

Record World

AUGUST 4, 1979 \$2.25

John Stewart

Hits of the Week

SINGLES

METRIC LIGHT ORCHESTRA, "DON'T BRING ME DOWN" (prod. by Lynne) (writer: Lynne) (Jet, BMI) (4:08). From the opening drum blasts, through the harmony vocal/percussion break, to the echo-filled closing, this song rocks. A spectacular release. Jet 5060 (CBS).

HUNTER, "JUST ANOTHER NIGHT" (prod. by Ronson-Hunter) (writers: Hunter-Ronson) (April/Ian Hunter / Hyde Park Gate / Main Man, ASCAP) (3:47). Hunter draws from Dylan in his vocal phrasing here, while Ronson dishes out the guitar raunch. An AOR delight. Chrysalis 2352.

SARA MANDRELL, "FOOLED BY A FEELING" (prod. by Collins) (writers: Fleming-Morgan) (Pi-Gem, BMI) (3:01). This is the pop song that every country artist dreams of, and Mandrell has the voice & style to carry it through. A hit across the board. MCA 41077.

DAVID JACKSON, "DON'T STOP 'TILL YOU GET ENOUGH" (prod. by Jones) (writers: Jackson-Philliganes) (Miran, BMI) (3:55). Contrasting falsetto vocals and a prominent bass/percussion track create a hypnotic effect on this initial side from an upcoming LP. Epic 9-50742.

ALBUMS

COMMODORES, "MIDNIGHT MAGIC." These undisputed masters of slick crossover material here release another superb collection of tunes in a variety of moods with "Still" the ballad standout. Motown M8-926 M1 (8.98).

LITTLE RIVER BAND, "FIRST UNDER THE WIRE." This group has had hit singles over the past few years and this new album will no doubt produce more. The instrumentation is lush and the harmony perfect. Capitol SOO-11954 (8.98).

SOUTHSIDE JOHNNY & THE ASBURY JUKES, "THE JUKES." Johnny & the band go for something of a new sound here. The chunky rhythm and the throaty vocals are still intact but the production mellows it a bit. Mercury SRM 1-3793 (7.98).

DAVID JOHANSEN, "IN STYLE." This ex-Doll here releases his most accessible album to date. With help from Mick Ronson, Johansen is absolutely timely and yet retains some of his former raw energy. Blue Sky JZ 36082 (CBS) (7.98).



REO SPEEDWAGON, "NINE LIVES." This hard working rock 'n' roll band has had platinum albums in the past and this should add to their collection. Each song is a powerhouse, keyed by Kevin Cronin's vocals/production. Epic FE 35988 (8.98).



IAN GOMM, "GOMM WITH THE WIND." This album is, quite simply, one of the finest examples of pop-rock for the '80s. There are so many possible singles it's hard to choose but "Hold On" seems the ripest. Stiff/Epic JE 36103 (7.98).

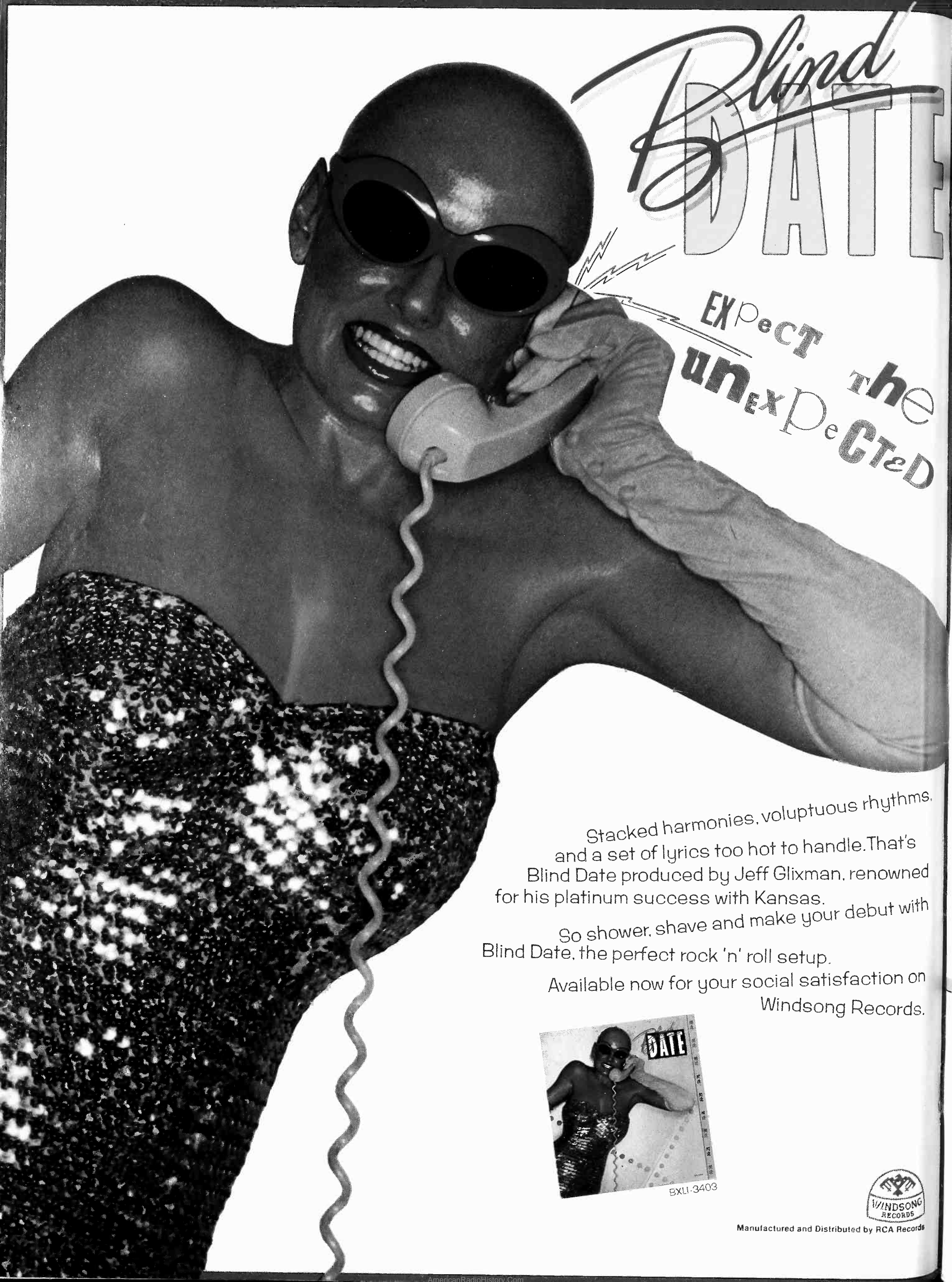


"THE RECORDS." This new English band is a prime example of the direction of pop music. The tunes are right for Top 40 but strong enough for AOR as well. "Starry Eyes" and "Teenarama" demand attention. Virgin VA13130 (Atl.) (7.98).



"ELLEN SHIPLEY." Shipley is an urban songwriter/performer of the first order and her songs are geared for the AOR listener. Several cuts are prime but "Heroes of Yesterday" will give chills. A strong debut. N.Y. Intl. BXL1-3428 (RCA) (7.98).





Blind DATE

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Record World



AUGUST 4, 1979

Polygram Will Buy Part of Capricorn; Details Not Firm

By SAM SUTHERLAND

LOS ANGELES—Polygram has reached an agreement in principle to purchase an as yet undetermined ownership in Capricorn Records, the Macon, Ga. label headed by Phil Walden.

"We have been talking about some kind of equity interest," confirmed Stu Segal, Polygram's director of corporate public relations, during an interview here last week. "Whether that will be a complete buy-out or any of a number of other possible arrangements, we honestly don't know as yet."

Segal added that Polygram's interest in extending its involvement beyond the existing distribution agreement with Capricorn

(Continued on page 41)

EMI-U.K. Sets New Staff Changes

By VAL FALLOON

LONDON — EMI is set to go through more reorganization this summer as top executives in the record division announce their departures. These announcements follow closely the news that the group repertoire and licensed repertoire division sales forces are to merge, resulting in several redundancies.

Coupled with the recent news of Paramount's proposed 50 percent investment in EMI Music, these events—all independent of each other and purely coincidental in their timing — make EMI the most talked-about company at the moment.

(Continued on page 53)

Fuel Shortage Cuts Concert Grosses; Booking Agents Look for Autumn Upturn

By PETER FLETCHER & SAM SUTHERLAND

LOS ANGELES—The music industry's summertime sales blues are being felt along the concert trail, according to an RW survey of talent agencies, label artist development executives and management contacts. And, like their label marketing counterparts, talent specialists are linking sluggish ticket sales and low attendance figures to a combination of general economic and energy factors inhibiting other businesses.

Although most major agencies decline specific estimates of the summer's net loss in concert and club business, soft sales have been underscored by six-figure losses on several large festival packages, substantial reductions in advance ticket sales and club reservations, and, in the most extreme cases, cancellations of major promotions by their understandably anxious backers.

Gross Business

Gross dollar business is said to be off by between 20 and 30 percent thus far, according to a majority of respondents. With a

variety of factors affecting which venues, geographic regions, and types of acts are most affected, observers warn that net losses could prove steeper still, owing to higher fuel costs and general overhead increases.

"I'd have to say [business] is down," admitted Ron Rainey of Magna Artists here. "It's definitely not where it was last year at this time."

"It's just both those things that everybody would point out as obvious," offers agent Carol Sidlow of the William Morris Agency in mulling the causes for the slump. "You have a serious fuel problem, and a recession that indicates there's fewer dollars around to spend."

At ICM, Tom Ross, vice president in charge of the agency's contemporary music roster, summarized the majority view when pressed for a breakdown in losses. "It's still a little too early to tell," he told RW. "Gross business may be off by around 20 percent overall."

"But the net business is where we'll really be hurt," he cautioned, noting higher gasoline

prices, increased labor costs, and inflated services fees will cut further into profits.

"It's apparently down by 30 percent, consistently, from record company sales to concerts," said Paul Smith, an agent with Premier Talent.

Venues

If most agents concur on the general percentage dip in gross revenues, there is some variation in their analysis of which venues are hardest hit. Nearly all agency and label sources polled pointed out that larger resort and festival sites in outlying areas dependent on concert-goers' ability to drive to shows are suffering most. But opinions on how club business is faring, and whether larger arena facilities are endangered, are divided.

Says Premier's Smith, "Larger venues are the worst hit. But all of them are [affected], quite truthfully. The major, major acts who are already hot are doing the business. Marginal acts face a tougher time..."

"Another case is in amusement parks, which are really down. There's been very few successful outdoor shows this summer. We were very lucky with some Boston outdoor shows, but overall there've been problems."

Smith also sees the national club scene as suffering, particularly in those venues where label tour support dollars have represented a major share of business in the past. "They're having a really rough time," he notes.

"I've seen several close down in

(Continued on page 41)

FCC Vote Threatens 16 RKO Licenses

By BILL HOLLAND

WASHINGTON—In an important broadcast license renewal case here last week, the FCC tentatively voted that RKO General, Inc. was unqualified to be the licensee of WNAC-TV in Boston.

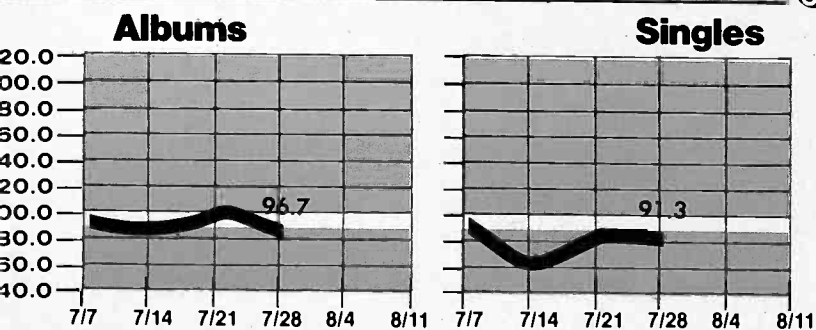
As a result of the 4-2 vote, RKO could face the loss of a total of

16 of its radio and TV stations, making the FCC's decision the most far-reaching disqualification decision ever.

The vote, which will require further hearings during the next few months before a final decision can be made, was based on

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Record World Sales Index



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

CBS Intl. Revamps Publishing Structure; Operation Dubbed CBS Songs International

NEW YORK — Dick Asher, president of CBS Records International, has announced a major reorganization of CBS Records International's Music Publishing structure. Effective Aug. 1, the company's global publishing operations will become an entity to be known as CBS Songs International. At the same time, each April Music subsidiary throughout the world, while retaining the April name, will officially adopt the legend "An Affiliate of

CBS Songs International."

Organization

The reporting structure of the new CBS Songs International organization will essentially mirror that currently used for CBS Records International. Effective this week, subsidiary music publishing managers in the U.K., Canada and Australia will report to Harvey Shapiro, who filled the newly created position of vice president, CBS Songs Interna-

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■ **Page 14.** John Kosh's album covers have earned a reputation as showpieces of graphic art, and Kosh (and partner Kay Steele, pictured here) have expanded the business to include video projects and interior design, as RW learned.

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Powerhouse Picks

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

ELO (Jet) "Don't Bring Me Down."

The second single off their LP debuts with great radio airplay. Solid chart jumps along with numerous adds are being reported at the primary and secondary levels.

Robert Palmer (Island) "Bad Case of Loving You (Doctor Doctor)."

The heavies continue to come in as this week shows numerous major adds. This goes with good chart jumps at the primaries and secondaries. Retail is reporting breakout sales.

British Labels Battle Importers

By VAL FALLOON

■ **LONDON**—The first high court injunctions have gone out from a record company in the current battle against importers. And all majors have circulated dealers, one stops, importers and other suppliers warning that the selling of imported discs — particularly from Canada and Portugal—will result in court action under a clause in the 1956 copyright act.

Polydor has taken action against Harlequin Records, importer Simons Records and another company, Downtown, alleging infringement of the act referring to the Bee Gees LP "Spirits Having Flown," imported from Portugal. This is seen as a test case, as Portugal has applied to join the EEC and imports from there are, of course, not restricted under the act. Canada is currently the main source of cheap imports.

CBS, Polydor, Phonogram, WEA and EMI have all sent circulars. A WEA executive said, "This is not an idle threat. We mean business." He added that where record companies might once have turned a blind eye to such activities, they can't afford to any more.

