

Record World

JULY 14, 1979 \$2.25



Con Funk Shun

Hits of the Week

SINGLES

SUPERTRAMP, "GOODBYE STRANGER" (prod. by group-Henderson) (writers: Daives-Hodgson) (Almo/Delicate, ASCAP) (5:49). One of the hottest groups around wins again with this optimistic view from a drifter. Keyboard/guitar & chorus hook provide a blithe fairytale effect. A&M 2162.

LITTLE RIVER BAND, "LONESOME LOSER" (prod. by Boylan-group) (writer: Briggs) (Screen Gems-EMI, BMI) (3:29). This may be remembered as the summer of '79 song. The brilliant a capella intro explodes into an infectious rocker. Harmonies & lead guitar are primed for AOR-pop. Capitol 4748.

BAD COMPANY, "GONE, GONE, GONE" (prod. by group) (writer: Burrell) (Badco, ASCAP) (3:45). From their Top 5 LP comes this second consecutive hit. The tribal beat, Rodgers' classic rock vocals and stinging guitars make an unbeatable AOR-Top 40 brew. Swan Song 71000 (Atlantic).

DAN HARTMAN, "BOOGIE ALL SUMMER" (prod. by Hartman) (writer: Hartman) (Silver Steed, BMI) (3:43). Hartman's carefree message/hook will please the party crowd. The action-packed song with a mid-tempo beat & multi-format appeal is destined for hit status. Blue Sky 2776 (CBS).

SLEEPERS

THE RECORDS, "STARRY EYES" (prod. by Birch-Weinreich) (writers: Birch-Wicks) (Virgin, ASCAP) (3:40). A smashing debut by this British quartet, it abounds with youthful rock innocence & vitality. Beatlesque vocals, melody & guitars will take this to the top. Virgin 67000 (Atlantic).

NICK LOWE, "CRUEL TO BE KIND" (prod. by Lowe) (writers: Lowe-Gomm) (Anglo-Rock/Albion, BMI) (3:26). The father of Power Pop shows how it's done on the first release from his new "Labour Of Lust" LP. Thoughtful vocal overlays, driving percussion & lilting guitars shine. Columbia 3-11018.

BLACKJACK, "LOVE ME TONIGHT" (prod. by Dowd) (writers: Bolotin-Kulich-Kulick) (Embree/Robert Bruce/Ion, ASCAP) (2:50). Michael Bolotin has the voice & style to become a driving new force in rock as demonstrated on this energetic disc. An attention grabber. Polydor 14572.

SMIFF 'N' THE TEARS, "DRIVER'S SEAT" (prod. by Salvoni) (writer: Roberts) (Complacent Toonz ASCAP) (3:44). Their unique name is a good tip for this creative group's music which spotlights crystalline vocals, inventive guitar/synthesizer colors & tempo changes. Atlantic 3604.

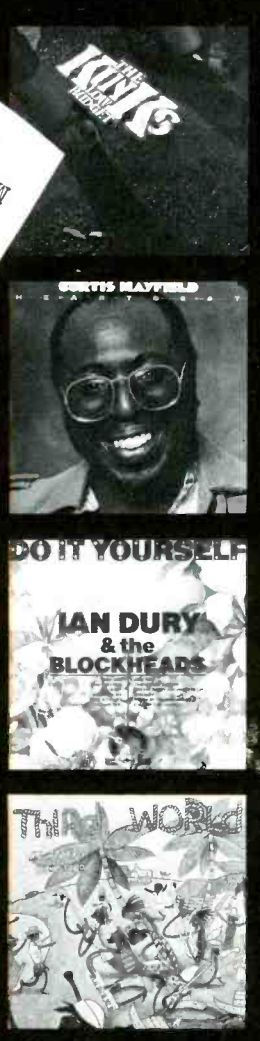
...ET." The an- ti- gious, collection hit "(Wish I Co man" is the high track equally compelling 4240 (7.98).

CURTIS MAYFIELD, "HEARTBEAT" This modern song master here releases his first album in some time. He tries out the disco moods (with the help of producers Bunny Sigler and Norman Harris) while still maintaining the integrity of his earlier work. A standout. Curtom/RSO RS 1-3053 (7.98).

IAN DURY & THE BLOCKHEADS, "DO IT YOURSELF." Dury's "New Boots and Panties" LP established him as one of the most interesting new wave artists and this follow-up continues his r&b/cockney rhythms and rhymes. The oft heard "Hit Me With Your Rhythm Stick" is in the package. Stiff/Epic JE 36104 (7.98).

THIRD WORLD, "THE STORY'S BEEN TOLD." The group had a long chart run with the single "Now That We Found Love" and should have the same with the prime cut here, "Talk to Me." The beat is modified reggae with smooth vocal interplay the centerpiece. Island ILPS 9569 (WB) (7.98).

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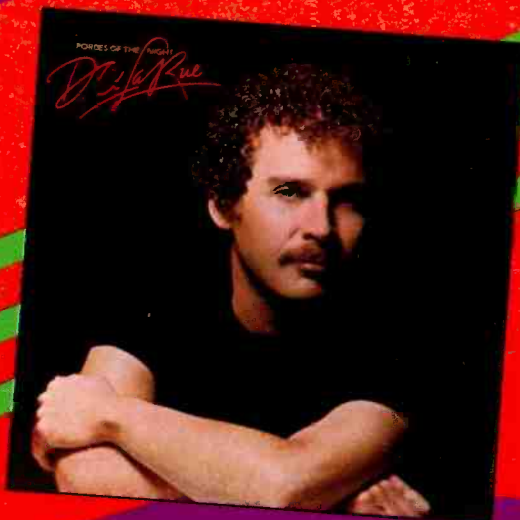
Meco
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Leroy Gomez
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Produced by Leroy Gomez & Sam Choueka
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Sam The Band
PLAY IT AGAIN, SAM NBLP 7156
Produced by Hank Medress/Dave Appell
for Medress/Appell Prods., Inc.



D.C. LaRue
FORCES OF THE NIGHT NBLP 7160
Produced, Arranged & Conducted by Bob Esty

on Casablanca
Record and Film Works



Record World



JULY 14, 1979

Mayor Koch Endorses RW New York Issue

By KEN SUNSHINE

■ NEW YORK—New York City Mayor Edward I. Koch has announced his support for the upcoming *Record World* special, "New York: A Universe of Music."

In a statement issued to *Record World*, Mayor Koch said: "The music industry is a vital part of the economic growth of our great city. We applaud *Record World Magazine* for saluting the music and cultural capital of the world. This is a time of major economic revitalization for New York City, and the record and music industry is a major element in our growth."



Mayor Edward I. Koch

In further developments on the special, *Record World* and the New York Music Task Force announced that its publication date will be September 28, 1979. The special will inaugurate a week of

(Continued on page 18)

Casablanca Cuts 25

■ LOS ANGELES—Label belt-tightening continued last week with staff cutbacks at Casablanca Records and reports

(Continued on page 48)

Motown Expands in Films, Hardware; Ellis, Orgolini, Morris To New Posts

■ LOS ANGELES—Motown Industries last week announced the largest expansion in the company's two-decade history.

Michael Roshkind, vice chairman and chief operating officer of Motown, confirmed that Don Ellis, formerly national vice president of A&R of Columbia Records, will assume his new post as executive vice president, creative, of Motown Records effective July 23 (see RW, 7/7). Ellis will thus be working in tandem with Mike Lushka, executive vice president, marketing, with both reporting directly to Roshkind.

Simultaneously, Roshkind announced that Arnold Orgolini, who produced the soon-to-be-released special effects film "Meteor," will head Motown's motion picture and television operations as executive vice president, Motown Productions. He is assisted by Peter Nelson, vice president.

In the first formal announce-

'The New Rock' Part IV

Radio Says New Rock Is 'Just Good Songs'

By MARC KIRKEBY

■ NEW YORK—Sure, FM rock programmers say, we're playing a lot of back-to-basics rock 'n' roll records by new artists. But punk? New wave? Never heard of them.

Many stations, not all of them "progressive," have quietly added new-rock records in recent months, but they have done so without suggesting to their listeners that those records fall into any category except "good."

ment of the establishment of the company's new stereo manufacturing arm, Motown Sound Systems, Roshkind said all operations in this division come under the supervision of Bill Morris, president, who formerly was finance vice president of Superscope. Morris, like Orgolini, reports to Roshkind.

"This dramatic acquisition of outstanding leadership personnel has been accompanied by well-deserved vice presidential promotions from within the ranks of Motown", Roshkind said. "These include Junius Griffin, vice president, community relations; Shelly Berger, vice president, artist relations; Danny Davis, senior vice president, promotion; and Skip Miller, vice president, promotion."

Commenting on Motown's venture into the hardware industry with its stereo line, Roshkind said he expects Motown to have a real winner. "I'm confident we will be

looking at significant revenues in a very short time which will allow us to branch out into blank tape manufacturing and other allied lines."

Motown is manufacturing its own stereo parts in a plant located in Connecticut.

Broadway

"One of our most exciting new projects is a Broadway show which we are financing and which was written by two of our publishing contract writers, Ron Miller and Ken Hirsch. Miller wrote the book and the lyrics, and Hirsch composed the music," Roshkind said.

The show is called "Daddy Goodness" and will be on Broadway this coming season.

"Of course we will do the soundtrack album and if the show

(Continued on page 55)

Capitol, CBS Boost Prices

■ LOS ANGELES—Capitol Records and CBS Records have confirmed that they are upping the suggested list price on singles from \$1.29 to \$1.49. Capitol has also boosted its wholesale price on LP product, with large-volume accounts now slated to pay around \$4.13 for \$7.98 list price albums.

Retailers' Reaction

These moves came within a week of WEA's revised three-tier pricing structure, which drew heavy fire from retailers faced with the choice between

(Continued on page 44)

"The punk rock thing was premature in its whole blitz," says programming consultant Lee Abrams of the 1977 rush to sign punk bands. "People don't perceive it as punk rock, it's just good songs."

Emphasis

Abrams has modified his "Superstars" FM rock format this year to accommodate the new rockers, putting "a little more emphasis on new stuff, and de-emphasizing

(Continued on page 54)

Tony Martell:

Associated Labels Thriving in '79

By STEVEN BLAUNER

■ NEW YORK—While most of the record industry has been experiencing a soft first half, CBS Records' Associated Labels have succeeded in building on past momentum, and virtually all of the individual labels are now being represented on the top selling album and single charts.

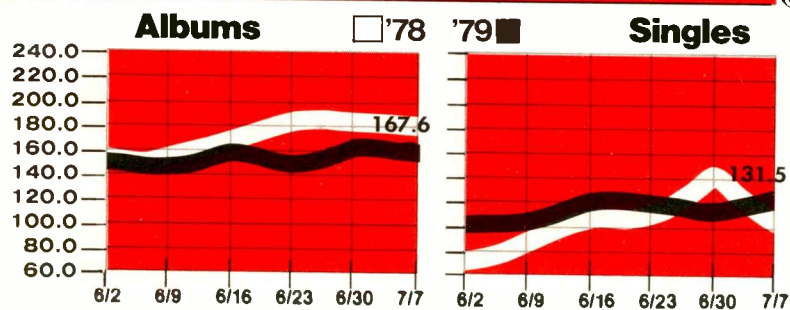
Tony Martell, vice president and general manager of the Associated Labels, says that sales in

June were over 300 percent of the forecasted quota. It was called "the biggest month in the history of CBS Associated Labels."

Martell stated that the success of these companies is achieved through the combination of the talent and taste of the artists and staff of the labels with the merchandising skill and administrative expertise of the CBS

(Continued on page 59)

Record World Sales Index



* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

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■ **Page 16.** Vic Faraci, WEA's executive vice president, spoke with RW recently on a variety of industry issues, among them cost increases, the demands of an increasingly intricate distribution company, and the implementation of last year's WCI market research study. A timely Dialogue.



■ **Page 14.** American new-wavers the Dickies, like rush-hour commuters bucking traffic, have found the going smoother in England, where A&M first signed them. Now, in a sort of double crossover, they're trying to duplicate that success with A&M here, as RW discovered.

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Powerhouse Picks

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

Maxine Nightingale (Windsong) "Lead Me On." After developing a strong secondary foundation, the primary level is building quickly, with new major adds as well as solid moves and sales.

Earth, Wind & Fire (ARC/Columbia) "After The Love Has Gone."

Adds and debuts continue to be reported by pop heavies paralleling the hot action on the R&B side. Sales are beginning to show.

Court Chides FCC On Format Challenges

By BILL HOLLAND

■ WASHINGTON — The U.S. Court of Appeals severely scolded the Federal Communications Commission last week for what it termed the FCC's "deep-seated version" to a decision requiring public hearings for challenged radio format changes.

In a reiteration of a 1974 case involving WEFM of Chicago, the court chastised the FCC for misinterpreting "the law of the land," which requires hearings when listeners claim a certain format is unique and financially viable and should not be discarded.

An FCC legal spokesman told RW this week that since 1975 the Commission has been trying to seek comments on the implementation of the ruling as well as seeking to determine "whether the court decision made any sense—it had to be though through."

Part of the problem of the matter is that the FCC doesn't want to be in the business of "forcing people into formats that the station people don't want and that listeners might not want to hear. Such changes should be left to, and best dealt with, in the commercial marketplace," the FCC source said.

Also at stake are very real difficulties in what the courts demand of the FCC, state as "reasoned principle decision making," or, more simply, to know what (Continued on page 59)

Motown Names Davis Sr. VP of Promotion

■ LOS ANGELES—Danny Davis, vice president and assistant to the president of Motown Records the past year and a half, has been upped to senior VP of promotion, it was announced by Michael Roshkind, label vice chairman and chief operating officer.



Danny Davis

Prior to joining Motown, Davis was vice president and director of exploitation at Screen Gems/EMI Music for 11 years. He also helped form Music Express, the industry delivery and limousine service.

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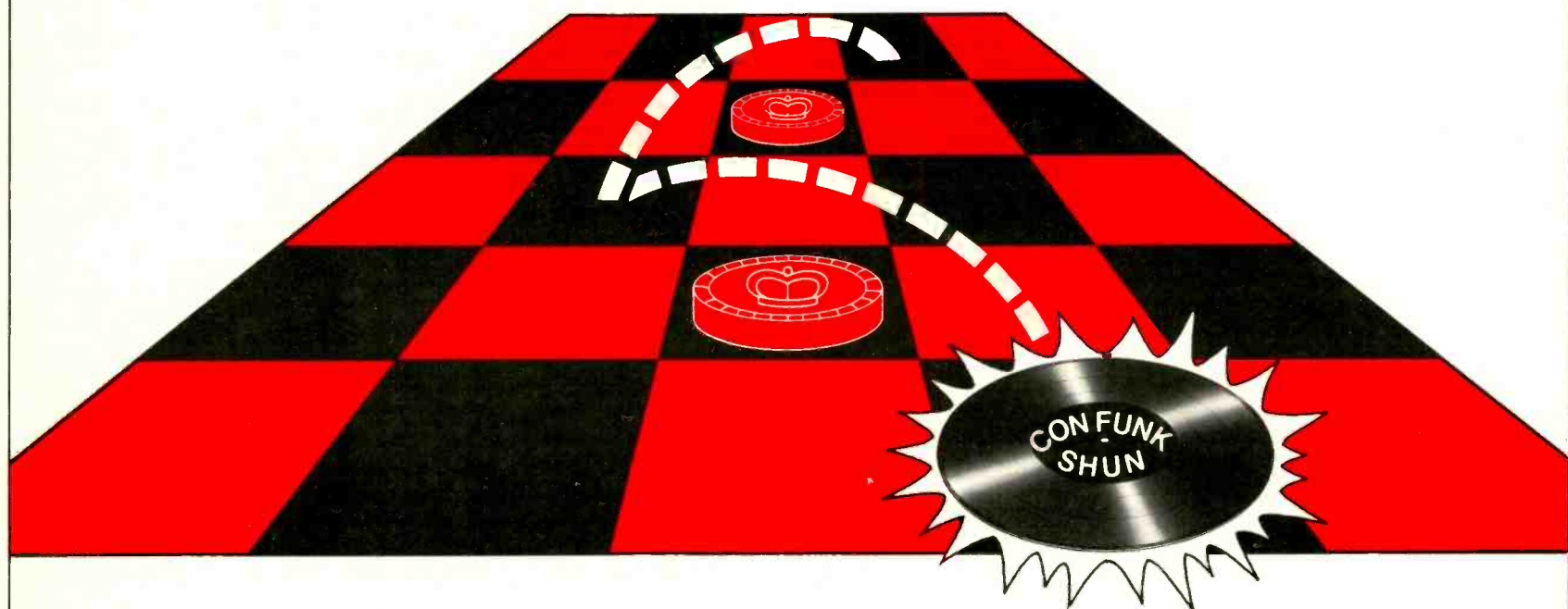
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Con Funk Shun double-jumps to pop chart prominence!



Con Funk Shun has things jumping. Both their album, "Candy" (SRM-1-3754) and their single, "Chase Me," (#74059) have made the king-sized jump from the soul charts to the pop charts.

"Candy"

- 6** — Record World Black Oriented Album Chart
- 36** — Record World Pop Album Chart



Produced by Con Funk Shun
and Skip Scarborough
for Relmarc Productions, Inc.

"Chase Me"

- 9** — Record World Black Oriented Singles Chart
- 70** — Record World Pop Singles Chart



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Susan Blond Named E/P/A Vice Pres.

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Susan Blond to vice president, press & public information, Epic/Portrait/CBS Associated Labels.



Susan Blond

In her new position, Blond will be responsible for the creation and development of overall press strategies on a nationwide basis for all artists on the Epic, Portrait, and CBS Associated Labels.

Blond joined CBS Records in 1974 as east coast manager, press and public information, Epic and CBS Associated Labels. In 1975 she was named associate director, press and public information, Epic and CBS Associated Labels, and in 1977 was promoted to director, national press & public information, E/P/A. Prior to joining CBS Records she worked for United Artists Records as east coast coordinator of publicity and artist relations.

Kragen & Company Names Brokaw VP

■ LOS ANGELES—Michael Brokaw has been named vice president of Kragen & Company Personal Management and Television Production, it was announced by Ken Kragen, the firm's president.

Prior to joining Kragen & Company, Brokaw held a personal management position for 1½ years with Management III. He came to that position from ICM.

Elton To Tour

■ LOS ANGELES—Elton John will embark on an extensive 40-concert tour of the United States this fall, according to John Reid, John's manager.

Warner/RFC Relocates

■ NEW YORK — Warner/RFC Records has relocated to expanded quarters at the New York office of Warner Brothers Records at 3 East 54th Street, on the 9th floor.

ABC Bows Video Enterprises Div.

By SAM SUTHERLAND

■ LOS ANGELES—ABC, Inc., is gearing up for the software trade once again—sort of.

After divesting itself of its red-ink record and tape division, ABC Records, at the beginning of this year, ABC's top corporate management last week announced the formation of a new corporate division to develop and market programming for the burgeoning video field emerging beyond its existing network operations.

ABC Video Enterprises was unveiled Thursday (5) as the corporation's entry into the realm of pay and cable TV and prerecorded video software such as videocassettes and videodiscs. The move makes ABC the first network to directly enter the field: although CBS is said to be exploring similar plans, and NBC's corporate parent, RCA, has its own SelectaVision division for cassette and disc technology, ABC's venture is the first with close ties between its network division and software programming arm.

Although the two divisions will be separate, reflecting a somewhat competitive relationship, ABC brass apparently feel they can supplement each other. Accordingly, newly appointed VP in charge of the Video Enterprises sector Herbert A. Granath will report to Frederick S. Pierce, president of ABC Television and executive vice president of ABC, Inc.

The move was forecast somewhat during a May, 1978, shareholders meeting where chairman Leonard H. Goldenson told staff and stockholders, "We believe that broadcasting will remain the primary national medium of communication for the foreseeable future. So I do not want to give you the impression that we are interested in these new areas

because of any concern about the long-term future of the broadcasting business. Just the contrary is true: The new technologies are best suited for more narrowly defined audiences and for forms of programming more specialized than those appropriate for the mass medium of broadcasting.

"Consequently, these new technologies will ultimately succeed as services that supplement and add to broadcast programming."

Beyond establishment of the division itself, though, more detailed plans remain largely unknown. Thus far, the only clue to probable programming sources is an internal memo to department heads, from ABC president Elton Rule, noting the division will utilize "existing and potential programming material not only within ABC Television but also ABC Radio and ABC Publishing for presentation on the new means of distribution."

That means of distribution, however, has not been disclosed, nor have any specific software formats been discussed.

As for division head Granath, he has been vice president of ABC and assistant to Rule since October, 1976. He has held a number of other ABC posts prior to that appointment, including stints as vice president and director of sales for ABC Radio Network, VP of sport sales at ABC-TV and VP of program development and marketing for ABC Sports.

Vanwarmer Single Gold

■ NEW YORK — Michael Pillot, vice president and general manager of Bearsville Records, has announced the RIAA gold certification of "Just When I Needed You Most," the debut single by Randy Vanwarmer.

Alpert Donation to Martell Fund



Herb Alpert, vice chairman of A&M Records, is shown presenting a check for 50 percent of the proceeds from the "First Annual Herb Alpert 10K Run" to the T.J. Martell Foundation for Leukemia Research's president, Tony Martell (left), and Floyd Glinert, vice president (right). Martell is vice president and general manager of CBS Associated Labels, and Glinert is executive vice president of Shorewood Packaging Corporation.

Col Names Antman VP

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Hope Antman to vice president, press & public information, Columbia Records.



Hope Antman

In her new position, Antman will be responsible for the creation and development of overall press strategies on a nationwide basis for all artists on the Columbia label.

Since 1977 Antman has served as national director, press and public information, Columbia Records. Prior to that, she was associate director, press and public information east coast, Columbia Records. She came to Columbia from Elektra/Asylum Records, where she was manager of east coast publicity for two and a half years.

CBS Names Slaughter Jazz/Prog. Mktg. VP

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Vernon Slaughter to vice president, jazz/progressive marketing CBS Records.



Vernon Slaughter

In his new capacity, Slaughter will be responsible for the marketing of all jazz/progressive music releases on the Columbia, Epic, Portrait and CBS Associated Labels.

Slaughter joined CBS Records in 1970 as a college representative at the Univ. of Nebraska. In 1973 he was promoted to local promotion manager for the Baltimore/Washington and Virginia markets. In 1976 he moved to New York as associate director of album promotion, black music marketing, CBS Records. In 1977 he was named director, jazz/progressive music marketing.

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| 5/7 San Jose, CA | Austin, TX | 7/12 South Bend, IN |
| 5/8 Santa Monica, CA | 5/23 Arlington, TX | 7/13 Dayton, OH |
| 5/9 San Diego, CA | 6/29 Kansas City, MO | 7/14 Louisville, KY |
| 6/10 Phoenix, AZ | 6/30 Springfield, MO | 7/15 Indianapolis, IN |
| 5/11 Tucson, AZ | 7/1 St. Louis, MO | 7/19 Milwaukee, WI |
| 6/13 Lubbock, TX | 7/4 Cortland, OH | 7/20 Chicago, Ill. |
| 6/15 Corpus Christi, TX | 7/5 Erie, OH | 7/21 Detroit, MI |

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Diversified Management Agency/Southfield, MI



Lester Sill:

Screen Gems-EMI Eyes Hottest Year

By JEFFREY PEISCH

■ NEW YORK — Screen Gems-EMI/Colgems-EMI Music Inc. held its fourth annual meeting June 5 and 6 in Los Angeles' Beverly Hilton Hotel. Over 30 people from the professional, administrative, management, copyright, legal and accounting departments attended the affair. Representatives from Screen Gems-EMI Music's affiliates in France, Germany, England and Japan attended the meeting also.

Prior to the two-day meeting, an "internal professional workshop" was held on Tuesday, June 5. Chaired by Paul Tannen, vice president, director of professional activities, and Ira Jaffe, vice president, creative affairs, the forum focused on the functions of the professional department and the coordination of the departments in Los Angeles, New York and Nashville. The forum also included discussion of the writer and writer/artist rosters, acquisition of new talent, and current musical directions in the industry.

According to Tannen and Lester Sill, president of Screen Gems-EMI Music Inc., the informal pre-conference workshop was representative of the strong emphasis the organization is giving to education, both within and among departments.

In the company's Los Angeles office, a meeting is held once a month among the copyright, legal, accounting and professional staffs. Each department informs the other of its activities and new developments. According to Sill, this inter-departmental exchange of ideas is important for the development of the organization. Tannen echoed these feelings when he said, "Communication is daily. Whenever we get an

opportunity to get together, we do it."

"Education is important," said Sill, "because there are no colleges for music publishing. You have to live the business, work it, panic with it and go crazy with it. [It's a business] you have to learn on the street. Within our organization we have kids who have started in the shipping room or mailroom who are in professional positions now. There is nothing like in-house training.

"What we've done is taken the kind of informal training that has been going on for years and instituted it into our organization for our young people. Our people have done so well learning by doing that we're turning this process into a formal education. There is always the question of 'Where do you get good new people'."

During the June 5 and 6 meeting, reports were heard from each of Screen Gems-EMI Music Inc.'s department on a variety of subjects. Comptroller Jerry Isaacson reviewed the results of fiscal year 1979 and stated the financial objectives for 1980. 1979 was Screen Gems' most successful year to date; Sill predicted that 1980 would be better.

Jack Rosner, VP, administration, talked about synchronization licenses and the increased usage of catalogue material for commercials. Fred Wilms, VP, business development and assistant to the chairman for Capitol Industries, EMI, Inc., presented an update on current EMI corporate developments. Ira Jaffe, VP creative affairs, announced the recent signings of Ron Wood, Gambler and Face Dancer. New

(Continued on page 58)

CBS Names Wilford To Vice Pres. Post

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Win Wilford to vice president, press & public information, black music marketing, CBS Records.



Win Wilford

In his new position, Wilford will be responsible for the creation and development of overall press strategies on a nationwide basis for all black and black-oriented artists on the Columbia, Epic, Portrait and CBS Associated Labels.

Since 1977 Wilford has held the position of director, press & public information, black music marketing, CBS Records. He joined CBS Records in 1975 as manager, press information and artist affairs, black music marketing, and in 1976 was named associate director, press information and artist affairs, black music marketing.

RCA Launches Anka Campaign

■ NEW YORK—RCA Records has launched a multi-media campaign to support Paul Anka's new album, "Headlines," and single, "As Long As We Keep Believing."

A/C Stations

Keying off the release of the single, an intensive blitz of adult contemporary stations has taken place. This will be followed up with a multi-faceted campaign that will concentrate on radio and print advertising, retail in-store play and display not only in those markets that have shown a traditional acceptance of Anka music, but in the cities of his summer tour schedule.

Poster

A key part of the overall display material for the tour and album is a specially prepared "Headliner" poster which contains space for concert/club dates and times. "Headliner" contests and promotions will also be run with accounts in the cities visited.

E/A Inks Everly

■ LOS ANGELES—Elektra/Asylum Records has signed Phil Everly and will release his solo album, "Living Alone," on July 11. The album, produced by Snuff Garrett, contains a number of original tunes by Everly, written in collaboration with longtime Everly Brothers associate Joey Paige and Garrett staff writer John Durrill.

Regional Breakouts

Singles

East:

Wings (Columbia)
Barbra Streisand (Columbia)
Maxine Nightingale (Windsong)
Knack (Capitol)
Cars (Elektra)

South:

ABBA (Atlantic)
Barbra Streisand (Columbia)
Cars (Elektra)
Robert John (EMI-America)

Midwest:

Maxine Nightingale (Windsong)
Wet Willie (Epic)
Knack (Capitol)
Charlie Daniels Band (Epic)
Supertramp (A&M)

West:

ARS (Polydor /BGO)
Knack (Capitol)
Earth, Wind & Fire (ARC/Columbia)
Spyro Gyra (Infinity)

Albums

East:

Queen (Elektra)
Bootsy's Rubber Band (Warner Bros.)
Chuck Mangione (A&M)
Blue Oyster Cult (Columbia)
Neil Young (Reprise)
Robin Williams (Casablanca)

South:

Queen (Elektra)
Bootsy's Rubber Band (Warner Bros.)
Chuck Mangione (A&M)
Blue Oyster Cult (Columbia)
Bram Tchaikovsky (Polydor)
Neil Young (Reprise)

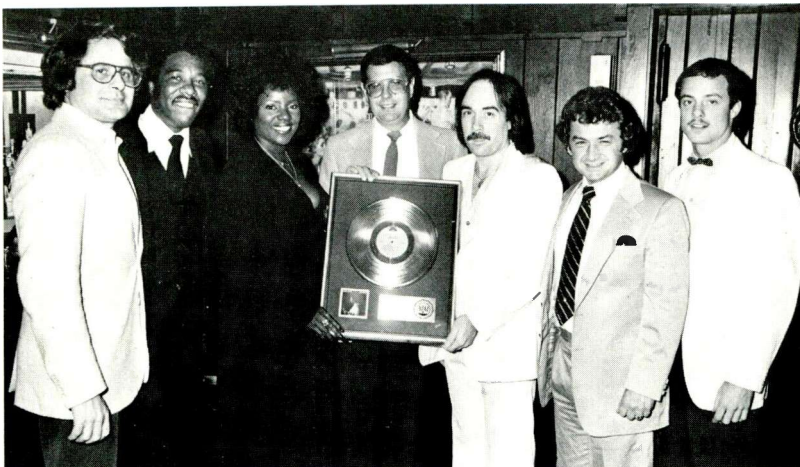
Midwest:

Queen (Elektra)
Bootsy's Rubber Band (Warner Bros.)
Chuck Mangione (A&M)
Blue Oyster Cult (Columbia)
Bram Tchaikovsky (Polydor)
Neil Young (Reprise)

West:

Queen (Elektra)
Bootsy's Rubber Band (Warner Bros.)
Blue Oyster Cult (Columbia)
Bram Tchaikovsky (Polydor)
Neil Young (Reprise)

Polydor Fetes Gaynor



Polydor recording artist Gloria Gaynor is shown receiving a platinum album for "Love Tracks" at a luncheon thrown in her honor recently at the 12 Club in New York. On hand to congratulate Gloria on her accomplishment are (from left): Harry Anger, senior vice president, marketing, Polydor Records; Linwood Simon, manager, Gloria Gaynor; Fred Haayen, president, Polydor; Richie Kaczor, DJ at Studio 54; Dick Kline, executive vice president, Polydor; David Steel, disco promotion, Polydor.

A&M's Dickies Find A Home Abroad

By SAM SUTHERLAND

■ LOS ANGELES—While U. S. retailers and radio programmers are making room for such British label talent as Joe Jackson and the Police, Derek Green, managing director of A&M's Records' English company, is at least as excited by the Dickies, an American act that has achieved the reverse: according to Green, the Los Angeles group's recent success on English singles charts echoes the acceptance there for other U. S. punk and new wave acts as yet confined to cult stature here.

British Roots

Green's interest is more than casual, since it was his enthusiasm for the band that led to their contract. Signed directly to A&M Records, Ltd., rather than the American parent company, the Dickies were readied for market via the same production and marketing approach taken for domestic British new wave acts. And for Green, the resulting singles sales, capped most recently by top 25 chart stature for "Banana Splits," underscore the no-frills economics and greater creative latitude characterizing England's rock scene.

"When I first saw them, it was at the Whisky," Green recalled of his involvement with the Dickies. "This was about April of '78, and I was just amazed. For the first time, I'd seen a band in L. A. with intimations of the London scene. There were a lot of other bands playing around town then that had some links to it, but they seemed determined to keep one foot in each camp."

Retail Push

What seemed prudent for American audiences wasn't Green's idea of a potent English sales item, though. And while he saw the Dickies' rough-and-tumble delivery as a risk state-side, he saw the style as already geared to British rock. "They could've been at the Marquee," he commented. "And, of course, at that point what they were doing was something of a parody of the Sex Pistols, which was an interesting side light for A&M and me."

Green's chuckle is understandable, given A&M's short-lived contractual involvement with the new defunct punk band.

If he saw an existing British audience ready for the Dickies, Green also says he knew he would have to reach those listeners almost exclusively through retail. Radio airplay was never viewed as a likely strong point for the band, and early press re-

action was likewise negative. "The press hated them," he says candidly. "They thought they had to be the kids of movie stars—they were from Hollywood, right?—so we didn't have the press, which you need in Britain to help you get airplay."

A&M's support, then, focused on the Dickies' potential fans as the teen and pre-teen market, and sought to reach them at retail and via concert tours. To Green, the basic push "was exclusively retail, going straight to the consumer. Initially, it's like selling a toy, really, in terms of trying to excite buyers. The main investment really was in the package itself, in using colored vinyl, and in playing up the logo and cover art."

U.K. Tour

Additionally, the Dickies were booked on three successive U. K. tours, with tour markets slanted toward the most prominent teen concert areas. Here, too, Green notes economics as differing vastly from the U. S. "They did it exactly the way our bands lacking American contracts come over here," explains Green. "They got Laker tickets, carried their own bags and instruments, and did it totally on the cheap."

Album production also followed the singles-oriented pattern seen in a number of new wave-influenced careers, with an emphasis on cutting fast sessions, releasing singles, and completing a whole album only after an early audience has been identified through singles sales.

"Over the last two years, the economics in the U. K. were such that it just didn't make sense to invest heavily in new mainstream bands," says Green.

Red Heads



Seen after a set at Hurrah's, A&M staffers are shown greeting the Redheads backstage. Shown standing (from left) are: Martin Kirkup, A&M Records' vice president, artist development; Larry Wright, manager, the Redheads; Jordan Harris, A&M Records' director, product management; Rich Shaffer, the Redheads; Tommy Geddes, the Redheads; Jeff Ayeroff, A&M Records' vice president, creative services; Jim Peters, the Redheads; Joe McSorley, associate producer, the Redheads; Bruce Cohen, the Redheads; Clare Baren, A&M Records' director, audio visual productions; (front row) Al Marks, A&M Records' Washington, D.C. marketing coordinator; Phil Quatararo, A&M Records' Washington D.C. local promotion representative; Kathy Bacigalupo, A&M Records' east coast special projects representative; J.B. Brenner, A&M Records' east coast promotion representative; Rick Stone, A&M Records' New York promotion director; and Richie Gallo, A&M Records' New York marketing coordinator.

"I could take 50 punk bands in to record, and get singles to market, for what it would cost to successfully launch one new overground, mainstream band aimed at the widest audience."

Budgets

As a result, Green says acts like the Police, Joe Jackson and the Dickies have been able to complete LPs without generating the initial debt common to rockers here, whose debut efforts frequently hit six figures on recording budget and manufacturing cost alone. "In that area, I wouldn't even budget an album for more than 10 thousand pounds," says Green. "For the next Police album, for example, I don't expect them to spend more than five or six thousand—on some mainstream sessions, that's closer to the size of just the tape bill, let alone the whole album."

To Green, though, "The biggest benefit you get if you take this approach, and take it correctly, isn't just the savings. More important, you don't have to constantly second guess the band to protect your investment, because you haven't taken the same degree of risk. They retain complete creative control as a result. And you can thus afford to let them cut longer, since they don't have to make back that investment right away."

Green also sees room for more U. S. new wave and punk bands to establish British audiences, and cites word-of-mouth interest in such acts as the B-52s, now signed to Warner Bros., and A&M's own Redheads, as preceding the groups' first record releases.

(Continued on page 18)

RCA Names Starmer Music Service VP

■ NEW YORK — The appointment of Rodney Starmer as division vice president, music service, RCA Records, has been announced by Robert D. Sumner, president.



Rodney Starmer

Starmer was division vice president, marketing, RCA Music Service, a position to which he was elevated in May of 1977. He joined RCA Records in 1968 in the area of financial operations, record club. In 1973, he became director, music service administration and recording operations, and in 1975 was named director, marketing, music service, which position he held until being named division vice president, marketing, music service.

Before joining RCA Records, Starmer had been associated with the Stewart Warner Corp.

WEA Taps Two

■ WASHINGTON—Brent Gordon, district manager of WEA's Baltimore / D.C. / Virginia sales office has announced two appointments: Douglas C. Daniel as r&b promotion person representing Elektra/Asylum product, and Bruce Hamilton as a field merchandiser.

Background

Prior to his appointment, Daniel had been national college promotion coordinator for Elektra/Asylum, and he had been active in radio with WCLK-FM.

Prior to joining WEA, Hamilton had been a buyer and manager for E.J. Korvette and a salesman for Handleman.

Piracy Indictment By N.Y. Grand Jury

■ NEW YORK — A New York County Grand Jury has handed up a 20-count indictment against Paul Winley, doing business as Paul Winley Records, for manufacturing pirated sound recordings with the intent to sell them for profit and with advertising and selling unauthorized sound recordings, in violation of Sections 275.05 and 275.10 of the Penal Law, the New York State Anti-Piracy statute.



**The Gibson Brothers
Cuba**

The Gibson Brothers' disco hit "Cuba" won the top of the charts in England, France and the rest of the Continent. Now *Cuba* invades America as an album and a single (IS 8832). It's a revolution that won't stop until it gets to the top.

Produced by Daniel Vangarde for Zagora Productions.

Black Promoters Vow to Fight Black Acts Shunning Their Services

By SAMUEL GRAHAM

■ LOS ANGELES — A group of black concert promoters announced at a press conference here last Tuesday (3) that the use of white promoters for black acts "will no longer be tolerated" —and that they will employ such "direct action" as picketing concert facilities and boycotting radio stations and the tours of such artists as Teddy Pendergrass until they can reclaim the control that they say is "spiritually and morally" theirs.

Present at the Los Angeles gathering, chaired by Solar Records president Dick Griffey, were promoters Louis Grey (L.A.), Quentin Perry (Atlanta), W.G. Garrison (Baton Rouge, La.), Lee King (Jackson, Miss.), Pablo Davis (Columbus, Ohio) and Paul Biagas (Dallas). All are members of the recently-formed United Black Concert Promoters, an organization whose membership reportedly includes "90 percent of those black concert promoters currently active in cities around the nation."

Typically, said the Los Angeles group in a statement released after the press conference, "white promoters are getting the majority of the concerts of (an) artist who is . . . capable of selling out large concert halls throughout the country, "to the exclusion of the black promoters who "take and promote the artist and develop his career in smaller concert halls until he becomes more successful." The statement continued, "The real reason our situation is as grave as it is is not the lack of professionalism in our ranks, but the overwhelming presence of racism throughout the entertainment industry."

Griffey added that "there are only six black acts that can do business at the Forum, and we only have maybe two of 'em," in part due to what he described as the inavailability to black promoters of certain arenas, such as the Spectrum in Philadelphia and the Riverfront facility in Cincinnati. "The basic problem," said Griffey, "is the fact that when tours go out, they call white promoters to do the dates," even though "no white promoter in the country can promote a black act any better than the guys on this panel," while the black promoters are never offered white superstars such as Rod Stewart, the Bee Gees and the Rolling Stones.

Some black artists are at fault themselves, Griffey continued, including Pendergrass, "whose (white) representatives have

taken what we feel is an unfair position," Said Griffey, "I hold Teddy Pendergrass directly responsible. He should say, 'My concerts should be promoted by black people.'" The situation with Pendergrass is "not unique," he added—"next month it may be LTD, or maybe Earth, Wind and Fire after that"—and there are exceptions, such as Stevie Wonder and the Commodores; but at present, since Pendergrass is currently on tour, the promoters announced that they are refusing to promote his concert appearances, "despite the financial losses we will undoubtedly suffer as a result."

"It is our hope," said the UBCP statement, "that through our actions more and more black artists will become aware of what we feel are their responsibilities to the black community from which they derived their support." Asked if "penalizing" the artists themselves is the UBCP's objective, Griffey replied, in effect, that if that is the end result of the organization's efforts to control black concerts, so be it. "We're going to take some of these niggers out of their Rolls Royces and put 'em back on the subway" if the artists don't comply with concert boycotts, Griffey said.

Alive Enterprises, Pendergrass' management firm, later issued a statement decrying "the malicious, self-seeking controversy" and noting that "to suggest that black performers should only do business with, or align themselves to black managers, agents or promoters, seem racist to us. Reverse racism, if you will." Moreover, "every major black promoter in the major markets

(Continued on page 58)

Phonogram Ups Black Music Commitment

By LAURA PALMER

■ LOS ANGELES — Under the realigned Phonogram/Mercury banner, Mercury Records' revitalized black music department, headed by VP Bill Haywood, and national r&b promotion director Ron Ellison, is gaining momentum in the black music field.

Mercury's artist roster has expanded to include Lonnie Simmons' Gap Band and Heaven & Earth, along with Con Funk Shun, Johnny Guitar Watson, Esther Phillips, Bohannon, David Oliver, Carolyn Crawford and Kool and the Gang.

Ellison told RW last week that Mercury's goals are to "establish records as fast as we can, in order to build the momentum quickly, thereby maximizing the sales potential of the artists more quickly."

"Mercury has stepped up its approach to the marketplace, not only in the promotion area," according to Ellison, "but by also creating a totally professional marketing team together involved in all facets of the marketing and promotion of product, as well as sales, merchandising, and advertising."

Mercury's black music division is organized by region—with Willie Tucker, west coast; Tommy Young, west coast; Luther Terry, southeast; Marcus Martin, mid-Atlantic; Walter White, Ohio valley; Deke Atkins, Chicago and Earlene Fisher Ward, east coast making up the promotion staff. Mercury has appointed Stephanie Sheppard in the New York market as national disco coordinator.

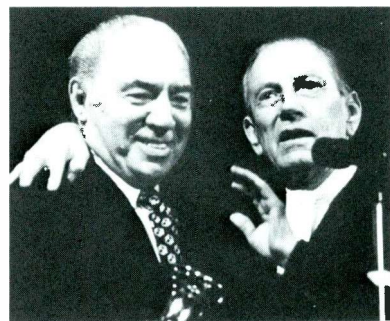
Ellison characterizes Mercury's view of disco as "an area where crossover is the new vehicle because disco sales are very strong and continue to show strength every month. We have in our roster a new disco act, Elaine and

Ellen, whose release is entitled, 'Hardware.'"

Ellison feels that an important aspect of any successful promotion is enthusiasm and organization. "We are closely in touch with the mom and pop stores, one-stops, and rack jobbers," he said, "while we are dependent on them for reports on each record's status. We inject our programming in markets individually."

"We have the makings to have one of the finest teams in R&B music today," said Ellison. "Our sophisticated approach is seen in Mercury's new directions with staff, in that we have a new president, Bob Sherwood; a new VP of pop promotion, Jim Jeffries, and a new sales VP, Mick Brown. We have fewer people in the Mercury staff, but we deal with quality instead of quantity."

ASCAP Hails Hoagy



Hoagy Carmichael (right), composer of "Stardust," was honored by the American Society of Composers, Authors and Publishers (ASCAP) during the Newport Jazz Festival tribute to him at Carnegie Hall on the occasion of his 80th birthday. The musical legend was presented with a hand engraved sterling silver vase by ASCAP's president Stanley Adams on the stage of Carnegie Hall. A concert featuring Carmichael's music preceded the presentation. In addition to "Stardust," Hoagy Carmichael's works include "Skylark," "The Nearness of You," "Heart and Soul," "In the Cool, Cool, Cool of the Evening," "Lazybones," "Little Old Lady" and "Two Sleepy People."

Tree Bows West Coast Office



Tree International officially opened its Hollywood office recently by hosting over 300 people to a reception at Chasen's Restaurant to introduce the president of its newly formed west coast division, Joe D'Imperio, to members of the Los Angeles music community. Pictured offering a toast to the future of the new division are (from left) songwriter Hank Cochran; songwriter Red Lane; Donna Hilley, Tree, VP; Jack Stapp, chairman of the board and chief executive officer of Tree, Don Gant, Tree VP; D'Imperio; songwriter Don Cook; Buddy Killen, president of Tree; Terry Choate, Tree staffer; Don Wilson, Tree staffer; and Chris Dodson, Tree staffer and songwriter. In the photo at right are Don Gant, Hank Cochran, Jack Stapp, Frances Preston, Red Lane and Merle Haggard.

**Third World
The Story's Been Told**

Other people have told
the story, but never
like Third World.
"Talk to Me" (IS 8822)
is the hit single that
begins the story of
Third World's new
album. "Now That We
Found Love" put the
group's last album on
the map. The story
continues with *The
Story's Been Told* and
"Talk to Me."
Produced by
Third World.
Assistant Producer:
Youth Sound.
Executive Producer:
Chris Blackwell.

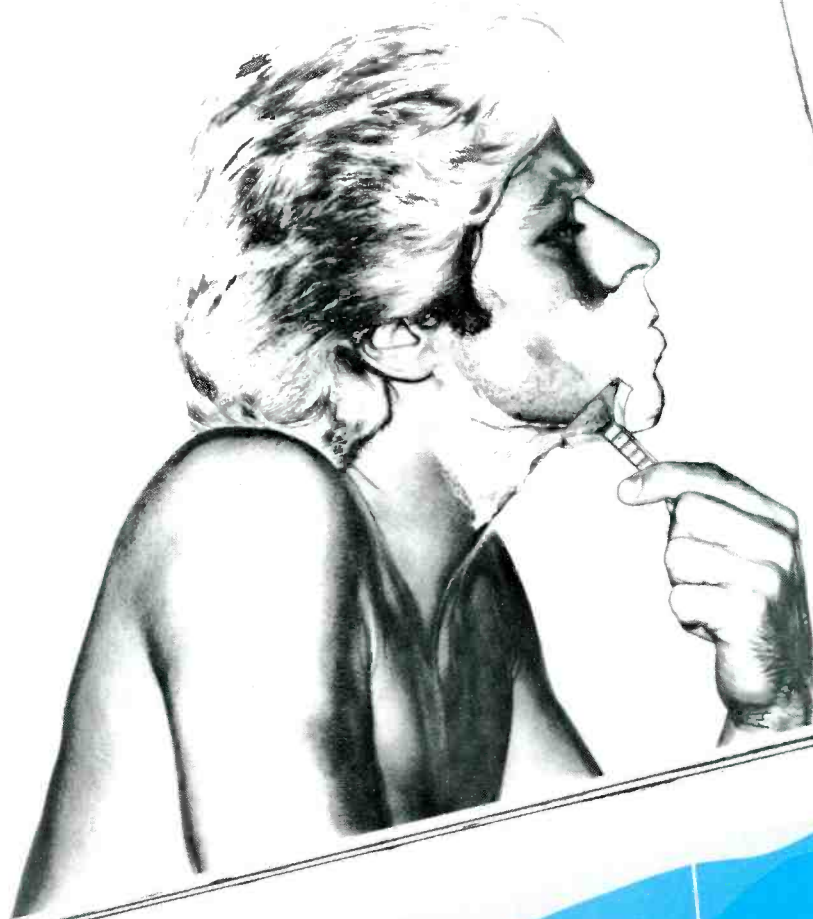


ISLAND

ROBERT PALMER

Robert Palmer Secrets

The most exciting
album of
Robert Palmer's career.
The *Secret's* out now,
and it's meant to
be shared.
Produced by
Robert Palmer.



WELCOME TO THE ISLANDS

THREE NEW ALBUMS FROM ISLAND RECORDS THAT ARE GOING STRAIGHT TO THE TOP OF EVERYBODY'S CHARTS.

GOODBYE STRANGER

SUPERTRAMP

The logical choice to follow "The Logical Song"^{AM 2128}
is now the new single from SUPERTRAMP...
"GOODBYE STRANGER"^{AM 2162}

From the #1 album in America,
"BREAKFAST IN AMERICA"^{SP 3708}
On A&M Records and Tapes

Produced by Supertramp & Peter Henderson
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going through the motions

INF 50.016



STEINWAY & SONS



Hot Chocolate's

Follow-up to "EVERY 1's A WINNER" is the title track off their new album. These folks are not just going through the motions, they're on it.

TOP 40

KFRC KTLK WBZ WCUE
WZUU (Disco) KEWI WBBF WFLB WORD
WWWD WCOS WFRC WJPR
KSKG WCKK WAKY (Disco) WKNX

R & B

KCOH WGCI WAWA WCHB KDIA WCAU
WBLK WGIV WIGO WBOK WESL WVKO
WTLC-FM KYAC WMAK WRDW WOIC
WWDN-FM WYNN WXYZ-FM WWIL WPDQ
WMPP WOKV (Disco)

Produced by Mickie Most

INF 9010

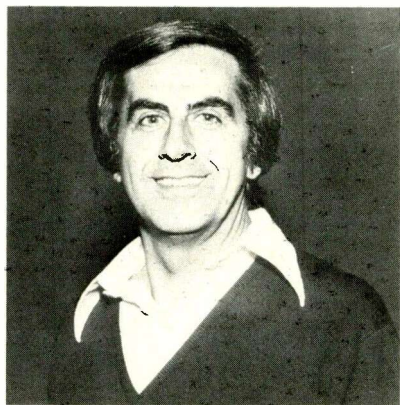
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 ON INFINITY RECORDS AND TAPES

WEA's Vic Faraci on Prices and Priorities

By SAM SUTHERLAND

■ Warner / Elektra / Atlantic's growth to its current dominant market position mirrors one of the decade's central business trends, the increased competition at retail and the resulting need for more sophisticated sales and marketing services from manufacturers and distributors. Within the WEA management team, executive vice president Vic Faraci has emerged as a central figure in developing marketing strategy, as well as a success story illustrating the company's emphasis on building administrative strength from within: Faraci joined WEA in his native Chicago as the firm's first regional branch manager there, opening the first office for the company in 1971 after entering the industry as a promotion rep for M. S. Distributing. By the time he reached WEA, Faraci had risen to the post of VP and general manager, and within WEA the former music teacher and band director again ascended to the post of vice president and director of marketing, a position which drew him to his current Burbank base of operations. In the following interview, Faraci reviews WEA's evolution as a music marketer, including the continuing specialization of staff and the implementation of the comprehensive WCI market research study first unveiled last year.



Vic Faraci

Record World: While WEA, like other majors, traditionally declines comment on cost increases, some pertinent issues are underscored by WEA's recent move. Granted that any cost increase will be an unpopular move, it's significant that you're attempting to sustain the \$7.98 price point in listing catalogue.

