as much potential. Their sound has an Earth, Wind & Fire quality and they are acey commercial songwriters. A hit package.

BACK ON THE RIGHT TRACK
Sly & THE FAMILY STONE—Warner Bros. BS K 1302 (7.98)
The title here is apt because Sly and his group are indeed back on the track with this new collection of principally R&B songs that make you realize how much they've been missed. This is a strong multi-format package.

YELLOW FEVER
HERBIE MANN—Atlantic SD 19252 (7.98)
Mann celebrates his 20th year with the label and his 50th album. The disc, of course, shows off his inspired flute work, as well as both disco, pop and jazz rhythms, easy enough to dance to. A collector's record.

THE NEXT SONG IS
KEITH HERMAN—Radio Records RR 2002 (7.98)
This debut album for the Florida label is an instantly accessible package of tunes in several musical styles. Herman's vocals are full and flow easily through rock, MOR and R&B influenced moods. A strong debut.

MICKEY MOUSE DISCO
DISNEYLAND/Visa 2504 (7.98)
This disc is obviously for kids everywhere but if you're looking for a chuckle, give a listen to "Macho Duck " and "Chim Chim Cheree" done up disco. As always, it's a perfectly professional Disney album.
Rufus & Chaka

MASTERJAM

MASTERMUSIC by The MASTERGROUP

Produced by The MASTERMAN

A NEW COLLECTION OF
SWEET & TASTY SOUNDS BY
RUFUS & CHAKA

Produced by Quincy Jones

MCA RECORDS

5425 Evening Way

Los Angeles, CA 90027
Dave Edmunds—Swan Song 71002 (Atlantic)

Crawling From the Wreckage—A&M 2195

Pablo Cruise—A&M 2195

I Want You Tonight—Polydor

Frank Zappa—Zappa 31 (Mercury)

Joe’s Garage—MCA 41108

Savannah Nights—CBS 49006

Original Doobie Brothers’ vocalist and guitarist, John McFee, forms a new band and an album from which this sparkling first release is culled. The Doobie roots are everpresent (Ted Templeman produces) as Johnstone issues an infectious pop-rocker with the help of the Memphis Horns and lively percussion. An AOR extra & pop contender.

Dave Edmunds sings this Graham Parker rock masterpiece as if it were written for him. Rockpile displays why it’s one of the premiere rock units working today with torrents of high energy rhythm verve. The second single from one of the stronger LP’s of the year, “Repeat When Necessary,” it’s an AOR must.

Edmunds’ passion for a loved one with thematic “Stormwatch” LP, An-derson longs for a loved one with “Bargain” LP. A multi-format winner.

Yachts—Polydor 2027

Yachting Type—A&M 2295

Gary Brooker—Chrysalis 2592

No More Fear of Flying—A&M 2317

Mistress—RSO 1009

Cindy Bullens—Casablanca 2217

Trust Me—MCA 41108

Ashford & Simpson—Warner Brothers 49099

Perhaps you would like to know why this title cut and first release from his new LP. His controlled eccen-tricity with a beat is focused here at the pop market. Inventive and unexpected tempo shifts pace the cute chorus fills, tuba, handclaps and Denny Walley’s share in the lead vocals. For AOR and the more adventurous pop.

Gary Brooker’s new label but the same hard-edged rock ‘n roll sound as he continues to fulfill the promise of his solid debut LP. This mid-tempo rocker plows the peg with strong AOR-pop appeal.

The British foursome makes a marvelous debut with this wacky release from their self-titled LP. Quick and catchy, the power pop sound is mid-tempo ballad. The LA-rock masterpiece as Edmunds sings this Graham Park-

When Necessary,” it’s delivered with sugary vocals, a splendid back-up vocals and a splendid male vocal lead. A great follow-up to their new self-titled LP. For AOR and the more adventurous pop.

The master of Euro-disco continues to move in a rock direction here with Jeff Baxter lending his magical guitar hand. The rhythm is hypnotic and the beat says dance. A club attraction.

Another new and talented group makes its mark with this dramatic mid-tempo ballad. The LA-rock sound is prevalent, especially in the crying lead vocal and arrangement. A multi-format winner.

On the first release from the thematic “Stormwatch” LP, An-derson longs for a loved one with “Bargain” LP. A multi-format winner.

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AXE STRIKES
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and with their tour:

September
22 Orlando, Florida
30 Columbus, Ohio

October
5 Hastingsville, Florida
8 St. Louis, Missouri
13 Spring, Texas
18 San Antonio, Texas
23 Corpus Christi, Texas
28 Mobile, Alabama

November
1 El Paso, Texas
6 Oklahoma, Oklahoma
8 Nashville, Tennessee
9 Newport, Kentucky
15 Atlanta, Georgia
22 Tuscaloosa, Alabama
26 Aiken, South Carolina
Barney Ales:
Elton, New Artists Lead Rocket’s Plans

By SAMUEL GRAHAM

LOS ANGELES — In an interview last week, new Rocket Records president Barney Ales, who had served in that position for Motown Records until December of last year, discussed his plans for his new company. Principal among those plans, he noted, is the building of the label almost as if from ground level, with an eye toward establishing an artist–raster—a small roster that will concentrate on new acts, but will also include some previously-established artists lured to Rocket from other labels, if all goes according to plan. Moreover, Ales revealed, it is his expectation that Elton John will “very shortly” be represented exclusively by Rocket, both in and outside of North America.

After leaving Motown, Ales said, “I had a number of different offers, but at the time I had not planned to go back into the record business.” A meeting in London with friend and former Motown associate John Reid (Rocket’s chairman and John’s manager) effectively changed his mind.

“It was a good offer,” Ales added, “with people who are friends, and it was also a real challenge.”

One specific appeal of the Rocket presidency, Ales continued, was “the idea that Rocket had basically been dormant for the last six to eight months; there was a whole new feeling of being able to build something from the ground up. The label had had such tremendous success with Kiki [Dee], Neil Sedaka, Cliff Richard and Pat Boone, but now if something doesn’t happen at Rocket, you’re automatically tagged as not being able to do it in the same light as being able to have an exclusive on a major artist. A portion of their programming should be devoted to new artists, I think. Say they had a list of 40 records—if they put on four new ones a month, I’d take my shot that mine would be one of those four. But now those 40 records are taken up by 40 stars, and you can only hope that your record is so good that it’s gonna happen somewhere, and then you can bring it to their attention.”

Compound- ing the problem, Ales added, is the fact that major artists’ releases are shipped in such quantity. “They’ll sell through on most of these big acts. I’m sure. But it doesn’t leave room for much other product.”

Ales also addressed himself to Rocket’s distribution pact with

Avco Management, Inc. has announced the re-signing of Kiss to a new long-term contract. Kiss and manager Bill Aucoin first joined forces in 1973. The band continues to tour the country, and will disband until the end of 1979. Kiss will then commence work on another album in early 1980. Pictured from left are: Paul Stanley, Ace Frehley, Bill Aucoin, Gene Simmons and Peter Criss.

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Marsha Green Named
Atlantic Media Director

NEW YORK — Marsha Green has been promoted to the position of media director for Atlantic Records. The announcement was made by vice president of advertising Mark Schulman, to whom she reports.

Infinity Begins ‘Fall Tune-Up’

LOS ANGELES — Infinity Records, in conjunction with MCA Distributing Corp., has launched the “Give Your Ears A Fall Tune-Up” sales campaign, according to Infinity vice president of marketing/finance Gary Mankoff. “Fall Tune-Up” runs through Oct. 31.

The objective of the fall campaign is to expose new and developing Infinity talent, including Nare’s Divine, Rupert Holmes and Blue Steel, as well as the label’s established artists. A display mobile of giant “Ears” has been created for in-store use. Infinity album artists involved in the “Fall Tune-Up” are Orsa Lia, Rupert Holmes, Bishop & Gwinn, Dobie Gray, Native Son, Spyro Gyra, Hot Chocolate, Nature’s Divine, Dante’s Inferno, Chromium, Blue Steel and Flyer.

Wald Inks Williams

LOS ANGELES—Jeff Wald, president of Jeff Wald Associates, has announced the signing of singer Deniece Williams.
WCI Earnings
(Continued from page 4)
1987, according to a WCI statement, domestic record sales were "modestly ahead," the statement continued.
For the quarter just ended, WCI's revenues from recorded music and music publishing were $16,331,000, up from $15,379,000 in the third quarter of 1987. Operating income was $14,331,000, down from $17,303,000 for the same quarter in 1987. For the first nine months ended September 30, WCI's operating revenues were $496,611,000, up from $409,604,000 in the first nine months of last year. Operating income for the first nine months of 1979 was $51,243,000, down from $409,604,000.

Sherwood on Cuts
(Continued from page 3)
Phonogram/Mercury president Bob Sherwood told Record World: "It would be difficult to cut much deeper and still be an aggressive marketing company. Sherwood said 'there's a base case of people who weren't doing the job, it was economic necessity.'" Aside from the Memphis closing, Phonogram's other four offices in New York, Los Angeles, Chicago and Nashville also lost staff, most of it clerical, according to Sherwood. He was emphatic that he planned no further cuts.
"That's one reason it was done in one fell swoop," he said. "The firing of people in waves takes the people who are in no danger of losing their jobs and frightens them. If you're going to do it, you should plan it yourself and go through with it."
Sherwood added that the company had not closed its west coast publicity operation, as had been reported. He said he was looking for a Los Angeles-based press officer to join the phonogram promotion and marketing staff already there. Phonogram's total staff in its four remaining offices is now about 100 people.
Phonogram had opened the Memphis offices in 1977 in a bid to expand its black music roster. It served principally as a base for producer and A&R executive Jud Phillips.
Sherwood said the staff cuts did not take away from what he called Phonogram's "quantum leap" in its pop roster in 1979, with such artists as Southside Johnny and the Asbury Jukes, John Cougar, Scorpions and Carolee Myers, nor from the company's improved performance in supplying international hits to its parent company.
"For the first time, we're going to be a much bigger supplier for the rest of the world," Sherwood said.

Cover Story:
Maxine Nightingale Reaffirms Hit Status
- It was 1976 when Maxine Nightingale's first single release, "Right Back Where We Started From," hit the #1 spot on charts all over the world. That record went a long way to establish the artist as a fine and sensitive interpreter of songs and the recent Top 5 single, "Lead Me On" (Windsock), only reaffirmed that reputation.
- Born in Wembley, England, Nightingale is of English and Guinean heritage. She began working as a singer while still in her mid teens and local cabaret appearances lead to an introduction to Pye Records executive and club owner Cyril Stapleton. Stapleton later sponsored her at the prestigious Guildhall School of Music in London. She was briefly signed to Pye and during that time won the role of "Shelia" in the U.K. company of "Hair." Fellow cast members at that time included Paul Nicholas, Paul Korda, Marsha Hunt, Alex Harvey and Joan Armatrading.
- After more than a year in the London production she joined the prestigous Guildhall School of Music in London. She was briefly signed to Pye and during that time won the role of "Shelia" in the U.K. company of "Hair." Fellow cast members at that time included Paul Nicholas, Paul Korda, Marsha Hunt, Alex Harvey and Joan Armatrading.
- Tubbs
- Returning to her homeland, she accumulated more stage credits (including "Savages" with Paul Scofield) and did background singing sessions for a variety of artists. A close friend from United Artists Records, Pierre Tubbs, took her into the studio to work on a project with him. He laid down several tracks over a long period of time. Nightingale thought the project had been shelved and never really put any credence in it until the first time she heard it in its entirety, broadcast over U.K. radio. "Right Back Where We Started From" was a product of those first sessions and the artist's first gold record.
- With three albums already under her credit, "Love Lines" (released in the U.K. only), "Nightlife" and "Right Back Where We Started From," she signed with Windsong Records early this year and released the album "Lead Me On" in May. The title track went into the Top 5 on the Record World Singles Chart and picked up additional support on the disco level. It was recently certified gold. Her second single from the album, "(Bringing Out) The Girl In Me," written by Raydio's Ray Parker Jr. and produced by Parker and Denny Diante, was released just last week.

Von Stein Named VP, Polygram Record Oper.
- NEW YORK — Udo von Stein, recently head of Polygram's international legal department, has been appointed vice president of Polygram Record Operations.
- Von Stein, who has been with the worldwide Polygram Group for ten years, becomes a member of the Polygram Record Operations management committee.

Sparrow Inks Owens-Collins
- LOS ANGELES — Jamie Owens—Collins has just signed a long-term recording and publishing pact with the Sparrow Group, according to a recent announcement from Sparrow president Billy Ray Hearn.

Allen Brings Out The Stars
A&M recording artist Peter Allen opened his "Up In One" show at the Huntington Hartford on October 2, bringing out many luminaries. Pictured from left: Carole Bayer Sager, Melissa Manchester, Peter Allen, and Rita Moreno.

Charlie Daniels To Promote Skoal
- NEW YORK—Sports, big business and rock `n roll came together at the Pierre Hotel last Tuesday (16) as the U.S. Tobacco company announced the signing of Charlie Daniels as a spokesman for Copenhagen, Skoal and Happy Days tobacco. Daniels joins such sports personalities as Walt Garrison (formerly of the Dallas Cowboys), Bobby Mercur (New York Yankees), Earl Campbell (Houston Oilers), Carlton Fisk (Boston Red Sox) and Nick Bucicenti (formerly of the Miami Dolphins) in an endorsement agreement with U.S. Tobacco. Garrison and Mercur appeared at the Pierre Hotel ceremony.
- Daniels is the first music personality contracted by the tobacco makers to act as a spokesman. In a prepared statement, U.S. Tobacco executive vice president of operations John L. Ross said, "We're adding a new dimension to our sports-oriented marketing campaign. Daniels provides us with a new, strong approach to the large growing country-music market."
- As spokesman, Daniels will appear in television and radio commercials for the company's products and be featured in print advertisements and point-of-purchase materials. The television campaign will revolve around the music of the Charlie Daniels Band. The first commercials will be telecast over national networks during the 1980 Winter Olympics, of which U.S. Tobacco is a sponsor.

Australian Gala Set For Musexpo
- NEW YORK — Roddy S. Shashoua, Musexpo president, has announced an Australian Gala to be co-sponsored by the Australian Trade Commission at Musexpo '79, November 4-8, 1979, in Miami Beach, Florida.
- Representing the second consecutive year that an Australian night is held at Musexpo, this year's Gala will be co-sponsored by the Australian government for the first time. Scheduled for Tuesday night, November 6, the Gala will be held in the Konover (headquarters) hotel showroom.

Manchester Tour Set
- LOS ANGELES — Arista artist Melissa Manchester will soon be embarking on a major concert tour, her first in two years. Kicking off on October 30 and 31 at the Westbury Music Fair in Long Island, New York, the tour will take Manchester to major cities throughout the country, to be followed by dates abroad.
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RECORD WORLD OCTOBER 27, 1979

By SAMUEL GRAHAM & SAM SUTHERLAND

ON THE RECORDS—Since some of this column's past picks to click have been viewed as something closer to nails in the respective artist's coffins, we waited for the Records' first Virgin LP to crack the album chart before venturing any remarks on this spirited quartet and its arsenal of classic rock moves.

A recent case in point, with drummer, founder and co-writer Will Birch suggesting our caution may have been unnecessary, though, for Birch typifies the more down-to-earth elements of the best "new rock" (is that this week's approved phrase?) bands. Although his band is being linked here with the post-punk mise-en-scene, Birch himself doesn't hesitate to reveal the Records' real influences.

"The average age in this band is 26 or 27, so we all grew up with the Beatles, and I was partial to the Kinks," Birch explained. "The music you hear in your teens, when you make love for the first time or you first take a drink, is the music that sticks with you." If he sounds philosophical, Birch is really more vinyl junkie than pop pundit. "I personally feel, as a fan, that the mid-'60s was the peak of creativity in rock 'n' roll, and hasn't been matched since."

That sentiment isn't merely nostalgic, he insists, adding that while punk and new wave elements have restored a drive missing since halcyon decade, only now are bands tapping the same accessibility and technical polish he associates with his own idols.

That attitude also explains the Records' origins in Britain's much-loved pub-rock genre of a decade ago. "I was a member of the Kursaal Flyers," Birch explains, "and toward the end, John Wicks joined on rhythm guitar. Some months later we broke up, and I realized that John had a talent for melodies, and I had a talent for lyrics."

If Birch isn't exactly self-effacing, he and his band back up their pride in trimly executed three-minute wonders by flecking their sense of rock history. The special four-song EP released with the album's initial run finds the band covering lesser-known chestnuts by Spirit, the Kinks, the Stones and a largely unsung Ohio band that paralleled the Kinks, the Stones and a largely unsung Ohio band that paralleled the Kinks. "It's the perfect pen for signing contracts," exulted Lustig, reaching into his briefcase, but instead of a hefty Mont Blanc or a gilded beauty, he produced a modest Paper Mate ball pen.

"Alice is just devastated. The last thing he wants to deal with is the whole thing," said Margo Smith, Warner Bros. country thrush Margo Smith. That's right, it was just the two winners and Margo—as well as her band, of course, a sound crew, a local TV news team and so on. Hey, sounds real intimate, not to mention crowded... . Lead rodent Bob Geldof of the Boomtown Rats has a new trick during the band's current tour: he invites all photographers to come onstage for one song, then orders them to shoot only the audience. The name of the tune? Why, it's "Havin'."

(Continued on page 73)
CREATIVE PROMOTION: After a three year wait, Motown Records finally previewed the new Stevie Wonder album "The Secret Life of Plants." Where did they do it, you ask? Why, the Bronx Botanical Gardens, of course. The soiree was a huge success. And speaking of Jobete Music writers, The Commodores are one of the strongest artists on the charts these days. "Sail On," their peculiarly Country-oriented single went to #6 last week and "Still," which rivals "Three Times A Lady" for Song of the Year potential is bulleting this week at #13. The writer of both songs is Lionel Richie, Jr.

CREATIVE CASTING: Art Carney has been set for the role of Corpus C. Redish, owner of Redish Salvage in Quicksand, Tex., in the upcoming Alive Productions film "Roadie." Among the other celebs scheduled for celluloid are Blondie and Meat Loaf. Executive producer of the new flick is Zalman King who, as probably no one remembers, was the star of "You Gotta Walk It Like You Talk It Or You'll Lose That Beat" with score by Fagen & Becker, pre-Steely Dan.

NEW DEALS: Intersong, U.S.A. has obtained the sub-publishing rights for the U.S. and Canada to the album "Pope John Paul II Sings At The Festival of Sacrosong." The agreement covers the compositions of the Infinity Records album of His Holiness Pope John Paul II 1979 East European recording of spiritual songs. Howard McCluskey of RCA, Argentina, reports that he has signed a sub-publishing agreement covering all Abba compositions between Union Songs and Relay Music for Argentina, Chile and Uruguay. While in Sweden closing the deal, Abba picked McCluskey's own tune "Estoy sonando" ("I Have A Dream") to record in Spanish. McCluskey is pictured here (at right) with Stig Anderson of Polar Songs and Anders Moren manager of Union Songs. MCA Music and Al Perkins of Perk's Music have entered into a co-publishing agreement. Perkins is executive producer of Al Hudson & The Soul Partners' lp.

NEW DEALS, CONT': Jack Nitzsche's publishing company, First Kiss, will be administered by The Bug Music Group. Nitzsche is the composer of such film scores as "One Flew Over the Cuckoos' Nest," "The Exorcist," "Blue Collar" and "Hard Core." CAM America has signed Gerard Cohen as a producer and as a writer. He will work with another CAM signing Altha Cook. The New York pop band Driver has also signed with the company and the group's master's deal, produced by Corky Abdo, is currently being shopped. The B-52's have signed up with BMI as writers and publishers. Steve Forbert to Colgems-EMI for worldwide administration of his publishing company, Rolling Tide Music. His second album, "Jackrabbit Slim," was released last week.

NEW YORK, NEW YORK AGAIN, AGAIN: The Songwriter's Hall of Fame at 1 Times Square, recently opened its new exhibit honoring New York songs and songwriters. The exhibit features a group of 238 two-hour cassettes edited, narrated and produced by musicologist Warren Craig. Each tape presents the life and representative hit songs of a New York songwriter. The collection was donated by AGAC. A special feature of the exhibition in memorabilia from New York's ethnic musical theater including songs from Little Italy, Irish vaudeville and the music of the Yiddish theater. Admission to the Hall of Fame is free and recommended.

CH-CH-CHANGE: Glenn Friedman has left his position as director of creative affairs at Chappell, L.A. Friedman can be reached at (213) 393-9054.

COVERS: At MCA Music, Melissa Manchester picked Jason Darrow's "Don't Want the Heartache" while Colleen Heather (West End) chose "On the Run" for her debut single. She also recorded the Richard Rogers/Martin Charnin tune "It's Not the End of the World" for her "Heartbreaker" album. Dana Valery (Atlantic) releases "I Don't Wanna Be Lonely" as her next single. It's by Mark Mueller... Arranger/composer Carlos Franzetti has "Super City" and "Samba Funk" on the Candido album (Salsoul) ... New duo Black & Burnett signed their tunes "Here Comes the Good Part" and "I Guess I'm Lonely" to MCA Music.
court . . . I intend to prosecute the source of this leak to the utmost.

But the RKO people would tell me the source of the leak, I'd drop that action and go directly after the leak. [Until then] I have drop that action and go directly after the leak. "It's just feiters weeks after release," said Coury. And while no clear legal precedent regarding such leaks to radio as yet exists, Warner Bros. Records' ongoing action against RKO isn't the only candidate for such a precedent. Rubenstein, president, A. C. Coury, talking with RW about a similar pre-release leak for the Bee Gees' most recent album, "Spirits Having Flown," linked both the company's legal stance and its preventive measures to what he perceives as a link between the problems of unauthorized airplay and counterfeiting.

"The scariest thing to me as an executive is the fact that that happens," said Coury of the radio leaks. "In the case of the Bee Gees, we tried to implement the tightest security possible, not only here but in Canada and elsewhere. An extensive security program had been developed after RSO began studying the virulent flow of counterfeit records and tapes for earlier blockbusters including "Saturday Night Fever," "Grease" and "St. Pepper's Lonely Hearts Club Band," he added, and while those measures helped, they did not conclusively eliminate the leaks.

"Through the help of the FBI and the RIAA, we were able to maintain exclusive rights over the Bee Gees' album for several weeks after release," said Coury. If such a system stalled counterfeiters, it didn't prevent premature radio play, though. "It's just a scary, scary thing," says Coury, "even if it does add excitement to a particular project. In the RSO chief's view, the longer the lead time gained by stations over a scheduled release date, the more serious the problem.

With the Bee Gees, he added, RSO was able to trace the source of illicit copies to Canada. "As a matter of fact," noted Coury, "we still have legal action in the works against a station, its owner, and manager there. . . . We've traced it back that far, but we've got to get someone who'll admit precisely who it was who leaked them a copy.

Major pressors were reluctant to discuss internal shrinkage due to employee theft, while others downplayed any connection between internal security and actual counterfeit production. But at least some of their manufacturing clients see that threat as very real.

More explicit was one top recording executive who made an anonymous comment to the press when talking with RW. "The fact of the matter is, many of the pressers that were pressing albums for legitimate consumption were also pressing for counterfeiters," charged that source, who added that his own company resorted to undercover investigators in an effort to discourage plant personnel from procuring master tapes and cover art films for counterfeit production.

"Internal Theft Checks"

For pressing plants, warehouses and distribution centers operated by the majors, that emphasis on internal security is moving beyond internal accounting checks. Most majors now routinely utilize closed-circuit video monitoring, on-site security personnel and a variety of internal auditing procedures to keep tabs on both product and personnel within their facilities.

"Gauging the impact of those measures on bottom line financial performance is difficult, however. Major pressors asked by RW to characterize how security has impacted on overhead either declined comment or minimized reactive increases as due more to inflation than any new expenditure in that area.

Yet, according to some retail and rack sources, those same majors have confided to accounts that they are indeed anxious over internal theft, both as an aspect of the "last mile" in finished product, and a possible indication of how counterfeiters have stepped up both product quality and release timing to compete with legitimate records and tapes.

Rack jobbers, which routinely handle volumes of product rivaling pressing plants and branch distribution centers, are thus likely to echo their counterparts in that sector. Lieberman Enterprises president Harold Okinow declined commenting on that firm's sophisticated internal security systems by noting, "We have various security systems in place that are confidential. We feel that if we revealed them, then people could develop countermeasures."

Similarly, retail and one-stop sources, while praising trust within personnel and strict security for attribution, will confide off the record that they utilize polygraph tests, peep-holes, video cameras and hidden live microphones, among other measures.

"Label Concern Over Home Taping"

Counterfeits, Too, Get A Closer Look

LOS ANGELES — With federal action against record and tape pirates making major inroads against illicit trade during the last months of '78 and the early months of this year, the recorded industry has been quietly expanding its efforts against counterfeiters.

As the most serious dimension to internal security control for industry manufacturers, distributors and record retailers, counterfeiting has invited expanded research and investment by legitimate interests seeking to halt the flow.

"I'm now telling a глаз the potential drain on legitimate sales are FBI estimates that some top sellers have proven as lucrative for pirates as for their actual manufacturers."

According to RIAA executive director Henry Brief, the association's anti-piracy unit has been increased in size this year with the addition of more investigators.

Meanwhile, RW has learned that several firms are exploring the use of special coding systems to mark legitimate product and thus enable labels and law enforcement officials to identify counterfeit goods.

"I don't want to use my own name, but several major labels have gone to a two-stamp system from carrying pirate goods, adds the executive, whose employees will now be able to track counterfeiters when they enter the return cycle. "If I find out that a dealer has sent me a counterfeit return, I simply won't take it back," he explained.

"I'm going to make it so miserable for the dealers that he won't be able to handle counterfeit goods. It won't be worth it anymore." "At least two other major record and tape manufacturing firms are believed to be studying ways of encoding cover packaging to aid in ferreting out pirates' products from legitimately produced software. Although a few of these firms declined comment altogether when approached by RW on the issue of security, the second refused a firm answer by saying, "I don't want to use my own name, but several major labels have gone to a two-stamp system from carrying pirate goods, adds the executive, whose employees will now be able to track counterfeiters when they enter the return cycle. "If I find out that a dealer has sent me a counterfeit return, I simply won't take it back," he explained.

"I'm going to make it so miserable for the dealers that he won't be able to handle counterfeit goods. It won't be worth it anymore."
Way back in '73 one of the big songs was a thing called "Brother Louie," a hit in England for a group called Hot Chocolate, a hit Stateside by a New York-based group called Stories. "Brother Louie" was right on time: it had a hook that wouldn't quit; an unforgettable pop melody; and featured a raspy-voiced lead singer whose vocal style bore an uncanny resemblance to Rod Stewart's. Stories didn't quite disappear after the one big hit, but two years later did become another in a long line of rock bands victimized by a record that was barely representative of its over-all style and approach to music.

The lead singer, Ian Lloyd, released a solo album on Polydor in 1976, but nothing came of it, and he quickly did a disappearing act. Recently, however, he has surfaced again, on Scotti Brothers Records, with a well-received album titled "Goose Bumps" on which he is helped out by some familiar names (e.g., Mick Jones, Lou Gramm, Dennis Elliott, Ric Ocasek, Larry Fast). The songs—written by Lloyd (author of the record's most engaging new tune, "She Broke Your Heart"), Russ Ballard, Ocasek, Corky Laing and Ian Hunter, Rod Argent (an uptempo, slightly disco reworking of "Time of the Season") and the Brothers Gibb ("Holiday")—reflect not only Lloyd's respect for his peers but also his intention to make this effort one that people would remember as something more than another shot from, as he says, "Mr. 'Brother Louie'."