No one can give clear figures on the imports question as this is a traditional sales trough and it would be hard to say how much of the sales drop is due to import sales. But one of EMI's executives suggested that the problem would be even worse in direct proportion to volume in a peak sales period.

More Changes at RCA

■ **NEW YORK**—Staff changes continued at RCA Records last week with the resignation of three executives, marketing vice president Dick Carter and east and west coast album promotion managers Lee Arnold and George Taylor Morris.

No replacements for the three men had been named late last week.

It is understood that Bob Fead will headquarter in N.Y. and will head RCA Records' commercial operations, reporting to president Bob Summer. An official announcement is expected next week.

■ If you would like to participate in the upcoming RW New York Special with a listing of your company in the proposed city directory, please mail name and address to Ken Sunshine or Pat Baird at Record World, 1700 Broadway, New York, New York 10019.

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Polydor Names Three VPs

■ NEW YORK — Jim Collins, Marty Goldrod and Jerry Jaffe have all been promoted to the position of vice president, it was announced by Fred Haayen, president, Polydor Records, at the company's recent sales/promo meetings in Bermuda.

Jim Collins, who came to Polydor Records in 1977 from WPGC in Washington, D. C., where he was program director, will be vice president, promotion, reporting to Dick Kline, executive vice president, Polydor. He will be involved in all aspects of pop promotion. Previously, Collins served as national singles promotion manager and national pop promotion director, Polydor Records.

Marty Goldrod was named vice president, general manager, west coast, Polydor Records.

Goldrod came to Polydor early this year from Phonogram Records, where he served as artist relations and trade liaison for west coast promotion. Before that, Goldrod was with Private Stock as a west promotion promotion and artist relations man, and with Arista as the associate to the director of west coast promotion.

Began In 1976

Jerry Jaffe, who received his Ph.D. from Columbia University in nuclear chemistry in 1972, came to Polydor Records in June, 1976, and has steadily risen through the ranks. In his new position as vice president, artist development, he will be responsible for each Polydor artist's overall career direction, coordinating individual tours with album-oriented promotion in every market.



From left: Jerry Jaffe, Marty Goldrod, Jim Collins.

Doctorow Is Partner In Image Marketing

■ LOS ANGELES—Image Marketing and Media partners Shelly Heber and Leanne Meyers have announced that Eric Doctorow has joined the firm as a third partner. Along with Heber and Meyers, Doctorow will be responsible for daily operations and long-term planning at the company.

Doctorow was most recently director of marketing services at ABC Records. Prior to that, Doctorow was director of product management at ABC and director of college marketing at CBS Records.

Arista Signs Charlie, Kayak

■ NEW YORK—Clive Davis, president of Arista Records, has announced that the label has acquired the groups Charlie and Kayak, both of whom had previously been affiliated with the recently-dissolved Janus Records. The first album under the new arrangement, Charlie's "Fight Dirty," will be released immediately, followed by a Kayak album this fall.

Mushroom Taps Two

■ LOS ANGELES — Joe Owens, general manager, has announced two additions to the Mushroom Records promotion staff: Debbie Paul, who comes to Mushroom from RSO Records, and Jan York, who previously worked as promotion coordinator for Phonogram in Chicago.

Both will be acting as promotion coordinators.

Motown Re-Signs James



Rick James recently re-signed an exclusive long term recording and producing contract with the label. On hand for the signing ceremonies (from left, foreground): Michael Roshkind, vice chairman and chief operating officer, Motown Industries; James; Attorney Joel Strote; Lee Young Jr.; (from left, background) Mike Lushka, executive vice president, Motown; Bob Emmer, Alive Enterprises; Alan Strahl, vice president operations, Alive; and Shep Gordon of Alive Enterprises.

Johnson Heads EMI/UA R&B Division

By LAURA PALMER

■ LOS ANGELES — EMI-America/United Artists Records unveiled a newly-created black music arm last week, as label president Jim Mazza named Varnell Johnson general manager of the company's new r&b division.

The label's revitalized black music commitment is, according to Johnson, "a sound business decision that will yield immediate and considerable benefits. Concentrated r&b promotion will directly increase our record sales in that area."

Reporting directly to Johnson will be national r&b promotional manager Jack Shields. Together they will appoint five regional promotional representatives, two of whom have already been named. The remaining three appointments will come soon, according to Mazza, "although we're not sure when, based on the current economic uncertainty in the industry," he said.

According to Mazza, "We're attempting now to reform and restructure Blue Note with the basis being in r&b rather than Jazz. Blue Note will function as a label under the new r&b division."

Prior to the formation of a black music division, EMI-America/United Artists handled their black product under the pop a&r department. According to Mazza, "r&b was regarded as simply a promotional arm."

The concentration of the label's talent expansion will include involvement in disco as well as jazz fusion. But according to Mazza, the primary focus will be on r&b aimed at the widest possible demographic audience. "We intend to be selective," says Johnson, "to be sure, but we plan to move rapidly towards becoming one of the premier forces in the



Varnell Johnson

black music market."

Johnson, who will oversee talent acquisition and promotion for the new department, stated that, "The internal strengthening of the r&b division will help in creating an across-the-board awareness of our roster by both black and white music dealers across the country."

Johnson will work closely with Don Grierson, VP of a&r, in implementing this program of talent acquisition.

One of the first programs slated for Johnson's direction is a revitalization campaign — "Back To Blue Note"—featuring a ten album fall Blue Note release. The campaign will focus on releases from Earl Klugh, Noel Pointer, Ronnie Laws and Brass Construction, as well as releases from the Pacific Jazz catalogue.

NARAS Extends Grammy Deadline

■ LOS ANGELES—The deadline for receipt of the first half-year record company entry forms for the 22nd annual Grammy Awards has been extended from July 27 to August 10, according to an announcement from Jay Lowy, national president of the Recording Academy (NARAS).

Entry forms, covering product released during the first half (October 1, 1978 through March 31, 1979) of the eligibility period, were mailed early in July along with a covering letter explaining the rules for entering in all of this year's 57 categories. A second set of entry forms, for product released between April 1 and September 30 of this year, will be mailed early in September calling for an early October deadline date.

The Academy recently sent notices to all record companies reminding them that in order for any product to qualify for the 22nd annual Grammy Awards, to be presented next February, its date of release must be on or before September 30, 1979, and that the date of release is determined by "the date of the first shipment from the manufacturer to the distributor."



With one eye looking back
and nine eyes on the road
ahead, Blue Öyster Cult
presents "Mirrors."

Blue Öyster Cult does it all
with "Mirrors." On Columbia
Records and Tapes.



With one eye looking back
and nine eyes on the road
ahead, Blue Öyster Cult
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Blue Öyster Cult does it all
with "Mirrors." On Columbia
Records and Tapes.

Chart Analysis

Donna Summer Still Atop Singles Chart; Five Others Heat Up Action In Top Ten

By JOSEPH IANELLO

■ The Donna Summer (Casablanca) legend continues to grow as her #1 and #3 singles remain firmly rooted at the top of the chart for the fourth consecutive week. Had it not been for the

Singles

awesome power of the Summer records, Anita Ward (Juana) would be stealing the headlines with her equally

powerful #2 record.

Clustered at #4, #5, #6, and #7 are four bulleted records that get hotter every week. Dr. Hook (Capitol) is enjoying the most successful point in its career with strong record sales across the nation for the #4 spot. An add at WLS boosted John Stewart (RSO) to the #5 position while Kiss (Casablanca) jumped two slots to the #6 rating. Following closely is Chic (Atlantic) at #7 on the

strength of great moves in black and pop markets and a #1 BOS honor.

ELO (Jet) has early upward moves being reported and excellent airplay which add up to a Chartmaker entry at #35 bullet and a co-Powerhouse Pick with Robert Palmer (Island) which is at #39 bullet.

Leading the pack of five bulleted singles in the teens is Elton John (MCA) at #11, trailed by Barbra Streisand (Col) at #12, the Knack (Capitol) at #13, and Raydio (Arista) at #14. Streisand is taking excellent jumps everywhere with an exceptional sales increase this week. The Knack got an add at WABC while it leaps up radio charts everywhere and sales continue to climb. Raydio also boasted an add at WABC. Sneaking up at #18 is ABBA (Atlantic) on the strength of excellent sales, even though the airplay picture is disappearing.

The twenties also have five bul-

lets with three of those nestled in the top half. Maxine Nightingale (Windsong) leaped seven spaces to #20 on the basis of great radio action and sales galore. Joe Jackson (A&M) continues to look sharp at #21 because of his strong showing on the retail and radio levels. Big everywhere with adds at WFIL, WIFI and KVIL is Earth, Wind & Fire (ARC/Col) at #22. The Cars (Elektra) roared into the twenties fueled by a WLS add and great sales action for the #26 spot, and Robert John (EMI-America) relied on heavy airplay adds at KHJ, WRKO, KDWB, WKBW, and WIFI for #27 while sales continued to pick up.

A whole wave of blockbuster singles are found in the thirties with seven of the ten boasting bullets. Beginning with Supertramp (A&M) at #30, we have the Charlie Daniels Band (Epic) at #32, Eddie Rabbitt (Elektra) at #33, Little River Band (Capitol) at #36, Spyro Gyra (Infinity) at #37, Dionne Warwick (Arista) rising to #38, and Robert Palmer (Island) jumping 11 spots to #39. Supertramp added at WEFM, WGCL, WZZP, and KRBE. Charlie

Daniels continues to take steady upward moves with solid sales action and adds at F105 and WGCL. Eddie Rabbitt has a bullet at #3 on the Country Chart with pop adds at F105, KRBE and WPEZ. A former Chartmaker, Little River Band had a big week of adds at WPGC, PRO-FM, KRBE, KOWB, KIMN, and WTIK. Spyro Gyra continues to take fusion to the pop charts while Dionne Warwick mixes a BOS bullet at #24 with adds at KLOK, Z93, KLIF, and KING for a great week of pop activity.

Half of the forties are hot with bullets spotlighted by G.Q.'s (Arista) skyrocket from #53 to #43. Adds at KBEG, KSLQ, 13Q, and Z93 along with a #37 bullet on the BOS chart provided the impetus. The Jones Girls (Phila. Intl.) are at #41 because of adds at QAM, KVIL, WGCL, and Y100. Patrick Hernandez (Col) sits at #42.

Two records in the fifties are making extra noise with hot adds and heavy sales action. Diana Ross (Motown) checked in at #57 bullet with adds at KRTH, WPGC

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Knack, Cars Albums Connect in Top 10; Summer, Supertramp Still Hold Top Spots

By SAMUEL GRAHAM

■ As Donna Summer (Casablanca) and Supertramp (A&M) continue to hold down the #1 and #2 positions, respectively, on this week's Album Chart—marking Summer's fourth week

Albums

in the top spot—the gap between the two appears to be narrowing, whereas Summer had opened up a fairly comfortable margin last week. However, the biggest threat to both of these albums comes not from each other but from the Knack (Capitol), which this week bulleted into the top-five at #3 and is closing in on #1. With a smash single ("My Sharona" is now at #13 bullet), huge jumps at the rack level and equally large retail sales, this album continues to be one of the hottest pieces of product on the market in some time.

Elsewhere in the top ten, the Cars (Elektra) are at #7 bullet, also with a strong combination of racks and retail and with a bul-

leting single ("Let's Go" is at #26 on the Singles Chart) as well.

Robin Williams (Casablanca), at #18 bullet, and Neil Young (Reprise), at #24 bullet, are two exceptions to the pattern of a hit single helping fuel album sales; neither album has as yet yielded a single. Williams enjoyed an excellent leap at the racks, while an already solid foundation at retail grew even stronger, combining with the comic's high television profile to result in an excellent sales week. For Young, the story is essentially a combination of good retail and steadily improving racks.

Elsewhere in the twenties, John Stewart (RSO) is at #25 bullet with steady retail and upward moves at the racks, followed by ABBA (Atlantic), at #27 bullet with a combination of strong rack sales for the "Does Your Mother Know" single and retail as well. In the thirties, bullets include LTD (A&M), at #33 with retail and one-stop sales and some early racks; Diana Ross (Motown), at #35 essentially with retail (and a bulleting pop single that has already made a significant dent on

the disco and black music charts); and Stephanie Mills (20th Century), at #37 with continued strong sales throughout the

northeast corridor now augmented by steadily improving sales in Memphis, Indianapolis

(Continued on page 58)

Regional Breakouts

Singles

East:

Charlie Daniels Band (Epic)
ELO (Jet)
LRB (Capitol)
Robert Palmer (Island)
Diana Ross (Motown)
Sniff 'N' The Tears (Atlantic)

South:

Cars (Elektra)
Robert John (EMI-America)
Eddie Rabbitt (Elektra)
Dionne Warwick (Arista)
Robert Palmer (Island)

Midwest:

Robert John (EMI-America)
Charlie Daniels Band (Epic)
LRB (Capitol)
Robert Palmer (Island)
Maureen McGovern (Warner/Curb)

West:

Cars (Elektra)
Robert John (EMI-America)
LRB (Capitol)
Dionne Warwick (Arista)
Night (Planet)

Albums

East:

Studio 54 (Casablanca)
Nils Lofgren (A&M)
REO Speedwagon (Epic)
Billy Thorpe (Capricorn)
Sniff 'N' The Tears (Atlantic)
LRB (Capitol)

South:

Studio 54 (Casablanca)
Nils Lofgren (A&M)
REO Speedwagon (Epic)
Billy Thorpe (Capricorn)
Mass Production (Cotillion)
Deniece Williams (ARC/Columbia)

Midwest:

Studio 54 (Casablanca)
Nils Lofgren (A&M)
REO Speedwagon (Epic)
Billy Thorpe (Capricorn)
UNICEF (Polydor)
LRB (Capitol)

West:

Studio 54 (Casablanca)
Nils Lofgren (A&M)
REO Speedwagon (Epic)
Billy Thorpe (Capricorn)
Mass Production (Cotillion)
Deniece Williams (ARC/Columbia)

A NEW ALTERNATIVE FOR GOSPEL MUSIC



More Labels Rethink Credit, Price Policies

By PETER FLETCHER

LOS ANGELES — Retailers across the country report that they are receiving overtures from major labels about possible changes in catalogue pricing, return policy and credit policy.

Multiple Sales Down

Representatives of WEA, CBS, Polygram, Capitol-EMI, MCA and RCA have reportedly been putting out informal feelers to retailers for the past few weeks. While none of the moves under discussion have yet been implemented, many retailers feel that a reduction in catalogue price and a change in returns policy is imminent.