Vic Faraci: We could've gone to \$8.98, which would've brought us greater revenues, of course. But we feel it's important to have a variety of list prices, because we are concerned about pricing ourselves out of the marketplace. We don't want to raise prices to the point where people can no longer afford to buy records and tapes.

We feel very strongly that there should be a \$7.98 list price on some of our catalogue.

RW: Is that emphasis influenced by the downturn in catalogue sales seen more or less industry-wide at the end of '78?

Faraci: Absolutely. And a raise of another dollar on top of that could be disastrous. Until we're forced to do otherwise, we feel the \$7.98 level is very, very important.

RW: That leads to the broader issue of cost efficiency and marketing. WEA has grown into a giant distributing organization, and obviously a very successful one. Without asking you to play the role of industry prophet, how has recent business affected your outlook?

Faraci: Well, more than anything today, we need to be certain that everyone, from branch managers on down, is approaching business in terms of the realities of today: that we're really reflecting 1979's business, not 1977 or 1978. It's a new era, and we've got to deal with that era by doing what makes sense in today's marketplace.

RW: WEA's growth since its inception is nowhere more apparent than here in Burbank, where you're gearing up for a move to your own headquarters. Yet even with that burgeoning home office staff, you've had to place at least as much, if not more, emphasis on developing greater depth in the field. Is that due to the increasing competition at the retail level and a resulting need for greater planning within each market?

Faraci: There's no question of it. We are geared to deal with many priorities, and each new project requires more special handling than ever. Things just don't happen by themselves, we have to make them happen.

You see, we work on a variety of projects. We have national priorities, and we have local priorities as well. For those that are ready for market penetration on a national basis, we plan a national campaign

and we also attack those projects that are beginning to get started on the local level. From a marketing point of view, our goal is to create a focus and not lose sight of what's happening on a day to day basis.

RW: How will those projects be coordinated in the field?

Faraci: By branch sales and sales support staffs.

Among the newest group of people that we've appointed at the branch level are the special projects coordinators who report directly to our sales managers. Marv Helfer is national coordinator of that, and we've built that group from key people who already have a solid marketing/sales background. People who came off the street as sales or promotion reps. The mix of eight people appointed as SPC's came from that caliber of record people, and, most important, from within our branch system.

RW: How is their role in these projects structured?

Faraci: In the simplest terms, the special project coordinator is really an extension of the sales managers. The sales managers generally have several priorities at a given time, most of which are selected by each of our labels and some are passed on as top priorities to the special project coordinators around the country.

Each SPC then preplans the marketing thrust in each of their local markets for each project and takes it to the sales managers—either in their branch office or district sales offices—to begin implementation. They must coordinate all aspects for maximum exposure from promotion to sales. Once the promo staff starts getting play, the SPC must see that albums and tapes are in the marketplace in highly visible locations, that there's an advertising plan, and that there's visibility by merchandising and displays.

RW: What types of projects are being designated for these special projects campaigns?

Faraci: They are the kinds of projects that need special effort when the time is right. It's really special handling in terms of providing maximum attention for breaking newer acts.

We feel very strongly that there should

“ be a \$7.98 list price on some of our ”
catalogue.

RW: Over the past few years, you've developed more specialized marketing in another sense, due to the overall shift in musical styles represented by the three label rosters. I'm thinking of the black music field, which has become a more important area due to Warner Bros. and Elektra/Asylum, both of whom have dramatically increased their involvement there.

Faraci: Oscar Fields heads up our WEA black music marketing group, which consists of sales, promotion, and field merchandisers on local and regional staffs.

The field merchandiser concept has been very meaningful and necessary as a very important penetration group for us. We have a staff in every market to be sure that we have instore displays as part of our total marketing effort. Merchandising and display play a vital role in that effort. We want to be sure that when we deliver airplay, when certain groups are on tour, whether it be a question of placing advertising or developing new display ideas, a given area has total penetration.

The field merchandisers thus go into their markets to make sure we have that visibility at the largest retail locations and small locations, at rack, and even into our one-stop serviced accounts. We go much deeper than just dealing with those customers buying directly from us. We go into many, many racked departments to help set up displays, as well as into many retailers who buy from one-stop.

RW: Apart from the extent of support, though, you've also had to tailor your coverage more to type of product. One special case is

(Continued on page 43)

Rena Scott is a super singer...

and "Super Lover" is a super single.

Rena Scott. You first heard her captivating voice on Michael Henderson's "Take Me In Yours." Now, she's dazzling America with her brilliant debut single—"Super Lover." A sizzling disco excursion, it's only one highlight from "Come On Inside"—Rena's exciting first album. Produced by hitmakers James Mtume and Reggie Lucas, it covers every base, from dancin' to ballads—all showcasing Rena's extraordinary vocal talents. So "Come On Inside"...and hear a super single by a super singer—Rena Scott!!



"Come On Inside."
The dazzling
debut of Rena Scott.
Featuring the hit
single, "Super Lover."
On Buddah Records BDA 607
and Tapes.



Marketed and Distributed by
Arista Records, Inc.
ARISTA™

HDS 5721

The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ **HOLD ON, THEY'RE COMIN'**: Once in a while an evening comes along that reminds even the most jaded among us that music is—or should be, at any rate—the reason we're all in this business in the first place. Such a night came July 1, when the **Doobie Brothers** celebrated their 10th anniversary (and their imminent seven-day stint at the Universal Amphitheater) at the Friars Club in Beverly Hills.

The word was out that something, um, unusual would be happening, but it's safe to assume that precious few of the hundreds of folks jammed into the place were expecting an onstage reunion of a good portion of the classic Stax/Volt soul revue, together for the first time in more than a decade. As the **Memphis Horns** and a four-piece rhythm section laid down a groove that just wouldn't quit (pay attention, disco mongers), the likes of **Rufus** "Funky Chicken" **Thomas**, daughter **Carla** "B.A.B.Y." **Thomas**, **Eddie** "Knock on Wood" **Floyd** and the incomparable **Sam and Dave** proceeded to simply lay the place out. When we finally left, a good three hours into it, the entire crew was working on a version of "Soul Man" that was at least half an hour long—they might still be doing it, for all we know—with **Michael Jackson**, the Doobies' **Michael McDonald** (now those two were cooking), **Bonnie Raitt**, **Kenny Loggins** and many others joining the Stax/Volt regulars for some serious honking and shouting. A truly incredible evening—we don't know how the Doobies and their people pulled this one off, but no one who was there will soon forget it.

■ **MORE THAN WILLIN**—We'd been looking forward to a different kind of fireworks this year, the prospect of the musical variety from a proven demolition expert, **Lowell George**. But Friday (29) brought the news that we'd lost much more than a hot night at the Roxy, as Warner Bros. confirmed that the Los Angeles native had died that morning in his Washington hotel room, and radio stations began bumping their picks to click to make room for some of his best songs as recorded on his own and with **Little Feat**, the band's band that he founded at the beginning of the decade.

George's death of an apparent heart attack followed a series of chronic health problems since the mid-'70s, yet recent months had brought his long-awaited (and worth it) solo debut, the prospect of a final Little Feat album cut just prior to the band's dismantling, and, best of all, the tour itself. Earlier this spring, George himself had proven relaxed and confident about his work when we visited him in his Topanga Canyon home.

It's significant that early reports varied widely on his age, if only because George had covered enough bases in L.A.'s sprawling rock scene that it was hard to believe he was still only 34. Enough other musicians have borrowed liberally from Little Feat's style that it was hard not to think of the band, and its feisty slide guitarist and front man, as prime source points.

Rather than reel off the obvious achievements, the most appropriate tribute to Lowell George might be to underscore the impact of his passing on other musicians, as reflected here over the weekend. At Saturday's (30) **Graham Parker/Rachel Sweet** concert, both acts felt compelled to dedicate songs to the good rock'n'roll doctor.

In particular, Parker and the **Rumour** paid tribute the best way they knew how: instead of opting for an easy tear with "Willin'," the signature tune with which George snared Little Feat's first contract, or any of his other ballads, Parker and his partners tackled the break-neck "Tripe Face Boogie," for years the climax of any live Feat show. As **Brinsley Schwarz** spurred his solo into the stratospheric run that was always George's moment to shine, the audience got a taste of what Little Feat and Lowell George himself were always about, unadulterated rock energy.

■ **MENTAL NOTES**: COAST mistakenly implied a couple of issues ago that **Dennis Tufano**, former lead singer of the **Buckingham**s, was fulfilling that same function for the **J.T. Connection**. It turns out that Tufano is not formally with the group—he is in about a featured vocalist on their first record. "But that stuff you put in about rock 'n' rollers turning shamelessly to disco is OK," said Dennis . . . Unanimous choice for weirdest cover of the week (year?): Freddy Fender's version of **The Who's** "Squeeze Box". The discoid "In a Gadda da Vida" on a record called "Disco Circus" is a close second . . . We offer you now the lyrics to a song by Hott City (you remember, they're the ones whose fan club is in Furnace Creek, California), without comment:

(Continued on page 58)

Mayor Koch Endorses RW N.Y. Special

(Continued from page 3)

celebration of music in New York. Street festivals, ceremonies and concerts throughout the City will be featured.

Record World has created the following logo for the special and related events:



The logo celebrates the unity between the City of New York and the music of the City of New York.

Record World and Task Force representatives reported inquiries from many segments of the music industry to the announcement of the special. New York Music Task Force Committee Chairman Allan Steckler stated: "The initial overwhelmingly positive response indicates just how successful the joint effort will be." Raleigh Pinsky of the Press Office, Ltd., which handles publicity for the Task Force, added: "The fact that the special will include the spirit of the streets of the City and the unequalled diversity of music here, is attracting widespread interest and excitement."

Those wishing to participate in the special and related activities should call Ken Sunshine or Pat Baird at *Record World*, (212) 765-5020.

Platinum Pizza



In recognition of significant contributions to the record industry as an innovative retailer, the Warner/Elektra/Atlantic Corp. presented a Tenth Anniversary Platinum Award to Jim Greenwood, president of Licorice Pizza, one of California's leading retail chains. Pictured from left: Bob Murphy, WEA L.A. sales manager; George Rossi, WEA L.A. branch manager; Jim Greenwood; advertising director Lee Cohen and marketing vice president John Houghton of Licorice Pizza; and Dave Mount, WEA field sales manager.

Mushroom Releasing 'Magazine' Single

■ LOS ANGELES—Mushroom Records general manager, Joe Owens has announced the release of the single "Magazine" from the album of the same name by Heart.

Marketing Thrust

The album was previously released during litigation between Heart and Mushroom, but will be marketed now as a new release with the hopes of gaining greater exposure at this time.

A&M's Dickies Aim For U.S.

(Continued from page 14)

"The Reds are one group I see we could virtually do the Dickies trip with," he concluded, "although they're a conventional signing via the American company. The Dickies were a bit peculiar, in that I came over and signed them, and did it in the middle of the home county, Los Angeles. But that's one of the nice things about this company. They're flexible enough that we can do that without stepping on each other's toes."

CTI Taps Two

■ NEW YORK—CTI Records has announced the appointment of Jack Kreisberg as eastern regional manager for sales and marketing.

Jack Kreisberg

Kreisberg comes to CTI from Arista Records where he was special projects manager. Prior to that he was national FM promotion director for Buddah Records.

CTI has also announced the appointment of Andre La Corbiere to the promotion staff. La Corbiere comes to CTI after being in independent promotion:



***It takes a lot to make
Stu Schwartz sing.***

The leader of a growing, dynamic 19 store record chain is constantly being grilled. Store managers and field reps need answers.

Stu knows that timely, accurate information is the life blood of the industry. That's why Stu and 379 other people at Harmony Hut look to Record World, for up-to-date, on-target answers. Answers that have helped Harmony Hut triple sales in the past five years.

We couldn't make Stu sing - but when he sees a happy customer, he does him a little.



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Record World Single Picks

B.B. KING—MCA 41062
BETTER NOT LOOK DOWN



(prod. by Levine-Felder-Hooper-Sample) (writers: Sample-Jennings) (Irving/Four Knights, BMI) (3:22)

From King's upcoming "Take It Home" LP is this cool, mid-tempo collaboration with Crusaders' Felder, Hooper & Sample. His light blues guitar talks with jazz inflections while the living legend gives the jet set advice about fast livin'. This has multi-format appeal & strong hit potential.

THIN LIZZY—Warner Bros. 49019



DO ANYTHING YOU WANT TO (prod. by Visconti-group) (writer: Lynott) (Pippin The Friendly Ranger/Chappell, ASCAP) (3:50)

The Gorham-Moore guitar team growls and soars over a bulldozer rhythm as Lynott's vocals take charge on this initial release from their "Black Rose/A Rock Legend" LP. One of rock's most prolific groups should hit with AOR-Top 40 listeners.

THE GAP BAND—Mercury 74080
OPEN UP YOUR MIND



(WIDE) (prod. by Simmons) (writers: Wilson-Wilson) (Total Experience, BMI) (3:59)

This Tulsa group is following their Top 5 BOS single, "Shake" with another skillfully arranged side that should appeal to an even wider audience. The funky theme highlights fantastic horn chops and swells, passionate lead vocals, a strong chorus hook, and intelligent tempo changes.

MADISON STREET—Infinity 50,019



HEY LOOK WHO'S DANCIN' (prod. by Levenson-Oriolo) (writer: Levenson) (Rightsong, BMI) (3:20)

In 1963, Randy and the Rainbows hit the Top 10 with "Denise." Now they're Madison Street and should go even higher with this crossover monster. The four-member group fronts splendid lead vocals backed by falsetto harmonies & a crescendo string arrangement.

Pop

ALBERT LEE—A&M 2150

SETTING ME UP (prod. by Ahern) (writer: Knopfler) (Almo/Straight-jacket, ASCAP) (3:23)

Session guitarist extraordinaire, Albert Lee covers this Dire Straits number with his blazing guitar and country slanted vocals. Don Everly adds superb harmonies. An AOR-pop hit.

TIN HUEY—WB 49001

I'M A BELIEVER (prod. by Wexler) (writer: Diamond) (Screen Gems-EMI, BMI) (3:17)

Power pop from Akron, Ohio gives a seventies workout to the Monkees' hit. The rhythm section drives an all-out guitar assault on this AOR bonus with strong pop potential.

LONG JOHN BALDRY & KATHY MACDONALD—EMI-America 8018

YOU'VE LOST THAT LOVIN' FEELIN' (prod. by Horowitz) (writers: Spector-Weil-Mann) (Screen Gems-EMI, BMI) (3:59)

One of the great pop-rock ballads of all time is treated appropriately by Baldry & MacDonald. All the passion & power of the original are captured by producer Horowitz.

SHIRLEY BASSEY—UA 1308

MOONRAKER (prod. by Barry) (writers: Barry-David) (UA, ASCAP/Unart, BMI) (2:28)

Basse's voice has become a fixture with the James Bond films. This enchanting theme from the latest is a quality pop - a/c add that should share the success of the film.

CHRIS REA—UA 1301

DON'T WANT YOU'RE BEST FRIEND (prod. by Dudgeon) (writer: Rea) (Magnet, ASCAP) (3:39)

Rea injects anger into this mid-tempo rocker with a tough-guy vocal statement and biting guitar work. The rhythmic power and infectious melody equal AOR-pop success.

RAY SAWYER—Capitol 4747

I WANT JOHNNY'S JOB (prod. by Haffkine) (writers: Sawyer-Stevens) (Horse Hairs/DebDave, BMI) (2:57)

Sawyer, one of Dr. Hook's lead singers, scores with this humorous tune about wanting to host the "Tonight Show." The light reggae beat and smart guitar make this right for pop-a/c.

MARY WELCH—20th Century-Fox—2412 (RCA)

WHEN IT WAS GOOD (prod. by Richards) (writers: Sklerov-Lloyd) (Fox Fanfare/I'll Know It When I Hear It, BMI) (3:32)

Another gifted female vocalist makes her mark here with this lavish love ballad. Welch's graceful presence dominates the easy-flowing melody & touching lyrics.

SERGIO MENDES BRASIL '88—Elektra 46064

LONELY WOMAN (prod. by Mendes) (writer: Lauro) (Berna, ASCAP) (3:22)

Lovely lead vocals and punchy horn charts make this a thoroughly refreshing excursion into Latin-pop. Mendes should break big with pop and a/c audiences.

Country/Pop

CRYSTAL GALE—United Artists 1306

YOUR KISSES WILL (prod. by Reynolds) (writer: Stephenson) (House Of Gold, BMI) (2:05)

Take one pretty melody, add some good lyrics with piano colorings, arrange suitably, deliver via the voice of Crystal Gale, and you've got the recipe for a hit record.

SAMMI SMITH—Cyclone 104

THE LETTER (prod. by Morris) (writer: Carson) (Earl Barton, BMI) (2:27)

Smith's one of the bright new success stories in the country market and with this excellent cover version, she should do equally well with a pop audience.

RAY PRICE—Monument 283
THAT'S THE ONLY WAY TO SAY GOOD MORNING

(prod. by Price) (writer: Carson) (Rose Bridge, BMI) (3:17)

There's always something undeniably special about a Ray Price record and this one's no exception. Great lyrics, a bouncy rhythm, strings; but most of all, it's his patented voice.

JERRY LEE LEWIS—Elektra 46067
WHO WILL BE THE NEXT FOOL

(prod. by Howe) (writer: Rich) (Knox, BMI) (3:20)

Lewis belts the blues with plenty of piano magic on this country tinged killer. The background gospel chorus is outstanding. A turntable necessity.

B.O.S./Pop

WAR—MCA 41061

I'M THE ONE WHO UNDERSTANDS (prod. by Goldstein) (writers: Allen-Brown-Dickerson-Jordan-Miller-Oskar-Scott-Goldstein) (Far Out, ASCAP) (3:59)

Standout performances by vocalist Tweed Smith and Lonnie Jordan on keyboards pace this romantic ballad. Snappy percussion underscores the message.

LARRY GRAHAM with GRAHAM CENTRAL STATION—WB 49011

STAR WALK (prod. by Graham) (writer: Graham) (Nineteen Eighty-Foe, BMI) (3:54)

Synthesizer special effects and Graham's martian-like vocals are from another world, while the well-fueled horn break and throbbing disco beat are certainly down to earth. This one's a hit.

FERN KINNEY—Malaco 1058

GROOVE ME (prod. by Whitsett-Stephenson-Couch) (writer: Floyd) (Malaco/Roffignac, BMI) (3:25)

Kinney gets the libido up with her kitten coos on this smooth, mid-tempo disco affair. The well-oiled rhythm moves effortlessly while a sleek chorus jabs the hook.

TAKA BOOM—Ariola 7761

RED HOT (prod. by Ryan) (writers: Bee-Suazo) (Firedrum/Cottage Grove, ASCAP) (3:35)

The crafty percussive intro hitches a whirlwind ride on the speeding bass while Boom's tiny falsetto entertains on this disco dancer. From the clubs to the radio, a hit.

DOUBLE EXPOSURE—Salsoul 2091

I GOT THE HOTS FOR YA (prod. by Baker) (writer: Baker) (Burma East, BMI) (3:30)

From their forthcoming LP comes this funky stomper. The lasting hook and theatrical vocal chorus break are energetic and cleverly appealing.

BRYAN ADAMS—A&M 2163

LET ME TAKE YOU DANCING (prod. by Vallance-Adams) (writers: Adams-Vallance) (Irving, BMI) (3:13)

Spirits fly with disco-pop delight as Adams' youthful voice bursts with exuberance. The simple beat and accompaniment give way to the vigorous, romantic theme.

LOVE & KISSES—Casablanca 993

YOU MUST BE LOVE (prod. by Costandinos) (writer: Costandinos) (Cafe Americana, ASCAP) (3:35)

A male-female vocal trade sings the verses while a falsetto chorus, keyboards and strings swell into a gargantuan climax. The disco beat will keep the feet moving.

SYLVIE VARTAN—RCA 11578

I DON'T WANT THE NIGHT TO END (prod. by Dante) (writer: Short) (Red Admiral, BMI) (3:58)

This outing from Vartan's upcoming LP shows why she's already a hit in France. Alluring vocals and a strong hook glide on a light disco beat with heavy pop-rock appeal.

EUPHORIA!



In a music world full of rock, jazz, disco, fusion, funk, R&B, salsa, and a dozen other categories, Gato Barbieri has re-invented something new....It's called popular.

EUPHORIA. *The newest album from GATO BARBIERI*

SP 4774

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8/20—Tempe, Ariz. • 8/21—San Diego, Ca. • 8/22-23—L. A., Ca. • 8/24-25—San Francisco, Ca. • 8/26—Santa Cruz, Ca.

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Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ Broadway's first "disco musical," "Got Tu Go Disco," closed last Saturday (30) after one week of performances, following unanimously poor press reviews that varied only in intensity (Rex Reed's discussion was especially noted for its bellicosity). The show's problems were manifold: an extremely weak book and plot concept; an apparent rush toward a repeatedly postponed opening that made much of the acting and production look unprepared, and surprising lapses in music and choreography, were among them. Despite the involvement of writers **Kenny Lehman** and **John Davis**, the music was closer to vaguely "contemporary" pop than to disco—had Lehman's "Get On Up" or Davis' "Love Magic" been in the score, they would have stood head and shoulders above the rest of it, especially as none of the songs, as arranged for the otherwise excellent orchestra (conducted by Lehman), were allowed the builds and development that a disco record necessarily is given. The dancing also seemed to owe more to Broadway style than to disco. Amid all this, two bright spots emerged, named **Rhett Hughes** and **Gerri Griffen**. Hughes played Snap-Flash, a flamboyant bitch queen character, with gusto and panache, to the show's only favorable notices; Griffen played out the week in the lead role of Cassette (star **Irene Cara** played only opening night), demonstrating a voice and personal presence that makes one hope and expect to hear more of her, soon.

RECOMMENDED NEW MUSIC: **Machine's** self-titled album appears on Hologram/RCA this week, leading with a revised mix of their

controversial hit, "There But For the Grace of God Go I," now timing 4:47, with a longer piano intro, and dispensing with the disco disc's edited return. Although some advance word suggested that the album might be rock music, it's in fact a fusion of rock with R&B/disco, with a sharp, angular feel stemming from spare but aggressive playing. Lyrically, as is generally the case with producer **August Darnell's** work, the songs exhibit a division between humble, devotional love songs and tactlessly real street scenes, with no compromises made in the purity or conviction of either. The cut immediately chosen by DJs is "Marisa" (6:46), one of the lovestruck variety, with a subtle organ and guitar arrangement that stretches out nicely for the last half of the cut, and in a really lifting moment, segues into a short handclap segment. "Get Your Body Ready" (4:05), the B side of the commercial pressing and "You've Come a Long Way, Baby" (7:26) both emphasize the no-nonsense approach of the group, using a synthesizer bottom to syncopate skeletal rhythm arrangements, while energetic singing provides an above-average amount of energy. "It's the Last Time Again" (4:29), in modified Latin rhythm, carries fairly downbeat lyrics with a guitar solo of the sort that powered the Isley's "That Lady;" it's the fourth viable cut on this consistently excellent album. **Machine's** dance songs (written by Darnell and group members **Kevin Nance** and **Jay Stovall**) all hold to a high standard of articulation that's just about unique on the disco scene and are performed with the spirit and flash of true believers.

The week's other uncategorizable pleasure: **Fern Kinney's** "Groove Me," on TK disco disc (8:51). **King Floyd's** 1972 original, one remembers, was a daring top ten entry that along with **Jean Knight's** "Mr. Big Stuff," was as much a rhythmic departure from that period's R&B as Kinney's new version is from current disco. Like the original, produced at Mississippi's Malaco Studios, this "Groove Me" is a vivid melange of sounds—southern-style horns, mechanized synthesizer bottom (replacing the kickdrum, it seems) that somehow carries a semi-Caribbean feel, especially in the reggae-ish piano and percussion touches—altogether, quite different. There will certainly be comparisons made to "Ring My Bell," but the records are most alike, in fact, in their individuality of concept, using modern tech-

(Continued on page 23)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

SAHARA/NEW YORK

DJ: ELLEN BOGEN

AIN'T NO STOPPIN' US NOW—McFadden and Whitehead—Phila. Intl.
BAD, BAD BOY—Theo Vaness—Prelude
BAD GIRLS—Donna Summer—Casablanca
CHANCE—Candi Staton—WB (entire lp)
DISCO CHOO CHOO—Nightlife Unlimited—Casablanca
DON'T YOU WANT MY LOVE/HOT HOT/UNDERCOVER LOVER—Debbie Jacobs—MCA
GET UP AND BOOGIE—Freddie James—WB
HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB
I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
LOVE MAGIC—John Davis and the Monster Orch.—Sam/Col
RING MY BELL—Anita Ward—TK
SWEET MELODIES/DON'T GIVE IT UP—Linda Clifford—Curtom/RSO
THIS TIME BABY—Jackie Moore—Col
YOU CAN DO IT—Al Hudson and the Partners—MCA
YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—Phila. Intl.

THE RITZ/HOUSTON

DJ: KEN SMITH

BORN TO BE ALIVE—Patrick Hernandez—Col
CRANK IT UP—Peter Brown—TK
DANCING IN THE STREET—Hodges, James and Smith—London
GET ANOTHER LOVE—Chantal Curtis—Key
GET READY—Smokey Robinson—Motown
GOOD TIMES—Chic—Atlantic
H.A.P.P.Y. RADIO—Edwin Starr—20th Century
HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB
I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
LOVE ATTACK—Ferrara—Midsong Intl.
LOVE WILL BRING US TOGETHER AGAIN—Roy Ayers—Polydor
NIGHT RIDER—Venus Dodson—WB/RFC
SAVAGE LOVER—The Ring—Vanguard
THIS TIME BABY—Jackie Moore—Col
WANT ADS—Ullanda—Ocean/Ariola

HIS CO. DISCO/PHOENIX

DJ: HUBERT CHARLES

COME AND GET IT ON—Soccer—Salsoul
CRANK IT UP—Peter Brown—TK
GET UP BOOGIE—Leroy Gomez—Casablanca
GIVE ME YOUR BODY WHILE WE'RE DANCIN'—Jesse Towers—Kick
GOOD TIMES—Chic—Atlantic
HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB
IN THE MOOD—Puff—Willpower
LIFE IN TOKYO—Japan—Ariola
MIDNIGHT DANCING/HOW—Flower—MCA
PEOPLE COME DANCE—Ednah Holt and Starluv—West End
ROCK AND SHUFFLE—Candido—Salsoul
SATISFACTION—Laura Lee—Fantasy
SAVAGE LOVER—The Ring—Vanguard
SEXY CREAM—Slick—Fantasy/WMOT
TONIGHT'S THE NIGHT—Kleer—Atlantic

SOMEPLACE ELSE/PHILADELPHIA

DJ: CARMEN NATARA

BAD GIRLS—Donna Summer—Casablanca
BORN TO BE ALIVE—Patrick Hernandez—Col
FIRST TIME AROUND/THIS GROOVE IS BAD—Skyy—Salsoul
GOOD, GOOD FEELING—War—MCA
GOOD TIMES—Chic—Atlantic
HAPPINESS—Pointer Sisters—Planet
HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB
IT'S TOO FUNKY IN HERE—James Brown—Polydor
MOTOWN REVIEW—Philly Cream—Fantasy/WMOT
RING MY BELL—Anita Ward—TK
THE BOSS—Diana Ross—Motown
WHEN YOU WAKE UP TOMORROW—Candi Staton—WB
WHY LEAVE US ALONE—Five Special—Elektra
YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—Phila. Intl.
YOU KNOW WHAT TO DO—Tyrone Davis—Col



Ashford + Simpson Have "Found A Cure"..

Their brand-new single from the forthcoming album **Stay Free**
 12" Disco "Found A Cure" (DWBS 8874)
 7" "Found A Cure" (WBS 8870)

Produced and written by
 Nickolas Ashford & Valene Simpson
 for Hopsack & Silk Productions, Inc.
 on Warner Bros. Records



Disco Dial

Disco File (Continued from page 22)

WBOS/Boston / Jane Dunklee

#1 **BAD GIRLS/HOT STUFF**—
Donna Summer—
Casablanca

Prime Movers: **GOOD TIMES**—Chic—
Atlantic
CRANK IT UP—Peter
Brown—TK

**AIN'T NOTHING GONNA KEEP
ME FROM YOU**—Teri
DeSario—Casablanca

Pick Hits: **DO IT GOOD**—A Taste of
Honey—Capitol

ROCK BABY—Tower of
Power—Columbia

**GIVE ME YOUR BODY WHILE
WE'RE DANCIN'**—Jesse
Towers—Kick

WCAU-FM/Philadelphia / Roy Perry

#1 **BAD GIRLS/SUNSET PEOPLE**
—Donna Summer—
Casablanca

Prime Movers: **WHEN YOU WAKE UP
TOMORROW**—Candi Staton
—WB

BEST BEAT IN TOWN—Switch
—Motown

GOOD TIMES—Chic—Atlantic

Pick Hits: **I'VE GOT THE HOTS FOR YOU**
—Double Exposure—
Salsoul

**WHATCHA' GONNA DO ABOUT
IT**—Rozalin Woods—A&M

BOOGIE CITY—Phil Hurtt—
Fantasy

WDRQ/Detroit / Jim Ryan/Debbie Stachel

#1 **HOT STUFF/BAD GIRLS**—
Donna Summer—
Casablanca

Prime Movers: **GOOD TIMES**—Chic—Atlantic
CRANK IT UP—Peter Brown
—TK

THE MAIN EVENT/FIGHT—
Barbra Streisand—Col

Pick Hits: **PUT YOUR BODY IN IT**—
Stephanie Mills—20th
Century

CHANCE—Candi Staton—WB

GET UP AND BOOGIE—Freddie
James—WB

All records played are 12" discs unless otherwise indicated.

WRMZ/Columbus / Ken Pugh

#1 **AIN'T NO STOPPIN' US NOW**
—McFadden and
Whitehead—Phila. Intl.

Prime Movers: **GOOD TIMES**—Chic—Atlantic
**YOU GONNA MAKE ME LOVE
SOMEBODY ELSE**—Jones
Girls—Phila. Intl.

THIS TIME BABY—Jackie
Moore—Col

Pick Hits: **GET UP AND BOOGIE**—Freddie
James—WB

LOVE DANCIN'—Marlena
Shaw—Col

FOUND A CURE—Ashford
and Simpson—WB

KHFI-FM/Austin / Jack Starr

#1 **HOT STUFF/BAD GIRLS/
SUNSET PEOPLE**—Donna
Summer—Casablanca

Prime Movers: **WHEN YOU WAKE UP
TOMORROW**—Candi Staton
—WB

LOVE MAGIC—John Davis
and the Monster Orch.
—Sam/Col

Pick Hits: **WANT ADS**—Ullanda
—Ocean/Ariola

THIS TIME BABY—Jackie
Moore—Col

**HERE COMES THAT SOUND
AGAIN**—Love De-Luxe
—WB

KIIS-FM/LA / Sherman Cohen/
Mike Wagner

#1 **BAD GIRLS/HOT STUFF/
SUNSET PEOPLE**—Donna
Summer—Casablanca

Prime Movers: **GOOD TIMES**—Chic—Atlantic
THE MAIN EVENT/FIGHT—
Barbra Streisand—Col

**YOU GONNA MAKE ME LOVE
SOMEBODY ELSE**—Jones
Girls—Phila. Intl.

Pick Hits: **OVER AND OVER**—Disco
Circus—Col

**WHATCHA' GONNA DO ABOUT
IT**—Rozalin Woods—A&M

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

nology, while an almost rural element flavors each: country in "Ring My Bell," and old R&B in "Groove Me." Admittedly, the high, girlish voices on both cuts create the same sort of intimacy (and suggest a possible subliminal Lolita appeal) but it's all neither here nor there when you're caught up in the bounce of it. There are countless clever turns in the course of the cut to keep attention up: the ebb and flow of the arrangement, timbales and handclaps and the mutation of sweet talk in metallic super-echo—it's entrancing from the first listen.

REMIXES: Especially excellent remix work this week has been re-launching familiar cuts on the charts. "Come On and Do it" from the **Poussez** album, redone by New York's **Roy Thode** is out on Vanguard disco disc, restructured with new instrumental portions and a mind-blowing new break using the introductory moans over a bare conga. Lots of variety in the sound; it should be easy to play the 9:50 through and keep excitement high. **Taka Boom's** "Red Hot" (Ariola), played alongside "Night Dancin'" for the past few weeks, has been remixed by Ariola's **Jack Witherby**, lengthened only slightly, but leaner, minus a piano, jumper, bringing out guitar, clavinet and percussion, and much brighter. Hadn't really tuned into this one, but it only took a couple of playings for the dense rush to grab me. Talk about savage love.

Two jazz-flavored cuts are also among the week's picks: one is a remix from **Herbie Hancock's** "Feets Don't Fail Me Now" lp (Columbia), "Tell Everybody." Redone by San Franciscans **Don Miley** and DJ **Tim Rivers**, this jazz-funk cut gets a percussion heavy mix with notably good sequencing and layering, and shifting turns that vary the texture effectively. The almost missionary chant, "tell everybody we've got a funky celebration goin' down, nudges onto the chart this week. **Herb Alpert's** instrumental, "Rise" (7:40), on A&M disco disc, clear vinyl for the initial pressing, is also seeing some action across the country. Although quite slow, it's really in the groove with its handclaps and has made several top twenty lists this week—it's nice lazy summer music, worth a listen.

THE MUSIC MAKES YOU DO IT (NEW DISCO DISCS): **AKB** stands for **Andy Kahn** and **Kurt Borusiewicz**, who broke "Hot Shot" around this time last year; this project is called "Stand Up-Sit Down." Like "Hot Shot," the cut has an aggressive come-on with lots of trebly percussion, adding phasing effects throughout. The song, largely piano-based, is merely an excuse for the breaks, but what's to complain when they're so good? The string section, especially, commands attention, making the listener really concentrate on its leaps and swirls amid the percussion. At first listening, I preferred the no more concise five minute mix to the long eight minute mix, but it's likely that we'll be getting used to the longer version, as "Stand Up-Sit Down" is well liked by the DJs who have been playing test pressings in the last few weeks. "Give Your Body Up to the Music" by **Billy Nichols** (West End) was just outside the chart this week—it's another one of the slightly off beat but totally fascinating records this New York label has a knack for finding. Interestingly, two alternative mixes of the cut are offered: one by New York's **Larry Levan** (7:40) and the other by Washington's **Vince Michaels** (8:43). Levan's mix is rawer, rougher, placing a long break and build in the second half of the cut. Nichols sounds like a half-crazed Rick James here, but sounds more like a mellowed-out

(Continued on page 52)

"CRANK IT UP (FUNK TOWN)"

TKD 151

The smash new
12" single from **PETER
("Dance With Me") BROWN**



Watch for
"Crank It Up"...LP
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DRIVE 108

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Radio Replay

By NEIL McINTYRE



■ As the gas lines ease off in the east, the car radio becomes rolling stock again. The complete rating book is being received in those markets which have heard the advances from ARB. This week advances are in for San Francisco, Boston, Detroit and Providence (details in separate story).

Speaking of ratings, **Rick Sklar**, VP of programming for ABC Radio, is very encouraged by the latest breakdown of the ARBs in the New York City market for WABC. Sklar said: "In the new system they have at Arbitron that breaks it out week by week, WABC came up with an eight share in the last week of the survey."

This compares to the overall rating period for the station of a 5.9. Sklar continued: "Starting in the middle of the rating sweep we shifted the decision-making of the programming over to here temporarily and did a lot of modification, and that's the way the station sounds now, like it did in the last week of the survey period." Since Sklar designed the format originally for WABC, he found it easy to make adjustments in the music and bring the station back closer to their basic format.

MOVES: New York City continues to receive a lot of attention from programming people as they go over the results of the latest book. Last week WXLO (99X) decided to change its programming strategy, as PD **Bobby Rich** departed. Now WPIX-FM is making a change in its morning show. PD **Joe** (from Chicago) **Piasek** explains: "Our new morning personality is **Alfredo Santos**, who has been doing weekends, and has been filling in for **Jim Kerr** while he was on vacation. Jim Kerr is still under contract; he is going to be doing some lifestyle reports for WPIX-FM and help us out promotionally." Kerr has been with the station since close to the beginnings of the album rock format, joining WPIX from WPLJ. Piasek said: "It was a decision as to what to do with the morning show, since it didn't seem to catch hold. Jim's name is a commodity, but the show isn't. His primary expertise is dealing with people one on one" . . . **Gary L. Clouse** has been appointed GM of KESY/Omaha, from sales manager . . . **Rick Stancato** has been named MD at KRLA/Los Angeles. Stancato has been both music programmer and disco director . . . Send your moves, changes and station pictures to Neil (odd) McIntyre.

FEEDBACK: That term was at one time only associated with a very unpleasant noise coming out of the radio or over a set of loudspeakers. Now it's something that a lot of people are looking for—feedback from their audience, some assurance that the station is going in the right direction (hopefully up). Much of the feedback is compiled in the area of radio station research, and many programmers are satisfied to receive it over the phone, or from infrequent letters. I suggest that going where the people are and spending some time talking to the listening audience at shopping centers, car washes, local concerts and movie theaters rather than waiting for them to respond is a faster way to obtain opinions about programming. In many cases by the time a one-time listener gets around to telling you what they don't like, they're already off listening to someone else.

CHICKENING OUT: The combination of the radio and the music business has in recent months put a number of people out of work. Many of these people have good resumes and track records in their professions and hopefully will land on their feet in the business. The man in San Diego has had his own problems being part of a sport and a rep for radio station KGB; his career has been that of a chicken. Although his competition for the job of chicken may be slight, I assume the explanation to the unemployment bureau could be a paperwork problem of great magnitude. First what line does he get in? And must he call at least three baseball teams a week to see if they need a chicken? And what are the available parts in the world for a chicken? Chicken parts—that sounds like something that **Jay Thomas** might be trying out for in the future.

WJR Again Tops Detroit ARB; Boston, SF, Prov., Ratings Issued

By NEIL McINTYRE

■ NEW YORK—The Detroit Arbitron advances in 12-plus shares kept WJR on top of the market, with the station holding steady from January/February 13.4 to April/May 13.3.

The current album-rock leader, WWWW (W-4), continued its upward trend moving into second place in the market from 4.9 to 6.1. Commenting on the book, general manager **Bart Walsh** said, "It's a great book, and the fourth from ARB with upward motion. We knew we were going to take a big jump, Mediatrend, RAM, and Burke show us doing well. The reaction at the station was good with strong feedback."

Other stations making positive moves were WCZV up from 2.6 to 3.8, WMJC from 2.2 to 5.5, WMOC from 4.1 to 4.5, WLBS (recently purchased by Inner City Broadcasting, owners of WBLS in New York) from 0.3 to 1.2.

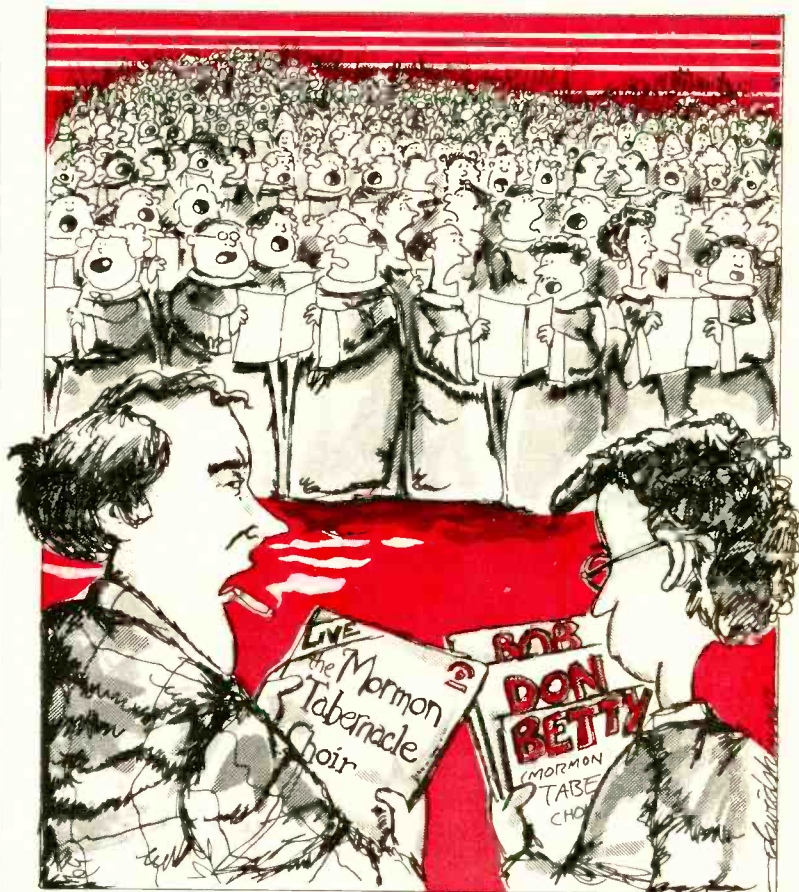
Golden West Broadcasting's stations also did well, with the country AM, WCAR, moving up from 1.2 to 2.6, while the FM WTWR was up from 1.1 to 2.0.

The following stations were fairly steady, WJR-FM from 4.5 to 4.3, WDEE from 2.7 to 2.6, WRIF from 4.8 to 4.6, WJZZ from 3.1 to 3.2. WJLB stayed at 3.8, and WXYZ was the same at 5.2. WDRQ with their first book reflecting disco programming was off from 3.4 to 2.7, WABX from 4.2 to 3.9, WWJ dropped from 8.1 to 4.8, CKLW was down from 6.2 to 5.6, WNIC was off from 4.0 to 3.3, and WCHB was down from 1.9 to 1.5.

The San Francisco advances kept KGO on top from 8.8 to 8.9, as KRFC dropped a full point from 6.8 to 5.8 while, KNBR moved up drastically from 3.2 to 5.8 tying them for second place overall.

Other stations moving up were KIOI up from 3.1 to 3.7, KDIA up from 2.7 to 3.1, KFOG jumped from 2.7 to 4.1, KYUU up from 2.1 to 2.8, KYA-FM 2.4 to 2.5, KMEL 2.2 to 2.3, KABL-AM was off from 3.7 to 3.5, while the FM was down from 2.8 to 2.5, KNEW was down from 3.4 to 2.5, KOIT off from 4.1 to 3.7, KSOL also off from 4.1 to

(Continued on page 54)



"The live album is okay, but I have to draw the line at solo albums."



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"Repeat When Necessary" On Swan Song Records and Tapes.

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- July
- 4 Central Youth Ctr., Scranton, Pa.
- 5 Leroy Theatre, Providence, R.I.
- 6 The Paradise, Boston, Ma.
- 7 Convention Hall, Asbury Park, N.J.
- 8 Belmont Park, Wollman Rink, New York City
- 9 Central Park, Elmor, L.I., N.Y.
- 11 Starley Theatre, Pittsburgh, Pa.
- 12 Tower Theatre, Philadelphia, Columbia, Md.
- 13 The Mosque, Richmond, Va.
- 15 Civic Centre, Indianapolis, Ind.
- 16 Louisville Gardens, Louisville, Ky.
- 18 Music Hall, Cleveland, Ohio
- 20 Palace Theatre, Cincinnati, Ohio
- 21 Park West, Chicago, Illinois
- 22 Masonic Auditorium, Detroit, Michigan
- 24 Kiel Auditorium, St. Louis, Mo.
- 26 Tennessee Theatre, Memphis, Tenn.
- 27 Fox Theatre, Atlanta, Ga.
- 28 University of Florida, Gainesville, Fla.
- 31 Tampa Theatre, Tampa, Fla.
- August
- 1 Sunrise Theatre, Ft. Lauderdale, Fla.
- 3 Theatre for the Performing Arts, New Orleans, La.
- 4 Cullen Auditorium, Houston, Texas
- 5 McFarland Auditorium, Dallas, Texas
- 11 Sacramento, Calif.
- 12 Oakland Auditorium, Oakland, Ca.
- 14 State Amphitheatre, San Diego, Ca.
- 15-16 Greek Theatre, Los Angeles, Ca.

When you're on these charts.....

Record World Albums

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JUNE 30, 1979

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

- 1 BREAKFAST TABLE SUPERTRAMP A&M SP 370 (7th Week)
- 2 BAD GIRLS DONNA SUMNER/Casablanca 988
- 3 CHEAP TRICK/Arista 4702
- 4 DESOLATED
- 5 I AM BEACH BOYS/Casablanca 988
- 6 RICKIE LEE/Warner Bros. 8823
- 7 DYNASTY/Warner Bros. 8823
- 8 WE IN THE CITY/Warner Bros. 8823
- 9 THE SILENT
- 10 7 2 H
- 11 18 M
- 12 17 9
- 13 15
- 14 8
- 15 13
- 16 11
- 17 18
- 18 19
- 19 26
- 20 21
- 21 10
- 22 11

JUNE 2, 1979

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

- 1 HOT STUFF DONNA SUMNER/Casablanca 978
- 2 REUNITED PEACHES & HERB/Polydor/NVF 1454
- 3 SHAKE YOUR BODY (DOWN TO THE GROUND) JACOBS/Decca 3034 (W)
- 4 IN THE NAVY VILLAGE PEOPLE/Casablanca 973
- 5 LOVE YOU INSIDE CUT BEE GEES/RSO 923
- 6 HEART OF GLASS BLONDIE/Chrysalis 2795
- 7 WE ARE FARMY SISTER SLEDGE/Capitol 4421 (A)
- 8 JUST WHEN YOU MOST NEED HIM VAN WARMER/Decca 3034 (W)
- 9 KNOCK ON WOOD AMY STEWART/Arista 2928
- 10 THE LOGICAL SONG SUPERTRAMP/A&M 2928
- 11 DISCO NIGHTS (BACK FEARS) G.O./Arista 4338
- 12 MUSIC BOX DANCE FRANK MILES/Polydor 14517
- 13 YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908
- 14 LOVE IS THE ANSWER ENGLAND DAN & JOHN MCARDON/Coley, Big Tree 1613 (A)
- 15 I DON'T LOVE A BITCH ROD STEWART/Warner Bros. 8813
- 16 DREPER THAN THE NIGHT OLIVIA NEWTON-JOHNS/MCA 41009
- 17 LOVE TAKES TIME ORLEANS/Infinity 5006
- 18 HONESTY BILLY JOEL/Columbia 3 10959
- 19 MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. 8828
- 20 ROCK 'N' ROLL FANTASY 3RD COMPANY/Swan Song 701 9 (A)
- 21 CRACK 'N' SMILE FOR THE DRY STYX/A&M 2110
- 22 SHE BELIEVES IN ME KENNY ROGERS/United Artists 1275
- 23 I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50880
- 24 STUMBLIN' IN SUZI QUATRO & CHRIS MORMAN/RSO 9 7 18
- 25 TAKE ME HOME CHER/Casablanca 965
- 26 I WANT YOU TO WANT ME (PART II) BARBARA MANDELL/MCA 12-58
- 27 STUMBLIN' IN SUZI QUATRO & CHRIS MORMAN/RSO 9 7 18
- 28 TAKE ME HOME CHER/Casablanca 965
- 29 I WANT YOU TO WANT ME (PART II) BARBARA MANDELL/MCA 12-58
- 30 STUMBLIN' IN SUZI QUATRO & CHRIS MORMAN/RSO 9 7 18
- 31 TAKE ME HOME CHER/Casablanca 965
- 32 I WANT YOU TO WANT ME (PART II) BARBARA MANDELL/MCA 12-58
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- 100 TAKE ME HOME CHER/Casablanca 965

WEEK ON CHART

- 21 52ND STREET BILLY JOEL/Columbia PC 35809 41 H
- 22 SWITCH II, Gordy G7 8881 (MCA) 6 G
- 23 BLONDES HAVE MORE FUN ROD STEWART/Warner Bros. BSK 3251 28 H
- 24 THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHIFF/MSA 2 11005 8 K
- 25 YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC IAN HUNTER/Chrysalis CHR 1214 10 G
- 26 AUDIO/Arista AB 4212 12 G
- 27 HOOKAN/Columbia PC 3 057 26 G
- 28 BSK 3075 6 G
- 29 4228 6 G
- 30 25 G
- 31 6 G
- 32 6 G
- 33 6 G
- 34 6 G
- 35 6 G
- 36 6 G
- 37 6 G
- 38 6 G
- 39 6 G
- 40 6 G

Record World Singles

WEEK ON CHART

- 31 35 WHAT A FOOL BE JEVES DOOBIE BROTHERS/Warner Bros. 8725 19
- 32 46 BLOW AWAY GEORGE HARRISON/Dark Horse 8763 (WBI) 14
- 33 48 DON'T YOU WORRY PER OFF MCGUINN, CLARK & HILLMAN/Capitol 4693 11
- 34 63 GOLD JOHN STEWART/RSO 931 3
- 35 58 GEORGY YORGO/Columbia 3 10944 6
- 36 72 DOES YOUR MOTHER KNOW ABBA/Atlantic 3574 3
- 37 61 CAN'T SLEEP ROCKS/RSO 926 5
- 38 64 DANCE AWAY ROX* MUSIC/Arca 7100 6
- 39 CHARTMAKER OF THE WEEK: DAYS GONE DOWN (BILLY GOT THE LIGHT IN YOUR EYE) GERRY RAFFERTY United Artists 1298 3
- 40 68 DON'T EVER WANNA LOSE YA NEW ENGLAND/Infinity 50013 5
- 41 75 I WAS MADE FOR LOVIN' YOU KISS/Casablanca 983 2
- 42 73 HEART OF THE NIGHT POGO/DACA 41023 3
- 43 64 I WISH I COULD FLY (LIKE SUPERMAN) BINKS/Arista 2409 7
- 44 74 I CAN'T STAND IT NO MORE PETER FRAMPTON/A&M 2148 2
- 45 66 ONE WAY OR ANOTHER BLONDIE/Chrysalis 2336 1
- 46 68 MY BABY'S BABY LIQUID GOLD/Parachute 524 1
- 47 71 CAN'T KEEP A GOOD MAN DOWN EDDIE MONEY (Casablanca) 14
- 48 76 ONE MORE MINUTE SAINT TROPEZ/Columbia 3 10981 4
- 49 70 SAR MAYBE NEIL DIAMOND/Columbia 3 10945 4
- 50 80 SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4710 2
- 51 72 SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/NVF 1454 2
- 52 74 BANGIN' FOOL FRANK ZAPPA/Zappa 0 (Mercury) 23
- 53 77 FUEL THE NEED LEIF GARRETT/Zappa 0 (Mercury) 8
- 54 83 UP ON THE ROOF JAMES TAYLOR/Columbia 3 11005 4
- 55 84 WUENKED WET WILLE/Epic 8 50714 1
- 56 76 BOOGIE WOOGIE DANCIN' SMOES CLOUTIER BARRY/Chrysalis 2313 2
- 57 84 JUST THE SAME WAY JOURNLY/Columbia 3 10928 6
- 58 83 GO WEST VILLAGE PEOPLE/Casablanca 974 6
- 59 85 PEOPLE OF THE SOUTH WIND KANSAS/RSO 9 7 18 13
- 60 89 IN THE MOOD TYRONE DAVIS/Columbia 3 10904 1
- 61 87 CHURCH BOB WELCH/Capitol 4719 3
- 62 87 IF YOU CAN'T GIVE ME LOVE SUZI QUATRO/RSO 929 2
- 63 87 FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4886 2
- 64 87 THERE BUT FOR THE GRACE OF GOD GO I (MACHINE) Mologram/RCA 11456 3
- 65 74 MAPPED MEN BITTE MIDLER/Atlantic 3582 1
- 66 90 YOU ANGEL YOU MANFRED MANN'S EARTH SARE/Warner Bros. 8850 1
- 67 91 BUSTIN' OUT RICK JAMES/Gordy 7167 (Motown) 3
- 68 93 WANNA BE WISH YOU (PART II) ISLEY BROS./Neck 8 2275 (CBS) 4
- 69 92 NO TIME TO OSE TARNEY/SPENCER BAND/A&M 2924 3
- 70 94 SINCE I DON'T HAVE YOU ART-GARFUNKEL/Columbia 3 10999 1
- 71 95 ONE CHAIN (DON'T MAKE NO PRISON) SANTANA/Columbia 3 10938 4
- 72 97 GOOD, GOOD BELIEV' WAR/MCA 40995 1
- 73 96 AMANDA WAYLON JENNINGS/RCA 11596 2
- 74 97 LADY LITTLE RIVER BAND/Harvest 4467 (Capitol) 1
- 75 98 I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) MARADA MICHAEL WALDEN/Atlantic 3541 21
- 76 99 IS SHE REALLY GOING OUT WITH NEMT JOE JACKSON/A&M 2635 1
- 77 100 GOLD IN TRIUMPH-RCA 1569 1

PRODUCTS & PUBLISHERS ON PAGE 35

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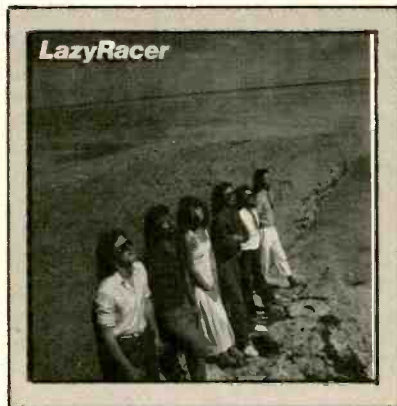


Record World Album Picks



FROG, SPROUTS, CLOGS AND KRAUTS

THE RUMOUR—Arista AB 4235 (7.98)
This English band is best known for their work with Graham Parker but this second solo album proves they are just as interesting and exciting on their own. "Emotional Traffic" is the prime cut here but the rest of the disc contains perfectly realized rock melodies in a variety of moods.