During a recent visit to Record World, Lloyd candidly admitted that his post-Stories low profile was a conscious reaction against the notoriety he gained earlier in the decade. He explained the predicament he found himself in: "Michael Browne, from the Left Banke, and I co-wrote everything that Stories did on the first two albums up to 'Brother Louie.' That song was added onto the second album and had really grown out of some basic track sessions we'd done for Exuma. It was one take, and it was great. And I'm really glad that I did it. But it did affect us, because the music and the image and the whole thing we were trying to project over two years and two albums was kind of nullified right then and there. That made it very difficult. We'd gotten a lot of fans by playing live, and when we put out 'Brother Louie' they felt cheated, I think. But the majority of people who got turned onto us through the hit never knew we had a first album, and didn't particularly like the music that was on the second album, because they were buying it for that one song. Hot Chocolate wrote the song and we did it because I felt it was a great song—never thought about the consequences. I had to remove myself from that, and put some distance between that record and my next recording. So it's been awhile, but I feel great about what's going on now. I'm ready."

Like so many contemporary artists, Lloyd has become conscious of the music business as a business. Outwardly he seems the quintessential New York City street kid, complete with a rapid-fire delivery and a cocky attitude—all mouth. But get down to the brass tacks of career-building, and it becomes apparent he's done his homework. The last time he appeared onstage was with Stories in 1975; he's both anxious and nervous about returning to the boards, but he's also realistic about touring in support of the album. "I can't wait to come back," he said excitedly, "but right now we're watching the progress of the album and the single, and hoping the album will take off more. If that happens, and we get the foundation set throughout the United States, we can do a good tour. I don't want to go out and get crazy and lose a lot of money and have nothing happen. I don't think today's market is geared for that; you have to use some intelligence and planning. My manager's (Bud Prager, of Foreigner fame) a great man for strategy and he's got a plan. If everything goes well, I imagine we'll be out by the end of the year."

BOOK NEWS: Although numerous tomes have been written on the history of country music, none, with the notable exception of Paul Hemphill's study published several years ago, have truly captured the essence of the genre's uniqueness. Country music is made up of diverse elements and reflects, at its best, an astonishingly wide range of experience and lifestyles. And just as rock has become a broad general category embracing many different music styles, so has country gone from the specific to the generic: nowadays, artists as seemingly dissimilar as, say, Jimmy Rodgers and Conway Twitty, or Willie Nelson and Bob Nolan, rightly coexist as "country" artists.

(Continued on page 65)
Radio World

Radio Replay

By NEIL MCINTYRE

As the Pittsburgh Pirates win it all, the Oct./Nov. rating book begins for ARB. A lot fewer programming changes have occurred at stations that haven’t faded so well in the last two books, but those stations know that this book is a must. All forms of FM programming continue to nick away at the AM audience in most markets, but those programming adult contemporary for a long period of time are still very solid in their markets. Just in time for the fall book, Burkhardt/Abrams has changed the name of the company to include two of its hard working programmers, Lee Michaels and Dwight Douglas. The company’s new letterhead will read Burkhardt, Abrams, Michaels, Douglas & Associates, Inc.

MOVES: Steve Casey is the new MD at WLS/Chicago from KKKQ/Phoenix, replacing Alan Burns. Dave Bishop, formerly of WCOL/Columbus, is the new PD at WLEE/Richmond. Dick Whittington leaves KGIL/Los Angeles after 10 years doing mornings. Jack Armstrong doing afternoons at KFI/Los Angeles. Bob Conners new morning man at WTVN/Columbus, replacing John Fraim. Bear Bradley, PD at WMTS/Murfeesboro in the Nashville area has his top 40 format pretty well set after three months, as the station has become known as M96. Patty Brockett is the MD, Bruce Clark 9-1 p.m., Catfish (from WLAC) 1-5 p.m., Bear Bradley 5-9 p.m. The station will shortly become 100,000 watts. Debbie Brown, formerly of Columbia Records and three years at WCRS-FM/New York, is looking for programming position or music promotion in New York. Debbie was one of the best in both businesses, and it would be good to have her back in one of them. Contact her at (212) 663-0604. Send your moves, changes and station pictures to RW east c/o Neil (I said Pirates) McIntyre.

SYNDIE NEWS: Golden Egg will be introducing four new syndicated radio shows in 1980. Two of the programs will be talk features: “Future File” is a three minute show about what the world can expect in the ’80s and beyond, with host David McQueen. “Film Clips” includes interviews with movie folks, and is hosted by film critic David Sheehan. “Rockin Out” is a hit album program, two hours each week, featuring interviews with rock stars, and hosted by Buzz Bennett. The “Great American Musical” features the last 50 years of music from stage and screen. This weekly show is two hours and is hosted by Chuck Southcott. For more information contact Howard Cohen (213) 475-0817.

Audio Stimulation, producers of the Wolman Jack’s “Disco Party,” are keeping the party atmosphere of the show, but are changing the name to “Dance Party” . . . Inner-View will present a Halloween special featuring Jeff Wayne’s production of “War Of The Worlds.” This special will be carried by over 150 on the Inner-View Radio network of stations.

Narwood Productions completed its second program for NBC Radio Network, following the success of the Glen Campbell special. Narwood produced a two-hour special for the network on Kenny Rogers, from his beginnings in Texas to his current top of the charts success. The program was hosted by Lee Arnold, written by Dave McGee and produced by Ted LeVan. NBC Radio network aired the Kenny Rogers special on the weekend of 10/19 . . . PH Factor is producing a two-hour special for the ABC American Contemporary Radio Network, featuring music and interviews with Fleetwood Mac. Broadcast date is set for May, 1980, with Jim Hampton as producer . . . Norm Pattiz, president of Westwood One will moderate a workshop on radio syndication, October 30, in New York for the Center of Public Resources.

COUNTRY MOVES: WHK/Cleveland has a new music director, Tim Byrd, formerly with rockez WZVT/Cleveland . . . WFAI/Fayetteville, NC has a new PD, Mike Kirchner, according to MD Tim Williams.

BOSTON GOES COUNTRY: The Boston market has a new country (Continued on page 57)

NBC’s ‘Source’ Is Thinking Young

LOS ANGELES — NBC began paving the way for formal affiliate solicitations for its new AOR-targeted network package, “The Source,” with a press conference at Chasen’s restaurant here Mon day (15). And while advertisers, station management, other syndicators and press were tuned on the format’s news and features, the underlying thrust of the presentation was NBC’s determination to link its new network feed to youth-oriented music programming.

Making the presentation timely was inauguration of the new net’s regularly scheduled newscasts from NBC’s west coast base in Burbank, marking the first regularly scheduled news to emanate from here. Manager of radio news for “The Source,” Jim Cameron, thus introduced guests to correspondent Mary Lyon, one of eight reporters now comprising the system’s news team.

Comments by Cameron and Richard Verne, executive vice president, radio network, NBC Radio Group, stressed the careful gestation period accorded the new system, while conceding the impact of NBC’s earlier, more ambitious attempt at establishing a new network on the current plans for “The Source.”

Verne reviewed the origins of NBC’s decision to mount a new network concept aimed at a target demographic of 12 to 34 year olds, made following the arrival of Fred Silverman to head the network, and the subsequent commissioning of a Gallup poll to determine the feasibility of a network feed aimed at that audience.

With Burkhardt-Abrams enlisted to program music and research audiences for affiliated stations, NBC’s own primary emphasis has been on other programming elements, principally news and special feature programming. Although “The Source” made its debut via Cameron’s maiden newscast last May, Verne said NBC has held off formal solicitations to concentrate on fleshing out its overall programming scheme and fine-tuning its style.

(Continued on page 57)

Great Moments in Recording History

Number .098 in a Series

UH...LOOK MA...NO HANDS...

THE FIRST TIME (EVER I SAW YOUR FACE)
Consider Rupert Holmes. A classically trained composer who switched over in the 70’s to the pop brigade, writing top ten hits like “Timothy” and arranging and producing hit albums for a multitude of great artists (Barbra Streisand’s gold album “Lazy Afternoon” for instance). Not to mention 4 critically acclaimed chart albums in his own right.

But all this is to gloss over the very real gifts that imbue Rupert Holmes with one of the finest pop sensibilities ever to grace vinyl. A master of the pop song as vehicle for his acutely impressionistic observations, each Rupert Holmes composition is a finely honed vignette “about what two people do with each other, against each other, and despite each other... that ever-hopeful, often-disastrous conspiracy of love that makes all of us partners in crime.” That’s Rupert speaking... but his new album “Partners in Crime” speaks ever so more eloquently.

“Partners in Crime.” Ten sharply etched mini-dramas that deal with the foibles and fantasies on which human relationships are founded and sometimes founder. Songs filled with characters you’ll swear you know only too well or wish you knew better, delivered with a sensitivity reflected in the lush orchestration and Rupert Holmes’ immaculate production. People have been beseeching radio already requesting cuts like the first single “Escape” and slice of life songs like “Him” and “Answering Machine.” Stations are being added daily, and the charts are speaking as forcefully as Rupert.

“I’m going out on a limb, and I have to believe that there are other people who will go out there with me until we out-number those who play it safe on the ground.”

Produced by Rupert Holmes and Jim Boyer for The Holmes Line of Records.

"Escape (The Pina Colada Song)" Is Breaking As You Read...

Charts  "CHARTMAKER" 66* Record World  75* CASH BOX  74*Billboard
Most recent ads: WFIL, WYSL, WFBR, WROV, WAYS, WZGC, (Z93), WQXI-FM, WLAC, WKXJ, KEEL, KLIF, KNUS, KVIL, KBEQ, WHB, KFI, KJR, KJRB, KREM, KGW, KCPX

JOIN RUPERT HOLMES AS ONE OF HIS “PARTNERS IN CRIME”

Featuring the hit “Escape” (The Pina Colada Song)
FULL COMPLICITY CAN ONLY SPELL SUCCESS

ON INFINITY RECORDS AND TAPES
HERE COMES THAT SOUND AGAIN: This week's Disco File is full and -party mood. He's singing in a slight, hollow echo amid an almost recorded work. One new cut, "Can't Stop Dancing" (7:41), is being material from his sensational live show, as well as a side of new studio material at the end of the month, is a double set that includes much of the ma-

of material familiar by artist or producer, and, at the same time, fresh intriguing -titled studio cut is "In My Fantasy (I Want You, I Need You)."

The week's second headliner is the fourth album this season from <b>Boris Midney</b>: a disco adaption by Festival, on RSO, of six main themes from the current Broadway musical, "Evita." Andrew Lloyd Webber and Tim Rice's ambiguous memorial to the seductive and corrupt Eva Peron, unlikely as it sounds, turns out to be the basis of this year's line. Finally, we're treated to knock everyone for a loop. In other major releases: this year's superhit "Outline" album weren't proof enough that <b>Gino Soccio</b> is one of disco's fastest rising producer/performers, he'd prove himself amply with two excellent productions released this week. <b>Karen Silver</b>'s first Arista album was produced by Soccio with Canadian John Driscoll, and it's one of the most instantly likable albums we've heard lately, presenting three fine new cuts along with the currently charting "Hold On, I'm Cumin.'" Your choice: "Fake" (listed as 4:30, sounds longer than that), a funky guitar and an synthesizer cut with a supporting sax section as in Soccio's "Dancer;" the easy-flowing "Can't Stop Dancing" (5:21), made up of short, crisp hooks and crackling percussion tracks and "Make Me Feel Alright" (6:44), where Silver brings out a kittenish, wispy high voice on this early Sixties girl-group style cut. Cleaned up quite some bit and lengthened from the Canadian Skyline pressing, which has haunted me since I heard it at Ice Palace earlier this year. The new material on "Karen Silver" should easily boost her into the top ten. <b>Busta Jones</b> co-produced his debut disco disc with Soc-

<i>(Continued on page 29)</i>
OCTOBER 27, 1979

WEBS ON CHART

1 2 POP MUZIK M/Sire (12") DSRE 8887 (WB) 9
2 1 DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic (12") FE 35745 10
3 7 LADIES' NIGHT KOOL AND THE GANG/De-Lite (12") 8
4 6 HARMONY/OOH LA LA SUZI LANE/Elektra (12") 6E 207 10
5 3 FROM BEGINNING TO END DESTINATION/Buttery (12") 9
6 4 COME TO ME/DON'T BE DANCING/PLAYBOY FRANCE JOLI/Prelude (entire LP) (MCA) 10
7 8 FEVER FEVER/Fantasy F 9580 (entire LP) 7
8 9 E=MC2 GIORGIO MORODER/Casablanca NBLP 7169 (entire LP) 6
9 5 LOVE INSURANCE/YOU GOT THE LOVE FRONT PAGE/ Panorama (12") YD 11677 (RCA) 10
10 12 WHEN YOU TOUCH ME TAANA GARDNER/West End (12") WES 22122 8
11 10 POP WOW/GREEN LIGHT CORY DAYE/New York Intl. (12") YD 11669 (RCA) 13
12 13 HOLD ON, I'M COMIN' KAREN SILVER/Arista (12") CP 707 8
13 16 HOLLYWOOD/DANCE LITTLE BOY BLUE/GET UP AND BOOGIE FREDDIE JAMES/Warner Bros. (12") BSK 3356/DWBBS 8857 17
14 14 BAD REPUTATION/PUT YOUR FEET TO THE BEAT RITCHIE FAMILY/Casablanca (12") NBLP 7169 9
15 15 BOYS WILL BE BOYS/SADNESS IN MY EYES DUNCAN SISTERS/Earmark (12")/LP cut) EMLP 4001 (Casablanca) 5
16 24 WEAR IT OUT STARGARD/Warner Bros. (12") DWBS 8891 4
17 25 DEPUTY OF LOVE DON ARMANDO'S SECOND AVENUE RUBBA BAND/ZE/Buddah (12") ZEA 12003 (Arista) 3
18 11 THE BREAK KAT MANDU/TK (12") TKD 165 12
19 22 I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425 6
20 28 DON'T LET GO ISAAC HAYES/Polydor (12") PK 1 6224 3
21 21 GET LOOSE/SEXY THING BOB McGILPIN/Butterfly (12") FLY 3104 (MCA) 9
22 18 MUSIC MAN REVANCHE/Arlonic SD 19245 (Entire LP) 12
23 29 LET ME KNOW (I HAVE A RIGHT) GLORIA GAYNOR/ Polydor (12") PD 1 6231 2
24 — NO MORE TEARS (ENOUGH IS ENOUGH) DONNA SUMMER/ BARBRA STREISAND/Casablanca NBD 20199/Columbia 1 11125 1

25 27 TAKE A CHANCE QUEEN SAMANTHA/TK (12") TKD 415 4
26 26 DANGER/STAND UP AND DANCE GREGG DIAMOND STARCUS/TK (12") TKD 408 7
27 17 FANTASY BRUNI/PAGAN/Elektra (12") AS 11423 13
28 34 MR. BIG SHOT/ I CLOSE MY EYES SIMON ORCHESTRA/ Polydor (12") PD 1 6216 4
29 23 ROCK IT LIPS, INC./Casablanca (12") NBD 20186 7
30 41 RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill (12") 542 2
31 31 I JUST WANT TO BE CAMEO/Chocolate City (12") 20016 (Casablanca) 3
32 43 HOW HIGH SALSOUL ORCHESTRA FEATURING COGNAC/ Salsoul (12") SG 305 (RCA) 2
33 36 THIS IS HOT PAMALA STANLEY/EMI-America (12") 7800 2
34 30 IT'S A DISCO NIGHT ISLEY BROTHERS/T-Neck (12") AZB 2289 (CBS) 11
35 35 ANOTHER CHA-CHA SANTA EMERALDA/Casablanca (LP cut) NBLP 7175 6
36 20 WHEN YOU'RE #1 GENE CHANDLER-Chi-Sound/20th Century Fox (12") TCD 80 (RCA) 13
37 19 FOUND A CURE/Nobody Knows/Stay Free ASHFOR D & SIMPSON/Warner Bros. (12") HS 3357 17
38 37 LOOKIN' FOR LOVE FART LARRY'S BAND/Fantasy/WMT (12") D 137 5
39 40 SWEET TALK ROBIN BECK/Mercury (12") MES 40007 3
40 32 RISE HERB ALPERT/A&M (12") LP 12022 14
41 42 SISTER POWER/GIMME BACK MY LOVE AFFAIR SISTER POWER/Ocean/Ariola (12") OR 7512/2 10
42 45 I DON'T WANT TO BE A FREAK DYNASTY/Solar (12") YD 11693 (RCA) 2
43 — PARTY DOWN/KEEP MAKING ME HIGH UNIQUE/DJM (12") 26 (Mercury) 1
44 — (NOT JUST) KNEE DEEP FUNKADELIC/Warner Bros. (12") BSK 3371 1
45 33 CATCH THE RHYTHM CARESS/Warner/RFC (12") RFC 3384 9
46 47 ONE WAY TICKET ERUPTION/Ariola (12") AR 9020 2
47 — NIGHT DANCER JEANNE SHY/RSO (12") 388 1
48 — THE SECOND TIME AROUND/RIGHT IN THE SOCKET SALAMAR/Solar (12")/LP cut) YD 11733/BX L 3479 (RCA) 1
49 — LOVE MASSAGE MUSIQUE/Prelude (12") PRL 12712 2
50 — PUT YOURSELF IN MY PLACE/I DON'T NEED NO MUSIC T.J.M./Casablanca (12") NBLP 7172 1

(Continued from page 28)

Disco File

(Continued from page 28)

time used to drive in the Caribbean-sleaze groove (K.C.'s "I Get Litted" comes quickly to mind). The flip is a more mainstream cut that's attracted attention already: "Everybody's Dancing All Over the World." (8:02) phases Jones' husky lead slightly against a velvety backdrop of strings, vocals and Socco's keyboards, moving at the comfortable glogging pace of "Dance to Dance." The title vamp takes up a good half of the cut, but the feel is easy and inviting. Phyllis Hyman will have a new album out soon; one track appears this week on Arista disco disc. Produced by James M'tune and Reggie Lucas, "You Know How to Love Me" (7:34) has Hyman singing stronger and sharper than ever, accompanied by a lush, "wide-open" sophisticated pop & R&B arrangement, discoed up slightly with handclaps and cow- bel. The simple, unbrothered closing break confirms that the focus is really meant to be on Hyman's performance and she sounds just great. REAPPEARANCES: mixed versions of already released tracks seem to get rarer and rarer these days, because of the wide use of DJ con- sultants in production and mix stage before release. There's small surge of remixes and reprisals this week that deserves mention, though. Briefly: the Sister Power album (Ocean/Ariola) is moving back up the chart on the basis of promo only disco disc edits of three cuts: the chart-oriented "Love Portion," now a punchy 6:07 ("give it to me, ahhhh!") with a great, sloppy synthesizer passage that brings back "Atmosphere Strict," a vague gospel-gospelly "Sister Power" (8:16) and a more conveniently mixed "Gimme Back My Love Affair" (7:38). Jackie Moore's "How's Your Love Life, Baby" (Columbia) appears in a remix by John Luongo and Media Sound's Mike Barbiero; like "This Time Baby," it's a great pleasure to hear Moore's generous R&B sing- ing on a hot club record. Structured similarly to the previous hit, sub- stantly different sonically from the album cut (check also "Can You Tell Me Why" on the LP). Diana Ross follows up her chart-topping "The Boss" with an extended "It's My House" (6:03) on Motown promo disco disc; the tempo is picked up slightly, there's a new break. The flip is a medley of "No One Gets the Prize," most of which people were hoping for a longer "Prize," but you can't have every- thing. Former co-Supreme Mary Wilson's "Red Hot" is now greatly repressed; the tempo is picked up slightly, there's a new break. The flip is a remix by John Luongo and Media Sound's Mike Barbiero; like "This Time Baby," it's a great pleasure to hear Moore's generous R&B sing- ing on a hot club record. Structured similarly to the previous hit, sub- stantly different sonically from the album cut (check also "Can You Tell Me Why" on the LP). Diana Ross follows up her chart-topping "The Boss" with an extended "It's My House" (6:03) on Motown promo disco disc; the tempo is picked up slightly, there's a new break. The flip is a medley of "No One Gets the Prize," most of which people were hoping for a longer "Prize," but you can't have every- thing. Former co-Supreme Mary Wilson's "Red Hot" is now greatly repressed; the tempo is picked up slightly, there's a new break. The flip is a remix by John Luongo and Media Sound's Mike Barbiero; like "This Time Baby," it's a great pleasure to hear Moore's generous R&B sing- ing on a hot club record. Structured similarly to the previous hit, sub- stantly different sonically from the album cut (check also "Can You Tell Me Why" on the LP). Diana Ross follows up her chart-topping "The Boss" with an extended "It's My House" (6:03) on Motown promo disco disc; the tempo is picked up slightly, there's a new break. The flip is a medley of "No One Gets the Prize," most of which people were hoping for a longer "Prize," but you can't have every- thing. Former co-Supreme Mary Wilson's "Red Hot" is now greatly repressed; the tempo is picked up slightly, there's a new break. The flip is a remix by John Luongo and Media Sound's Mike Barbiero; like "This Time Baby," it's a great pleasure to hear Moore's generous R&B sing-
WCAU/Philadelphia / Roy Perry
#1 Don't Stop 'Til You Get Enough — Michael Jackson

Prime Movers:

Movers:

Pick Hits:

KSET/EI Paso / Chuck Gross

#1 Don't Stop 'Til You Get Enough — Michael Jackson

Prime Movers:

Movers:

Pick Hits:

KFMX/Minneapolis / Gary DeMaroney

#1 Don't Stop 'Til You Get Enough — Michael Jackson

Prime Movers:

Movers:

Pick Hits:

KXSW/Ft. Worth / Alan Berger

#1 Don't Stop 'Til You Get Enough — Michael Jackson

Prime Movers:

Movers:

Pick Hits:

Record Bar Taps Three

Durham, N.C. — Ralph King, director of sales for the Record Bar, Inc., has announced the appointment of three new members to the sales department in the Bar's home office in Durham, N.C.

Bill Joyner, who vacates the post of supervisor for the Record Bar's district in eastern North Carolina, has joined sales as operations manager. He will be handling in-store operations, including daily operating procedures and administration.

Melina Clark has joined the sales department as marketing coordinator. She will oversee specific merchandising and promotional projects.

The post of publicity coordinator has been filled by Elisabeth Stagg, whose past experience includes writing for both daily and weekly newspapers, will edit the Record Bar's newsletter, "Out The Record," and handle press releases and other publicity. Before joining the Record Bar, she was editor of The News of Orange County, a weekly newspaper in Hillsborough, N.C.

In addition to changes in the home office, the Record Bar has some new district supervisors. Mike Morgan will replace Bill Joyner as supervisor of the eastern North Carolina district. He began working as a sales clerk in the Rocky Mount, N.C. store in May, 1974.

Ray Chappell has been named supervisor for the district based in Atlanta. He began working for the Record Bar as a sales clerk in Greensboro, N.C. in 1975.

Becky Dunn, currently supervisor of the northeast district, is transferring back to North Carolina and will be based in Charlotte. She'll be replaced in the northeast by Jan Dorman.

Arista Names Nicotra A&R Administration VP

New York — Mort Drromes, Arista Records administrative vice president, has announced the promotion of Bonnie Leon Nicotra to the newly created position of vice president, A&R administration for the label, reporting to Drromes.

Prior to this appointment, Nicotra was Arista's director of A&R administration, a position she held since January 1978. She has been with Arista for three years, and before joining the label, she had worked in an administrative capacity for several major music business companies, including Sire Records, Leiber-Stoller Productions, Red Bird Records, The Wes Farrell Organization and Aldon Music.

CBS Taps Martine

New York — Pat Martine has been appointed to the position of local promotion manager, Columbia Records, New York, as announced by Bob Jamieson, branch manager, New York, CBS Records.