"I think that it is something that is desperately needed to generate some business, said Stu Schwartz, president of the Harmony Hut chain. Russ Solomon, president of Tower Records, said "I hope to hell they do it. It would be a real positive move. I've had those talks with the labels and I told them, 'yeah, do it'."

Most retailers contacted said that the \$7.98 list for catalogue is a deterrent to multiple sales. David Kastens, Peaches vice president, said, "Now someone comes into the store and buys one \$8.98 list album and then

goes to the cut out bin for another record so he can get out of the store with two records for ten dollars."

Some labels were reportedly talking to major accounts to get their feedback on the proposed reduction, according to Evan Lasky, president of Budget Records. "I think that it would be incredible," he commented on the prospect of reduction of catalogue price. "An \$8.98 list album, if it isn't on sale, isn't selling. We've lost the multiple sale because of the price thing," he said.

Markdown Costs

While the labels are considering a reduction, the key stumbling blocks are who is going to absorb the cost of the markdown of catalogue already in stores, and whether the reduction will be on select titles or implemented catalogue-wide.

Retailers are adamant that they don't want to absorb the cost of the markdown. "I sure as hell am not going to get stuck with the markdown," Lasky said.

Labels have not discussed specifics with the retailers, but it appears that some majors will be making moves in the future to stimulate the sales of catalogue.

Infinity Honors New England



Infinity artists New England were guests of honor at a dinner reception hosted by Ron Alexenburg and Infinity Records at the Penn Plaza Club following their New York performing debut recently at Madison Square Garden. Seen above, prior to feasting on a "New England" style dinner of chowder and lobster are (from left): Peter Gidion, Infinity vice president, promotion; Jay Morgenstern, vice president, Infinity Music; Gary Mankoff, Infinity vice president, marketing/finance; Jim Waldo, New England; Bill Aucoin, president, Aucoin Management; Gary Shea, New England; Ron Alexenburg, president, Infinity Records; Hirsh Gardner and John Fannon, New England; and Ric Aliberte, Aucoin Management vice president.

A&M, IRS Set Distribution Pact

LOS ANGELES — Jerry Moss, chairman and founder of A&M Records, and Miles Copeland, organizer of International Record Syndicate, Inc., have announced that A&M and IRS have signed a distribution pact. IRS is a multi-label umbrella company representing a number of British punk and New Wave record companies whose product, until now, has been available in the United States on an import-only basis.

Copeland maintains his own distribution system in the U.K. under the corporate name of Faulty Products. He is also manager of A&M recording artists The Police and Squeeze.

Forthcoming Releases

The independent British labels that will be distributed through the IRS/A&M pact are Illegal Records, Rough Trade Records, Industrial Records, Step Forward Records, Deptford Fun City Records and Fashion Music. Also included will be John Cale's independent American label, Spy Records.

Moss and Copeland have scheduled early August as the first release date. The initial singles, maxi-singles and LPs, all in picture sleeves, will feature The Buzzcocks, Monochrome Set, Brian James, Fashion, The Necessaries, Throbbing Gristle, Chelsea, Wazmo Nariz, and The Cramps. Following these, in August and September, will be a series of LPs: "The Singles" by The Buzzcocks, "Product Perfect" by Fashion, "Things Aren't Right" by Wazmo Nariz, "Zoom" by Root-boy Slim and The Sex-Change Band, "Best of ATV" by Alternate TV, and John Cale's Sabotage 1979—"Live."

IRS, with headquarters in New

York at 250 W. 57th St., Suite 603, phone: (212) 245-5587 and offices in Los Angeles at 1416 N. LaBrea, phone: (213) 469-2411, ext. 474, will act as the American coordinators linking each label to A&M's distributors, the RCA and A&M and Associated Labels Distribution System. Each label associated with IRS will maintain its own label identity, its own artist roster, and artistic control.

Electric Lady Studio Names Bramberg GM

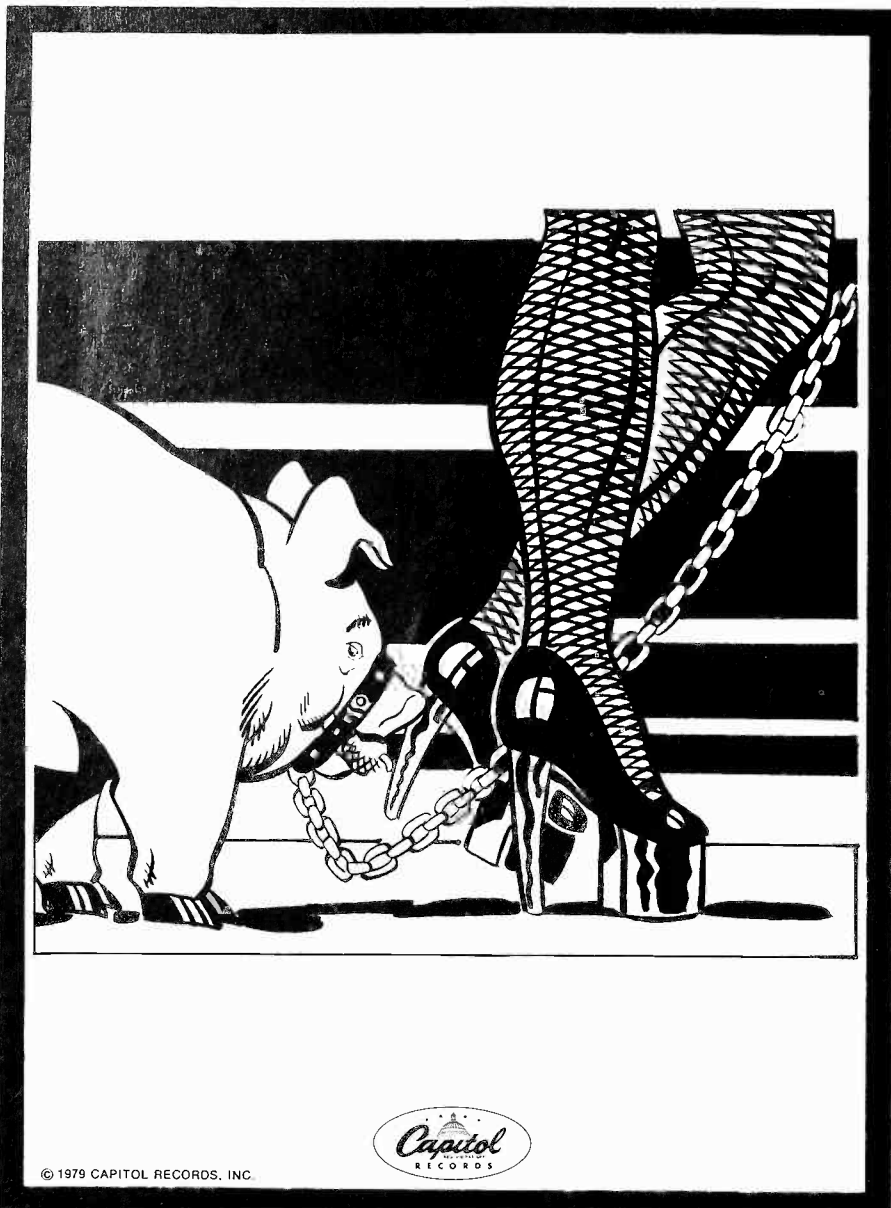
NEW YORK—Alan Selby, president of Electric Lady Studio, has announced the appointment of Steve Bramberg as general manager of the studio.

Bramberg's duties as general manager will include supervising the studio's daily operation, handling all bookings and production arrangements and overseeing all aspects of new equipment selection. Bramberg will report directly to Selby.

Prior to joining the Electric Lady staff, Bramberg served for two-and-one-half years as operations manager for Mediasound Studios, where he was also involved in Expo, the studio's production company. Before that, Bramberg was national artist tour manager for Polydor Records.

WEA International Taps Julie Sayres

NEW YORK—Dan Loggins, executive director of A&R for WEA International, has announced the appointment of Julie Sayres to the position of director of A&R, west coast, for WEA International.

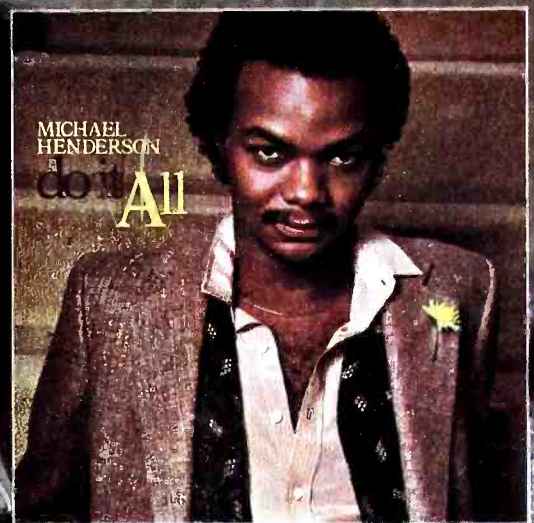


MICHAEL.

The *Village Voice* called him "the most talented artist to emerge from Detroit in this half of the decade." His last gold album featured the smash "Take Me I'm Yours." Musician. Composer. Vocalist. Performer. On his stunning new album, he does it all. His name is Michael Henderson.

DO IT ALL.

Michael Henderson's brilliant new album. On Buddah Records and Tapes.



Introducing a brand

What you read in the trade papers and hear on the street is true.

It's a whole new ball game at RCA Records.

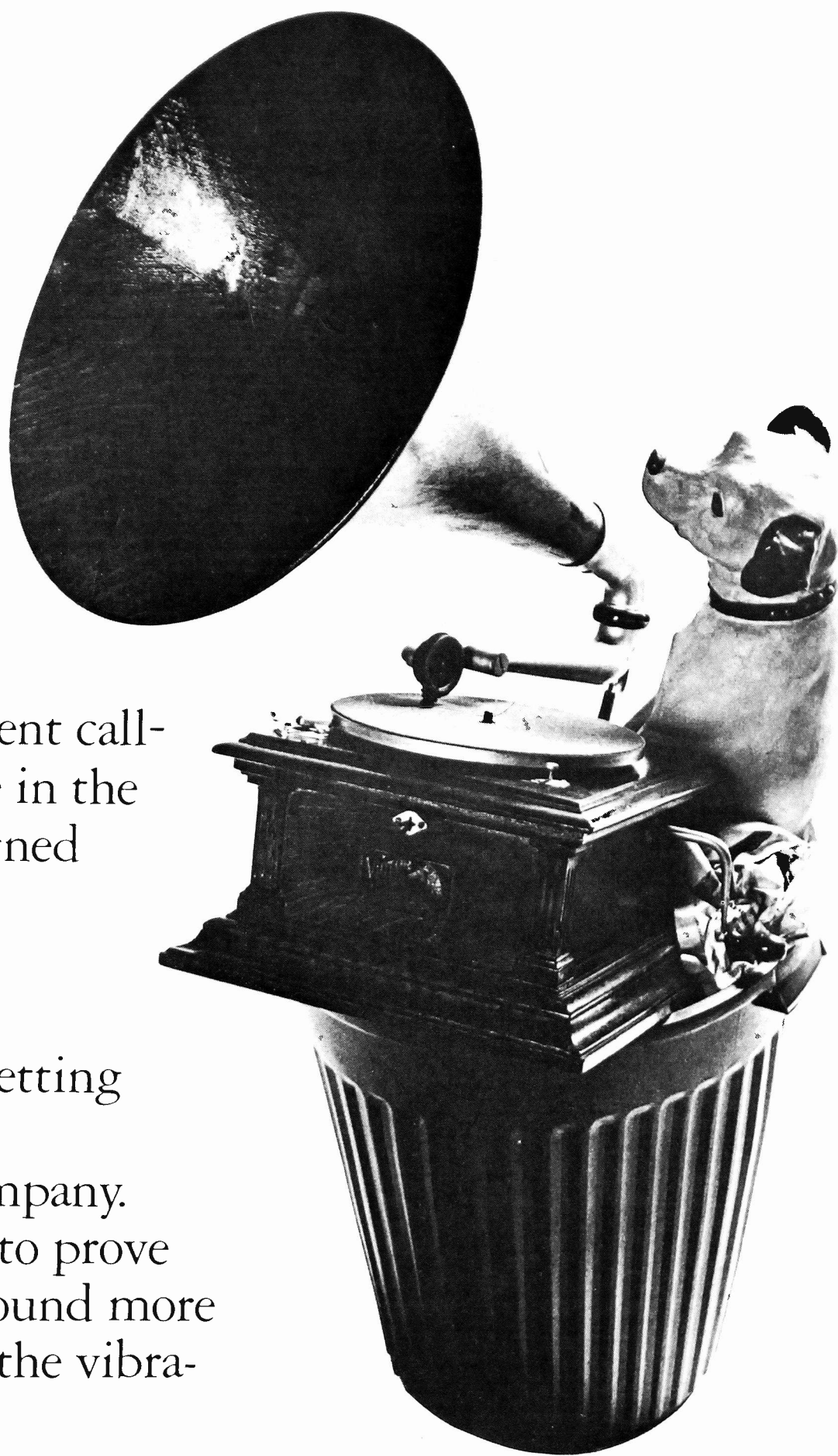
There's a new management calling the shots; a new attitude in the air. Good acts are getting signed (and important artists being re-signed).

Exciting marketing and operating philosophies are getting off the ground.

It's like a brand new company. And our product is starting to prove it. Every week our releases sound more and more like a label where the vibrations are getting real good.

What's it all about?

We just want to be Number One again, that's all. We were the giant of the business in the early years.



new record company.

Our famous dog-listening-to-the-“Victrola Phonograph” trademark appeared on untold millions of records.

When country music started growing, RCA was one of the biggest factors in making it all happen.

And it was RCA who launched the industry into the incredibly successful Stereo 8 field.

But history also says we missed the boat on some “little” things. Like rock and R&B.

We don't aim to miss any more boats.

Why are we telling you?

Because you might be an artist who's getting down on your present label for the way they're treating you. Or ignoring you.

You might be a hot producer or A&R man or promotion man who knows there's a better way to do it.

But nobody at your place will listen.

You might be a guy with talent and ability we can use to help put us back on top for keeps.



Kosh's Graphics Extend to Video

By SAMUEL GRAHAM

■ LOS ANGELES—Having established a formidable reputation with his numerous album designs—including the graphics for five Linda Ronstadt LPs, the familiar Electric Light Orchestra logo and all graphics for Planet Records and its artists, among many other projects—British-born visual artist John Kosh has expanded his various activities into such areas as video, interior design and the development of movie campaigns for the likes of "The Warriors" and "Renaldo and Clara."