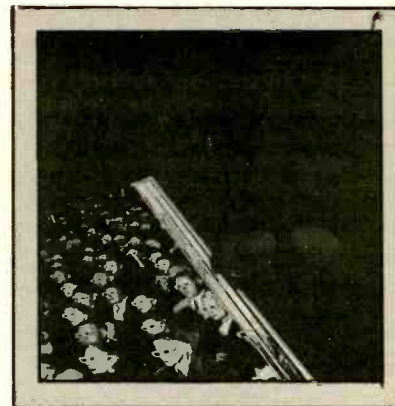
LAZY RAZER

A&M SP 4768 (7.98)
This new English/American collective, under the direction of Glyn Johns, creates a mellow rock sound, not entirely unlike Fleetwood Mac. John's production gives the disc a uniquely live character and songs such as "Keep On Running Away" and "Safe Harbor" have good single potential. This is a powerful debut.



I WANNA PLAY FOR YOU

STANLEY CLARKE—Nemperor KZ 2 35680 (11.98)
Over the past few years Clarke has worked with the cream of jazz/fusion. Now, on this solo album, they pay him back. His bass playing adds support to performances by Stan Getz, Jeff Beck, George Duke, Airto, Freddie Hubbard and a host of others. It's a double album with, literally something for everyone.



THE REDS

A&M SP 4772 (7.98)
While English groups seem to be dominating the new wave field, American artists are obviously catching up. This new group from Philadelphia got the expert touches of producer David Kershbaum (Joe Jackson) for a completely energized package. The tunes drive from the opening notes and this should be an AOR staple.

LIFE'S A PARTY

MICHAEL ZAGER BAND—Columbia JC 35771 (7.98)



Zager's "Let's All Chant" was an international hit last year and he continues here with his now patented brand of smooth as silk disco arrangements, featuring big choir-like vocals. Recorded here and in England.

THE ORIGINAL DISCO MAN

JAMES BROWN—Polydor PD-1-6212 (7.98)



Brown's claim that his music was the first inspiration for disco music is substantial and he here illustrates it with an ultra-slick collaboration with Brad Shapiro. Popwise this is his most accessible album in some time.

MOONDANCER

MECO—Casablanca NBLP 7155 (7.98)



Meco's blend of electronic wizardry with sophisticated instrumental arrangements have made him a unique and demanded artist. This new set of space theme tunes are bound for the disco floor/airwaves with "Love Me, Dracula" the prime cut.

A NIGHT AT STUDIO 54

Various Artists—Casablanca NBLP 2-7161 (13.98)



This two-record set features some of the best disco recordings to hit the charts in the last year. Specially engineered and sequenced at the famed disco, it's the perfect addition to any contemporary collection.

THE EDGAR WINTER ALBUM

Blue Sky JZ 35989 (CBS) (7.98)



This new Winter album should come as quite a surprise to his long-time fans. Instead of the driving blues/rock of the past, he here dishes up a powerful combination of disco and rock, perfectly realized in Tom Moulton's mixes.

HOTEL

MCA 3158 (7.98)



This relatively new six-man group debuts for MCA Records with a splendidly popish outing geared to several markets. The jangly guitar work surrounds Marc Phillips husky vocals with care. It could be a sleeper hit.

BEST OF THE J. GEILS BAND

Atlantic SD 19234 (7.98)



This super rock group of the late '60s and early '70s still holds their position in contemporary music but this compilation of tunes from 1972 to 1977 is a must add to every serious collection.

EUPHORIA

GATO BARBIERI—A&M SP 4774 (7.98)



While Barbieri established his reputation in the jazz field, each release spreads his popularity far beyond that field. This new disc is another superior effort with the cut "Sophia" just right for AOR as well as jazz play.

SESAME DISCO

Sesame Street CTW 79008 (7.98)



The charming Muppets who populate Sesame Street here release the second album by their human counterparts. Last year's "Sesame Street Fever" was a surprise retail hit and this new selection of Joe Raposo tunes should grab the young 'uns as quickly.

HONEST LULLABY

JOAN BAEZ—Portrait JR 35766 (7.98)



Baez chooses producer Barry Beckett for this latest set of new tunes from her own pen as well as other contemporary songwriters. Her version of "Let Your Love Flow" and "Before the Deluge" are particularly effective.

HEADLINES

PAUL ANKA—RCA AFLI 3382 (7.98)



Using a variety of co-writers and arrangers, Anka here shows off his ability to convey both a pounding disco message and his typically more sensitive ballads. "Headlines," co-written by Sammy Cahn, is the surprising stand-out.

MACHINE

Hologram AFLI-1-3410 (RCA) (7.98)

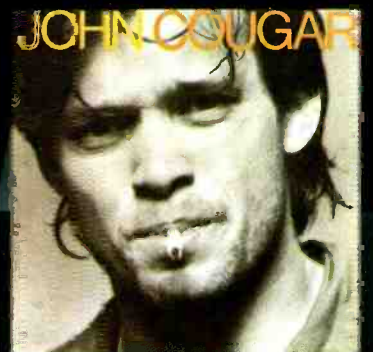


This new group scored big at the discos with the controversial "There But For The Grace of God Go I" and the rest of this disc is equally interesting. It's disco for sure but with an R&B, reggae undertone.

John Cougar

Produced by
Ron & Howard Albert
Criteria Studios/Miami

There is a cure for
the summertime blues
now; he's available on
Riva Records and Tapes.



John Cougar on tour.

7/16 The Roxy/Los Angeles, CA.
7/17 The Old Waldorf/San Francisco, CA.
7/23 The Roxy/San Diego, CA.
7/24 Dooley's/Tempe, AZ.

7/26 The Bluenote/Ev. Lder, CO.
7/28 Lawrence Opry/Lawrence, KS.
7/31 The Palladium/Dallas, TX.
8/1 Texas Opry House/Houston, TX.
8/3 Stages/Madison, IL.



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Maxine Nightingale Unleashed. Untamed. Unforgettable.



“Lead Me On,” The New Album by Maxine Nightingale

After scoring with a 2 million plus hit “Right Back Where We Started From” Maxine returns with her powerful Windsong album debut. “Lead Me On” delivers an array of 9 stunning new songs, all of which capture Maxine’s provocative new sense of vocal sophistication.

“Lead Me On,” the album featuring Maxine’s smash title cut single “Lead Me On.” Now tracking everywhere.

OVER 400 PROGRAMMERS CAN’T BE WRONG!—including:

KRTH	WLAC	Y100	WRKO	KNUS	WPGC	WFIL	WAYS	13Q
WQXI	KSTP	KSLQ	WHBQ	KILT	KTLK	WNOE	WTIX	293

	BILLBOARD	CASHBOX	RECORD WORLD
POP	37*	33*	49*
R&B	60*	80*	
A/C	1		

R&R-BACKPAGE BREAKER

BXL1-3404



PRODUCED BY DENNY DIANTE
FOR COLDEYE PRODUCTIONS



Manufactured and Distributed by RCA Records
Management and direction: Ray Anderson

Record World Singles



JULY 14, 1979

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

JULY 14	JULY 7		WKS. ON CHART
1	3	BAD GIRLS DONNA SUMMER Casablanca 988	8
2	1	RING MY BELL ANITA WARD/Juana 3422 (TK)	9
3	2	HOT STUFF DONNA SUMMER/Casablanca 978	13
4	7	I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680	13
5	4	YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908	13
6	6	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	13
7	5	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	12
8	10	SHINE A LITTLE LOVE ELO/Jet 8 5057 (CBS)	9
9	8	THE LOGICAL SONG SUPERTRAMP/A&M 2128	16
10	13	MAKIN' IT DAVID NAUGHTON/RSO 916	13
11	14	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	14
12	11	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	10
13	16	GOLD JOHN STEWART/RSO 931	9
14	9	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	12
15	17	HEART OF THE NIGHT POCO/MCA 41023	9
16	21	I WAS MADE FOR LOVIN' YOU KISS/Casablanca 983	8
17	15	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	13
18	18	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB)	17
19	22	DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) GERRY RAFFERTY/United Artists 1298	7
20	23	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	13
21	25	MAMA CAN'T BUY YOU LOVE ELTON JOHN/MCA 41042	6
22	32	GOOD TIMES CHIC/Atlantic 3584	5
23	26	SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716	8
24	28	DO IT OR DIE ARS/Polydor/BGO 14568	5
25	31	GETTING CLOSER WINGS/Columbia 3 11020	5
26	29	I CAN'T STAND IT NO MORE PETER FRAMPTON/A&M 2148	8
27	30	DOES YOUR MOTHER KNOW ABBA/Atlantic 3574	9
28	12	REUNITED PEACHES & HERB/Polydor/MVP 14547	18
29	24	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	26
30	38	THE MAIN EVENT/FIGHT BARBRA STREISAND/Columbia 3 11008	5
31	34	ONE WAY OR ANOTHER BLONDIE/Chrysalis 2336	7
32	37	IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/ A&M 2132	7
33	20	DANCE THE NIGHT AWAY VAN HALEN/Warner Bros. 8823	12
34	19	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. 8828	10
35	27	LOVE YOU INSIDE OUT BEE GEES/RSO 925	13
36	41	UP ON THE ROOF JAMES TAYLOR/Columbia 3 11005	7
37	43	PEOPLE OF THE SOUTH WIND KANSAS/Kirshner 8 4284 (CBS)	7
38	33	ROCK 'N' ROLL FANTASY BAD COMPANY/Swan Song 70199 (Atl)	18
39	49	LEAD ME ON MAXINE NIGHTINGALE/WindSong 11530 (RCA)	5
40	45	WEEKEND WET WILLIE/Epic 8 50714	8
41	58	MY SHARONA THE KNACK/Capitol 4731	4
42	39	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	18
43	56	LET'S GO THE CARS/Elektra 46063	3
44	50	SAD EYES ROBERT JOHN/EMI-America 8015	8
45	61	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ARC/ Columbia 3 11033	2
46	35	SHAKEDOWN CRUISE JAY FERGUSON/Asylum 46041	11
47	40	HONESTY BILLY JOEL/Columbia 3 10959	13
48	53	SUSPICIONS EDDIE RABBITT/Elektra 46053	6
49	42	HEART OF GLASS BLONDIE/Chrysalis 2295	22
50	36	GET USED TO IT ROGER VOUDOURIS/Warner Bros. 8762	17



51	52	VENGEANCE CARLY SIMON/Elektra 46051	6
52	59	MORNING DANCE SPYRO GYRA/Infinity 50011	5
53	46	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	17
54	44	KNOCK ON WOOD AMII STEWART/Ariola 7736	24
55	67	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 8 50700	4
56	57	YOU ANGEL YOU MANFRED MANN'S EARTH BAND/ Warner Bros. 8850	7
57	60	YOU GONNA MAKE ME LOVE SOMEBODY ELSE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	5
58	54	GEORGY PORGY TOTO/Columbia 3 10944	12
59	66	LAST OF THE SINGING COWBOYS MARSHALL TUCKER BAND/Warner Bros. 8841	4
60	62	HOLD ON TRIUMPH/RCA 11569	7
61	74	GOODBYE STRANGER SUPERTRAMP/A&M 2162	7
62	68	HOT SUMMER NIGHTS NIGHT/Planet 45903 (Elektra/Asylum)	4
63	70	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	4
64	65	(YOU REALLY) ROCK ME NICK GILDER/Chrysalis 2332	5
65	51	GO WEST VILLAGE PEOPLE/Casablanca 984	7
66	64	WASN'T IT GOOD CHER/Casablanca 987	6
67	69	KISS IN THE DARK PINK LADY/Elektra/Curb 46040	4
68	82	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986	3
69	76	I DO LOVE YOU G.Q./Arista 0426	3
70	73	CHASE ME CON FUNK SHUN/Mercury 74059	6
71	80	GIRL OF MY DREAMS BRAM TCHAIKOVSKY/Polydor 14575	2
72	78	LIGHT MY FIRE/DISCO HEAVEN AMII STEWART/Ariola 7753	4
73	75	I'LL KNOW HER WHEN I SEE HER COOPER BROTHERS BAND/Capricorn 0325	4
74	77	HIGHWAY SONG BLACKFOOT/Atco 7105	4
75	83	SWEETS FOR MY SWEET TONY ORLANDO/Casablanca 991	2
76	81	TURN OFF THE LIGHTS TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	4
77	88	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459	3
78	79	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	5
79	87	WE'VE GOT LOVE PEACHES & HERB/Polydor/MVP 14577	2

CHARTMAKER OF THE WEEK

80	—	LONESOME LOSER LITTLE RIVER BAND Capitol 4748	1
81	48	GOODNIGHT TONIGHT WINGS/Columbia 3 10939	16
82	90	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. 8 3684 (CBS)	5
83	47	IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) BARBARA MANDRELL/MCA 12451	18
84	89	YOU'RE THE ONLY ONE DOLLY PARTON/RCA 11577	2
85	—	LONG LIVE ROCK THE WHO/MCA 41053	1
86	—	THE BOSS DIANA ROSS/Motown 1462	1
87	—	WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032	1
88	—	OH WELL ROCKETS/RSO 935	1
89	84	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/ Warner/Curb 8790	6
90	—	DIFFERENT WORLDS MAUREEN McGOVERN/Warner/Curb 8835	1
91	—	KEEP ON RUNNING AWAY LAZY RACER/A&M 2152	1
92	92	ENERGY CRISIS '79 DICKIE GOODMAN/Hotline 1017	2
93	93	MARRIED MEN BETTE MIDLER/Atlantic 3582	7
94	—	HEY ST. PETER FLASH AND THE PAN/Epic 8 50715	1
95	97	BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)	3
96	98	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE/ MILLS/20th Century Fox 2403 (RCA)	2
97	99	MEMORY LANE MINNIE RIPERTON/Capitol 4706	2
98	—	LOVIN', TOUCHIN', SQUEEZIN' JOURNEY/Columbia 3 11036	1
99	100	I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy 7169 (Motown)	2
100	—	CRANK IT UP (FUNK TOWN) PT. I PETER BROWN/Drive 6278 (TK)	1



Record World Album Airplay

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

JULY 14, 1979

FLASHMAKER



LOW BUDGET

KINKS

Arista

MOST ADDED

- LOW BUDGET**—Kinks—Arista (28)
RUST NEVER SLEEPS—Neil Young—Reprise (24)
SECRETS—Robert Palmer—Island (17)
HI-FI—Walter Egan—Col (16)
FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista (11)
GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor (11)
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca (10)
WITH THE NAKED EYE—Greg Kihn—Beserkley (10)
DO IT YOURSELF—Ian Dury—Stiff/Epic (9)
BLACKJACK—Polydor (8)

WNEW-FM/NEW YORK

ADDS:

- AFTER LAST NIGHT** (ep)—A's—Arista
AIRPLAY—Point Blank—MCA
FEARLESS—Tim Curry—A&M
GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
HOTEL—MCA
LOW BUDGET—Kinks—Arista
RUST NEVER SLEEPS—Neil Young—Reprise
TOUCH THE SKY—Carole King—Capitol
MICK TAYLOR—Col
HEAVY ACTION (airplay in descending order):
RUST NEVER SLEEPS—Neil Young—Reprise
NILS—Nils Lofgren—A&M
SECRETS—Robert Palmer—Island
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
CANDY-O—Cars—Elektra
LABOUR OF LUST—Nick Lowe—Col
COMMUNIQUE—Dire Straits—WB
LODGER—David Bowie—RCA
REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
LOOK SHARP—Joe Jackson—A&M

WBCN-FM/BOSTON

ADDS:

- DO IT YOURSELF**—Ian Dury—Stiff/Epic
DR. STRUT—Motown
FEARLESS—Tim Curry—A&M
FOOL AROUND—Rachel Sweet—Stiff/Col

GO FOR WHAT YOU KNOW

- Pat Travers Band—Polydor
HI-FI—Walter Egan—Col
INFINITE RIDER ON THE BIG DOGMA—Michael Nesmith—Pacific Arts
RUST NEVER SLEEPS—Neil Young—Reprise
SECRETS—Robert Palmer—Island
SUMMER HOLIDAY—Ian Gomm—Albion (import)

HEAVY ACTION (airplay in descending order):

- CANDY-O**—Cars—Elektra
WAVE—Patti Smith—Arista
FLASH & THE PAN—Epic
BREAKFAST IN AMERICA—Supertramp—A&M
GET THE KNACK—The Knack—Capitol
SECRETS—Robert Palmer—Island
NEW VALUES—Iggy Pop—Arista (import)
LABOUR OF LUST—Nick Lowe—Col
NILS—Nils Lofgren—A&M
STATELESS—Lene Lovich—Stiff/Epic

WLIR-FM/LONG ISLAND

ADDS:

- AFTER LAST NIGHT** (ep)—A's—Arista
AIRPLAY—Point Blank—MCA
DUTY NOW FOR THE FUTURE—Devo—WB
FIRE ON THE TRACKS—Cate Brothers—Atlantic
FOOL AROUND—Rachel Sweet—Stiff/Col
GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
IT'S IN HERE—Kate Taylor—Col
LOW BUDGET—Kinks—Arista
STARRY EYES (single)—Records—Virgin

HEAVY ACTION (airplay in descending order):

- RUST NEVER SLEEPS**—Neil Young—Reprise
LABOUR OF LUST—Nick Lowe—Col
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
LOOK SHARP—Joe Jackson—A&M
GET THE KNACK—The Knack—Capitol
MIRRORS—Blue Oyster Cult—Col
WITH THE NAKED EYE—Greg Kihn—Beserkley
THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
RUNNING LIKE THE WIND—Marshall Tucker—WB

WBAB-FM/LONG ISLAND

ADDS:

- JOHN COUGAR**—Riva
DON'T THROW STONES—Sports—Mushroom (import)
FEARLESS—Tim Curry—A&M
HI-FI—Walter Egan—Col
LOW BUDGET—Kinks—Arista
MIRRORS—Blue Oyster Cult—Col
OPEN YOUR EYES—Maria Muldaur—WB
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
WITH THE NAKED EYE—Greg Kihn—Beserkley

HEAVY ACTION (airplay in descending order):

- UNDERDOG**—Atlanta Rhythm Section—Polydor
BREAKFAST IN AMERICA—Supertramp—A&M
CANDY-O—Cars—Elektra
WHERE I SHOULD BE—Peter Frampton—A&M
BOMBS AWAY DREAM BABIES—John Stewart—RSO
COMMUNIQUE—Dire Straits—WB
DISCOVERY—ELO—Jet
VAN HALEN II—WB
THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
NIGHT OWL—Gerry Rafferty—UA

WCOZ-FM/BOSTON

ADDS:

- DO IT YOURSELF**—Ian Dury—Stiff/Epic
LOW BUDGET—Kinks—Arista
MIRRORS—Blue Oyster Cult—Col
OUTLASTING THE BLUES—Arlo Guthrie—WB
ROCK LOBSTER (single)—B-52's—B-52's
STATELESS—Lene Lovich—Stiff/Epic
WITH THE NAKED EYE—Greg Kihn—Beserkley

HEAVY ACTION (airplay in descending order):

- LOOK SHARP**—Joe Jackson—A&M
DESOLATION ANGELS—Bad Company—Swan Song
VAN HALEN II—WB
FLASH & THE PAN—Epic
WAVE—Patti Smith—Arista
CANDY-O—Cars—Elektra
GET THE KNACK—The Knack—Capitol
AT BUDOKAN—Cheap Trick—Epic
MINUTE BY MINUTE—Doobie Brothers—WB
NIGHT OWL—Gerry Rafferty—UA

WBLM-FM/MAINE

ADDS:

- DO IT YOURSELF**—Ian Dury—Stiff/Epic
FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
HI-FI—Walter Egan—Col
HONEST LULLABY—Joan Baez—Portrait
LOW BUDGET—Kinks—Arista
RUST NEVER SLEEPS—Neil Young—Reprise

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA**—Supertramp—A&M
CANDY-O—Cars—Elektra
GET THE KNACK—The Knack—Capitol
DESOLATION ANGELS—Bad Company—Swan Song
FLAG—James Taylor—Col
RICKIE LEE JONES—WB
COMMUNIQUE—Dire Straits—WB
LOOK SHARP—Joe Jackson—A&M
FLASH & THE PAN—Epic
DISCOVERY—ELO—Jet

WCMF-FM/ROCHESTER

ADDS:

- FEARLESS**—Tim Curry—A&M
GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
SILENT LETTER—America—Capitol
STATELESS—Lene Lovich—Stiff/Epic

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

- CANDY-O**—Cars—Elektra
BREAKFAST IN AMERICA—Supertramp—A&M
WAVE—Patti Smith—Arista
WHERE I SHOULD BE—Peter Frampton—A&M
DESOLATION ANGELS—Bad Company—Swan Song
THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
GET THE KNACK—The Knack—Capitol
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
DISCOVERY—ELO—Jet
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

WOUR-FM/UTICA

ADDS:

- DO IT YOURSELF**—Ian Dury—Stiff/Epic
DON'T THROW STONES—Sports—Mushroom (import)
FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
HI-FI—Walter Egan—Col
LOW BUDGET—Kinks—Arista
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
RUST NEVER SLEEPS—Neil Young—Reprise
SECRETS—Robert Palmer—Island
WHISTLING IN THE DARK—Max Groenthal—Chrysalis

HEAVY ACTION (airplay in descending order):

- CANDY-O**—Cars—Elektra
THE KIDS ARE ALRIGHT (Soundtrack)—Who—MCA
AZURE D'OR—Renaissance—Sire
BREAKFAST IN AMERICA—Supertramp—A&M
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
SLUG LINE—John Hiatt—MCA
FLASH & THE PAN—Epic
GREY GHOST—Henry Paul Band—Atlantic
LOOK SHARP—Joe Jackson—A&M
WAVE—Patti Smith—Arista

WIOQ-FM/PHILADELPHIA

ADDS:

- AFTER LAST NIGHT** (ep)—A's—Arista
FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
HI-FI—Walter Egan—Col
HONEST LULLABY—Joan Baez—Portrait
LOW BUDGET—Kinks—Arista
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
RUST NEVER SLEEPS—Neil Young—Reprise
SECRETS—Robert Palmer—Island

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

- BREAKFAST IN AMERICA**—Supertramp—A&M
FLASH & THE PAN—Epic
GET THE KNACK—The Knack—Capitol
COMMUNIQUE—Dire Straits—WB
CANDY-O—Cars—Elektra
DESOLATION ANGEL—Bad Company—Swan Song
BACK TO THE EGG—Wings—Col

YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC

- Ian Hunter—Chrysalis
REAL TO REEL—Climax Blues Band—WB
MONOLITH—Kansas—Kirshner

WYDD-FM/PITTSBURGH

ADDS:

- CHILDREN OF THE SUN**—Billy Thorpe—Capricorn
HEAVY ACTION (airplay in descending order):
GET THE KNACK—The Knack—Capitol
MONOLITH—Kansas—Kirshner
VAN HALEN II—WB
STATE OF SHOCK—Ted Nugent—Epic
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
CANDY-O—Cars—Elektra
DISCOVERY—ELO—Jet
NIGHT OWL—Gerry Rafferty—UA
LOOK SHARP—Joe Jackson—A&M
LOVE'S SO TOUGH—Iron City Houserockers—MCA

WHFS-FM/WASHINGTON, D.C.

ADDS:

- JOHN COUGAR**—Riva
DO IT YOURSELF—Ian Dury—Stiff/Epic
DREAMER—Caldera—Capitol
I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
RUST NEVER SLEEPS—Neil Young—Reprise
STATELESS—Lene Lovich—Stiff/Epic
WITH THE NAKED EYE—Greg Kihn—Beserkley
HEAVY ACTION (airplay in descending order):
FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
LABOUR OF LUST—Nick Lowe—Col
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
GET THE KNACK—The Knack—Capitol
NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
COMMUNIQUE—Dire Straits—WB
NILS—Nils Logren—A&M
SECRETS—Robert Palmer—Island
MINGUS—Joni Mitchell—Asylum

WQDR-FM/RALEIGH

ADDS:

- KID BLUE**—Louise Goffin—Asylum
NILS—Nils Lofgren—A&M
SECRETS—Robert Palmer—Island
WITH THE NAKED EYE—Greg Kihn—Beserkley
HEAVY ACTION (airplay, sales, phones in descending order):
LOOK SHARP—Joe Jackson—A&M
NIGHT OWL—Gerry Rafferty—UA
JUST A GAME—Triumph—RCA
RUN FOR YOUR LIFE—Tarney/Spencer—A&M
WAVE—Patti Smith—Arista
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
NEW CHAUTAUQUA—Pet Metheny—ECM
NIGHT—Planet
MONOLITH—Kansas—Kirshner
LABOUR OF LUST—Nick Lowe—Col

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

Record World Album Airplay



JULY 14, 1979

TOP AIRPLAY



CANDY-O
CARS
Elektra

MOST AIRPLAY

- CANDY-O**—Cars—Elektra (33)
- BREAKFAST IN AMERICA**—Supertramp—A&M (26)
- GET THE KNACK**—The Knack—Capitol (25)
- MONOLITH**—Kansas—Kirshner (20)
- BACK TO THE EGG**—Wings—Col (19)
- DISCOVERY**—ELO—Jet (19)
- COMMUNIQUE**—Dire Straits—WB (18)
- VAN HALEN II**—WB (16)
- LOOK SHARP**—Joe Jackson—A&M (15)
- DESOLATION ANGELS**—Bad Company—Swan Song (12)

ZETA 7-FM/ORLANDO

- ADDS:**
- CAN'T HOLD BACK**—Pure Prairie League—RCA
 - LOW BUDGET**—Kinks—Arista
 - RUST NEVER SLEEPS**—Neil Young—Reprise
 - WHITEFACE**—Mercury
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BACK TO THE EGG**—Wings—Col
 - CANDY-O**—Cars—Elektra
 - STATE OF SHOCK**—Ted Nugent—Epic
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - VAN HALEN II**—WB
 - MONOLITH**—Kansas—Kirshner
 - GO FOR WHAT YOU KNOW**—Pat Travers Band—Polydor
 - COMMUNIQUE**—Dire Straits—WB
 - LIVE KILLERS**—Queen—Elektra
 - NIGHT OWL**—Gerry Rafferty—UA

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- JOHN COUGAR**—Riva
 - DON'T THROW STONES**—Sports—Mushroom (import)
 - FROGS, SPROUTS, CLOGS & KRAUTS**—Rumour—Arista
 - HI-FI**—Walter Egan—Col
 - LOW BUDGET**—Kinks—Arista
 - REALITY . . . WHAT A CONCEPT**—Robin Williams—Casablanca
 - RUST NEVER SLEEPS**—Neil Young—Reprise
- HEAVY ACTION (airplay in descending order):**
- CANDY-O**—Cars—Elektra
 - GET THE KNACK**—The Knack—Capitol
 - BACK TO THE EGG**—Wings—Col
 - LABOUR OF LUST**—Nick Lowe—Col
 - COMMUNIQUE**—Dire Straits—WB
 - SECRETS**—Robert Palmer—Island
 - REAL TO REEL**—Climax Blues Band—WB

- THE DOUCE IS LOOSE**—Doucette—Mushroom
- STRANGE MAN, CHANGED MAN**—Bram Tchaikovsky—Polydor
- DISCOVERY**—ELO—Jet

WBX-FM/DETROIT

- ADDS:**
- FICKLE HEART**—Sniff 'N' The Tears—Atlantic
 - GO FOR WHAT YOU KNOW**—Pat Travers Band—Polydor
 - LOW BUDGET**—Kinks—Arista
 - RUST NEVER SLEEPS**—Neil Young—Reprise
 - WITH THE NAKED EYE**—Greg Kihn—Beserkley
- HEAVY ACTION (airplay, sales in descending order):**
- VAN HALEN II**—WB
 - CANDY-O**—Cars—Elektra
 - DISCOVERY**—ELO—Jet
 - GET THE KNACK**—The Knack—Capitol
 - LIVE KILLERS**—Queen—Elektra
 - THE KIDS ARE ALRIGHT** (soundtrack)—Who—MCA
 - BACK TO THE EGG**—Wings—Col
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - STATE OF SHOCK**—Ted Nugent—Epic
 - WHERE I SHOULD BE**—Peter Frampton—A&M

WWW-FM/DETROIT

- ADDS:**
- BOMBS AWAY DREAM BABIES**—John Stewart—RSO
 - FICKLE HEART**—Sniff 'N' The Tears—Atlantic
 - GO FOR WHAT YOU KNOW**—Pat Travers Band—Polydor
 - KID BLUE**—Louise Goffin—Asylum
 - LIVE KILLERS**—Queen—Elektra
 - MIRRORS**—Blue Oyster Cult—Col
 - RUST NEVER SLEEPS**—Neil Young—Reprise
 - SECRETS**—Robert Palmer—Island
 - WITH THE NAKED EYE**—Greg Kihn—Beserkley
- HEAVY ACTION (airplay, sales in descending order):**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - VAN HALEN II**—WB
 - CANDY-O**—Cars—Elektra
 - EVOLUTION**—Journey—Col
 - AT BUDOKAN**—Cheap Trick—Epic
 - DISCOVERY**—ELO—Jet
 - GET THE KNACK**—The Knack—Capitol
 - THE KIDS ARE ALRIGHT** (soundtrack)—Who—MCA
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - MONOLITH**—Kansas—Kirshner

WXRT-FM/CHICAGO

- ADDS:**
- BLACKJACK**—Polydor
 - DO IT YOURSELF**—Ian Dury—Stiff/Epic
 - FOOL AROUND**—Rachel Sweet—Stiff/Col
 - I WANNA PLAY FOR YOU**—Stanley Clarke—Nemperor
 - KID BLUE**—Louise Goffin—Asylum
 - REALITY . . . WHAT A CONCEPT**—Robin Williams—Casablanca
 - RUST NEVER SLEEPS**—Neil Young—Reprise
 - SECRETS**—Robert Palmer—Island
 - WITH THE NAKED EYE**—Greg Kihn—Beserkley
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CANDY-O**—Cars—Elektra
 - ARMED FORCES**—Elvis Costello—Col
 - LABOUR OF LUST**—Nick Lowe—Col
 - BREAKFAST IN AMERICA**—Supertramp—A&M

- TRB TWO**—Tom Robinson Band—Harvest
- BACK TO THE EGG**—Wings—Col
- STRANGE MAN, CHANGED MAN**—Bram Tchaikovsky—Polydor
- AZURE D'OR**—Renaissance—Sire
- MONOLITH**—Kansas—Kirshner
- BLACK ROSE**—Thin Lizzy—WB

KSHE-FM/ST. LOUIS

- ADDS:**
- AIRPLAY**—Point Blank—MCA
 - GREATEST HINTS**—Michael Stanley—Arista
 - I WANNA PLAY FOR YOU**—Stanley Clarke—Nemperor
 - LABOUR OF LUST**—Nick Lowe—Col
 - LAUGHING DOGS**—Col
 - LONESOME LOSER** (single)—Little River Band—Capitol
 - MICK TAYLOR**—Col
- HEAVY ACTION (airplay, sales in descending order):**
- RUNNING LIKE THE WIND**—Marshall Tucker—WB
 - MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
 - MONOLITH**—Kansas—Kirshner
 - CANDY-O**—Cars—Elektra
 - ANGEL STATION**—Manfred Mann—WB
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis
 - REAL TO REEL**—Climax Blues Band—WB
 - RUNNER**—Island
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - BLACK ROSE**—Thin Lizzy—WB

KQRS-FM/MINNEAPOLIS

- ADDS:**
- KID BLUE**—Louise Goffin—Asylum
 - MIRRORS**—Blue Oyster Cult—Col
 - NILS**—Nils Lofgren—A&M
 - MICK TAYLOR**—Col
- HEAVY ACTION (airplay in descending order):**
- MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
 - VAN HALEN II**—WB
 - WHERE I SHOULD BE**—Peter Frampton—A&M
 - GET THE KNACK**—The Knack—Capitol
 - CANDY-O**—Cars—Elektra
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - STATE OF SHOCK**—Ted Nugent—Epic
 - MONOLITH**—Kansas—Kirshner
 - BACK TO THE EGG**—Wings—Col
 - STRIKES**—Blackfoot—Atco

KZEW-FM/DALLAS

- ADDS:**
- AIRPLAY**—Point Blank—MCA
 - LOW BUDGET**—Kinks—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - CANDY-O**—Cars—Elektra
 - MONOLITH**—Kansas—Kirshner
 - NIGHT OWL**—Gerry Rafferty—UA
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - COMMUNIQUE**—Dire Straits—WB
 - BACK TO THE EGG**—Wings—Col
 - AT BUDOKAN**—Cheap Trick—Epic
 - WHERE I SHOULD BE**—Peter Frampton—A&M
 - DISCOVERY**—ELO—Jet

KFML-AM/DENVER

- ADDS:**
- HI-FI**—Walter Egan—Col
 - NILS**—Nils Lofgren—A&M

- ONE FOR THE ROAD**—Willie Nelson & Leon Russell—Col
- SECRETS**—Robert Palmer—Island
- WILD MAN** (12" single)—J. Geils Band—EMI-America
- WITH THE NAKED EYE**—Greg Kihn—Beserkley

- HEAVY ACTION (airplay in descending order):**
- COMMUNIQUE**—Dire Straits—WB
 - NIGHT OWL**—Gerry Rafferty—UA
 - GREY GHOST**—Henry Paul Band—Atlantic
 - TASTE THE NIGHT**—Duke Jupiter—Mercury
 - NIGHT**—Planet
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - RICKIE LEE JONES**—WB
 - DISCOVERY**—ELO—Jet
 - ELECTRIC NIGHTS**—Jim Capaldi—RSO
 - UNDERDOG**—Atlanta Rhythm Section—Polydor

KBPI-FM/DENVER

- ADDS:**
- HOTEL**—MCA
 - LONESOME LOSER** (single)—Little River Band—Capitol
 - RUST NEVER SLEEPS**—Neil Young—Reprise
 - WITH THE NAKED EYE**—Greg Kihn—Beserkley

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

- BREAKFAST IN AMERICA**—Supertramp—A&M
- CANDY-O**—Cars—Elektra
- GET THE KNACK**—The Knack—Capitol
- BACK TO THE EGG**—Wings—Col
- MONOLITH**—Kansas—Kirshner
- RICKIE LEE JONES**—WB
- DISCOVERY**—ELO—Jet
- VAN HALEN II**—WB
- COMMUNIQUE**—Dire Straits—WB
- THE KIDS ARE ALRIGHT** (soundtrack)—Who—MCA

KAWY-FM/WYOMING

- ADDS:**
- JAN AKKERMAN LIVE**—Atlantic
 - FEARLESS**—Tim Curry—A&M
 - GREATEST HINTS**—Michael Stanley—Arista
 - HI-FI**—Walter Egan—Col
 - LIVE KILLERS**—Queen—Elektra
 - LOW BUDGET**—Kinks—Arista
 - NEXT STOP**—Airwaves—A&M
 - PITFALLS OF THE BALLROOM**—Cooper Brothers—Capricorn
 - SILENT LETTER**—America—Capitol
 - WHISTLING IN THE DARK**—Max Groenthal—Chrysalis

HEAVY ACTION (airplay in descending order):

- UNDERDOG**—Atlanta Rhythm Section—Polydor
- NILS**—Nils Lofgren—A&M
- CANDY-O**—Cars—Elektra
- COMMUNIQUE**—Dire Straits—WB
- REAL TO REEL**—Climax Blues Band—WB
- MONOLITH**—Kansas—Kirshner
- NIGHT OWL**—Gerry Rafferty—UA
- FACE TO FACE**—Faith Band—Mercury
- WELCOME TWO MISSOURI**—Missouri—Polydor
- ONE NIGHT STAND**—Fandango—RCA

KOME-FM/SAN JOSE

- ADDS:**
- BLACKJACK**—Polydor
 - FREQUENCY**—Nick Gilder—Chrysalis
 - KID BLUE**—Louise Goffin—Asylum
 - LOW BUDGET**—Kinks—Arista

- NILS**—Nils Lofgren—A&M
- REALITY . . . WHAT A CONCEPT**—Robin Williams—Casablanca
- RUST NEVER SLEEPS**—Neil Young—Reprise
- SECRETS**—Robert Palmer—Island
- MICK TAYLOR**—Col

HEAVY ACTION (airplay in descending order):

- DESOLATION ANGELS**—Bad Company—Swan Song
- CANDY-O**—Cars—Elektra
- AT BUDOKAN**—Cheap Trick—Epic
- MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis
- LOOK SHARP**—Joe Jackson—A&M
- EVOLUTION**—Journey—Col
- MONOLITH**—Kansas—Kirshner
- BREAKFAST IN AMERICA**—Supertramp—A&M
- VAN HALEN II**—WB

KWST-FM/LOS ANGELES

- ADDS:**
- BLACKJACK**—Polydor
 - FICKLE HEART**—Sniff 'N' The Tears—Atlantic
 - GO FOR WHAT YOU KNOW**—Pat Travers Band—Polydor
 - HI-FI**—Walter Egan—Col
 - I WANNA PLAY FOR YOU**—Stanley Clarke—Nemperor

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

- CANDY-O**—Cars—Elektra
- MONOLITH**—Kansas—Kirshner
- DISCOVERY**—ELO—Jet
- GET THE KNACK**—The Knack—Capitol
- MIRRORS**—Blue Oyster Cult—Col
- STRANGE MAN, CHANGED MAN**—Bram Tchaikovsky—Polydor
- NO MORE FEAR OF FLYING**—Gary Brooker—Chrysalis
- BACK TO THE EGG**—Wings—Col
- COMMUNIQUE**—Dire Straits—WB
- NIGHT**—Planet

KSAN-FM/SAN FRANCISCO

- ADDS:**
- DON'T THROW STONES**—Sports—Mushroom (import)
 - FRENZY**—Split Enz—Mushroom (import)
 - FROGS, SPROUTS, CLOGS & KRAUTS**—Rumour—Arista
 - HI-FI**—Walter Egan—Col
 - LOW BUDGET**—Kinks—Arista
 - MINGUS**—Joni Mitchell—Asylum
 - NILS**—Nils Lofgren—A&M
 - RUST NEVER SLEEPS**—Neil Young—Reprise
 - SECRETS**—Robert Palmer—Island
 - STREETALK**—Asylum (import)

HEAVY ACTION:

- CANDY-O**—Cars—Elektra
- GET THE KNACK**—The Knack—Capitol
- LABOUR OF LUST**—Nick Lowe—Col
- LODGER**—David Bowie—RCA
- LOOK SHARP**—Joe Jackson—A&M
- MANIFESTO**—Roxy Music—Atco
- PARALLEL LINES**—Blondie—Chrysalis
- THE KIDS ARE ALRIGHT** (soundtrack)—Who—MCA
- WITH THE NAKED EYE**—Greg Kihn—Beserkley
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

42 stations reporting this week, in addition to those printed are:

- WPIX-FM WQSR-FM KSJO-FM
- WAAF-FM Y95-FM KMET-FM
- WPLR-FM WKDF-FM KNAC-FM
- WAQX-FM WQFM-FM KZEL-FM
- WMMR-FM KLOL-FM KZAM-FM
- WSAN-AM

Record World Singles 101-150

JULY 14, 1979

JULY 14	JULY 7	Artist	Label
101	117	FREDERICK PATTI SMITH GROUP/Arista 0427 (Ninja, ASCAP)	
102	101	MOTOWN REVIEW PHILLY CREAM/Fantasy/WMOT 862 (Parker/WMOT, BMI)	
103	102	YOU'RE MY WEAKNESS FAITH BAND/Mercury 74068 (Canal, BMI)	
104	104	IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor 14557 (Muscle Shoals Sound, BMI)	
105	105	YOU'VE GOT ANOTHER THING COMING HOTEL/MCA 41050 (Blair/Bell Hop, BMI)	
106	106	HERE I GO (FALLIN' IN LOVE AGAIN) FRANNIE GOLDE/Portrait 70031 (Braintree/Golde's Gold, BMI)	
107	107	WHEN YOU WAKE UP TOMORROW CANDI STATON/Warner Bros. 8821 (Pop/Leeds/Stacey Lynne/Staton, ASCAP)	
108	126	THIS IS LOVE OAK/Mercury 74076 (Critique, BMI)	
109	—	CHILDREN OF THE SUN BILLY THORPE/Capricorn 0321 (Rock of Ages/Careers/Sashasongs, BMI)	
110	113	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox 2408 (RCA) (ATV/Zonal, BMI)	
111	109	HEAD FIRST THE BABYS/Chrysalis 2323 (Hudson Bay, BMI)	
112	103	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA 11586 (Mills & Mills/Six Continents, BMI)	
113	116	PART OF THE CHOSEN FEW NIGEL OLSSON/Bang 8 4803 (CBS) (Drumsong/Web IV, Dick James, BMI)	
114	—	DRIVERS SEAT SNIFF 'N' THE TEARS/Atlantic 3604 (Complacent Toonz, ASCAP)	
115	120	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430 (Chappell, ASCAP/Uni-Chappell, BMI/Tri-Chappell, SESAC)	
116	115	DANCIN' JOHNSON BILL SALUGA/A&M 2140 (Dovar/Mercy Kersey, BMI)	
117	123	IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia, BMI)	
118	110	DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA) (Spectrum VII/Hindu, ASCAP)	
119	124	BABY I WANT YOU F.C.C./Free Flight 11595 (RCA) (Song Tailors/Alan Cortee, BMI)	
120	122	LOVE COMES TO EVERYONE GEORGE HARRISON/Dark Horse 8844 (WB) (Ganga, BMI)	
121	111	WHEN THE DAYLIGHT COMES IAN HUNTER/Chrysalis 2324 (April/Hunter, ASCAP)	
122	125	FREAKY PEOPLE CROWD PLEASERS/Westbound 55420 (Atl) (Bridgeport, BMI)	
123	—	REDEMPTION (THEME FROM ROCKY III) BILL CONTI/United Artists 1305 (Unart, BMI)	
124	—	CRUEL TO BE KIND NICK LOWE/Columbia 3 11018 (Anglo-Rock/Albion, BMI)	
125	127	NOBODY DOUCETTE/Mushroom 7042 (Champignon, ASCAP)	
126	128	FEEL IT LOUISIANA'S LE ROUX/Captol 4736 (Screen Gems-EMI/Lemed, BMI)	
127	114	YOU NEVER KNOW WHAT YOU'VE GOT BELL & JAMES/A&M 2137 (Mighty Three, BMI)	
128	130	FROM DANCE TO LOVE SAMANTHA SANG/United Artists 1297 (Blythe Spirit, ASCAP)	
129	—	MAUREEN EDDIE MONEY/Columbia 3 11030 (Grajona, BMI)	
130	108	EASY WAY OUT ROY ORBISON/Asylum 46048 (Colgems-EMI/Close Fade, ASCAP)	
131	—	RADIATION LEVEL SUN/Capitol 4713 (Detente, ASCAP)	
132	132	RADIO GIRL JOHN HIATT/MCA 41019 (Bug/Bilt, BMI)	
133	—	SIMPLY JESSIE REX SMITH/Columbia 3 11032 (The Laughing Willow, ASCAP)	
134	138	RHYTHM GUITAR OAK RIDGE BOYS/Columbia 3 11009 (Algee, BMI)	
135	139	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/Columbia 3 10971 (Kee-Drick, BMI/Cheyenne/Motor, ASCAP)	
136	137	CROSSFIRE HENRY PAUL BAND/Atlantic 3578 (Sienna, BMI)	
137	—	UNCHAINED MELODY GEORGE BENSON/Warner Bros. 8843 (Frank, ASCAP)	
138	121	IF HEAVEN COULD FIND ME AMBROSIA/Warner Bros. 8817 (Rubicon, BMI)	
139	142	NEW YORK NUGGETS/Mercury 74067 (Intersong, ASCAP)	
140	140	HAVE A CIGAR ROSEBUD/Warner Bros. 8807 (Pink Floyd, PRS)	
141	129	NIGHT DANCIN' TAKA BOOM/Ariola 7748 (Homewood/Philly West, ASCAP)	
142	—	CRYING INSTANT FUNK/Salsoul 2088 (RCA) (Lucky Three/Henry Suemay, BMI)	
143	134	DREAMS I'LL NEVER SEE MOLLY HATCHET/Epic 8 50669 (Metric, BMI)	
144	135	CHEAPER CRUDE OR NO MORE FOOD BOBBY "SO FINE" BUTLER/IBC 0001 (Iron Blossom/Wolfhound/Bacak-Burns/Pepper, ASCAP)	
145	141	FORBIDDEN LOVE MADLEEN KANE/Warner Bros. 8790 (Bonna/Firehold, ASCAP)	
146	143	ALL FOR YOU ROBERT FLEISCHMAN/Arista 0411 (Far/Weed High/Nightmare, BMI)	
147	—	RASPUTIN BONEY M/Sire 1049 (WB) (Al Gallico, BMI)	
148	136	AS LONG AS I'VE GOT YOU THE SUTHERLAND BROTHERS/Columbia 3 11004 (ATV/Heapdean, BMI)	
149	—	SUPER SWEET WARDELL PIPER/Midsong Intl. 1005 (Diagnol/April Summer, BMI)	
150	—	THAT'S WHERE MY LOVE GOES AIRBORNE/Columbia 3 11011 (No Gags/We're Pros, BMI)	