Prior to joining CBS, Martine worked as a promotion manager for various labels including United Artists Records, RCA Records and ABC Records. Most recently, Martine was local promotion manager, New York, for Infinity Records.
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<th>Track</th>
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<td><strong>YOU AND ME</strong></td>
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<td><strong>(Alma-La-Gia, ASCAP)</strong></td>
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<td><strong>EAST SIDE KIDS</strong></td>
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<td><strong>(Twin Bull/Renal, ASCAP)</strong></td>
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<td><strong>COME GO WITH ME</strong></td>
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<td><strong>(CBS)</strong></td>
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<td>114</td>
<td><strong>112</strong></td>
<td><strong>LIFE DURING</strong></td>
<td><strong>WARTIME TALKING HEADS</strong>/Sire 49075</td>
<td><strong>(WB)(Index/Bleu Disque, ASCAP)</strong></td>
<td></td>
</tr>
<tr>
<td>115</td>
<td><strong>113</strong></td>
<td><strong>EMBODIED LOVER</strong></td>
<td><strong>CHIC/Atlantic 3620</strong></td>
<td><strong>(Chic, BMI)</strong></td>
<td></td>
</tr>
<tr>
<td>116</td>
<td><strong>114</strong></td>
<td><strong>WHAT'S A MATTER BABY</strong></td>
<td><strong>ELLEN FOLEY</strong>/Epic/Cleveland Intl. 9 50770</td>
<td><strong>(Almo/Pa-Giz, ASCAP)</strong></td>
<td></td>
</tr>
<tr>
<td>117</td>
<td><strong>115</strong></td>
<td><strong>IF</strong></td>
<td><strong>MELODY</strong></td>
<td><strong>YOU'RE SOMETHING SPECIAL</strong>/Five Special/Elektra 46531</td>
<td><strong>(At big, BMI)</strong></td>
</tr>
<tr>
<td>118</td>
<td><strong>116</strong></td>
<td><strong>TELL ME ANOTHER ONE</strong></td>
<td><strong>KID BROTHER</strong>/MCA/Montage 4111</td>
<td><strong>(Home Fire, BMI)</strong></td>
<td></td>
</tr>
<tr>
<td>119</td>
<td><strong>117</strong></td>
<td><strong>COME GO WITH ME</strong></td>
<td><strong>TEDDY PENDERGRASS</strong>/Phila. Intl. 9 3717</td>
<td><strong>(CBS)</strong></td>
<td></td>
</tr>
<tr>
<td>120</td>
<td><strong>118</strong></td>
<td><strong>BLIND FAITH</strong></td>
<td><strong>POINTER SISTERS</strong>/Planet 45906</td>
<td><strong>(Elektra/Asylum)</strong></td>
<td></td>
</tr>
<tr>
<td>121</td>
<td><strong>119</strong></td>
<td><strong>I DO BELIEVE IN YOU</strong></td>
<td><strong>PAGES</strong>/Epic 9 50769</td>
<td><strong>(Almo/Pa-Giz, ASCAP)</strong></td>
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</tr>
<tr>
<td>122</td>
<td><strong>120</strong></td>
<td><strong>TOUCH ME WHEN WE'RE DANCING</strong></td>
<td><strong>BAMA</strong>/Free Flight 11629</td>
<td><strong>(RCA)</strong></td>
<td></td>
</tr>
<tr>
<td>123</td>
<td><strong>121</strong></td>
<td><strong>I SURRENDER</strong></td>
<td><strong>ELLEN SHIPLEY</strong>/NY Intl. 11686</td>
<td><strong>(RCA)</strong></td>
<td></td>
</tr>
<tr>
<td>124</td>
<td><strong>122</strong></td>
<td><strong>WHATCHA GONNA DO ABOUT IT</strong></td>
<td><strong>ROZALIN WOODS</strong>/A&amp;M 2156</td>
<td><strong>(April/Channel, BMI)</strong></td>
<td></td>
</tr>
<tr>
<td>125</td>
<td><strong>123</strong></td>
<td><strong>IT WILL COME IN TIME</strong></td>
<td><strong>BILLY PRESTON</strong>/Motown 1470</td>
<td><strong>(Irving &amp; Wep, BMI)</strong></td>
<td></td>
</tr>
<tr>
<td>126</td>
<td><strong>124</strong></td>
<td><strong>STRATEGY</strong></td>
<td><strong>ARCHIE BELL &amp; THE DRELLS</strong>/Phila. Intl. 9 3710</td>
<td><strong>(CBS)</strong></td>
<td></td>
</tr>
<tr>
<td>127</td>
<td><strong>125</strong></td>
<td><strong>FAMILY TRADITION</strong></td>
<td><strong>HANK WILLIAMS, JR.</strong>/Elektra/Curb 46046</td>
<td><strong>(Bruin, BMI)</strong></td>
<td></td>
</tr>
<tr>
<td>128</td>
<td><strong>126</strong></td>
<td><strong>IN THEE BLUE OYSTER CULT</strong></td>
<td><strong>Columbia 10</strong></td>
<td></td>
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<tr>
<td>129</td>
<td><strong>127</strong></td>
<td><strong>DOIN' THE DOG</strong></td>
<td><strong>CREME D'COCOA</strong>/Venture 112</td>
<td><strong>(Barcam, BMI)</strong></td>
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</tr>
<tr>
<td>130</td>
<td><strong>128</strong></td>
<td><strong>NEED A LOVER</strong></td>
<td><strong>J. Punter</strong>/H.G. Music, BMI</td>
<td></td>
<td></td>
</tr>
<tr>
<td>131</td>
<td><strong>129</strong></td>
<td><strong>HEARTACHE TONIGHT</strong></td>
<td><strong>Symczyk (Cass &amp; Whittoral)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>132</td>
<td><strong>130</strong></td>
<td><strong>GOOD GIRLS DON'T</strong></td>
<td><strong>M. Chapman</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>133</td>
<td><strong>131</strong></td>
<td><strong>GET IT UP</strong></td>
<td><strong>R. Milsap &amp; T. Collins</strong>/Chess/A&amp;M</td>
<td></td>
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<tr>
<td>134</td>
<td><strong>132</strong></td>
<td><strong>DRIVER'S SEAT</strong></td>
<td><strong>L. Salvoni</strong>/Complacent 4112</td>
<td><strong>(Unart/Jet, BMI)</strong></td>
<td></td>
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<tr>
<td>135</td>
<td><strong>133</strong></td>
<td><strong>I'LL NEVER LOVE THIS WAY AGAIN</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>136</td>
<td><strong>134</strong></td>
<td><strong>I JUST CAN'T CONTROL MYSELF</strong></td>
<td><strong>Stokes</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>137</td>
<td><strong>135</strong></td>
<td><strong>IF YOU WANT IT</strong></td>
<td><strong>S. Torano &amp; B. Mraz</strong>/Almo/Delicate</td>
<td></td>
<td></td>
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<tr>
<td>138</td>
<td><strong>136</strong></td>
<td><strong>HIGHWAY TO HELL</strong></td>
<td><strong>Lange (E.B. Marks, BMI)</strong></td>
<td></td>
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</tr>
<tr>
<td>139</td>
<td><strong>137</strong></td>
<td><strong>I'LL NEVER LOVE THIS WAY AGAIN</strong></td>
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<tr>
<td>139</td>
<td><strong>138</strong></td>
<td><strong>I JUST CAN'T CONTROL MYSELF</strong></td>
<td><strong>Stokes</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
YOU'VE NEVER HEARD HIM LIKE THIS BEFORE

WILSON PICKETT

I WANT YOU

AN ARTIST
AN ALBUM
A SINGLE

PRODUCED BY ANDRE PERRY
FOR GOOD NOISE PRODUCTIONS

On EMI America Records

© 1979 EMI AMERICA RECORDS, INC.

SW-17018
OCTOBER 27, 1979

1  2  RISE
HERB ALPERT
A&M 2151
14

2  3  DON'T STOP 'TIL YOU GET ENOUGH
MICHAEL JACKSON/ Epic 9 50742 11
4  5  DIM ALL THE LIGHTS
DONNA SUMMER/Casablanca 2201 10
6  6  POP MUSIC
M/Sire 49033 (WB) 12
7  4  BAD EYES
ROBERT JOHN/EMI-America 8015 23
8  1  SAIL ON COMMODORES/Motown 1466 12
9  10  YOU DECORATED MY LIFE
KENNY ROGERS/United Artists 1315 8
11  12  HEARTACHE TONIGHT
EAGLES/Asylum 46545 4
12  9  TUSK
FLEETWOOD MAC/Warner Bros. 49077 4
13  14  GOOD GIRLS DON'T ...KNAP/Capitol 4771 9
14  11  I'LL NEVER LOVE THIS WAY AGAIN
DIONNE WARWICK/ Arista 4019 19
15  13  LOVIN', TOUCHIN', SQUEEZIN'
JOURNEY/ Columbia 3 11036 16
16  20  BABE STYX/ A&M 2188 4
17  24  DI...BOY
FOREIGNER/Atlantic 3618 8
18  21  BAD CASE OF LOVING YOU
(DOCTOR, DOCTOR) ROBERT PALMER/Island 49016 (WB) 15
19  24  LEAD ME ON
MAXINE NIGHTINGALE/ Windsong 11530 (RCA) 20
20  30  PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035 10
21  27  HOLD ON
IAN GOMM/Stiff/Epic 8 50747 9
22  22  DRIVERS SEAT
SNIFF N' THE TEARS/ Atlantic 3604 15
23  43  NO MORE TEARS ENOUGH IS ENOUGH
BARRA STREISAND/DONNA SUMMER/Columbia 1 11125/Casablanca NBD 20199 2
24  32  I KNOW A HEARTACHE WHEN I SEE ONE
JENNIFER WARNES/ Arista 0430 13
25  30  SO GOOD, SO RIGHT BRENDA RUSSELL/ Horizon 123 (A&M) 12
26  34  THIS NIGHT WON'T LAST FOREVER
MICHAEL JOHNSON/ EMI-America 8019 13
27  38  FINS JIMMY BUFFETT/MCA 41109 8
28  33  BROKEN HEARTED ME
ANNE MURRAY/Capitol 4773 6
29  40  PLEASE DON'T LEAVE
LAUREN WOOD/Warner Bros. 49043 6
30  35  MIDNIGHT WIND
JOHN STEWART/RSO 1000 10
31  44  YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079 8
32  42  IF YOU REMEMBER ME
CHRIS THOMPSON/Asylum 45904 (Elektra/Asylum) 8
33  28  BORN TO BE ALIVE
PATRICK HERNANDEZ/Columbia 3 10986 18
34  39  SURE KNEW SOMETHING
KISS/Casablanca 2205 9
35  40  FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870 13
36  51  DREAMING BLONDE/Chrysalis 2379 5
37  49  TAKE THE LONG WAY HOME
SUPERTRAMP/A&M 2193 5
38  48  COME TO ME JACQUELINE JUILL/Irene Jollie/ Prelude 8001 9
39  25  DEFENDIN' ON YOU DOBBIE BROS/Warner Bros. 49029 12
40  46  GOTTA SERVE SOMEBODY
BOB DYLAN/Columbia 1 11072 7
41  47  STREET LIFE CRUSADERS/MCA 41054 11
42  37  WHERE WERE YOU WHEN I WAS FALLING IN LOVE LORI/MCA/Curb 41065 14
43  49  GET IT RIGHT NEXT TIME
GERRY RAPP/'United Artists 1316 12
44  41  SPooky Ars/Polydor/BGO 2001 11

PRODUCERS & PUBLISHERS ON PAGE 31

50  57  DREAM POLICE
CHEAP TRICK/Epic 9 50774 4
51  45  ARROW THROUGH ME
WINGS/Columbia 1 11070 10
52  61  HALF THE WAY
CRYSTAL GAYLE/Columbia 1 11087 5
53  57  LADIES NIGHT KOOOL & THE GANG/De-Lite 801 (Mercury) 4
54  69  I NEED A LOVER
JOHN COUGAR/Riva 202 (Mercury) 7
55  59  5:15 THE WHO/Polydor 2022 5
56  64  RAINBOW CONNECTION
KERMIT (JIM HENSON)/Atlantic 3610 6
57  63  VICTIM OF LOVE
ELTON JOHN/MCA 41126 5
58  65  DAMNED IF I DO
ALAN PARSONS PROJECT/Arista 0454 5
59  71  I WANT YOU TONIGHT
PABLO CRUISE/A&M 2195 3
60  88  WE DON'T TALK ANYMORE
CLIFF RICHARD/EMI-America 8025 2
61  68  WHO LISTENS TO THE RADIO
THE SPORTS/Arista 0468 4
62  82  COOL CHANGE
LITTLE RIVER BAND/Capitol 4789 2
64  87  CONFUSION
EL/Jet 9 5064 (CBS) 3
65  72  THIS IS IT
KENNY LOGGINS/Columbia 1 11109 3
66  78  CRUSIN'
SMOKEY ROBINSON/Tamla 54306 (Motown) 3

CHARTMAKER OF THE WEEK

68  84  ESCAPE THE PINA COLADA SONG
RUPERT HOLMES
Infinity 50,035

67  86  DO THAT TO ME ONE MORE TIME
CAPTAIN & TENNILLE/ Casablanca 2215 2
68  76  LOVE PAIN YVONNE ELLIUMAN/RSO 1007 3
69  73  IN THE STONE EARTH, WIND & FIRE/ARC/ Columbia 1 11093 3
70  79  GET IT UP RONNIE MILSAP/RCA 11695 2
71  77  IT'S ALL I CAN DO THE CARES/Elektra 46546 3
72  80  PRETTY GIRLS
MELISSA MANCHESTER/Arista 0463 5
73  81  HIGHWAY TO HELL
AC/DC/Atlantic 3617 2
74  74  LET ME KNOW (I HAVE A RIGHT)
GLORIA GAYNOR/ Polydor 2021 4
75  83  BETTER LOVE NEXT TIME
DR. HOOK/Capitol 4785 2
76  50  DIFFERENT WORLDS
MAUREEN McGOVERN/ Warner/Curb 8835 16
77  75  WHO LISTENS TO THE RADIO THE SPORTS/ Arista 0468 8
78  85  HEY HEY, MY MY (INTO THE BLACK)
NEIL YOUNG/Reprise 49031 (WB) 4
79  75  GOOD FRIEND MARY MacGREGOR/RSO 938 12
80  52  ROLENE MOON MARTIN/Capitol 4765 11
81  83  AFTER THE LOVE HAS GONE EARTH,
WIND & FIRE/ARC/ Columbia 3 11033 17
82  90  I JUST CAN'T CONTROL MYSELF
NATURE'S DIVINE/Infinity 50,027 2
83  86  [not just] KNEE DEEP...PART I FUNKADELIC/ Warner Bros. 49040 7
84  91  SLIP AWAY
IAN LLOYD/Scotti Brothers 505 (All) 2
85  86  I DO LOVE YOU G.G./Arista 0426 18
86  87  THE MAIN EVENT/FIGHT
BARBRA STREISAND/Columbia 3 11008 20
88  89  EASY MONEY
REO SPEEDWAGON/Epic 9 50764 5
89  90  DON'T LET GO ISAAC HAYES/Polydor 2011 1
90  92  I STILL HAVE DREAMS
RICHIE FURAY/Asylum 46534 2
91  98  I'VE NEVER BEEN IN LOVE
SUZI QUATRO/Quatro/ARC/ 1001 18
92  69  THE BOSS DIANA ROSS/Motown 1462 16
93  94  BREAK MY HEART
DAVID RUFFIN/Warner Bros. 49030 5
94  95  PLAIN JANE
SAMMY HAGAR/Capitol 4757 4
95  99  SINCE YOU'VE BEEN GONE
CHERIE & MARIE CURIE/Capitol 4754 3
96  96  RAPPER'S DELIGHT
SUGARHILL GANGL/Sugarhill 542 9
97  97  SINCE YOU'VE BEEN GONE
Rainbow/Polydor 2014 1
98  97  WHAT CAN I DO WITH THIS BROKEN HEART
DAN & JOHN FORD COLEY/Big Tree 17000 (All) 1
99  92  BETWEEN YOU AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941 4
100 97  DO YOU THINK I'M DISCO STEVE DAHL & TEENAGE RADIATION/Orion 1132 6


WPOQ-FM/TUSCULLO ADDS: ALOHA RESERVE—Bruce Johnston—Motown A&M (27)


### TOP AIRPLAY

**OCTOBER 27, 1979**

**THE LONG RUN**

<table>
<thead>
<tr>
<th>EAGLES</th>
<th>Asylum</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>HEAD GAMES</td>
<td>Foreigner—Atlantic</td>
<td>2</td>
</tr>
<tr>
<td>RUST NEVER SLEEPS</td>
<td>Neil Young</td>
<td>3</td>
</tr>
<tr>
<td>GET THE KNACK</td>
<td>The Knack—Capitol</td>
<td>4</td>
</tr>
<tr>
<td>DREAM POLL</td>
<td>Cheap Trick—Epic</td>
<td>5</td>
</tr>
<tr>
<td>EVOLUTION</td>
<td>Journey—Capitol</td>
<td>6</td>
</tr>
<tr>
<td>KLFN WITH DISASTER</td>
<td>Molly Hatcher— Epic</td>
<td>7</td>
</tr>
<tr>
<td>KZWY-FM/DALLAS</td>
<td>ANYTIME DELIGHT—Blondie—MCA</td>
<td>8</td>
</tr>
<tr>
<td>FLOW</td>
<td>Fleetwood Mac</td>
<td>9</td>
</tr>
<tr>
<td>I'M THE MAN</td>
<td>Joe Jackson</td>
<td>10</td>
</tr>
<tr>
<td>KEEP THE KNACK</td>
<td>The Knack—Capitol</td>
<td>11</td>
</tr>
<tr>
<td>REGGATTA DE BLANC</td>
<td>Police—Iowa</td>
<td>12</td>
</tr>
<tr>
<td>BOOGIE MONSTER</td>
<td>Cheap Trick—Epic</td>
<td>13</td>
</tr>
<tr>
<td>TUSK</td>
<td>Fleetwood Mac</td>
<td>14</td>
</tr>
</tbody>
</table>

**MOST AIRPLAY**

| THE LONG RUN—Eagles—Asylum | 1 |
| IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song | 2 |
| HEAD GAMES—Foreigner—Atlantic | 3 |
| DREAM POLL | Cheap Trick—Epic | 4 |
| CORNERSTONE | Styx—A&M | 5 |
| STATION | Slow Train Coming—Bob Dylan—Capitol | 6 |
| CANDY | Cars—Elektra | 7 |
| TO THE BEAT | Blondie—Chrysalis | 8 |

**WSEU-FM/FT. LAUDERDALE**

| ADDS | DON'T THROW STONES—Sports—Arista | 9 |
| HEART OF STONE | Single—Stevie | 10 |
| IN THE NICK OF TIME | Little Richard—WS | 11 |
| LIVIN' | Peter Green | 12 |
| NIT | Nils Lofgren—A&M | 13 |
| IN STYLE | David Johansen | 14 |
| QUADRAPHONIA | Soundtrack—Polydor | 15 |

**WKFY-FM/NASHVILLE**

| ADDS | DON'T THROW STONES—Sports—Arista | 16 |
| HARDER | Faster—April Wine | 17 |
| IN THE EYE OF THE STORM | Little Richard—WS | 18 |
| REGGATTA DE BLANC | Police—Iowa | 19 |
| THE HEADBOYS—RO | 20/20/Paris | 20 |

**KWFD-FM/MIAMI**

| ADDS | DON'T THROW STONES—Sports—Arista | 21 |
| CORNERSTONE | Styx—A&M | 22 |
| HEAD GAMES | Foreigner—Atlantic | 23 |
| DREAM POLL | Cheap Trick—Epic | 24 |
| CORNERSTONE—Styx—A&M | 25 |
| SLOW TRAIN COMING—Bob Dylan—Capitol | 26 |

**WMMS-FM/CLEVELAND**

| ADDS | DON'T THROW STONES—Sports—Arista | 27 |
| HEAD GAMES | Foreigner—Atlantic | 28 |
| CORNERSTONE | Styx—A&M | 29 |
| SLOW TRAIN COMING—Bob Dylan—Capitol | 30 |

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**KGB-FM/SAN DIEGO**

| ADDS | EVE—Alan Parsons Project | 31 |

**KZEL-FM/EUGENE**

| ADDS | BACK ON THE STREETS—Gary Moore—Capitol | 32 |

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**KZAM-FM/SEATTLE**

| ADDS | HARDER...FASTER—April Wine | 33 |

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**KZOK-FM/SEATTLE**

| ADDS | DON'T THROW STONES—Sports—Arista | 34 |

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**KNAC-FM/LONG BEACH**

| ADDS | DON'T THROW STONES—Sports—Arista | 35 |

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**KZQK-FM/SEATTLE**

| ADDS | DON'T THROW STONES—Sports—Arista | 36 |

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**KZQK-FM/SEATTLE**

| ADDS | DON'T THROW STONES—Sports—Arista | 37 |

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**WBAL-FM/WBAL-AM**

| ADDS | EAT TO THE BEAT—Blondie—Capitol | 38 |

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**WBTI-FM/Baltimore**

| ADDS | CORNERSTONE | Styx—A&M | 39 |

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**WCSU-FM/Philadelphia**

| ADDS | DON'T THROW STONES—Sports—Arista | 40 |

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**WCHR-FM/Charlotte**

| ADDS | DON'T THROW STONES—Sports—Arista | 41 |

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**WCSU-FM/Philadelphia**

| ADDS | EAT TO THE BEAT—Blondie—Capitol | 42 |

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**WCHR-FM/Charlotte**

| ADDS | CORNERSTONE | Styx—A&M | 43 |

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**WCHR-FM/Charlotte**

| ADDS | DON'T THROW STONES—Sports—Arista | 44 |

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**WCCC-FM/Dayton**

| ADDS | DON'T THROW STONES—Sports—Arista | 45 |

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**WCHR-FM/Charlotte**

| ADDS | DON'T THROW STONES—Sports—Arista | 46 |

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**WCHR-FM/Charlotte**

| ADDS | DON'T THROW STONES—Sports—Arista | 47 |

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**WCHR-FM/Charlotte**

| ADDS | DON'T THROW STONES—Sports—Arista | 48 |

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**WCHR-FM/Charlotte**

| ADDS | DON'T THROW STONES—Sports—Arista | 49 |

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**WCHR-FM/Charlotte**

| ADDS | DON'T THROW STONES—Sports—Arista | 50 |
HEAVIES: Three debut LPs warrant extensive discussion this month. Each of the albums ("This Heat" by This Heat on Piano, "Cut" by the Slits on Island, and "Unknown Pleasures" by Joy Division on Factory) present a singular, modern approach yet share several qualities: an unfailing desire to experiment and unbridled passion and energy. The albums are new wave more for their attitude than their music. HEAVIES: "This Heat" is nothing short of spectacular. It is, simultaneously, an experimental album that is neither fast nor loud, a straight-ahead rocking album with experimentation on as many levels as you want. The album is nine separate, yet somehow connected pieces. "Horizontal Hold" is a crude guitar-drums funk vamp with a jitty middle section that builds into a brutally fast climax. "Water" is great space music in the tradition of Frip & Enns’ "Evening Star," except a voice is used in place of Frip’s guitar. The highlight of the LP has to be the last song, "The Fall of Saigon," an eerie, anthem-like chant. The song tells the tale of the American Embassy staff in Saigon at the end of the year who eat their cat to survive. After a painfully slow buildup, the song climaxes with a piercing, dissonant guitar solo, that, when it finally resolves in a manic crash landing, has left the ‘70s completely behind and breaks through gloriously to the ‘80s. "This Heat" effortlessly crosses musical borders and defies categorization. The music is challenging and offensive, yet bubbling with enthusiasm and victory. Seek it out and buy it!

IndieMoments: "Grosses Wasser" is a seminal hard rock album and the LP’s best cut. "Disorder," "Wrong," and other songs make up the rest on "Cut." "Grosses Wasser" is interesting because it has much more to do with hard rock, heavy metal than with new wave, no wave or power pop. As power pop is threatening to become as anonymous as the faceless mid-’70s heavy metal it replaced, groups like Joy Division, Swim Maps and others are going back and discovering the reasons why, we once thought hard rock was so great: it makes your hair stand on end, and your spine tingle. "Cut" is a wonderful rock LP with reggae rhythms, by the all-female trio the Slits (as the drummer on the album, Budgie, is male, but is no longer with the group). "Cut" may be the album to turn the millions of Americans on to reggae who up to now, have been put off by the music’s inherent politics and (often) darkness. In a very loose, reggae format, the Slits incorporate light, upbeat lyrics (usually about men, relationships, romance), making their music very accessible. And the sparse, three instrument (guitar, bass, drums and sometimes piano) setup is something the Slits aren’t confined to any one format and can change directions easily. At the center of the Slits’ sound is singer Ari Up, who combines the loose, but rhythmic delivery of talkover reggae singing with the spontaneity of Patti Smith at her most creative. Ari also does some very cute things to express her passion and response to the music, including hummed words, and even blurring her vocals. The music is interesting because the albums that Eno makes explicitly as background music ("Music for Airports," "Music for Films") are listened to attentively and intensely, as Cluster would like to be listened to. INDEPENDENTS: "Grosses Wasser" by This Heat is an album that works well as background music but isn’t as well thought out. It is more interesting because the albums that Eno makes explicitly as background music ("Music for Airports," "Music for Films") are listened to attentively and intensely, as Cluster would like to be listened to.

NEW YORK—From the Diplomat Hotel the Police, Fashion and The The were presented in concert by Faulty Management Products Inc. The most prevalent similarity among the three groups was that each contained three band members. Perhaps the reason for this is Faulty’s president, Miles Copeland, manages The Police plus Fashion, and when in New York City he shares offices with Jane Friedman, who manages the "definitive article," The The. The Diplomat Hotel’s ballroom is reminiscent of a one time exquisite Opera House. It consists of three tiered balconies and floor to ceiling columns laced with gold trimming. With age the facade is slowly fading and it makes for a suitable concert venue with punk appeal. The house was only half full and put a damper on the evening. The Police were received with less enthusiasm than they are used to probably because the hall doesn’t schedule shows on a regular basis. The next two shows of their three day engagement fell over a weekend and subsequently sold out. The Police are one of the more musically chic groups of the New Wave explosion. Whether or not their jazzy reggae style of rock will gain world wide acceptance remains to be seen. So far several of their tunes are quite memorable. "Roxanne" is already a rock classic and "Born in the 50’s" and "Hole In My Life" have drawn much deserved acclaim, and the audience reaction reaffirmed their popularity. When bass player Sting sings out "Can’t Stand Losing You," he is so believable you feel his emotion along with him. Sting, the only name he goes by, is tremendously talented not only musically, but his background includes reading The Beatles and a one time modeling stint. He appears as a gangleader in the Who’s movie "Quadrophenia." Andy Summers’ excellent guitar work intricately moves throughout the set driving the rhythms and melodies of The Police’s unique sound.

The Police Rock the Diplomat

NEW YORK—From the Diplomat Hotel the Police, Fashion and The The were presented in concert by Faulty Management Products Inc. The most prevalent similarity among the three groups was that each contained three band members. Perhaps the reason for this is Faulty’s president, Miles Copeland, manages The Police plus Fashion, and when in New York City he shares offices with Jane Friedman, who manages the "definitive article," The The. The Diplomat Hotel’s ballroom is reminiscent of a one time exquisite Opera House. It consists of three tiered balconies and floor to ceiling columns laced with gold trimming. With age the facade is slowly fading and it makes for a suitable concert venue with punk appeal. The house was only half full and put a damper on the evening. The Police were received with less enthusiasm than they are used to probably because the hall doesn’t schedule shows on a regular basis. The next two shows of their three day engagement fell over a weekend and subsequently sold out. The Police are one of the more musically chic groups of the New Wave explosion. Whether or not their jazzy reggae style of rock will gain world wide acceptance remains to be seen. So far several of their tunes are quite memorable. "Roxanne" is already a rock classic and "Born in the 50’s" and "Hole In My Life" have drawn much deserved acclaim, and the audience reaction reaffirmed their popularity. When bass player Sting sings out "Can’t Stand Losing You," he is so believable you feel his emotion along with him. Sting, the only name he goes by, is tremendously talented not only musically, but his background includes reading The Beatles and a one time modeling stint. He appears as a gangleader in the Who’s movie "Quadrophenia." Andy Summers’ excellent guitar work intricately moves throughout the set driving the rhythms and melodies of The Police’s unique sound.

The group premiered material from their forthcoming LP "Reggatta de Blanc," throughout the hour and a half set. The new single "Message in a Bottle," is already ascending the charts. "Death Wish" contains a Bo Didley riff, and "Walking on the Moon," and "Bring on the Night" all prove that the new squad of police songs work well in concert, and if that’s indicative of the latest album, The Police will continue to move towards their much anticipated success.

Martell Foundation Gets Industry Donation

Liz Dearinger

The T. J. Martell Memorial Foundation for Leukemia Research recently received $10,000 in proceeds from a public fund-raising role of posters, T-shirts, picture discs and other merchandising material held in Los Angeles by "Inside 12X12," a west coast independent merchandising mobilization. All items were donated by various record companies. Pictured is John Goodman of "Inside 12X12," presenting the check to Tony Martell, president of the Foundation.

On The Streets In Los Angeles

The second annual Los Angeles Street Scene on Thursday night in downtown L.A., organized by Mayor Tom Bradley and Sylvia Cullinle aided by Casablanca Records, president Neil Bogart, and chairman of the Street Scene performing arts committee and Bobby Applegate, Casablanca’s national album director and one of the company liaisons for the Street Scene.
Fellas, you're making a great name for yourselves.

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Buddy Buie, Arnie Geller and The ARS Story

By WALTER CAMPBELL

Record World: It is my understanding, Buddy, that you handle most of the A&R aspects of the Atlanta Rhythm Section with songwriting, production and studio work, and Arnie, you are more in the business end of the organization.

Buddy Buie: Arnie handles the dealings with the record company and all the aspects concerning that end. The overall responsibility to the ARS from a management standpoint is one which we all share in, but basically I handle the road end and the personal appearances, that aspect of it, and Arnie is more involved with the aspect of the records. Gloria Buie, my wife, is heavily involved with the road aspects. We're booked by the Empire Agency, which is Alex Hodges' new agency, an offspring of the Paragon Agency.

RW: The ARS started with a lot of popularity in the Atlanta area, naturally, in Georgia and the southeast. Were there any specific steps taken along the way to move out into national recognition and acceptance from a promotional or A&R standpoint?

Buie: They were a very big band in the south. When we expanded the management team from just myself to include Arnie, the rhythm section had just had their first national hit, "So In To You." But it goes back even further than that, even before Arnie came in, when Arnie was at Polydor with the album, "Third Annual Pipe Dream." We were getting extensive marketing campaigns with Arnie, working for the record company, and myself as manager of the band.