Kosh's varied career had included an enrollment in a London art school and work at advertising agencies and printing design studios when, as he described it in a recent interview, "I got ambitious." Having met Beatle John Lennon "through a series of accidents," he went on to design such album packages as the Beatles' "Abbey Road" and "Let it Be" (the latter included a Kosh-designed booklet in its English release), the Who's "Who's Next" and the Rolling Stones' "Get Your Ya-Ya's Out."

"My career was mapped out in ad agencies," Kosh said, "but I soon learned that I'm no nine-to-five." Having found himself "caught up in the incredible enthusiasm" of the Beatles' Apple organization—where his work involved the development of such items as t-shirts and belt buckles, which are more than common now but "certainly weren't going on in Europe at the time"—Kosh discovered "within a few days" that there was a living to be earned from the rock and roll business. After some six years in England, he moved to Los Angeles in 1974 ("I had simply decided that the taxes and the weather in England were too much"), establishing his firm Kosh and Co. with partner Kay Steele in 1976.

Kosh's theory of album design is a fairly simple one, by his own assessment. "I ask myself two questions," he explained. "Is it legible? Is it pretty? You have to be very disciplined with yourself—one's style can't interfere with the message, which is basically 'buy this album.'" The importance of legible typography in particular, he added, is paramount. "If everything isn't clear and unmuddled—if you can't read the lyrics, which are usually small—it's no good."

Among those recent projects typifying what the artist calls "the Kosh restraint" are the Dan Fogelberg/Tim Weisberg "Twin Sons of Different Mothers" album ("one of my prettiest") and Ronstadt's "Simple Dreams" ("one of my most sympathetic packages

—the typography is warm, fresh, precise"). "As far as my style is concerned," Kosh said, "I don't really recognize it. I do recognize certain tricks I employ to enhance a photograph, but on the other hand, some of the really recent things I've done (including the forthcoming Pointer Sisters album, the vocal trio's second for Planet) are going in a stronger, less restrained direction."

Kosh involves himself with a given artist's music "as much as possible," which may include visits to the recording studio. "It always pays to have a cassette of the music. If you can get even a rough mix—you hum along where the strings are supposed to be, and so forth—it helps. The public should get an idea of what's in the grooves from the cover, not have to guess at it. I also like making sure that within a lyric sheet, the composer and band members stand out more than, say, the legal lines. I play with the contrasts."

Jackson Joins Rocket

■ LOS ANGELES—Jeana Jackson has been appointed director of R&B promotion and administrative assistant to the president for the Rocket Record Company, it was announced by Barney Ales, president of Rocket.

As director of R&B promotion/administrative assistant, Jackson will report directly to Ales.

Prior to joining Rocket, Jackson was assistant and executive secretary to actor Louis Gossett, Jr., president of Satie Productions. Previously, Jackson was assistant to the vice president and general manager of Capitol Records R&B division and prior to that she was midwest promotion director for Motown's VIP, Chisa and Soul labels.

Jackson will be based at Rocket's Beverly Hills headquarters.

The bulk of Kosh's projects are offered to him by artists and/or managers, not by their respective labels. "The majors try and avoid us as much as possible," he said, adding that while "there is no open conflict" with a label's in-house art director, his relationship with the latter is often one of "mutual disrespect. Often an artist will come to us because he doesn't feel a label art department has the freedom to exercise their talents with a flourish."

Among Kosh's other recent involvements is the designs of the interior of Flipper's, a roller disco facility in Los Angeles. Flipper's principal Denny Cordell and Kosh had "crossed paths," he said, but had not worked together previously; however, "We discovered that we both have a great appreciation of kitsch, and some of the more vulgar elements of higher living. He knew that I was sympathetic to the subject, and had a sense of outrage—it seemed inevitable that we would collide."

"Most architects are building for a different clientele than the rock 'n' roll crowd," Kosh continued. "Airport architecture, I

(Continued on page 55)

Cachet Promotes Kelly, Taps Irving Trencher

■ LOS ANGELES—The promotion of Mike Kelly to national promotion manager and appointment of Irving Trencher as eastern regional sales manager of Cachet Records has been announced by Sol Greenberg, the label's general manager for the United States.

Kelly will continue to headquarter at Cachet's offices in Nashville, according to Greenberg, while Trencher will supervise eastern sales from offices in New York City.

E/P/A Ups Falcon

■ NEW YORK — Susan Blond, vice president, press & public information, Epic / Portrait / Associated Labels, has announced the appointment of Jessica Falcon to manager, tour publicity, east coast, Epic / Portrait / Associated Labels. She will report directly to Gale Sparrow, associate director, tour publicity, east coast, Epic / Portrait / Associated Labels.

Duties

In her new position, Falcon will be responsible for developing and maintaining contact with newspaper and magazine editors and writers in the northeast (outside of New York City), midwest and southeast regions.

Background

Falcon joined E/P/A in 1978 as east coast tour publicist. Prior to that she was with Chrysalis Records, where she held the position of east coast publicist for three years.

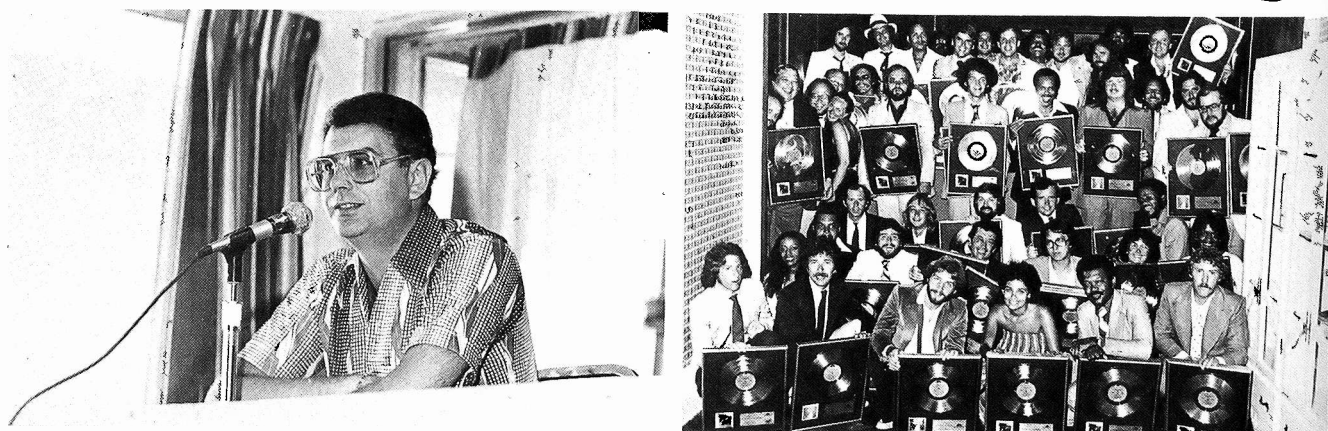
Midsong Income Up

■ NEW YORK—"Royalty income on foreign sales for the first quarter of '79 has resulted in record income approaching two million dollars for the quarter," it was reported by Bob Reno, president of Midsong International Records. Reno continued, "We are especially impressed as the income was earned under our newly designated licensee arrangement, rather than under our previous worldwide blanket deal type arrangements."

Phonogram Taps Three

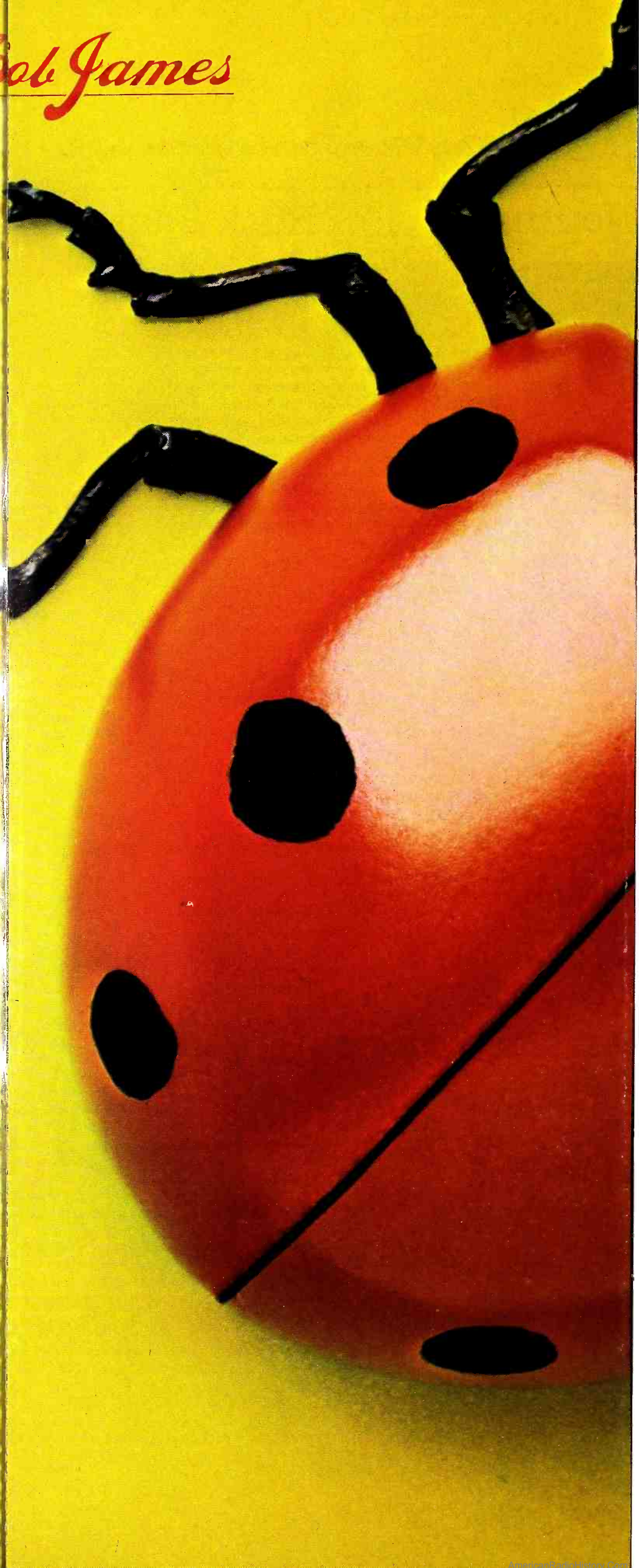
■ CHICAGO — Jim Jeffries, vice president/national promotion for Phonogram, Inc./Mercury Records, has announced the appointment of three local promotion managers for the firm: Steve George for Cleveland, Barry Ballenger for Cincinnati, and Ron Berger for Philadelphia.

Polydor Holds 'Motivation '79' Meetings



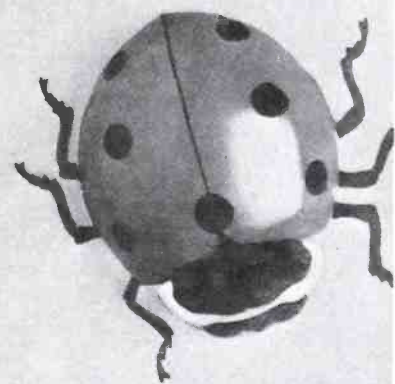
Polydor Records, celebrating the biggest six months in its fiscal history, recently held a five-day sales and promotion convention in Bermuda. The theme of the meetings was "Motivation '79" and presentations were made by department heads from the New York office. Regional reports were given by the field staff, and recent and future product was presented and reviewed. At an awards banquet dinner, sales promotion and executive staffers received platinum albums for Peaches & Herb's "2 Hot!" and Gloria Gaynor's "Love Tracks" and a gold album for Frank Mills' "Music Box Dancer." Jerry Jaffe (artist development), Jim Collins (promotion) and Marty Goldrod (general manager, west coast) were named vice presidents. Fred Haayen, president, Polydor Records, is shown greeting regional sales and promotion staffs as well as executives from the New York and Los Angeles offices to the annual convention.

Bob James



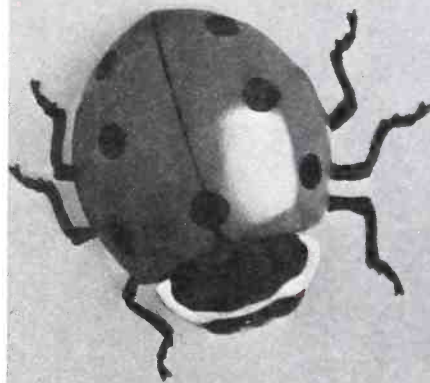
**Don't wait
till everyone
bugs you.**

**Get the new
Bob James
album now.**



"Lucky Seven" is Bob's seventh solo record, his follow-up to "Touchdown." And it's a record not so much of luck, but of talent.



A talent for magnified arrangements and natural melodies. A talent that attracts other great musicians. People like Eric Gale, Steve Khan and Ralph MacDonald. And it's a lucky thing for us.



Bob James' "Lucky Seven"
JC 36056
**On Tappan Zee
Records and Tapes.**

Distributed by Columbia Records.
Ralph MacDonald appears courtesy of Marlin Records,
a division of T.K. Productions, Inc.
Produced, arranged and conducted by Bob James.

TAPPAN ZEE RECORDS. THE ARTIST'S LABEL.

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WNS

T-586

Classic.
of tal-
gifted
music.

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A Records

Record World Dialogue

The Viewpoints of the Industry

Trouser Press: Rock Journalism For Rock Fans

By DAVID McGEE

■ Since issue number one in March, 1974, Trouser Press has been a constant source of lively, prescient and historically accurate rock journalism. Unlike many fanzines, which it nominally is, Trouser Press is distinguished by solid writing as well as by iconoclastic viewpoints; at the same time, its evolution from a two-color publication on newsprint (circulation: 250) to four-colors on slick paper (circulation: 40,000) has made it as visually appealing as any of the renowned establishment music magazines. Such professionalism accounts in part for TP's longevity; for while the number of fanzines to have sprung up over the years is great, the number to have survived long enough to celebrate a fifth anniversary is infinitely small. In the following Dialogue, Ira Robbins, who along with Dave Schulps and Karen Rose founded TP, discusses the publication's growth, its prospects for the future and its special place in rock journalism.



Ira Robbins

Record World: What's unique about Trouser Press? How has it survived for five years?