Record World Singles Alphabetical Listing

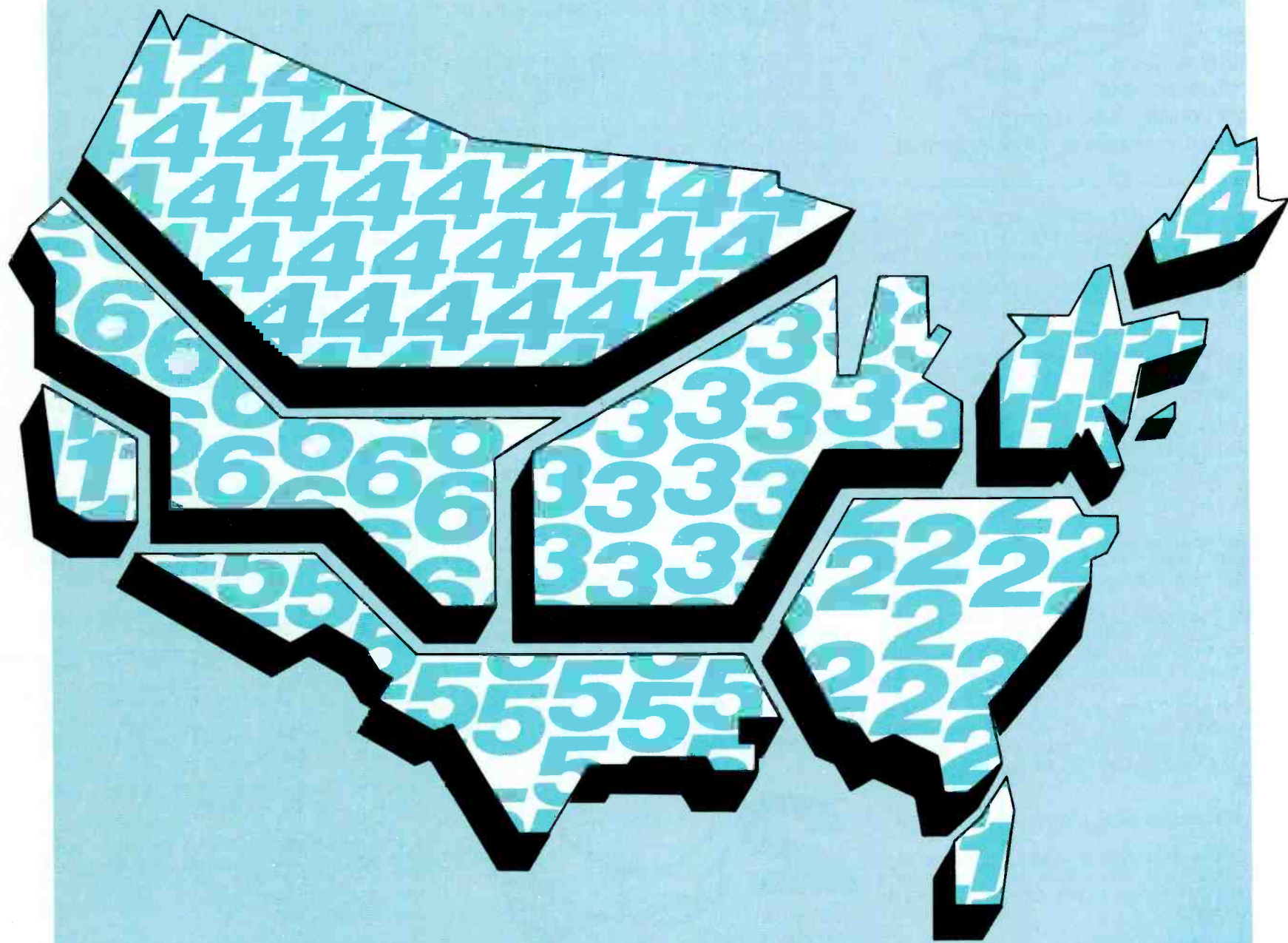
Producer, Publisher, Licensee

AFTER THE LOVE HAS GONE White (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP) 45	KISS IN THE DARK M. Lloyd (K.C.M./Michael, ASCAP) 67
AIN'T NO STOPPIN' US NOW McFadden/Whitehead/Cohen (Mighty Three, BMI) 17	KNOCK ON WOOD B. Leng (Warner Bros., ASCAP) 54
BAD GIRLS G. Moroder & P. Bellote (Starrin/Earborne/Sweet Summer, BMI) 1	LAST OF THE SINGING COWBOYS S. Levine (Marshall Tucker/No Exit, BMI) 59
BEST BEAT IN TOWN B. DeBarge (Jobete, ASCAP) 95	LEAD ME ON Diante (Almo, ASCAP) 39
BOOGIE WONDERLAND White/McKay (Charleyville/Irving/Deeprack/Ninth, BMI) 12	LET ME BE GOOD TO YOU Gamble-Huff (Mighty Three, BMI) 82
BORN TO BE ALIVE Jean Vanloo (Radmus/Seldagamous, ASCAP) 68	LET'S GO R. T. Baker (Lido, BMI) 43
CHASE ME Group & Scarborough (Val-le-Joe, BMI) 70	LIGHT MY FIRE/DISCO HEAVEN B. Leng (ATV, BMI/Doors, ASCAP) 72
CHUCK E'S IN LOVE L. Waronker & R. Titleman (Easy Money, ASCAP) 14	LONESOME LOSER Group & J. Boylan (Screen Gems-EMI, BMI) 80
CRANK IT UP (FUNK TOWN) PT. 1. C. Wade & P. Brown (Sherlyn/Decibel, BMI) 100	LONG LIVE ROCK J. Entwistle (Towser Tunes, BMI) 85
DANCE THE NIGHT AWAY Ted Templeman (Van Halen, ASCAP) 33	LOVIN', TOUCHIN', SQUEEZIN' Baker (Weed High Nightmare, BMI) 98
DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) H. Murphy & G. Rafferty (Liberty/United Records, no licensee) 19	LOVE YOU INSIDE OUT Group/Richardson/Galuten (Stigwood/Unichappell, BMI) 35
DIFFERENT WORLDS M. Lloyd (Bruin, BMI) 90	MAKIN' IT F. Perren (Perren-Vibes, ASCAP) 10
DISCO NILGHTS Simpson/Fleming (GQ/Arista, ASCAP) 53	MAMA CAN'T BUY YOU LOVE Thom Bell (Mighty Three, BMI) 21
DOES YOUR MOTHER KNOW B. Anderson & B. Ulvaeus (Countless, BMI) 27	MARRIED MEN A. Mardin (Pendulum/Unichappell, BMI) 93
DO IT OR DIE Buddy Buie (Low-Sal, BMI) 24	MEMORY LANE Levy/Rudolph/Riperton (Minnie's/Bull Pen, BMI) 97
DO YOU WANNA GO PARTY Casey-Finch (Sherlyn/Harrick, BMI) 78	MINUTE BY MINUTE Ted Templeman (Snug, BMI/Loresta, ASCAP) 34
ENERGY CRISIS '79 I. Reich & D. Goodman (Unart, BMI) 92	MORNING DANCE Beckenstein & Calandra (Harlem/Crosseyed Bear, BMI) 52
GEORGY PORGY Group (Hudman, ASCAP) 58	MY SHARONA Mike Chapman (Eighties/Small Hill, ASCAP) 41
GET USED TO IT Omartian (See This House, ASCAP/Spikes, BMI) 50	OH WELL J. Sandlin (Sonheath, ASCAP) 88
GETTING CLOSER McCartney & C. Thomas (MPL, ASCAP) 25	ONE WAY OR ANOTHER M. Chapman (Rare Blue/Monster Island, ASCAP) 31
GIRL OF MY DREAMS Ker-Garvey-Tchaikovsky (Tchaikovsky, ASCAP) 71	PEOPLE OF THE SOUTH WIND Group (Kirschner/Blackwood, BMI) 37
GOLD J. Stewart (Bugle/Stigwood, BMI) 13	REUNITED Dino Fekaris & Freddie Perren (Perren-Vibes, ASCAP) 28
GOODBYE STRANGER Group & P. Henderson (Almo/Delicate, ASCAP) 61	RING MY BELL F. Knight (Two-Knight, BMI) 2
GOODNIGHT TONIGHT P. McCartney (MPL, ASCAP) 81	ROCK N' ROLL FANTASY Group (Badco, ASCAP) 38
GOOD TIMES Nile Rodgers & Bernard Edwards (Chic, BMI) 22	SAD EYES George Tobin (Careers, BMI) 44
GO WEST J. Morali (Can't Stop, BMI) 65	SHADOWS IN THE MOONLIGHT J. Norman (Chappell/Tri-Chappell, ASCAP/SESAC) 23
HEART OF GLASS Mike Chapman (Rare Blue/Monster Island, ASCAP) 49	SHAKEDOWN CRUISE Ferguson & Marshall (Painless, BMI) 46
HEART OF THE NIGHT R. Orshoff (Tarantula, ASCAP) 15	SHAKE YOUR BBODY (DOWN TO THE GROUND) Group (Peacock, BMI) 29
HEAVEN MUST HAVE SENT YOU Bowen (Stone Agate, BMI) 77	SHE BELIEVES IN ME Larry Butler (Angel Wing, ASCAP) 6
HEY ST. PETER Vanda & Young (E. B. Marks, BMI) 94	SHINE A LITTLE LOVE Jeff Lynne (Jet, Briarpatch, BMI) 48
HIGHWAY SONG A. Nali/H. Weck (Bobnal, BMI) 74	SWEETS FOR MY SWEET Medress-Appell (Rightsong/Trio, BMI) 75
HOLD ON Group & Levine (Triumph, CAPAC) 60	THE BOSS Ashford & Simpson (Nick-O-Val, ASCAP) 86
HONESTY Phil Ramone (Impulsive/April, ASCAP) 47	THE DEVIL WENT DOWN TO GEORGIA J. Boylan (Hat Band, BMI) 55
HOT SUMMER NIGHTS Richard Perry (Swell Sounds/Melody Deluxe/Seldak, ASCAP) 62	THE LOGICAL SONG Group & P. Henderson (Almo/Delicate, ASCAP) 9
HOT STUFF Giorgio Moroder & Rick Belotte (Rick's/Stop, BMI) 3	THE MAIN EVENT/FIGHT Bob Esty (Primus Artists/Diana/Rick's, BMI) 30
I CAN'T STAND IT NO MORE P. Frampton & C. Kimsey (Almo/Frampton/Fram-Dee, ASCAP) 26	TURN OFF THE LIGHTS Gamble-Huff (Mighty Three, BMI) 76
I DO LOVE YOU Simpson & Fleming (Chevis, BMI) 69	UP ON THE ROOF P. Asher (Screen Gems-EMI, BMI) 36
IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME M. Lloyd (Bellamy Brothers, ASCAP) 89	VENGEANCE A. Mardin (C'est, ASCAP) 51
IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) Tom Collins (East-Memphis/Klondike, BMI) 83	WASN'T IT GOOD B. Esty (Rick's, BMI) 66
I'M A SUCKER FOR YOUR LOVE R. James (Jobete, ASCAP) 99	WE ARE FAMILY B. Edwards & N. Rodgers (Chic, BMI) 7
IN THE NAVY Jacques Morali (Can't Stop, BMI) 42	WEEKEND Lenny Pietze (Global/Almo, ASCAP) 40
IS SHE REALLY GOING OUT WITH HIM? Kershenbaum (Albion) 32	WE'VE GOT LOVE F. Perren (Perren-Vibes, ASCAP) 79
I WANT YOU TO WANT ME Group (Screen Gems-EMI/Adult, BMI) 4	WHAT CHA GONNA DO WITH MY LOVIN' Mtume-Lucas (Scarab, BMI) 96
I WAS MADE WOR LOVIN' YOU V. Poncea (Kiss, ASCAP/Mad Vincent, BMI) 16	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Ron Raffkin (DeDave, BMI) 11
I'LL KNOW HER WHEN I SEE HER Gary Cape (Welbeck, ASCAP) 73	WHY LEAVE US ALONE Banks (At Home/Baby Dump, ASCAP) 87
I'LL NEVER LOVE THIS WAY AGAIN B. Manilow (Irving, BMI) 63	YOU ANGEL YOU Anthony Moore (Ram's Horn, ASCAP) 56
JUST WHEN I NEEDED YOU MOST D. Newman (Fourth Floor, ASCAP) 18	YOU CAN'T CHANGE THAT Ray Parker, Jr. (Raydiola, ASCAP) 20
KEEP ON RUNNING AWAY G. Johns (Rondor/Almo, ASCAP) 91	YOU GONNA MAKE ME LOVE SOMEBODY ELSE Gamble-Huff (Mighty Three, BMI) 57
	YOU'RE THE ONLY ONE D. Parks & G. Perry (Unichappell/Begonia/Fedora, BMI) 84
	(YOU REALLY) ROCK ME Coleman (Beachwood, BMI) 64
	YOU TAKE MY BREATH AWAY Callelo & Lawrence (Laughing Willow, ASCAP) 5

The Radio Marketplace

Record World

Pull-out Section July 14, 1979



Hottest:

Rock Cars, Knack, Supertramp

Disco Patrick Hernandez, Diana Ross

Country none

B.O.S. EW&F, Diana Ross, Dionne Warwick

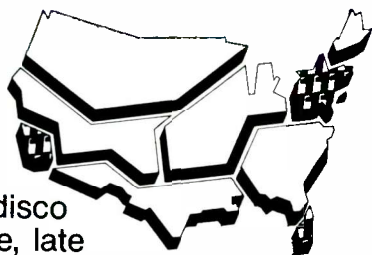
Adult none

LP Cuts

ELO (Don't . . .) WHBQ, WRKO, KFI, KFRC,
KRTH, KSLQ, F105, 94Q
RICKIE LEE JONES (Youngblood) WHBQ,
WRKO, KFRC, KILT

The Radio Marketplace

1



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

ARS: a WBBF, 21-18 WCAO, ex WFIL, d26 WICC, a28 WIFI, 20-15 WKBW, 21-22 WNBC, 29-26 WPGC, on KFI, a KHJ, a KRTH, 34-28 F105, 19-15 PRO-FM, 27-23 Y100.

Blondie: d30 WCAO, d28 WICC, 15-13 WKBW, a26 WNBC, 24-22 WRKO, 14-13 KFRC, 13-10 KRTH, 36-25 F105, 26-19 PRO-FM, 4-5 99X.

Cars: a WBBF, a WCAO, a WICC, a WKBW, e-29 WPGC, 25-21 WRKO, 30-28 KFI, d24 KFRC, a KHJ, 38-24 KRTH, a PRO-FM.

Chic: a12 WABC, 11-5 WAVZ, a WBBF, 15-10 WCAO, d21 WFIL, d29 WICC, a30 WIFI, 20-19 WNBC, 18-15 WPGC, a30 WQAM, 30-25 WRKO, a28 WTIC-FM, 29-25 KFI, d25 KFRC, d29 KHJ, 29-23 KRTH, 14-8 PRO-FM, 20-12 Y100, 13-8 99X.

EW&F (After): a30 WAVZ, a WCAO, a WICC, ae WPGC, a29 WQAM, a WRKO, a30 WTIC-FM, d27 KFRC, on KHJ, d28 KRTH, 35-30 Y100, on 99X.

ELO: 24-20 WABC, 15-8 WAVZ, 19-11 WBBF, 6-3 WCAO, 7-3 WICC, 13-10 WIFI, 10-6 WKBW, a27 WNBC, 13-10 WPGC, 21-17 WQAM, 16-14 WRKO, 9-8 KFI, 16-11 KFRC, 13-6 KHJ, 8-7 KRTH, 24-15 F105, 18-13 Y100, 6-4 99X.

Dr. Hook: a17 WABC, 16-12 WAVZ, 9-5 WBBF, 8-7 WCAO, 13-12 WFIL, 19-9 WICC, a27 WIFI, 18-11 WKBW, 23-17 WNBC, 14-6 WPGC, 24-20 WQAM, 15-9 KFI, 26-22 KHJ, 22-18 KRTH, 28-18 F105, 12-9 PRO-FM, 22-15 Y100, 24-20 99X.

P. Hernandez: 9-8 WRKO, a KFI, a KRTH, a36 Y100.

J. Jackson: 32-29 WAVZ, 26-17 WBBF, 27-23 WCAO, 30-21 WICC, 29-16 WIFI, 24-21 WNBC, e WPGC, 7-6 WRKO, 19-18 KFRC, 19-17 KHJ, 20-19 KRTH, d34 F105, 15-12 PRO-FM, 14-14 99X.

E. John: 26-24 WAVZ, 21-16 WBBF, on WCAO, d26 WFIL, 16-13 WICC, 26-17 WKBW, 25-21 WPGC, 27-24 WRKO, 20-15 KFI, 30-28 KFRC, 21-19 KHJ, 18-15 KRTH, d29 F105, a37 Y100, 21-17 99X.

Kiss: 25-22 WAVZ, 27-23 WBBF, d27 WCAO, 28-25 WICC, 28-23 WIFI, 8-5 WKBW, 27-22 WPGC, 28-23 WQAM, 8-3 WRKO, 18-16 KFI, 10-7 KFRC, 15-13 KHJ, a F105, 10-4 PRO-FM, 14-10 Y100, 12-11 99X.

Knack: d40 WBBF, e WICC, a WKBW, LP-HB WRKO, a29 WTIC-FM, a KFI, 28-23 KFRC, 28-20 KHJ, 23-13 KRTH, a F105, d22 PRO-FM.

A. Murray: d25 WFIL, 24-23 WICC, 29-25 WKBW, e WPGC, 13-12 WRKO, on KFI, 27-26 KRTH, 26-22 F105, 9-14 PRO-FM, 26-21 99X.

M. Nightingale: d39 WBBF, a WCAO, ex WFIL, d30 WICC, d27 WKBW, e WPGC, d27 WRKO, d36 KFI, d29 KRTH, a F105, 27-21 PRO-FM, 34-29 Y100, a 99X.

Poco: 16-13 WBBF, 24-20 WCAO, d27 WFIL, 25-18 WICC, 27-24 WIFI, 27-24 WKBW, 30-27 WPGC, 29-26 WRKO, d27 KFI, 29-26 KFRC, 25-24 KHJ, 28-27 KRTH, 25-23 F105, 20-16 PRO-FM, 25-25 99X.

B. Pointer: a WBBF, a WICC, d28 WRKO, on KFI, a30 KRTH, a F105.

G. Rafferty: 28-26 WAVZ, 29-21 WBBF, 19-16 WCAO, 23-22 WFIL, 15-10 WICC, 21-17 WIFI, 19-15 WKBW, 18-17 WRKO, 26-19 KFI, 26-25 KRTH, 27-27 F105, a38 Y100, 27-26 99X.

Raydio: 16-12 WCAO, 7-7 WFIL, d22 WICC, e WKBW, 19-16 WPGC, 14-10 WQAM, d29 WRKO, d26 KFI, d30 KHJ, 24-21 KRTH, d31 F105, 24-11 PRO-FM, 29-24 Y100, d30 99X.

K. Rogers: 6-5 WABC, 3-6 WCAO, 3-3 WFIL, 16-11 WIFI, 3-1 WKBW, 10-9 WNBC, 11-13 WPGC, 22-19 WQAM, 4-4 WRKO, 8-6 KFI, 6-8 KFRC, 12-8 KHJ, 29-19 F105, 7-7 PRO-FM, 13-8 Y100.

J. Stewart: 18-16 WAVZ, 20-14 WBBF, 10-8 WCAO, 17-15 WFIL, 12-7 WICC, 22-21 WIFI, 13-12 WKBW, 7-3 WPGC, 26-22 WQAM, 17-9 WRKO, 16-11 KFI, 12-6 KFRC, 18-14 KHJ, 16-16 KRTH, 20-7 F105, 13-10 PRO-FM.

B. Streisand: 27-23 WAVZ, 35-26 WBBF, a28 WCAO, on WFIL, 29-24 WICC, e-26 WIFI, a28 WNBC, 20-14 WPGC, 15-8 WQAM, d30 WRKO, 27-24 KFI, 24-19 KFRC, 20-18 KHJ, 7-3 KRTH, 12-7 Y100, 23-18 99X.

D. Summer (Bad): 3-2 WABC, 1-1 WAVZ, 5-1 WCAO, 15-8 WFIL, 9-5 WICC, 20-14 WIFI, 14-7 WNBC, 2-1 WPGC, 8-4 WQAM, 1-1 WRKO, 1-1 WTIC-FM, 2-2 KFI, 3-1 KFRC, 2-1 KRTH, 22-12 F105, 5-3 PRO-FM, 3-1 Y100, 1-1 99X.

Supertramp (Good): on WRKO, a KHJ, a KRTH, a PRO-FM
J. Taylor: on WFIL, d29 WKBW, 26-25 WPGC, 14-11 WRKO, 16-13 F105, a 99X.

Wet Willie: a WCAO, e WICC, 30-28 WKBW, on KFI, on KFRC.

Wings: 23-14 WAVZ, 30-26 WCAO, 23-19 WICC, a29 WIFI, a23 WKBW, a30 WPGC, 20-18 WQAM, 23-18 WRKO, 25-22 KFI, 21-17 KFRC, 27-24 KHJ, 25-22 KRTH, 22-17 PRO-FM.
D. Warwick: a WCAO, HB WFIL, 14-7 WKBW.

EW&F: a WBBQ, a WBSR, 18-16 WCGQ, e WCIR, 35-34 WGSV, a WHHY, a WISE, a WLCY, d28 WQXI, a WRFC, e WRJZ, a WSGA, e KX/104, a Q105, d28 Z93, a 92Q, 28-22 94Q.

J. Jackson: 18-14 WANS-FM, 25-19 WAUG, 27-22 WAYS, 24-19 WBBQ, 22-20 WBSR, 30-27 WCGQ, e WCIR, 29-25 WFLB, 20-18 WGSV, 29-23 WHHY, 17-10 WISE, 27-25 WIVY, d34 WLCY, 24-18 WQXI, 20-17 WRFC, 32-29 WRJZ, 24-22 WSGA, 21-19 KX/104, 19-14 Z93, e 92Q, 8-3 94Q.

E. John: 22-18 WANS-FM, 26-24 WAUG, 21-17 WAYS, 22-21 WBBQ, 23-19 WBSR, 35-34 WCGQ, 10-8 WCIR, 20-14 WERC, 32-29 WFLB, 13-12 WGSV, 22-17 WHHY, 25-19 WISE, 23-19 WIVY, 23-21 WLCY, 23-18 WNOX, 10-7 WQXI, 18-16 WRFC, 27-27 WRJZ, 18-16 WSGA, 13-11 KX/104, 12-9 Z93, 23-21 92Q, 12-11 94Q.

R. John: a WAYS, 29-26 WBBQ, 29-21 WCIR, a WISE, a WQXI, a KX/104, a WSGA, a Z93, d29 92Q.

Kiss: 17-9 WANS-FM, 11-10 WAUG, 13-11 WBBQ, 21-18 WBSR, 14-13 WCGQ, 6-9 WCIR, 5-5 WERC, d34 WFLB, 3-3 WISE, d30 WLCY, a WQXI, 10-6 WRFC, 22-14 WRJZ, 5-6 WSGA, 8-7 KX/104, 16-15 Q105, 13-12 92Q.

Knack: 29-19 WANS-FM, 29-23 WAUG, d31 WAYS, e WBBQ, d25 WBSR, e WCIR, d26 WERC, e WFLB, d27 WHHY, 40-35 WIVY, d25 WLCY, d26 WNOX, a WQXI, d29 WRFC, d35 WRJZ, 32-28 WSGA, e KX/104, 29-24 Q105, a Z93, a 92Q, a29 94Q.

LRB: a KX/104, a Z93, a 92Q.

Poco: 24-21 WAYS, 16-16 WBBQ, 11-6 WBSR, 33-31 WCGQ, 19-17 WCIR, 10-8 WERC, e WFLB, 11-10 WGSV, 6-5 WHHY, 10-8 WISE, 35-31 WIVY, a WNOX, 13-10 WQXI, 27-25 WSGA, 17-12 KX/104, d27 Q105, 27-24 92Q, 4-4 94Q.

E. Rabbitt: 30-28 WAYS, 23-18 WBBQ, 6-4 WNOX, 9-9 WQXI, 16-12 WRFC, 20-17 Z93, e 92Q, 15-12 94Q.

G. Rafferty: 21-17 WANS-FM, 23-20 WAUG, 22-19 WAYS, 17-15 WBBQ, 28-26 WBSR, 34-28 WCGQ, 26-25 WCIR, 18-16 WERC, 16-13 WFLB, 18-15 WGSV, 16-14 WHHY, 21-18 WISE, 20-18 WIVY, 30-28 WLCY, 17-13 WQXI, 7-5 WRFC, 23-20 WRJZ, 25-23 WSGA, 24-14 KX/104, d28 Q105, 22-22 Z93, 18-16 92Q, 10-9 94Q.

Spyro Gyra: a WAYS, e WBBQ, d29 WISE, a WIVY, a WNOX, a WQXI, a WRJZ, d29 Z93, 7-1 94Q.

B. Streisand: d25 WAUG, 33-29 WAYS, d28 WBBQ, e WBSR, 39-35 WCGQ, d23 WCIR, 28-22 WGSV, 25-18 WHHY, 35-24 WISE, d30 WIVY, 33-31 WLCY, a WNOX, 26-21 WQXI, 31-25 WRFC, 36-33 WRJZ, 33-29 WSGA, d29 KX/104, d26 Q105, 29-25 Z93, 30-26 92Q.

J. Stewart: 4-4 WANS-FM, 13-11 WAUG, 8-8 WAYS, 18-17 WBBQ, 14-11 WBSR, 24-21 WCGQ, 14-11 WCIR, 14-11 WERC, d35 WFLB, 10-5 WGSV, 14-13 WHHY, 15-15 WISE, 8-2 WIVY, 10-8 WLCY, 7-6 WNOX, 19-11 WQXI, 9-7 WRFC, 11-9 WRJZ, 21-20 WSGA, 11-4 KX/104, 17-16 Z93, 8-6 92Q, 6-5 94Q.

D. Summer: 36-31 WANS-FM, 10-5 WAUG, 10-3 WAYS, 4-3 WBBQ, 25-15 WBSR, d38 WCGQ, 3-3 WCIR, 22-17 WERC, 9-6 WFLB, 5-3 WGSV, 2-6 WHHY, 11-6 WISE, 34-24 WIVY, 28-20 WLCY, 19-13 WNOX, 4-1 WQXI, 4-1 WRFC, 13-7 WRJZ, 3-4 WSGA, 23-13 KX/104, 21-13 Q105, 7-3 Z93, 20-14 92Q.

Wet Willie: 31-26 WAYS, 26-23 WBBQ, d27 WBSR, a WLCY, 5-5 WQXI, 16-14 WSGA, a Q105, 4-2 Z93, 2-2 94Q.

Wings: 20-15 WANS-FM, 28-22 WAUG, 20-12 WAYS, 28-25 WBBQ, 30-28 WBSR, 37-36 WCGQ, 22-18 WCIR, 25-19 WERC, d33 WFLB, 19-16 WGSV, 27-20 WHHY, 13-9 WISE, 39-29 WLCY, d26 WQXI, 23-20 WRFC, 24-21 WRJZ, 22-21 WSGA, 27-24 Z93, 24-22 92Q, 17-13 94Q.

2



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

Cars: e WANS-FM, d28 WAUG, e WBBQ, e WBSR, a WCGQ, d30 WCIR, a WISE, d37 WIVY, d27 WRFC, d36 WRJZ, a WSGA, e KX/104, d30 Z93, a 92Q, e 94Q.

C. Daniels Band: 2-1 WANS-FM, 16-13 WAYS, 9-7 WBBQ, a WCIR, 1-1 WERC, d26 WGSV, a WLCY, 25-19 WNOX, 2-3 WQXI, 24-14 WRFC, 17-17 WSGA, d22 KX/104, 28-19 Q105, 5-5 Z93, 10-8 92Q, 1-8 94Q.

Chic: 39-35 WANS-FM, 22-18 WAUG, a27 WAYS, e WBBQ, e WBSR, 21-12 WCIR, 30-25 WERC, 25-20 WFLB, 25-21 WGSV, 28-22 WHHY, 33-27 WISE, a38 WIVY, 22-16 WQXI, 25-21 WRFC, 31-28 WRJZ, 13-3 WSGA, 26-20 KX/104, d30 Q105, a Z93, 29-25 92Q.



A VERY SPECIAL
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EMI FILMS

PRESENTS

NEIL

DIAMOND AS

THE JAZZ SINGERS

A JERRY LEIDER PRODUCTION

A SIDNEY

Screenplay by HERBERT BAKER and STEPHEN H. FOREMAN

Produced by JERRY LEIDER Directed by SIDNEY J. FURIE

From  FOR CHRISTMAS 1980

AND GER



J. FURIE FILM

Original Score by NEIL DIAMOND

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Original Soundtrack Album Exclusively on CAPITOL RECORDS and TAPES World-Wide

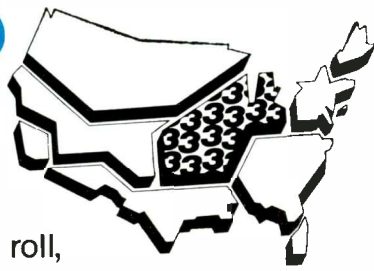


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3



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

Cars: a WEFM, a WGCL, d23 WZZP, on KBEQ, 33-30 KSLQ, on 13Q, a 92X.

Cheap Trick: 8-8 CKLW, 1-2 WEFM, 9-9 WGCL, 7-5 WIFE, 2-3 WLS, 18-8 WOKY, 9-6 WPEZ, 1-3 WZUU, 2-2 WZZP, 1-6 KSLQ, 9-7 Q102, 2-1 92X, 3-3 96KX.

Chic: 10-5 CKLW, 28-23 WEFM, 21-16 WGCL, a WLS, 27-24 WNDE, 30-27 WOKY, 22-14 WZZP, a KBEQ, 27-24 KSLQ, 16-11 13Q, 40-23 92X, d25 96KX.

C. Daniels Band: a WIFE, a WNDE, a WOKY, 31-28 WPEZ, 1-1 KBEQ, 22-11 KSLQ, 39-25 92X, a 96KX.

Dr. Hook: 24-14 CKLW, 30-27 WEFM, 16-15 WGCL, 13-9 WIFE, 6-4 WNDE, 21-13 WOKY, 17-11 WPEZ, 8-10 WZUU, 20-16 WZZP, 25-22 KSLQ, 17-15 KXOK, 18-15 Q102, 25-23 13Q, 14-6 92X.

Kansas: a WEFM, 23-18 WIFE, 28-26 WOKY, 16-13 WPEZ, 25-22 WZUU, a WZZP, 25-19 KBEQ, 15-10 KSLQ, 30-27 13Q, 38-31 92X, 32-29 96KX.

Kiss: 27-25 WEFM, 8-8 WGCL, 16-14 WIFE, 34-26 WLS, 28-23 WNDE, 28-25 WPEZ, 22-11 WZUU, 12-9 WZZP, 34-31 KBEQ, 28-27 KSLQ, 30-23 Q102, on 13Q, 36-32 92X, 13-11 96KX.

Knack: d24 WGCL, d27 WIFE, 30-25 WNDE, a WOKY, a WPEZ, a KBEQ, 37-32 KSLQ, a 92X.

Little River Band: a WPEZ, a WZUU, a KXOK.

Anne Murray: 21-17 CKLW, 35-33 WIFE, 22-18 WNDE, 27-24 WOKY, d32 WPEZ, 35-32 WZZP, 31-28 KSLQ, 28-22 KXOK, a Q102, on 13Q, 33-30 92X, a 96KX.

D. Naughton: 8-7 WEFM, 5-3 WGCL, 2-3 WIFE, 3-4 WLS, 2-2 WNDE, 20-12 WOKY, 7-4 WZZP, 4-3 KBEQ, 28-24 Q102, 11-10 92X.

M. Nightingale: a CKLW, a WPEZ, d23 WZUU, a WZZP, 40-37 KBEQ, 36-33 KSLQ, on 13Q, a 92X.

E. Rabbitt: d28 CKLW, a WOKY, on KBEQ, a KSLQ.

G. Rafferty: 28-20 CKLW, 29-28 WEFM, 29-28 WIFE, 15-6 WNDE, 23-21 WOKY, 23-20 WPEZ, 13-4 WZUU, 33-28 WZZP, 23-21 KBEQ, 20-18 KSLQ, 23-17 KXOK, 22-19 Q102, on 13Q, 24-21 92X.

Raydio: 12-10 CKLW, 20-18 WGCL, 18-17 WIFE, 24-17 WNDE, 26-23 WOKY, 19-14 WPEZ, d24 WZUU, 17-15 WZZP, 15-12 KBEQ, 32-29 KSLQ, 30-24 KXOK, a Q102, 23-11 92X, 28-27 96KX.

J. Stewart: 27-26 CKLW, d26 WGCL, 12-10 WNDE, 6-3 WOKY, 10-7 WPEZ, 3-7 WZUU, d29 WZZP, 12-8 KBEQ, 6-5 KSLQ, 16-12 KXOK, 11-9 Q102, 10-8 13Q, 25-20 92X, 20-17 96KX.

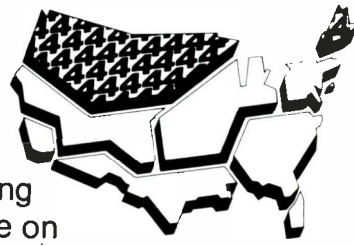
B. Streisand: 26-13 CKLW, a WNDE, 31-28 WOKY, a WPEZ, 28-20 WZZP, 30-27 KBEQ, 34-31 KSLQ, a KXOK, d30 13Q, a 92X.

D. Summer (Bad): 4-6 CKLW, 17-12 WEFM, 2-2 WGCL, 3-2 WIFE, 8-5 WLS, 3-3 WNDE, 19-10 WOKY, 2-2 WZUU, 6-6 WZZP, 7-6 KBEQ, 3-1 KSLQ, 27-17 Q102, 3-1 13Q, 32-14 92X.

James Taylor: on WIFE: 13-10 WPEZ, a WZUU, a KBEQ, 12-9 KSLQ, 25-21 KXOK, 24-21 Q102, 29-28 13Q, 35-33 92X, 12-9 96KX.

Wings (Getting): a WEFM, 23-21 WGCL, 26-23 WLS, 21-14 WNDE, 22-19 WOKY, 26-22 WPEZ, d25 WZUU, d25 WZZP, 37-34 KBEQ, 19-15 KSLQ, 29-22 Q102, on 13Q, 30-28 92X, 22-19 96KX.

4



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

Cars: e WEAQ, 29-27 WGUY, a WOW, 28-22 WSPT, e KCPX, 30-23 KDWB, a KING, d27 KJR, d24 KLEO.

Dr. Hook: 2-1 WEAQ, 25-21 KDWB, 3-1 KGW, 9-8 KING, 20-16 KJR, 2-1 KKLS, 9-6 KSTP.

P. Frampton: 22-17 KDWB, d26 KGW, d25 KING, 24-20 KJR, d23 KKLS.

E. John: 19-18 WEAQ, 21-18 WGUY, 16-16 WJBQ, 24-19 WJON, 26-21 WOW, 22-17 WSPT, 21-18 KCPX, 27-19 KGW, 17-14 KING, 22-18 KJR, 16-12 KKLS, 14-13 KLEO, 25-21 KSTP, 15-11 KTOQ, 25-23 M-107.

Kiss: 13-10 WGUY, 27-25 WOW, a WSPT, a KING, a KJR, d22 KKLS.

M. McGovern: a KGW, a KING, a KSTP.

A. Murray: 15-10 WEAQ, 15-13 WGUY, d25 WJBQ, 30-29 WOW, 26-24 WSPT, 7-4 KCPX, 17-15 KGW, d27 KJR, d25 KKLS, 11-9 KLEO, 7-5 KSTP, 25-21 KTOQ.

M. Nightingale: a WJBQ, a26 KDWB, 7-5 KGW, 28-24 KSTP.

Poco: 14-14 WEAQ, 14-14 WJBQ, 11-9 WJON, 18-13 WSPT, 17-15 KCPX, 10-10 KDWB, 21-13 KGW, 23-19 KJR, 7-5 KKLS, 13-10 KSTP, 10-8 KTOQ, 19-18 M-107.

G. Rafferty: 24-23 WEAQ, 22-19 WGUY, 9-4 WJBQ, 13-13 WOW, 12-6 WSPT, 6-1 KCPX, 12-7 KDWB, 16-14 KGW, 12-12 KING, 12-10 KJR, 17-13 KKLS, 6-2 KLEO, 17-16 KTOQ, 15-14 M-107.

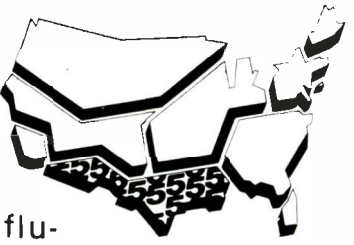
Raydio: 22-16 WEAQ, d29 WGUY, a WSPT, 21-8 KDWB, 4-2 KGW, 26-23 KJR, 11-8 KSTP.

B. Streisand: 27-25 WEAQ, 28-26 WGUY, d24 WJBQ, e WJON, d26 WOW, a WSPT, 29-24 KCPX, d27 KGW, 24-21 KING, d25 KJR, 28-19 KLEO, 23-20 KSTP, d27 KTOQ, 30-28 M-107.

J. Stewart: 18-13 WEAQ, 17-11 WGUY, 20-20 WJBQ, 20-18 WJON, 18-14 WOW, 26-11 KCPX, 17-15 KDWB, 20-12 KGW, 16-10 KING, 16-12 KJR, 3-1 KLEO, 22-17 KSTP, 13-13 KTOQ, 18-17 M-107.

J. Taylor: d28 KCPX, 16-14 KDWB, 22-21 KGW, 18-14 KSTP, d31 M-107.

5



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

ARS: 22-17 WTX, d40 KILT, 20-15 B100.

Cars: 39-31 WTX, a KILT, on KNOE-FM, on KUHL, 27-17 B100, d30 Magic 91.

Chic: d35 WTX, 37-28 KILT, d35 KNOE-FM.

Dr. Hook: 15-8 WTX, 30-22 KNOE-FM, 18-12 KUHL, 6-3 Magic 91.

EW&F (After): a WTX, a KILT, 25-20 KNOE-FM, a KUHL, a B100, a Magic 91.

E. John: 34-30 WTX, d34 KILT, 18-13 KNOE-FM, 20-15 KUHL, 10-9 B100, 20-17 Magic 91.

R. John: 27-18 WTX, 38-37 KILT, d25 KUHL, d27 Magic 91.

Kiss: 24-22 WTX, 27-21 KILT, 2-2 KNOE-FM, on KUHL, 21-20 B100, d28 Magic 91.

Knack: d36 WTX, 35-25 KILT, d34 KNOE-FM, a KUHL, a B100, 28-26 Magic 91.

Marshall Tucker: a WNOE, a WTX, d40 KNOE-FM.

Poco: 7-7 WTX, 34-30 KILT, 34-31 KNOE-FM, 14-10 KUHL, 4-3 B100, 17-7 Magic 91.

G. Rafferty: 31-26 WTX, 25-22 KILT, 31-29 KNOE-FM, 21-13 KUHL, 9-7 B100, 18-14 Magic 91.

Raydio: 32-28 WTX, 24-19 KILT, 14-10 KNOE-FM, 28-24 B100.

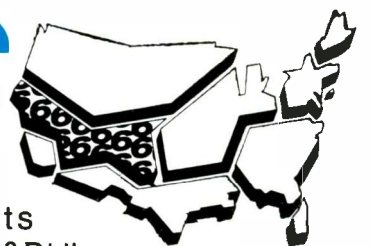
D. Ross: a WNOE.

John Stewart: 17-13 WTX, 16-13 KILT, 26-23 KNOE-FM, 2-2 KUHL, 7-6 B100, 14-8 Magic 91.

Donna Summer (Bad): 3-6 WTX, 2-2 KILT, 10-1 KNOE-FM, 26-16 KUHL, 6-5 B100, 22-11 Magic 91.

Who: a WTX, a B100.

6



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

Abba: 23-18 KIMN, 29-25 KLIF, 23-20 KNUS, 26-23 KVIL.

C. Daniels Band: a40 KLIF, d37 KNUS, a KTFX, d35 KYGO.

Chic: 37-33 KLIF, 36-33 KNUS, d30 KOFM, 30-27 KVIL.

Dr. Hook: 9-5 KIMN, 23-17 KLIF, 32-21 KNUS, 16-13 KOFM, 15-10 KOPA, 29-21 KVIL, 2-2 KYGO, d18 297.

P. Frampton: d27 KIMN, 11-6 KLIF, 7-3 KNUS, 17-14 KOPA, 13-6 KTFX.

J. Jackson: a KIMN, 32-30 KLIF, 26-16 KNUS, d32 KOFM, 21-17 KOPA, 37-32 KYGO.

R. John: 17-12 KIMN, 38-26 KNUS, a KOFM, a KOPA, 25-15 KTFX.

Kiss: 29-25 KIMN, 30-28 KLIF, 16-9 KNUS, 24-16 KOFM, 24-15 KOPA, 3-2 KTFX.

A. Murray: 28-24 KIMN, 26-24 KLIF, 34-28 KNUS, 27-25 KOFM, 29-26 KOPA, d32 KTFX, 32-26 KYGO.

Poco: 27-15 KIMN, 18-18 KLIF, 15-10 KNUS, 12-9 KOFM, 22-21 KOPA, 27-19 KTFX, d27 KVIL, 12-6 KYGO.

B. Streisand: d26 KIMN, 37-35 KLIF, d35 KOFM, d30 KOPA, 38-34 KYGO.

J. Stewart: d29 KIMN, 14-11 KLIF, 19-11 KNUS, 15-10 KOFM, 3-5 KOPA, 7-3 KTFX, 20-15 KVIL.

D. Summer: d19 KIMN, 6-4 KLIF, 24-18 KNUS, 22-18 KOFM, 2-1 KOPA, 9-5 KTFX, 10-9 KVIL, 11-4 297.

G. Rafferty: 22-10 KIMN, 19-16 KLIF, 17-8 KNUS, 21-17 KOFM, 20-18 KOPA, d28 KTFX, 14-7 KYGO.

Raydio: d20 KIMN, 31-29 KLIF, 29-19 KNUS, 27-24 KOPA.

Wings: 26-14 KIMN, 34-32 KLIF, 35-23 KNUS, 30-27 KOFM, 26-13 KOPA, 20-12 KTFX, 33-28 KYGO.

The A/C Report

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

Record World Reporting Stations

RW I

WABC—New York
WAVZ—New Haven
WBBF—Rochester
WCAO—Baltimore
WFIL—Philadelphia
WICC—Bridgeport
WIFI—Philadelphia
WKBW—Buffalo
WNBC—New York
WPGC—Wash., D.C.
WQAM—Miami
WRKO—Boston
WTIC-FM—Hartford
KFI—Los Angeles
KFRC—San Francisco
KHJ—Los Angeles
KRTH—Los Angeles
F105—Boston
PRO-FM—Providence
Y100—Miami
99X—New York

RW II

WANS-FM—Anderson
WAUG—Augusta
WAYS—Charlotte
WBBQ—Augusta
WBSR—Pensacola
WCGQ—Columbus (Ga.)
WCIR—Beckley
WERC—Birmingham
WFLB—Fayetteville
WGSV—Guntersville
WHBQ—Memphis
WHHY—Montgomery
WISE—Ashville
WIVY—Jacksonville
WLCY—St. Petersburg
WNOX—Knoxville
WQXI—Atlanta
WRFC—Athens
WRJZ—Knoxville
WGA—Savannah
KXX/106—Birmingham
KX/104—Nashville
BJ105—Orlando
Q105—Tampa
Z93—Atlanta
92Q—Nashville
94Q—Atlanta

RW III

CKLW—Detroit
WEFM—Chicago
WGCL—Cleveland
WIFE—Indianapolis
WLS—Chicago
WNDE—Indianapolis
WOKY—Milwaukee
WPEZ—Pittsburgh
WZUU—Milwaukee
WZZP—Cleveland
KBEQ—Kansas City
KSLQ—St. Louis
KXOK—St. Louis
Q102—Cincinnati
13Q—Pittsburgh
92X—Columbus (Oh.)
96KX—Pittsburgh

RW IV

WEAQ—Eau Claire
WGUY—Bangor
WJBQ—Portland
WJON—St. Cloud
WOW—Omaha
WSPT—Stevens Point
KCPX—Salt Lake
KDWB—Minneapolis
KGW—Portland
KING—Seattle
KJR—Seattle
KKLS—Rapid City
KKO—Minot
KLEO—Wichita
KSTP—Minneapolis
KTOQ—Rapid City

RW V

WNOE—New Orleans
WTIX—New Orleans
KILT—Houston
KNOE-FM—Monroe
KRBE—Houston
KROY-FM—Sacramento
KUHL—Santa Maria
B100—San Diego
MAGIC 91—San Diego

RW VI

KIMN—Denver
KIMN-FM—Denver
KLIF—Dallas
KNUS—Dallas
KOFM—Oklahoma City
KOPA—Phoenix
KTFX—Tulsa
KVIL—Dallas
Z97—Fort Worth

Most Adds

AFTER THE LOVE HAS GONE—Earth, Wind & Fire—ARC/Col (10)
THE MAIN EVENT/FIGHT—Barbra Streisand—Col (7)
DIFFERENT WORLDS—Maureen McGovern—Warner/Curb (5)
SAD EYES—Robert John—EMI—America (5)
SUSPICIONS—Eddie Rabbitt—Elektra (5)
HALLELUJAH—Parker & Penny—Warner/Curb (4)
HEARTBREAK HOTEL—Willie & Leon—Col (4)
RISE—Herb Alpert—A&M (4)
SIMPLY JESSIE—Rex Smith—Col (4)
SWEETS FOR MY SWEET—Tony Orlando—Casablanca (4)

WBZ/BOSTON

AFTER THE LOVE HAS GONE—Earth, Wind & Fire—ARC/Col
HOT SUMMER NIGHTS—Night—Planet
YOUNG BLOOD—Rickie Lee Jones—WB

WHDH/BOSTON

GOLD—John Stewart—RSO
MAMA CAN'T BUY YOU LOVE—Elton John—MCA
MORNING DANCE—Spyro Gyra—Infinity
SAD EYES—Robert John—EMI—America
SUSPICIONS—Eddie Rabbitt—Elektra
THE MAIN EVENT/FIGHT—Barbra Streisand—Col
UP ON THE ROOF—James Taylor—Col

WSAR/FALL RIVER

AFTER THE LOVE HAS GONE—Earth, Wind & Fire—ARC/Col
GIVE A LITTLE—Nicolette Larson—WB
SAD EYES—Robert John—EMI—America
SURRENDER TO ME—McGuinn, Clark & Hillman—Capitol
SUSPICIONS—Eddie Rabbitt—Elektra

WNEW/NEW YORK

THEME FROM MOONRAKER—Shirley Bassey—UA
WIP/PHILADELPHIA
AS LONG AS WE KEEP BELIEVING—Paul Anka—RCA
REDEMPTION (THEME FROM ROCKY II)—Bill Conti—UA

WMAL/WASHINGTON, D.C.

MAMA CAN'T BUY YOU LOVE—Elton John—MCA
SAD EYES—Robert John—EMI—America
SUSPICIONS—Eddie Rabbitt—Elektra
YOU'RE THE ONLY ONE—Dolly Parton—RCA

WBAL/BALTIMORE

DIFFERENT WORLDS—Maureen McGovern—Warner/Curb
HALLELUJAH—Parker & Penny—Warner/Curb
MUCH MUCH GREATER LOVE—Engelbert Humperdinck—Epic
RISE—Herb Alpert—A&M
SUSPICIONS—Eddie Rabbitt—Elektra

WLW/CINCINNATI

AFTER THE LOVE HAS GONE—Earth, Wind & Fire—ARC/Col
IF YOU REMEMBER ME—Chris Thompson—Planet
RISE—Herb Alpert—A&M
WE'VE GOT LOVE—Peaches & Herb—Polydor/MVP

WGAR/CLEVELAND

GOOD TIMES—Chic—Atlantic
I CAN'T STAND IT NO MORE—Peter Frampton—A&M
SAD EYES—Robert John—EMI—America
THE MAIN EVENT/FIGHT—Barbra Streisand—Col

WQUD-FM/MEMPHIS

AFTER THE LOVE HAS GONE—Earth, Wind & Fire—ARC/Col
DIFFERENT WORLDS—Maureen McGovern—Warner/Curb
GETTING CLOSER—Wings—Col
YOU'RE THE ONLY ONE—Dolly Parton—RCA

WJBO/BATON ROUGE

SIMPLY JESSIE—Rex Smith—Col
THE MAIN EVENT/FIGHT—Barbra Streisand—Col

KMOX-FM/ST. LOUIS

AFTER THE LOVE HAS GONE—Earth, Wind & Fire—ARC/Col
IF YOU REMEMBER ME—Chris Thompson—Planet
NOBODY—Doucette—Mushroom
SIMPLY JESSIE—Rex Smith—Col
SWEETS FOR MY SWEET—Tony Orlando—Casablanca

KMBZ/KANSAS CITY

AFTER THE LOVE HAS GONE—Earth, Wind & Fire—ARC/Col
EASY WAY OUT—Roy Orbison—Elektra
HALLELUJAH—Parker & Penny—Warner/Curb
HEARTBREAK HOTEL—Willie & Leon—Col
PART OF THE CHOSEN FEW—Nigel Olsson—Bang
SUN RUNNER—Bob James—Tappan Zee
SWEETS FOR MY SWEET—Tony Orlando—Casablanca
UNCHAINED MELODY—George Benson—WB

WTMJ/MILWAUKEE

SIMPLY JESSIE—Rex Smith—Col
SWEETS FOR MY SWEET—Tony Orlando—Casablanca
REDEMPTION (THEME FROM ROCKY II)—Bill Conti—UA

KIIS/LOS ANGELES

DIFFERENT WORLDS—Maureen McGovern—Warner/Curb
DO IT OR DIE—ARS—Polydor
YOU CAN'T DO THAT—Raydio—Arista

KPNW/EUGENE

AS LONG AS WE KEEP BELIEVING—Paul Anka—RCA
CHIQUITITA—Abba—Atlantic
HEARTBREAK HOTEL—Willie & Leon—Col
IT MUST BE LOVE—Love & Kisses—Casablanca
MAKIN' IT—David Naughton—RSO

Also reporting this week: WKBC-FM, WSM, WSB, WFTL, WIOD, KULF, KOY, KVI. 23 stations reporting.

disco, which didn't really get broad airplay coverage until last year.

Faraci: We really became involved with disco when Atlantic exploded with disco. We found that we could sell records that were not being played on radio. The discos created a whole new approach and certainly opened the doors for a new kind of exposure to the consumer that we hadn't had before.