RW: What about from an A&R standpoint? The song "Doraville" (about a section of Atlanta) was naturally very big in the Atlanta area.

Geller: Yeah, the major sales and the major airplay was definitely in the southeast with some sporadic play around the rest of the country.

Buie: From an A&R standpoint or from a producer's standpoint, I have never made any effort to make the songs either southern or non-southern, or rock 'n' roll or less rock 'n' roll. We just pretty much have done what we felt, and whatever happened was up to the public. We never really tailored anything.

RW: Along those same lines, have you encountered any problems with Atlanta's recognition as a music center in light of all the publicity about Los Angeles, New York, Macon, Nashville, Muscle Shoals, etc.? Did that present any difficulty, especially since Atlanta has a close tie-in with Polydor with time buys and in-store appearances, dressing the window, etc.? Did that present any difficulty, especially since Atlanta has a close tie-in with Polydor with time buys and in-store appearances, dressing the window, etc.?

Buie: "From an A&R standpoint I have never made any effort to make the songs either southern or non-southern..."

Geller: No, it really didn't. In fact there really was a lot of attention given by the city in support of the Champagne Jam Festival that we started doing down here a few years ago. It really showed the support of the entire community: 60,000 people have shown up at Grant Field three years in a row to see the Atlanta Rhythm Section perform.

Buie: As a matter of fact, one of the components of that big campaign that turned this whole thing around was when we brought press people in from all over the world to Atlanta, with the release of "Third Annual Pipe Dream." When they landed at the airport, we picked them all up and took them directly to the governor's mansion, and the governor at that time was Jimmy Carter. They declared it Atlanta Rhythm Section Day in Georgia, and these people from all different parts of the country got to see that the Atlanta music scene was really one that was valid.

Geller: It was a well-planned and well thought out weekend. It started with Carter, and they went out to a Georgia style picnic that we had, and then to see the band perform at Alex Cooley's Electric Ballroom. It was a lot of people walking away very impressed about a band called the Atlanta Rhythm Section. We got a lot of press out of it and a lot of recognition. Concurrently with that, AOR radio was sort of rooting for this band to succeed, and once this whole commitment had been made by the band members, by Buddy, by Alex Hodges, and by Polydor, the band went out and did one of the best promotional campaigns they could ever do because they

(Continued on page 8)

Record World October 27, 1979 Section II
ARS: From The Studio to Superstardom

By JOSEPH IANELLO

Like the offensive line of a football team that blocks for the running backs but gets little attention from the fans, a rhythm section provides the instrumental spark on countless hit records yet remains anonymous, almost totally obscured by the superstar singer whose name is plastered on all the albums, marquees and royalty checks. A few of these studio bands, most notably the Muscle Shoals Rhythm Section, the Stax/Volt Rhythm Section and the LA-based Section, have gained widespread notoriety for their expert musicianship and endless credits on gold and platinum records. Only one band, the Atlanta Rhythm Section, has successfully made the precarious transition from studio to rock 'n' roll superstars.

Together now for almost a decade, the Atlanta Rhythm Section has released eight albums, four gold and two platinum, with their first live album, "Are You Ready!" due this month. "We kept saying, 'Hey, we're making hits for everyone else so let's try it ourselves,'" said Paul Goddard, ARS's articulate and somewhat eccentric bassist.

But success hasn't come that easy for ARS. Their first two albums on MCA Records didn't sell and the band experienced internal strife over which musical direction to take as well as serious problems in adjusting from the studio to the stage. "When we started, we all were stuck in the studio niche," said rhythm guitarist J. R. Cobb. "For quite some time, we made a livin' by just sittin' there in the studio and makin' music. It didn't matter what you looked like or how you dressed or moved around, so we had to learn alot about the theatrical side."

With Hammond at the helm, ARS switched to Polydor where they released a string of critically acclaimed albums that were only marginally successful at the commercial level. It wasn't until their sixth album, "A Rock and Roll Alternative," that they struck gold with the top 10 single, "So In To You," and transformed from a regional phenomenon into a national success. By that time, 1977, the combination of Cobb on rhythm guitar and vocals; Hammond's lead vocals and acoustic guitar; Goddard's bass; Barry Bailey on keyboards and vocals; and drummer/songwriter Robert Nix, blended into a well-honed conglomeration of diverse musical influences and styles that owed as much to British rock as it did to American R&B.

Even though ARS has always relied upon instinct and spontaneity in developing their own sound, they have made a conscious effort to avoid being typecast as another southern boogie band, a label branded on so many groups born during the Allman Brothers reign. "We've never been that kind of group (southern boogie)," said Cobb. "Not that it's bad, two lead guitars and the half-way R&B approach, we just try to get into a little bit more complicated material rather than three chords and a lead singer."

And, the band's individual instincts were bred and nurtured by some of contemporary music's finest sources. Bailey, heralded by critics and fans for his technical expertise and creativity, and Goddard constitute the progressive/jazz-oriented wing of the band while Cobb, Nix and Daughtry come from the top 40 school. This schism, which caused serious directional conflicts in the early days, has since been bridged as the band has matured and coalesced.

"Robert and Dean were especially top 40," commented Goddard. "They thought the total purpose of any band was to sell records and I had this idealistic thing that I didn't care if anybody likes it or not, as long as I'm playing what I like." Goddard is a British progressive-rock fanatic who's invested over $15,000 in a home stereo set-up that he uses to make mock radio program tapes. "I'm a frustrated disc jockey so I like to sit around making tapes of what my dream radio station would sound like—Genii, Brand X, Camel, U.K. One day I was invited to sit in as the guest disc jockey on WRAS, the college radio station in Atlanta. I'm almost more proud of that than being in the band."

Cobb learned to play the slide guitar while hanging around Jacksonville bars with Duane Allman. He also fell in love with Otis Redding and Little Richard while playing in high school bands. Hammond was influenced by Led Zeppelin and Cream but calls the Beatles his favorite. He often surprises the audience by starting off the encore with a charming acoustic version of "Rocky Racoon." Daughtry started playing piano in church at the age of six, thus the gospel influence. He also worked with Roy Orbison and his Jerry Lee Lewis records obviously made an impact as evidenced by Daughtry's rollicking version of "Long Tall Sally."

"The band's two factions merged as album after album we all knew what to expect of one another and it got real easy," Goddard added. "We try to make things that the majority of people can relate to and in so doing, we've definitely grown closer together."

Goddard, who lists Buddy Holly, Gene Vincent, Jimi Hendrix and Chris Squire as his early influences, started a group called St. John and the Cardinals while in college. They became quite popular.

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OF A. R. S.
TS)
**Dialogue** (Continued from page 3)

did it themselves. They walked into radio stations, and they spent a lot of time talking to the press. Both press and radio got to know the band members as people. They really liked them, and they believed in their sincerity and their ability as musicians. In fact, musicianship was really one of the greatest attributes they had going because everybody knew they were really fine musicians, not just another rock 'n' roll band. So as subsequent albums were released, AOR radio was always there. It was actually AOR radio that really broke this band.

**Buie:** The virtuosity of the band was one of the biggest aspects in the press campaign because this was the whole concept from the start. The concept was built around the best musicians in this part of the country. Their virtuosity was kind of the rock bed of the whole thing, a combination of that and the songwriting talents between the band and myself.

**Geller:** Very early in their career there were well-known musicians, such as Elton John, who knew about them and said one of their favorite bands was the Atlanta Rhythm Section.

**Buie:** Rodney Mills has been my engineer from the start. He's worked with the band since its inception, and he has done every album. He is now my associate producer.

**Geller:** One other member of the band who has just started writing and is doing it with some success is Ronnie Hammond, the lead singer of the band. He was a co-writer of "Do It Or Die," a recent hit from the latest studio album.

**Buie:** I've been co-writer on almost every song. The principal writers in the band are J. R. Cobb and Dean Daughtry, and Robert Nix, who has recently left the band. That was the first change we've had in the band are J. R. Cobb and Dean Daughtry, and Robert Nix, who has recently left the band. That was the first change we've had in the band members as people. They really liked them, and they believed in their sincerity and their ability as musicians. In fact, musicianship was really one of the greatest attributes they had going because everybody knew they were really fine musicians, not just another rock 'n' roll band. So as subsequent albums were released, AOR radio was always there. It was actually AOR radio that really broke this band.

**Geller:** The band is just starting to become successful in some countries where they have never had success before. For example, "Do It Or Die" is a number three best-selling song in Hong Kong. So we're going out on a very extensive campaign to break the act in those kind of markets. Australia and New Zealand have been good markets for the band. So as well as continuing to come on the U.S. market, because that's our bread and butter, we're certainly going to try to go to the rest of the world. It's kind of interesting to note the sheer longevity of this band. With a lot of bands you can almost pin down the number of years, saying don't look for much more beyond a certain time, but with this band, there just doesn't seem to be any end in sight.

**Buie:** I suppose the thrust of any campaign for the future would be one of exploitation internationally, and to expand the ever-growing base of their popularity in concerts. They are a very big band with...

(Continued on page 17)

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**Gloria Buie: Attention to Detail**

By WALTER CAMPBELL

In addition to producing quality music, one distinguishing factor in the operation of the Atlanta Rhythm Section and the Buie-Geller Organization is careful attention to detail. As head of bookkeeping and manager of Studio One in Atlanta, Gloria Buie's main concern is one of the most important details, the flow of money.

"I consider myself to be an extension of Buddy, more or less," she explains. "I evolved into what I'm doing now due to the fact that I'm married to him. Buddy is very much a creative person, but he's not comfortable with detail work — business, paper work and general organization. I'm very detail oriented, so that's where I come in.

The management operations for the ARS began out of the Buie's house, and Gloria's involvement with the bookkeeping began when the band began touring. "As I saw things beginning to progress back in 1972 and '73, I just took it upon myself to start taking care of all the details and the money that was involved," she said. "As it began to grow, we opened up an office in Studio One, which is part owned by Buddy. He built and designed it, and he wanted it to be a place where musicians could just go in and have total freedom to express themselves. That's good to a point, but after a while if you can't pay the bills, you don't get to have any creative freedom because they close the doors.

As a result, Gloria Buie began to manage the studio. In addition she oversees the band's bookkeeping and acts as a liaison between Buddy Buie and the band's booking agency, Empire Talent. "I've hired a full-time comptroller now who handles the actual books," she explained, "because as they grew, the task became a very large, time-consuming job."

From the dollars-and-cents perspective, Gloria Buie has been involved with the bottom line of the band's development through the years. "I've been able to watch each plateau, each step as the band has built and grown," she remembers.

The real turning point for the ARS, according to Buie, was just prior to the release of "Third Annual Pipe Dream," the band's third album, the first on Polydor. "The years had been long, and the need for money was beginning to take its toll mentally," she explained. "There was a general feeling in the air among the band members and Buddy that if something did not happen to give them a break with that album, they were going to just not have another one."

Fortunately, "Third Annual Pipe Dream" was the band's most well-received LP at the time, giving them enough of a boost to keep going. "When 'Rock And Roll Alternative' came out and the single 'So In To You' began to happen, that was the real shot in the arm. That cemented the whole thing, and it's been nowhere but up since then. It has been a good feeling for everybody concerned, from that point on."
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Their first album for us captured an enthusiastically devoted following as pockets of fans sprung up across the country. We knew that the power of ARS couldn’t be confined to the narrow definition of a regional phenomenon.

Sure enough, "A Rock and Roll Alternative" with "So Into You" struck gold. Their very next outing, "Champagne Jam" brought ARS into the Platinum circle. And, "Underdog" has become Atlanta Rhythm Section’s fastest moving album yet.

We’re proud of Atlanta Rhythm Section’s success. Whether they’re entertaining at the White House or sharing their annual picnic with...
60,000 friends, we at Polydor are right there with them, and their producer/managers Buddy Buie and Arnie Geller, discovering, developing and encouraging the continued growth of our artists.

One of the most fulfilling jobs we can do is to bring artists like Atlanta Rhythm Section to the audience they deserve. We wouldn't be Polydor if we settled for anything less.
Polydor Executives Praise the Atlanta Rhythm Section

Fred Haayen

Fred Haayen, president, Polydor Records, pays tribute to the Atlanta Rhythm Section’s accomplishments: “As a flagship of our organization in American rock ‘n’ roll, the Atlanta Rhythm Section’s contributions were substantial in establishing the credibility of Polydor with radio stations and retail outlets as well as in our image as an all-around record company.

New Live Album

Dealing with skilled professionals is always a pleasure from a company standpoint, not only on a musical level, but on the management and production side of things, too. We can only hope that this relationship we have with BGO continues its acceleration into the broader audience spectrum we have already begun to attain. The release of the upcoming ARS live album, ‘Are You Ready?,’ will be conclusive proof of the band’s superlative writing ability, commerciality and consummate professionalism on stage.”

Dick Kline

Dick Kline, executive vice president, Polydor Records, reminisces about ARS producer Buddy Buie: “Buddy and I have known each other from the time when he was carrying his guitar on his back, trying to peddle his songs. I initially met Buddy a year before the release of the first Classics IV album in Miami, in Henry Stone’s office. He was trying to get Steve Alamo to cover some of his material. I bumped into Buddy several times over the next few years. At a convention in Dallas, I spotted him in the hospitality suite with an LP under his arm, ‘Champagne Jam.’ He gave it to me, I listened to it, and from then on, he became the focal point of our attention. As far as Buddy’s production skills go, I have the utmost respect for his ability. Buddy Buie’s track record as a writer/producer speaks for itself.

Southeast Base

“I myself have always had a love for southern rock and blues, so the fact that I’m an ARS and Buddy Buie fan should be no surprise. When I first came to Polydor Records, the Atlanta Rhythm Section was our only proven platinum group, and, although we’ve added others since then, ARS will always remain a cornerstone in the Polydor artist roster. We at Polydor look forward to an ongoing relationship with Arnie Geller, Buddy Buie and ARS that is second to none. With the BGO situated in Atlanta, the hottest state in the southeast, we feel confident that Polydog’s musical interests in this all-important area are well taken care of for many years to come.”

Steve Salmonsohn

Steve Salmonsohn, vice president, finance, remarks, “The Atlanta Rhythm Section is, without a doubt, one of the most important groups on the Polydor label in terms of their consistently progressive sales growth, both in the United States and overseas. Prior to my own tenure at Polydor, there was a period of faith placed in the developing potential of the Atlanta Rhythm Section to appeal to a mass market. We are now seeing the justifiably deserved success of the last three ARS albums, proof that the hoped-for popularity of this band has been achieved.

Superstars

“The Atlanta Rhythm Section has established itself as one of the all-time best in the business and perhaps justifiably so, as this professional road crew not only does their job with the same perfection that the band does but with only one-third to one-half the manpower that many bands use. Sammie Ammons has been very capably handling the position of road manager for the Atlanta Rhythm Section for the past three years.”

(Continued on page 18)
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The Lowery Group
of Music Publishing Companies
Alex Cooley: ARS Has Come A Long Way

By SAMUEL GRAHAM

Atlanta-based promoter Alex Cooley, co-founder of the Atlanta Rhythm Section in the southeast for some ten years, is in a good position to assess the Atlanta Rhythm Section's development as a live band—and according to Cooley, the ARS has come a long way indeed.

"Buddy Buie called me about five years ago, when the group was getting together, and asked me to put them into the Electric Ballroom in Atlanta," Cooley said recently. "I'd heard of the individuals in the band—I knew most of them by reputation—so I booked them. Maybe they were having a bad night or something, but they sold out the house. I tried to sneak out the back door so Buddy wouldn't see me, because after all, what do you say to a guy when his band is awful?"

"No excuses, apologies or evasive tactics are called for these days, Cooley readily points out. "There was about a ten million degree change from that first time to the next time. A year or so after the Electric Ballroom, we headlined them at the Fox Theater on New Year's Eve, and it was phenomenal. They were really up there on New Year's Eve, and it was a perfect time. "The group was working on the 'Dog Days' LP at this time, and I think the record represents a turning point for them; you begin to feel how the group kicks, but you also sense the lyricism."

The band's sound, noted Swenson, most clearly came into focus with their next LP "A Rock And Roll Alternative." "This is the album," said Swenson, "when you know that the band has finally come into their own. There's an immediacy, an urgency, and a sense of fire and emotion that characterizes their live performances, but it's in a well-controlled, well-recorded and very accessible context."

Highlighting the Atlanta Rhythm Section's songwriting abilities, Swenson said, "Unlike many other groups, the Atlanta Rhythm Section is a total songwriting group; they all write, and this creates many different moods and styles to their music."

Rodney Mills:

Engineering Expertise

The Atlanta Rhythm Section and Studio 1 (Doraville, Georgia) are very fortunate to have one of the top engineers in the United States. In the early days in addition to being studio engineer, Rodney held the responsibilities of road manager and sound engineer for all live performances.

Rodney Mills was forced to return to Studio 1 to expand the studio's facilities and engineer gold and platinum albums for Lynyrd Skynyrd including "Sweet Home Alabama," "Saturday Night Special," and "Street Survivors." He engineered all of the Atlanta Rhythm Section's albums and is credited as associate producer on the last two.****

John Swenson:

ARS Follows a Great Tradition

By SOPHIA MIDAS

A couple of significant things happened to rock writer John Swenson when he was in high school. One was the acquisition of a pocket-sized transistor radio, a real "score" that separated the boys from the kids. But one good turn deserved another, for when Swenson turned the radio on, another significant thing happened: he discovered the music of the Atlanta Rhythm Section, a rock group he would become heavily involved with later on in his professional life. "I was knocked out by their music when I first heard them," said Swenson, "and I've been listening to them, and eventually writing about them, ever since." Indeed, Swenson's critical writing of the group has earned him the reputation of being an astute rock critic of the Atlanta Rhythm Section as well as southern rock 'n' roll in general.

According to Swenson, the most intriguing moments spent observing the Atlanta Rhythm Section were those watching the group's sound evolve into what it is today. Swenson attributes the evolution of their sound to the synthesis of the band's raw energy and producer Buddy Buie's ear for commercial accessibility. "One of the first things I noticed about the Atlanta Rhythm Section," stated Swenson, "was that they were much better live than they were on record. I was particularly aware of this when their LP "A Third Annual Pipedream" was released. Although I liked the record, the tour was far better." To better understand the discrepancy between the group's on performances and their recording, Swenson went to the band's studio, Studio One, in Doraville, Georgia, to watch them record. "When I was watching them in the studio," said Swenson, "I realized that they were having enormous difficulty blending Buie's very specific, pop, Classics IV sound with their raw, kickin' rock style." According to Swenson, the synthesis of the two was just beginning to occur at this time. "The group was working on the 'Dog Days' LP at this time, and I think the record represents a turning point for them; you begin to feel how the group kicks, but you also sense the lyricism."

The band's sound, noted Swenson, most clearly came into focus with their next LP "A Rock And Roll Alternative." "This is the album," said Swenson, "when you know that the band has finally come into their own. There's an immediacy, an urgency, and a sense of fire and emotion that characterizes their live performances, but it's in a well-controlled, well-recorded and very accessible context."

Highlighting the Atlanta Rhythm Section's songwriting abilities, Swenson said, "Unlike many other groups, the Atlanta Rhythm Section is a total songwriting group; they all write, and this creates many different moods and styles to their music."

BMi's Preston Praises ARS

Essential in the establishment of the Atlanta Rhythm Section as songwriters as well as artists is the group's affiliation with BMi, an association which has flourished as the band has progressed.

Signed through BMi's Nashville office, Buddy Buie and J. R. Cobb are now among BMi's top writers, with "Traces," one of their early efforts, attaining million performance status. "The success of the Atlanta Rhythm Section delights all of us at BMi Nashville," said Frances Preston, vice president of BMi's Nashville operations, "because we've watched right from the beginning when Buddy Buie and J. R. Cobb were young songwriters getting their training in the Bill Lowery School of pop music."

The affiliation has proven successful for both the ARS and BMi. "When they formed the Atlanta Rhythm Section, we thought their success was inevitable," Preston continues, "the logical affirmation of talent that had revealed itself 20 years ago. I'm particularly pleased because it's another example of the way BMi's open door policy, begun 40 years ago, has contributed to the growth of American music and the success of our writers and publishers."
Bill Lowery Helps Pick The Hits

By MARGIE BARNETT

Atlanta publisher and producer Bill Lowery has been active in creating hit product since 1961 with such artists as the Classics IV, the Tams, Billy Joe Royal, Joe South and most recently the Atlanta Rhythm Section and Alicia Bridges. Lowery's connections with the members of the Atlanta Rhythm Section go back to the days of the Classics IV and a group called the Candymen who worked with Roy Orbison and later recorded for ABC Records.

The Candyman's Dean Daughtry, Robert Nix and Rodney Justo; J.R. Cobb of the Classics IV; Barry Bailey and Paul Goddard did session work at Lowery's studio and by 1968 had jelled into one of Atlanta's hottest rhythm sections. "Their whole history was as studio musicians more than anything else," explains Lowery. "Finally it was decided that maybe they could become an act on their own. We thought we would take a shot because they are very accomplished musicians. I gave them the name Atlanta Rhythm Section because that's what they were, the rhythm section on most of the records that we were producing."

In the early seventies they began as a group, recording two albums for Decca (MCA) in 1972 and '73 called "The Atlanta Rhythm Section" and "Back Up Against The Wall." When the Rhythm Section began recording for Polydor, their current label, Lowery gave up his management and booking interests. "I gave up the booking agency business, got out of the management business and gave my share of the production on the Rhythm Section to Buddy Buie, who was the producer to begin with; I was merely the executive producer," says Lowery. "I continued to publish their songs and work in the promotion of the group."

The first three Polydor LPs, "Third Annual Pipe Dream," "Dog Days" and "Red Tape," yielded a chart single with "Doraville," which pushed the "Dog Days" album over 100,000 units sold. "It was neither earth-shaking nor were we being rewarded a deal with that type of sales," recounts Lowery. "We were about to throw in the towel and put them back in the studio, because with the advent of their going out on the road we lost their services as studio musicians. Our recording industry had grown to a great extent here in Atlanta. We had two rhythm sections in town that we were using, but we needed these guys. I thought they were the best rhythm section in the south or maybe the country."

"We came out with 'Rock And Roll Alternative' and decided that if we didn't happen with this album then we were going to use these guys as studio musicians and get them back to writing songs for other people which they had done before." Thanks to the single "So In To You," "Rock And Roll Alternative" went (Continued on page 17)
Alex Hodges and the ARS 'Game Plan'

By DAVID McGEE

When booking agent Alex Hodges (formerly of the Paragon Agency; now owner of his own Empire Agency) first met up with the Atlanta Rhythm Section some three-and-a-half years ago, the group had one hit single ("Doraville") but no gold or platinum albums. Although the ARS had built up a following via its albums, it had, according to Hodges, no image as a performing unit. This made Hodges' task clear: to convince promoters that the ARS was a legitimate touring and recording group bent on long-term success. "We had to prove to promoters that this was a united effort," Hodges says. "By not only the band and its manager, but also by the agent and the record company. Promoters have to set their own priorities, and frequently in trying to find the right timing, the right location and just the right show for a band, they base their decisions on whether or not they believe it's a united effort in terms of the record company interest in the group and the band's own interest in touring. Once we convinced them of this, we set out a game plan where we wanted to work X number of major markets a year. I think we've accomplished a great number of our goals. We've really broken through as major headliners in most markets. We are still developing certain markets, but that was sort of the plan of action."

Part of the "game plan" was to treat the band as a new band that still had dues to pay on the road, that would benefit from playing in front of any audience, irrespective of size. "We took the philosophy that even though the band had a hit, we had to roll up our sleeves and do some hard work and not let ego get in the way of the job that needed to be done. The band took that attitude too, worked real hard and gained a lot from it."

Hodges says the turning point for the group came with the tour in support of the "Red Tape" album, although this didn't become apparent until the "Rock and Roll Alternative" album was released to great critical and public acclaim. As sales mounted, it took that little, but the ARS has progressed from "an AOR staple" to a mainstay on top 40.

Cliff Gorov Works ARS' Multi-Format Hits

By SAMUEL GRAHAM

"I flipped out into ARS just as a fan," Gorov said. "I flipped out over their first album (on MCA), especially the tune 'Back Up Against the Wall.' I thought it was just a brilliant rock 'n' roll tune."

Gorov began working ARS records as an independent with the single "Doraville," from their first Polydor LP. By the time of a subsequent single release, "Georgia Rhythm," the group was "on its way to becoming a mainstay AOR act," he recalls. "They'd gained a lot of acceptance at that level, yet at the same time they hadn't been fully accepted at the top 40 or adult contemporary levels. I made it a priority to break down that resistance."

His designs were realized — to say the least—with "A Rock and Roll Alternative," the album that spawned "So In To You," ARS' biggest hit to date. "That song finally brought them to nationwide acceptance at top 40," said Gorov. "To me, it was the first great album they'd made—a complete, solid, overall album—and the single was an immediate catcher, their best to that point."

Next came "Champagne Jam," and the three singles from that album—"Imaginary Lover," "I'm Not Gonna Let It Bother Me Tonight" and the little track—helped solidify the Atlanta Rhythm Section's profile at both key radio levels. "With those three," said Gorov, "they really arrived—they were already an AOR staple, and now they had made it completely at top 40."

"Underdog," ARS' current album release, has seen the band break through to adult contemporary radio as well, by way of two singles, "Do It or Die" and "Spooky," their canny remake of the old Classics IV hit. "I think they've reached an entire new dimension now," offered Gorov, the "30-plus age group." And with the release of their new live album, he feels, things should get even better. "I've never been this excited about a record before. Arnie Geller and Buddy Buie aren't hypers, or overly zealous—they like a very realistic approach—and when I hear them as high on a record as they are on this one, I know we're on to something."

"I love this group," Gorov concluded. "This guys aren't kids, or newcomers; they are professional musicians. Sure, I get paid for working their records— but speaking from the heart, they are truly one of my favorite bands."
colleges throughout America, and they are very big in the outdoor festival area. One of the things we plan to do is to try to carry the spirit of the Champagne Jam situation, which is an awe-inspiring thing, to other markets in America. It has happened three years in a row here in Atlanta. We would like next summer to go outdoors in many markets around the country, sort of like what Willie Nelson has done from his Texas theme.

RW: What about the Buie-Geller Organization? Where is the company headed at this point?

Buie: We plan to make the Atlanta Rhythm Section the biggest group in the world. That's our priority.

RW: How is the actual organization set up?

Geller: We have about 12 people, and essentially it is divided into three areas. One area is the road management of the band. That is involved with the actual dealings with the promoters and the booking of dates. We try to make sure from a technical standpoint that the dates are set right and that the dates are being promoted properly. We try to make sure the promoter himself is advertising the date properly with the interests of the band in mind because we're probably the only experts in the world on how to sell an Atlanta Rhythm Section date. We try to make sure we transmit all that information to them to make sure they promote the date to its greatest success.

Another area is in recordings. That part of the company is heavily involved in the marketing of the product in coordination with Polydor and the promotion of the product to radio, also in coordination with Polydor.

Buie: I think we have an unusual relationship to that extent in that we're sort of a partnership with Polydor.