Ira Robbins: It's survived for five years out of sheer inexhaustibility. It's outlasted everything that could stop it: lack of money, lack of time, lack of people. What's unique about it has changed over the years. When it began, we felt sort of a professional attitude about musical fandom. We wanted to be literate and we wanted to be informative, but we also wanted to be very emotionally involved. We felt that the commercial magazines that existed at the time were sometimes factual, rarely historical and rarely emotional. So they weren't of any use to us. The fanzines that existed were emotional but badly done; they suffered from a lack of literacy. Historical facts very badly presented and badly laid out. We tried from the beginning to be as visually effective as possible and to be as professional as we could. We tried to come out on time, we tried to be businesslike about what we did.

During the magazine's first year, we sat down one day and decided that all the news we were writing about was pretty much English and that there wasn't anything coming out of America that was interesting. Back in '74, if you were a rock or pop fan, there really wasn't anything in America. All the bands that are superstar bands now were just starting out in England in '74: 10cc was doing its first tour, ELO had just spun off the remains of the Move, Rod Stewart and the Faces were a large band but not cosmically superstars. We felt that the only good music was coming out of England, so we aimed ourselves specifically at English rock music and maintained exclusivity up until about our 20-something issue. Exclusivity to the point where a band had to be English to be in the magazine or had to be relevant to English music—the Raspberries for example, or Todd Rundgren. And we developed from there. That's the bulk of the magazine's history up until a year and a half ago: strictly English and very adamant about it. The slogan of the magazine was 'America's Only British Rock Magazine.' Nobody understood but everyone got the meaning.

RW: How is the magazine considered in the music industry itself? Has its longevity increased its credibility?

Robbins: It's added to our credibility, and in some ways detracted from our ability. A lot of people in the business take us for granted. We're in that funny nether world: we're not big enough to push record companies around, nor are we small enough to sort of sneak in the back door. We can no longer go up to people backstage at gigs and say, 'Can I ask you ten questions?' which we might have done a few years ago. Now it's important for us to play the full-scale game. We have to go along with this kind of thing because that's the way it's done, and if we're going to do a feature that's credible and isn't going to look like everybody else's feature, we've

either got to do it a month before everyone else does it or six months after or something like that.

In the industry we're treated differently by different people. I think we're largely respected, probably much more than our circulation warrants. I have a feeling publicists come after us sometimes harder than they might go after another magazine with comparable circulation. We are still discriminated against because of our size. We've been told 'Time, Newsweek, Rolling Stone and the trades are doing this interview and you're not.' And it might be someone we've really put up a lot of time and effort to do. Surely not everyone in this business understands the magazine. There are maybe half a dozen people who have really been with us from the very beginning; who from the minute they figured out what we were about supported us, and that means getting advertising, getting interviews, answering the phone when we called. There are still people in the industry who think we're no more important than the Waukegan Express.

RW: How important do you think Trouser Press is in the whole scheme of things?

Robbins: There's no empirical data to judge whether or not we make bands happen. There's circumstantial evidence to indicate that we help bands along. That doesn't prove anything. We've done reader surveys and found that our readers buy a lot of records. We've also asked our readers if they would buy a record because they read a review of it in Trouser Press. We got a very high response to that question. Something like 30 or 40 percent of our readers said they had bought records more than once because of a review in our magazine. So if you're talking about 40,000 people who buy six albums a month, 20 or 30 percent of whom listen to Trouser Press before they go buy records, then maybe a couple of hundred thousand record sales a year are in some way influenced by Trouser Press.

There are still people in the industry

“ who think we're no more important than the Waukegan Express. ”

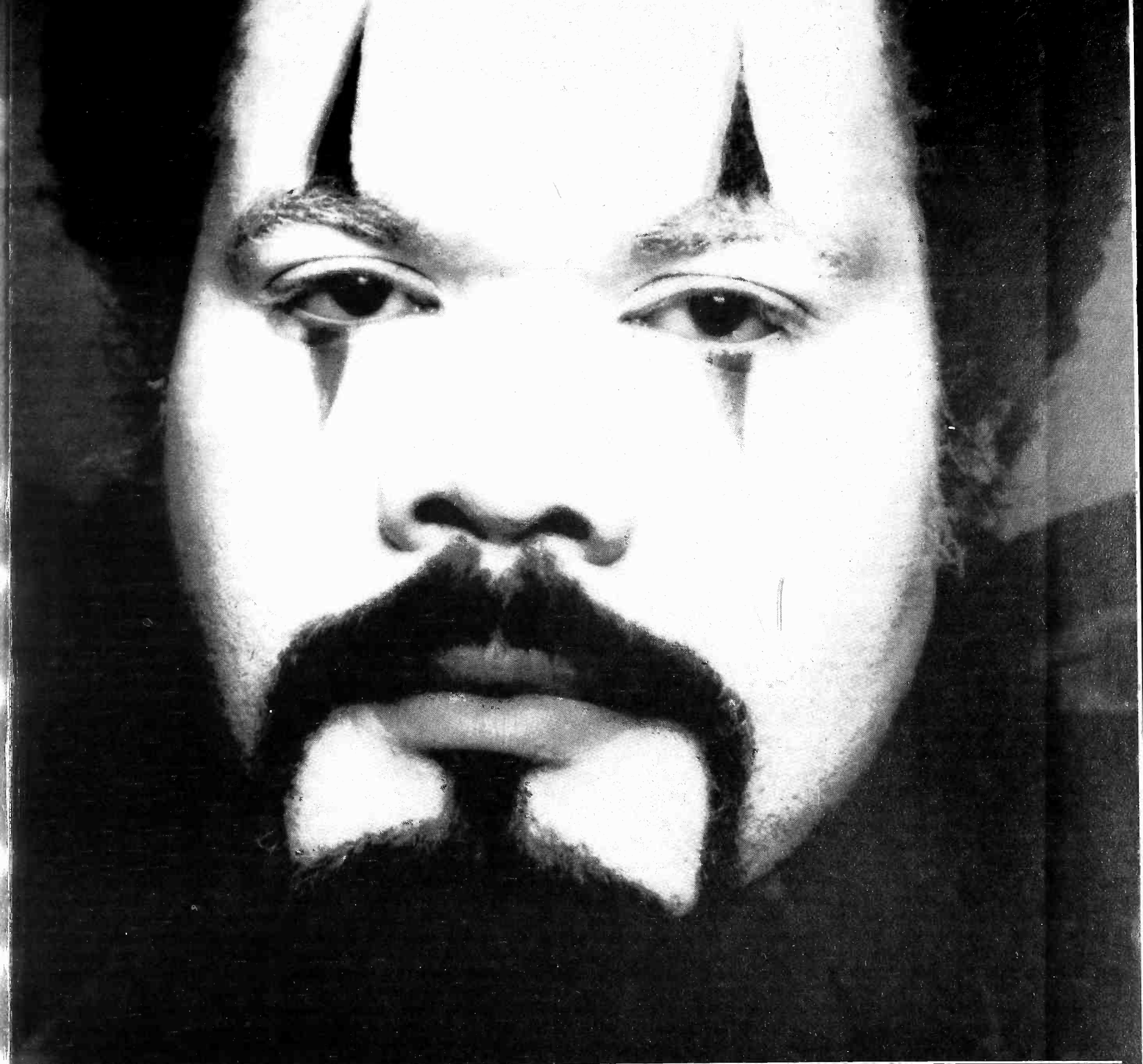
RW: Who reads Trouser Press? From your surveys have you gathered a typical reader profile?

Robbins: We've found that our readers are generally older than most other rock magazine readers, 22, 23, the others being 18 to 20 from what I've read of other magazines' surveys. Fairly literate: most of our readers are college-educated. Our median age is 22, but we have readers up to the late 30s. I think they find this magazine more to their taste than the more youth-oriented magazines. We don't bend over backwards to make ourselves attractive to 12-year-olds. We would love it if 12-year-olds read the magazine, because I think we have as much to say to them as anybody. I don't doubt the intelligence of 12-year-olds to be able to read and understand this magazine. I speak of 12 as a figurative age. I mean people in high school, up to high school age. There's certainly nothing in Trouser Press that they can't understand if they want to read it. I know from people I've talked to that the rock business tends to look down on kids, tends to package things so simply that they can't be missed. And certainly the most successful bands of the past few years have been bands that have appealed to very young audiences. They don't sell Eno dolls, you know. But our readers are basically very intelligent and we try to be there for them without alienating people who might not be as literate.

RW: Obviously Trouser Press in its fifth year is qualitatively different from TP number one. What specific changes have been made over the years to make the publication more attractive to readers and to advertisers?

Robbins: We approach problems one at a time. For instance, if Time-Life puts up five or six million dollars to start a new magazine, everything is basically sorted out beforehand. We've gone through

(Continued on page 62)



WALTER JACKSON

SEND IN THE CLOWNS

T-586

A
voice
with

a
thousand
faces.

Never before has the dynamic range of Walter Jackson's vocal abilities been more successfully captured. Now under the direction of Carl Davis (producer of Gene Chandler), every

song on this electrifying album is a classic. "Send In The Clowns," a very serious display of talent from Walter Jackson, one of the most gifted voices ever to grace the face of music.



Personal Management: Carl Davis

Available on 20th Century-Fox Records and Tapes

©1979 20th Century-Fox Record Corp.
Manufactured and Distributed by RCA Records

Record World Single Picks

ELLEN SHIPLEY—N.Y. Intl. 11686 (RCA)



I SURRENDER (prod. by Schuckett-Sprigg) (writers: Shipley-Schuckett) (Little Gino/Shipwreck/RKR, BMI/Shuck N Jive, ASCAP) (3:40)

The '70s will be remembered as the decade when female vocalists emerged as a prominent force in pop-rock music and Ellen Shipley is another new & talented voice in that movement. Passion flows from her muscular voice on this powerful tune. Rick Derringer adds tense guitar support.

TOUCH OF CLASS—Roadshow 11663 (RCA)



I NEED ACTION (prod. by Charres-Jackson-Jackson) (writers: Jackson-Jackson) (Libra Bros./Desert Moon Songs, BMI) (3:29)

The exposive one-two vocal/rhythm punch is a knockout on this first side from an upcoming LP. This stylish vocal trio gets great support from the dramatic string arrangements and smart tempo shifts while the percussion snaps and keyboard break provide excitement.

RACHEL SWEET—Stiff/Columbia 1-11052



I GO TO PIECES (prod. by Mackay-Guard) (writer: Shannon) (Mole Hole/Belinda, BMI) (2:42)

On this cover of Peter & Gordon's 1965 Top 10 classic, Sweet projects more of an innocent, pop, Lesley Gore or Brenda Lee image than the hot, young vamp of her stage show and album; and it works. Her lovely voice is pop supreme and the back-up chorus gives extra appeal.

LEE CLAYTON—Capitol 1734



I RIDE ALONE (prod. by Wilburn) (writer: Clayton) (Silver Soul, BMI) (3:45)

Clayton, as a singer/songwriter, has been one of pop music's best kept secret's, but this awesome story-song should change that. It's the first single form his "Naked Child" LP and it breathes with the sultry fury of a renegade's nightlife. Relentless, scorching lead guitar work from Phillip Donnelly underlines the theme.

Pop

DEVO—Warner Bros. 49028
SECRET AGENT MAN (prod. by Scott) (writers: Sloan-Barri) (Duchess, BMI) (3:32)

The off-handed vocal manner and stutter-step drumming give this initial release from their "Duty Now For The Future" LP attractive touches of craziness. An immediate AOR add.

CHUCK BERRY—Atco 7203
OH WHAT A THRILL (prod. by Berry) (writer: Berry) (Isalee, BMI) (3:04)

The ageless and timeless wonder has an inexhaustible supply of seminal rock'n'roll and here it jumps out of the grooves like no other can.

BREATHLESS—EMI-America 9170
TAKIN' IT BACK (prod. by Gehman) (writer: Koslen) (G. J. Koslen/Bema, ASCAP) (3:22)

Hailing from Cleveland, this 6-member band has strong rock roots which are clearly evident on this first release from a forthcoming LP. The rhythm roars along side exuberant vocals.

ALAN PRICE—Jet 5056 (CBS)
THIS IS YOUR LUCKY DAY (THE GIRL WON'T GET UNDER) (prod. by Howe) (writers: Lesley-Day) (Island, BMI) (2:58)

One of pop music's most innovative talents takes a giant step into disco-pop-rock with this latest offering from an upcoming LP. A jubilant female chorus & snappy percussion make things happen.

ERIC CARMEN—Arista 0435
HAVEN'T WE COME A LONG WAY (prod. by Carmen) (writer: Carmen) (Camex, BMI) (3:17)

Carmen puts on a one-man show with loads of pizzazz on this hit-bound pop-rocker. The abundant energy is matched by an escalating hook and catchy melody.

CRIMSON TIDE—Capitol 4755
RECKLESS LOVE (prod. by Dunn-Cropper) (writers: Perkins-Wolfe) (Little Lasso/Red Chamber, ASCAP) (3:30)

Keeping in the fine tradition of southern rock, Crimson Tide stages an all out lead guitar, hard-edged vocal, driving rhythm assault. For AOR rockers.

ART GARFUNKEL—Columbia 1-11050

BRIGHT EYES (prod. by Batt) (writer: Batt) (Blackwood, BMI) (4:00)

From the "Watership Down" film soundtrack, it's already topped the charts in England. Garfunkel's sweet, soft tenor projects a child-like aura, transfixed against a strong bass/drum line.

BAMA—Free Flight 11629 (RCA)
TOUCH ME WHEN WE'RE DANCING (prod. by Vinneau-group) (writers: Skinner-Wallace-Bell) (Hall-Clement, BMI) (3:26)

Romance and dancin' never sounded so good as Bama treats the lovely topic with a well-crafted hook. The vocals on their first single stand out, especially for AOR-pop.

SCREAMS—Infinity 50,025

I PLAY FOR YOU (prod. by Luttrell) (writer: Clemons) (Canvas, BMI) (3:14)
This impressive debut by the mid-western quartet features piercing, upfront vocals that transform from ballad to rocker via a frenetic guitar bridge.

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COME TO ME (prod. by Green) (writer: Green) (Cicada, PRO/Trumar, BMI) (4:05)

A 16-year old French-Canadian, Joli combines a mature sense of rhythm with youthful energy on this pop-disco outing.

WALTER EGAN—Columbia 1-11046

YOU'RE THE ONE (prod. by Egan) (writer: Egan) (April/Melody Delux/Swell/Seldak, ASCAP) (3:12)

On this first release from his new "HiFi" LP, Egan offers primo, mid-tempo, pop-rock. His professional Band and Lindsey Buckingham's vocal help are tops.