And, let's face it, no matter what, somehow you must whet the consumer's appetite by having them hear the music you want them to buy. They're not going to purchase a new album or tape because we took a full page ad in the paper saying, "This is the greatest music since whatever." That's not going to whet their appetite. We need to get that sound to their ears, to whatever it is that turns that consumer on and gets them to run out and buy. And that's what disco is doing. People attending discos hear music that isn't being played on the radio, for the most part, but they hear it often enough and like it enough to purchase.

RW: Before radio accepted disco, that field had its own network for exposure via the discos and the disco pools. Part of the area's identity originally rested with its origins among mostly independent labels, rather than with the majors, and that aspect extended to promotion and marketing. Has WEA had to bring on more outside, independent firms as its member labels have extended their disco involvement?

Faraci: Well, I don't know that we're working with them any more because we've always worked with independents. There were some new stars in that area that emerged as a result of this new trend. People who became quickly identified with the disco scene. They developed the contacts and the necessary rapport with the pools, so, yes, we are working with this group. But, we've always worked with many independents besides our own staffs.

RW: Disco also raises another aspect of record marketing, one that's often a bit tricky. Certain trends come along and by merit of their growth dominate industry thinking, from talent signings through to marketing. Sometimes, though, "the next big thing" doesn't arrive on quite the schedule predicted: disco itself gained a lot of support after 'new wave' artists failed to achieve the rock success promised, and now that same rock 'failure' seems to be generating yet another ripple of activity in the resurgence of younger rock acts, many first linked to punk or new wave, we're seeing now. Do you ever worry that those trends can be overly generalized to the detriment of sales in other areas you're involved in that aren't quite as visible?

Faraci: Not at all. I think we have a responsibility as industry leaders to present all kinds of music to the consumer. I don't for a minute think we should release only today's trend of music.

Let's trace back to when the last real major trend was happening, which was the Beatles' sound, to where we are today. Since then, we've gone through periods where we had what we thought were trends but turned out to be new sounds that were short lived. But, let's not forget that during this "trendless" period, between the Beatles and disco trends, we established new heights in sales. Look at the numbers we've sold on Fleetwood Mac, Eagles, and Foreigner. All music is important to us whether it's part of a trend or just a great sound.

Each of those achievements may not be considered a trend of the magnitude of the Beatles or Elvis Presley yet, they represent new sales heights in our industry.

RW: Even with current market ills, there remains a potential record buying audience as yet untouched. One of WEA's most significant resources over the past year has been the implementation of the WCI market survey, hasn't it?

Faraci: It's been very helpful in our organization. For example, when we held a week-long media specialists' meeting here in our Burbank office, we presented our media people with market survey information that really opened their eyes. Media specialists are responsible for developing advertising plans for our releases. Now they can ask many questions, and they receive answers to those questions—they are able to key on media that will reach the targeted audience and potential consumer.

For example, if there's a given release that we know is getting airplay on a country station in a given market, the marketing wheels begin to turn. We can extract information on the country consumers in that particular market and learn how to reach them.

RW: To what extent has it borne out your shifts in media buying strategy? I know that WEA was running major market tests of print vs. electronic media with an eye toward varying media mix.

Faraci: Yes, we find that electronic media is very important. We

Somehow you must whet the consumer's appetite by having them hear the music you want them to buy.

reach a greater music buying audience via radio. There's no question that we do reach the consumer we want to reach by buying radio.

What our earlier tests of print against electronic dollars in those markets proved was that we were definitely reaching more consumers by going the electronic route. But, I'll say this, we will advertise in a variety of media; we're not going to spend 100 percent of our advertising dollars in any one particular medium, we will use a mix. And the mix, we find, is varied in each market. There's no one formula that works for every market.

For example, we found that in the sunbelt areas, where people spend a lot more time driving automobiles twelve months out of the year, we get a much greater reach via radio than we do via newsprint. Whereas, in coldbelt areas, consumers remain indoors and we can reach them in print.

RW: You're committed to using TV as part of your media mix, I see. With record marketing budgets still strained by that medium's production and spot costs, a lot of labels still hedge at using TV very often. How would you characterize WEA's involvement in the development of video campaigns?

Faraci: At this particular point, WEA's involvement in television advertising is comparatively minimal. The pieces are produced and directed by our labels. And yes, because of the tremendous costs involved in doing television, there is great forethought and research utilized before dollars are committed for a television package.

I must say that we've found a few situations where TV's impact was clearly and directly evaluated. One successful project was on Richard Pryor. Because of its content, airplay and instore play was very limited. This promotion indicated clearly to us that TV can spur consumer reaction and sales: in every market where a TV package was purchased, sales exploded.

In most cases, though, it's more of a mix. When Warner purchased multi-market packages on artists like Rod Stewart, say, and experienced tremendous crossover reaction spilling over into Disco, Black, and Pop, it became more difficult to pin down exactly what one type of advertising worked for us. But in the case of Pryor, there was no question about what created the sales.

RW: Although the labels produce the spot, is it accurate to characterize the overall TV creative strategy as oriented more toward singles release campaigns as opposed to multi-product label spots? I've noticed that with the exception of some multi-title holiday campaigns, the thrust is more toward single artists, with artist identifica-

(Continued on page 55)

RCA Fetes Mata



On the occasion of his signing an exclusive, long-term recording contract with RCA Red Seal, conductor Eduardo Mata was guest of honor at a cocktail reception given in New York by RCA Records. Shown chatting with Mata are (from left) Thomas Z. Shepard, division vice president, Red Seal artists & repertoire, RCA Records; Mrs. Mata; pianist Tedd Joselson, who has recorded with the conductor and his Dallas Symphony Orchestra; Robert Summer, president, RCA Records, and Mata.

Capitol, Columbia Raise Singles Prices

(Continued from page 3)

further profit shaving and higher shelf prices at the risk of reduced volume.

Meanwhile, retailers were nervously mulling rumors of impending price hikes elsewhere. Other major branch distributors have yet to report any imminent increases, though.

CBS Records will increase the suggested list price of all seven-inch discs released after July 9 to \$1.49 from \$1.29, and will also eliminate its free goods policy — 25 free for every 100 billed — as part of the pricing policy. Sub-distributor prices for CBS Records will be 69¢, dealer prices will be 77¢. All singles released prior to July 9 will continue to carry a \$1.29 suggested list, and free goods will remain in effect for these releases, as will the current sub-distributor and dealer prices (59¢ to 65.6¢, respectively).

Accepting The Inevitable

Immediate reaction to the Capitol and Columbia announcements was remarkably sanguine in comparison to the outrage that accompanied WEA's price hike announcement of two weeks ago. Most retailers polled by *Record World* felt that with three majors now going to higher prices on new singles they were being given the green light to raise all singles prices in the stores, the conventional wisdom behind this move being that it is only a matter of time before the rest of the manufacturers follow the trend.

"To some degree I welcome this," National Record Mart's Jimmy Grimes said of the week's events. "I have a feeling that the discrepancy between album and singles prices is way too great; maybe that's what's holding album sales down. If your albums are priced at \$8.98 list with a dollar, dollar-and-a-half off, and the customer is only paying a buck for a single, it makes sense for him to buy six or seven singles for the same price as he

pays for one album. I checked our singles business and found it's been up over the last few months while the album business has been off. There's got to be a reason."

Record Bar's head buyer Fred Traub called the latest series of price hikes "the beginning of a landslide," but had no complaints about single prices. "Once you break the dollar retail price barrier on singles," he explained, "you can't be too concerned about whether the price is \$1.19 or \$1.29. I hope it's \$1.29. I'm comfortable with that."

Creative Selling

What Traub called for, though, was more "creative selling" on the part of manufacturers. "Recently there's been a tendency to assume that programs and deals are not creative, not constructive, that they lead to returns," he said. "Perhaps by the manufacturers getting back a little bit more of a fixed margin they'll begin to work on these things again instead of cutting personnel, raising prices, eliminating deals and cutting back on promotions. Maybe we can get some positive things out of this, get some campaigns going, some promotional efforts underway, some publicity on the positive side. Right now all we hear is price increase in vinyl, price increase in paper, price increase in list price, price increase in cost price. Everything isn't negative; things aren't totally at the bottom of the barrel. When you get major companies announcing that they're not going to have conventions, that they won't participate in retailers' conventions, that they won't have summer deals—all these things are bad vibrations. Those vibrations occur not only within their own companies, which must have a tremendous morale problem, but they radiate to the racks and retail organizations as well. It would do everybody's morale some good if they would emphasize the positives at this time."

Big Band at Bottom Line



Lew Tabackin and Toshiko Akiyoshi, who co-lead the RCA Records Akiyoshi/Tabackin Big Band, brought their aggregation to New York recently for its debut at the Bottom Line. Shown here, between shows, are Lew Tabackin, Toshiko, RCA Records president Bob Summer and fellow band leader Larry Elgart.

Retail Rap



■ **NEW ARRIVALS**—With its two largest stores yet just opened in Canoga Park and Huntington Beach, **Licorice Pizza** can't really be blamed for keying their current radio and print ads to these "babies." But if the stork figures prominently in the chain's newspaper layouts and an infant's cry punctuates their airwave spiel, the stores are anything but baby-sized.

Advertising director **Lee Cohen** says the Canoga Park location, on the site of a former supermarket, is now the biggest Licorice Pizza at around 7,000 square feet, while the Huntington Beach store has between 5,000 and 6,000 square feet. Both carry over the natural wood decor of the chain's other outlets while adding some new touches, including a special stage area designed for larger free-standing displays and instore appearances and autograph sessions.

Cohen adds that the promotion for the openings, which began with ticket and record giveaways, is continuing through the current ad campaign and will draw added momentum from upcoming artist appearances and promotions. Among those already set: MCA's **John Hiatt**, who's being boosted via a special joint push by Licorice Pizza and KROQ-FM, with a "Radio Girl" contest named for his current single; and Hiatt's onstage partner, headliner and bon vivant **Ian Hunter** (Chrysalis), due for an instore appearance Monday (9) at the Hollywood store.

As for the Hiatt push, winning "radio girls" will be selected, and will join Hiatt for an instore "celebration" at the Canoga Park outlet.

ROCKETS STONED: At **Rolling Stone Records** in Phoenix, the combination of hot new AOR album with local tour stop made RSO's **Rockets** a natural candidate for instore support. In this case, Rolling Stone teamed with RSO and radio station **KUPD-FM** for a five-day "Rocket Through Rolling Stone" contest combining autograph session and record run.

KUPD held hourly album giveaways while collecting all entries for a final drawing awarding a 98-second (you guessed it right if you said "frequency") "record-run" through the store. Rockets' own lead singer **Dave Gilbert** provided the hand of fate for the drawing.

Seen below at the promotion's climax are, from left, **Jim Bocher**, PolyGram Distribution; Rockets **Jim McCarty** and **Dan Keylon**; Rolling Stone Records chief **Jeff Lake**; Rocket **John Badanjek**; "record run" winner **Rick Romero**; Rockets **Donnie Backus**, **Dave Gilbert** (kneeling) and **Dennis Robbins**; KUPD program director **John Sebastian**; and Rolling Stone Records' promotion director **Jim Zelisko**.



REAL McCOYS: Retailers who've been bitten by the spread of counterfeit records and tapes already know that the problem is an increasingly complex one. And while the incidence of pirate versions of major hits tends to follow the natural contours of the business itself with reports of counterfeit goods most widespread on the heels of multi-platinum monsters the ultimate loss to legitimate business has become a central industry concern in recent years.

At least one solution may be in the works, though. As reported earlier in *RW* (June 2, 1979), **Armstrong**, the industrial giant, is currently mulling manufacturing applications of a new product identification system that would involve special iridescent colors thus far immune to duplication by conventional inks and printing techniques. Now we're told interest in development of that process has been made clear by a number of other industries, as reflected during recent summits between Armstrong execs and leading businessmen in New York.

Call it cold comfort, but the nation's banks, credit card services and premium merchandisers are themselves alarmed by counterfeiters' (Continued on page 58)

Retail Report Record World



JULY 14, 1979

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

SALESMAKER OF THE WEEK



GET THE KNACK
KNACK
Capitol

TOP SALES

- GET THE KNACK—Knack—Capitol
- BACK TO THE EGG—Wings—Col
- KIDS ARE ALRIGHT—Who—MCA
- LIVE KILLERS—Queen—Elektra

CAMELOT/NATIONAL

- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- DISCOVERY—Electric Light Orchestra—Jet
- DYNASTY—Kiss—Casablanca
- GET THE KNACK—Knack—Capitol
- LIVE KILLERS—Queen—Elektra
- LOVE'S SO TOUGH—Iron City Houserockers—MCA
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- TEDDY—Teddy Pendergrass—Phila. Intl.

HANDLEMAN/NATIONAL

- BACK TO THE EGG—Wings—Col
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- DISCOVERY—Electric Light Orchestra—Jet
- DYNASTY—Kiss—Casablanca
- FREQUENCY—Nick Gilder—Chrysalis
- LOOK SHARP—Joe Jackson—A&M
- SONGS OF LOVE—Anita Ward—Juana
- TEDDY—Teddy Pendergrass—Phila. Intl.
- UNDERDOG—Atlanta Rhythm Section—Polydor
- WHERE I SHOULD BE—Peter Frampton—A&M

KORVETTES/NATIONAL

- A NIGHT AT STUDIO 54—Casablanca
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- GREAT BALLS OF FIRE—Dolly Parton—RCA
- KIDS ARE ALRIGHT—Who—MCA
- LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
- REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
- THE BOSS—Diana Ross—Motown
- VOULEZ-VOUS—Abba—Atlantic
- WATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century
- WHERE I SHOULD BE—Peter Frampton—A&M

PICKWICK/NATIONAL

- BACK TO THE EGG—Wings—Col
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- DISCOVERY—Electric Light Orchestra—Jet
- KIDS ARE ALRIGHT—Who—MCA
- SPY—Carly Simon—Elektra

- TEDDY—Teddy Pendergrass—Phila. Intl.
- UNDERDOG—Atlanta Rhythm Section—Polydor
- VOULEZ-VOUS—Abba—Atlantic

RECORD BAR/NATIONAL

- DESTINATION SUN—Sun—Capitol
- DO YOU WANNA GO PARTY—KC & the Sunshine Band—TK
- HONEST LULLABY—Joan Baez—Portrait
- KEEPER OF THE FLAME—Delbert McClinton—Capricorn
- KID BLUE—Louise Goffin—Asylum
- LEAD ME ON—Maxine Nightingale—Windsong
- MUSIC FOR UNICEF—Various Artists—Polydor
- RUST NEVER SLEEPS—Neil Young—Reprise
- SECRET OMEN—Cameo—Chocolate City
- WE SHOULD BE TOGETHER—Crystal Gayle—UA

RECORD WORLD-TSS STORES/NEW YORK

- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- DYNASTY—Kiss—Casablanca
- GET THE KNACK—Knack—Capitol
- LABOUR OF LUST—Nick Lowe—Col
- LIVE KILLERS—Queen—Elektra
- LODGER—David Bowie—RCA
- MAIN EVENT—Col (Soundtrack)
- MIRRORS—Blue Oyster Cult—Col
- WHERE I SHOULD BE—Peter Frampton—A&M

SAM GOODY/EAST COAST

- BACK TO THE EGG—Wings—Col
- EXPOSURE—Robert Fripp—Polydor
- GET THE KNACK—Knack—Capitol
- MAIN EVENT—Col (Soundtrack)
- MORNING DANCE—Spyro Gyra—Infinity
- SPY—Carly Simon—Elektra
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- VOULEZ-VOUS—Abba—Atlantic
- WARDELL PIPER—Midsong Intl.
- WHERE I SHOULD BE—Peter Frampton—A&M

FOR THE RECORD/BALTIMORE

- BACK TO THE EGG—Wings—Col
- DESTINATION SUN—Sun—Capitol
- DEVOTION—LTD—A&M
- DIONNE—Dionne Warwick—Arista
- GET THE KNACK—Knack—Capitol
- I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
- INVITATION—Norman Connors—Arista
- LET ME BE GOOD TO YOU—Lou Rawls—Phila. Intl.
- SECRET OMEN—Cameo—Chocolate City
- THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB

CUTLER'S/NEW HAVEN

- ANOTHER TASTE—Taste of Honey—Capitol
- BACK TO THE EGG—Wings—Col
- BAD GIRLS—Donna Summer—Casablanca
- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- DESTINATION SUN—Sun—Capitol
- GET THE KNACK—Knack—Capitol
- PARALLEL LINES—Blondie—Chrysalis
- TEDDY—Teddy Pendergrass—Phila. Intl.
- WATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

KEMP MILL/WASH., D.C.

- DEVOTION—LTD—A&M
- DIONNE—Dionne Warwick—Arista

- GET THE KNACK—Knack—Capitol
- I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
- KIDS ARE ALRIGHT—Who—MCA
- LIVE KILLERS—Queen—Elektra
- NILS—Nils Lofgren—A&M
- SECRET OMEN—Cameo—Chocolate City

- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB

PENGUIN FEATHER/NO. VIRGINIA

- GET THE KNACK—Knack—Capitol
- GO FOR WHAT YOU KNOW—Pat Travers—Polydor
- LIVE KILLERS—Queen—Elektra
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- MINGUS—Joni Mitchell—Asylum
- MIRRORS—Blue Oyster Cult—Col
- NILS—Nils Lofgren—A&M
- REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
- SPY—Carly Simon—Elektra
- THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB

GARY'S/RICHMOND

- ANGEL STATION—Manfred Mann's Earth Band—WB
- BLACK ROSE/A ROCK LEGEND—Thin Lizzy—WB
- DEVOTION—LTD—A&M
- KEEPER OF THE FLAME—Delbert McClinton—Capricorn
- MOLLY HATCHETT—Epic
- NIGHT OF THE LIVING DREGS—Dixie Dregs—Capricorn
- PARALLEL LINES—Blondie—Chrysalis
- PLEASURE & PAIN—Dr. Hook—Capitol
- RUST NEVER SLEEPS—Neil Young—Reprise
- THIS WORLD—Face Dancer—Capitol

RECORD REVOLUTION/PA.-DEL.

- DESTINATION SUN—Sun—Capitol
- DEVOTION—LTD—A&M
- DISCOVERY—ELO—Jet
- FREQUENCY—Nick Gilder—Chrysalis
- LABOUR OF LUST—Nick Lowe—Col
- MIRRORS—Blue Oyster Cult—Col
- NILS—Nils Lofgren—A&M
- SECRET OMEN—Cameo—Chocolate City
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- TOO HOT TO HOLD—Bohannon—Mercury

PLATTERS/PHILADELPHIA

- BACK TO THE EGG—Wings—Col
- FOOL AROUND—Rachel Sweet—Stiff/Col
- GET THE KNACK—Knack—Capitol
- I AM—Earth, Wind & Fire—ARC/Col
- KIDS ARE ALRIGHT—Who—MCA
- LABOUR OF LUST—Nick Lowe—Col
- MINGUS—Joni Mitchell—Asylum
- NEW ENGLAND—Infinity
- SPY—Carly Simon—Elektra
- WHERE I SHOULD BE—Peter Frampton—A&M

RADIO 473/PHILADELPHIA

- DELPHI ONE—Chick Corea—Polydor
- FREQUENCY—Nick Gilder—Chrysalis
- GET THE KNACK—Knack—Capitol
- I LOVE BRAZIL—Sarah Vaughan—Pablo
- I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
- LIVE KILLERS—Queen—Elektra
- LOVE CONNECTION—Freddie Hubbard—Col

- ORIGINAL DISCO MAN—James Brown—Polydor
- RUST NEVER SLEEPS—Neil Young—Reprise
- STAR WALK—Larry Graham & Graham Central Station—WB

FATHERS & SONS/MIDWEST

- GET THE KNACK—Knack—Capitol
- GO FOR WHAT YOU KNOW—Pat Travers—Polydor
- HI FI—Walter Egan—Col
- KIDS ARE ALRIGHT—Who—MCA
- LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
- LIVE KILLERS—Queen—Elektra
- REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
- RUST NEVER SLEEPS—Neil Young—Reprise
- SECRETS—Robert Palmer—Island
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor

OASIS/MIDWEST

- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
- DELIGHT—Ronnie Foster—Col
- DEVOTION—LTD—A&M
- GET THE KNACK—Knack—Capitol
- GREY GHOST—Henry Paul Band—Atlantic
- KIDS ARE ALRIGHT—Who—MCA
- LOOK SHARP—Joe Jackson—A&M
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- MIRRORS—Blue Oyster Cult—Col

RECORD REVOLUTION/CLEVELAND

- DO IT YOURSELF—Ian Dury & the Blockheads—Stiff/Epic
- FOOL AROUND—Rachel Sweet—Stiff/Col
- GET THE KNACK—Knack—Capitol
- GREATEST HINTS—Michael Stanley Band—Arista
- I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
- KIDS ARE ALRIGHT—Who—MCA
- LABOUR OF LUST—Nick Lowe—Col
- LOVE DRIVE—Scorpions—Mercury
- NILS—Nils Lofgren—A&M
- PARADE—Ron Carter—Milestone

MUSIC STOP/DETROIT

- BACK TO THE EGG—Wings—Col
- COMMUNIQUE—Dire Straits—WB
- DEVOTION—LTD—A&M
- DIONNE—Dionne Warwick—Arista
- DYNASTY—Kiss—Casablanca
- GET THE KNACK—Knack—Capitol
- KIDS ARE ALRIGHT—Who—MCA
- MINNIE—Minnie Riperton—Capitol
- SECRET LETTER—America—Capitol
- STRIKES—Blackfoot—Atco

ROSE RECORDS/CHICAGO

- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- DYNASTY—Kiss—Casablanca
- GET THE KNACK—Knack—Capitol
- KIDS ARE ALRIGHT—Who—MCA
- MINGUS—Joni Mitchell—Asylum
- NIGHT OWL—Gerry Rafferty—UA
- ROCK ON—Raydio—Arista
- VOULEZ-VOUS—Abba—Atlantic

RADIO DOCTORS/MILWAUKEE

- ANOTHER TASTE—Taste of Honey—Capitol
- BORN TO BE ALIVE—Patrick Hernandez—Col
- JUST A GAME—Triumph—RCA
- LODGER—David Bowie—RCA
- LIVE KILLERS—Queen—Elektra
- LOVE DRIVE—Scorpions—Mercury
- SECRET OMEN—Cameo—Chocolate City

- THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB
- WE SHOULD BE TOGETHER—Crystal Gayle—UA
- WHEN LOVE COMES CALLING—Deniece Williams—ARC/Col

EAST-WEST RECORDS/CENTRAL FLORIDA

- BACK TO THE EGG—Wings—Col
- DISCOVERY—Electric Light Orchestra—Jet
- GET THE KNACK—Knack—Capitol
- GIMME SOME NECK—Ron Wood—Col
- GO FOR WHAT YOU KNOW—Pat Travers—Polydor
- KIDS ARE ALRIGHT—Who—MCA
- LIVE KILLERS—Queen—Elektra
- MINGUS—Joni Mitchell—Asylum
- SECRETS—Robert Palmer—Island
- THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB

TAPE CITY/NEW ORLEANS

- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- DO YOU WANNA GO PARTY—KC & the Sunshine Band—TK
- LET ME BE GOOD TO YOU—Lou Rawls—Phila. Intl.
- LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
- LIVE KILLERS—Queen—Elektra
- SOONER OR LATER—Rex Smith—Col
- TEDDY—Teddy Pendergrass—Phila. Intl.
- THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB
- VOULEZ-VOUS—Abba—Atlantic

INDEPENDENT RECORDS/COLORADO

- BODY SHINE—Munich Machine—Casablanca
- DEVOTION—LTD—A&M
- DISCO FEVER—Sylvers—Casablanca
- ELECTRIC NIGHTS—Jim Capaldi—RSO
- GOING THROUGH THE MOTIONS—Hot Chocolate—Infinity
- GREAT BALLS OF FIRE—Dolly Parton—RCA
- LODGER—David Bowie—RCA
- LOVE DRIVE—Scorpions—Mercury
- MINGUS—Joni Mitchell—Asylum
- WHERE THERE'S SMOKE—Smooky Robinson—Tamlia

MUSIC PLUS/LOS ANGELES

- DREAMER—Caldera—Capitol
- FICKLE HEART—Sniff 'n' the Tears—Col
- FOOL AROUND—Rachel Sweet—Stiff/Col
- KID BLUE—Louise Goffin—Asylum
- NEW ENGLAND—Infinity
- NILS—Nils Lofgren—A&M
- REALITY—Robin Williams—Casablanca
- RUST NEVER SLEEPS—Neil Young—Reprise
- SECRETS—Robert Palmer—Island
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

EUCALYPTUS RECORDS/WEST & NORTHWEST

- GET THE KNACK—Knack—Capitol
- LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
- LIVE KILLERS—Queen—Elektra
- MAIN EVENT—Col (Soundtrack)
- MIRRORS—Blue Oyster Cult—Col
- RUST NEVER SLEEPS—Neil Young—Reprise
- SPY—Carly Simon—Elektra
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB
- VOULEZ-VOUS—Abba—Atlantic



Record World Albums

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

JULY 14, 1979

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

JULY 14	JULY 7				WKS. ON CHART	
1	1	BREAKFAST IN AMERICA	SUPERTRAMP	A&M SP 3708		
						(9th Week)
					16	G
2	2	BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150			9	L
3	3	CHEAP TRICK AT BUDOKAN /Epic FE 35795			21	H
4	4	I AM EARTH, WIND & FIRE /ARC/Columbia FC 35730			5	H
5	10	DISCOVERY ELO/Jet FZ 35769 (CBS)			4	H
6	6	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H 29			29	G
7	15	TEDDY TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)			4	H
8	5	DESOLATION ANGELS BAD COMPANY/Swan Song SS 8506				
					17	G
9	19	BACK TO THE EGG WINGS/Columbia FC 36057			3	H
10	7	DYNASTY KISS/Casablanca NBLP 7152			5	G
11	22	CANDY-O CARS/Elektra 5E 507			3	G
12	12	SONGS OF LOVE ANITA WARD/Juana 200,004 (TK)			6	G
13	14	WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (Arl)			19	G
14	8	RICKIE LEE JONES /Warner Bros. BSK 3296			14	G
15	11	MONOLITH KANSAS/Kirshner PZ 36008 (CBS)			6	G
16	13	WINNER TAKES ALL ISLEY BROTHERS/T-Neck PZ2 36077				
					6	L
17	18	VAN HALEN II /Warner Bros. HS 3312			14	H
18	16	SOONER OR LATER REX SMITH/Columbia JC 35813			13	G
19	9	2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172			24	G
20	17	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041			20	H
21	24	WHERE I SHOULD BE PETER FRAMPTON/A&M SP 3710			4	G
22	23	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK				
					30	H
23	26	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/				
					10	G
24	21	PARALLEL LINES BLONDIE/Chrysalis CHR 1192			29	G
25	28	COMMUNIQUE DIRE STRAITS/Warner Bros. HS 3330			3	H
26	25	THE CARS /Elektra 6E 135			50	G
27	30	STREET LIFE 300 5 CRUSADERS/MCA 3094			6	G
28	20	GO WEST VILLAGE PEOPLE/Casablanca NBLP 7144			14	H
29	29	NIGHT OWL GERRY RAFFERTY/United Artists UA LA 958 1			6	G
30	27	PIECES OF EIGHT STYX/A&M SP 4724			42	G
31	41	THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK)				
					3	K
32	31	STATE OF SHOCK TED NUGENT/Epic FE 36000			7	H
33	40	BOMBS AWAY DREAM BABIES JOHN STEWART/RSO RS 1				
					8	G
34	36	LOOK SHARP JOE JACKSON/A&M SP 4743			13	G
35	33	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378			10	G
36	37	CANDY CON FUNK SHUN/Mercury SRM 1 3754			7	G
37	38	LODGER DAVID BOWIE/RCA AQL1 3454			5	G

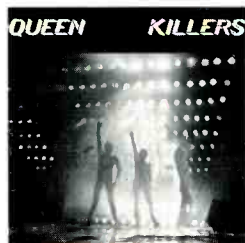


CHARTMAKER OF THE WEEK

38 110 LIVE KILLERS

QUEEN

Elektra BB 702



1 K

39	35	FLAG JAMES TAYLOR/Columbia FC 36058			10	G
40	74	GET THE KNACK THE KNACK/Capitol SO 11948			2	G
41	43	MORNING DANCE SPYRO GYRA/Infinity INF 9004			14	G
42	32	McFADDEN & WHITEHEAD /Phila. Intl. JZ 35800 (CBS)			9	G
43	39	DISCO NIGHTS G.Q./Arista AB 4225			15	G
44	47	SWITCH II /Gordy G7 988R1 (Motown)			8	G

45	54	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. JZ				
					36006 (CBS)	6 G
46	46	52ND STREET BILLY JOEL/Columbia FC 35609				43 H
47	48	HEART STRING EARL KLUGH/United Artists UA LA 942 H				9 G
48	53	UNDERDOG ATLANTA RHYTHM SECTION/Polydor/BGO				
					PD 1 6200	4 G
49	34	EVOLUTION JOURNEY/Columbia FC 35797				15 H
50	50	VAN HALEN /Warner Bros. BSK 3075				58 G
51	49	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC				
					IAN HUNTER/Chrysalis CHR 1214	12 G
52	44	LEGEND POCO/MCA AA 1099				28 G
53	58	STRIKES BLACKFOOT/Atco SD 38 112				7 G
54	61	THE BOSS DIANA ROSS/Motown M7 923R1				4 G
55	45	BLONDES HAVE MORE FUN ROD STEWART/Warner Bros.				
					BSK 3261	30 H
56	42	PARADISE GROVER WASHINGTON, JR./Elektra 6E 182				12 G
57	62	THE JONES GIRLS /Phila. Intl. JZ 35757 (CBS)				3 G
58	85	VOULEZ-VOUS ABBA/Atlantic SD 16000				2 G
59	68	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/				
					Columbia KC2 36064	4 J
60	69	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/				
					20th Century Fox T 583 (RCA)	5 G
61	52	ROCK ON RAYDIO/Arista AB 4212				14 G
62	66	FEVER ROY AYERS/Polydor PD 1 6204				6 G
63	57	JUST A GAME TRIUMPH/RCA AFL1 3224				8 G
64	64	LIVIN' INSIDE YOUR LOVE GEORGE BENSON/Warner Bros.				
					2BSK 3277	18 X
65	71	MINGUS JONI MITCHELL/Asylum 5E 505				3 G
66	67	THE GAP BAND /Mercury SRM 1 3758				5 G
67	55	BOB DYLAN AT BUDOKAN /Columbia PC2 35067				10 L
68	59	RUNNING LIKE THE WIND MARSHALL TUCKER BAND/				
					Warner Bros. BSK 3317	10 G
69	56	HOT PROPERTY HEATWAVE/Epic FE 35970				9 G
70	51	WAVE PATTI SMITH/Arista AB 4221				9 G
71	94	DEVOTION LTD/A&M SP 4771				2 G
72	60	NEW ENGLAND /Infinity 9007				8 G
73	81	SPY CARLY SIMON/Elektra 5E 506				3 H
74	82	DIONNE DIONNE WARWICK/Arista AB 4230				3 G
75	73	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002				62 K
76	77	THE ROCHES /Warner Bros. BSK 3298				5 G
77	63	WILD AND PEACEFUL TEENA MARIE/Gordy G7 986R1				
					(Motown)	8 G
78	79	CARMEL JOE SAMPLE/MCA AA 1126				22 G
79	78	JEAN-LUC PONTY: LIVE /Atlantic SD 19229				7 G
80	76	FEETS DON'T FAIL ME NOW HERBIE HANCOCK/Columbia				
					JC 35764	18 G
81	65	DESTINY JACKSONS/Epic JE 35552				27 G
82	87	NEW CHAUTAUQUA PAT METHENY/ECM 1 1131 (WB)				6 G
83	88	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118				39 H
84	130	THIS BOOT IS MADE FOR FONK-N BOOTSY'S RUBBER				
					BAND/Warner Bros. BSK 3295	1 G
85	98	THE THOM BELL SESSIONS ELTON JOHN/MCA 13921				2 X
86	70	DIRE STRAITS /Warner Bros. BSK 3266				27 G
87	99	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/				
					TK 611	2 G
88	103	AN EVENING OF MAGIC CHUCK MANGIONE/A&M SP 6701				1 L
89	92	GREY GHOST HENRY PAUL BAND/Atlantic SD 19232				4 G
90	72	THE MUSIC BAND WAR/MCA 3085				14 G
91	112	MIRRORS BLUE OYSTER CULT/Columbia JC 36009				1 G
92	80	INSPIRATION MAZE FEATURING FRANKIE BEVERLY/Capitol				
					SW 11912	15 G
93	93	BUSTIN' OUT OF L SEVEN RICK JAMES/Gordy G7				
					984R1 (Motown)	24 H
94	89	GREATEST HITS BARRY MANILOW/Arista A2L 8601				33 K
95	95	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists				
					UA LA 946 H	10 G
96	91	MINNIE MINNIE RIPERTON/Capitol SO 11936				4 G
97	108	STRANGE MAN, CHANGED MAN BRAM TCHAIKOVSKY/				
					Polydor PD 1 6211	1 G
98	—	RUST NEVER SLEEPS NEIL YOUNG/Reprise HS 2295 (WB)				1 H
99	104	BRAZILIA JOHN KLEMMER/MCA AA 1116				1 G
100	101	STRAIGHT TO THE POINT ATLANTIC STARR/A&M SP 4764				1 G

Albums 151-200

- 151 **POUSSEZ**/Vanguard VSD 9412
- 152 **STARDUST** WILLIE NELSON/Columbia KC 35305
- 153 **THE OAK RIDGE BOYS HAVE ARRIVED** MCA AY 1135
- 154 **WHEN LOVE COMES CALLING** DENIECE WILLIAMS/ARC/Columbia JC 35568
- 155 **SWEENEY TODD (ORIGINAL CAST)** SONDHEIM/RCA Red Seal CBL2 3379
- 156 **STAR WALK** LARRY GRAHAM WITH GRAHAM CENTRAL STATION/Warner Bros. BSK 3322
- 157 **FACE TO FACE** FAITH BAND/Mercury SRM 1 3770
- 158 **MICK TAYLOR**/Columbia JC 35076
- 159 **PART OF YOU** ERIC GALE/Columbia JC 35715
- 160 **WHAT THE HELL IS THIS?** JOHNNY "GUITAR" WATSON/DJM 24
- 161 **LENNY & THE SQUIGTONES** LENNY & SQUIGGY/Casablanca NBLP 7149
- 162 **TOO HOT TO HOLD** BOHANNON/Mercury SRM 1 3778
- 163 **CHILDREN OF THE SUN** BILLY THORPE/Capricorn CPN 0221
- 164 **ANGEL STATION** MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3302
- 165 **AWAKENING** NARADA MICHAEL WALDEN/Atlantic SD 19222
- 166 **TRY MY LOVE** TATA VEGA/Tamla T7 360R1 (Motown)
- 167 **LOVE DRIVE** SCORPIONS/Mercury SRM 1 3795
- 168 **FEEL THE NIGHT** LEE RITENOUR/Elektra 6E 192
- 169 **THE BEST OF BARBARA MANDRELL**/MCA AY 1119
- 170 **IMAGES** RONNIE MILSAP/RCA AHL1 3346
- 171 **BREAKWATER**/Arista AB 4208
- 172 **CHAMPAGNE** WILBERT LONGMIRE/Columbia/Tappan Zee JC 35754
- 173 **FICKLE HEART** SNIFF 'N' THE TEARS/Atlantic SD 19242
- 174 **STATELESS** LENE LOVICH/Stiff/Epic JE 36102
- 175 **WHERE THERE'S SMOKE** SMOKEY

- ROBINSON/Tamla T7 366R1 (Motown)
- 176 **I LOVE TO DANCE** KLEENER/Atlantic SD 19237
- 177 **A NIGHT AT STUDIO 54** Various Artists/Casablanca NBLP 2 7161
- 178 **HERMAN BROOD & HIS WILD ROMANCE**/Ariola SW 50059
- 179 **THE ORIGINAL DISCO MAN** JAMES BROWN/Polydor PD 1 6212
- 180 **RUNNER**/Island ILPS 9536 (WB)
- 181 **WELCOME TWO MISSOURI** MISSOURI/Polydor PD 1 6206
- 182 **KEEPER OF THE FLAME** DELBERT McCLINTON/Capricorn CPN 0223
- 183 **NITEFLYTE**/Ariola SW 50060
- 184 **UNWRAPPED** DENISE LaSALLE/MCA 3098
- 185 **FUTURE TALK** URSULA DUDZIAK/Inner City 1066
- 186 **ALIEN (ORIGINAL SOUNDTRACK)** 20th Century Fox T 593 (RCA)
- 187 **NO MORE FEAR OF FLYING** GARY BROOKER/Chrysalis CHR 1224
- 188 **FOOL AROUND** RACHEL SWEET/Stiff/Columbia JC 36101
- 189 **WE'RE STILL TOGETHER** O.V. WRIGHT/Hi 6011
- 190 **RUN FOR YOUR LIFE** THE TARNEY/SPENCER BAND/A&M SP 4757
- 191 **WHITEFACE**/Mercury SRM 1 3765
- 192 **REMOTE CONTROL** TUBES/A&M SP 4751
- 193 **AIRBORNE**/Columbia JC 36076
- 194 **THE WHOLE WORLD'S DANCING** TRAMMPS/Atlantic SD 19210
- 195 **HI FI** WALTER EGAN/Columbia JC 35796
- 196 **THE MIND OF GIL SCOTT-HERON**/Arista AL 8301
- 197 **NIGHT OF THE LIVING DREGS** DIXIE DREGS/Capricorn CPN 0216
- 198 **WE SHOULD BE TOGETHER** CRYSTAL GAYLE/United Artists UA LA 969 H
- 199 **MARTIN CIRCUS**/Prelude PRL 12167
- 200 **ONE GOOD TURN** MARK COLBY/Columbia/Tappan Zee JC 35725

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

Album Cross Reference

ALLMAN BROTHERS BAND	133	MANHATTANS	140
AMERICA	147	BARRY MANILOW	92
A TASTE OF HONEY	120	MAZE	82
ATLANTA RHYTHM SECTION	48	PAT METHENY	139
ATLANTIC STARR	100	FRANK MILLS	60
RAY AYERS	62	STEPHANIE MILLS	65
BAD COMPANY	20	JONI MITCHELL	59
BEE GEES	64	WILLIE NELSON & LEON RUSSELL	72
GEORGE BENSON	53	NEW ENGLAND	104
BLACKFOOT	24	OLIVIA NEWTON-JOHN	32
BLONDIE	91	TED NUGENT	75
BLUE OYSTER CULT	142	ORIGINAL SOUNDTRACK:	109
BLUES BROTHERS	84	GREASE	103
BOOTSY'S RUBBER BAND	37	MAIN EVENT	114
DAVID BOWIE	131	SATURDAY NIGHT FEVER	127
CAMEO	11, 26	GRAHAM PARKER	89
CARS	3	DOLLY PARTON	127
CHEAP TRICK	111	HENRY PAUL BAND	19
CHOCOLATE MILK	125	PEACHES & HERB	7
STANLEY CLARKE	36	TEDDY PENDERGRASS	52
CON FUNK SHUN	108	POCO	105
NORMAN CONNORS	27	POLICE	79
CRUSADERS	23	JEAN-LUC PONTY	38
CHARLIE DANIELS	102	QUEEN	149
DEVO	86	EDDIE RABBITT	29
DIRE STRAITS	25, 86	GERRY RAFFERTY	45
DOOBIE BROTHERS	22	LOU RAWLS	61
BOB DYLAN	67	RADIO	134
EARTH, WIND & FIRE	4	RENAISSANCE	96
ELO	5	MINNIE RIPPERTON	76
ENCHANTMENT	132	ROCHES	106
FACE DANCER	121	ROCKIE ROBBINS	130
FLASH & THE PAN	126	KENNY ROGERS	6, 129
PETER FRAMPTON	21	KENNY ROGERS & DOTTIE WEST	95
ROBERT FRIPP	117	DIANA ROSS	78
GAP BAND	66	JOE SAMPLE	54
G.Q.	43	CARLY SIMON	78
NICK GILDER	136	SISTER SLEDGE	13
STEVE HACKETT	128	SKYY	125
HERBIE HANCOCK	80	PATTI SMITH	70
MOLLY HATCHET	113	REX SMITH	18
HEATWAVE	69	SPYRO GYRA	41
IAN HUNTER	51	JOHN STEWART	33
IRON CITY HOUSEROCKERS	150	ROD STEWART	55
ISLEY BROTHERS	16	STYX	30
JOE JACKSON	34	DONNA SUMMER	2, 144
JACKSONS	81	SUN	110
BOB JAMES	137	SUPERTRAMP	1
RICK JAMES	93	SWITCH	44
WAYLON JENNINGS	35	JAMES TAYLOR	39
BILLY JOEL	46	BRAM TCHAIKOVSKY	97
ELTON JOHN	85	TEENA MARIE	77
JONES GIRLS	57	PAT TRAVERS	138
RICKIE LEE JONES	14	TRIUMPH	63
JOURNEY	49	MARSHALL TUCKER	68
KANSAS	15	TYCOON	141
KC	87	McCOY TYNER	116
CAROLE KING	143	VAN HALEN	50, 17
EVELYN CHAMPAGNE KING	118	VILLAGE PEOPLE	28, 83, 112
KISS	10	WAR	90
JOHN KLEMMER	99	ANITA WARD	12
EARL KLUGH	47	DIONNE WARWICK	74
KNACK	40	GROVER WASHINGTON, JR.	56
LTD	71	WHO	31
HUBERT LAWS	101	LENNY WILLIAMS	146
NILS LOFGREN	135	TONY WILLIAMS	119
NICK LOWE	107	ROBIN WILLIAMS	124
McFADDEN & WHITEHEAD	42	WINGS	9
MAHOGANY RUSH	148	RON WOOD	115
BARBARA MANDRELL	149	NEIL YOUNG	98
CHUCK MANGIONE	88	FRANK ZAPPA	122

Record World Albums 101-150

JULY 14, 1979

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|---------|--------|-------------------------------------------------------------------------|
| JULY 14 | JULY 7 | |
| 101 | 105 | LAND OF PASSION HUBERT LAWS/Columbia JC 35708 |
| 102 | 106 | DUTY NOW FOR THE FUTURE DEVO/Warner Bros. BSK 3337 |
| 103 | 83 | SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001 |
| 104 | 86 | TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067 |
| 105 | 84 | OUTLANDOS D'AMOUR THE POLICE/A&M SP 4752 |
| 106 | 75 | ROCKETS/RSO RS 1 3047 |
| 107 | 117 | LABOUR OF LUST NICK LOWE/Columbia JC 36087 |
| 108 | 111 | INVITATION NORMAN CONNORS/Arista AB 4216 |
| 109 | — | THE MAIN EVENT (ORIGINAL SOUNDTRACK)/Columbia JS 36115 |
| 110 | 125 | DESTINATION: SUN SUN/Capitol ST 11941 |
| 111 | 115 | MILKY WAY CHOCOLATE MILK/RCA AFL1 3081 |
| 112 | 107 | MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096 |
| 113 | 102 | MOLLY HATCHET/Epic JE 35347 |
| 114 | 100 | SQUEEZING OUT SPARKS GRAHAM PARKER/Arista AB 4223 |
| 115 | 114 | GIMME SOME NECK RON WOOD/Columbia JC 35702 |
| 116 | 135 | TOGETHER McCOY TYNER/Milestone M 9087 (Fantasy) |
| 117 | 119 | EXPOSURE ROBERT FRIPP/Polydor PD 1 6201 |
| 118 | 116 | MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA AFL1 3033 |
| 119 | 97 | THE JOY OF FLYING TONY WILLIAMS/Columbia JC 35705 |
| 120 | — | ANOTHER TASTE A TASTE OF HONEY/Capitol SOO 11951 |
| 121 | 126 | THIS WORLD FACE DANCER/Capitol ST 11934 |
| 122 | 96 | SHEIK YERBOUTI FRANK ZAPPA/Zappa SRZ 1501 (Mercury) |
| 123 | — | I WANNA PLAY FOR YOU STANLEY CLARKE/Nemperor KZ2 35680 (CB) |
| 124 | — | REALITY . . . WHAT A CONCEPT ROBIN WILLIAMS/Casablanca NBLP 7162 |
| 125 | 127 | SKYY/Salsoul SA 8517 (RCA) |
| 126 | 136 | FLASH AND THE PAN/Epic JE 36018 |
| 127 | 131 | GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361 |
| 128 | 132 | SPECTRAL MORNINGS STEVE HACKETT/Chrysalis CHR 1223 |
| 129 | 129 | TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H |
| 130 | 133 | ROCKIE ROBBINS/A&M SP 4758 |
| 131 | — | SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca) |
| 132 | 134 | JOURNEY TO THE LAND OF ENCHANTMENT ENCHANTMENT/Roadshow BXL1 3269 (RCA) |
| 133 | 90 | ENLIGHTENED ROGUES ALLMAN BROTHERS BAND/Capricorn CPN 0218 |
| 134 | 137 | AZURE D'OR RENAISSANCE/Sire SRK 6068 (WB) |
| 135 | — | NILS NILS LOFGREN/A&M SP 4756 |
| 136 | 141 | FREQUENCY NICK GILDER/Chrysalis CHR 1219 |
| 137 | 147 | TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JC 35594 |
| 138 | — | GO FOR WHAT YOU KNOW PAT TRAVERS BAND/Polydor PD 1 6202 |
| 139 | 120 | MUSIC BOX DANCER FRANK MILLS/Polydor PD 1 6192 |
| 140 | 148 | LOVE TALK MANHATTANS/Columbia JC 35693 |
| 141 | 124 | TYCOON/Arista AB 4215 |
| 142 | 109 | BRIEFCASE FULL OF BLUES BLUES BROTHERS/Atlantic SD 19217 |
| 143 | 128 | TOUCH THE SKY CAROLE KING/Capitol SWAK 11953 |
| 144 | 139 | LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119 |
| 145 | — | LOVELINE EDDIE RABBITT/Elektra 6E 181 |
| 146 | 149 | LOVE CURRENT LENNY WILLIAMS/MCA 3155 |
| 147 | — | SILENT LETTER AMERICA/Capitol SO 11950 |
| 148 | 150 | TALES OF THE UNEXPECTED FRANK MARINO & MAHOGANY RUSH/Columbia JC 35753 |
| 149 | — | MOODS BARBARA MANDRELL/MCA AY 1088 |
| 150 | — | LOVE'S SO TOUGH IRON CITY HOUSEROCKERS/MCA 3099 |

By DAVID McGEE

■ **ON THE TOWN:** If you have nothing to do at lunchtime and wish to take advantage of the bright, sunshiney days that have graced these parts recently, saunter over to Grand Army Plaza at 59th and Fifth; lay down a couple of bucks for tacos from a street vendor (a cut above Taco Bell; several cuts below Anita's. Hot sauce is essential); find a seat; and listen to a fellow who's fast becoming known as the city's best street act. **Elwood Bunn**, aka the Readheaded Redneck, claims to be a native of North Carolina who was raised on a tobacco farm by his sharecropper parents. "We were so poor," reads Bunn's free souvenir brochure, "that one December when I was 14 my Daddy asked me what I'd like for Christmas. So I told him, 'Something to wear and something to play with,' and Santa brought me a new pair of over-hauls with the right-hand pocket cut out!" So goes Bunn's sense of humor.

Jokes aside, Bunn does pick a mean country guitar and sings in a resonant baritone reminiscent of the young **Hank Snow**. And with noon crowds looking for nothing more than a rousing good time, Bunn gives them just that in 20-minute sets of familiar country tunes, both old ("Rocky Top") and new ("Lucille"). During one set last Tuesday, Bunn even managed to get the crowd singing and clapping along on a couple of songs—no mean feat that since this is, after all, New York City.

Anyone who's spent time wandering around town knows that there is no shortage of good street musicians here, but Bunn's ability to transcend the tumult of Fifth Avenue at high noon gives his show a clear edge over the competition.

BOOK NEWS: As long as unknown talent is in the forefront of the column this week, it makes sense to mention a new book designed to explain to the struggling musician the inner workings, the machinations as it were, of the music industry. "John Leopard's Guide to Making It In Music," some 52 pages in length and spiral-bound, may not replace some of the more high-powered books of this sort already on the market, but that's not to downgrade it. A free-lance writer who lives in Glen Ridge, New Jersey, Leopard has filled his tiny tome full of facts and plain talk about promotion, contacts, personal management, record companies, music publishers, AGAC and performing rights societies. An interesting and useful book. Available by mail-order only. Send a certified check or money order for \$9.95 to John Leopard, P.O. Box 68, Glen Ridge, New Jersey 07028.

HOW TO BEAT A GAS SHORTAGE: Millennium Records president **Jimmy Ienner** threw a party two weeks ago at his home in Stamford, Connecticut and invited all the RCA executives and Millennium artists to venture north and meet and mingle with each other. To insure his guests an outside chance at getting home, Ienner rented a gas station in Stamford for two hours so that they might fill their tanks before departing. It was not known at press time, however, if the

(Continued on page 63)

Polydor Fetes Brown



Polydor Records recording artist James Brown celebrated the release of his latest album, "The Original Disco Man," at a party thrown for him at a New York discotheque. The new record, produced by Brad Shapiro, features the single "It's Too Funky In Here," and marks a major departure for James Brown, as it is the first time he has worked with an outside producer. Gathered around the "Godfather of Soul" to congratulate him on his latest effort are (from left): Fred Haayen, president, Polydor Records; Harry Anger, senior vice president, marketing, Polydor; Sonny Taylor, vice president, special markets, Polydor; Dick Kline, executive vice president, Polydor; Brown; Brad Shapiro; Steve Salmonsohn, vice president, finance, Polydor; and Dr. Ekke Schnabel, senior vice president, business affairs, Polydor.