Geller: Polydor has gone through a lot of changes throughout the years, but I must say that under the current management, headed up by Fred Haayen, Dick Kline, and Ekke Schnabel, the company has really become a very meaningful record company for the first time in many years. It's sort of nice to feel that you're proud of the record company that you're associated with. A few years ago I couldn't have said that, but today I can. I'm always very candid about my feelings about Polydor because I was part of that family for a long time. Anyway, that part of our outfit is concerned with every department in the company, including distribution, making sure that the airplay is happening, the records are in the stores, the albums are being merchandised and advertised properly. We also deal with the publicity of the band, not only with Polydor's publicity department but also our independent publicity firm in Los Angeles under the direction of John Oldman. Every second of every day, everything revolves around our records. By the time a record is over with, we feel like we personally sold each record over the counter.

Buie: I would say that the basic philosophy is to leave nothing to anyone, from the touring to the record aspects. We don't leave it up to a booking agency or to a promoter or to a record company. We don't take it as given that they're going to do it all.

Geller: We don't assume that we can just hand them the product or hand them the act and sit back and let it be done.

RW: That sounds like an especially good idea right now with the way companies have cut back.

Geller: That's true. With any major record company or any major booking agency you're associated with, no matter how big the act is, they have about 60 acts they're concerned about and have to worry about all the time. I know that the Atlanta Rhythm Section is a full-time job for me, so I can't imagine how any record company is expected to devote the time and energy to one act that we could spend. They just can't do it; so it's imperative that we do the majority of that job and make sure it's being done properly.

Buie: We also do our own album covers. We do our own artwork. Our artist, Mike McCarty, has been with us from the start and has

Bill Lowery (Continued from page 15)

platinum, followed by the platinum "Champagne Jam" and current "Underdog" LPs. The group is presently working on a new live album.

Lowery is the principal stockholder in the nine year old Studio I located in Doraville, Ga. (the subject of the song) where the ARS has recorded all of its product. The studio gained a reputation due to the success of the ARS and another group who recorded there, Lynyrd Skynyrd.

"I have always been the publisher of the material written by members of the Rhythm Section," says Lowery. Some of these guys have written songs like 'Traces,' 'Stormy,' 'Mighty Clouds Of Joy' and 'Cherry Hill Park.' Their producer Buddy Buie and J.R. Cobb write most of them, but Robert Nix and Dean Daughtry were responsible for writing a host of hits for other people."
Champagne Jam Shows Hometown Pride

It's hard to match the pride of a community when a hometown boy makes good, especially when that boy returns as a national superstar. For the city of Atlanta, that pride reaches feverish proportions every summer when more than 60,000 southerners cram into Georgia Tech's Grant Field to honor their hometown boy, the Atlanta Rhythm Section.

It's called the "Champagne Jam" and it's billed as the biggest rock event that happens in Atlanta every year. Originally conceived by Rhythm Section co-managers Buddy Buie and Arnie Geller as Dog Day Rockfest in 1977, Champagne Jam is named after the group's eighth and first platinum album. "The Jam really helped take the band to superstar status," said Geller. "When you go to one of these shows and see the band come out with the crowd going crazy, it's like a deja vu of going to see the Beatles at Shea Stadium. It's unbelievable."

ARS attracts a widespread following that crosses age, economic and musical barriers which means the Jam has become a communal ritual steeped in southern ambiance.

Frisoli on ARS

John Frisoli, president of Polygram Distribution, issued the following statement on his company's involvement with the Atlanta Rhythm Section:

"All of us at Polygram Distribution proudly acknowledge the achievements of the Atlanta Rhythm Section. From gold to platinum, and now beyond, we have witnessed the professional growth of one of the great musical success stories of the seventies. As these six talented gentlemen continue to define popular music for the eighties, we at Polygram Distribution are honored by our association with ARS."

On The Road

(Continued from page 12)

run a tight ship, especially back-stage. We believe if you start out tight you end up tight.

The road crew consists of five year veteran Jim Markham, who in addition to operating as stage manager is responsible for the crew. Production manager Jeff Jackson handles all technical details surrounding the shows in addition to handling the lighting of each performance. Jerry Coody is responsible for the transportation of the equipment, and David Finger handles stage set-up and hospitality for the band. Greg "Fern" Quesnel, sound engineer on stage and assistant engineer on the last three Atlanta Rhythm Section albums has been with The Atlanta Rhythm Section for two and a half years. The sale of all merchandise on the road is capably handled by Jay Rampley who also fills in to help other members of the road crew when needed. The newest member of the staff is Steve Hammond.

Rick Stevens

(Continued from page 12)

Buddy Buie is, to me, one of the most important pop songwriters of recent times and Atlanta Rhythm Section, with that synthesis of commercial and artistic excellence in their song material, should remain at the top of the charts for many years to come."

Steve Salmonshon

(Continued from page 12)

the top bands in the world, both from an aesthetic and financial viewpoint. The clearest indication of this fact is, unlike most rock bands, Atlanta Rhythm Section is now fully self-supporting on the road in their frequent tours. The other artists that have been brought to us by the Buie-Geller Organization have shown definitively the mutual benefits of our partnership, paying off not only in aesthetic, but financial terms for Polydor Records as well as BGO."

ARS at The White House


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RECORD WORLD OCTOBER 27, 1979
SECTION II
Band Members (Continued from page 4)
lar in the Atlanta area and finally settled as the house band in a local club called Kitten's Corner. Bailey later joined the Cardinals as a replacement for Emory Gordy, who later worked with Emmylous and the Hot Band, on bass. As the house band, St. John and the Cardinals backed R&B greats like Wilson Pickett, Dee Clark and the Drifters with Bailey switching to lead guitar and Goddard playing bass. The Cardinals finally broke up after becoming somewhat of a legend in the southeast. Bailey and Goddard continued working together on several efforts: television commercials, a Canadian tour backing Roy Orbison and a Cream/Hendrix copy band called Joint Effort.

The Joint Effort project was during the height of the peace and love era which meant Bailey and Goddard were playing for free in local parks, having loads of fun but always short on cash. That's when they met Buddy Buie, producer and writer for the Classics IV, an Atlanta-based group that had a national hit in 1968 with “Spooky.” Cobb was the original lead guitarist with the Classics, and together with Daughtry and Nix, worked studio sessions for Buie-produced acts. Between 1968-70, the current ARS played sessions at LeFevre Studio in Atlanta for Classics IV and B. J. Thomas.

While all the band members contribute their thoughts to songwriting—the band takes off a couple weeks each year to mix fishing and writing at isolated lakes in the Atlanta area—Cobb, Daughtry and Buie are the primary sources of ARS’ hits: “Do It Or Die,” “Champagne Jam,” “Imaginary Lover,” “So In To You,” and their current hit, the “Spooky” remake.

Robert Nix, the other talented writer in the group, recently left the band and has since been replaced by Roy Yeager. Yeager is an Atlanta studio pro who did sessions with Jim Stafford and the Atlanta Rhythm Section has gone full circle—from an anonymous band to household word. “If it’s one thing we’ve done,” laughs Cobb, “we’ve taught America how to spell rhythm.”

“Even though we’ll miss Robert, especially for his writing and production talents, we’re thrilled to be working with Roy,” said Daughtry. “Roy is a great drummer.”

Record World October 27, 1979 Section II
CONGRATULATIONS
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Gomm-ing Up the Works

McCarrell, VP, marketing, E/P/A and Allen Frey, co-president, enjoying success with his album "Gomm With The Wind"

Stiff-Epic artist Ian Gomm recently appeared at New York's Bottom Line. Gomm has been enjoying success with his album "Gomm With The Wind" and single, "Hold On." Picture backstage are, from left: Dick Wingate, assistant to the VP of A&R, Epic; Dai Davis, management; Bruce Lundwall, president, CBS Records Division; Ian Gomm; Derek Savage, management; Al DeMarino, VP, artist development E/P/A; and Allen Frey, co-president, Stiff-Epic.

NBC's 'Source'

(Continued from page 26)

200 newscasts per week are now being generated, with 21 test stations already participating in the network and 100 more stations regularly monitoring "The Source" over listen lines. "We have not made a legitimate affiliation pitch to a single station," said Verne, "but over 300 stations have contacted us, expressing interest."

Cameron, himself a veteran of AOR-formatted outlets, linked establishment of the "full-service radio network" concept to AOR's consolidation as a money-maker.

"We're here because 10 years after album-oriented radio started," Cameron explained, adding that "The Source" has adapted to the changing face of programming by stressing de-centralization in the network and 100 more stations now being generated, with NBC's "Source" launching on October 1.

WB Releases '10' Soundtrack

NEW YORK — Warner Brothers Records has announced the release of the soundtrack album from the film "10." The music was composed by Academy and Grammy Award winner Henry Mancini, and the record features performances by the film's stars Julie Andrews and Dudley Moore.

Joe Jackson On Tour

NEW YORK — A&M Records has released the second album by Joe Jackson "I'm The Man" which is also the title of the current single from that record. Jackson began an American tour or September 21 in upstate New York and will perform in the northeast before going west to Chicago.

Gooding Named Arista Prog. Promo Director

NEW YORK — Richard Palmese, vice president, national promotion, Arista Records, has announced that Bob Gooding has been appointed to the position of director, progressive music promotion for the label.

Chaimowitz Named CBS Discos VP/GM

NEW YORK — Allen Davis, president, CBS Records International, and Nick Cirillo, senior vice president, Latin American operations, CBS Records International, have announced the appointment of Ronald W. Chaimowitz to the newly created position of vice president and general manager, CBS Discos. This new arm of CBS Records International's Latin American operations will be responsible for the marketing, promotion and distribution of Latin product in the United States, and will be headquartered in Coral Gables, Florida. Chaimowitz will report directly to Steve Diener, executive vice president, creative operations, Latin American operations, CBS Records International.

Hall & Oates Touring

NEW YORK — RCA recording artists Daryl Hall and John Oates began the "X-Static Tour '79," a series of dates in major clubs throughout the U.S. and Canada, October 12 in Williamsport, Connecticut. Covering 33 cities, the "X-Static Tour '79" lasts through December 15 and marks the only time this year Hall and Oates will be seen in concert.

Highlights of the tour include four nights at the Roxy in Los Angeles from November 1-4 and two nights at New York's Bottom Line, December 10 and 11. Coinciding with the tour is the simultaneous release of Daryl Hall and John Oates' new RCA album, "X-Static," and single, "Wait For Me."
**Moore Helps Fire Prevention**

Epic recording artist Melba Moore and top New York City Fire Department officials kicked off Fire Prevention Week in Times Square, New York City, recently, when they ascended a cherry picker surrounded by fire trucks to temporarily rename Times Square Fire Prevention Square. Pictured here, from left: Francis Caruthers, Chief of the New York City Fire Department; Victor A. Collymore, Assistant Fire Commissioner; Melba Moore; and William M. McLaughlin, First Deputy Fire Commissioner.

**Concert Review**

**Robinson Headlines Gay Benefit**

**NEW YORK—**At midnight, Saturday, October 12, a small but enthusiastic crowd gathered at the Entermedia Theatre in New York for a benefit concert for gay rights. The concert featured Tom Robinson, one of rock’s most outspoken gays, as well as other artists and musicians sympathetic to the cause. Among these were Gotham... Tricker, Allen Ginsberg and Peter Orlofsky.

The show was conceived by David Garrity, and was held in conjunction with the March For Gay Rights that took place in Washington, D.C. the next day. Garrity, along with Ed Callaghan of the Entermedia Theatre and publicist Jeanne Browne, became a three-person production team, first booking Robinson, who was in town for the march. The bill was filled out and diversified with other acts, many of whom have performed or will be performing at the Chelsea Encore Cabaret, which, along with Entermedia, is one of Callaghan’s projects.

Highlights of the show included Gotham, who were introduced by MC John Glimes as taking a break from mixing down their new album. They performed three songs, most notably a swinging version of Billy Joel’s “New York State Of Mind.” Between songs the singers joked at the expense of celebrities, politicians and others. The comedy was as good as the music. Chubb...comedienne Lois Sage’s set included “Somewhere Overweight People,” a wry take on “Over the Rainbow” from “The Wizard of Oz.” Allen Ginsberg and Peter Orlofsky finished the first half of the concert, reading their poetry and doing a couple of songs, most notably “Everyone is a Little Bit Homosexual,” accompanied by Tom Robinson on guitar.

**Tricker**

The second half of the show started with three outstanding women vocalists who called themselves Tricker. Though much of their performing has been in the streets, they showed a lot of polish and professionalism. Sometimes accompanying themselves on guitar and violin, they did many of their own songs, most notably “Heading Back To The Garden State” and a stunning cappella version of “Rock Around The Clock.” Phoebe LeGer, with a sound reminiscent of both Kate Bush and Annette Peacock, was a unique style and sense of humor, did “Cupid Is A Killer” among other progressive jazz songs, with her band.

**Change of Image**

Next came Tom Robinson, who threw those in the audience familiar with his hard-edged political rock, by coming on stage in a smoking jacket, carrying a glass of wine and a cigarette in a holder, singing Noel Coward’s “Mad About The Boy,” accompanied by a pianist. He then doffed the smoking jacket, put on his Stratocaster and explained that he was putting a new band together, so he would have to perform solo. His set included “a bit of gospel without God” called “Get Even Steven,” a piece from an upcoming album, titled “Try It On” and a cover of “Walk On The Wild Side,” before which he asked the audience to “imagine I’m Lou Reed and all of you are Donna Summer,” exhibiting the crowd to sing along. Robinson finished the set with “Glad to Be Gay,” after which he was joined on stage by most of the previous performers, singing “All Gay Brothers and Sisters.”

**Hank Bordowitz**

During his set, Robinson experienced some technical difficulties. He shrugged these off saying, “This type of thing never happens to Led Zeppelin.”

**Theater Review**

**‘1940’s Radio Hour’ Plays It Straight**

**NEW YORK —** It is December 21, 1942. Radio station WOV is preparing its weekly broadcast of “The Mutual Manhattan Variety Cavalcade!” from the Algonquin Room of the Hotel Astor on Broadway. Performers, musicians and stagehands drift in and get ready; the hour-long broadcast takes place more or less as usual; and everyone hurries off to one pre-holiday celebration or another.

In other words, “The 1940’s Radio Hour” plays it very straight. Those given to nostalgia for radio’s heyday seem to be the musical’s ideal audience, but several lively performers make it more than a curiosity.

Oh, there is a bit of winking irony in the cast’s earnest readings of commercials for products both bogus and bygone. And a few seemingly naive references to the year-old American involvement in World War II (The Big One, as Herbert T. Gillis always called it) that bring a quick sadness to audiences who know what came later.

But the broadcast itself is what the author and director, Walter Jones, wants us to concentrate on. He sketches a few relationships among the performers: a sound effects man about to go off to war, a stage manager who makes a budding romance between two of the younger singers. Only one event of any real significance to the company happens on this evening: the show’s leading star, Johnny Cantone (Jeff Keller), a bargain-base...ment Sinatra who got his job because his uncle bankrolls the program, quits during the broadcast, but his loss upsets no one very greatly.

What we must focus on, then, are the performances. The program’s repertoire draws exclusively on pop hits of the day which have since become standards, and the company gives fine readings of such songs as “Boogie Woogie Bugle Boy of Company B,” “Blue Moon” (slightly cracked, because of a singer’s nervousness) and “Blues in the Night.”

The most consistently pleasing of the singers is Dee Dee Bridge...water, who gets to do a couple of Billie Holiday turns, but the three other women, Kathy Andrin...issy Wilzak and Mary-Clee... Hiran, are nearly as good. Stephen James, as the program’s Irv League up-and-comer, does well with ballads and dance tunes.

Josef Sommer, cast as the program’s producer and host, gets the best of the comic bits, reading the commercials and supervising his wayward company. Joe C...sai... who plays a second-stringer in the process of blowing his big chance, also earns his laughs.

“The 1940’s Radio Hour” is never startling, never especially touching, and always just a little thin in its doling-out of character...ization and action. We are left with the feeling that something of moment may happen with this radio program, this cast, some time, just not tonight. But for all that, this musical projects a rather winning quality that makes up for its lack of depth and makes it a qualified success. I think the word I am looking for is “likeable.”

**Marc Kirkeby**
# CHARTMAKER OF THE WEEK

## TUSK

**FLEETWOOD MAC**

Warner Bros. 2HS 3350

## ALBUMS

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**CHARTMAKER OF THE WEEK**

**TUSK**

**FLEETWOOD MAC**

Warner Bros. 2HS 3350

**THE LONG RUN**

**EAGLES**

Asylum SE 508
JUST RELEASED

Deluxe 2 Record Set

Contains 20 all time great Bee Gees hits including:

"Night Fever" "Tragedy" "Love So Right"
"Too Much Heaven" "Fanny (Be Tender With My Love)"
"Jive Talkin'" "Nights On Broadway" "Stayin' Alive"
"More Than A Woman" "You Should Be Dancing"

Also these great classics never before available on any Bee Gees album,
"If I Can't Have You" "Rest Your Love On Me"
"(Our Love) Don't Throw It All Away"

Also Available On 8-Track And Cassette

Don't miss the first Bee Gees TV Special on NBC, Thursday, November 15, 1979, 9:00 PM (7:00 PM Central)
The council will cooperate with the NAB Minority Investment Fund for the first National Roller Disco Skating Contest being held this album.

Guest trumpeter Jon Faddis and percussionist Ray Barretto. Also on

In a rare summit meeting, five queens of disco met recently at New York's Copacabana to attend to a number of production projects that are waiting for his attention. Among those tasks is the producing of two albums for recent P-Funk recruits, Jessica Cleaves and Philippe Wynn. Recalling how these two unlikely artists ended up with him, Clinton said "Jessica I've known for quite a while. Philippe happened to be around the studio cutting demos and then started singing backtracks with us, and the next thing you know, the boy was drafted! Now he's the thrust sargent." Some tracks that Clinton produced with James Brown, Bootsy and himself will be released on the next LP.

By KEN SMIKLE and LAURA PALMER

**Top 50**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
<th>Album</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>Off The Wall</td>
<td>Off The Wall</td>
</tr>
<tr>
<td>2.</td>
<td>Diana Ross</td>
<td>Motown</td>
<td>Love Songs</td>
<td>Love Songs</td>
</tr>
<tr>
<td>3.</td>
<td>Aretha Franklin</td>
<td>Atlantic</td>
<td>Amazing Grace</td>
<td>Amazing Grace</td>
</tr>
<tr>
<td>4.</td>
<td>Stevie Wonder</td>
<td>Motown</td>
<td>Fulfillingness' First Finale</td>
<td>Fulfillingness' First Finale</td>
</tr>
<tr>
<td>5.</td>
<td>James Brown &amp; The J.B.'s</td>
<td>King</td>
<td>Get Down and Get With It</td>
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<tr>
<td>11.</td>
<td>Martha &amp; Vinson</td>
<td>Sire</td>
<td>Pour Some Sugar On Me</td>
<td>Pour Some Sugar On Me</td>
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<tr>
<td>12.</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>Thriller</td>
<td>Thriller</td>
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<tr>
<td>13.</td>
<td>Donny Osmond</td>
<td>Epic</td>
<td>Welcome Home</td>
<td>Welcome Home</td>
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<td>14.</td>
<td>Bruce Springsteen</td>
<td>Columbia</td>
<td>Born in the USA</td>
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<tr>
<td>15.</td>
<td>Paul Simon</td>
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<tr>
<td>20.</td>
<td>Elton John</td>
<td>Capitol</td>
<td>Caribou</td>
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<tr>
<td>21.</td>
<td>Fleetwood Mac</td>
<td>Warner Bros.</td>
<td>Rumours</td>
<td>Rumours</td>
</tr>
<tr>
<td>22.</td>
<td>Bee Gees</td>
<td>Warner Bros.</td>
<td>Saturday Night Fever</td>
<td>Saturday Night Fever</td>
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<tr>
<td>23.</td>
<td>Eagles</td>
<td>Asylum</td>
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<td>The Eagles</td>
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<td>Their Greatest Hits</td>
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<td>28.</td>
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<td>Michael Jackson</td>
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<td>Columbia</td>
<td>Born in the USA</td>
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<td>46.</td>
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**Black Oriented Singles**

**OCTOBER 27, 1979**

**Title** | **Artist** | **Label** | **Number** | **Weeks On Chart**
--- | --- | --- | --- | ---
3 | **LADIES NIGHT** | KOOL & THE GANG | De-Lite B01 (Mercury) | 8
3 | **DON'T STOP 'TIL YOU GET ENOUGH** | MICHAEL JACKSON | Epic | 9 50742 | 13
23 | **RAPPER'S DELIGHT** | SUGARHILL GANG | Sugarhill | 542 | 3
11 | **STILL COMMODORES** | MOTOWN | 1474 | 5
6 | **I DO LOVE YOU/MAKE MY DREAMS A REALITY** | G.Q. | Atlantic | 0426 | 16
8 | **RISE HERB ALPERT** | A&M | 2151 | 15
13 | **CRUSIN'** | SMOKY ROBINSON | Tamla | 54306 (Motown) | 9
9 | **SAIL ON COMMODORES** | MOTOWN | 1466 | 10
10 | **BREAK MY HEART** | DAVID RUFFIN | Warner Bros. | 49030 | 11
12 | **BETWEEN YOU AND ME** | CURTIS MAYFIELD & LINDA CLIFFORD | RSO | 049 | 10
4 | **I JUST WANT TO BE** | CAMEO | Chocolate City | 919 | 16
13 | **I JUST CAN'T CONTROL MYSELF** | NATIVE'S DIVINE | 
Infinity | 50 027 | 9
15 | **FIRECRACKER** | MATE MASS PRODUCTION | Capitol | 44254 (Al) | 17
15 | **DIM ALL THE LIGHTS** | DONNA SUMMER | Casablanca | 2201 | 9
18 | **SO GOOD, SO RIGHT** | BRENDA RUSSELL | Horizon | 123 (A&M) | 10
17 | **FIND A CURE** | ASHFORD & SIMPSON | Warner Bros. | 8870 | 17
18 | **COME GO WITH ME** | TEDDY PENDERGRASS | Phila. Intl. | 9 3717 (CBS) | 9
19 | **STREET LIFE CRUSADERS** | MCA | 41054 | 14
20 | **DON'T LET GO** | ISAAC HAYES | Polydor 2011 | 5
21 | **I WANNA BE YOUR LOVER** | PRINCE | Warner Bros. | 49050 | 14
22 | **GOOD TIMES** | CHIC | Atlantic | 3584 | 19
32 | **DO YOU LOVE WHAT YOU FEEL** | RUFUS AND CHAKA KHAN | MCA | 4113 | 5
24 | **KING TIM III FATBACK** | Spring 199 (Polydor) | 19
25 | **BETCHA DIDN'T KNOW THAT** | CELOS CAN AND THE SUNSHINE BAND | TK | 1035 | 9
26 | **YOU GET ME HOT** | JIMMY BO HORNE | Sunshine Sound | 1014 (TK) | 11
31 | **MY FORBIDDEN LOVER** | CHIC | Atlantic | 3620 | 4
38 | **SING A HAPPY SONG** | THE O'JAYS | Phila. Intl. | 9 3707 (CBS) | 13
29 | **MORE THAN ONE WAY TO LOVE** | WOMAN/HER STUFF | RAYO/O | A441 | 8
36 | **NEVER CAN FIND A WAY** | VERNON BURCH | Chocolate City | 3201 | 6
31 | **STRATEGY ARCHIE BELL** | THE DRELLS | Phila. Intl. | 8 3710 | 8
32 | **IT'S A DISCO NIGHT** | SLY & THE FAMILY STONE | TK | 13
33 | **DOIN' THE DOG CREME D COCA** | Venture | 112 | 5
34 | **AFTER THE LOVE HAS GONE** | WIND & FIRE | ARC | Columbia | 0 11033 | 17
30 | **YOU'RE SOMETHING SPECIAL** | FIVE SPECIAL | Elektra | 46531 | 4
31 | **CALL THE NAME SWITCH** | Gordy | 7175 (Motown) | 14
32 | **BODY LANGUAGE** | SPINNER'S | Atlantic | 3619 | 4
38 | **GROOVE ME FERN** | KING/FALLOUT | 1058 (TK) | 13
39 | **REMEMBER WHO YOU ARE** | SLY & THE FAMILY STONE | Warners Bros. | 49062 | 5
40 | **HIGH STEPIN', HIP DRESSIN' FELLA** | YOU GOT IT TOGETHER | LOVE UNLIMITED | Unlimited Gold | 9 1409 (CBS) | 5
41 | **I FOUND LOVE** | DENICE WILLIAMS | ARC/Columbia | 1 11063 | 3
42 | **IN THE STONE EARTH** | WIND & FIRE | ARC/Columbia | 1 11093 | 3
43 | **MOVE YOUR BOOGIE BODY** | BAR KAYS | Mercury | 76015 | 2
44 | **BRACK FOX** | Daph | 5054 (TK) | 5
45 | **CONCENTRATE ON YOU** | STEALY TURNER | Elektra | 46533 | 46
46 | **WHILE WE STILL HAVE TIME** | CINDY & ROY | Casablanca | 2202 | 5
47 | **A SONG FOR DONNY** | THE WHISPERS | Solar | 11739(RCA) | 3
48 | **MELLLOW MELLOW RIGHT** | ONLOWELL | AVI | 300 | 4
49 | **THE SECOND TIME AROUND** | SHA-LAMAR | Solar | 11709 (RCA) | 3
50 | **COME TO ME** | FRANCE JOLI | Prestige | 8001 | 3
51 | **EGO TRIPPING OUT** | MARVIN GAYE | Tamla | 54305 (Motown) | 2
53 | **NO LOVE, NO WHERE** | LINDA WILLIAMS | Arista | 0442 | 2
56 | **GLIDE PLEASURE** | Fantasy | 874 | 2

**CHARTMAKER OF THE WEEK**

**55 — ROCK WITH YOU**
Michael Jackson
Epic | 9 50797 | 1

**RECORD WORLD**

PEACHES & HERB'S "ROLLER SKATIN' MATE" HAS EVERYONE ROLLING.
AND NOW THERE'S A WHOLE ALBUM TO PAN THE FLAMES.
"TWO FIRE" ON POLYDOR/MVP RECORDS & TAPES.

**POLYDOOR INCORPORATED**

AmericanRadioHistory.Com
The editors of Country Music magazine have come up with a book that does an outstanding job of presenting a complete account of the genre’s illustrious past and apparently bright future. Edited by Patrick Carr, “The Illustrated History of Country Music” (Doubleday, Dolphin) has more obscure facts, strange and delightful pictures and persuasive writing than can be found in any other single volume work on country music. Oftimes when a number of authors contribute to a project, as is the case here, no unifying viewpoint emerges to give readers the big picture. Not so here. The tone is consistently matter-of-fact throughout; chatty, but not so informal as to be dull. One of the book’s, or Carr’s, major achievements is in making the text, which was obviously done piecemeal, work as a whole. One has no trouble identifying Nick Tosches as the author of the lively rockabilly chapter, or Roger Williams as being responsible for the brief but electrifying section on the life of Hank Williams. These writers have distinctive styles that owe more to the New Journalism than to academe. On the other hand, Charles K. Wolfe’s contributions remain intriguing through Wolfe’s liberal use of priceless anecdotes. The quality of the writing and the sheer wealth of information, old and new, assembled in these 360 pages make “The Illustrated History of Country Music” an essential addition to anyone’s music library.