B.O.S./Pop

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Vega's alluring vocal inflections are surrounded by sparkling keyboards and background vocal swells on this picturesque ballad. A sure-fire hit.

McFADDEN & WHITEHEAD—Phila. Intl. 3704 (CBS)

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DO IT ALL (prod. by Henderson) (writer: Henderson) (Electrocord, BMI) (3:20)

Henderson's vocal performance is a gem, with touches of soul, smooth pop & jazz-inflected scats. The big bass bottom gets funky at times while guitar fills help out.

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I NEED SOMEONE (prod. by MacDonald-Salter-Eaton) (writers: MacDonald-Salter) (Antisia, ASCAP) (3:15)

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TAKE ME HOME (prod. by Turrentine) (writers: Aller/Esty) (Ricks, BMI) (4:21)

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Country/Pop

RANDY BARLOW—Republic 044

ANOTHER EASY LOVIN' NIGHT (prod. by Kelly) (writer: Kelly) (Frebar, BMI) (3:11)

Barlow exhibits vocal finesse in the mid and upper ranges on this pretty ballad. Guitar and keyboard riffs add depth to the easy flow.

SUSIE ALLANSON—Elektra 46503

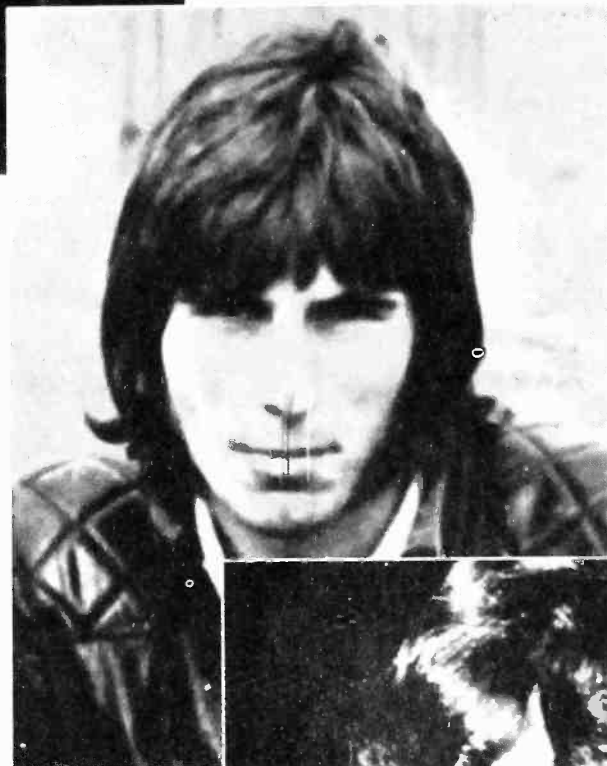
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LAST CHEATER'S WALTZ (prod. by Killen) (writer: Throckmorton) (Tree, BMI) (3:45)

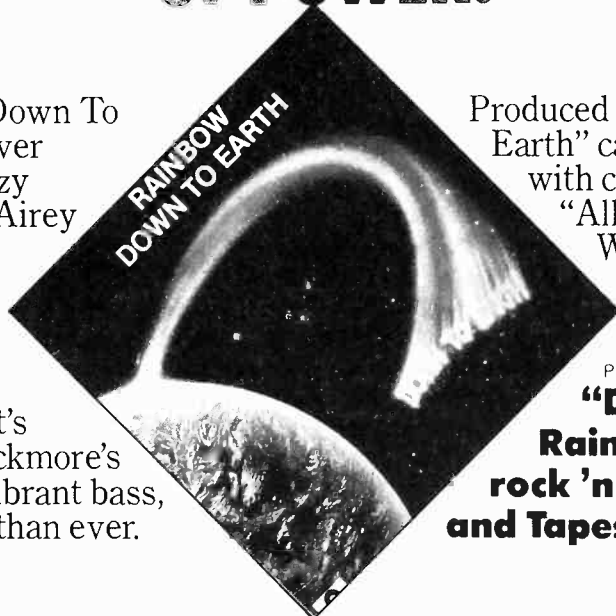
Sheppard's tear-stained voice is adorned by a lush falsetto chorus on this swaying waltz. Sit back and drift away to the lovely strings or grab a partner and dance.



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PD-1-6221

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Record World Single Picks

ELLEN SHIPLEY—N.Y. Intl. 11686 (RCA)



I SURRENDER (prod. by Schuckett-Sprigg) (writers: Shipley-Schuckett) (Little Gino/Shipwreck/RKR, BMI/Shuck N Jive, ASCAP) (3:40)

The '70s will be remembered as the decade when female vocalists emerged as a prominent force in pop-rock music and Ellen Shipley is another new & talented voice in that movement. Passion flows from her muscular voice on this powerful tune. Rick Derringer adds tense guitar support.

TOUCH OF CLASS—Roadshow 11663 (RCA)



I NEED ACTION (prod. by Charres-Jackson-Jackson) (writers: Jackson-Jackson) (Libra Bros./Desert Moon Songs, BMI) (3:29)

The explosive one-two vocal/rhythm punch is a knockout on this first side from an upcoming LP. This stylish vocal trio gets great support from the dramatic string arrangements and smart tempo shifts while the percussion snaps and keyboard break provide excitement.

RACHEL SWEET—Stiff/Columbia 1-11052



I GO TO PIECES (prod. by Mackay-Guard) (writer: Shannon) (Mole Hole/Belinda, BMI) (2:42)

On this cover of Peter & Gordon's 1965 Top 10 classic, Sweet projects more of an innocent, pop, Lesley Gore or Brenda Lee image than the hot, young vamp of her stage show and album; and it works. Her lovely voice is pop supreme and the back-up chorus gives extra appeal.

LEE CLAYTON—Capitol 1734



I RIDE ALONE (prod. by Wilburn) (writer: Clayton) (Silver Soul, BMI) (3:45)

Clayton, as a singer/songwriter, has been one of pop music's best kept secret's, but this awesome story-song should change that. It's the first single form his "Naked Child" LP and it breathes with the sultry fury of a renegade's nightlife. Relentless, scorching lead guitar work from Phillip Donnelly underlines the theme.

Pop

DEVO—Warner Bros. 49028

SECRET AGENT MAN (prod. by Scott) (writers: Sloan-Barri) (Duchess, BMI) (3:32)

The off-handed vocal manner and stutter-step drumming give this initial release from their "Duty Now For The Future" LP attractive touches of craziness. An immediate AOR add.

CHUCK BERRY—Atco 7203

OH WHAT A THRILL (prod. by Berry) (writer: Berry) (Isalee, BMI) (3:04)

The ageless and timeless wonder has an inexhaustible supply of seminal rock'n'roll and here it jumps out of the grooves like no other can.

BREATHLESS—EMI-America 9170

TAKIN' IT BACK (prod. by Gehman) (writer: Koslen) (G. J. Koslen/Bema, ASCAP) (3:22)

Hailing from Cleveland, this 6-member band has strong rock roots which are clearly evident on this first release from a forthcoming LP. The rhythm roars along side exuberant vocals.

ALAN PRICE—Jet 5056 (CBS)

THIS IS YOUR LUCKY DAY (THE GIRL WON'T GET UNDER) (prod. by Howe) (writers: Lesley-Day) (Island, BMI) (2:58)

One of pop music's most innovative talents takes a giant step into disco-pop-rock with this latest offering from an upcoming LP. A jubilant female chorus & snappy percussion make things happen.

ELLEN SHIPLEY—Arista 0435

HAVEN'T WE COME A LONG WAY (prod. by Carmen) (writer: Carmen) (Camex, BMI) (3:17)

Carmen puts on a one-man show with loads of pizzazz on this hit-bound pop-rocker. The abundant energy is matched by an escalating hook and catchy melody.

CRIMSON TIDE—Capitol 4755

RECKLESS LOVE (prod. by Dunn-Cropper) (writers: Perkins-Wolfe) (Little Lasso/Red Chamber, ASCAP) (3:30)

Keeping in the fine tradition of southern rock, Crimson Tide stages an all out lead guitar, hard-edged vocal, driving rhythm assault. For AOR rockers.

ART GARFUNKEL—Columbia

1-11050

BRIGHT EYES (prod. by Batt) (writer: Batt) (Blackwood, BMI) (4:00)

From the "Watership Down" film soundtrack, it's already topped the charts in England. Garfunkel's sweet, soft tenor projects a child-like aura, transfixed against a strong bass/drum line.

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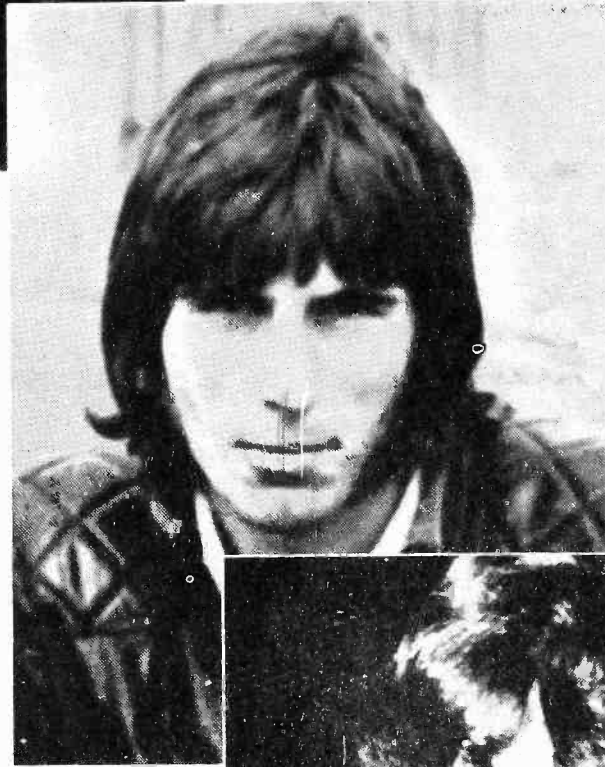
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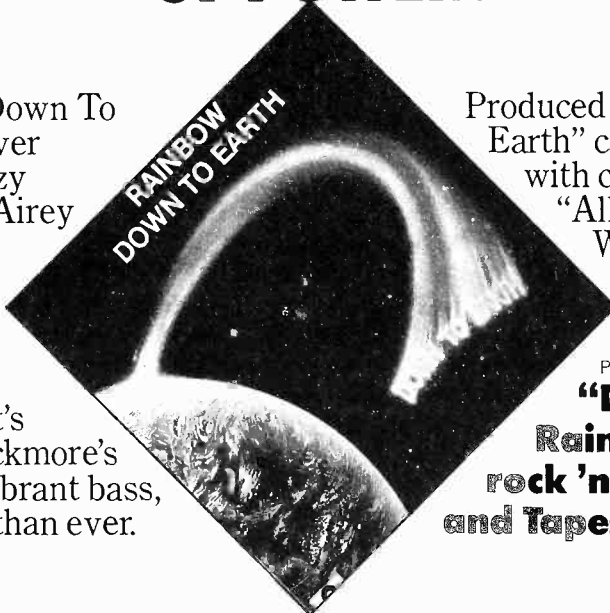
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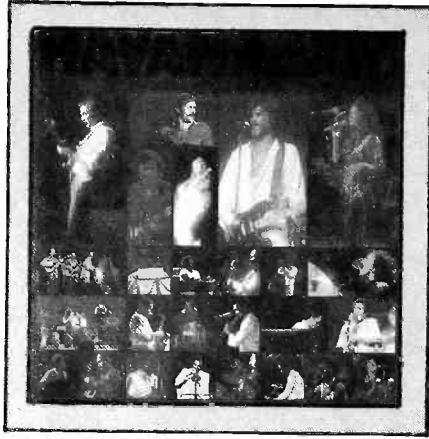
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Record World Album Picks



HAVANA JAM

Columbia PC2 36053 (13.98)

This spectacular Havana Jam was as much an historical event as it was a musical one and this two record set captures the mood perfectly. American artists such as Weather Report, Kris Kristofferson and Stephen Stills join with some wonderful and surprising Cuban artists for a truly outstanding set.



BAD REPUTATION

THE RITCHIE FAMILY—Casablanca NBLP 7166 (7.98)

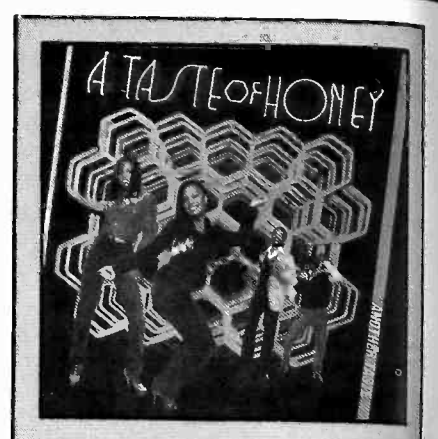
This group has had hit after hit in Europe and makes stronger inroads with each U.S. release. Jacques Morali puts his stamp on this new collection of disco tunes, bright, energetic and guaranteed to make your hips swing. The vocal harmonies are supreme.



FRANCE JOLI

Prelude PRL 12170 (7.98)

There's been a slew of new releases lately by young female artists and Joli, at 16, is the strongest in the disco field. Comparisons to Donna Summer will be obvious and the opening track "Come to Me" sounds like a hit. She sings well beyond her years and Tony Green gives careful direction. A stunner in more ways than one.



ANOTHER TASTE

A TASTE OF HONEY—Capitol SOO 11951 (8.98)

This group, fronted by guitarists Hazel Payne and Janice Johnson, has scored heavily at the discos but this new disc has a little something for everyone. The opening cut "Do It Good" is the standout for dancin' but selections such as "I Love You" and "Rainbow's End" have cross format appeal.

STANDUP COMIC

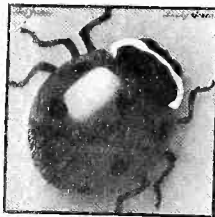
WOODY ALLEN—Casablanca NBLP 2-7145 (13.98)



Allen is known now as an actor/director but this double disc, taped at small club appearances in the '60s, perfectly illustrates where his sense of humor, and his celebrity, started.

LUCKY SEVEN

BOB JAMES—Tappan Zee/Columbia JC 36056 (7.98)



James has, once again, put together a splendid collection of artists and new tunes for this

latest release. The list of guest musicians is as long as the styles they display here.