Domino Theory



St. Tropez, who just released their new single, "Fill My Life With Love," as a follow up to their "One More Minute" on Butterfly Records, distributed by MCA, recently visited Boston as part of their national promotion tour. Stops included San Francisco, Miami and New York with press and radio interviews, TV tapings and guest appearances at name discos. The highlight of St. Tropez's Boston visit was the "Domino Drop" contest held at Strawberries' Dedham store. Domino whiz Bob Speca, Jr., who will attempt to set a Guinness world record later this year, set up 6800 dominoes, which spelled out "68 RKO" (co-sponsors of the contest), "Strawberries" and "St. Tropez." Before a packed store, St. Tropez members Teresa Burton, Kathy Deckard and Phyllis Rhodes tipped over the first domino, setting off a chain reaction that lasted two minutes and forty four seconds. The contest winner was Kevin Sousa of Lowell, Mass., who garnered the top prize by coming closest to predicting the actual domino "fall time" (his guess was 2:42). Sousa won a trip for two to St. Tropez (the city), France, courtesy of Butterfly Records. Pictured from left: (standing) Mark McKay, PD WRKO; Teresa Burton and Kathy Deckard of St. Tropez and Harry Saffer, general manager, Strawberries Records, (kneeling) Harold Fein, MCA regional product; Nancy Saavedra, MCA Boston promotion manager, and Neal Levy, Strawberries Records assistant and general manager.

Casablanca Cutback

(Continued from page 3)

that several other labels are mulling similar cost-saving moves.

Casablanca's cut reportedly eliminated some 25 staffers from various departments, focusing on lower echelon employees. Although the label itself withheld additional comment, the cutback is believed to represent about a 10 percent reduction in overall staff size.

Staffers were terminated Friday (29), coinciding with the CBS Records staff cutback (RW, July 7, 1979), which also marked the second quarter's conclusion.

With A&M Records and RCA Records also making recent staff cuts and realign-

ments, label sources at most companies were mum on the prospect of impending trimming. However, RW has learned that MCA Records is readying a reorganization expected to involve some cuts.

When contacted about the firings, Larry Harris, senior vice president and managing director, confirmed that the dismissals were necessitated by current soft sales, despite Casablanca's strong chart profile. "We're very hot now, but we're feeling the economy too, just as other labels are," he told RW. "This time last year, a hit record would be selling from five to ten times what one is selling currently. Records can go to number one now without going platinum or gold."

Natalie Cole Bows Pubberies

■ **LOS ANGELES** — Cole-Arama Music (BMI) and Raw Dog Music (ASCAP) have been established by singer Natalie Cole. Frank

Gould has been named general manager of the publishing arm with Olivia Bower appointed professional manager.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ **Van McCoy**, while being rushed to an Englewood, N.J. hospital on Friday, June 29th, suffered a heart attack that left him in a coma and apparently caused some brain damage. At press time RW learned that McCoy died on Friday July 6 at 3:06 a.m. Information on funeral services was not available.

The Tokyo International Music Festival awarded one of its two silver disc awards to **Al Jarreau** for his single "All" from the Warner LP "All Fly Home."

Black owned and oriented station **WJPC-AM** in Chicago is about to go to a 24-hour operation in a few weeks now that it had obtained approval for the extension from the FCC. What makes this action unusual is that the FCC is also allowing the station to function at increased power at night, from 1 kw to 5 kw.

WBSL, **Frankie Crocker** and model **Beverly Johnson** will present "Cabaret Evenings," four benefits for the Black Theatre Alliance. The affairs will be held for four Mondays, July 9, 16, 23 and 30 at the BTA Center, 410 W. 42 St. and will feature entertainment from **Carol Douglas, Marlena Shaw, Oscar Brown, Jr., Wardell Piper, Gregory Hines** and others. For further information call 212-564-2266.

The hot production team of **Jerry Love** and **Michael Zager** is in the studio with Atlantic recording group the **Spinners** working on the group's new LP, "Dancin' and Lovin'," which is slated for release in September.

During a recent interview, **Nancy Wilson**, who is in her 26th year as a professional singer, talked about changes in the music business and why she has remained with Capitol Records for her entire recording career—20 years to be exact. "That's unusual, I know. I'm not that hard to get along with. And what can I say about **Dave Cavanaugh**. I love him. He was my first producer and has produced me for years. They did a lot for me and I've also done a lot for them. We've had a working relationship that's worked.

"Right now I think that Capitol has more happening than it has in a long time. And I'm really looking forward to see what happens in the next six to nine months. I remember we used to have regions and you knew all the promotion men and you didn't have so many. We had national promotion men who worked every facet of the business. You knew everybody. And it's coming back to that."

Laura Palmer reports from L.A.: Black Radio Exclusive's third annual convention, "An Acquisition of a Heritage," brought together an estimated 1500 radio communicators, record company executives, retailers and merchandisers for five days of seminars to help promote the survival and the continued growth of black radio as the most

important communications media to black people.

Saturday evening was sponsored by Motown Records and just happened to be awards night. The awards ceremony was hosted by **Don Cornelius** of "Soul Train" fame, with a moving speech from Atlanta's mayor **Maynard Jackson**. Jackson proposed the formation of a black radio "freedom train" that would take artists on the road to earn money for a mutual fund to help save black radio. The idea drew support from comedian **Flip Wilson**, who found himself in the spotlight right after the Mayor's speech. Entertainment in the musical arena was provided by Motown's Platinum Hook, whose brand of music is on the verge of "Mellow funk". Elsewhere in events: The second annual "Communicators with a Conscience" awards dinner is to be held in L.A., set for July 21. The theme "I Am Woman" will pay tribute to **Maya Angelou, Joan Baez, Pearl Bailey, Jane Fonda, Aretha Franklin, Lena Horne, Helen King Minnie Riperton, Jean Stapleton, and Cicely Tyson**. **Diahann Carroll** will serve as chairperson/co-host with **Helen Reddy** as honorary chairperson. The event is sponsored by the **Rod McGrew Scholarship Fund, Inc.**, which is a non-profit corporation designed to give financial aid to communication students. Singer/song-

(Continued on page 62)

Black Oriented Album Chart

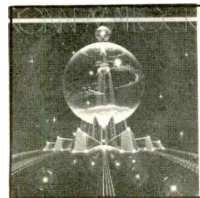
JULY 14, 1979

- 1. TEDDY**
TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
- 2. I AM**
EARTH, WIND & FIRE/ARC/Columbia FC 35730
- 3. BAD GIRLS**
DONNA SUMMER/Casablanca NBLP 2 7150
- 4. WINNER TAKES ALL**
ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)
- 5. SONGS OF LOVE**
ANITA WARD/Juana 200,004 (TK)
- 6. CANDY**
CON FUNK SHUN/Mercury SRM 1 3754
- 7. McFADDEN & WHITEHEAD**
Phila. Intl. PZ 35800 (CBS)
- 8. LET ME BE GOOD TO YOU**
LOU RAWLS/Phila. Intl. JZ 36006 (CBS)
- 9. STREET LIFE 300 S**
CRUSADERS/MCA 3094
- 10. THE JONES GIRLS**
Phila. Intl. JZ 35757 (CBS)
- 11. SWITCH II**
Gordy G7 988R1 (Motown)
- 12. WHAT CHA GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- 13. DEVOTION**
LTD/A&M SP 4771
- 14. WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
- 15. THE GAP BAND**
Mercury SRM 1 3758
- 16. WILD AND PEACEFUL**
TEENA MARIE/Gordy G7 986R1 (Motown)
- 17. THIS BOOT IS MADE FOR FONK-N**
BOOTSY'S RUBBER BAND/Warner Bros. BSK 3295
- 18. THE BOSS**
DIANA ROSS/Motown M7 923R1
- 19. ROCK ON**
RAYDIO/Arista AB 4121
- 20. MINNIE**
MINNIE RIPERTON/Capitol SO 11936
- 21. DISCO NIGHTS**
G.Q./Arista AB 4225
- 22. DIONNE**
DIONNE WARWICK/Arista AB 4230
- 23. DO YOU WANNA GO PAR...**
KC & THE SUNSHINE BAND/... 511
- 24. FEVER**
ROY AYERS/Polydor PD 1 6204
- 25. DESTINATION: SUN**
SUN/Capitol ST 11941
- 26. ANY TIME, ANY PLACE**
DRAMATICS/MCA AA 1125
- 27. LOVE CURRENT**
LENNY WILLIAMS/MCA 3155
- 28. INSPIRATION**
MAZE FEATURING FRANKIE BEVERLY/ Capitol SW 11912
- 29. 2 HOT!**
PEACHES & HERB/Polydor/MVP PD 1 6172
- 30. HOT PROPERTY**
HEATWAVE/Epic FE 35970
- 31. SKYY**
Salsoul SA 8517 (RCA)
- 32. SECRET OMEN**
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- 33. CHANCE**
CANDI STATION/Warner Bros. BSK 3333
- 34. STAR WALK**
LARRY GRAHAM WITH GRAHAM CENTRAL STATION/Warner Bros. BSK 3322
- 35. ANOTHER TASTE**
A TASTE OF HONEY/Capitol S00 11951
- 36. INVITATION**
NORMAN CONNORS/Arista AB 4216
- 37. WHEN LOVE COMES CALLING**
DENIECE WILLIAMS/ARC/Columbia JC 35568
- 38. BUSTIN' OUT OF L SEVEN**
RICK JAMES/Gordy G7 984R1 (Motown)
- 39. TOO HOT TO HOLD**
BOHANNON/Mercury SRM 1 3778
- 40. UNWRAPPED**
DENICE LaSALLE/MCA 3098.

PICKS OF THE WEEK

LOVE CITY

RON MATLOCK—Cotillion SD5213



This is an impressive debut for this talented singer and composer. The LP contains a variety of tempos and settings with some excellent production work from the up-and-coming Michael Stokes, who also co-authored all of the tunes. The title track is strong, followed by the lovely ballad "I Can't Forget About You."

OH WHAT A FEELING

MAVIS STAPLES—Warner BSK 3319



For her first solo album in quite some time, producers Jerry Wexler and Barry Beckett have placed Mavis' unique vocal style in a Memphis sound setting reminiscent of her days at Stax Records. The track "Tonight I Feel Like Dancing" is made for gettin' down and is certain to be a "hot" BOS chart item. The ten selections offer something for both old and new fans.

DO IT ALL

MICHAEL HENDERSON—Buddah BDS 5719



On Henderson's newest album, he makes full use of all his musical influences: jazz, r&b, disco, etc. A skillful singer, composer and bassist, he successfully explores a number of musical settings, which are further enhanced by the arrangement of Johnnie Allen and David Van De Pitte. Bound for a/c airplay are "To Be Loved" and "In The Summertime."

KEEP THOSE LOVERS DANCING

SATURDAY NIGHT BAND—Prelude PRL 12166



This two-record set contains six tracks, three of which are in extended play form and take up three entire sides. As the title implies, dancin' is the name of the game here and producers Moses Dillard and Jesse Boyce have put together a half-an-hour worth's of music that is sure to keep them on their feet.

Record World

Black Oriented Singles

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

JULY 14	JULY 7		WKS. ON CHART
1	2	BAD GIRLS DONNA SUMMER Casablanca 988	7
2	1	RING MY BELL ANITA WARD/Juana 3422 (TK)	10
3	5	TURN OFF THE LIGHTS TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	6
4	4	YOU GONNA MAKE LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	10
5	11	GOOD TIMES CHIC/Atlantic 3584	4
6	3	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	14
7	6	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	10
8	7	HOT STUFF DONNA SUMMER/Casablanca 978	13
9	10	CHASE ME CON FUNK SHUN/Mercury 74059	10
10	9	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. 8 3684 (CBS)	10
11	15	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	10
12	8	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	12
13	12	SHAKE GAP BAND/Mercury 94053	15
14	13	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	14
15	17	MEMORY LANE MINNIE RIPERTON/Capitol 4706	9
16	20	I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy Gordy 7169 (Motown)	7
17	14	REUNITED PEACHES & HERB/Polydor/MVP 14547	17
18	19	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	15
19	22	IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor 14557	7
20	29	CRANK IT UP (FUNK TOWN) PT. I PETER BROWN/Drive 6278 (TK)	5
21	21	IF YOU WANT IT NITEFLYTE/Ariola 7747	11
22	18	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	18
23	31	WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032	6
24	27	WHEN YOU WAKE UP TOMORROW CANDI STATON/ Warner Bros. 8821	7
25	34	GEORGY PORGY TOTO/Columbia 3 10944	6
26	28	FIRST TIME AROUND SKYY/Salsoul 2087 (RCA)	7
27	16	BUSTIN' OUT RICK JAMES/Gordy 7167 (Motown)	12
28	25	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA 11586	8
29	32	BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)	7
30	39	THE BOSS DIANA ROSS/Motown 1462	4
31	30	ANYBODY WANNA PARTY GLORIA GAYNOR/Polydor 14558	10
32	24	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	23
33	33	CAN'T SAY GOODBYE BOBBY CALDWELL/Coluds 15 (TK)	7
34	23	GOOD, GOOD FEELIN' WAR/MCA 40995	15
35	41	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	6
36	50	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ARC/ Columbia 3 11033	2



JULY 14, 1979

37	38	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/ Columbia 3 10971	6
38	43	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox 2408 (RCA)	5
39	45	DANCE "N" SING "N" LTD/A&M 2142	5
40	40	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/ Chrysalis 2313	7
41	46	LIGHT MY FIRE/DISCO HEAVEN AMII STEWART/Ariola 7753	4
42	42	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459	6
43	48	RADIATION LEVEL SUN/Capitol 4713	4
44	54	SUPER SWEET WARDELL PIPER/Midsong Intl. 1005	4
45	53	CRYING INSTANT FUNK/Salsoul 2088 (RCA)	4
46	47	CAN'T DO WITHOUT LOVE WHISPERS/Solar 11590 (RCA)	4
47	55	DOING THE LOOP DE LOOP LENNY WILLIAMS/MCA 41034	3
48	56	WHERE DO WE GO FROM HERE ENCHANTMENT/ Roadshow 11609 (RCA)	3
49	49	RIDIN' HIGH PARLET/Casablanca 975	4
50	51	GROOVIN' YOU HARVEY MASON/Arista 0403	4
51	60	FIRECRACKER MASS PRODUCTION/Cotillion 44254 (Atl)	2
52	52	HOW COULD YOU BREAK MY HEART BOBBY WOMACK/ Arista 0421	5
53	59	MOTOWN REVIEW PHILLY CREAM/Fantasy/WMOT 862	3
54	61	DANCE SING ALONG FREEDOM/Malaco 1057 (TK)	5
55	62	LOVE WILL BRING US BACK TOGETHER ROY AYERS/ Polydor 14573	2
56	67	FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870	2
57	26	HOT NUMBER FOXY/Dash 5050 (TK)	21
58	64	TONIGHT'S THE NIGHT KLEEER/Atlantic 3586	2

CHARTMAKER OF THE WEEK

59	—	I JUST WANT TO BE CAMEO Chocolate City 019 (Casablanca)	1
60	66	FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK)	4
61	65	I LEAVE YOU STRONGER SWEET THUNDER/Fantasy/WMOT 860	2
62	68	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	2
63	63	SORRY NATALIE COLE/Capitol 4722	3
64	—	MY LOVE IS BETTY WRIGHT/Alston 3747 (TK)	1
65	—	MAKE MY DREAMS A REALITY/I DO LOVE YOU G.Q./ Arista 0426	1
66	35	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic 8 50656	26
67	58	MUSIC IS MY WAY OF LIFE PATTI LABELLE/Epic 8 50718	4
68	36	JAM FAN (HOT) BOOTSY'S RUBBER BAND/Warner Bros. 8818	11
69	—	THIS TIME BABY JACKIE MOORE/Columbia 3 10993	1
70	37	NIGHT DANCIN' TAKA BOOM/Ariola 7747	12
71	71	TRUST ME (PART I) D. J. ROGERS/ARC/Columbia 3 10963	7
72	—	SOMEONE OUGHT TO WRITE A SONG (ABOUT YOU BABY) DELEGATION/Shadybrook 1047	1
73	57	I JUST KEEP THINKING ABOUT YOU BABY TATA VEGA/ Tamla 54299 (Motown)	8
74	70	MORNING DANCE SPYRO GYRA/Infinity 50011	10
75	—	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459	11



FIRECRACKER



A BELATED 4TH OF JULY BLAST FROM MASS PRODUCTION "IN THE PUREST FORM!"
THE NEW SINGLE ON COTILLION RECORDS



Record World Jazz

By ROBERT PALMER

■ Now I understand. It says right in the liner notes to the album "Eastern Rebellion" that Timeless is a European label being distributed in the U.S. by Muse. So that's why these records on the Timeless Muse label keep turning up in my mail! Now that I'm reasonably certain Muse's Joe Fields hasn't flipped and decided all his records are Timeless—some of them certainly are—I can relax and enjoy the music. And pianist **Cedar Walton's** "Eastern Rebellion," with the formidable and vastly under-rated **George Coleman** on tenor and the nonpareil rhythm team of **Sam Jones** and **Billy Higgins**, is a good place to start. Then there's "The Rise of Atlantis" by saxophonist **Carter Jefferson**, produced by his current employer **Woody Shaw** and featuring the likes of **John Hicks** and **Terumasa Hino**. "Ichi-Ban" is a wonderful album by the 1976 quintet of **Louis Hayes**, **Junior Cook**, **Woody Shaw**, **Ronnie Mathews** and **Stafford James**, with **Guilherme Franco** added on percussion. The highlights include a relatively short and boppish reading of Shaw's "The Moontrane" and, as a ballad feature for saxophonist **Cook**, the lovely and rarely recorded Monk tune "Pannonica." Bassist **Rick Laird's** "Soft Focus" was produced by tenor saxophonist **Joe Henderson**, who plays on a couple of the tunes. "Free Fair" is by a Dutch fusion group, the members of which must have been (or at least should have been) appalled when they saw the cover painting—a bunch of bearded, long-haired fat people rolling joints. Finally, on Muse's DeLuxe label, is pianist **Earl Hines** in The Legendary Little Theater Concert of 1964, Volume 1.

The late **Howlin' Wolf**, whose amplified Chicago blues was always leavened with his Mississippi delta roots, is the subject of two new LPs on the Blues Ball label collecting rare and unreleased recordings from 1951 through 1972. Volume One, "Heart Like Railroad Steel," includes a side of raw Memphis recordings and a side of early Chicago performances, while Volume Two, "Can't Put Me Out," traces Wolf's music through successive transformations in Chicago. The LPs are \$7 each plus \$1 postage from Rescue Records, P.O. Box 1301, Queens, N.Y. 11101 . . . Rounder Records has released "Step It Up and Go," the latest in an excellent series of recordings by the Virginia guitarist, banjoist and songster **John Jackson** . . . "Honkers and Screamers," the sixth volume in Arista's continuing series of Savoy reissues devoted to "the Roots of Rock 'N' Roll," is devoted to R&B saxophonists of the forties and fifties. **Big Jay McNeely**, **Paul "Hucklebuck" Williams** and **Lee Allen** are among the honkers and screamers featured, and the notes are by yours truly. Other new reissues from Savoy are "Billy Eckstine Sings," a welcome compilation of National sides from the mid-forties; "Solo Piano" by **Hank Jones**, from 1956; "The Progressive **Al Cohn**," featuring the thoughtful tenor saxophonist with the likes of **Max Roach** and **Horace Silver**; and "The Trumpet Album," a couple of all-star trumpets-plus rhythm dates featuring **Art Farmer**, **Donald Byrd** and **Charlie Shavers**, among others.

As if the Muse/Timeless Muse business wasn't enough, we now have Pablo, Pablo Live, and Pablo Today. Under this last and latest logo Norman Granz' company has released **Sarah Vaughan's** "I Love Brazil" (and with Sarah working out alongside **Tom Jobim** and **Milton Nascimento**, who wouldn't love it?) and **Oscar Peterson's** score for "The Silent Partner" (some film score, with **Oscar**, **Zoot Sims**, **Clark Terry**, **Benny Carter** and **Milt Jackson** on deck!) . . . Thankfully, GNP Crescendo is still GNP Crescendo and has released two new albums without changing its logo. The albums are "Mello'day" by **Anita O'Day**, produced by **Leonard Feather**, and the second outing from saxophonist **Dave Pell's** **Prez Conference**, "Prez and Joe," with more **Lester Young** solos arranged for sax section and vocals by **Joe Williams** . . . Those scintillating Scientistologists **Chick Corea** and **Stanley Clarke** have new releases. Chick's "Delphi 1" on Polydor is the first in a projected three-record series of solo piano improvisations and marks of refreshing change from the pianist's cutesy solo and group efforts of recent years. Clarke's "I Wanna Play for You" is a two-record set that mixes concert performances with various electric ensembles and more intimate studio encounters with stellar performers such as **Stan Getz**, **Jeff Beck**, **George Duke** and **Freddie Hubbard**. The label is Nemperor, distributed by CBS.

From time to time over the last few years I have been intrigued and moved by the very creative and unusual duo of drummer **Phillip Wilson** and trumpeter **Olu Dara**, who are exploring a number of

alternative roles for their respective instruments, but in a warm and accessible manner. They finally have made a record, "Esoteric" (so much for accessibility) on the Hat Hut label, available in the U.S. through the New Music Distribution Service and well worth searching out . . . "Mingus at Antibes," the startling two-record set of 1960 **Charles Mingus** (with **Eric Dolphy**, **Ted Curson**, **Booker Ervin** and **Dannie Richmond**, and special guest **Bud Powell**) is out in Japan on Atlantic and hopefully will be available here before too long . . . Sonet's Giants of Jazz series has released "Borinquen" by clarinetist **Buddy DeFranco**, "In Walked Sonny" by **Sonny Stitt** with **Art Blakey** and the Jazz Messengers, and "Oleo" by the **Lee Konitz** Trio. Sonet's U.S. address is P.O. Box 3233, Berkeley, California 94703 . . . Should the name of this column be changed to "Timeless Record World Jazz Today"? Let's hear from the readers. Readers?

52nd Street Swings



Fifty-second Street was dedicated as "Swing Street" recently at ceremonies attended by Mayor Ed Koch of New York City and a host of leading jazz musicians. At the same time six additional musicians were added to the 13 others who will be represented in a jazz walk on 52nd Street in the same way that film stars are immortalized on Hollywood Boulevard. Granite plaques honoring **Lester Young**, **Billie Holiday**, **Charlie Parker**, **Dizzy Gillespie** and **Coleman Hawkins** were implanted in the sidewalk in front of the CBS building. This came about through the efforts of **Bruce Lundvall**, president, CBS Records Division; the Jazzmobile headed by **Billy Taylor** and **David Bailey**, Dr. **George Butler**, VP, jazz/progressive A&R, Columbia Records; and the City of New York. Shown above are **Max Roach**, who hosted the ceremonies, and **Lundvall** as the first plaque was unveiled for **Lester Young**.

The Jazz LP Chart

JULY 14, 1979

- STREET LIFE 300 5**
CRUSADERS/MCA 3094
- MORNING DANCE**
SPYRO GYRA/Infinity INF 9004
- HEART STRING**
EARL KLUGH/United Artists UA LA 942 H
- TOGETHER**
McCOY TYNER/Milestone M 9087
- LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
- PARADISE**
GROVER WASHINGTON, JR./Elektra 6E 182
- NEW CHAUTAUQUA**
PAT METHENY/ECM 1 1131 (WB)
- JEAN-LUC PONTY: LIVE**
Atlantic SD 19229
- FEVER**
ROY AYERS/Polydor PD 1 6204
- FEEL THE NIGHT**
LEE RITENOUR/Elektra 6E 192
- AN EVENING OF MAGIC**
CHUCK MANGIONE/A&M SP 6701
- CARMEL**
JOE SAMPLE/MCA AA 1126
- TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee JC 35594
- PART OF YOU**
ERIC GALE/Columbia JC 35715
- BRAZILIA**
JOHN KLEMMER/MCA AA 1116
- FEETS DON' FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
- MINGUS**
JONI MITCHELL/Asylum 5E 505
- LAND OF PASSION**
HUBERT LAWS/Columbia JC 35708
- THE JOY OF FLYING**
TONY WILLIAMS/Columbia JC 35705
- COUNTERPOINT**
RALPH MacDONALD/Marlin 2229 (TK)
- PARADE**
RON CARTER/Milestone M 9088 (Fantasy)
- I WANNA PLAY FOR YOU**
STANLEY CLARKE/Nemperor KZ2 35680 (CBS)
- INVITATION**
NORMAN CONNORS/Arista AB 4216
- LOVE CONNECTION**
FREDDIE HUBBARD/Columbia JC 36015
- CHAMPAGNE**
WILBERT LONGMIRE/Columbia/Tappan Zee JC 34754
- EYES OF THE HEART**
KEITH JARRETT/ECM 1 1150 (WB)
- AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
- LIGHT THE LIGHT**
SEAWIND/Horizon SP 734 (A&M)
- ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
- ONE GOOD TURN**
MARK COLBY/Columbia/Tappan Zee JC 35725
- TIGER IN THE RAIN**
MICHAEL FRANKS/Warner Bros. BSK 3294
- FLUID RUSTLE**
EBERHARD WEBER/ECM 1 1137 (WB)
- GROOVIN' YOU**
HARVEY MASON/Arista AB 4227
- WOODY THREE**
WOODY SHAW/Columbia JC 35977
- THE MIND OF GIL SCOTT-HERON**
Arista AL 8301
- DELPHI I**
CHICK COREA/Polydor PD 1 6208
- PASSIONS OF A MAN—AN ANTHOLOGY OF HIS ATLANTIC RECORDINGS**
CHARLES MINGUS/Atlantic 3 600
- PERSPECTIVE**
STEVE GROSSMAN/Atlantic SD 19230
- HEATH BROS. IN MOTION**
Columbia JC 35816
- FUTURE TALK**
URSZULA DUDZIAK/Inner City 1065

Record World Disco File Top 50

JULY 14, 1979

JULY 14
JULY 7

WKS. ON
CHART

1	2	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia (12") 23 10987	8
2	1	BAD GIRLS/HOT STUFF/SUNSET PEOPLE DONNA SUMMER/ Casablanca (12"*) NBLP 2 7150	12
3	3	WHEN YOU WAKE UP TOMORROW CANDI STATON/ Warner Bros. (12"*) BSK 3333	8
4	5	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/ Columbia (12") 23 10991	5
5	8	DON'T YOU WANT MY LOVE/UNDERCOVER LOVER/HOT HOT DEBBIE JACOBS/MCA (12") 13920	6
6	9	GOOD TIMES CHIC/Atlantic (12") 4801	4
7	4	RING MY BELL ANITA WARD/TK (12"*) TKD 124	13
8	10	THIS TIME BABY JACKIE MOORE/Columbia (12") 23 10994	5
9	6	CRANK IT UP (FUNK TOWN) PETER BROWN/TK (12") TKD 151	6
10	13	THE BOSS/NO ONE GETS THE PRIZE DIANA ROSS/Motown (12") 026	4
11	12	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox (12") TCD 0076 (RCA)	5
12	15	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/ Warner Bros. (12") WBSD 8827	4
13	7	LOVE MAGIC JOHN DAVIS AND THE MONSTER ORCHESTRA/ Columbia (12") 23 11976	9
14	11	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/Motown (12") 020	10
15	14	YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Int'l. (12") 2ZS 3862 (CBS)	10
16	17	PUT YOUR BODY IN IT STEPHANIE MILLS/20th Century Fox Fox (12") TCD 86 (RCA)	4
17	18	BOOGIE WONDERLAND EARTH, WIND AND FIRE WITH THE EMOTIONS/ARC/Columbia (12") 23 10950	7
18	16	DISCO CHOO CHOO NIGHTLIFE UNLIMITED/Casablanca Casablanca (LP cut) NBLP 7139	6
19	19	LET ME TAKE YOU DANCING BRYAN ADAMS/A&M (12") SP 12014	7
20	20	NIGHT RIDER VENUS DODSON/Warner/RFC (12") RCSD 8824	5
21	26	GET UP AND BOOGIE FREDDIE JAMES/Warner Bros. (12") DWBS 8857	2
22	29	SAVAGE LOVER THE RING/Vanguard (12") SPV 23	4
23	25	YOU CAN DO IT AL HUDSON AND THE PARTNERS/MCA (12") 1784	4
24	21	HAVE A CIGAR ROSEBUD/Warner Bros. (12") WSBD 8784	13
25	36	NIGHT DANCIN' /RED HOT TAKA BOOM/Ariola (12") 9010	9
26	28	AIN'T NO STOPPIN' US NOW McFADDEN AND WHITEHEAD/ Phila. Int'l. (12") 2ZS 3675	15
27	24	JUST KEEP THINKING ABOUT YOU BABY TATA VEGA/ Motown (12") 021	11
28	38	WANT ADS ULLANDA/Ariola/Ocean (12") 8900	4
29	30	BOB-A-RELA BOB-A-RELA/Channel (entire LP) 1002	9
30	40	JINGO CANDIDO/Salsoul (12") SA 8520 (RCA)	4
31	32	MOTOWN REVIEW PHILLY CREAM/Fantasy/WMOT (12") D 132	3
32	35	GROOVIN' YOU HARVEY MASON/Arista (12") CP 704	5
33	22	NO ROMANCE/KEEP ON DANCIN' THEO VANESS/Prelude (12*) PRL 12165	15
34	34	OVER AND OVER DISCO CIRCUS/Columbia (12"*) JC 36042	2
35	45	FOUND A CURE ASHFORD AND SIMPSON/Warner Bros. (12") DWBS 8874	2
36	31	POUSSEZ POUSSEZ/Vanguard (entire LP) VSD 79412	14
37	27	HIGH ON MAD MOUNTAIN MIKE THEODORE ORCHESTRA/ Westbound (12"*) WT 6109	11
38	37	SUPER SWEET WARDELL PIPER/Midsong (12") MD 508	6
39	33	CUBA GIBSON BROTHERS/Mango (12") MLPS 7770 (WB)	13
40	—	GIVE ME YOUR BODY WHILE WE'RE DANCIN' JESSE TOWERS/ Kick (12") KR D 71279	1
41	23	STARS/BODY STRONG/I (WHO HAVE NOTHING) SYLVESTER/ Fantasy (LP cuts/12") F 9579/D 129	15
42	—	GET UP BOOGIE LEROY GOMEZ/Casablanca (LP cut) NBLP 7154	1
43	44	WHY LEAVE US ALONE FIVE SPECIAL/Elektra (12") AS 11408	3
44	42	STEPPIN' OUT RAY DAHROUGE/Polydor (12") PDD 508	3
45	49	CAFE D. D. SOUND /Emergency (LP cut) EMLP 7501	6
46	47	FIRST TIME AROUND SKYY/Salsoul (12") SG 215 (RCA)	3
47	48	24 HOURS A DAY L. J. JOHNSON/AVI (12"*) 6064	3
48	39	MARRIED MEN BETTE MIDLER/Atlantic (12") 4800	3
49	—	LOVE ATTACK FERRARA/Midsong (12") MSI 008	1
50	—	TELL EVERYBODY HERBIE HANCOCK/Columbia (12") 43 11019	1

(★ non-commercial 12", • discontinued)

Disco File

(Continued from page 29)

Gene Chandler on Michaels' mix. The flavor is subtler, groovier, almost lush. It brings home again the importance of the mix in creating a record's atmosphere; offering two mixes of the same song is a clever way of making "Give Your Body" a particularly versatile entry.

NOTED: Two nicely executed collections of familiar disco material. "Motown's Disco Party," on their budget-line Natural Resources label, contains six disco-length cuts, mixed together and freely edited. They include immortals "Love Hangover," by Diana Ross, "Don't Leave Me This Way," by Thelma Houston and a personal favorite, the Supremes' "I'm Gonna Let My Heart Do the Walking." Also: Casablanca's "A Night at Studio 54," to be marketed through television, sequenced by Roy Thode and including material no more than a year old; mostly radio crossovers like Village People's "Y.M.C.A." and Musique's "In the Bush." Occasionally, the mixes used are not the full length versions but it's still a fine collection.

As happens now and then, some of my favorite music this week is at the fringe of disco: Toto's jazzy "Georgy Porgy," for instance, soon to be a radio staple, one hopes, especially since it includes a lovely guest spot from Cheryl Lynn. Sounds like it might challenge this summer's other cool-out beauty, Bionic Boogie's "Hot Butterfly." Rafael Charres told me not to overlook the album by Japan's Yellow Magic Orchestra, on Horizon, and he's so right. This synthesizer jazz fusion suggests Kraftwerk at first listen, but it has genuine life, exuberance and wit, qualities that German group never allows itself. The second side is an airy, melodic medley of songs that might warrant a mix or edit, especially "La Femme Chinoise," the hottest

track, marred slightly by monologue, but workable in a "Magic Fly"/"War Dance" way (perhaps dated in the same way, too, though). But whether it's before, after or during the disco, "Yellow Magic Orchestra" is an immensely appealing album.

I SAID I WOULDN'T SCREAM AND CARRY ON, BUT I DID ANYWAY: Judy and the Offtones made a rare singing appearance recently at a Greenwich Village hot spot whose owner and patrons insisted that I keep its location in confidence, lest the place be deluged by thrill-seekers. (Speaking of thrill-seeking, DISCO FILE extends heartiest regards to one and all at the New York Hilton, on the occasion of our summer bacchanal weekend—see you there.)

Spinners in Action



Atlantic recording group The Spinners are currently in the studio working with the production team of Jerry Love and Michael Zager. The resulting LP, titled "Dancin' and Lovin'," is slated for September release. Shown going over a tune in the studio are, from left: Michael Zager; Jerry Love; and Henry Fambrough, Bobbie Smith, Billy Henderson, John Edwards and Pervis Jackson of the Spinners.

Classical Retail Report

JULY 14, 1979

CLASSIC OF THE WEEK

LONDON DIGITAL RECORDING
MEHTA · MAHLER
Symphony No. 4
Israel Philharmonic
Barbara Hendricks



MAHLER
SYMPHONY NO. 4
HENDRICKS, MEHTA
London Digital

BEST SELLERS OF THE WEEK*

MAHLER: SYMPHONY NO. 4—
Hendricks, Mehta—London Digital
ANNIE'S SONG—Galway—RCA
BRAHMS: A GERMAN REQUIEM—
Te Kanawa, Weikl, Solti—London
COPLAND: SYMPHONY NO. 3—
Copland—Columbia
MASSENET: CENDRILLON—Von Stade,
Rudel—Columbia
NEW YEAR'S IN VIENNA—Boskovsky
—London Digital
PIPA CONCERTO—Ozawa—Philips
PUCCINI: TOSCA—Freni, Pavarotti,
Milnes, Rescigno—London
SHOSTAKOVICH: LADY MACBETH OF
MTSENSK—Vishnevskaya,
Roostropovich—Angel

KORVETTES/EAST COAST

BRUCH: VIOLIN CONCERTO NO. 1—
Zukerman, Mehta—Columbia
GERSHWIN: SONGS—Morris, Bolcom—
Nonesuch
LEHAR: THE MERRY WIDOW—Sutherland,
Bonyng—London
MAHLER: SYMPHONY NO. 4—London
Digital
MASSENET: CENDRILLON—Columbia
NEW YEAR'S IN VIENNA—London Digital
PUCCINI: TOSCA—London
PIPA CONCERTO—Philips
FREDERICA VON STADE IN RECITAL—
Columbia
VERDI: UN BALLO IN MASCHERA—
Caballe, Carreras, Davis—Philips

KING KAROL/NEW YORK

KOTO FLUTE—Wilson—Angel
GERSHWIN: SOUNDTRACK FOR
MANHATTAN—Graffman, Mehta—
Columbia
GERSHWIN: SONGS—Morris, Bolcom—
Nonesuch
GLAZUNOV: KING OF THE JEWS—
Koehner—Vox/Turnabout
ALICIA DE LARROCHA: GOLDEN JUBILEE
RECITAL—London
MAHLER: SYMPHONY NO. 4—London
Digital
MASSENET: CENDRILLON—Columbia
PIPA CONCERTO—Philips
RAVEL: BOLERO, OTHER WORKS—Gauld
—Chalfonte Digital
SHOSTAKOVICH: LADY MACBETH OF
MTSENSK—Angel

SPECS/MIAMI

BEETHOVEN: SYMPHONY NO. 3—Giulini
—DG
BRITTEN: PETER GRIMES—Vickers, Harper,
Summers, Davis—Philips
FAURE: REQUIEM—Popp, Davis—
Columbia

LEHAR: THE MERRY WIDOW—Sutherland,
Bonyng—London

MAHLER: SYMPHONY NO. 4—London
Digital

MASSENET: CENDRILLON—Columbia
NEW YEAR'S IN VIENNA—London Digital
PUCCINI: TOSCA—London
VIRTUOSO RICCI—Columbia
SHOSTAKOVICH: LADY MACBETH OF
MTSENSK—Columbia

RADIO DOCTORS/MILWAUKEE

BARTOK: MUSIC FOR STRINGS,
PERCUSSION AND CELESTA—Ormandy
—Angel

HANDEL: CONCERTI GROSSI—Maguire—
Odyssey

MAHLER: SYMPHONY NO. 4—London
Digital

MOZART: CONCERTOS TRANSCRIBED FOR
FLUTE—Galway, Mata—RCA
NEW YEAR'S IN VIENNA—London
Digital

PACHELBEL: KANON—Muenchinger—
London

PIPA CONCERTO—Philips
SCHUMANN: KREISLERIANA, NOVELLETES
—Egorov—Peters International

STRAUSS: EIN HELDENLEBEN—Solti—
London

JOHN WILLIAMS PLAYS GUITAR FROM
AROUND THE WORLD—Columbia

ODYSSEY RECORDS/S.F.

BARTOK: MUSIC FOR STRINGS,
PERCUSSION AND CELESTA—Ormandy
—Angel

BRAHMS: SERENADE NO. 2—Boult—
Angel

MONTERRAT CABALLE SINGS WAGNER—
RCA

COPLAND: SYMPHONY NO. 3—Columbia
DEBUSSY, RAVEL: STRING QUARTETS—
Tokyo String Quartet—Columbia

FAURE: REQUIEM—Popp, Davis—Col
MONTEVERDI: MADRIGALS, BOOK III—
Philips

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

STRAUSS: DIE SCHWETSAME FRAU—
Angel

VERDI: UN BALLO IN MASCHERA—
Caballe, Carreras, Davis—Philips

TOWER RECORDS/SEATTLE

MAURICE ANDRE IN TRUMPET
CONCERTOS—Angel

BACH: GOLDBERG VARIATIONS—Tureck
—Columbia

CHOPIN: PIANO CONCERTO NO. 1—
Zimmermann, Giulini—DG

COPLAND SYMPHONY NO. 3—Columbia
ALICIA DE LARROCHA: GOLDEN JUBILEE
RECITAL—London

MOZART: DANCES AND MARCHES—
Boskovsky—London

RAMPAL AND LASKINE PLAY JAPANESE
MELODIES FOR FLUTE AND HARP—
Columbia

SCHUMANN: KREISLERIANA, NOVELLETES
—Egorov—Peters International

SHOSTAKOVICH: SYMPHONY NO. 15—
Haitink—London

JOHN WILLIAMS PLAYS GUITAR MUSIC
FROM AROUND THE WORLD—Columbia

* Best Sellers are determined from the retail lists of the stores listed above, plus the following: Sam Goody/East Coast, Record World/TSS/New York, Cutler's/New Haven, Discount Records/Washington, D.C., Record & Tape Collectors/Baltimore, Rose Discount/Chicago, Laury's/Chicago, Cactus/Houston, Sound Warehouse/Dallas, Jeff's/Classical/Tucson, Tower Records/San Francisco and L.A.

Shostakovich, Caruso and Verdi

By SPEIGHT JENKINS

■ NEW YORK — A recent release from Columbia, easy to miss, should not be overlooked. The record contains two of Shostakovich's sonatas for strings, his Violin Sonata (Opus 134) and his final work, the Viola Sonata (Opus 147). They are interesting as music and rare on disc, and the performances are spectacularly good. The Violin Sonata is a gentle, mysterious work and is given a virtuosic performance by

Gidon Kremer, the young Soviet violinist, the one whose debut has caused the most stir in the West in the last few years. In recital and concert in New York he has showed the superb tone, command of the bow and overall musicality of this record.

The Viola Sonata is a more romantic, warmer work, and it receives a simply marvelous performance from Fedor Druzhinin, a violist who was a favorite of the composer in the last decade of his life. This is warm, rich, expressively musical playing that should be heard by anyone who loves the sound of string instruments. In both cases the accompanists are extraordinary, with the palm going slightly to Andre Gavrilov, the violinist's accompanist. Gavrilov, it may be remembered, was the soloist on the fine Ravel and Prokofiev record led by Simon Rattle for Angel, which appeared last year. But Mikhail Muntyan, Druzhinin's accompanist, does an expert job as well.

Caruso fortunately is always with us. Several years ago in this column I praised the Stockham/Soundstream Computer Process on RCA which removed from Caruso (and any other records) the distortions but kept the originality of vocal timbre. RCA has been steadily reissuing more of its Caruso catalogue, and the last two volumes are particularly interesting. Hearing four sides of the great Neapolitan confirms again why Caruso is Caruso—unsurpassed and still the best known of singers almost 60 years after his death. These recordings come from the 1909 and 1910 periods.

They also offer vintage portraits of Geraldine Farrar as Marguerite in *Faust* and Marcel Journet as Mephistopheles. The Caruso sound on these records is now expected: he obviously had a more lyric voice than the older records would imply; Farrar, who like most sopranos sounded tinny on the old recordings, shows a limpid quality of voice, hard to duplicate today, and she is infinitely appealing. Retailers, incidentally should remember that there are many young people now who never heard much of the great tenor and for whom the new releases would be really new.

(Continued on page 62)

Classical Retail Tips

■ Angel's major release for July, is Ralph Vaughan Williams' *Hugh the Drover*, with an all British cast led by Sir Charles Groves. This can hardly be imagined as a huge seller, but there are areas of the country and ways to make it sell better. Houston, in fact all of Texas, should be a cinch. The opera was performed there a few years ago by the Houston Grand Opera with major success. And the performance was not just for a few. It was given out door as part of the company's free summer festival. Elsewhere the opera should be pushed in connection with the popular recording of Vaughan Williams' arrangement of "Green-sleeves" and some of his other pieces, which have consistently caught the public's fancy. Also for vocal aficionados is a recital by Victoria de los Angeles, recorded live at London's Royal Festival Hall in the '50s with Gerald Moore at the piano. The Spanish soprano is always at her liveliest in concert, and this particular recital is a wonderful one.

Horacio Gutierrez is one of the fast-moving young American pianists. His recording of the Grieg Concerto on Angel last year was an enormous success, and now he will be heard in a well-chosen recital which allows the public to hear him in a selection of Liszt, ideal for his virtuosic and somewhat hard-edged playing. On the dƒsc can be found the Sonata in B Minor, the Mephisto Waltz No. 1, the Sonetto No. 104 del Petrarca and one of the Transcendental Etudes.

'The New Rock' on Radio

(Continued from page 3)

the first-generation superstars a little bit to make room for it."

The artists Abrams considers his stations' new-rock successes—among them the Cars, Graham Parker & the Rumour, Ian Hunter, the Police and the Knack—give some idea of how broadly FM rock programmers are defining the new rock 'n' roll movement. Politics, or an artist's attitude toward what he does, makes little difference to these programmers; what matters is the performers' shared interest in turning out short, punchy pop-rock songs with strong melodic hooks.

"We've tried to program new wave, and not very successfully," says Alex Demers, program director of WIOQ-FM in Philadelphia. "I've been real disappointed in a lot of the harder bands. The real new wave is this sort of Americanized British invasion thing, like the Knack. We're really more interested in bands that are putting out nice three-minute pop songs."

"There's unacceptable new wave, just as there is unacceptable any other genre," says Denis McNamara, PD of WLIR-FM on Long Island. "There are certain records that work and certain ones that don't. Why can I get away with playing Charlie Daniels and Willie Nelson and not Johnny Cash?"

More than one program director spoke of a conflict between his audience's demands and rock-press raves for such new-wave bands as the Sex Pistols and the Clash. "We did not use the Clash album," says John Platt, PD of WXRT-FM in Chicago. "I'm willing to believe they're a great group, but I don't think the record has come out yet to prove it."

As the "new wave" and "punk" distinctions blur at FM rock stations, disc jockeys are becoming more adept at mixing new-rock records with more familiar fare. As McNamara puts it, "They're figuring out way to segue from Joe Jackson to the Allman Brothers or The Beatles."

"It may sound primitive, but if you put it together with early Stones or Who, it fits in well," Platt concurs.

With such singles as the Polices' "Roxanne" and Joe Jackson's "Is She Really Going Out With Him" appearing on top 40 playlists, pop programmers are also having to deal with the new rock, and are even less willing than their album-oriented counterparts to call it a musical category.

"I hate to say anything is a trend," says Dave Sholin, national music coordinator for the RKO

chain. "I don't think the audience knows as much about that as we do. They just know they either like the song or they don't. There may be better rock songs out now, but it's summer, and summer's always a good time for 'up' rock 'n' roll music."

Pop radio's growing concern with hit songs over proven performers may also be helping the new rockers. "Take 'Sultans of Swing,'" Sholin says. "There was something unusual and special about it. It couldn't have been the band, because who had heard of Dire Straits? The track record of the artist is less and less important."

Acceptance of the new rock varies from region to region, programmers say, and group PDs are treating it differently in each of their markets. "It receives more attention in San Francisco (KMEL) than it does here (KWST in Los Angeles)," says Bob Burch, national PD for Century Broadcasting's four FM rockers. "But then, our Detroit (WABX) and St. Louis (KSHE) audiences have always demanded a lot of rock 'n' roll."

The most active new-rock markets remain New York, Boston and San Francisco: artists perform there more often than in other cities small-label singles and imports receive airplay and sell well in stores; and a few stations have made strong commitments to something new (or is it a return to something old?) in rock 'n' roll. But even the more enthusi-

astic stations want catchy tunes rather than rock-as-politics or rock-as-art.

"To some people, punk is Joe Jackson or Elvis Costello," says Meg Griffin, who recently left WNEW-FM here for cross-town rival WPIX-FM, where she is music director. "To others, including myself, punk rock was four or five bands who cared about it and stuck with it . . . We have a lot of listeners who were not affected by that scene, but who are still into what we play. Records here are not added because our ears tell us they're good."

WPIX, which calls itself "New York's rock 'n' roll," has made the most thorough commitment to the new rock of any major-market station. From four p.m. to four a.m. Fridays and Saturdays the station now broadcasts the "Pix Penthouse Party," which Griffin describes as "non-stop rock 'n' roll dance music with a lot of oldies." WPIX also airs a Saturday morning program called "The No - Major - Record - Label Show," which showcases music by unsigned rock bands.

What sets these stations apart? "It's just a matter of the energy level," says Kate Ingram, music director of KSAN-FM in San Francisco, a progressive-rock pioneer which has strongly supported the new rock. "It's a really energetic kind of radio that I haven't seen since the early sixties. The sound has a lot of commercial credibility."

Brooker Flies High



Chrysalis recording artist Gary Brooker stopped by WNEW-FM in New York during his recent promotional tour in support of his first solo album, entitled "No More Fear Of Flying." Pictured from left are: Jerry Ross, promotion for Malverne Distributors; Maryanne McIntyre, music director, WNEW-FM; Gary Brooker, Scott Muni, PD at WNEW-FM.

Wolf-Rissmiller Names Scher VP

■ LOS ANGELES—Jim Rissmiller, president of both Wolf/Rissmiller Concerts and Wolf/Rissmiller Productions, has announced the appointment of Ken Scher to the position of vice president to both firms.

Scher joins Wolf/Rissmiller from the position of senior account executive at KMET.

Bloom Ups Zax

■ NEW YORK—Andrea Zax has been promoted to publicist at the Howard Bloom Organization, Ltd.

Zax joined the HBO in 1978 as an administrative assistant. She came to the HBO from CBS Records' artist development department. Before CBS, she worked for Cellar Door Productions in Washington, D.C.

Ratings

(Continued from page 24)

3.7, KFSD was down from 4.1 to 3.4, KCBS was off from 5.9 to 5.1. KSNW wasn't able to gain moving from 1.9 to 1.8, KSFJ was down from 3.8 to 2.7, and KYA-AM fell from 2.1 to 1.6.

Boston figures continued to give WHDH the number one position, as the station was still solid in double numbers from 11.9 to 11.2. WJIB was down from 10.8 to 8.4, WBZ was off from 9.4, to 8.5, WEEL-AM was down from 7.5 to 6.4, WVBF moved up slightly from 6.1 to 6.3. The battle of the disco stations showed WXKS coming out on top moving up from 1.3 to 5.7, while WBOS was down from 4.1 to 1.3. WRKO recovered from 4.7 to 5.3, WITS moved up sharply from 2.8 to 4.5, WCOZ was up from 4.3 to 4.5.

WBCN is still ahead in the album-rock race, moving from 4.7 to 5.1. The station's former music director and now program director Tony Berardini was a little modest in his reaction to a very good book for BCN. Berardini said, "It's a nice start." Berardini recently took over for Charlie Kendall.

WEEL-FM was down from 3.4 to 3.0 and WROR-FM was off from 3.5 to 3.3. WHUE-AM&FM took a big jump, with their good music format from 2.5 to 4.6.

ARBS for the Providence area have WLKW-FM on top from 11.4 to 10.1 WPRO-AM next from 11.1 to 9.9. This set of advances is comparing the April/May to Oct./Nov. WPRO-FM moved up more than a point from 7.1 to 8.3, WPJB was up from 6.8 to 7.2, WJAR up sharply from 4.1 to 5.8, WEAM was up from 5.0 to 5.4, WHJY was up from 5.0 to 5.5.

WEA Ups Korte

■ CHICAGO—Al Abrams, WEA Chicago regional branch manager, has announced the appointment of Ed Korte as marketing coordinator in the St. Louis/Kansas City Minneapolis market.