JOCKEY SHORTS: New York, N.Y. would be remiss in not mentioning John Rockwell’s review of the two Robert Palmers who appeared in town recently. One, of course, is the Island Records recording artist; the other is the writer-clarinet player of the same name who doubles as a New York Times music critic and triples as Record World’s jazz editor. The latter, formerly a member of the group Insect Trust (of “Hoboken Saturday Night” fame), joined Memphis country-blues singer Sid Selvidge onstage at Trammps for Selvidge’s encores. Said Rockwell of Palmer’s performance: “His work—a one-shot affair, he insists—was charming: harmonically adept, sentimentally phrased and full of burbling, purling grace. The man threatens to become the Woody Allen of criticism.”

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DJs Cris Roberts, Lon Thomas and Lee Bailey are no longer with KUTE 102. On October 25th, L.A. International Records will host their first national meetings. LAX, distributed by MCA, is a division of Far Out Productions. Jack Gibson, known as “The Rapper,” will be keynote speaker. On October 23rd, Lou Rawls, in conjunction with Ed McMahon and Budweiser, will tape a television program raising funds for the United Negro College Fund. The program will include celebrities and will air locally on selected dates next year.

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OUR BULLETS MEAN BUSINESS!

These aren't the trades' ordinary 45 and 33 1/3 Bullets. These are special! They come from the Record World Charts. Compiled by the quantitative professionals that count units sold and don't count on abstractions, emotion or hype.

Our Bullets mean business!

It's a tough marketplace out there...and the odds favor the professional who relies on the Charts and Bullets which accurately reflect business and generate business. When you're out to build careers and profits you're dealing with realities. Rely on fantasies and you're dealing with returns. You can't afford to waste a shot, you don't get a second chance in this business.

You can count on us because we count on facts.

RECORD WORLD
THE MARKETING SOURCE FOR THE PROFESSIONALS
A Rigoletto from Angel

By SPEIGHT JENKINS

NEW YORK — Angel’s new recording of Rigoletto is a fascinating document. Beverly Sills, now at the height of her performing career, recorded this Gilda in the summer of 1978. She is absolutely amazing: maybe it’s not the Gilda she might have done in the early ’70s, but every bit as fine a performance as she would have given in 1974 or 1975. Her voice is solid and has good color throughout the range of the part, her phrasing is superior and she communicates the feelings of a young girl in a desperate, fatal love. The average record buyer who has heard the last several of Miss Sills’ recordings might not believe this. But any record dealer who wants to sell this Rigoletto big—and as will be seen from the retail charts the big stores are selling the album—should play the “Caro nome,” Gilda’s major aria which begins side three of the album. It is sung with taste, accuracy, and fine style. Miss Sills is aided every step of the way by her longtime friend and predecessor as director of the New York City Opera, Julius Ru- del. His reading is electric, vigorous, dramatic and lyrical in those passages of Rigoletto which must be pure melody.

The recording has in Alfredo Kraus one of the greatest Dukes of this era, and though he has sounded younger, he has never brought more insight or style to the part. Kraus takes the high D at the end of the cabaretta to “Parmi veder,” and makes all the phrases of which this role has more than any other Verdi tenor hero, ring.

Milnes

In the title role Sherrill Milnes gives a solid performance, less inspired in some places than he can be in the theater, but good to hear and full of his typical rich sound. He is specially moving in the plea to the courtiers in Act III. Mignon Dunn makes a hearty Moneta, and Samuel Ramey turns in a brilliant performance in the dual role of Sparafucile and Monterone.

Classical Retail Tips

With all the performances recently of Massenet’s Werther in New York, Chicago and San Francisco it was inevitable that recordings would follow. At the moment Angel has still a fine version of the opera with Nicolai Gedda and Victoria de los Angeles as the doomed lovers, but before the year is out it is going to seem as though all tenors want to commit suicide.

The first Werther to appear comes in this month’s shipment from Deutsche Grammophon. It has the lovesick hero Placido Domingo; with him is his heroine from last fall at the Metropolitan, Elena Obraztsova. Miss Obraztsova, Miss Kraus and Domingo have worked Werther together in a crowded schedule at several of the world’s great opera houses. Arlene Auger, who has often made a good impression on records, sings Sophie, and Kurt Moll, unbelieveably, will use his enormous talent on the role of the Baliff. Ricardo Chailly conducts.

The combination of Domingo and Obraztsova will also be heard in an even more popular opera, Saint-Saëns Samson et Dalila, available in the same package. Domingo has not yet sung this heroic role onstage, but after his Otello in New York this year no role should necessarily be foreclosed to him until he has tried it. On the other hand Miss Obraztsova sang Dalila here two seasons ago. Renato Bruson, who will return to the Metropolitan this year, sings the High Priest and the conductor is Daniel Bar- enboim, who seems more and more to be moving into opera conducting, at least on records. In the orchestral sphere Herbert von Karajan will serve three favorite composers for DG: Tschaikovsky with the first three of his symphonies, Brahms with the fourth and Mozart with the 38th and 39th.

The other side of Classics International, Philips, will issue the massive Gurrelieder, with Seiji Ozawa conducting the Boston Symphony. Ozawa’s performance of the work, which takes probably the largest orchestral, choral and solo forces of all in the orchestral repertory, was acclaimed in New York and Boston just before he made the recording. Of Philips’ symphonic records the one that should be the most successful is another Firebird.
Strong R&B & disco influence, late on country hits, strong retail influence, MOR potential.

H. Alpert: 3-4 WABC, 3-6 WAXY, 1-5 WBBQ, 1-2 WHI, 5-9 WPCC, 3-3 WWK, 1-1 WXLO, 1-2 KFI, 6-6 KJRC, 2-3 KJU, 26 KRTH, 15-12 F105, 2-3 PRO-FM, 2-1 Y100, 10-13 14Q.

Blondie: a WBBQ, e WAXY, 24-20 WICC, ae WIFI, 12-6 WGBK, d25 WRKO, d27 KFRC, 28-25 KHI, 29-26 KRTN, d29 KC101, a PRO-FM, 30-20 14Q.

Captain & Tennille: a WAXY, a WHYY, 27-14 WBBQ, 16-7 WCAO, 4-3 WIFI, 30-23 WNBC, a PRO-FM, on WRKO, 21-18 KFI, 21-17 KFRC, 140.

Hottest: 17-10 PRO-FM, 30-29 Y100, 3-3 KFI, 10-8 KFRC, 17-14 KHJ, 8-7 KRTH, 22-21 KC101, 18-17 94Q.

B. Streisand/D. Summer: d26 WANS-FM dll WAYS, d28 14Q.

Pablo Cruise: on WICC, on KFRC, a KRTN, ae 14Q.

C. Richard: HB-23 WFRB, a WKWB, e-30 WPCC, a32 WTIC-FM, a KFRC, a KRTH.

S. Robinson: a WKWB, a KRTH.

K. Rogers: 22-14 WABC, 20-12 WCGB, 8-6 WBFR, 12-8 WFFB, 21-20 WFI, 5-8 WKWB, 12-7 WPCC, 15-9 WRKO, 20-16 WXLO, 12-9 KFI, d26 WBFR, 29-20 KHI, 16-11 KRTH, 26-25 F105, 13-8 PRO-FM, a32 Y100, 12-10 14Q.

J. D. Souther: on WAXY, 27-23 WFRB, 22-15 WICC, on WRKO, 26-23 KFRC, 21-18 KRTH, a27 KC101, a PRO-FM, 20-12 Y100, 33-27 14Q.

Straitland/Summer: e-13 WABC, d5 WBFR, a24 WBFR, HB WBBQ, d22 WICC, 27-17 WNBC, d17 WPCC, d42 WRKO, d18 WXLO, d20 KFI, 25-16 KRTH, a27 KC101, a PRO-FM, 20-12 Y100, 33-27 14Q.


D. Summer: 12.7 WABC, 4-4 WABC, 4-4 WBFR, 21-11 WIFI, 8-8 WIFI, 7-5 WNBD, 4-4 WPCC, 1-2 WRKO, 9-7 WXLO, 10-6 KFI, 18-8 KHJ, 18-10 KRTH, 2-2 F105, 4-2 PRO-FM, 8-10 WIFI, 7-5 WNBC, 4-4 WPGC, 1-2 WRKO, 9-7 WXLO, 10-7 WXLO, 25-14 KFI, 27-24 KHJ, 22-19 KRTH, 31-24 F105, 18-12 PRO-FM, 33-28 Y100, 21-19 14Q.

C. Thompson: a WCAQ, a WIFI, 18-14 WIFI, 4-3 WKWB, ah WPCC, on KFRC, a KRTH, a35 14Q.

L. Wood: d6 WABC, 26-21 WBFR, HB WXLO, d26 WIFI, on KRTH, a PRO-FM.

Rock

Blondie, Rupert Holmes

Barbra Streisand/Donna Summer

AmericanRadioHistory.Com
### Radio Marketplace

#### 3

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

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

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

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

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**American RadioHistory.com**
Germany

By JIM SAMPSON

AUSTRIAN RECORD CARTEL TO END—The record cartel which sets prices on Austrian recordings will cease to exist on January 1, 1980, following the record industry's refusal to apply for a cartel extension by the Oct. 1 deadline. Ariola MD Stephano van Friedenberg, Austrian IFPI group secretary-general, says the industry wanted to continue the cartel "as a face-saving measure," but decided to back out of the agreement when the Austrian Workers Assembly demanded detailed financial disclosures. Without the support of the Workers Assembly, a cartel extension would have been doomed. The efficacy of a cartel has been undermined by the flood of import records into the high-priced Austrian market. It is virtually impossible to find international pop product being sold in Vienna at the official retail of 160 schillings, imports having pushed list down to about 129 schillings. "The cartel was fine so long as we had a monopoly," comments Friedenberg, "but now the industry agrees that the cartel has no validity." As the cartel expires, and with it industry-wide price differentials, all companies will set up bonus arrangements similar to the current system in Germany. Asked about press and dealer speculation that prices would be lowered as part of the switch from cartel to bonus pricing, Polygram head Wolfgang Amning noted that "there's simply no room for a reduction, since prices have reached their lowest possible level."

Friedenberg adds that after several years of steadily increasing turnover, the Austrian market has levelled off in 1979, with first half sales "more or less the same" as last year. The major factor in the sales stagnation is home taping—record sales are up slightly, but cassette income has dropped sharply as blank cassette business booms. Observes Friedberg, "Home taping is as serious a danger in Austria as in any other market in the world."

WIN ONE, LOSE ONE: The biggest tour of the year is being run by Supertramp for MaMa Concerts: 30,000 tickets weren't enough for Munich, where black marketeers did land-office business. Jorgen Larsen and Rudi Wolpert of CBS joined A&M European MD Marcus Bicknell in presenting the group with three gold and two platinum discs. A live Supertramp album is being culled from the Eurotour. The night before Supertramp, Boston drew a meager 2500 to the cavernous Olympiahalle for their first-ever Munich concert. Someone made the old, costly mistake of assuming that a supergroup in America is automatically a supergroup in Europe.

U.K. in N.Y.

Polydor/E. G. Records recording artists U.K. opened at Madison Square Garden recently for Jethro Tull. The group's current live album is "Night After Night." After the show, Polydor and E. G. executives offered the band their congratulations. Pictured from left: Harry Angus, senior vice president, marketing, Polydor Records; John Watton, bassist and lead vocalist, U.K.; Terry Bozzio, drummer, U.K.; Dick King, executive VP merchandise, Polydor Records; Mark Fenwick, co-director, E. G. Records; Fred Haayen, president, Polydor Records; Sam Alder, co-director, E. G. Records; and Eddie Jackson, keyboardist and violinist, U.K.

England

By VAL FAULLON

LONDON—Jonathan King, U.K. Records' boss and now consultant to Decca Records is as well known for his opinions as for his music. His battle for the chart rights of flexi-discs is still going on, but the latest row is between him and CBS over cover versions of the European hit "Gloria," originally sung by Umberto Tozzi. King wrote English lyrics and recorded the title for Ariola, but Tozzi re-recorded the song for CBS using King's English lyrics. Now King is claiming that CBS is telling radio stations not to play his version, while CBS claims King's cover disc track record is "Unimpressive." CBS chairman Maurice Oberstein finds the whole battle amusing, and says he is grateful to King for diverting the industry's attention from gloom. King's version was rated at 40 in the Record Business airplay guide last week...

Home taping was the main subject on the agenda of the IFPI council last week but no one could decide the best action to take. The "spoiler" system, researched for months, was finally abandoned because a tiny percentage of listeners could hear the spoiled sound.

The levy on home recording equipment is thought the best bet, but, as in the U.S., tape manufacterers, some of whom are also of course records manufacturers, are not keen on a cassette "levy." The debate will continue later this month.

INS AND OUTS: Utopia Records' Phil Wainman may be terminating his distribution deal with Phonogram . . . Mike "Tubular Bells" Oldfield is looking for a business manager . . . And semi-retired EMI (Continued on page 71)
RCA Inks Inga

Inga, former lead singer for two of Germany's top rock bands, Atlantis and Frumpy, has signed a solo recording contract with RCA Records. Her debut album, "Inga," produced by Richard T. Bear, will be released in October. A single from that LP, "It's Only Love," will be released in November.

England's Top 25

Singles

1. MESSAGE IN A BOTTLE POLICE/A&M
2. DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic
3. VIDEO KILLED THE RADIO STAR BUGGLES/Island
4. DREAMIN' BLONDIE/Chrysalis
5. WHATEVER YOU WANT STATUS QUO/Vertigo
6. SINCE YOU BEEN GONE RAINBOW/Polydor
7. ONE DAY AT A TIME LENA MARTELL/Pye
8. EVERY DAY HURTS SAD CAFE/RCA
9. CARS GARY NUMAN/Beggars Banquet
10. IF I SAID YOU HAD A BEAUTIFUL BODY... BELLAMY BROTHERS/Warner/Curb
11. QUEEN OF HEARTS DAVE EDMUNDS/Swan Song
12. LOVE'S GOTA HOLD ON ME DOLLAR/Carrere
13. EP KATE BUSH/EMI
14. ROCK AROUND THE CLOCK SEX PISTOLS/Virgin
15. CHOOSEN FEW DOOLEYS/GTO
16. YOU CAN DO IT AL HUDSON & PARTNERS/MCA
17. STRUT YOUR FUNKY STUFF FRANTIQUE/Philia. Intl.
18. STAR EARTH, WIND & FIRE/CBS
19. THE PRINCE MADNESS/2 Tone
20. OK FRED ERROL DUNKLEY/Scope
21. SAIL ON COMMODORES/Motown
22. CRUEL TO BE KIND NICK LOWE/Radar
23. WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol
24. DON'T BRING ME DOWN ELO/Jett
25. THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic

Albums

1. REGGATTA DE BLANC POLICE/A&M
2. EAT TO THE BEAT BLONDIE/Chrysalis
3. THE LONG RUN EAGLES/Asylum
4. THE RAVEN STRANGERS/United Artists
5. THE PLEASURE PRINCIPAL GARY NUMAN/Beggars Banquet
6. OFF THE WALL MICHAEL JACKSON/Epic
7. OUTLANDOS D'AMOUR POLICE/A&M
8. DISCOVERY ELO/Jett
9. OCEANS OF FANTASY BONEY M/Atlantic/Hansa
10. STRING OF HITS SHADOWS/EMI
11. DOWN TO EARTH RAINBOW/Polydor
12. PARALLEL LINES BLONDIE/Chrysalis
13. GREATEST HITS 10CC/Mercury
14. UNLEASHED IN THE EAST JUDAS PRIEST/CBS
15. ROCK & ROLL JUVENILE CLIFF RICHARD/EMI
16. I AM EARTH, WIND & FIRE/CBS
17. THE ADVENTURES OF THE HERSHAM BOYS SHAM 69/Polydor
18. REPLICA TUBEWAY ARMY/Beggars Banquet
19. IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song
20. BREAKFAST IN AMERICA SUPERTRAMP/A&M
21. ANOTHER KIND OF BLUES UK SUBS/Gem
22. MIDNIGHT MAGIC COMMODORES/Motown
23. STREET LIFE CRUSADERS/MCA
24. NIGHT OVAL GERRY RAFFERTY/UA
25. VOULEZ-VOUS? ABBA/Epic

(Courtesy: Record Business)
RCA Return Ceiling
(Continued from page 3)
fectives with the exception of major quality returns or mis-
shipments, to be determined by selection. Returns must be
processed within 45 days of receipt. All returns must be item-
ized by selection. Returns must contain at least 25 units.

If an account does not use 100 percent of the credit granted,
the rationale behind it," Orleans said. "Anybody who hasn't
checked into the cost of returns today would be very surprised."

The policy letter also states that customers with central re-
turns from multiple locations will be handled on a national
basis. All returns must be item-
ized by selection. Returns must contain at least 25 units. Re-
quests for returns will be con-
sidered only once a month.

If an account does not use its full return percentage the un-
used dollars will add up for a
given calendar year. The account
then has until March 31 of the following calendar year to use
those dollars.

Beginning Jan. 1 accounts may combine returns request pro-
vided they are separated by label; singles; tape, eight track
and cassette configuration; or
albums.

The return percentage does not include singles; "develop-
mental" artists to be determined on a national and local level; or
Christmas product.

Commenting on the inclusion of defections in the overall re-
turns percentage Orleans said, "It includes normal day to day defections. It doesn't include a
whole bad shipment from our plant or mishaps. We will take
the bath on things that are our fault."

Pacific Arts Continues
Michael Nesmith Promo.

• CARMEL, CA. — Pacific Arts Records has unveiled the second
phase of its ongoing campaign in support of Michael Nesmith's
"Infinite Rider On The Big Dogma" LP and "Cruisin'," Nesmith's
current single release.

David Bean, national promo-

tion director, indicated that it will
be a three-fold campaign, com-
bining merchandising, marketing and
promotion.

The company is maintaining its
campaign with the introduction of
30-second TV commercials, added

national radio time-buys, con-
sumer advertising and continued
tour support. The television com-
mercial was produced in-house
by Nesmith and features the sin-
gle "Cruisin'," Pacific Arts staffers
and their children, and Nesmith
himself.

Steve Seaweed, the KSAN air
personality who produced the
radio spot with Nesmith, also pro-
duced a one-hour AOR radio spe-
cial featuring Nesmith's music
and an interview with the artist.

The package was aired recently
on over 40 stations.

Winners of a nation wide in-
store display contest in 25 re-
gional markets are being decided.

Currently on tour throughout
the southwest, Nesmith will be
appearing at a March of Dimes
Benefit on Oct. 27th in Tucson.
All proceeds from the concert will
go to the March of Dimes.

Riversa Releases 5

• Ray Rivera, the jazz guitarist/-
composer/singer will have five
LPs released soon on Urania
Records. Rivera has played with
such artists as Hank Jones, Billy
Taylor, Cal Tjader, Jackie McLean,
Jaki Byard and John Bunch.

CAM Inks Two

CAM America has expanded as an inde-
pendent A&R organization with two sign-
ings. Gerhard Cohen, an international
songwriter and producer, will produce and
write the music for the other CAM signing,
Janie Altha Cook. Pictured at the signing
are (from left) Gerhard Cohen, Altha Cook
and CAM America president Victor Benedetta.

RCA Videodiscs
(Continued from page 3)
will be in 30 to 50 percent of all
color TV homes in the United States
in 10 years," Schlosser said. "We're talking about a multi-bil-
lion dollar industry for players and discs in 10 years."

"At the beginning," Schlosser
said, "the discs will be sold to
consumers at the retail outlets
where the players are sold. At a
later time, as the player popula-
tion grows, we will move into other channels of distribution
such as audio record outlets.

Half of the initial RCA video-
disc catalogue will feature films, Schlosser continued, "re-
cent releases as well as classics. The remainder will include pop-
ular and serious music, children's programs, some of the best titlings
that have been on television in the past, opera and ballet, 'how-
to' programs, educational and cultural programs, and highlights of
great sporting events."

Videodiscs and audio records of the same event will be released simulta-
neously, Schlosser said, allowing
the consumer a choice of configura-
tions. "The video need not be taped while the performer is
recording. It can be made after
the recording is completed, and the video would be created so
that imaginatively fits the sound.

This additional dimension of vi-
deo may or may not include the
performing artists. It could be
graphics, animation or a broad
range of other visual material.

And there will be entirely new
forms of music video discs that
I can't describe because they
haven't been created yet."

Schlosser projected that "many theatrical films will appear on the
videodisc within six months af-
after theatrical release . . . . In
my judgment we will be on
the videodisc before they go
to pay TV. From pay TV they will
go to network television and then
on to syndication where they will
remain forever. It makes econ-
omic sense for the program
owner to follow this pattern since
he will receive more money per
home from each step in this se-
quence than he receives from the
succeeding step."

One key to the videodisc's po-
tential, Schlosser said, is that it
will also permit "'narrowcasting' —programming for smaller and
specialized audiences. It will be
possible to make a profit reaching a fraction of the audi-
ence required for success in com-
mercial television. And the poten-
tial of the videodisc for educa-
tion . . . is enormous."

Journey LP Platinum

• NEW YORK—Columbia recor-
ding group Journey has had their
latest album, entitled "Evolution,"
certified platinum by the RIAA.
Imports (Continued from page 36)

important." As the liner notes describe in detail, the LP documents—by sound—the primitive civilization of the Polar Eskimos, who were "rescued" in the '60s and now live in government housing and spend their time "watching reruns on TV." By using specially made Eskimo instruments and (no doubt) synthesizers, the LP recreates six Eskimo stories (a hunt, a birth, etc.). One reads extensive (and very interesting) narratives of each story as one listens. If listened to in its entirety (as suggested) with headphones (as suggested) "Eskimo" creates an amazing effect. The image of the Eskimos, rowing in their kayaks is wonderfully realized. Images of polar bears abound; Eskimo babies cry; magic men rant, women cry; and I even found myself grabbing for the blanket. The stories suggest you keep near during listening. A remarkable album.

The independent single of the month is "Nadine" (dB) by Kevin Dunn. The cut features great synthesizer by Tom Gray (of the Brains) and is on the same label as the original "Rock Lobster." ... Nikki and Dunn. The cut features great synthesizer by Tom Gray (of the Brains) and is on the same label as the original "Rock Lobster." ... Nikki and Dunn.

Club Review

Brand X Plays for the Faithful

NEW YORK — The appearance of Phil Collins, now an international star with Genesis, elevated Brand X's recent sold-out engagement at the Bottom Line to "event" status. The current tour is Collins' first in the United States, which is a bit ironic, since one of his original reasons for co-founding the group was a chance to exercise his drummer's chops in live, intimate surroundings.

This time, it wasn't only Collins' hands and feet that Brand X wanted to have around, it was his pipes, too. Collins is now Genesis' lead vocalist, and on Brand X's new Passport album, titled "Product," he provides the main vocals on the first Brand X songs with words. The major vocal number of the live set was "Don't Make Waves," from the album, sung in unison by Collins and guitarist John Goodall, who enhanced the spirit with a bit of showmanship on the club's front table.

The reason for diversifying into vocal music is apparent. Brand X is chafing at being classified in the "fusion" tradition pioneered by jazz rockers. Collins is known as a raucous bass player, and the Last Words of Medicine is a raucous boogie rock by the Last Words of Medicine (a.k.a. the Flying Lizards), is a current dance rave. "Come Into the Open" (Virgin) is the first single from Penetration's fine debut album. "Honey Bop" is a lot of fun.

RECORD WORLD OCTOBER 27, 1979

Barney Ales

(Continued from page 18)

MCA—The small label's second tour with MCA, interrupted by an association with RCA. "It was discussed whether we should remain with RCA, and work out whatever difficulties we had there, or whether we should look for a new distribution arm. Sometimes it's easier to work out your problems than go somewhere else." In any case, "there is strong interest in distributing Rocket—what we have to offer in Elton John is important. And I think MCA has a lot to offer: Rocket is there, and has been from the very beginning; MCA is newly reorganized under Bob Siner, and the people he has there I like very much; I like his distribution, and there was sort of a feeling of coming back home. Whatever problems existed beforehand, certainly don't exist today."

Overall, Ales concluded, Rocket Records is "looking to make itself known as "a young company with young ideas. Policies are more exciting; we have the right management and we're capable of doing that." I find that's also true at MCA. The main thing is that we don't plan on having a large artist roster—we plan on having large artists.

Rocket's new offices are located at 3459 Cahuenga, Los Angeles 90028.
Record World en España

By JORGE DE ANTON

Por empezar nuestro primer contacto dando una panorámica a la música en España en lo que va de temporada titulamos esta crónica como “El Año De Miguel Bose.” “Super, Superman” ha sido su gran éxito en 1979. En España ha sido número uno, al igual que, últimamente, en Italia. Entre ambos países ha vendido ya más de medio millón de copias.

También su LP “Chicas!” ha conseguido unas cifras realmente representativas. Entre España e Italia ha vendido más de 250,000 copias. Y si sumamos a esto las ventas alcanzadas en el resto de Europa y en Latinoamérica sobreaparemos el medio millón.

Su reciente gira por Latinoamérica le ha llevado por Argentina, Chile, Ecuador, Colombia y México. En total hizo 25 televisiones de las que solamente en México intervino en diez, de ellos cuatro espacios Domecq que es el programa estelar de Televisa, México.

Pese al éxito obtenido con su “Super, Superman” se esperan ventas superiores con su nuevo sencillo “Creo en ti.”

En España ha conseguido casi todos los premios del año, ha obtenido los mayores triunfos en televisión y su club de “fans” empieza a ser de los más nutridos del país. Decidido a ampliar sus actividades empieza a escribir en una de las revistas de más tirada “Interviu.”

Y esto, a fin de cuentas, no deja de ser el fruto de una completa dedicación personal apoyada, claro está, y magistralmente, por su casa discográfica.

Lo que empieza a ser menos frecuente entre artistas de nuestras latitudes es la aceptación que sus discos tienen en el resto de Europa. Para dar tan solo un par de datos, diremos que mientras en Alemania comienza a ser éxito “Super, Superman” con una televisión prevista para octubre, en Francia el single elegido es “Shoot me in the back” y también con tres televisiones muy importantes contratadas para el mismo mes. Completando la información diremos que para el próximo mes de noviembre se llevará a cabo el gran lanzamiento de Miguel Bose en Japón.

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

Assisti a los dos “Conciertos Monumentales” que la semana pasada ofreció caytronics en día domingo, en el Madison Square Garden de Nueva York. Actuaron: Susy Leman, Felito Félix, Rocío Jurado, Libertad Lamarque, Angela Carrasco y Camilo Sesto. Por supuesto, la sencillez, talento y profesionalismo de Libertad Lamarque se robaron el espectáculo. Cantó, chistee y bailó milonga (excepcionales el duo de bailarines que se trajó de Buenos Aires) Prueba, la eternamente brillante Libertad Lamarque, que el asunto no es llegar al tope, sino mantenerse allí. Ligera, amigable y simple, se da el gusto de ser “un artista más en el espectáculo” y con ello se convierte en el más importante. Susy Leman, abriendo el show, se deja en su interpretación. Le falta escuela pero tiene voz y talento. Llegará y posiblemente sea de las simples también. Ah, la Rocío Jurado. En el primer espectáculo se robó la atención y los aplausos del público, hasta la saciedad. Su actuación, según lo acordado con todos los artistas, fue de media hora. Dejó a todo el mundo con deseo de seguir oyéndola y viéndola. Hay que verla y oírla y oírla y verla para comprender hasta que punto esta española puede llegar a ser genial. En el segundo show, trabajó una hora completa, acompañándose al piano por el talentoso Jesús Gluck. El público recibió, mucho de piano solo como acompañamiento y una Rocío interpretando muy por sobre su línea dramática y temperamental. Camilo Sesto hizo lo de siempre. El espectáculo fue éxito absoluto en lo económico, con más de treinta mil personas asistiendo a ambos “shows” (de tarde y noche) y en lo profesional, fue un logro completo. Muy buenas las palabras del Maestro de Ceremonias, Raúl Alarcón, sobre los “más de 21 millones de latinos hablando español” en Estados Unidos. El público recibió con agrado las presentaciones y se dio por servido, aun cuando la taquilla no era de precios muy populares que digamos. Ah!... detrás de bastidores, fue diferente: Camilo se pasó del tiempo acordado de actuación de cada artista, dando como resultado que la Rocío Jurado y su manager, Paco Gordillo, escenificaron “tremenda tanga.”