BALDRY'S OUT

LONG JOHN BALDRY—EMI America SW-17015 (7.98)



Baldry is better known in this country for the musicians he had in his various bands but this first

album in some time should change all that. Cuts such as "Come and Get Your Love" and "You've Lost That Lovin' Feeling" are prime.

EXPERIENCE

JOEL DIAMOND—Casablanca NBLP 7168 (7.98)



The peripatetic Diamond debuts for this label with another in his series of sparkling disco

concept albums. Using the best studio musicians and singers, this is a must for the airwaves and the dance floor.

OUT OF NOWHERE

JOE EGAN—Ariola SW 50064 (7.98)



Egan, with Gerry Rafferty, formed the nexus of Stealer's Wheel and this solo album is a

reflection of that style. The melodies are light and the artist's vocals are suitably soothing. It's loaded with coverable material.

PUT IT DOWN TO EXPERIENCE

DARLING—Charisma CA-1-22-4 (Polydor) (7.98)



A peculiarly throbbing bass drum is at the core of this debut album. Lead vocalist Alice

Spring adds an eerie quality and it is, in fact, solidly in the new rock vein. Richard Gottehrer's production adds strength.

I'M ON MY WAY

JACKIE MOORE—Columbia JC 35991 (7.98)

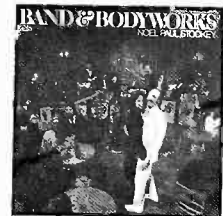


Moore already has a disco hit in "This Time Baby" and the rest of this album is equally strong.

Her deep, sexy vocals are the key and Bobby Eli's production surrounds her perfectly. This is the best kind of crossover material.

BAND & BODYWORKS

NOEL PAUL STOOKEY—Newworld NWS 012379 (7.98)



Stookey has had several solo albums since leaving Peter, Paul & Mary and this latest follows

in the same melodic, light vocal vein. There's a religious under tone but it's more than worthy of play on several formats.

GARFEL REEF

Capitol ST-11915 (7.98)

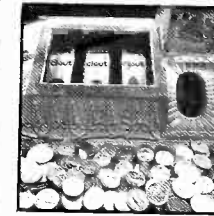


This new band has a late '60s country rock feel in their tunes. The vocals are lush and the group

should pick up adult as well as AOR attention.

CLOUT

Epic JE 35617 (7.98)

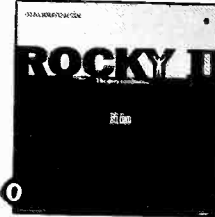


This South African group had the original version of the Euro-hit "Substitute" and this debut

album continues the sparkling pop feel of that song. Comparisons with ABBA are easy and this is a group to watch.

ROCKY II

Original Motion Picture Score—United Artists UALA972 (7.98)



The stirring horn lines Bill Conti created for the original Rocky are used again here but the whole

soundtrack has a more disco-ish feel. "Gonna Fly Now" is included once again and "Redemption" could be a single.

GET IT OUT IN THE OPEN

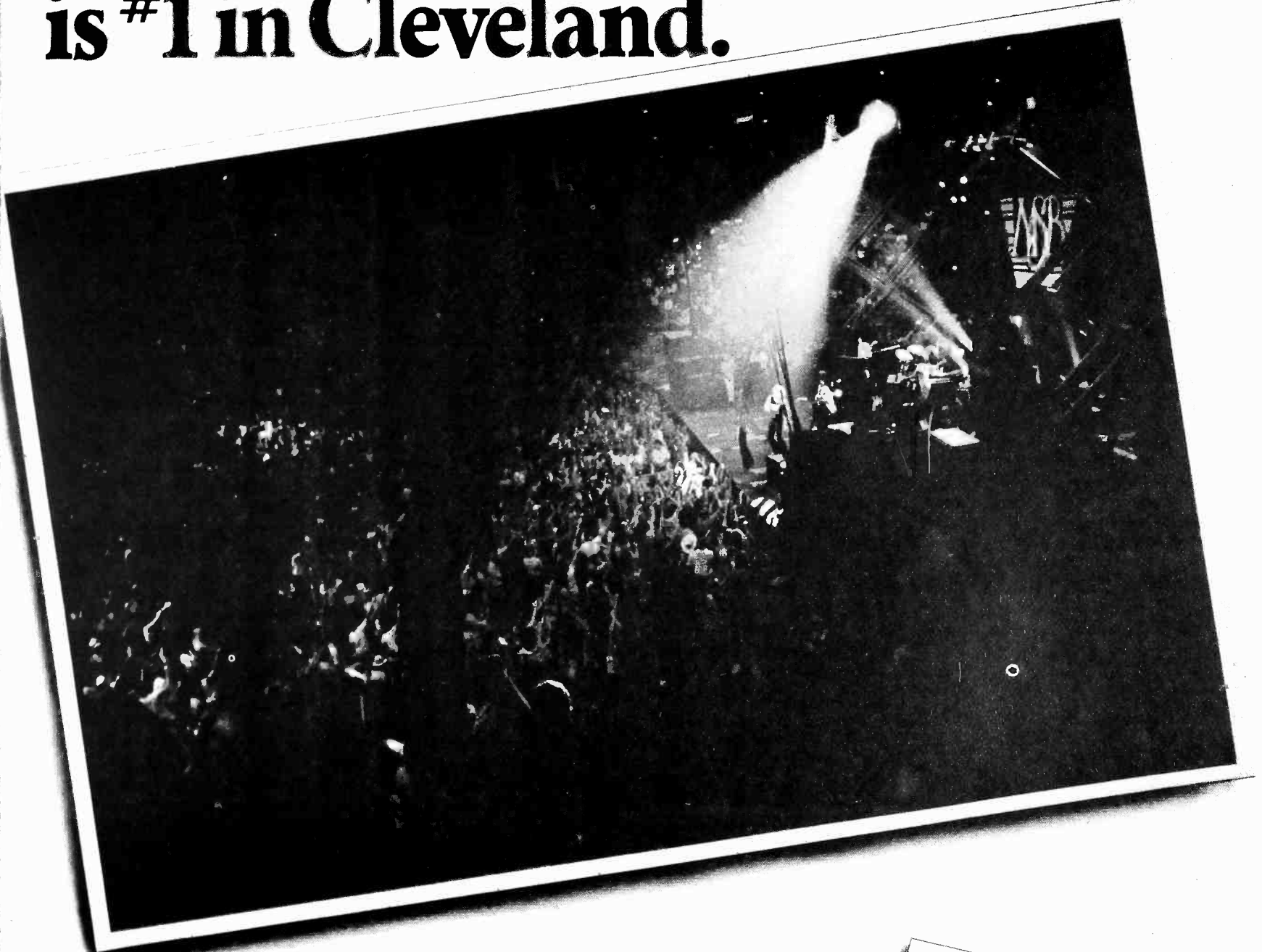
FREDDY HENRY—Clouds 8809 (T.K.) (7.98)



Henry debuts under the auspices of Al Kooper and the combination is just right. The artist's vocals

have a Motown feel—and the songs are right for BOS play as well as AOR attention.

The Michael Stanley Band is #1 in Cleveland.



Here's why.

The scene: Michael Stanley Band Week in Cleveland; group gets key to the city. The concert: July 20, Cleveland's Richfield Coliseum. The incredible event: 20,320 screaming fans, the most ever for a Coliseum bill. The bonus: millions more, on a seven-state live radio broadcast!

No wonder their dynamite new album "Greatest Hints" is #1 in Cleveland—in sales and airplay! And now, it's tearing up the Midwest...attacking the Southwest...sweeping Florida! In short, it's a Michael Stanley Band onslaught—and you're next!



"Greatest Hints."
The explosive new Michael Stanley Band album.
On Arista Records and Tapes.

ARISTA™

Belkin
Maduri
PRODUCT

Record World Singles 101-150

Record World Singles Alphabetical Listing

AUGUST 4, 1979

AUG. JULY
4 28

101	102	I WANT JOHNNY'S JOB ROY SAWYER/Capitol 4747 (Horse Hairs/ Deb Dave, BMI)
102	103	MAUREEN EDDIE MONEY/Columbia 3 11030 (Granjonca, BMI)
103	121	JIMMY AND THE TOUGH KIDS LOUISE GOFFIN/Asylum 46505 (Lika, ASCAP)
104	107	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/Columbia 3 10971 (Kee-Drick, BMI/Cheyenne/Motor, ASCAP)
105	—	DON'T STOP TILL YOU GET ENOUGH MICHAEL JACKSON/Epic 9 50742 (Miran, BMI)
106	—	SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M) (Rutland, ASCAP)
107	108	STREET LIFE CRUSADERS/MCA 41054 (Four Knights/Irving, BMI)
108	101	IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor 14557 (Muscle Shoals Sound, BMI)
109	109	FREAKY PEOPLE CROWD PLEASERS/Westbound 55420 (Atl) (Bridgeport, BMI)
110	111	IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia, BMI)
111	—	THIS TIME BABY JACKIE MOORE/Columbia 3 10993 (Mighty Three, BMI)
112	106	HERE I GO (FALLIN' IN LOVE AGAIN) FRANNIE GOLDE/Portrait 70031 (Braintree/Golde's Gold, BMI)
113	113	REDEMPTION (THEME FROM ROCKY II) BILL CONTI/United Artists 1305 (Unart, BMI)
114	119	SUPER SWEET WARDELL PIPER/Midsong Intl. 1005 (Diagnol/April Summer, BMI)
115	114	YOU'RE MY WEAKNESS FAITH BAND/Mercury 74068 (Canal, BMI)
116	117	FEEL IT LOUISIANA'S LE ROUX/Capitol 4736 (Screen Gems-EMI/Lemed, BMI)
117	—	GHOST DANCER ADDRISI BROTHERS/Scotti Brothers 500 (Atl) (Musicways, Flying Addrisi, BMI)
118	105	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox 2408 (RCA) (ATV/Zonal, BMI)
119	128	I JUST WANT TO BE CAMEO/Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)
120	104	MOTOWN REVIEW PHILLY CREAM/Fantasy/WMOT 862 (Parker/WMOT, BMI)
121	126	SIMPLY JESSIE REX SMITH/Columbia 3 11032 (The Laughing Willow, ASCAP)
122	122	IN THE MIDNIGHT HOUR SAMANTHA SANG/United Artists 1297 (Blythe Spirit, ASCAP)
123	—	GIMME YOUR LOVE NANTUCKET/Epic 9 50744 Nantucket, ASCAP)
124	125	RADIATION LEVEL SUN/Capitol 4713 (Detente, ASCAP)
125	140	DON'T THROW OUR LOVE AWAY ORLEANS/Infinity 50,017 (Infinity)
126	127	FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK) (Finurphy, BMI/Hi Faluten, ASCAP)
127	130	STARRY EYES THE RECORDS/Virgin 67000 (Atl) (Virgin, ASCAP)
128	—	RECKLESS LOVE CRIMSON TIDE/Capitol 4755 (Little Lasso/Red Chamber, ASCAP)
129	133	ROCKY II DISCO MAYNARD FERGUSON/Columbia 3 11037 (Unart, BMI/UA, ASCAP)
130	131	RHYTHM GUITAR OAK RIDGE BOYS/Columbia 3 11009 (Algee, BMI)
131	—	BETTER NOT LOOK DOWN B. B. KING/MCA 41062 (Irving/Four Knights, BMI)
132	—	LET ME TAKE YOU DANCING BRYAN ADAMS/A&M 2163 (Irving, BMI)
133	118	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA 11586 (Mills & Mills/Six Continents, BMI)
134	134	NEW YORK NUGGETS/Mercury 74067 (Intersong, ASCAP)
135	—	MY LOVE IS BETTY WRIGHT/Alston 3747 (TK) (Sherlyn/Danbet, BMI)
136	132	DANCIN' JOHNSON BILL SALUGA/A&M 2140 (Dovar/Mercy Kersey, BMI)
137	136	CROSSFIRE HENRY PAUL BAND/Atlantic 3578 (Sienna, BMI)
138	138	D.J. DAVID BOWIE/RCA 11661 (Bewlay Bros./Fleur/EG, BMI/100 M.P.H., ASCAP)
139	139	CRYING INSTANT FUNK/Salsoul 2088 (RCA) (Lucky Three, Henry Suemay, BMI)
140	141	RASPUTIN BONEY M/Sire 1049 (WB) (Al Gallico, BMI)
141	142	I WANT YOU BACK (ALIVE) GRAHAM PARKER/Arista 0420 (Jobete, ASCAP)
142	143	THAT'S WHERE MY LOVE GOES AIRBORNE/Columbia 3 11011 (No Gags/We're Pros, BMI)
143	135	RADIO GIRL JOHN HIATT/MCA 41019 (Bug/Bilt, BMI)
144	137	UNCHAINED MELODY GEORGE BENSON/Warner Bros. 8843 (Frank, ASCAP)
145	144	IF HEAVEN COULD FIND ME AMBROSIA/Warner Bros. 8817 (Rubicon, BMI)
146	145	HAVE A CIGAR ROSEBUD/Warner Bros. 8807 (Pink Floyd, PRS)
147	146	LOVE COMES TO EVERYONE GEORGE HARRISON/Dark Horse 8844 (WB) (Ganga, BMI)
148	123	HEAD FIRST THE BABYS/Chrysalis 2323 (Hudson Bay, BMI)
149	124	DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA) (Spectrum VII/Hindu, ASCAP)
150	129	NOBODY DOUCETTE/Mushroom 7042 (Champignon, ASCAP)