Prior to joining WEA in 1978 as a promotion person representing Elektra/Asylum product, Korte's professional background was in sales, including stints with radio stations in St. Louis and Kansas City, General Electric and New York Life.

A&M Promotes Dillon-Hawley

■ LOS ANGELES—Edie Dillon-Hawley has been promoted to executive assistant to Dave Alpert, A&M vice president, operations, planning & development. Along with her appointment, she also becomes office manager.

Motown Expansion

(Continued from page 3)

is the smash we all think it will be, we'll produce the movie as well," Roshkind said.

In the works at Motown Productions are an original musical to be personally directed by Berry Gordy; a Josephine Baker bio-type epic designed to star Diana Ross; an original film based on the life of Regine and her worldwide string of ultra discotheques; a feature based on the life of Susan B. Anthony, written by Caryl Ledner; a film called "The Mercenaries" written by Jon Bradshaw; a three-hour TV movie for ABC based on the life of actress Gene Tierney and starring Jaclyn Smith; and a three-hour movie called "Friends and Enemies" with John Cassavetes as writer-director. Still another theatrical film, a remake of "Nightmare Alley," was postponed pending the completion of Billy Dee Williams' acting chores in "Star Wars II".

Roshkind said despite the fact that the record industry has been experiencing the softest market in recent memory, Motown has been more than holding its own.

"During the first part of 1979, we did not release an album by any of our established superstars. We are doing very well with new stars we helped develop like Rick James and Jermaine Jackson's discovery, Switch. Both are platinum artists virtually right out of the box," Roshkind said.

He added: "Other new, exciting, selling artists are High Inergy, Teena Marie, Tata Vega, Syreeta, Billy Preston, Jermaine Jackson, and Bonnie Pointer. Now we are adding to our releases blockbusters like Diana Ross ("The Boss"), Smokey Robinson, Marvin Gaye,

The Commodores and Stevie Wonder. By the fourth quarter, Motown Records will be explosive."

Roshkind pointed to the fact that Berry Gordy's final decision to stay with independent distributors and not cave in to the popular trend of going with a major, was a decisive factor in the company's success in the face of industry failure.

"Our 'Declaration of Independents' gave the distributors the inspiration they needed in a depressed market to go out there and do their thing like never before. Once again, Motown was proud to be the leader, not the follower," Roshkind said.

Indicating Motown's solid position in the industry, Roshkind pointed out that it is building a brand new pressing plant, now in its final stages of construction in Phoenix, giving the company pressing plant locations in key areas all across the nation.

Polydor Names Fine East Coast A&R Dir.

■ NEW YORK — Stu Fine has been named director of east coast A&R Polydor Records, according to Rick Stevens, vice president, A&R Polydor.

In his new position, Fine will be responsible for all east coast A&R activities, working out of Polydor's New York offices.

Fine has been with Polydor Records since November, 1977, rising from an A&R consultant to manager for east coast A&R. Formerly, he was manager of east coast A&R for Arista Records and publicity writer for RCA.

Cachet Gathering



Ed LaBuick, president of Cachet Records, got together with three of his label's Nashville-based artists during a recent visit to that city. From left: LaBuick; Ferlin Husky, newly-signed to the label; Ernest Tubbs, whose "Ernest Tubbs: The Legend and the Legacy," is Cachet's first country album release in the United States; Ronnie Phphet, whose album is gold in Canada, while yet to be released in the U.S.

Give 'em the Axe



Recently signed MCA/Curb recording artists Axe visited with MCA executives, including MCA Records president Bob Siner (seated on couch), to discuss their debut album, "Axe." Axe includes: Bobby Barth, lead vocals and lead guitar; Michael Osborne, rhythm guitar; Ted Mueller, drums; Edgar J. Reilly, Jr., keyboards and Michael Turpin, lead vocals and bass.

E/A Albums Set

■ NEW YORK — Elektra/Asylum Records have announced the release of 11 albums in July. Titles will include Roy Acuff's "Greatest Hits Volume Two," Phil Everly's "Living Alone," Bob Nolan's "The Sound Of A Pioneer" and Pink Lady's self-titled album.

Elektra/Asylum will distribute two Beserkley albums, "Back In

Your Life" by Jonathan Richman and "Back To The Drawing Board" by the Rubinoos.

Also planned for July release are: Five Special's self-titled debut, an album by Suzi Lane, Bruni Pagan's "Just Bruni," Stanley Turrentine's "Betcha" and "Magic Lady" by Sergio Mendes' Brasil 88.

Dialogue

(Continued from page 43)

tion rather than sleeve graphics or commercial actors. Is that geared to the criticism some video producers have that labels too often select a second-rate video image for a high graphic quality product, in order to save on production costs?

Faraci: You'll have to ask the producers about video image. As for the multi-product spots, for the most, we hold to one artist. We agree that we're only going to make a class spot. We don't want to go on television looking like some TV package spots where they give you many artists and key on price. That's not the intent of the people in the creative end who are producing TV spots for us.

RW: With most market studies increasingly focusing on the importance of buying decisions made in the store, merchandising is another area where WEA and other mass marketers continue to step up their emphasis on developing displays. Particularly in view of the current market, do you see that competition for space getting tougher?

Faraci: Yes, the battle for displays at retail is fierce, and will get

“The bottom line, as far as merchandising is concerned, is getting that visibility at retail . . .”

even tougher. So, we're going to have to be better. The bottom line, as far as merchandising is concerned, is getting that visibility at retail, and that really depends on the quality of the merchandising displays that are being provided by our three respective creative services departments at Warner Bros., Elektra/Asylum, and Atlantic. Also important, obviously, is the creative of our local staffs. We feel our people are the best on the street. I'm constantly amazed when I see the displays.

It's no longer a case of going out there and putting in 22 windows in a city and then saying you're all through. We do everything from windows to back walls, from floors to ceilings, from stand-ups to sit-downs: you name it, we do it all. We'll continue to be innovative in the area of creative displays, and in coming up with new items like 4x4's or black & white's. As long as we continue to go the retailer with displays that are eye catching and have mass appeal that can motivate the consumer, we're going to continue to win the battle for display space.

Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—AIN'T LOVE A POOCH: Some stations are somewhat nervous about Rod Stewart's "Ain't Love A Bitch;" love the song, won't mention the title. Toronto's CFTR simply sidesteps mentioning the record by referring to it as "the latest from Rod Stewart." One evening on-air man, Jerry Forbes, thought he had a better solution and announced the tune as "Ain't Love A Female Dog." Station management, we hear, was not amused.

I GOT EVERYTHING I NEED (ALMOST): It was a semi-private party promoted by Roots Shoes' Michael Budman. Word of mouth was frothing with the news of The Blues Brothers' suspected attendance. After all, it was a gig by The Stink Band, led by Peter Ackroyd, younger bro to Dan. Donald Sutherland, David Steinberg and David Clayton Thomas were also present as Belushi guested on drums. The venue? The Palais Royal, used very little since it played host to the likes of The Dorsey Brothers' orchestras and Frank Sinatra.

MUSTA BIN THE RIGHT PLACE, MUSTA BIN THE WRONG TIME: Paul McGrath, pop reviewer for the Globe & Mail, put his pen into it recently. Returning from Ontario Palace to his typewriter, McGrath proceeded to "review" Zon's gig at the venue. Using savage language to make his point, McGrath sliced the act to the quick repeatedly. However, our intrepid reporter wore a slightly red face when it came to light that he had left the venue before Zon even hit the stage. Paul, you see, had reviewed the opening act without realizing it wasn't Zon. The band and its label were not happy. The Globe & Mail was not happy. Zon will be getting a personal apology from McGrath.

SPEAKING OF ONTARIO PLACE: It's an island playground with a good venue and a four month concert season with new acts of all kinds each night. However, as it's provincially funded, it's operated by some highly un-civil servants. Case in point: An artist hits town the night before an Ontario Place gig and asks the local record company rep to give a latenight tour. A day later an Ontario Place minion calls the label to state that the company has been cut off of backstage passes because the label had kept the artist out until 5 a.m., thereby depriving the artist of the sleep necessary to guarantee a good show. Don't be too surprised if one label is conspicuous in its artists' absence next season.

BITS'N'PIECES: GRT has named Shan Kelly Ontario sales manager and Elizabeth Knox production manager . . . Anthem has named Lorne Lichtman to a national sales management post . . . A mass defection from CFTR finds Les Sole and Connie Sinclair going to

(Continued on page 57)

Joel Gets Japanese Gold



CBS Records International recording artist Billy Joel is shown above receiving a gold disc award for his album "52nd Street" from Toshio Ozawa, vice president, CBS/Sony, during his recent tour of Japan. Japanese sales for "52nd Street" have already exceeded 250,000 units.

Germany

By JIM SAMPSON

■ MUNICH—Two issues dominated the 1979 GEMA annual meeting here: the sub-lyricist's mechanical royalty cut and the Radio Luxemburg co-publishing controversy. Several years ago, GEMA changed its mechanical distribution scheme to give domestic lyricists writing German covers of foreign songs a royalty cut (1/4 of the sub-publishing) on both the cover and the original. Publishers have been fighting to limit the lyricist cut to the cover. The membership approved a compromise worked out between the publishers and the lyricists that will give cover lyricists a 16 2/3 cut off the top of cover royalties, to include instrumental versions carrying the German title of a foreign song. Because the new lyricist share is on gross cover royalties and not based on the sub-publisher cut, one effect of the change will be to preclude German covers on collection deals, unless there is a clause offering a better split on the cover.

The Radio Luxemburg case was more controversial. German publishers co-publish some songs with companies in Radio Luxemburg's Radio Music Group, in anticipation of better airplay on Europe's dominant station. TV merchandisers solicit similar co-publishing arrangements on some songs included in TV compilations. GEMA chief Prof. Dr. Erich Schulze opposes this practice, and sought to have it banned. In a letter to GEMA delegates before the meeting, Radio Music head Dr. Gust Graas suggested that restrictions on co-publishing with his organization could not be legally justified. After a long discussion over wording, the membership voted to go on record against such deals. Not all delegates agree, however, on whether the vote was for a change in the by-laws or not. In any case, there was no consensus on a fine for violations, so the whole matter will be argued again at next year's general meeting.

HOT FUN: Fritz Rau of Lippmann & Rau has announced two
(Continued on page 57)

France

By GILLES PETARD

■ Under the general management of Raymond Castens, Radio Luxemburg, now coded WRTL, has started on a new policy aimed at the young audience. Emphasis is on pop, disco and all the new international trends . . . Alain Levy, the new managing director of CBS France, is shaping up his staff. He joined CBS International New York in 1972 and in 1973 moved to the Paris office. After being appointed director of marketing and creative operations for Europe he was instrumental in developing operations in Italy. Levy has all his staff officers reporting directly to him and no personnel changes are considered . . . The group Trust gave a concert at the Bataclan on June 26 . . . Electric Light Orchestra came through Paris on the 28th on a promo tour.

At the issue of a string of concerts by Sylvester, Francois Grandchamp des Raux, president of Musidisc, gave a party on a Seine yacht . . . Salsoul president Joe Cayre spent a couple of days in Paris on business . . . Rosebud, the French group whose single, "Have a Cigar," is hot on the U.S. charts, just had their second album released in France . . . Yvette Horner, popular accordionist, was given an award by SACEM for her work as a composer.

Busy schedule for Atlantic L.A.'s Paul Cooper and Bob Greenberg, who came to meet Cerrone and discuss the promo of his forthcoming album; to do likewise with Arianne Brenner, the manager of Jeremy Spencer; and last, to meet with Stig Anderson and John Spalding, responsible for the group ABBA, who are to start their first U.S. tour on September 18 and whose film, "ABBA The Movie," is to be released shortly . . . Ian Dury concluded a mini-tour of France . . . Newly signed up to Barclay is popular singer Adamo, who starts off with a single "Un Amour/Femme Plume" . . . Lyonel Thybault has been appointed by WEA to organize a disco department. He will assist in the selection of disco and black artists and be responsible for their promo and publicity.

Blow, Gabriel, Blow



West German Polygram country artist Gunter Gabriel was in Nashville's Richey House Studios last month to record new singles for release in Germany and, for the first time, in the U.S. as well. In the control room playing back one of the songs for final mix are (from left) Gabriel; Paul Richey, owner of Richey House; Mark Shifman, engineer; George Richey, producer; and Epic artist Tammy Wynette.

Germany

(Continued from page 56)

major grass galas: **Queen** in Saarbruecken on August 25, and **The Who** in Nuernberg on September 1, the latter a virtual repeat of the August 18/19 Wembley Stadium line-up. Artist rosters for both shows will be here next week. Rau, incidentally, has moved to Munich, where he's teaming up with **Ruediger Hoffmann**—phone (089) 779033. Former partner **Mike Scheller** is staying in Frankfurt, in the old L&R offices, handling local arrangements for Rau's national tours plus other concerts on his own.

WEA STARTS ASI: WEA International has launched Artists Service International (ASI), to more effectively coordinate European A&R in the German, French and Benelux markets. Former EMI marketing boss **Theo Ross** heads the new company in Hilversum, Holland. WEA International head **Nesuhi Ertegun** and his Eurodirectors **Siegfried E. Loch** (Germany), **Ben Bunders** (Benelux) and **Bernard de Bosson** (France) have established three objectives for ASI: opening new markets for German, French, and Benelux artists outside their native lands; acquiring masters from outside the three countries for exploitation in central Europe; and production of new acts for worldwide WEA release. A couple of years ago, EMI set up a similar company called EMI-E.A.R. (European Artists and Repertoire), which, under **Roel Kruize**, has scored several hits, most recently with the group **Promises**.

Canada

(Continued from page 56)

London's CJBK, while newsman **Larry Silver** and on-air man **Sandy Davis** are now working across town from Sole and Sinclair at London's CKSL. New CFTR music director is **John Keough**, formerly of Montreal's CKGM. **Reg Johns** has been named the new CFTR program director . . . Toronto's **Brian Aherne** and wife **Emmylou Harris** recently bought a house in Rosedale, a posh part of the city . . . Local independent label Change Records has acquired Canadian rights to a new Scots **Martin-Coulter** produced band, **Scotch** . . . Inter Global Music has signed former **Fifth Dimension** member **Ron Townson** and singer **Maxine Weldon**. Meanwhile, IGM boss **Gary Salter** has opened a new disco, called Heaven, right in the heart of Toronto. Heaven is valued at about \$1 million and the cost of getting your boogie shoes into Heaven is slightly less . . . CBS has undertaken an ambitious test program for the coming school year by hiring four students for campus promotion gigs at Brock U., McMaster, Ryerson Polytechnical Institute and U. of Waterloo. If the experiment proves successful, CBS may develop a national network of student promo reps, the first label to do so in Canada . . . Reports from England indicate that **The Buzzcocks**, a hot import band here now, will soon sign with A&M for North America.

England's Top 25

Singles

- 1 ARE "FRIENDS" ELECTRIC? TUBEWAY ARMY/Beggars Banquet
- 2 UP THE JUNCTION SQUEEZE/A&M
- 3 RING MY BELL ANITA WARD/TK
- 4 THE LONE RANGER QUANTUM JUMP/Electric
- 5 C'MON EVERYBODY SEX PISTOLS/Virgin
- 6 DANCE AWAY ROXY MUSIC/Polydor
- 7 SUNDAY GIRL BLONDIE/Chrysalis
- 8 BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/CBS
- 9 THEME FROM THE DEER HUNTER SHADOWS/EMI
- 10 NIGHT OWL GERRY RAFFERTY/UA
- 11 BABYLON'S BURNING RUTS/Virgin
- 12 LIGHT MY FIRE AMII STEWART/Ariola
- 13 WE ARE FAMILY SISTER SLEDGE/Atlantic
- 14 LIVING ON THE FRONT EDDY GRANT/Ensign
- 15 WHO WERE YOU WITH IN THE MOONLIGHT DOLLAR/Carrere
- 16 LADY LYNDA BEACH BOYS/Caribou
- 17 H.A.P.P.Y. RADIO EDWIN STARR/RCA
- 18 MASQUERADE (EP) SKIDS/Virgin
- 19 GO WEST VILLAGE PEOPLE/Mercury
- 20 CAVATINA JOHN WILLIAMS/Cube
- 21 SILLY GAMES JANET KAYE/Scope
- 22 AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/Phila. Intl.
- 23 STRANGEHOLD O.K. SUBS/Gem
- 24 GOOD TIMES CHIC/Atlantic
- 25 SHINE A LITTLE LOVE ELO/Jet

Albums

- 1 DISCOVERY ELO/Jet
- 2 PARALLEL LINES BLONDIE/Chrysalis
- 3 REPLICAS TUBEWAY ARMY/Beggars Banquet
- 4 I AM EARTH, WIND & FIRE/CBS
- 5 LAST THE WHOLE NIGHT THROUGH JAMES LAST/Polydor
- 6 BRIDGES JOHN WILLIAMS/Lotus
- 7 VOULEZ-VOUS? ABBA/Epic
- 8 COMMUNIQUE DIRE STRAITS/Vertigo
- 9 BACK TO THE EGG WINGS/Parlophone
- 10 NIGHT OWL GERRY RAFFERTY/UA
- 11 DO IT YOURSELF IAN DURY & THE BLOCKHEADS/Stiff
- 12 LODGER DAVID BOWIE/RCA
- 13 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 14 MANIFESTO ROXY MUSIC/Polydor
- 15 LIVE KILLERS QUEEN/EMI
- 16 MANILOW MAGIC BARRY MANILOW/Arista
- 17 THE VERY BEST OF LEO SAYER/Chrysalis
- 18 SKY SKY/Ariola
- 19 THIS IS IT VARIOUS/CBS
- 20 AT BUDOKAN BOB DYLAN/CBS
- 21 DIRE STRAITS DIRE STRAITS/Vertigo
- 22 RICKIE LEE JONES RICKIE LEE JONES/WB
- 23 FATE FOR BREAKFAST ART GARFUNKEL/CBS
- 24 OUTLANDOS D'AMOUR POLCE/A&M
- 25 THE BEST OF THE DOOLEYS THE DOOLEYS/GTO

(Courtesy: Record Business)

Cameo Appearance



Chocolate City Records recording artists Cameo staged a benefit basketball game with the staff of radio station OK-100 to raise money for local orphanages. Pictured above are: Ruben Rodriguez, associate director, national r&b promotion, Casablanca; Tommy Davis, r&b promotion, Casablanca; Chris James, "Dude," Gene Phillips, all of OK-100; Gregg Jones, Arnet Leftenant, Nathan Leftenant, all of Cameo; Angela Morton and Gwen Franklin of Polygram; plus assorted cheerleaders and basketball fans.

Lester Sill

(Continued from page 8)

writers Casey Kelley, Julie Didier, Beth Nielson and Barry Volk have also been signed to the company. Writers Gerry Goffin, Richard Supa, Jeff Pollard, Walt Meskell, Phyllis Brown, Frank Saulino, Jim Valentini and Rayburn Anthony have been re-signed.

Paul Tannen spoke of the activities of the professional department during 1979, emphasizing that the firm's catalogue had been very active during the past year. Tannen also announced Screen Gems-EMI Music Inc.'s involvement with two upcoming theatrical projects: "Sayonara," with music by George Fischhoff and lyrics by Hy Gilbert; and "Really Rosie," by Carole King and Maurice Sendak.

Also reading reports at the meeting were: VP and general council Vince Perrone; attorney Gary Wishik; copyright manager Joan Schulman; west coast professional manager Geri Duryea; general manager, Nashville, Charles Feldman; east coast professional manager Bob Currie; and director of promotion Lindy Goetz.

Preceding his closing comments, Sill spoke of the increasing importance of music in motion pictures and television, pointing out that the theme from "Close Encounters of A Third Kind" had 66 cover versions in Japan.

Talking in New York after the meeting, Sill laid to rest recent rumors that he may be leaving Screen Gems for a job with Jobete (SP), Motown's publishing company. "Yes, I was offered the job, and I considered it for 10 seconds. (But) there is no way in the world I'm going to leave this company," said Sill.

Garrett Tour Set

■ NEW YORK — Leif Garrett, Scotti Brothers recording artist, will embark on his first national concert tour, commencing with a July 27 appearance in St. Petersburg, Florida. The headlining tour will visit state and county fairs and major arenas in more than forty cities from coast to coast.

Black Promoters

(Continued from page 13)

(included in the Pendergrass tour) has been approached by International Tour Consultants, national tour coordinators for Teddy Pendergrass."

Griffey also read a message delivered earlier in the day in Philadelphia by George Woods, chairman of the UBCP. Prominent in Woods' remarks was a list of demands applying specifically to the Philadelphia area but echoed by the Los Angeles group, including the following: "Black shows must be promoted by black promoters; black promoters have the right to secure a concert hall without any connection with white promoters or sharing dates with white promoters; the blacks must be offered a fair market price for the facilities, and others."

Griffey also detailed some of the UBCP's other activities, such as the donation of 10 percent of their concert earnings to various charities and the establishment of voter registration booths at some concerts. He also spoke of establishing a "completely black agency" for artist representation, as well as black sound companies, light companies and others. "This organization wasn't formed just to beat up acts," Griffey said. "We're designed to upgrade the quality of all black productions in this country."

The Coast

(Continued from page 18)

"Date me, rape me, crepe me/Ain't love grand/Bait me, mate me, hate me/Ain't love grand" . . . Dr. John, currently working on his new "Tango Palace" LP with producer **Tommy LiPuma**, was distressed to find that various valuables—in particular the charts for some of the tunes—were stolen from his vehicle when he stopped for a few minutes to pick up guitarist **Hugh McCracken** at his hotel . . . On the rockabilly front, **Ray Campi**, **Jimmy Lee Maslin** and **Rip Masters** are working together on a project for Rollin' Rock, which may be released through the Rounder label. Meanwhile, **Levi and the Rockats** will be appearing on the TV show "Louisiana Hayride"—the first rockers to do so since **Elvis**, or so they tell us—and Campi's old band, now called the **Rebels**, may be opening for **Tom Petty** on some upcoming dates.

MORE: Congratulations to Songwriters Resources and Services (SRS), the non-profit organization providing an impressive range of services for pro and amateur writers alike, on the addition of their three thousandth member a month or so ago . . . Also congrats to producer/engineer **Greg Ladanyi** (**Jackson Browne**, **Warren Zevon**, **Andrew Gold** etc.) and wife **Karen** on the birth of daughter **Cameille**, born June 23.

E/A Signs Shoes



Elektra/Asylum has signed Shoes, whose self-produced debut album is "Black Vinyl Shoes." Shoes' E/A debut, produced by Mike Stone at the Manor in England, is tentatively scheduled for September release. Pictured from left: Jeff and John Murphy, Shoes; Dan Bourgoise, Shoes management; Joe Smith, E/A chairman; Skip Meyer and Gary Klebe, Shoes, and Ken Buttice.

Retail Rap

(Continued from page 44)

success in illegally duplicating their products. If Armstrong's process does reach the commercial marketplace, expect a wide range of products to transfer that new I.D. technology to their packaging. Don't hold your breath, though: the company's negotiations with the process inventors have only just wrapped, and the probable demand in the event of delivery has Armstrong management gearing up for many months of testing with the prototype equipment now nearing completion.

NARMED FORCES: By now, NARM members have already been alerted to the upcoming summer regional conferences, which will see the retail and rack trade association reaching 22 different markets for its most ambitious schedule yet. The point here is simply that those regionals have become synonymous not with established membership, but with NARM's recent shift toward developing broader representation from smaller retail operations and new businesses.

August will see west coast presentations kicking off the series, beginning with Seattle (13) and continuing to San Francisco (14) and Los Angeles (15).

Cynics should be reminded that the one-day sessions are offered free. And this year's regionals, like the NARM Convention preceding them, will take advantage of the most comprehensive investment in new audio-visual presentations yet. With the regionals slated to hit other major markets across the country, retailers interested in participating should contact NARM at its national headquarters (1060 Kings Highway North, Suite 200, Cherry Hill, N.J. 08034).

Tony Martell (Continued from page 3)

organization. Their companies and their product, are not lost in the vast expanse of the CBS machinery. It is understood by CBS promotion people, says Martell, "that material from the smaller labels should receive equal treatment, and should not be assigned a lower priority than records stamped with the Columbia or Epic label."

In face of a "general business slump," the Associated Labels are responsible for numerous heavyweight artists and records. On the current *Record World* Album Chart, Jet Records' "Discovery" by the Electric Light Orchestra occupies the number 15 position with a bullet, "Monolith" by Kansas on Kirshner is number 15, and the Isley Brothers possess the number 16 spot with "Winner Takes All" on their own T-Neck label. Philadelphia International Records is given ample representation with "Teddy" by Teddy Pendergrass holding the number 7 position with a bullet.

Gold & Platinum

The Associated Labels are also taking a large share of gold and platinum albums. Pendergrass' album is close to platinum status, a tradition that began with his debut solo album. McFadden & Whitehead's debut single, "Ain't No Stopping Us Now," which Martell reveals, functions as a theme song for the Associated Labels, shipped gold. Kansas has had an extremely successful history on the CBS affiliated Kirshner label "Point Of Know Return" reached triple platinum status with sales of two million in 1978, and the new album, "Monolith," only weeks after its release, is rapidly approaching the one million unit mark. Electric Light Orchestra, whose "Discovery" album on Jet is their first with the Associated Labels, has already achieved a platinum record. Barry White, also with a first-time CBS affiliation through his Unlimited Gold Label, has gained a gold record for "The Message Is Love" album. The Isley Brothers with their own T-Neck label, who, according to Martell, are capable of selling one to two million records "out of the box" are nearing their own platinum success with "Winner Takes All." In the disco field, former Edgar Winter Band member, Dan Hartman, went gold with "Instant Replay" on Blue Sky.

Martell provides several examples of successful records and artists on each of the labels, but emphasizes the individual character of the Associated companies. From Starlite, which specializes in country music, to Philadelphia

International, led by Gamble and Huff, each of the labels presents its own "musical point of view" and thus creates, says Martell, "personal and separate forms of excellence."

Custom Labels

Many of the labels are directed by people who have established their own identities as artists managers and producers in the music business. Martell states that a deal was made with Jet Records, which is run by Don Arden, rather than with the group ELO alone. The label will handle additional acts. Martell regards the Associated Labels as "members of the CBS family" and has a special pride and confidence in the judgment of the company heads. "These people are artists themselves," he acknowledges. A hit record begins with a singer and a song, and Martell directly credits to the label heads for these crucial decisions. The A&R departments of these companies continually distinguish themselves, and Martell says that if one is working with excellent material, even a bad economy cannot stand in the way of a hit record.

The Associated Labels are enjoying continued success, says Martell, "because of the quality of the product that the Associated Labels are creating and discovering. Also, the small label arrangement allows artists and producers the chance to develop without the pressure of a large company structure. They are not trapped in the corporate structure, spending hours in financial meetings," says Martell. "Their time and talents are best utilized in the creative process."

"The CBS organization is what gives the product visibility, and while some of the Associated Labels have their own promotion

staff as well as studios, it is the smooth operation of the parent company that is essential in transforming a good song and performance into a large-scale hit, and developing that new act."

Martell pointed out that "the CBS Associated Labels are carving an impressive path in the record business. Even with the economy and other record companies, large and small, undergoing hard times, the Associated Labels are able to continuously report progress from the previous quarter or year and sure-footed optimism for the future."

Martell ultimately credits Walter Yetnikoff, president of the CBS Records Group, Bruce Lundvall, president, CBS Records Division, and Don Dempsey, senior vice president and general manager of Epic, Portrait and Associated Labels, for the success of the Associated Labels: "Without their confidence and total support we could not be as successful as we are. The mutual respect we enjoy is essential."

Martell and the Associated Labels staff have through a combination of skill, imagination, dedication and keen sense of balance created a unique, and in some ways, spectacular success story.

Don Dempsey, senior vice president and general manager of E/P/A, remarked on the importance of the Associated labels. "Through their striking individuality and breadth, the CBS Associated labels have made an enormous impact on the marketplace. The rosters of these labels encompass an incredible range of creativity and diversity of talent. As a result, we are providing radio and consumer with some of the most important music available today."

Korgis To Warners



Pictured at recent signing ceremonies, Warner Bros. Records chairman Mo Ostin is seen with members of British twosome The Korgis, whose self-titled debut is scheduled for release in early August. Pictured from left: (standing) Korgi Andrew Davis; Mo Ostin; Mickey Shapiro, Korgi American legal representative; (seated) Korgi manager Nick Heath and Korgi James Warren.

Court Chides FCC

(Continued from page 4)
they're doing.

The commission has had a hard time coming up with concrete, analytical criteria for determining a particular format, a format change and also what percentage of what the courts call "public grumbling" can be allowed before a hearing is called.

Another major issue of concern to the FCC is the result of the ruling on the broadcasting industry and whether or not it might deter stations from trying new formats that might be more beneficial to the community and more financially viable.

In a rare example of the lion laying down with the lamb, the National Association of Broadcasters issued a statement this week on the matter, siding with the FCC.

NAB general counsel and senior vice president Erwin Krasnow called the decision "very bad news for radio broadcasters, the FCC and ultimately members of the public. Unless the decision is overturned, broadcasters will be reluctant to experiment with unusual programming approaches for fear of being permanently locked into an unprofitable format."

Appeal

Krasnow said in his statement that the NAB will appeal the ruling and the FCC spokesman said that while there is no "plan" right now to appeal the court ruling to the Supreme Court, when asked if the commission intends to pursue an appeal, the spokesman said, "yes, definitely."

While the Appeals Court decision was 7 to 2, the dissenting judges maintained the majority of the court had lost sight of the proper role in reviewing government agency policy, and that if the FCC had made what they called a "reasoned judgement" about the applicability of change of format hearings, the court should defer.

In other court decisions affecting broadcasting, the U.S. Court of Appeals here upheld an FCC ruling that a television network cannot be held accountable for non-specific complaints about alleged bias in news coverage.

The FCC had been sued in 1972 by a conservative group, the American Security Council Education Foundation, for allegedly "dovish" views on national security issues and had violated the fairness doctrine.

The appeals majority said "We affirm the (FCC) decision that the ASCEF failed to base its complaint on a particular well-defined issue . . ." and called the groups complaints a "blunderbuss approach to the fairness doctrine."

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Como consecuencia de la enorme simpatía que está demostrando el consumidor por la música del Brasil, los productores se han dedicado a grabar todo lo que suene a batucada. Indiscutiblemente, la producción que arrolladoramente lleva la delantera en difusión y ventas, es el popurrí que se identifica bajo el título de "Disco Samba". Con esta producción, el grupo **Two Man Sound** (Gamma) se dió a conocer y **Los Joao** (Musart)—versión en castellano — siguen alcanzando gigantescas cifras en ventas; pero, inusitadamente y con un éxito notorio, a surgido la versión en portugués del conjunto **Disco Samba Group** del sello Orfeón. Este grupo, formado por vocalistas brasileños y músicos de la unión americana, violentamente se introdujo en el gusto popular, tal como lo demuestran las ediciones de élepes agotadas en pocas semanas.

La popularidad del **Disco Sambo Group** con el hit nacional "Disco Samba", también se extiende agresivamente a los mercados internacionales, siendo los resultados más calificados, los que reportan desde el propio País donde se inventó la Samba. Los elogios para esta grabación en portugués del sello Orfeón, parten de los sectores más importantes de Brasil, en donde el número uno de los programadores de Sao Paulo, **Sebastiao Ferreira da Silva**, responsable de la programación musical de Radio Nacional de Sao Paulo, dice en una carta dirigida a los culpables de este éxito, "Quero felicitar

pela ótima qualidade musical, é ademais a idéa é fóra de série. No mesmo dia que chegou seu material, euve o prazer de estreir no meu programa. 6 gravadoras brasileiras me telefonao o dia inteiro para saber de quem é o material". **Ferreira da Sliva** se desborda en elogios, y agrega en otro desus párrafos, "outras radios de Sao Paulo, passamos seguir tocando, é seguro ademais por que os discófilos paulistas considerao un canhao mais grande que a banda de Canecao. Para finalizar nóvamente felicito sua companhia pela magnifica idéa é elaborassao, esperando encontrar en todo mercado brasileiro todo seu material quanto antes possivel".

Azcárraga

Ante estos resultados, el sello Orfeón que dirige **Roger Azcárraga**, despliega sin perder tiempo todos sus alcances promocionales, tratando de consolidar internacionalmente esta producción; que en México se constituye en el éxito más sólido de la actualidad . . . Acusan a **Nelson Ned** de plagio. En su nuevo lanzamiento "Mi manera de amar", el pequeño gigante utilizó 32 compases — según el afectado—de la melodía "Que te vaya bien" del autor mexicano **Federico Baena**, la cual fué escrita y dada a conocer en 1940. El escándalo ocupa considerables espacios en las publicaciones locales más importantes, habiendose llegado hasta el insulto. Por su parte Nelson se defiende diciendo "No plagie ninguna cación. Soy el compositor que más fraudes ha sufrido hasta la fecha.

Latin American **Album Picks**



MONGO MONGO

MONGO SANTAMARIA—Vaya JMV5 76

En producción de Marty Sheller, Mongo Santamaría luce sus habilidades y sabor en "Amanecer" (Joe Gallardo), "Sofrito" (N. Creaque), "Cantandole al amor" (J. Almario) y "Chambique" (L. "Perico" Ortiz). Muyailable!

■ Produced by Marty Sheller, Mongo Santamaría offers a very danceable and spicy package of up-tempo Latin salsa. "Leah" (M. Sheller), "Mambomongo" (W. Allen), "Chambique" and "Sofrito."

(Continued on page 62)

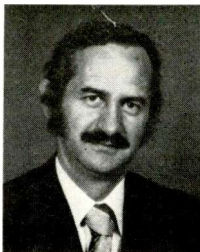
Desde Nuestro Rincon **Internacional**

By TOMAS FUNDORA

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



■ Debuta esta semana **Julio Iglesias** en el Miami Beach Theater of the Performing Arts, donde se presentará en tres "shows," dos en día sábado y uno en día viernes . . . Conversamos por un rato con **Roberto Carlos** de Brasil, durante el espectáculo en que actuó **Julio Iglesias** en el Madison Square Garden de Nueva York, al cual asistió como espectador. Es indudablemente **Roberto Carlos**, uno de los máximos embajadores latinos en el mundo, por su talento, su don de gentes, su sencillez y su honorabilidad . . . Durante una amena charla con **Carlos Vidal** de La Discoteca, Venezuela, éste me informó de la apertura de la apertura de filial de esta empresa en Colombia, bajo la gerencia general de **Carlos Navarro**, contando con la representación de todos los sellos producidos por La Discoteca S.A., y Top Hits, tanto de Venezuela como de Estados Unidos, así como otros sellos internacionales, ya contactados para ser distribuidos en Colombia por la nueva y pujante empresa . . . Disfruté plenamente de un almuerzo en Nueva York con la amiga **Provi García** de Peer Southern, totalmente recuperada de sus males cardiacos. Provi residirá durante el invierno en Puerto Rico, donde desenvolverá sus funciones a favor de la empresa, de la cual es ejecutiva muy enérgica y concedora desde hace varias décadas. Vaya mi más cordial saludo a la dinámica amiga . . . **Juan Bau** lleva ahora como Manager Personal a **Miguel Angel Pastor**, que me anuncia el estreno del cantante español de "nuevo manager, compañía de discos y un nuevo long playing, que sin duda puede calificarse como lo mejor que ha grabado hasta ahora."



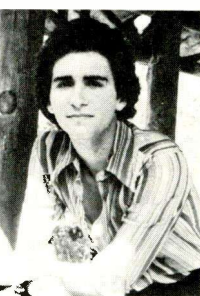
Carlos Vidal

Existente un movimiento muy interesante para lanzar la producción discográfica puertorriqueña con gran fuerza, desde la isla y dirigida principalmente por sellos propiedad de puertorriqueños, lo cual me alegra infinitamente. Las producciones e ideas que están comenzando a florecer me entusiasman ya que reflejan una absoluta inquietud de los boricuas a favor de su producto, dirigido por y en beneficio de capitales y talentos puertorriqueños. Se ha notado ultimamente la gran energía desplegada por **Tomás Figueroa** de Artomax Records, que ha ubicado a la gran voz puertorriqueña de **Gilberto Monroig** en el tope de popularidad. En una visita a nuestras oficinas, Tomás me extiende ejemplares de sus nuevas producciones de **Valdo** y **Orfeo Negro** y de la **Orquesta La Terrífica**, realizadas en Ochoa Recording Studio de Puerto Rico, que sin lugar a duda están a la altura de las mejores del momento y me anuncia sus grandes planes agresivos para consolidar su etiqueta Artomax en el mercado internacional. Otro boricua, quizás uno de los más agresivos y sinceros, **Ralph Cartagena**, responsable de Rico Records, Combo, Mega e innumerable cantidad de producciones realizadas en Nueva York y Puerto Rico, que han logrado fuerte impacto en el área del este de Estados Unidos, también está dando aun más fuerza a sus producciones, promoción y distribución de producto latino en Estados Unidos. Como quiera que los sistemas de promoción y distribución de producto en esta área está pasando por unciclo de grandes cambios, no me extrañaría que los boricuas y los chicanos y mexicanos, varíen las normas, conceptos y dirección del mercado, lo cual sería muy interesante.



Myrta Silva

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Alejandro Primero

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(Continued on page 61)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Tacoma

By KTOY

1. **TE PERDI, ME PERDISTE**
HERMANOS ORTIZ—Latin Int.
2. **QUIEREME**
JULIO IGLESIAS—Alhambra
3. **SAN JUAN DE LETRAN**
ESTRELLAS DE PLATA—Gas
4. **SOY POBRE**
LA LEYENDA—Fiesta
5. **ES QUE ESTAS ENAMORADO**
LOLITA DE LA COLINA—Musart
6. **TRISTEZA Y DOLOR**
SONIDO DE FUEGO—Anahuac
7. **NADA, NADA, NADA**
JUAN GABRIEL—Pronto
8. **ME QUIERES TODAVIA**
CARLOS MORENO—Falcon
9. **ARREPENTIDO**
EL PODER—Fama
10. **A LO OSCURO**
BUSH—Libra

Phoenix

By KIFN (GILBERTO ROMO)

1. **COMO ME GUSTAS TU**
ROCIO DURCAL—Ariola
2. **NADA, NADA, NADA**
JUAN GABRIEL—Pronto
3. **AQUELLOS BOLEROS**
ROLANDO OJEDA—Alhambra
4. **LA HISTORIA DE UNA LINDA PALOMITA**
RAMIRO LEIJA—Fama
5. **AMANTES DE MEDIO TIEMPO**
ALBERTO VAZQUEZ—Gas
6. **NINA**
EDUARDO NUNEZ—Raff
7. **MOANGA**
BUSH—Libra
8. **YA TE HE OLVIDADO**
RAMON AYALA—Freddie
9. **AHORA NO**
JOSE JOSE—Pronto
10. **SI AMANECE**
LUCHA VILLE—Musart

Sao Paulo

By RADIO AMERICA

1. **TU**
JULIO CESAR—RGE
2. **TOO MUCH HEAVEN**
BEE GEES—RSO/Polygram
3. **NAO CHORE MAIS**
GILBERTO GIL—WEA/Warner
4. **BORN TO BE ALIVE**
PATRICK HERNANDEZ—CID
5. **OS TEMPOS MUDARAM**
BIANCA—RGE
6. **PORQUE TE VAS (FILME)**
JEANNETTE—Continental
7. **FEITICEIRA**
CARLOS ALEXANDRE—RGE
8. **STUMBLIN' IN**
SUSI QUATRO/CHRIS NORMAN—EMI
9. **YOU**
MARTI CAINE—Chantecler/Pye
10. **YOU REMEMBER ME**
ANNE MURRAY—Capitol

Mexico

By VILO ARIAS SILVA

1. **BRUJERIA**
ALVARO DAVILA—Melody
2. **DISCO SAMBA**
LOS JOAO—Musart
DISCO SAMBA GROUP—Orfeon
3. **POR AMORES COMO TU**
ESTELA NUNEZ—Ariola
4. **CHIQUITITA**
GRUPO ABBA—RCA
5. **QUE ME PERDONE TU SENORA**
MANOELLA TORRES—CBS
6. **TERCIOPELO Y FUEGO**
JOSE DOMINGO—Melody
7. **EL AMOR DE MI VIDA**
CAMILLO SESTO—Ariola
8. **SOY YO**
LOS YONICS—Polydor
9. **SINFONIA INCONCLUSA**
PIERO—RCA
10. **SOLO SOY UNA MUJER**
LUPITA D'ALESSIO—Orfeon

Ventas (Sales)

Hartford

1. **PEDRO NAVAJA**
WILLIE COLON/RUBEN BLADES—Fania
2. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
3. **COMO ES DURO TRABAJAR**
LUIGI TEXIDOR—Nuestra
4. **SIN PODERTE HABLAR**
WILLIE COLON—Fania
5. **SALUDO CELESTIAL**
CELIA & JOHNNY—Vaya
6. **POPEYE EL MARINO**
ADALBERTO SANTIAGO—Fania
7. **QUIERO VIVIR**
CARMIN—Orfeon
8. **PEDACITO DE MI VIDA**
LEONARDO PANIAGUA—Discolor
9. **NO LE HAGAS CASO A ESE HOMBRE**
BLAS DURAN—Madely
10. **EL GALLO**
WILFRIDO VARGAS—Karen

New York

1. **PEDRO NAVAJA**
WILLIE COLON/RUBEN BLADES—Fania
2. **SUPLICA**
GILBERTO MONROIG—Artomax
3. **ME LLEVARON LA CARTERA**
PACHECO—Fania
4. **QUIERO VIVIR**
CARMIN—Orfeon
5. **CUANDO ESTES CON EL**
CHUCHO AVELLANET—Velvet
6. **LA SUEGRA**
JOHNNY VENTURA—Combo
7. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
8. **SIN PODERTE HABLAR**
WILLIE COLON—Fania
9. **ATREVIDA**
TOMMY OLIVENCIA—T.H.
10. **NUEVA YORK NO ES ASI**
PATRULLA QUINCE—Gema

Rio De Janeiro

By ASSOCIACAO BRASILEIRA

1. **NAO CHORE MAIS**
GILBERTO GIL—WEA
2. **POR MUITAS RAZOES EU TE QUERO**
JANE HERONDY—RCA
3. **ATE PARECE QUE FOI SONHO**
FABIO—Odeon
4. **FIQUE MAIS UM POUCO**
ROSANA—Odeon
5. **PAI**
FABIO JUNIOR—Som Livre
6. **GOSTO DE MACA**
WANDO—Copacabana
7. **TOO MUCH HEAVEN**
BEE GEES—Polygram
8. **GOT TO BE REAL**
CHERYL LYNN—CBS
9. **ALLOUETE**
DENISE EMMER—Tapecar
10. **A LITTLE MORE LOVE**
OLIVIO NEWTON-JOHN—Odeon

Argentina

By CENTRO CULTURAL

1. **CHIQUITITA**
ABBA—RCA
2. **DEMASIADO CIELO**
BEE GEES—Phonogram
3. **BAJO LA LINEA**
GERRY RAFFERTY—Capitol
4. **MUSICA**
JOHN MILES—London
5. **ATRAPEN AL GATO**
CHERRY LAINE—CBS
6. **QUEDATE EN LA LINEA**
TOTO—CBS
7. **FELIZ EN TU DIA, QUE SEAS FELIZ**
MARIO MILITO—Microfon
8. **PAISAJE**
FRANCO SIMONE—Microfon
9. **SOBREVIVIRE**
GLORIA GAYNOR—Phonogram
10. **CHIQUITITA (EN INGLES)**
ABBA—RCA

Nuestro Rincon

(Continued from page 60)

esante y favorable . . . Otra visita que he disfrutado es la de la gran amiga de los años, **Myrta Silva**, con un muy amplio y fructífero historial como compositora, figura de la televisión en Estados Unidos y Puerto Rico y dínamo promocional de grandes talentos. Myrta me anuncia la reactivación de su sello discográfico Oro Records, que presentará excelentes producciones de **Charlie Palmieri** y el nuevo talento boricua **Alejandro Primero**. A juzgar por las pruebas grabadas a gran orquesta que he oído de Alejandro, y con el respaldo de la **Gorda de Oro**, (que ya no es tan gorda) no dudo que se logre impacto fuerte con esta producción . . . Otro sello que lleva gran fuerza es Liznel Records de Puerto Rico, propiedad del amigo **Nelson Velazquez**, que ha logrado ventas muy fuertes con su **Conjunto Quizqueya**, habiendo lanzado la nueva grabación de **Blanca Rosa Gil**, que comienza a dar fuerte y el album titulado "Simplemente . . . Güelo" . . . ¡Arriba con los boricuas . . . a ver si esto cambia un poco!

Musexpo ha cambiado sus oficinas para el 1414 Avenue of the Americas, New York, N.Y. 10019. El número telefónico (212) 489-9245, así como su telex 234107 permanecen actualizados. **Roddy Shashoua** regresa de Europa cargado de éxitos para su Musexpo a celebrarse en el Konover Hotel de Miami Beach, del 4 al 8 de Noviembre próximos. Mucho me alegra que la masa latina haya respondido con la fuerza demostrada hasta ahora, lo cual me garantiza grandes cambios de impresiones con el corazón de nuestra industria en Noviembre . . . Por otra parte, asistiré a la Convención de la FLAPF (Federación Latinoamericana de Productores de Fonogramas y Videogramas) que habrá de celebrarse en Rio de Janeiro los días 12 13 y 14 de Septiembre de este año . . . Vayan mis mejores deseos al grato amigo **Joe Vias**, Director de la Regional RCA, con base en Miami, Fla., ante su casamiento con la dama norteamericana **Mary Ann Vias**. ¡Felicidades Joe y Mary Ann! . . . Y ahora . . . ¡Hasta la próxima! . . . No sin antes destacar el tremendo impacto de la presentación de los **Fania All Stars** en el Madison Square Garden el pasado domingo. Aunque mucho se

habla de la capacidad del Madison Square Garden ultimamente, la verdad es que comodamente siente a plena capacidad alrededor de unos 22,000 fanáticos. **Fania All Stars** superó esta cifra, lo cual demuestra ampliamente, que sigue la "salsa" siendo reina de la Babel de Hierro.

Julio Iglesias will be performing this week at the Miami Beach Theater of the Performing Arts where he will have three shows, one on Friday and two on Saturday . . . I chatted for a while with **Roberto Carlos** from Brazil during **Julio Iglesias'** performances at Madison Square Garden in New York, and there's no doubt at all that **Roberto Carlos** is one of the top performers in the Latin markets due to his talent, charisma, simplicity and honesty . . . **Carlos Vidal** from La Discoteca, Venezuela, informed us of the opening of another enterprise affiliated with La Discoteca in Colombia, under the management of **Carlos Navarro** and representing all the labels produced by La Discoteca S.A. and Top Hits, as well as several international labels . . . I enjoyed lunch with **Provi Garcia** from Peer International, who is totally recovered from her cardiac problems. Provi will spend the winters in Puerto Rico where she will keep her duties on behalf of Peer International. My sincere salute to her . . . **Miguel Angel Pastor** has been appointed personal manager of **Juan Bau**, the Spanish singer, who also has a new record label and a new LP that seems to be the best one he has ever recorded.

There is a campaign to release more Puerto Rican productions from now on, especially from labels owned by Puerto Ricans. The new ideas have been building up and reflect a total effort through their product. This is the case of **Tomás Figueroa** from Artomax Records, who has placed **Gilberto Monroig** at the top of popularity. On a visit to my offices, Figueroa showed me new releases from **Valdo y Orfeo Negro** and **Orquesta La Terrifica**, recorded at Ochoa Recording Studios

(Continued on page 62)

Gambler Time



EMI-America recording artists Gambler recently played a concert at San Francisco's old Waldorf club in support of their debut LP, "Teenage Music." Pictured (from left) are: Sandy Louis, KFRC; Paul Rose, S.F. district sales manager, Capitol; Nathan Shaffer and Bruce Breckenfeld of Gambler; Kenny Wardell, KMEL; Sheila Rene, KSJO; Ken Benson, national album promotion director, EMI-America/United Artists Records; Doug Banker, Gambler's manager; (kneeling) Beverly Wilshire, KSAN and Frank Martin, KMEL; Cristie Marcus, promotion manager, San Francisco, EMIA/UA; Warren Mays, Del Breckenfeld; Chuck Schwartz of Gambler and Bobby Cole of KMEZ.

Black Music Report

(Continued from page 49)

writer/producer Minnie Riperton received a letter from McGrew which said, "You were chosen . . . because of the openness and candor you have demonstrated . . . there was an obvious need for people to know the realities of breast cancer; you provided that knowledge. All women are better off because of the courage you have displayed . . . You have illustrated a consciousness of love and happiness through your messages in music, and for these reasons you are without a doubt a "Communicator With A Conscience." . . . George Duke's featured vocalist, **Josie James**, is working hard to secure her durability in the marketplace. She has performed with **Flora Purim**, **Eddie Henderson**, **Patrice Rushen**, **Ashford and Simpson**, **Freddie Hubbard** and **Robert Goulet**, among others, and is now collaborating with **Stevie Wonder** on her own material. Stevie became interested in Josie's talents nearly three years ago, and has used her for several projects, including the mysterious "Secret Life Of Plants" LP . . . Philadelphia International's **Jones Girls** returned to Henry's Palace in Detroit, Michigan for the benefit performance raising money for the **North Western High School Jazz Band**. North Western High has qualified for the Montreux Jazz festival for three years, but were unable to participate due to lack of the almighty dollar. This year, the Jones Girls came to the rescue and earned the eight band members approximately \$5,000, enough for them to go to Montreux.

MCA Promotes Feder

■ LOS ANGELES—MCA Records vice president of promotion Larry King has announced the promotion of Linda Feder to regional promotion manager for the west coast.

Prior to her promotion, Feder was local promotion manager for the San Francisco Bay Area for MCA. She also worked as a promotion department assistant for Warner Bros. Records in San Francisco.

Vlasic Re-Joins ATI

■ NEW YORK — Jeff Franklin, president of American Talent International, has announced that Marsha Vlasic has re-joined the agency as a senior agent. Vlasic began her career with ATI. She was most recently associated with the ICM agency.