O la jurado trabajaba una hora completa antes que Camilo, o trabajaba media hora, como acordado, pero después de él, y que no le tenemos fe ni a su promesa ni a la de su manager, o en su defecto, no aparecerá la Jurado en el segundo show. El manager de Camilo, como siempre, consideraba que él no tenía nada que ver en esa discusión. Rinel Sousa, responsable del espectáculo se mostraba paciente pero harto. En total, la Jurado actuó una hora y creo que “le salió el tiro por la culata;” pues logró más impacto en el anterior show de media hora. En total, vivió una situación similar hace poco más de dos años, en el mismo lugar, en un espectáculo en el cual actuaron juntos pero separados, Julio Iglesias y Carlos, en el cual, Roberto Carlos cedió ante la enorme presión del Iglesias y su manager. Roberto quedó ante mis ojos, muy por arriba profesionalmente hablando.

El día en que un empresario se ponga bien puestos los pantalones y anuncie al público lo que está, de verdad, pasando tras bastidores, y cancele actuaciones, haciendo responsables a los majaderos-comochiquillos-malcriados, (aunque se acabe el mundo si lilietazos) será posiblemente el día en que dejarán de hacer estos cosas los artistas.

Latin American Album Picks

TANGO RANCHERO
LIBERTAD LAMARQUE—RCA MKS 2168

Acompañada por el mariachi de América de Jesús Rodríguez de Hijar, la siempre popular estrella argentina Libertad Lamarque sostiene una conmovedora demostración de sus facultades vocales mantenidas a través del tiempo. Bellas páginas musicales tales como “Sentimiento Gauchito” (F. Canaro), “Camba-tache” (Discepolo), “Malena” (Demare-Manzi) y “Tangos y Copas” (Artola-Bhar).


ALBUM DE ORO
NYDIA CARO—Alhambra ALS 161

EXITOS de Nydia Caro en un solo repertorio. Bellos arreglos de J. Gluck y Eddie Guerin. Entre otros se incluyen “Cuentale” (Bourbon), “Hoy canto por cantar” (Caro-Ceratto), “El amor entre ti y yo” (Cosson-Slavin-Caro) y “Las Separadas” (Bourbon).

The best of Nydia Caro in one package. Superb arrangements by Gluck and Guerin. “Las separadas,” “No te dejan nacer” (Ramos-Gluck), “Palabras de amor” (Arcusa-De la Calva), more.

(Continued on page 76)
**HIT PARADE**

**LATIN AMERICAN**

**Nuestro Rincon**

10. SIN PODERTE HABLAR

**RECORD WORLD OCTOBER 27, 1979**

T. Fundora) en ritmo “disco” y un nuevo elepe de Pepito Perez, que Valdes acaba de producir en Buenos Aires, para CBS, al talento artístico que hace de él la figura principal en el mundo musical argentino, conjuntamente con interpretaciones y sectores vinculados al Hotel Bauer de Buenos Aires, donde se realizará el “Primer Simposio de Artes” en el que se expondrán diferentes visiones sobre el arte del siglo XX.

**Ventas (Sales)**

<table>
<thead>
<tr>
<th>Puerto</th>
<th>艺术家</th>
<th>轨道</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phoenix</td>
<td>By KHEN (GILBERTO ROMO)</td>
<td>1. CHIQUITITA</td>
</tr>
<tr>
<td>Chicago</td>
<td>By PUBLIMET</td>
<td>2. PASOS TROPICALES</td>
</tr>
<tr>
<td>San Francisco</td>
<td>By KBRG (OSCAR MUNOZ)</td>
<td>3. CORAZON DE ACERO</td>
</tr>
<tr>
<td>Mexico</td>
<td>By VILIO ARIAS SILVA</td>
<td>4. CORAZON DE ACERO</td>
</tr>
<tr>
<td>Hartford</td>
<td>1. CHIQUITITA</td>
<td>5. UNA PALOMITA</td>
</tr>
<tr>
<td>New York</td>
<td>2. SOMBRAS NADA MAS</td>
<td>6. EL HOMBRE Y EL AUTO</td>
</tr>
<tr>
<td>Miami</td>
<td>1. MI MANERA DE AMAR</td>
<td>7. LOS MELODICOS</td>
</tr>
<tr>
<td>Spain</td>
<td>2. SUPER SUPERMAN</td>
<td>8. VIDA MIA</td>
</tr>
</tbody>
</table>

**Nuestro Rincon (Continued from page 74)**

de España, con otros o luchando entre ellos mismos. ¡Ya, que no es profesional tanta pesadez, que te lo digo yo!... y tienen que aprenderlo así, Camilo encendió la mecha que hizo explotar a la Junta. El resultado fue negativo para ambos.

En conversación con Joe Cayre, me comunicó que sus acciones le resultaron ligeramente desvencijadas, y que su próximo plan es hacer una presentación en el Teatro Sol de Madrid, donde se espera que sea recibido con un aplauso unánime.

**Las grabaciones de corto de largo duración**, como los discos de Fita Malena, tienen una gran aceptación entre los oyentes, y son ampliamente difundidas a nivel nacional e internacional.

**Las regalías**, por otro lado, se mantienen en un nivel estable, lo que permite a los autores mantener una buena rentabilidad a largo plazo.

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**Las regalías**, por otro lado, se mantienen en un nivel estable, lo que permite a los autores mantener una buena rentabilidad a largo plazo.

I flew to New York City last weekend in order to attend the monumental concert organized by Caytronics Corporation at Madison Square Garden. With an attendance of more than 30,000 persons in both shows (afternoon and evening), we all enjoyed performances by Susy Leman, Felito Feliz, Rocio Jurado, Libertad Lamarque and Camilo Sesto, but it was Libertad Lamarque who, with her only appearance on stage, got a standing ovation in both shows because of her talent, simplicity and professionalism. She sang, made jokes and even danced the “milonga” backed by excellent dancers. Susy Leman opened the show and proved once more that she has a great voice and talent. Felito Feliz did his best. Rocio Jurado from Spain really made an impact with her performances in the first show, but unfortunately she overdid her performances in the second show, accompanied on the piano by Jesus Gluck. Camilo Sesto was as good as usual. Raul Aralcon, as master of ceremonies, spoke highly of the Latin influence in the States. It was indeed an unforgettable concert!

Joe Cayre from Caytronics informed me that he is taking legal actions against Nacho Morales from Melody in México. These actions are based on the fact that Melody gave a release to their artists in the States, who are already distributed by Caytronics, under contract with Melody, in order to be released on another label created by Nacho.
Every Dog Has Its Day

Columbia recording group The Laughing Dogs recently appeared at the Bottom Line in New York as part of an extensive tour in support of their self-titled debut Columbia LP, produced by Bruce Botnick. Pictured backstage, from left: Laughing Dogs James Leonard, Carter Cukiert; Frank Mauney, VP, marketing branch distribution, CBS Records; Joe Petts; Dogs; Mickey Eicher, VP, east coast A&R, Columbia Records;anny Carle, Dogs; Paul Smith, senior VP and general manager marketing, CBS Records; and Joe Mansfield, VP, marketing, Columbia.

Nuestro Rincon

(Continued from page 75)
Morales in the States, which could create a very delicate and unprecedented procedure in the industry.

Carlos de Jesus has been appointed manager of Latin Percussion Ventures, affiliated with Latin Percussion, manufacturer of musical instruments in the States. They have just started recordings on their new label, Criollo, and would appreciate international distributors contacting him at: P.O. Box 238, Palisades Park, New Jersey 07650; phone: (201) 947-8067 . . . The Argentinian Chamber of Music Publishers will have its first meeting about record piracy at the Bauer Hotel in Buenos Aires on October 31st. The event will be attended by most of the music industry in Argentina . . . Cacho Valdes has just produced for CBS in Buenos Aires a new recording by Argentinian singer-songwriter Solis with "I'm Feeling" (M. Albert/T. Fundora) in "disco" music, and an LP by Pepito Perez which will be released by Epic.

I deeply regret the death in Miami of Mario Viera, top press and radio personality and father of Hector Viera, program director of WCMQ in Miami. Also, while in New York, I heard the news of the death of Herman and Tatti Glass' son from Ansona Records.

Latin American Album Picks

(Continued from page 74)

PEDRITO FERNANDEZ
CBS DCS 890
Vuelve Pedrito Fernandez con este larga duración, después de sus sensacionales ventas con el anterior. Aquí se incluyen entre otras "Mama solita" (Bermúdez), "La del sombrero" (R. Lugo), "Consejos de un niño" (Bermúdez) y "Flores a mi madre" (R. Suarez Vaca).

Pedrito Fernandez is back with this new package after his success with his previous one. Strong sales are expected. "Maria Maria" (J. Gabriel), "Mama solita," "Flor de Durazno" (Bermúdez) and "La del sombrero."
Los Angeles — Sparrow Records president Billy Ray Hearn has announced the appointments of Phil Perkins as director, Sparrow Publishing Group, and Dan Collins as director, A&R, Sparrow Records Group.

Duties
Perkins, formerly with Word, Inc., and most recently president of his own music company, will be responsible for all phases of administration, acquisition and placement for Sparrow’s three publishing divisions — Birdwing, ASCAP, Sparrow (owned BMG); His Eye, SESAC. Collins will be active as a producer and administrator in his new A&R post. His most recent production credits include John Fischer, Wendall Burton and Jamie Owens-Collins.

Gospel

Sales Stay Strong Through Slump

Nashville — While the secular music industry is working to overcome the sales slump of recent weeks, those in the gospel music ranks report steady sales and even increases during this same time period. A consensus of many of the major gospel record companies shows good sales patterns throughout July, August and September, although most still display a cautious optimism for the future and are closely watching and preparing for any signs of a slowdown.

“Our Christian bookstore and distributor sales are up about 28 percent this fiscal year,” says Don Klein, director of special marketing for Tempo, Inc. “The cycle in Christian records tends to be that July, August, September and October are our strongest months at the wholesale level. Our absolute strongest time is from the Christian Booksellers Association Convention in July on, so we’ve seen increases since then, but that doesn’t necessarily mean that we won’t have to fight the recession, too.”

Mike Cowart, executive senior vice president of the Benson Company’s Great Circle Records division, also reports an increase for the third quarter of 1979. “We are about 18 percent ahead of this same period last year in sales,” he said, “and profits are much better than they were last year. We keep reading about the secular industry, but it hasn’t hit us yet. We’re probably operating in a fairly conservative mode expecting a decrease and at the same time enjoying the increases that we have shown.”

“With Savoy we’ve had the

(Continued on page 78)
Gospel Time

By MARGIE BARNETT

Artists Randy Matthews, John Handy and Caroleline have joined forces as the group A Small Circle of Friends whose showcase performance at the Exit/In in Nashville so impressed hosts Spirit Records, that the company signed them. At this point the group will be touring the midwest and throughout the remainder of the year, with a Spirit album slated for early spring...And speaking of Spirit, a group on their roster, Albrecht, Roley & Moore, has added percussionist Crosby, Stills, Nash and Young and Manassas.

Doug Oldham (Impact) and the ensemble Bridge (Impact) will embark on the pre-christmas "Holiday Song Tour" for approximately two weeks at the end of November hitting cities across the country...Jeff Holland of the Lifeway Bookstore of Raleigh, N.C., is the winner of Word, Inc.'s "Maranatha! Current" LP display contest, which Crosby, Stills, Nash and Young and Manassas.

On their roster, Albrecht, Roley & Moore, has added percussionist Dan Mandesohn. The Nashboro president Bud Howell states that his sales have remained steady and cites gospel's characteristic catalogue strength and the lack of heavy returns as reasons.

Our sales so far have remained up," says Dan Johnson, vice president of marketing for Word, Inc. "We have an awful lot of product in the marketplace, our advertising is continuing and all of our sales projections are being met, but we are having to fight harder for sales. We've got some key releases coming that are going to help us immensely. We're glowing ahead, but we are doing it cautiously, because we don't want to see hits us yet, but we're trying to mentally prepare ourselves for it if it does."

In a recent release from Lexicon Music/Light Records, executive vice president Larry Jordan boasts a 25 percent increase in business for the company last year while producing only one-third as many projects. Sparrow Records president Ray Hearn also reports a solid increase of 10 percent boasts a 25 percent increase in business for the company last year while producing only one-third as many projects. Sparrow Records president Ray Hearn also reports a solid increase of 10 percent.

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Gospel Sales Stay Strong

(Continued from page 77) biggest three months ever," offers company president Fred Mendelson. "We've enjoyed some tremendous releases that have hit the market, and the Gospel Music Workshop of America in August is a very big benefit to us. We expose our new product to thousands of people who come to the workshop, and when they go home we always figure September is going to be a big month which it was." Nashboro president Bud Howell states that his sales have remained steady and cites gospel's characteristic catalogue strength and the lack of heavy returns as reasons.

"Our sales so far have remained up," says Dan Johnson, vice president of marketing for Word, Inc. "We have an awful lot of product in the marketplace, our advertising is continuing and all of our sales projections are being met, but we are having to fight harder for sales. We've got some key releases coming that are going to help us immensely. We're glowing ahead, but we are doing it cautiously, because we don't want to see hits us yet, but we're trying to mentally prepare ourselves for it if it does."

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Gospel Album Picks

TOWARD ETERNITY

MATTHEW WARD—Sparrow SPR 1014

Ward's new solo LP features not only his fine tenor vocals but also the writing and musicianship of such fellow artists as Anne Hettinger, Keith Coffee, Phil Kaeggy and Michael Omartian. "It's All Right," "Noah's Song," "Your Love Came Over Me" and "Summer Snow" are excellent cuts.

MARA THA MARATHON

HONEYTREE—Myrrh MSB 6629 (Word)

As the leader of the legendary Jesus music group, Honeytree has carved a special niche for herself in the world of contemporary Christian music. Her folk style and clear voice make this an enjoyable LP, "Live For Jesus. ...Righteous Rock And Roll," and "Do You Love Me?" and "I Can't Let Go" are prime selections along with the praise song "Psalms 57." An occasional steel guitar adds a sweet country flavor.
'Good Old Boys' in Gotham

"The Good Old Boys," featuring Columbia artist Moe Bandy and Epic's Joe Stampley, recently played at New York's Lone Star Cafe, featuring music from their Columbia album, "Good Old Boys" produced by Ray Baker. The duo's self-titled single went to the top of the country charts, while their new single, "Holding The Bag" has just been released. Pictured backstage are, clockwise from top: Dave Demers, regional promotion manager, E/P/A; and Joe Stampley, manager, radio station relations, Columbia Records; Al DeMarino, VP, artist development, Columbia Records; Mary Ann McCready, dir., artist development, Nashville marketing, CBS Records;

Country Week Radio Attendance Up

By WALTER CAMPBELL

NASHVILLE — Music City returned to a somewhat more normal condition last week following the annual round of show galas, meetings and parties which make up Country Music Week here. Overall attendance was down this year (3000 compared to 4000 last year), but radio attendance increased by 30 percent.

There were 425 disc jockeys at the celebration this year, compared to 327 last year, according to tabulations by the Grand Ole Opry. "We tried to do something extra for radio people this year," said Jerry Strobel, spokesman for the Opry. "FICAP held a seminar, and the CMA hosted a luncheon between artists-DJ tape sessions. The sessions themselves were very well attended, too. Fortunately, we were able to have them in the Opryland Hotel this year, which is a much nicer place to work than the basement of the Municipal Auditorium,"

Registration for the week-long gathering was also free for radio personnel this year, Strobel noted, which may have been another factor in the higher turnout.

Label shows and functions were noticeably less frequent and elaborate this time around after execs questioned their feasibility in light of sparse DJ attendance last year as well as economic conditions this year. There was still plenty going on to keep people busy, though, with awards shows and banquets, label shows and hospitality receptions.

The week was kicked off with the Nashville Songwriters Association, International banquet Sunday Night (7) and the nationally televised CMA Awards show Monday night, which was followed by a giant reception in

Talent Buyers Seminar Draws Big Turnout

NASHVILLE — A record crowd of more than 360 participants attended this year's CMA Talent Buyers Seminar, held Oct. 8-10 at the Radisson Hotel here.

CMA president Ralph Peer presented the welcoming address on Tuesday morning to begin two days of panel discussions, speeches, workshops, and showcases. Dr. Roger Blackwell, a marketing professor from Ohio State University, gave the keynote address entitled "Changing American Lifestyles: Implications For Marketing Strategy," in which he discussed cultural and marketing trends in the present and future, and their effect on country music and the music industry.

Following Dr. Blackwell's address was a luncheon/showcase featuring performances by Con Hunley (APA), Stylist Lane (Lee Stoller Enterprises), and Ronnie McDowell (United Talent). In the afternoon, Jack Johnson served as moderator of a panel consisting of Jimmy Bowen (Elektra/Asylum Records), Ken Kragen (Ken Kragen Co.), and Mike North (ICM), who discussed "Promotion-The Key: Unlocking Your Market."

Workshops that afternoon, workshops were held on topics such as "The Pros And Cons Of Using A Stage And Lighting Package" with Rick Calhoun (Rick Calhoun and Associates) and Larry Hart (Studio Instrument Rentals Audio); "Negotiating Concession Sales At A Show" (Continued on page 84)

PICKS OF THE WEEK

BILLIE JO SPEARS, "RAINY DAYS AND STORMY NIGHTS" (prod.: Larry Butler; writer: C. Craig) (Mimosa / Wormwood, BMI) (2:35). An acoustic guitar kicks this tune off, followed by a strong, steady groove as Spears sings the lyrics in short phrases. One of her best singles yet in terms of both production and performance. United Artists X1326-Y.

WARRIOR AND JERRY NAYLOR, "DON'T TOUCH ME" (prod.: Jack Gilmer) (writer: H. Cochran) (Tree, BMI) (3:06). This newly formed duo does a traditional country tune at an easy, soulful pace, trading verses and joining in harmony on the final verse. Subtle keyboards and steel guitar also add a nice touch. Jeremiah 1002.

KELLY WARREN, "—" (prod.: Jack Gilmer) (writer: H. Cochran) (Tree, BMI) (3:06). This newly formed duo does a traditional country tune at an easy, soulful pace, trading verses and joining in harmony on the final verse. Subtle keyboards and steel guitar also add a nice touch. Jeremiah 1002.

ANNE MURRAY, "I'LL ALWAYS LOVE YOU." Murray easily crosses musical boundaries, getting plenty of attention on pop as well as country formats, and this album shows why. A quality collection of love songs is included, all done with her unique, romantic style. Among them, "You've Got Me To Hold On To," "Broken Hearted Me" and the title cut are especially nice. Capitol 300-12012.
Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENTORS

Charley Pride — "Missing You"
Jim Reeves — "Oh, How I Miss You Tonight"
Eddie Rabbitt — "Four Me Another Tequila"
Randy Barlow — "Lay Back In The Arms Of Someone"
Kenny Dale — "Sharing"
Con Hunley — "I Don't Want To Lose You"

An excellent blending of voices makes the re-mericing of Jim Reeves' "Oh How I Miss You Tonight" a rare listening treat. Deborah Allen's voice only increases the melancholy mood. It's an instant add at WUNI, WPLO, WQQT, WBAM, KKKX, KEEN, WIRK, KHEY, WHK, KIHK, KSQ, WJQS, KFDI, KRMN, KKHX, KG, KAYO.

Reshipped with "Forget Me Not" as the plug side. Roy Head's "In Our Room" beginning on "Our Room" in Texas markets; ditto for Vern Gosdin's "Sarah's Eyes."

Tommy Roe bids for a strong chart record with "You Better Move On," now moving at WPLO, KGA, WYDE, KRAK, KYYN, WJQO, WDEN, KVOO, KSSS, WBAM, KSOP, KERE, WPXN.

Randy Gurley shows good moves with "If I Ever" at WWVA, KERE, KSOP, WNNC, WWYN, WBAM, WSCL. Lois Kaye does well with "Drown in the Flood" at WVEN, KKKX, KRAK, WSCL, KLVQ, WWNC, WSDS.

Kenny Dale takes off fast with "Sharing" at KFDI, WBAM, WQZQ, KTS, WSCL, KIHK, WMWI, WXL, KRMN, KERE, KLLL, WCMS, KSOP, KG.

Monster Movers: Gene Watson, Conway Twitty, Dottie West, Statler Brothers, John Anderson.

"Sundown Sideshow" by Jane spinning at WWVA, KVOO, WSCL, KKKX, WSDS. Billy Burnette getting play on "What's A Little Love Between Friends" at WPAI, KRMN, KVOO, WDEN, KSSS, WWVA, WSDS.

Wood Newton's "So Easy For You" starting in Nashville, Tulsa, San Antonio.

With "Dallas Cowboys" just charted, Charley Pride has another new release! "Missing You" added at WMC, WPLO, WTSO, WUNI, KSMO, KXLR, WXL, KFDI, KRMN, KUKE, KERE, KLLL, WLYN, KSOP, KAYO. Adding both "a" and "b" sides are KGA, WPXN, KKKX, KKHX, WDEN.

LEFT FIELDERS

Steve Wariner — "Forget Me Not"
Kelly Warren & Jerry Naylor — "Don't Touch Me"
Juice Newton — "Until Tonight"

AREA ACTION

Lonnie Jones — "Heartquake" (KSOP)
Ronny Robbins — "I Know I'm Not Your Hero Anymore" (KLYX, KVOO)
Jim Weatherly — "Smooth Sailing" (KXIN, WBAM, KIRK, KG)

Nashville Report

By RED O'DONNELL

CMA members and executives (and Kraft Foods) have reason to rejoice: the 13th annual Country Music Awards TVer. (Oct. 8) finished eighth among the 57 network programs ranked for that week by the Nielsen ratings.

Bill Monroe, the originator of bluegrass music, celebrates his 40th year as a regular on the Grand Ole Opry Saturday, 68-year-old Monroe, a professional performer for 43 years, admits: "The thought of retirement crosses my mind every now and then. However, when that happens I get to thinking how much I would miss seeing my friends and fans." Bill, out of Rosine, Ky., says he does approximately 200 festivals and concerts annually. "I do believe," he said, "Bluegrass is getting more popular—especially among the young people."

Loretta Lynn, after a stay in Las Vegas' Sunrise Hospital, is now vacating with husband Moore and a hideaway beach house in Hawaii. According to her manager, Dave Skepner, there was "nothing terribly wrong with Loretta. She was just physically worn down."

Ms. Lynn is expected back on the mainland later this month in plenty of time to open a two-week engagement at Las Vegas' Aladdin Hotel.

Crystal Gayle, Loretta's little sister, didn't win any awards on CMA show, but the American Truckers Benevolent Association has named her Female Vocalist of Year . . . "Hee Haw" regular (for nine years) Misty Rowe is back before the cameras after being treated for injuries suffered in an auto accident.

The Exit/In may once again be headed for new ownership. The Sound Seventy Corp. is reportedly negotiating to buy the club from Wayne Oldham and Jack Dennis. If the deal is made, it will be the third change of ownership for the club in just over three years.

George Hamilton IV, active and very successful in England, is now putting more emphasis on his career back in the USA. A new MCA album, produced by Allen Reynolds, is scheduled for release in America shortly, his first here in two years.

Speaking of new records, Sonny Throckmorton has just finished a new single, produced by Jim Ed Norman, at Audio Media Studio; Janie Fricke and producer Billy Sherrill have finished sessions at Fame Studios in Muscle Shoals; and Waylon Jennings' new album should be hitting the streets in a few weeks.

Ray Price makes his acting debut in Willies Nelson's "Sad Songs and Slow Waltzers" movie now being filmed in and near Austin, Texas. (Price plays himself at an outdoors concert.) It's the first professional acting of the pair since Willie was a member of Ray's Cherokee Boys band about 20 years ago. (Seems longer than that, doesn't it?) (Continued on page 87)
INTRODUCING:
CASABLANCA WEST's FIRST RELEASE:
4ROL HISE
THIS MUST BE MY SHIP
Produced by Snuff Garrett
C.W. 4501
SHIPPING NOW!

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Conn Expanding International Festivals

By WALTER CAMPBELL

NASHVILLE — Mervyn Conn, the acknowledged pioneer in country music shows in the British and European marketplace, has announced a significantly expanded itinerary next year for his annual International Festivals of Country Music. Increasing his organization’s capital investment into country music in Europe by 50 per cent, Conn says he is assembling the largest group of artists ever from the United States to participate in the six-nation series of live country shows.

“The year 1980 is one which everybody seems to be predicting gloom, doom and disaster,” Conn said during the Nashville Country Music Week. “I believe 1980 will be bad in some areas, but it will be the year healthy companies that will survive.”

In light of the growth in country music’s popularity in Europe, the investment in the European festivals will grow to just under 2 million this year, Conn said. Leaving from Atlanta in late March, the country artists will first appear in Frankfurt, Germany. The German festival is being increased from one day to two this year, Conn said, noting that the Frankfurt show was a complete sell-out last year. “We feel the German market will become one of the largest growing markets of the ’80s,” he said, adding that the majority (60 per cent) of attendees are now German, in addition to Americans living in Germany. “Record companies have become aware of the growth in the marketplace there, too. That’s another reason for two days there instead of one.”

The festival will then go to Zurich, Switzerland, for a one-day event. Conn said he has also made a deal with Swiss television for taping and broadcast of the event on at least three of the four Swiss channels.

In what Conn terms a “bold new venture,” the festival will then go to France for two days in Paris. “We have just concluded a deal with French television. That is an enormous breakthrough because television is very important with the first show. I believe it can be an exciting event in itself because the French are not really tuned on by the English market, and country could be the bridge musically.” Conn said the show would place more emphasis on the commercial side of country music and would be hosted by Eddie Mitchell backed by Nashville musicians.

The famous Wembley festival in London follows, extended from three to four days this year. “We’re hoping to attract 48,000 people over the four days,” Conn said, adding that he had completed a major five-year deal with the BBC, the first time ever that the BBC has made such a commitment for a musical event.

The tour is rounded out by a one-day festival in Gothenburg, Sweden, and two days in Rotterdam, Holland, all of which will be televised.

“I feel that all this is a tremendous indirect export for the USA,” Conn said. “Number one, the artists are getting paid for their work on the shows, and two, the export in music publishing and record royalties. There are some publishers and other music executives who are not really cognizant of the potential of the marketplace there.”

Conn estimates a total television audience of 150 million people will see the festivals this time around adding that he is working on a deal to broadcast live the festival in the United States next year.
WILLIE NELSON, CMA ENTERTAINER OF THE YEAR

Willie, here's to you and your family. We're very proud.

© Columbia Records and the entire CBS Family of Music.
At the BMI Banquet...