Shostakovich

(Continued from page 53)

And finally a reissue of *La Traviata* from Deutsche Grammophon on the Privilege series is for peculiar reasons fascinating. Antonino Votto is a good conductor, Gianni Raimondi at that time was a fine, mellifluous Alfredo and Ettore Bastianini makes quite the most expressive Germont imaginable. The peculiar interest of the recording comes in the delivery of Violetta by Renata Scotto. Here is the young soprano who had every note of the part with ease, but who had not brought to her singing the kind of passion and involvement which defines her art today. It is really a bel canto, *bella voce* Violetta, and should make a comparison in terms of art and interpretation to the Violetta she will record this summer.

Nuestro Rincon

(Continued from page 61)

in Puerto Rico, which are at the top of productions being recorded. He's also working hard trying to place his label in the international market. Another good example is **Ralph Cartagena**, responsible for the successes of Rico Records, Combo Records and Mega Records through their productions done in Puerto Rico and New York, which have had a strong impact on the east coast of the U.S. As long as the promotion and distribution system of Latin product in these areas is going through big changes, I wouldn't be surprised if Puerto Ricans, Chicanos and Mexicans will change patterns and concepts in the market, which will be very interesting and favorable too . . . **Myrta Silva**, the well known Puerto Rican composer, also visited my offices. She informed me of the releases on her label, Oro Records, including productions from **Charlie Palmieri** and the new Puerto Rican talent **Alejandro Primero**, who really deserves the best in promotion. Congratulations to Myrta on her new goals . . . Another company working hard in favor of its product is Liznel Records from Puerto Rico, owned by **Nelson Velázquez**. The LP by **Conjunto Quisqueya** has shown strong sales in the market, as well as the new LP by **Blanca Rosa Gil** and the one entitled "Simplemente . . . Guelo."

My congratulations to **Joe Vias**, director of RCA Regional in Miami, for his wedding to **Mary Ann Vias** . . . I must mention the tremendous sold-out impact of **Fania All Stars** at the Madison Square Garden in New York last week, where they surpassed the 22,000 capacity at the Madison, proving once more that "salsa" is still the "queen" in New York.

Latin American Album Picks

(Continued from page 60)



YOLANDA DEL RIO

Arcano DKL1 3448

En realización de Felipe "Indio" Jiménez, la gran voz ranchera femenina de México está moviendo fuerte "Camas Separadas" (L. Castillo-T. Fundora) incluida en este paquete de muy comerciales temas. Otros son "El perdón de la hija de nadie" (F.I. Jimenez), "Ojalá" (Pedro Rigual), "Si amanece" (M. Alejandro-A Magdalena) y "La Sirvienta" (J. Villavicencio).

■ With "Camas Separadas" topping the charts on the west coast and in Mexico, the superb female ranchera voice of Mexico, Yolanda del Rio is selling heavily with this new LP. Other tunes are "Los dos hermanos" (J. Mendoza), "Para que te quedas" (G. Olivares-Juan Luís) and "El perdón de la hija de nadie."



LA EXPLOSIVA

SONORA DINAMITA—Fuentes MFS 3367

Con Lucho Argain en las partes vocales, la Sonora Dinamita de Colombia esta vendiendo bien en los mercados salseros. Aqui se incluyen entre otras "Del Montón" (L. Perez Cedrón), "La loca Genoveva" (J. M. Peñaranda) y "Presagio" (L. Pérez Cedrón).

■ Sonora Dinamita from Colombia is starting to move nicely with this package in the salsa markets. Spicy Colombian salsa at its best! "Bongo, bongo" (L. P. Cedrón), "Maicito a otro pollo" (I. Villanueva).



COMBINACION LATINA NO. 4

DIMENSION LATINA—Velvet PRS 3001

Dimensión Latina de Venezuela está cargada de ritmo y sabor y vendiendo fuerte, como siempre. Aquí se lucen en "Combinación Latina No. 4" (Quiereme mucho-Palabra de Mujer-La Comparsa), "Vuelve" (C. Monje) y "Rumberos de ayer" (D.R.). Cantan Argenis Carruyo y Andy Montañez.

■ Dimensión Latina from Venezuela stays at the top with salsa fans with this new package. Spicy and danceable! "Mujer Tentadora" (J. Rodríguez), "Rumba quiero gozar" (D. enD.), "Don't Stop the Carnival" (McDonal-Salter).

Cover Story:

Con Funk Shun Climbs To The Top

■ With their "Candy" album still climbing the pop and black-oriented charts and closing in on gold certification, Con Funk Shun continues to reign as one of the premier black acts in America.

Already the group has two gold albums ("Secrets" and "Loveshine") to their credit, along with two number one black-oriented singles ("Ffun" and "Shake & Dance With Me"). The "Candy" album has already spawned one hit in "Chase Me."

Project Soul

Although the group didn't sign with Mercury Records until 1976, the group's lineup had been intact since the early 1970s. Then as now, Con Funk Shun consists of Michael Cooper, Karl Fuller, Paul Harrell, Cedric Martin, Louis McCall, Felton Pilate, and Danny Thomas.

Con Funk Shun's roots date back a decade to the first group formed by Cooper and McCall, called Project Soul. The group was based in the San Francisco area, although in 1972 they moved to Memphis and changed their name to Con Funk Shun.

Con Funk Shun's first album, entitled simply "Con Funk Shun," sold well over a period of time and paved the way for "Secrets," which exploded almost upon release in August of 1977.

Pattern of Gold

"Ffun" was the number one single off that album which enabled "Secrets" to go past the gold mark. Con Funk Shun began a period of concentrated touring, appearing at various times with such acts as Rose Royce, Bootsy's Rubber Band, and the Bar-Kays. Each time, they gave the headliners a run for their money — and the audience's

adoration.

Their third album, "Loveshine" (released in May 1978), followed the pattern of "Secrets," only this time, much quicker. "Loveshine" went gold almost immediately, and spawned Con Funk Shun's second Number One hit, "Shake & Dance With Me."

Which brings us to "Candy," released in April, and another cinch gold album for the group. At the rate things are going, it won't be long before the entire world is ConFunkShunized.

Defendants' Motions Denied In Piracy Case

■ NEW YORK — Motions by Super Dupers, Inc., and its principal, George Tucker, to suppress evidence of sound recording piracy gathered by FBI agents in a raid on a tape duplicating plant in Hasbrouck Heights, N.J., and to dismiss nine counts of a subsequent indictment charging wire fraud, were dismissed by Judge Thomas C. Platt, of the U. S. District Court for the Eastern District of New York.

Argument

The defendants had argued that the Government's affidavit in support of the search warrant failed to set forth facts and circumstances from which the Magistrate could conclude that probable cause existed; that the information in the affidavit was too "stale" to support a finding of probable cause; that the Government made intentional false statements in the affidavit, and that nine counts of wire fraud should be dismissed for being based on contrived jurisdiction.

Paul Band on the Road



Atlantic recording group the Henry Paul Band is continuing its extensive cross-country touring, covering every area of the U.S. in a combination of headlining dates as well as opening shows for a variety of artists. The group, led by former Outlaws member Henry Paul, has been on the road in support of their debut album, "Grey Ghost," which has yielded its first single, "Crossfire." One of the group's recent headlining appearances was at The John Anson Ford Theatre in Los Angeles. Shown in L.A. are, from left: Barry Rapp, Billy Crain & Wally Dentz of the Henry Paul Band, Atlantic regional pop promotion director Barry Freeman, Henry Paul, Atlantic west coast A&R director John David Kalodner, artist relations manager Mike Friedman, local promotion reps Rock Allen Dibble and Erika Smith.

12-inch Discs



TAKA BOOM—Ariola PRO 7761 (3.98)



RED HOT (prod. by J. Ryan) (writers: Bee-Suazo) (Firedrum/Cottage Grove, ASCAP) (6:18)

Taka Boom gives her all on a record that includes a disco version, as well as single and album edits, of the same song. Muscular guitar, conga drums and horns back the singer's forceful delivery. Nothing "laid back": this is disco with an edge that spells action and emotion.

PLATINUM HOOK—Motown M 00029 D1 (3.98)



GIVE ME TIME TO SAY (prod. by G. Wright) (writers: Douglas-Foster) (Jobete/Commodores Entertainment, ASCAP) (6:09)

A heavy disco beat with clean but loud bass drum and high-hat work drive the massed chorus and high female vocals of this record. Production and arrangement are tight enough to qualify this 12" as "bubblegum" disco. Side two is an exciting version of George Clinton's "Standing On The Verge Of Getting It On."

New York, N.Y.

(Continued from page 48)

long-ball hitting lenner has yet learned how to beat the Boudreau shift. We do know that ever since being confronted by the shift in a softball game with the Flashmakers three years ago, lenner's appearances on the diamond have been increasingly rare. Hint: take two and hit to left.

JOCKEY SHORTS: Sherry Ring has left Columbia Records. She can be reached at (212) 242-5203 . . . Carly Simon is reportedly ready to announce plans for her first national tour in more than two years. Her last "tour," in May of 1978, encompassed only ten dates, all in the northeast . . . **Gatemouth Brown** is on the move: following dates this month at the Montreux Jazz Festival, the Dominion Theatre in London and the Brussels Millenium Celebration, Brown will embark on a six-week tour of the Soviet Union. He'll visit major concert halls in Leningrad, Rostov, Baku, Erevan, Tbilisi, Sukhumi, Sochi and Moscow . . . American Import Music Distribution Center is opening a rock and roll division, thus becoming the first record pool to service both rock and disco DJs. The pool already services disc jockeys at the Mudd Club, Studio Zero, Speaks and Hurrah. For information contact **Ron Palastro**, president and founder of A.I.-M.D.C. at (212) 431-5875 . . . the title of **John Prine's** next album for Elektra/Asylum has been changed from "Storm Windows" to "Pink Cadillac." In addition to six of his own songs, Prine performs **Warren Smith's** "Ubangi Stomp," "Baby Let's Play House" and "No Name Girl," the latter featuring guest vocalist **Billy Lee Riley** . . . **Talking Heads'** third album is due August 3. Title: "Fear of Music"; producers: **Brian Eno** and the band. The group will begin an American tour with an August 10 date at the Dr. Pepper Music Festival in Central Park . . . **Bill Haley** celebrated his 52nd birthday last week. He and the Comets are all set for a tour of England . . . **Janis Schacht** Public Relations is now representing Bomp Records and its subsidiary labels, Voxx and Rollin' Rock.

GOTHAM FLASHER—Keylock K 5101 (4.98)



I'M NEVER GOIN' TO LEAVE YOU (New York) (prod. by Alves-Soccio) (writers: Alves-Soccio-Jackson) (Clear Sailing/Flash Flood, Pro Canada, Copac, BMI) (7:23)

A striking example of the diversification of disco through the absorption of other influences. Coproducer Gino Soccio's Eurodisco tendencies (and "Ring My Bell" 's synthesizer hook) meet a strong southern horn chart and backing, thanks to the efforts of the Muscle Shoals Rhythm Band.

JOEL DIAMOND EXPERIENCE—Casablanca NBD 20173 (4.98)



MUSIC/MACHINE (In And Out) (prod. by J. Diamond) (writers: Nissenson-Baker-Love) (Silver Blue, ASCAP) (6:52)

Handclaps, synthesized horns and a chorus of "In and out-nice and slow" are just a few elements of this multi-faceted disc. A two note harmonica riff becomes a memorable hook in an attempt to incorporate that instrument into disco. While not unified by a single vocalist, this is a distinctive record.

CBS Intl. Bows Market Research Dept.

■ NEW YORK — Dick Asher, president of CBS Records International, has announced the creation of a new department at CBS Records International to be called the CRI market research department. CRI market research will be charged with designing and coordinating market profiles of all major international record markets and artists, including those where future potential growth is expected. Additionally, the new department will initiate consultations with subsidiary companies on market service and information, including the coordination of special research projects as these arise.

Director of market planning and research for CBS Records International will be Caroline Moore, who will oversee the initial development and definition of a market research capability for CRI. She will report directly to Asher.

Moore assumes her new position while continuing her present post as executive assistant to the president, CRI. She joined CBS Records International in 1977 as manager of the area desk department.



Caroline Moore

Reporting to Moore will be Harvey Rosen, who assumes the port of director of market research for CBS Records International.

In his new position, Rosen will be responsible for the development and operation of a centralized market research department for CRI.

Rosen's most recent position was that of director of survey research with the CRU market research department where he spent the past five years.

AFTRA To Meet In Nashville

■ NASHVILLE—The 42nd annual convention of the American Federation of Television and Radio Artists is scheduled for Thursday, July 12, through Sunday, July 15, at the Opryland Hotel here. The 300 delegates attending represent each of the union's more than 40 locals and chapters nationally.

Members and non-member performers in radio, television and recordings within a radius of 300 miles of Nashville have been invited to sit in on the convention sessions.

Lorimar Taps Levy

■ NEW YORK — Jay Levy has been named a vice president of Lorimar Productions and general manager of Lorimar Records, it was announced by Lorimar chairman of the board Merv Adelson and president Lee Rich.



Jay Levy

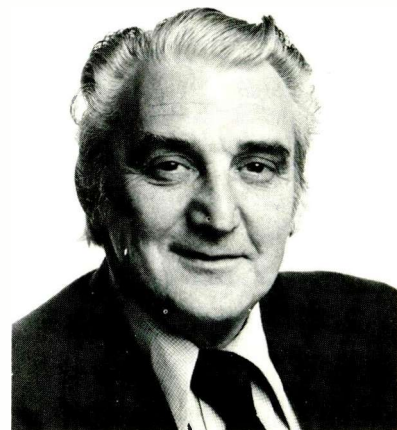
Levy will oversee Lorimar's music arm, with responsibilities to include coordinating the soundtrack albums for Lorimar's feature films.

Levy has been associated with the Robert Stigwood Organisation for the last three years, most recently heading RSO Records' Los Angeles-based a&r department.

Most recently Levy co-wrote and co-produced the music for Paramount Television Productions' "Making It" series for ABC.

CBS Ups Norton

■ NEW YORK — Mike Martinovich, vice president, merchandising, CBS Records, has announced the promotion of Joseph T. Norton to the position of managing director, marketing services, CBS Records.



Joseph Norton

Between 1947 and 1957, Norton was with Columbia Records Distribution and held various positions including sales analysis manager, assistant to VP of sales, sales administrator, advertising and promotion manager.

In 1957, Norton came to New York and until 1967 held the following positions with CBS Records: product manager, sales promotion manager, trade advertising manager and field communications manager.

Between 1967 and 1971, he was director of product coordination, proofreading and traffic, CBS Records. From 1971 until the present, Norton had functioned as director of marketing services, CBS Records. He will continue with these responsibilities.

Downing To Top Billing

■ NASHVILLE — Tandy Rice, president of Top Billing, Inc., has announced the signing of Warner Bros. artist Big Al Downing to an exclusive booking agreement.

Radio Shack Gets Gold



Capitol Records, Inc. recently presented Radio Shack with a gold record in recognition of the chain's sales of more than a million dollars' worth of "Put The Hammer Down," an LP that was produced by Capitol's special markets exclusively for sale through the chain on its Realistic label. Renny Martini, Capitol's director, special markets, made the gold LP presentation to Bernard S. Appel, Radio Shack's senior vice president of merchandising and advertising. Martini (center) is pictured presenting Bernard Appel (left) with a gold copy of "Put The Hammer Down." Radio Shack buyer Rob Koop is pictured at the right.

Country Radio

By CINDY KENT

■ NEW FICAP BOARD: A new board of directors for FICAP was elected at the recent radio mini-clinic in Roanoke, Va. Newly elected are: **King Edward Smith IV**, president; **Dale Turner**, WSAI, first vice president; **Jerry Adams**, KFDI, secretary/treasurer; **Tiny Hughes**, WROZ, sergeant at arms; and **Carl Wendleken**, WMNI, parliamentarian.

MORE FICAP NEWS: The date for the October FICAP banquet has been changed to Friday, Oct. 12 at the Hyatt Regency. **Georgia Twitty** reports that the first annual radio mini-clinic was a success, and plans are already underway for the next one. Many thanks to host King Edward Smith IV for providing entertainment, and to agenda chairman **Bob Cole**, KOKE. During the course of the event, the key to the city was presented to FICAP by the mayor of Roanoke, and various luncheons and parties were sponsored by Elektra/Asylum, RCA, Warner Brothers and Columbia, with MCA and Capitol providing writing materials. One last note: **Chris Taylor** of KYNN/Omaha remembers Roanoke very well—especially since he arrived on the wrong weekend for the clinic. We've got one on you, Chris—may you never live it down!

MOVES: WHK/Cleveland has added **Dennis Thatcher** to the staff as account executive, replacing Gil Hoba, who has accepted a position with parent company Malrite Broadcasting. . . **Staci Rivers** has joined the airstaff of WDEE/Detroit from 2-6 a.m., replacing **Paul Russell**, who has gone into full time production. Rivers comes to WDEE from KVEG/Las Vegas, where he was PD.

CONCERTS: WHK/Cleveland plans to bring a bit of the Opry to that fair city June 28. Performers include **Stonewall Jackson**, **Linda Nail**, **Charlie Walker**, and **Jim Owen**.

Charley Pride is set to perform the national anthem July 14 at the **Lyle Alzado/Muhammed Ali** fight in Denver, according to KERE's **Jay Hoffer** (the fight was originally set for an earlier date, as reported a few weeks ago in RW).

MORE SKYLAB: Denver's **KLAK** is offering \$1,000 to the person guessing the closest time and date of the first Skylab landing.

Phonogram/Mercury Signs Lee



Bob Sherwood, president of Phonogram/Mercury Records, has announced the signing of Dickey Lee to a long-term contract with the label. The signing is a return for Lee to the company where he first achieved success, including the release of "Patches" on Smash, a division of Mercury Records. His first Mercury lp, "Dickey Lee," to be released in late July, was produced by Allen Reynolds, Jerry Kennedy and Jim Vinneau. At the signing are (from left) Sherwood; Bill Hall, division manager, Welk Music Group; Lee, Frank Leffel, national country promotion director, Phonogram/Mercury; and Jerry Kennedy, VP/A&R, country, Phonogram/Mercury.

WB Country Meet Keyed To LP Strategy

■ NASHVILLE—Warner Bros. Records' country division met June 15-16 in Key West for a series of meetings to set plans and goals for the third and fourth quarters of this year. Top management personnel of the division attended, including Andy Wickham, WB vice president/country division; Bob Kirsch, general manager/country; Robin Rothman, product manager/WB Burbank; Mark Maitland, WB singles sales manager; Pat McCoy, promotion/WB Burbank; Norro Wilson, A&R director/WB country; Stan Byrd, national country promotion director; Sam Cerami, national country sales; Bonnie Rasmussen, artist relations/publicity, country division; Bob Doyle, country A&R assistant and WB regional country promotion staffers Ann Tant, Frank Anderson, Mike Sirls and Dave McClellan.

The major goal set at the meetings is the development of album-selling artists with an emphasis placed on the coordination of sales, promotion, and publicity with the release of each album, according to Byrd. "We sat down with each of the six upcoming album releases, along with the four that have been released, and got some impetus campaigns and specifics down as to how we would attack each album from a sales standpoint," Byrd explained, "correlating the other avenues of promotion, publicity and live appearances. Then we discussed each artist from an A&R standpoint. Should we change producers? Do we need to? [How do we interpret] forecasts from promotion as to the acceptability of the artists with radio?"

The six upcoming albums in-
(Continued on page 67)

Ads Stepped Up To Offset Tourist Decrease

By WALTER CAMPBELL

■ NASHVILLE — The Metro Tourism Commission here has allocated an extra \$84,000 to a seven-state advertising campaign in an effort to halt the 18-38 percent downturn in tourist and travel business Nashville has experienced in recent weeks, following Fan Fair's record high of nearly 14,000 visitors. The commission had already spent \$40,000 for ads in 12 cities within 375 miles of Music City to offset the effects of the gasoline situation, but officials said the independent truckers' strike worsened the situation.

Advertising officials said the quarter-page newspaper ads featuring Dolly Parton, inviting tourists to visit Nashville, and the 30-second radio spots (24 spots a week) are directed at the "impulse traveler" with a promise that gasoline is available in Middle Tennessee and that their Nashville hosts will direct them to supplies.

Richard Kinney, director of the Nashville Area Chamber of Commerce's convention and visitor's bureau, released a report showing the occupancy rate at "tourist-oriented hotels and motels" was down 18 percent the last week in June as compared to the same week in 1978. He also released figures showing attendance at five unspecified Nashville attractions down 38 percent for the week. The hotel-motel occupancy figures came from a survey of 4000 of the city's 9000 available rooms, he said.

The sightseeing and tour guide business was also off 38 percent, he said, campground business was off 36 percent. The commission agreed to monitor the situation closely after the advertisements begin running July 8 and meet again July 30 to decide if additional money will be required.

The tourism campaign approved by the commission includes ads in Atlanta, Birmingham, Cincinnati, Columbus, Evansville, Indianapolis, Knoxville, Memphis, Lexington, Louisville, Little Rock
(Continued on page 67)

E/A Names Roussell Nashville Oper. Dir.

■ NASHVILLE — Jimmy Bowen, vice president and general manager of Elektra/Asylum Records, Nashville, has announced the appointment of Ewell Roussell to the newly created post of director of Nashville operations.



Ewell Roussell

In his new position, Roussell will be responsible for the day-to-day operation of the Nashville office as well as overseeing the division's sales and marketing departments.

Roussell joined Elektra/Asylum in early 1978 as sales manager. Later that year he was promoted to director of sales and marketing for the Nashville division. Prior to joining E/A Roussell was based in Memphis where he was associated with Stax Records, TMI Recording Studios, and Hot Line Record distributors.

PICKS OF THE WEEK

SINGLE KENNY DALE, "ONLY LOVE CAN BREAK A HEART" (prod.: Bob Montgomery) (writer: H. David/B. Bacharach) (World Song, ASCAP) [2:54]. Dale's mellow vocal treatment on this classic tune makes a pleasant sing-along complemented by an easy tempo and lush arrangement. MOR possibilities are strong. Capitol 4746.

SLEEPER STEVE WARINER, "BESIDE ME" (prod.: Chet Atkins) (writer: R. Goodrum) (Chappell / Sailmaker, ASCAP) [2:43]. A strong chorus hook catches on immediately joining the melodic verses. Wariner's vocal style is smooth and simple, yet conveys the song's emotion powerfully. RCA JH-11658.

ALBUM CRYSTAL GAYLE, "WE SHOULD BE TOGETHER." Though recently signed to Columbia Gayle's new UA package is a continuation of her sweet-sounding romantic style with a little something in several styles in the cuts. There are songs that lean toward country, rock, pop and easy listening—all with her light, delicate touch and wide vocal range. United Artists LA 969 H.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Donna Fargo — "Daddy"

Crystal Gayle — "Your Kisses Will"

Sonny James — "Lorelei"



Sonny James

John Anderson has a catchy tune in "Low Dog Blues" that's already moving at KNEW, WGTO, KTTS, WSDS, WDEN, WDGY, WBAM, KYNN, WSLC, WIVK, WHOO, WIRK, KKYX, WINN, KRMD, KSO, KBUC, KFDI, WPNX, KVOO, WQQT, WTSO.

Randy Vanwarmer is making the transition from pop to country charts with ease. While it's beginning to

wane in Top 40 markets, country programmers are boosting it on the chart with a bullet. This week's action: WHN (#2), WMC (#7), KCKC (#9), WJQS (#14), WMPS (#22), WWOK (#22), WTSO (#25), WDEN (#37), WOKO, WPLO, KD JW, WSUN, KMPS, WKKN, WIVK, WNYN, WINN, KWMT, WHK, WUNI (#30).

Newcomer Dusty James gets off to an early start at WVOJ, WSLC, WFAI, WPNX, KSOP, WDEN, KFDI, KVOO with "You're All The Woman I'll Ever Need." Likewise, Micki Fuhrman's "Blue River of Tears" starting in Wichita, Shreveport and San Antonio.



Hank Snow

Sonny James' unusual treatment of "Lorelei" seeing action at KRAK, KYNN, WSLC, KVOO, KERE, KSOP, WTMT, KGA, WFAI, KKYX, KRMD. Bobby Wright shows adds in Orlando, Macon and Wichita on "I'm Turning You Loose."

Hank Snow has adds on "A Good Gal is Hard to Find" at KERE, KMPS, KGA, WTMT, KFDI, KVOO.

Super Strong: Conway Twitty, Charley Pride, Kenny Rogers & Dottie West, Johnny Rodriguez.

Zella Lehr is moving strongly with "Once In A Blue Moon" at WEMP, W TOD, WESC, WSLR, KAYO, KRMD, KSOP, KD JW, KFDI, WPNX, WFAI, KERE, WDEN, KMPS, KRAK, WIVK, KEEN, KKYX, KVOO, KSO, WWVA, KGA.

LP Interest: Billy "Crash" Craddock — "When I Get Over You" (KSOP); Billie Jo Spears — "Rainy Days and Stormy Nights" (KWKH); Dolly Parton — "Great Balls of Fire" (WIRK).

SURE SHOTS

Kenny Dale — "Only Love Can Break A Heart"

Mary K. Miller — "Guess Who Loves You"

LEFT FIELDERS

Sammi Smith — "The Letter"

Mickey Gilley — "My Silver Lining"

Mary Lou Turner — "Yours and Mine"

Steve Wariner — "Beside Me"

AREA ACTION

Bobby Wayne Loftis — "Red Red Rosie" (WPNX)

Penny Hamiton — "You Lit the Fire, Now Fan The Flame" (KEEN)

WB Country Meet (Continued from page 65)

clude new releases by the Bellamy Brothers, Con Hunley, T. G. Sheppard, Margo Smith, Donna Fargo and Al Downing. Immediate promotion emphasis was placed on July album releases by the Bellamy Brothers and T. G. Sheppard, along with current albums by Emmylou Harris, Con Hunley, Rex Allen Jr., and Margo Smith.

The effectiveness of radio station promotional tours by Buck

Owens and Al Downing was demonstrated by the success of Owens' current single, "Play Together Again, Again" and Al Downing's emergence.

According to Byrd, Warner Bros.' country division has established a rapid and positive growth pattern in developing artists and establishing singles selling artists; the next step is developing these artists into major album sellers.

E/A Inks Roy Head



Jimmy Bowen, vice president and general manager of Elektra/Asylum Records, Nashville, has announced the signing of Roy Head to an exclusive long-term recording contract with the label. Shown during the signing ceremonies are (from left): Ewell Roussell, director of Nashville operations, E/A Records; Lee Savaggio, Roy Head's manager; Joe Smith, chairman of the board, E/A Records; Head; Norm Osborne, director of promotion; and Bowen.

Nashville Report

By RED O'DONNELL



■ Loretta Lynn's debut in a dramatic role on a "Dukes of Hazzard" episode (filmed last week in Hollywood) came off so well, it may be the opener of the CBS series this fall. Loretta admits she was nervous at first but soon settled down. "Actually," she said, "it was no strain. I enjoyed it thoroughly."

Loretta's manager Dave Skepner advises that the "Dukes" producers want her back for another guest appearance, and she has received offers for other film roles.

Is there a film career in her future?

"I would never want to leave my present lifestyle," Loretta says. "I enjoy living on our farm, the casual approach to recording and doing personal appearances. No way would I mover from Tennessee to Hollywood. I do not want to be a movie star. I'm happy the way things are now. Yet, if I'm offered some parts in films that I like I certainly would consider them. We'll see."

Is Casablanca Records starting a country division on the west coast, headed by Snuff Garrett?

The appearance of Roy Clark, Barbara Mandrell, the Oak Ridge Boys and B. B. King along with Gatemouth Brown and Buck Trent at the Montreux International Jazz Festival in Switzerland July 7-8 has spawned several corresponding events planned by MCA Records and the Jim Halsey Co. The first evenings concert is billed as "The Best of Country" featuring Clark, Mandrell and the Oaks. A live LP on the Oaks will be recorded, plus a tape delayed broadcast of the entire July 7 performance will be aired via satellite throughout the world. The following night, blues night, will also have Clark performing with Brown and B. B. King. While in Montreux Radio Luxembourg will interview the country acts for a two hour special regarding the debut of country music at the 13th annual festival. MCA will fete the press and MCA licensees at a special yacht luncheon on Lake Geneva.

From there Clark, Mandrell, the Oaks and Brown will move on to London's Dominion Theater July 12 and also appear on "The Mike" (Continued on page 67)

Rick Donovan Named Starlite Oper. Mgr.

■ NASHVILLE — Rick Donovan has been named operations manager of Starlite Records, the new label which has been added to the family of CBS Records Associated Labels.

Donovan will work directly under label president Huey Meaux and will spearhead national promotion and marketing from Starlite's Houston offices.



Rick Donovan

Country Album Picks



A RUSTY OLD HALO

HOYT AXTON—*Jeremiah JH 5000*
Featuring "Della And The Dealer," presently bulleted at #13 on RW's Country Singles Chart, Axton's new LP has a number of other cleverly crafted songs, including "Torpedo," "Evangelina," "Hotel Ritz" and the title cut. Axton's deep vocals, the characteristic female back-up, musicianship and production all set the mood for his laid-back yet entertaining style.



REBORN

ORION—*Sun 1012*
Shelby Singleton, in his unique way, has helped to keep the legend of Elvis Presley alive since his death, and this LP is the latest twist. The artist, whoever he is, is one of the closest Elvis sound-alikes yet on this gold vinyl record. Interesting, with a touch of intrigue.

Tourist Decrease *(Continued from page 65)*

and Montgomery. The ads will run in Sunday newspapers in all 12 cities for four weeks with the radio spots scheduled to run for two weeks.

Bill Ivey, director of the Country Music Foundation, said attendance at the Country Music Hall of Fame and Museum in the past few weeks has been 20 percent off compared to this time last year and that the total year's attendance is down about nine percent. "The total attendance for this year is roughly the same, or a little better than it was in 1977," he explained. "About 60 or 65 percent of our business is in the second half of the year, though, so things should get better unless something drastic happens."

Opryland's marketing director Ed Stone reports that as of July 1, 1979 attendance at the park is off six percent from the same period last year. To help counteract this, Stone says that Opryland has reduced considerably its national advertising in favor of appealing more towards a close market area. "We've cut new radio and TV commercials positioning Opryland and Nashville as a close getaway," says Stone, "using that as our means of saying 'Hey why don't you come to Nashville and spend your vacation,' rather than just saying 'Come to Nashville and see Opryland.' We are trying to position not only the park but Nashville itself as a vacation destination for this summer."

'Broadway Opry '79' To Debut This Month

■ **NEW YORK** — David S. Fitzpatrick and Edward J. Lynch, Jr., executive producers of Family Affair Enterprises, Inc., along with associate producers Spyros Venduras and Joseph D'Alessandro, will bring "Broadway Opry '79: A Little Country in the Big City" to the St. James Theatre (246 West 44th Street) here for a limited engagement beginning July 27.

The talent, coordinated by the Niles Siegel Organization, Inc., already confirmed to appear at some time during the limited engagement, includes Conway Twitty, Waylon Jennings, The Bellamy Brothers, Donna Fargo, Danny Davis and the Nashville Brass, Floyd Cramer, Don Gibson, Ronnie Milsap, Dottie, Vasar Clements, Louise Mandrell and Stonewall Jackson among

others not yet finally scheduled. The show's talent will revolve twice a week with no two shows alike.

The presentation, a precedent for Broadway that affords the theatregoer the best in country music, will be presented not as a series of concerts, but as a "Broadway Salute to the Country," with a format encouraging visits by a series of personalities who will participate in the festivities spontaneously. Broadway, political and other entertainment celebrities in the audiences will be encouraged to come onstage and participate.

"Broadway Opry '79," scheduled to be presented annually on Broadway during the summer months, is designed to create a new listening audience for country music.

Country Single Picks

COUNTRY SONG OF THE WEEK

MARY K. MILLER—RCA JH-11665

GUESS WHO LOVES YOU (prod.: Vincent Kickerillo) (writer: R. VanHoy/D. Allen) (Tree/Duchess/Posey, BMI) (2:44)

Catchy guitar licks and a sax break stand out on this bright, bouncy tune which fits right in with the summertime mood. Miller's vocal performance and the production have never been better.

MICKEY GILLEY—Epic 8-50740

MY SILVER LINING (prod.: Foster & Rice) (writers: R. Murrah/T. Murrah) (Blackwood/Magic Castle, BMI) (2:12)

A change in Gilley's vocal approach is evident here. His new sound rocks along with the positive feel of this upbeat single. Production touches amplify the mood.

SAMMI SMITH—Cyclone 104

THE LETTER (prod.: Johnny Morris) (writer: W. Carson) (Earl Barton, BMI) (2:27)

Smith's version of this earlier pop hit by the Box Tops revives the sound and feel of the mid-sixties. Simple lyrics and a toe-tapping beat invite audience participation.

MARY LOU TURNER—Churchill 7741

YOURS AND MINE (prod.: Brien Fisher) (writer: D. Devaney/J. Wilson) (Music City, ASCAP) (2:40)

Turner's debut on Churchill is one of her strongest solo efforts in some time. Varying production touches and changes maintain interest throughout.

BILL ANDERSON—MCA 41060

THE DREAM NEVER DIES (prod.: Buddy Killen) (writer: R. Cooper) (Welbeck, ASCAP) (3:51)

Choral backup adds depth to Anderson's latest single. A talking insert builds upon the song's obviously positive theme. Sweeping production adds drama.

RAY SAWYER—Capitol 4747

I WANT JOHNNY'S JOB (prod.: Ron Haffkine) (writer: R. Sawyer/E. Stevens) (Horse Hairs/DebDave, BMI) (2:57)

Sawyer's humor with or without the group Dr. Hook is well known, and this single's bid for Carson's "Tonight Show" host spot is a good example of his and Even Stevens' zany wit.

BILL STERLING—Jed 2-79

BLUE RIBBON BABY (prod.: John Denny) (writer: S. Sanders) (Cedarwood, BMI) (2:19)

Heavy western swing flavor creates the strong appeal here. Vocals, musicianship and production blend perfectly for an authentic offering of the old time style.

LEE MORGAN—Buzz 135

KISS AND TELL (prod.: Bob Witte/Lee Morgan) (writer: L. Morgan) (Quarterstaff, ASCAP) (2:46)

Reggae production touches add spark and interest to this uptempo number. The summery sound of the islands is perfect for the season.

Nashville Report *(Continued from page 66)*

Douglas Show" among other radio and TV programs. The entourage (minus Mandrell—due to prior commitment) on the last leg of the three-country tour will perform at the Grand Place in Brussels as part of the Millennium marking the 1000th anniversary of the founding of the Belgian city.

Nashville-based **Ray Sawyer**, known to the rock-country set as a member of the group **Dr. Hook**, wrote and recorded a song titled "I Want Johnny's Job." The novelty's lyrics relate a story about Johnny Carson's successor on the "Tonight" show—and strongly recommend the singer for the job.

Sawyer intended the ditty to be included in his next album—but Capitol thinks so much about it, that "Johnny's Job" is being released pronto as a single!



Record World Country Albums

JULY 14, 1979

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

JULY 14	JULY 7		WKS. ON CHART
1	1	THE GAMBLER KENNY ROGERS United Artists LA 834 H (23rd Week)	31
2	2	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	11
3	3	ONE FOR THE ROAD WILLIE AND LEON/Columbia KC2 36064	4
4	4	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	10
5	5	GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361	4
6	8	STARDUST WILLIE NELSON/Columbia KC 35305	62
7	7	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	15
8	6	CLASSICS KENNY ROGERS AND DOTTIE WEST, United Artists LA 946 H	14
9	9	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 34326	33
10	10	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849	22
11	11	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	78
12	12	IMAGES RONNIE MILSAP/RCA AHL1 3346	5
13	13	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	55
14	14	LOVELINE EDDIE RABBITT/Elektra 6E 181	7
15	17	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic JE 35751	10
16	15	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016	13
17	19	SERVED LIVE ASLEEP AT THE WHEEL /Capitol ST 11945	2
18	18	CROSS WINDS CONWAY TWITTY/MCA 3086	6
19	16	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	8
20	20	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	76
21	21	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 17743	74
22	24	THE BEST OF BARBARA MANDRELL /MCA AY 1119	23
23	29	TNT TANYA TUCKER/MCA 3066	34
24	22	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	180
25	25	MOODS BARBARA MANDRELL/MCA AY 1088	39
26	27	SWEET MEMORIES WILLIE NELSON/RCA AHL1 3243	23
27	26	SERVING 190 PROOF MERLE HAGGARD/MCA 3089	6
28	40	LARRY GATLIN'S GREATEST HITS /Monument MG 7628	35
29	31	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	92
30	30	EXPRESSIONS DON WILLIAMS/MCA AY 1069	44
31	23	JUST TAMMY TAMMY WYNETTE/Epic KE 36013	5
32	32	LAUGHING AND CRYING, LIVING AND DYING BILLY "CRASH" CRADDOCK/Capitol ST 11946	2
33	37	FAMILY TRADITION HANK WILLIAMS, JR./Elektra 6E 194	8
34	34	ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065	37
35	38	JERRY LEE LEWIS /Elektra 6E 184	13
36	54	GARY GARY STEWART/RCA AHL1 3288	18
37	39	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	66



38	33	HEART TO HEART SUSIE ALLANSON/Elektra 6E 177	13
39	35	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105	35
40	49	BEST OF DOLLY PARTON /RCA AFL1 1117	163
41	41	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	61

CHARTMAKER OF THE WEEK

42 — **THE TWO AND ONLY**

THE BELLAMY BROTHERS

Warner/Curb BSK 3347



43	28	RODRIGUEZ JOHNNY RODRIGUEZ/Epic KE 36014	7
44	36	IT'S A CHEATING SITUATION MOE BANDY/Columbia KC 35779	17
45	45	IF LOVE HAD A FACE RAZZY BAILEY/RCA AFL1 3391	5
46	46	RUNNING LIKE THE WIND MARSHALL TUCKER BAND/ Warner Bros. BSK 3317	8
47	42	OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AQL1 3279	16
48	50	SPECTRUM VII DAVID ALLAN COE/Columbia KC 35789	10
49	44	OUTLAW IS JUST A STATE OF MIND LYNN ANDERSON/ Columbia KC 35776	16
50	48	I DON'T LIE JOE STAMPLEY/Epic KE 36016	7
51	43	REFLECTIONS GENE WATSON/Capitol ST 11805	21
52	51	LEGEND POCO/MCA AA 1099	15
53	55	CON HUNLEY /Warner Bros. BSK 3285	16
54	47	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	30
55	57	THE AMAZING RHYTHM ACES /Columbia JC 36083	15
56	53	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	97
57	66	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739	20
58	63	BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA AFL1 2983	35
59	58	VARIATIONS EDDIE RABBITT/Elektra 6E 127	67
60	69	JOHN DENVER /RCA AQL1 3075	25
61	70	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	31
62	52	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35623	33
63	56	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35444	36
64	73	LOVE YA STELLA PARTON/Elektra 6E 191	9
65	59	PROFILE—THE BEST OF EMMYLOU EMMYLOU HARRIS/ Warner Bros. BSK 3258	33
66	61	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	40
67	64	I WILL SURVIVE BILLIE JO SPEARS/United Artists LA 964 H	7
68	62	JIM ED BROWN AND HELEN JIM ED BROWN & HELEN CORNELIUS/RCA AHL1 3258	18
69	60	SATURDAY MORNING SONGS TOM T. HALL/RCA AHL1 3362	7
70	65	DUETS JERRY LEE LEWIS & FRIENDS/Sun 1011	28
71	67	YOU'VE GOT SOMEBODY VERN GOSDIN/Elektra 6E 180	13
72	68	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	56
73	71	ORIGINAL TEXAS PLAYBOYS /Capitol ST 11917	9
74	72	HALF AND HALF JERRY REED/RCA AHL1 3359	14
75	74	LOVE NOTES JANIE FRICKE/Columbia KC 35774	15

DON WILLIAMS

EXPRESSIONS

Don Williams expresses himself once again with his new single:

DON WILLIAMS
Expressions



"IT MUST BE LOVE" MCA RECORDS

MCA 41069

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AY-1069

Record World Country Singles



JULY 14, 1979

TITLE, ARTIST, Label, Number

JULY 14	JULY 7		WKS. ON CHART
1	1	AMANDA WAYLON RCA 11596 (2nd Week)	9
2	3	SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716	8
3	8	YOU'RE THE ONLY ONE DOLLY PARTON/RCA 11577	6
4	4	I CAN'T FEEL YOU ANYMORE LORETTA LYNN/MCA 41021	11
5	10	(GHOST) RIDERS IN THE SKY JOHNNY CASH/Columbia 3 10961	9
6	6	IF I GIVE MY HEART TO YOU MARGO SMITH/ Warner Bros. 8806	11
7	2	NOBODY LIKES SAD SONGS RONNIE MILSAP/RCA 11553	12
8	9	PLAY TOGETHER AGAIN BUCK OWENS WITH EMMYLOU HARRIS/Warner Bros. 8830	10
9	13	SAVE THE LAST DANCE FOR ME EMMYLOU HARRIS/ Warner Bros. 8815	7
10	12	SIMPLE LITTLE WORDS CRISTY LANE/United Artists 1304	11
11	14	WHEN A LOVE AIN'T RIGHT CHARLY McCLAIN/Epic 8 50706	9
12	7	I DON'T LIE JOE STAMPLEY/Epic 8 50694	12
13	16	DELLA AND THE DEALER HOYT AXTON/Jeremiah 1000	11
14	22	REUNITED R. C. BANNON & LOUISE MANDRELL/Epic 8 50717	7
15	20	SUSPICIONS EDDIE RABBITT/Elektra 46053	5
16	17	YOU CAN HAVE HER GEORGE JONES & JOHNNY PAYCHECK/Epic 8 50708	8
17	18	SINCE I FELL FOR YOU CON HUNLEY/Warner Bros. 8812	8
18	21	NO ONE ELSE IN THE WORLD TAMMY WYNETTE/ Epic 8 50722	6
19	19	SPANISH EYES CHARLIE RICH/Epic 8 50701	10
20	25	PICK THE WILDWOOD FLOWER GENE WATSON/Capitol 4723	6
21	26	COCA COLA COWBOY MEL TILLIS/MCA 41041	5
22	27	BARSTOOL MOUNTAIN MOE BANDY/Columbia 3 10974	5
23	29	LIBERATED WOMAN JOHN WESLEY RYLES/MCA 41033	7
24	31	FAMILY TRADITION HANK WILLIAMS, JR./Elektra 46046	6
25	35	STAY WITH ME DAVE & SUGAR/RCA 11654	3
26	37	ALL AROUND COWBOY MARTY ROBBINS/Columbia 3 11016	4
27	32	THAT'S THE ONLY WAY TO SAY GOOD MORNING RAY PRICE/Monument 283	7
28	30	BREAKIN' IN A BRAND NEW BROKEN HEART DEBBY BOONE/Warner/Curb 8814	8
29	39	DON'T LET ME CROSS OVER JIM REEVES/RCA 11564	5
30	34	WASN'T IT EASY BABY FREDDY HART/Capitol 4720	8
31	33	LOVE ME LIKE A STRANGER CLIFF COCHRAN/RCA 11562	7
32	42	I LOVE HOW YOU LOVE ME LYNN ANDERSON/Columbia Columbia 3 11006	4
33	40	SLIP AWAY DOTTSY/RCA 11610	5
34	57	HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/ Columbia 3 11023	2
35	38	FELL INTO LOVE FOXFIRE/NSD 24	6
36	37	(WHO WAS THE MAN WHO PUT) THE LINE IN GASOLINE JERRY REED/RCA 11638	5
37	70	TIL I CAN MAKE IT ON MY OWN KENNY ROGERS & DOTTIE WEST/United Artists 1299	2
38	5	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	12
39	54	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 8 50700	2
40	47	YOURS FREDDY FENDER/Starflite 8 4900	4
41	41	TILL I CAN GAIN CONTROL AGAIN BOBBY BARE/ Columbia 3 10998	6
42	56	HERE WE ARE AGAIN STATLER BROTHERS/Mercury 55066	2
43	43	OH BABY MINE (I GET SO LONELY) BOBBY G. RICE/ Republic 041	6
44	51	DON'T FEEL LIKE THE LONE RANGER LEON EVERETTE/ Orlando 103	6
45	50	FOREVER ONE DAY AT A TIME DON GIBSON/MCA Hickory 51031	6
46	53	MIDDLE AGE MADNESS EARL THOMAS CONLEY/ Warner Bros. 8798	5
47	15	WORLD'S MOST PERFECT WOMAN RONNIE McDOWELL/ Epic 8 50696	12
48	11	TWO STEPS FORWARD AND THREE STEPS BACK SUSIE ALLANSON/Elektra/Curb 46036	12



49	60	SOMEDAY MY DAY WILL COME GEORGE JONES/Epic 8 50684	3
50	85	FOOLS FOR EACH OTHER JOHNNY RODRIGUEZ/Epic 8 50735	2
51	58	JUST WHEN I NEEDED YOU MOST DIANA/Elektra 46061	3
52	62	PLAY HER BACK TO YESTERDAY MEL McDANIEL/Capitol 4740	3

CHARTMAKER OF THE WEEK

53	—	I MAY NEVER GET TO HEAVEN CONWAY TWITTY MCA 41059	1
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54	69	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430	3
55	67	LET'S TRY AGAIN JANIE FRICKE/Columbia 3 11029	2
56	28	TOUCH ME BIG AL DOWNING/Warner Bros. 8787	13
57	80	THAT MAKES TWO OF US JACKY WARD & REBA McENTIRE/ Mercury 55054	2
58	—	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA 11655	1
59	59	WALTZ ACROSS TEXAS ERNEST TUBB/Cachet 4501	7
60	68	TOWER OF STRENGTH NARVEL FELTS/MCA 41055	2
61	66	WHAT I FEEL IS YOU BILLY THE KID/Cyclone 103	4
62	63	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	5
63	64	I'M GETTING INTO YOUR LOVE RUBY FALLS/50 States 70	6
64	71	THE LOVE SONG AND THE DREAM BELONG TO ME PEGGY SUE/Door Knob 9 102	3
65	65	COULD I TALK YOU INTO LOVING ME AGAIN WYNN STEWART/WINS 127	6
66	75	ALL I WANT AND NEED FOREVER VERN GOSDIN/Elektra 46052	2
67	72	WE'VE GOT TO GET AWAY FROM IT ALL TOM GRANT/ Republic 143	3
68	90	YOU ARE MY RAINBOW DAVID ROGERS/Republic 042	2
69	79	MAKE LOVE TO ME THE CATES/Ovation 1126	3
70	76	I COULD SURE USE THE FEELING EARL SCRUGGS REVUE/ Columbia 3 10992	3
71	23	THERE IS A MIRACLE IN YOU TOM T. HALL/RCA 11568	10
72	—	LOW DOG BLUES JOHN ANDERSON/Warner Bros. 8863	1
73	—	ONCE IN A BLUE MOON ZELLA LEHR/RCA 11648	1
74	24	YOU FEEL GOOD ALL OVER T. G. SHEPPARD/Warner/Curb 8808	13
75	44	IF LOVE HAD A FACE RAZZY BAILEY/RCA 11536	11
76	52	WHEN I DREAM CRYSTAL GAYLE/United Artists 1288	14
77	81	WOMAN'S TOUCH GLENN BARBER/MMI 1031	3
78	78	TRY HOME SANDY POSEY/Warner Bros. 8852	3
79	—	JUST GOOD OL' BOYS MOE & JOE/Columbia 3 11027	1
80	45	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation 1125	11
81	99	I CAN'T SAY GOODBYE TO YOU BECKY HOBBS/Mercury 55062	2
82	83	SWEET LOVIN' THINGS/RAINBOW AND ROSES BILLY WALKER/Caprice 2057	3
83	—	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334	1
84	82	I'VE GOT COUNTRY MUSIC IN MY SOUL DON KING/ Con Brio 153	4
85	93	SECOND HAND EMOTION FARON YOUNG/MCA 41046	2
86	—	MAZELLE GARY STEWART/RCA 11623	1
87	—	IT'S TOO LATE TO LOVE ME NOW CHER/Casablanca 987	1
88	89	LAY A LITTLE LOVIN' ON ME JODY MILLER/Epic 8 50734	2
89	—	JULIE (DO I EVER CROSS YOUR MIND) WOOD NEWTON/ Elektra 46059	1
90	92	EBONY EYES/HONEY ORION/Sun 1142	3
91	95	CAN'T YOU HEAR THAT WHISTLE BLOW SONNY THROCKMORTON/Mercury 55061	2
92	77	IT WON'T GO AWAY RAYBURN ANTHONY/Mercury 55063	5
93	48	CALIFORNIA GLEN CAMPBELL/Capitol 4715	8
94	46	NADINE FREDDY WELLER/Columbia 3 10973	9
95	—	SHE WEARS IT WELL JERRY NAYLOR/Warner/Curb 8881	1
96	—	AT THE MOONLITE BILL PHILIPS/Soundwaves 4587	1
97	74	BLUE SKY SHININ' MICKEY NEWBURY/MCA 41032	5
98	55	ME AND MY BROKEN HEART REX ALLEN, JR./ Warner Bros. 8786	14
99	86	A SALUTE TO THE DUKE PAUL OTT/Elektra 46066	3
100	49	I'LL NEVER LET YOU DOWN TOMMY OVERSTREET/Elektra 46023	11

It's a knockout!

The original soundtrack
(JS-36115)
from the motion picture starring
BARBRA STREISAND and RYAN O'NEAL



includes

BARBRA STREISAND'S HIT SINGLE

(3-11008)

THE MAIN EVENT/FIGHT*

*Produced by Bob Esty; Written by Paul Jabara, Bruce Roberts/Paul Jabara, Bob Esty
Album produced by: Barwood Films, Ltd. Executive producer: Gary Le Mel



A Warner Bros. Film

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on Columbia Records & Tapes