Shown at the BMI country music awards banquet in Nashville (top row, from left): Bobby Wood, (Chriswood Music), co-writer of “Foolin’ In Your Sleep,” winner of the Robert J. Burton Award for the most performed country song; BMI president Ed Cromer; Roger Cook (Roger Cook Music), co-writer of “Talking In Your Sleep,” and Frances Preston, VP of BMI’s Nashville operation; Ed Cromer; Donna Hillery, VP of Tree International; Tree president Buddy Killen; Terry Choate, Tree professional staff; songwriter Rafe Van Hoy; and productivity VP Don Gant; Frances Preston; Lillian Evans, Algis Music; Ed Cromer; Al Gallice, Algis Music; songwriter and producer Billy Sherrill; songwriter and producer Noro Wilson; and songwriter and artist Steve Davis; (second row) Frances Preston; songwriters Ray Hardin and Wayland Holyfield; Bill Hall, Nashville division manager of the Welk Music Group; Ed Cromer; Dean Kaye, general manager of the Welk Music Group; and Roger Savin, vice president of professional services, Welk Music Group; Frances Preston; songwriter and producer Even Stevens; Keni Wehrman, manager of DeEb/Vee and Briarpatch Music; Ed Cromer; songwriter and producer Jim Mallory; and songwriter Don Tyler; Frances Preston; songwriter Boudleaux Bryant; Dan Bryant, OAS Music Group; Del Bryant, director of writer administration, BMI Nashville; songwriter Felice Bryant; Steve Singleton, OAS Music Group; and Ed Cromer.

CMA Elects Board Members

NASHVILLE—During the Country Music Association’s 21st annual membership meeting Oct. 11 at the Opryland Hotel here, 15 new directors were elected to the CMA board.

Those elected include Richard McCullough (J. Walter Thompson), advertising agency; Jack Johnson (Jack Johnson Talent), artist manager/agent; Barbara Mandrell (MCA Records), artist/musician; Bili Anderson (Stallion Music), composer; King Edward Smith IV (WSLC radio, Roanoke), disc jockey; John Davies (Dee Jays Music Dist., Calgary, Alberta), international; Ed Konick (Country Song Roundup) publication; Ralph Peer II (Peer-Southern), publisher; Don Nelson (WIRE, Indianapolis) radio/TV; Bruce Lundvall (CBS Records), record company; Hutch Carlock Music City Record Distributors, Nashville, record merchant; Joe Sullivan (Sound Seventy Corp., Nashville), talent buyer/promoter; Chic Doherty (MCA Records), director-at-large; Joe Galante (RCA Records), director-at-large; and Irving Waugh (Tennessee Tourism Commission), director-at-large.

Each year, one board member is elected from each of the 12 membership categories, along with three directors-at-large. Half the board remains in office, serving out the second year of their two-year terms.


CMA also has four permanent board members (who have each served as both president and chairman of the board), including Bill Denny, Frances Preston, Wesley Rose, and Joe Talbot.

At the meeting, Ben Smithers, of the Stony Mountain Cloggers, was presented the CMA Founding President’s Award by Connie B. Gay. The award is annually to someone not currently on the board of directors who has contributed outstanding service to the organization. Smithers was recognized for his work in producing the Fan Fair Reunion shows in 1975, 76 and 77.

CMA’s Producer of the Year Awards were also presented this year to Larry Butler, who produced the CMA Album of the Year “The Gambler,” and to John Boylan, producer of the Single of the Year, “The Devil Went Down To Georgia.”

Talent Buyers Seminar

(Continued from page 39)

Concert with Louis Owens (Louis Owens Productions); and “Country Music In The College Market” with Dr. Wm. Brattain (Western Illinois University), Dr. Gary English (NECAA) and Sandra V. Keiser (Southwest Missouri State University).

A showcase was held Tuesday night featuring the Cates (Wm. Morris), Billy “Crash” Craddock (International House of Talent), and T. G. Sheppard (Jack D. Johnson Agency).

Wednesday’s agenda began with a panel presentation, “I Can’t Make It—My Bus Ran Out Of Gas,” with panelists Louis Messina (Plane Concerts), Sonny James, Cliff Wallace (Von Braun Civic Center), and Joe Sullivan (Sound Seventy Corporation).

The following workshops took place later that morning: “Talent Purchasing—Ticket Prices” with Steven Griel (Sound Seventy Corporation) and C. K. Spurluck (Country Shindig); “A Record Producer’s View Of The Marketplace” with Norro Wilson (Warner Bros.), and “Country Music In The College Market” (same panelists as Tuesday).

After the luncheon showcase, which starred John Conlee (Buddy Lee Attractions), Big Al Down (Top Billing, Inc.) and Louise Mandrell with R. C. Bannon (Dick Blake International), a panel discussion on “Aspects Of Putting Together A Major Country Festival” with Bob Babisch (Milwaukee Summer Festival), Mervyn Conn (Mervyn Conn Productions, Ltd.), Neal Gunn (HMC Management Corp.), and Glenn Reeves (Jamboree USA) was scheduled.

ASCAP Awards Highlights

Pictured at the recent ASCAP Awards dinner held at the Opryland Hotel during Country Music Week in Nashville are (top row, from left) Henry Hurt, vice president and general manager of the Nashville division of Chappell & Co., (ASCAP) Country Publisher of the Year for the year; ASCAP Southern regional executive director Ed Shea; songwriter Rafe Burke, ASCAP Country Songwriter of the Year; ASCAP president Stanley Adams; and Chappell president Irwin Robinson; UA artist Billy Joe Spears; songwriter Dino Fekaris; and ASCAP Southern regional executive director Don Gant; ASCAP Country Producer of the Year Larry Butler; Ed Shea; Wesley Rose, ASCAP board member and president of Mileene Music; songwriter Mickey Newbury; Stanley Adams; (second row) songwriter and producer Johnny Marks; Ed Shea; songwriter Bob Morrison; Paul Marks, ASCAP managing director; and Bob Beckham, president of Music City Music; Buddy Killen, president of Cross Keys Music; Donna Hillery, VP of Cross Keys Music; Stanley Adams; songwriter and artist Sonny Throckmorton; Cross Keys VP Don Gant; and Ed Shea; Mrs. Zell Miller; Zell Miller, ASCAP writer and Lt. governor of Georgia; and Gerald Marks; ASCAP writer and board member.
**COUNTRY SONG OF THE WEEK**

**JUICE NEWTON**—Capitol P-4792

**UNTIL TONIGHT** (prod.: Otha Young) (writers: S. McClintoc/K. Parker) (ATV/Island/McClintoc, BMI) (3:15)

After several quality single releases, Newton seems primed to move to new heights. She puts plenty of controlled power into this heartfelt love song with a full production sound backing her up.

**STEVE WARINER**—RCA PB-11658

**FORGET ME NOT** (prod.: Chet Atkins) (writers: P. Evans/A. Byron) (September, ASCAP) (3:24)

Wariner does a slightly more traditional country song, with a light, straightforward approach. A banjo, keyboards, steel guitar and a liberal dose of background voices lend support.

**RANDY BARLOW**—Republic 049


Barlow has an excellent choice of material here and gives it a light, dreamy treatment. Strings and singers fill out the sharp piano and guitar.

**DOTTSY**—RCA PB-11743

**WHEN I'M GONE** (prod.: Roy Dea) (writer: B. Murray) (Gray, ASCAP) (2:53)

A strong, steady bass line backs up Dottsy's rich, smoky vocals here. A Ralph Mooney style steel and a chicken pickin' guitar complete the familiar sound.

**MARK GADDIS**—Ovation 1133

**IT'S LOVE THAT I FEEL** (prod.: Dick Schory) (writer: J. Tweel) (Window, BMI) (3:20)

There's some interesting keyboard work as the song builds momentum. The fervor comes on strong and keeps getting stronger.

**BIG AL DOWNING**—Warner Bros. 8787

**I AIN'T NO FOOL** (prod.: Tony Bongiovi, Lance Quinn & Harold Wheeler) (writer: A. Downing) (Al Gallico/Metaphor, BMI) (2:30)

A Fats Domino sound prevails on this energetic tune, with a few modifications provided by a harmonica and killer piano. Sharp, steady drums give added accent.

**MIKE LUNSFORD**—Gusto GT4-9024

**LOST LETTER** (prod.: Tommy Hill) (writer: C. Craig) (Gee-Whiz, BMI) (4:27)

Lunsford starts slow but picks it up as the song progresses. The lyrics tell an interesting story with a touch of intrigue.

**PEGGY SUE AND SONNY WRIGHT**—Door Knob 9-113

**GENTLY HOLD ME** (prod.: Gene Kennedy) (writer: M. Jackson) (Door Knob, BMI) (2:51)

A smooth, steady love song is offered by this duo, singing solo as well as harmony parts. Strings and keyboards work together for a pleasing effect.

**DON COX**—ARC MC 5902

**SMOOTH SOUTHERN HIGHWAY** (prod.: Hoyet Henry) (writers: S. Throckmorton/C. Putman) (Tree, BMI) (2:42)

Cox sings a simple, laid-back tune, laying a recitation on top of several lines for added effect. A unique treatment of quality material.
THREE CHEERS FOR THE CDB

Congratulations to the CHARLIE DANIELS BAND for their success in the 1979 CMA awards

1. SINGLE OF THE YEAR
   The Devil Went Down to Georgia

2. INSTRUMENTAL GROUP OF THE YEAR
   The Charlie Daniels Band

3. INSTRUMENTALIST OF THE YEAR
   Charlie Daniels

Our heartfelt congratulations from Epic Records and the entire CBS Family of Music.
Country Album Picks

JUST FOR YOU
DONNA FARGO—Warner Bros. BSK 3377
Backed by a full, smooth sound, Fargo puts her expressive vocal style on a diverse collection of songs, from sweet love ballads like "Show Me That You Love Me" to the rousing gospel-flavored "Preacher Berry." Produced by Stan Silver, the artist and her songs are effectively spotlighted.

HIGHWAYMAN
GLEN CAMPBELL—Capitol SO0-12008
Campbell stays warm and mellow on side one with songs by Jimmy Webb and Michael Smotherman, and picks up the tempo on side two with a noticeable emphasis on the drum tracks, using more Smotherman songs and one by T. J. Kuenster. Produced by Campbell and Tom Thacker, the LP shows the artist's range and versatility.

CLASSIC CRYSTAL
CRYSTAL GAYLE—United Artists L00-982
Ten of Crystal's UA highlights are included in this "greatest hits" package, from her first major hit, "Don't It Make My Brown Eyes Blue," to the recent award winner, "Talkin' In Your Sleep." Produced by Allen Reynolds, every cut is a proven winner.

Nashville Report (Continued from page 80)

Ronnie Milsap (accompanied by his wife, Joyce) winged to Hollywood to record a pair of tunes for Clint Eastwood's "Bronco Billy" picture. Ronnie sings the title song and "Cowboys and Clowns." "I was backed by a 50-piece orchestra. I counted the musicians," he claims.

More accolades for Kenny Rogers: the Conference of Personal Managers, West voted him its "Entertainer of the Year." All those awards, plaques, trophies, etc.—plus Marianne Gordon!

BBC's Colin Chandler is in the U.S. putting together a six-hour special on the life and music of the late Jim Reeves for broadcast in England. Jim's wife Mary Reeves Davis is a sort of consultant on the project. "Talk with Marty Robbins about Jim," she suggested. Chandler did and learned Robbins was in the vicinity of the area where Reeves' plane crashed in 1964.

LONNIE JONES
sings of a cardio-seismic disaster and a fissured romance in his single on Dessa.
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<th>TITLE, ARTIST, Label, Number, (Distributing label)</th>
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<td>1  KENNY</td>
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<td>United Artists LWAK 979 (2nd Week)</td>
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<td>2  THE GAMBLER KENNY ROGERS/United Artists LA 834 H</td>
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<td>3  GREATEST HITS WAYLON JENNINGS/RCA AHL 3378</td>
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<td>5  MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203</td>
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<td>6  MILLION MILE REFLECTIONS CHARLIE DANIELS BND/ Epic KE 35751</td>
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<td>8  ONE FOR THE ROAD WILLIE NELSON &amp; LEON RUSSELL/ Columbia KC2 36064</td>
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<td>9  LOVELINE EDDIE RABBIT/Elektra 6E 181</td>
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<td>11  BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 33218</td>
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<td>12  CLASSICS KENNY ROGERS &amp; DOTTIE WEST/United Artists LA 946 H</td>
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<td>21  WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326</td>
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<td>22  NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849</td>
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<td>23  THE ORIGINALES THE STATLER BROTHERS/Mercury SWM 1</td>
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<td>24  YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL 3441</td>
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<td>25  3/4 LONELY T. G. SHEPPARD/Warner Bros. BSK 3353</td>
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<td>26  SHOT THROUGH THE HEART JENNIFER WARNES/Artists 4217</td>
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<td>27  THE LEGEND AND THE LEGACY, VOL 1 ERNEST TUBB/ Cadet CL 3 3001 3</td>
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<td>28  IMAGES RONNIE MILSAP/RCA AHL 3346</td>
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<td>29  LARRY GATLIN'S GREATEST HITS/Monument MG 7628</td>
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<td>30  THE BEST OF BARBARA MANDRELL/MCA AY 1119</td>
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<td>32  JUST GOOD OL' BOYS MOE BANDY &amp; JOE STAMPLEY/ Columbia JC 36205</td>
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<td>33  WE SHOULD BE TOGETHER CRYSTAL GAYLE/United Artists LA 909 H</td>
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<td>34  GOLDEN TEARS/STAY WITH ME DAVE &amp; SUGAR/RCA AHL 3360</td>
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<td>36  THE VERY BEST OF LORETTA &amp; CONWAY LORETTA</td>
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<td>37  EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS &amp; DOTTIE WEST/United Artists LA 861 H</td>
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<td>38  Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO</td>
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<td>39  EXPRESSIONS DON WILLIAMS/MCA AY 1049</td>
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<td>40  WAYLON &amp; WILLIE WAYLON JENNINGS &amp; WILLE NELSON/ RCA AFL1 2696</td>
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<td>41  DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G 105</td>
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<td>42  SERVED LIVE ASLEEP AT THE WHEEL/Capitol ST 11945</td>
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<td>43  A RUSTY OLD HALO MOFT AXTON/Jeremiah JH 5000</td>
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<td>44  SHOULD I COME HOME GENE WATSON/Capitol ST 11947</td>
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<td>45  TODAY AND FOREVER EARL SCRUGGS REVUE/Columbia JC 36084</td>
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<td>46  MR. ENTERTAINER MEL TILLIS/MCA 3167</td>
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<td>47  SILVER JOHNNY CASH/Columbia KC 36086</td>
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<td>48  PROFILE THE BEST OF EMMYLOU EMMYLOU HARRIS/ Warner Bros. BSK 3258</td>
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<td>49  OUR MEMORIES OF ELVIS, VOL III ELVIS PRESLEY/ RCA AQL1 3448</td>
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<td>50  RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155</td>
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<td>51  JERRY CLOWER'S GREATEST HITS/MCA 3092</td>
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<td>52  TAYNA TUCKER/MCA 3066</td>
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<td>53  JERRY REED LIVE/RCA AHL 3453</td>
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**CHARTMAKER OF THE WEEK**

**LET THE NIGHT BEGIN JOHN WESLEY RYLES**

**MCA RECORDS**

**WCA-3174**

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<td>40  49 DON'T LET ME CROSS OVER JIM REEVES/RCA AHL 3454</td>
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<td>41  65 ONLY LOVE CAN BREAK A HEART KENNY DALE/Capitol ST 12001</td>
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<td>43  59 TAKE HEART JUICE NEWTON/Capitol ST 12000</td>
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<td>44  50 OUT OF YOUR MIND JOE SUN/Ovation OV 1743</td>
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<td>45  61 ROCKIN' YOU EASY, LOVIN' YOU SLOW RONNIE McDOWELL/Epic KE 36144</td>
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<td>46  52 CROSS WINDS CONWAY TWITTY/MCA 3086</td>
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<td>47  60 BEST OF VERN GODWIN/Elektra 6E 228</td>
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<td>48  73 SKETCHES JOHNNY RODRIGUEZ/Mercury SRM 1 5022</td>
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<td>49  65 SHAKE HANDS WITH THE DEVIL KRS KRISTOFFERSON/ Columbia JZ 36135</td>
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<td>50  67 THE REAL TOMMY OVERSTREET/Elektra 6E 226a</td>
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<td>51  69 HONKY TONKIN' VARIOUS ARTISTS/RCA AHL 3422</td>
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<td>52  71 REDHeadED STRANGER WILLIE NELSON/Columbia KC 36202</td>
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<td>53  70 I DON'T LIKE JOE STAMPLEY/Epic KE 36016</td>
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<td>54  68 EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 50346</td>
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<td>55  64 BEST OF STELLA PARTON/Elektra 6E 229</td>
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<td>56  72 SERVING 190 PROOF MERLE HAGGARD/MCA 3089</td>
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<td>57  57 ALL AROUND COWBOY MARTY ROBBINS/Columbia JC 36085</td>
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<tr>
<td>58  74 ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105</td>
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<tr>
<td>59  50 BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037</td>
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</table>

**His Music Lasts "FOREVER"**

His Latest Album

Including The New Single

"BEFORE MY TIME" MCA 41022

Produced by Bud Logan

**MCA RECORDS**

**WCA-3174**

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**AmericanRadioHistory.com**

**October 27, 1979**

**John Conlee**

His New Single

"BEFORE MY TIME" MCA 41022

Produced by Bud Logan

**MCA RECORDS**

**WCA-3174**

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**AmericanRadioHistory.com**
18 reasons our country is great!

1979 ASCAP, BMI and SESAC Awards

A LOVER'S QUESTION (BMI)
Writer: Brook Benton
Jimmy Williams
Artist: Jody Ward
Producer: Jerry Kennedy

ANY DAY NOW (ASCAP)
Writer: Burt Bacharach
Bob Hillard
Artist: Don Gibson
Producer: Ronnie Grant

HEARTBREAKER (BMI)
Writer: Carole Bayer Sager
David Wollert
Artist: Jacky Ward
Producer: Jerry Kennedy

I JUST CAN'T STAY MARRIED TO YOU (ASCAP)
Writer: Charlie Black
Rory Bourke
Kerry Chater
Artist: Cristy Lane
Producer: Charlie Black

I JUST WANT TO FEEL THE MAGIC (ASCAP)
Writer: Rory Bourke
Mel McDaniel
Artist: Bobby Borchers
Producer: Eddie Kilroy

I KNOW A HEARTACHE WHEN I SEE ONE (ASCAP)
Writer: Charlie Black
Rory Bourke
Kerry Chater
Artist: Jennifer Warnes
Producer: Rob Fraboni

I WANT TO THANK YOU (ASCAP)
Writer: Rory Bourke
Artist: Kim Charles
Producer: Eddie Kilroy

LAY DOWN SALLY (2nd AWARD) (BMI)
Writer: Eric Clapton
Mort Shuman
Artist: Barbara Bowes
Producer: Glyn Johns

SAVE THE LAST DANCE FOR ME (BMI)
Writer: Doc Pomus
Mort Shuman
Artist: Emery Jones
Producer: Brian Ahern

SECOND HAND EMOTION (ASCAP)
Writer: Charlie Black
Rory Bourke
Artist: Marilyn Monroe
Producer: Eddie Kilroy

SEPTEMBER SONG (ASCAP)
Writer: Maxwell Anderson
Kurt Weill
Artist: Willie Nelson
Producer: Charlie Black

SHADOWS IN THE MOONLIGHT (ASCAP)
Writer: Charlie Black
Rory Bourke
Artist: Anne Murray
Producer: Fred Foster

SWEET FANTASY (ASCAP)
Writer: Rory Bourke
Artist: Bobby Borchers
Producer: Eddie Kilroy

THERE'S ALWAYS ME (ASCAP)
Writer: Don Robertson
Artist: Roy Price
Producer: Fred Foster
Publisher: Gladys Music

CHAPPELL AND INTERSONG - ASCAP COUNTRY PUBLISHERS OF THE YEAR FOR THE SECOND CONSECUTIVE YEAR

RORY BOURKE - ASCAP COUNTRY WRITER OF THE YEAR

CHARLIE BLACK - SESAC COUNTRY MUSIC WRITER OF THE YEAR

SKIPPY BARRETT AND CHARLIE BLACK - MOST RECORDED COUNTRY SONG "LOVE LIES" (SESAC)
### Record World

#### Country Singles

<table>
<thead>
<tr>
<th>TITLE, ARTIST, Label</th>
<th>WKS. ON CHART</th>
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<tbody>
<tr>
<td>48 BABY MY BABY MARGO SMITH/ Warner Bros. 49038</td>
<td>8</td>
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<tr>
<td>49 SEA OF HEARTBREAK LYNN ANDERSON/Columbia 1 11014</td>
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<tr>
<td>50 ALWAYS ON MY MIND JOHN WESLEY RYDELL/MCA 41124</td>
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<tr>
<td>51 LOVING'S STARTS WHERE FRIENDSHIP ENDS MEL McDaniel/Capitol 4748</td>
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<tr>
<td>52 (STAY AWAY FROM) THE COCAINE TRAIN JOHNNY PAYCHECK/Epic 9 50777</td>
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<tr>
<td>53 LET ME TELL YOU WHAT IT'S LIKE BRENDA LEE/MCA 41130</td>
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<tr>
<td>54 I HATE THE WAY I LOVE IT JOHN RODRIGUEZ &amp; CHARLY McClain/Epic 9 50791</td>
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<tr>
<td>55 WALKIN' THE FLOOR OVER YOU ERNEST TUBB &amp; FRIENDS/C Cabin 4 4507</td>
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#### CHARTMAKER OF THE WEEK

- **HAPPY BIRTHDAY DARLIN' CONWAY TWITTY**
  - MCA 41135

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<table>
<thead>
<tr>
<th>TITLE, ARTIST, Label</th>
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<tbody>
<tr>
<td>57 BOUGH DOG MAN GLEN CAMPBELL/Capitol 4769</td>
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<td>58 THE SUN WENT DOWN IN MY WORLD TONIGHT LEON EVERETTE/Orlando 104</td>
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<tr>
<td>59 YOU PICK ME UP (AND PUT ME DOWN) DOTTIE WEST/United Artists 1124</td>
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<td>60 YOU DON'T MISS A THING SYLVIA/RCA 11735</td>
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<td>61 WILD SIDE OF LIFE RAYBURN ANTHONY WITH KITTY WELLS/Mercury 73006</td>
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<tr>
<td>62 I'LL SAY IT'S TRUE/COCAINE BLUES JOHNNY CASH/ Columbia 1 11003</td>
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<tr>
<td>63 HIDE ME (IN THE SHADOW OF YOUR LOVE) JUDY ARGO/MJ 46323</td>
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<tr>
<td>64 LONELY TOGETHER DIANA/Elektra 46539</td>
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<td>65 NOTHING AS ORIGINAL AS YOU STATLER BROTHERS/Mercury 57007</td>
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<td>66 ENDLESS DAVID WILLS/United Artists 1319</td>
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<td>67 FOOLS JIM ED BROWN &amp; HELEN CORNELIUS/RCA 11672</td>
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<td>68 SQUEEZE BOX FREDY FENDER/Saffron/9 4004</td>
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<td>70 PHILODENDRON BILL CRASH/CRACKER/Cabin 4753</td>
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<tr>
<td>71 GET YOUR HANDS ON ME BABY DALE MCBRIDE/Con Brio 158</td>
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<td>72 WHAT MORE COULD A MAN NEED TOMMY OVERSTREET/ Elektra 46516</td>
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<tr>
<td>73 HEROES AND IDOLS (DON'T COME EASY) DAVID SMITH/ Elektra 46516</td>
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<td>74 YOUR LYING BLUE EYES JOHN CONLEE/Warner Bros. 49089</td>
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<td>75 A LITTLE BIT SHORT ON LOVE (A LITTLE BIT LONG ON TEARS) BILLY WALLER/Caprice 2059</td>
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<td>76 THAT OVER THIETY LOOK FARON YOUNG/MCA 41046</td>
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<td>77 JUST GOOD OL' BOYS MOE &amp; JOE/Columbia 3 1107</td>
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<td>78 THERE'S A HONKEY TONK ANGEL (WHO WILL TAKE ME BACK IN) ELVIS PRESLEY/RCA 11697</td>
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<td>79 I'LL SAY IT'S TRUE/COCAINE BLUES JOHNNY CASH/ Columbia 1 11003</td>
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<td>80 WHAT MORE COULD A MAN NEED TOMMY OVERSTREET/ Elektra 46516</td>
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<td>81 TRIBAL BAND/FLYING CRAB/CRACKER/Cabin 4753</td>
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<td>82 BECAUSE OF LOSING YOU NARVEL FEILS/Collage 101</td>
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<td>83 CAUGHT WITH MY FEET DOWN YOU CAN'T REMEMBER AND I CAN'T FORGET MARCY COLT/Churchill 7744</td>
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<td>84 THE PART OF ME JIM ED BROWN/RCA 11742</td>
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<td>85 ONLY LOVE CAN BREAK A HEART KENNY DALE/Capitol 4746</td>
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<tr>
<td>86 MY EMPTY ARMS ANN J. MORTON/Prairie Dust 7632</td>
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<td>87 YOU'RE MY JAMAICA CHARLIE BRIDE/RCA 11655</td>
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<td>88 DO IT IN A HEARTBEAT CARLENE CARTER/Warner Bros. 49083</td>
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<td>89 PLAY ME NO SAD SONGS EARL SCRUGGS REVUE/Columbia 1 11006</td>
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<td>90 DALLAS COWBOYS CHARLIE BRIDE/RCA 11736</td>
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<tr>
<td>91 IF I FALL IN LOVE WITH YOU REX ALLEN, JR/Warner Bros. 49020</td>
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<td>92 DO I EVER CROSS YOUR MIND KIN VASSY/International Artists 501</td>
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<td>93 I JUST WANT WHERE HE COULD BE TONIGHT MILK &amp; JEBRY/JBC 7003</td>
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<td>94 YOU BETTER MOVE ON TOMMY ROE/Warner/Curb 49085</td>
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<td>95 YOU KISSES WILL CRYSTAL GAYLE/United Artists 1306</td>
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<td>96 DADDY DONNA FARGO/Warner Bros. 49087</td>
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<td>97 SEE YOU IN SEPTEMBER CHERY BOOCH/Warner/Curb 49042</td>
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<tr>
<td>98 THE COWBOY SINGER SONNY CURTIS/Elektra 46535</td>
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<tr>
<td>99 DANCIN' ROUND AND ROUND OLIVIA NEWTON-JOHN/MCA 41074</td>
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<tr>
<td>100 TODAY I STARTED LOVING YOU AGAIN ARTHUR PRYSOCK/Gusto 4 9022</td>
<td>4</td>
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</tbody>
</table>
DON WILLIAMS' MUSIC IS A SELF-PORTRAIT.

Produced by Don Williams and Garth Fundis
A phantom steals away, just for an album, from the heart of Genesis and a decade of marvelous music.

The creativity of Tony Banks is that phantom and 'A Curious Feeling' is the album, CA 1308.

"A CURIOUS FEELING"
TONY BANKS' SOLO DEBUT, ON CHARISMA RECORDS AND TAPES.

IT IS THE TALENT OF ITS INDIVIDUALS THAT MAKES GENESIS GREAT.
PRESENTING AN INDIVIDUAL TALENT, TONY BANKS.