		Producer, Publisher, Licensee	
AFTER THE LOVE HAS GONE	White (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)	22	KISS IN THE DARK M. Lloyd (K.C.M./ Michael, ASCAP)
AIN'T NO STOPPIN' US NOW	McFadden/Whitehead/Cohen (Mighty Three, BMI)	51	LADY WRITER Wexler-Beckett (Almo, ASCAP)
BABY I WANT YOU	Ivey-Woodford Song Tailors/Alan Cartee, BMI)	87	LAST OF THE SINGING COWBOYS S. Levine (Marshall Tucker/No Exit, BMI)
BAD CASE OF LOVING YOU (DOCTOR, DOCTOR)	R. Palmer (Rockslam, BMI)	39	LEAD ME ON Diante (Almo, ASCAP)
BAD GIRLS	G. Moroder & P. Bellote (Starrin/Earborne/Sweet Summer, BMI)	1	LET'S GO R. T. Baker (Lido, BMI)
BEST BEAT IN TOWN	B. DeBarge (Jobete, ASCAP)	91	LONESOME LOSER Group & J. Boylan (Screen Gems-EMI, BMI)
BOOGIE WONDERLAND	White/McKay (Charleyville/Irving/Deeptrack/Ninth, BMI)	23	LONG LIVE ROCK J. Entwistle (Towser Tunes, BMI)
BORN TO BE ALIVE	Jean Vanloo (Radmus/Seldagamous, ASCAP)	42	LOVE ME TONIGHT T. Dowd (Embree/ Robert Bruce/Ion, ASCAP)
CHASE ME	Group & Scarborough (Val-le-Joe, BMI)	94	LOVIN, TOUCHIN' SQUEEZIN' Baker (Weed High Nightmare, BMI)
CHILDREN OF THE SUN	S. Proffer & B. Thorpe (Rock of Ages/Careers/Sashasongs, BMI)	68	MAKIN' IT F. Perren (Perren-Vibes, ASCAP)
CHUCK E'S IN LOVE	L. Waronker & R. Titleman (Easy Money, ASCAP)	49	MAMA CAN'T BUY YOU LOVE, Thom Bell (Mighty Three, BMI)
CRANK IT UP (FUNK TOWN) PT. 1.	C. Wade & P. Brown (Sherlyn/Decibel, BMI)	92	MORNING DANCE Beckenstein & Calandra (Harlem/Crosseyed Bear, BMI)
CRUEL TO BE KIND	N. Lowe (Anglo-Rock/Albino, BMI)	71	MY SHARONA Mike Chapman (Eighties/ Small Hill, ASCAP)
DANCE THE NIGHT AWAY	Ted Templeman (Van Halen, ASCAP)	54	OH WELL J. Sandlin (Sonheath, ASCAP)
DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES)	H. Murphy & G. Rafferty (Liberty/United Records, no license)	44	ONE WAL OR ANOTHER M. Chapman (Rare Blue/Monster Island, ASCAP)
DIFFERENT WORLDS	M. Lloyd (Bruin, BMI)	64	PEOPLE OF THE SOUTH WIND Group (Kirshner/Blackwood, BMI)
DOES YOUR MOTHER KNOW	B. Anderson & B. Ulvaeus (Countless, BMI)	18	REUNITED Dino Fekaris & Freddie Perren (Perren-Vibes, ASCAP)
DO IT OR DIE	Buddy Buie (Low-Sal, BMI)	34	RING MY BELL F. Knight (Two-Knight, BMI)
DON'T BRING ME DOWN	J. Lynne (Jet, BMI)	35	RISE Alpert-Badazz (Almo/Badazz, ASCAP)
DRIVER'S SEAT	L. Salvoni (Complacent Toonz, ASCAP)	59	ROCK AND ROLL DANCIN' Brunt (Silver Cloud/In Pocket/Kind/Cafe Americana, ASCAP)
FIRECRACKER	Group & Ellerbe (Two Pepper, ASCAP)	80	SAD EYES George Tobin (Careers, BMI)
FOUND A CURE	Ashford & Simpson (Nick-o-val, ASCAP)	99	SATURDAY NIGHT H. Brood (Radmus, ASCAP)
GEORGY PORGY	Group (Hudman, ASCAP)	100	SHADOWS IN THE MOONLIGHT J. Norman (Chappell/Tri-Chappell, ASCAP/SESAC)
GETTING CLOSER	McCartney & C. Thomas (MPL, ASCAP)	40	SHE BELIEVES IN ME Larry Butler (Angel Wing, ASCAP)
GIRL OF MY DREAMS	Ker-Garvey-Tchaikovsky (Tchaikovsky, ASCAP)	56	SHINE A LITTLE LOVE Jeff-Lynne (Unart/ Jet, BMI)
GOING THROUGH THE MOTIONS	M. Most (Finchley, ASCAP)	74	SUSPICIONS D. Malloy (DebDave/ Briarpatch, BMI)
GOLD	J. Stewart (Bugle/Stigwood, BMI)	5	SWEETS FOR MY SWEET Melress-Appell (Rightsong/Trio, BMI)
GONE, GONE, GONE	Group (Badco, ASCAP)	86	THE BOSS Ashford & Simpson (Nic-O-Val, ASCAP)
GOODBYE STRANGER	Group & P. Henderson (Almo/Delicate, ASCAP)	30	THE DEVIL WENT DOWN TO GEORGIA J. Boylan (Hat Band)
GOOD TIMES	Nile Rodgers & Bernard Edwards (Chic, BMI)	7	THE LOGICAL SONG Group & P. Henderson (Almo/Delicate, ASCAP)
GOT TO GIVE IN TO LOVE	N. Chacker (Mad Lad/Pi-Gem, BMI)	72	THE MAIN EVENT/FIGHT Bob Esty (Primus Artists/Diana/Rick's, BMI)
HEART OF THE NIGHT	R. Orshoff (Tarantula, ASCAP)	16	THEN YOU CAN TELL ME GOODBYE N. Tutnam (Acuff Rose, BMI)
HEAVEN MUST HAVE SENT YOU	Bowen (Stone Agate, BMI)	55	THIS IS LOVE Strube-Raphael (Critique, BMI)
HEY ST. PETER	Vanda & Young (E. B. Marks, BMI)	66	THIS NIGHT WON'T LAST FOREVER Maher-Gibson (Captain Crystal, BMI)
HIGHWAY SONG	A. Nali/H. Weck (Bobnal, BMI)	52	TOTALLY HOT T. Farrar (Irving, BMI)
HOLD ON	Group & Levine (Triumph, CAPAC)	47	TURN OFF THE LIGHTS Gamble-Huff (Mighty Three, BMI)
HOT SUMMER NIGHTS	Richard Perry (Swell Sounds/Melody Deluxe/Seidak, ASCAP)	46	UP ON THE ROOF P. Asher (Screen Gems-EMI, BMI)
HOT STUFF	(Giorgio Moroder & Rick Belotte (Rick's/Stop, BMI)	3	WE ARE FAMILY B. Edwards & N. Rodgers (Chic, BMI)
I CAN'T STAND IT NO MORE	P. Frampton & C. Kimsey (Almo/Frampton/Fram-Dee, ASCAP)	25	WEEKEND Lenny Pietze (Global/Almo, ASCAP)
I DO LOVE YOU	Simpson & Fleming (Chevis, BMI)	43	WE'VE GOT LOVE F. Perren (Perren-Vibes, ASCAP)
I KNOW A HEARTACHE WHEN I SEE ONE	R. Fraboni (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)	88	WHAT CHA GONNA DO WITH MY LOVIN' Mtime-Lucas (Scarab, BMI)
I'LL NEVER LOVE THIS WAY AGAIN	B. Manilow (Irving, BMI)	38	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN R. Raffkine (DebDave, BMI)
I'M A SUCKER FOR YOUR LOVE	R. James (Jobete, ASCAP)	97	WHEN YOU WAKE UP TOMORROW C. Staton & J. Simpson (Pop/Leeds/Stacey Lynne/Staton, ASCAP)
IS SHE REALLY GOING OUT WITH HIM?	Kershenbaum (Albion)	21	WHERE WERE YOU WHEN I WAS FALLING IN LOVE B. Montgomery (Bobby Goldsboro, ASCAP/House of Gold, BMI)
IT'S JUST ANOTHER NIGHT	M. Ronson & I. Hunter (April Music/Ian Hunter/Hyde Park/Mainman, ASCAP)	90	WHY LEAVE US ALONE Banks (At Home/ Baby Dump, ASCAP)
I WANT YOU TO WANT ME	Group (Screen Gems-EMI/Adult, BMI)	8	YOU CAN'T CHANGE THAT Ray Parker, Jr. (Raydiola, ASCAP)
I WAS MADE FOR LOVIN' YOU	V. Ponce (Kiss, ASCAP/Mad Vincent, BMI)	6	YOU GONNA MAKE ME LOVE SOMEBODY ELSE Gamble-Huff (Mighty Three, BMI)
JUST WHEN I NEEDED YOU MOST	D. Newman (Fourth Floor, ASCAP)	53	YOU TAKE MY BREATH AWAY Callelo & Lawrence (Laughing Willow, ASCAP)
KEEP ON RUNNING AWAY	G. Johns (Rondor/Almo, ASCAP)	96	YOUNGBLOOD L. Waronker & R. Titleman (Easy Money, ASCAP, ASCAP)
			YOU'VE GOT ANOTHER THING COMING D. Eric (Blair/Bell Hop, BMI)
			YOU'VE LOST THAT LOVIN' FEELIN' Horowitz (Screen Gems-EMI, BMI)

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HERMAN BROOD & HIS WILD ROMANCE

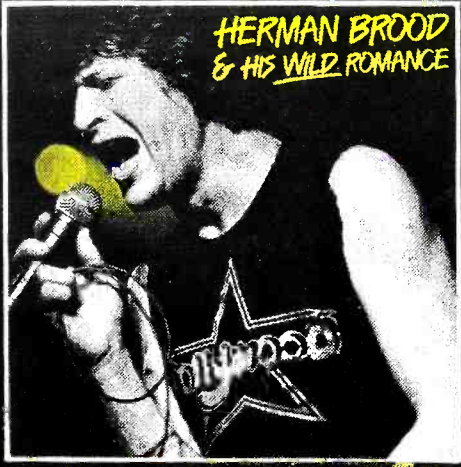
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| August 4 | Cape Cod, Massachusetts | August 13 | Madison, Wisconsin |
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Record World Disco

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ HOW DO YOU FOLLOW YOUR OWN ACT? Album follow-ups to top-charting cuts lead the Disco File this week. In the case of **Love De-Luxe's** "Here Comes That Sound" (Warner Bros.), the hit returns in lengthened format. "Here Comes That Sound Again" has, in the past few weeks, become one of the most versatile and widely-liked of current records, drawing strong support from both pop and funk-oriented clubs. Timing 16:52 on the album, there is a long new instrumental segment that adds further substance to an already rich song. "Here Comes That Sound Again," in fact, is the only side-long cut to sustain itself so strongly since last spring's "Come Into My Heart," and it evokes the fresh delight one experienced hearing a 5:35 Tom Moulton mix after falling in love with a three minute single. As is obvious from the chart, the new version has redoubled enthusiasm for the cut, and, incredibly, at nearly 17 minutes, the cut is still a gem of economy and taste. Also on "Here Comes That Sound:" the multi-textured "When We're Dancin'" (6:40) and "I Got that Feelings" (7:00), both pop-directed cuts, freely spiced with jazzy solos and classical string interludes. Both are so beautifully crafted that one is tempted to conduct as well as dance. Producer **Alan Hawkshaw** has proven more convincingly than ever here that he's an impressively talented melodist and technician.

Patrick Hernandez, whose "Born to Be Alive" has just come from a run of three weeks at the top of the chart, follows with the similarly titled album on Columbia: given a hit so transcendently affirmative and original as "Born to Be Alive," the "merely" well-produced, sparkling album cuts back the hit as well as can fairly be demanded. Revealingly, perhaps, the songs written exclusively by Hernandez and his partner, guitarist **Herve Tholance**, turn out to be the most interesting, although they're definitely floor left fielders. "Disco Queen" (6:04) and "Show Me the Way You Kiss" (7:28), written by Hernandez, producer **Jean Vanloo** and lyricist John Turton, are light tracks that couldn't help but be more conventional than the hit; still, they are cleanly handled, with full productions that again somehow manage to sound sharp and spare, and which hint occasionally at Gary's Gang and Gino Soccio. Hernandez' unusual, declamatory style and pronunciation again emerge as important focal points. Rather more individual, though, are the samba-flavored "You Turn Me On" (4:37), with a beautiful, languid tropical shimmer and "I'll Give You Rendezvous" (3:27), an almost crooning number that breaks, Montana-like, into a jazz coda to wish us all "bon soir and a bientot." The longer cuts, are, of course, the immediate dance picks, but one hopes that Hernandez' own ideas will be fully developed for disco-length cuts on future albums. With one song, he's become a particularly hopeful and important figure in Eurodisco.

NEW DISCO DISCS: **Pockets**, whose first ARC/Columbia albums

blended jazz-fusion, Latin and R&B, have come across with a disco winner this week that's sure to find its way into the top reaches of the chart: "Catch Me." The group's normally sharp execution works especially well for the cut, and the careful balance between zip and punch (contributed to, no doubt, by **Jim Burgess'** mix) makes for a concise, consistently exciting 5:55. Fluttering and jabbing, the high-tenor lead and harmony vocals often suggest Lenny Williams' "Choosing You," but the hook here is even stronger, and the production, by **Verdine White** and **Robert Wright**, even more purposeful. Also a cross of pop and R&B: "Love Insurance" (8:00) by **Front Page**, the second release on Panorama Records, available through RCA. With a familiar cast of participants, this particularly well-written hook song comes in a clear, glossy production by **Rick Tell**, **Burt Szerlip** and New York DJ **Cory Robbins**. Well-worn moves are here renewed by excellent playing (by **Eric Matthew** and **Gary Turnier**, among others) and an uncredited female lead who's just super. **Rick Gianatos** mixed; the flip, "You Got My Love" (7:28), is also notable, especially for its post-vocal synthesizer break and return. Both have already been getting play and good response on a white-label advance pressing. **Kat Mandu** is the third incarnation so far of the rhythm section that's performed under the names Nightlife Unlimited and the Erotic Drum Band; their "The Break" (TK) has also been going around on test pressing, causing lots of good talk. As the title suggests, there's minimal musical progression here, but each moment in itself is so full that it creates its own little peak, just as "Disco Choo Choo" and "Action '78" did, especially in the long percussion segments, so that the entire 8:44 passes with no let-up in energy. Long Island DJs **Steve Thompson** and **Michael Arato** mixed, adding what may become a trademark, a climatic echo stop that can also be heard on George McCrae's current hit.

Remixed: **Bruni Pagan's** wonderful "Fantasy" (Elektra), lengthened slightly, to 8:24, giving us a bit more of the excellent, throbbing bass break. I hope sincerely that "Lovers" and "Late for Love" will soon follow. **Evelyn "Champagne" King's** "Out There" and "Make Up Your Mind," from her "Music Box" album (RCA) remixed by **Al Garrison**, should return this well-liked voice to the dance floor, the versions extended to 6:15 and 6:30, respectively. **Ruth Waters'** "Never Gonna Be the Same Again" (Millennium) has been remixed to 8:24; it is now minus the ballad intro (after all, you can only bring it down so many times a night); beginning and ending on a break and still uncommonly emotional (therefore a personal favorite) for the dance floor.

Some local label releases worth searching out: "Let Your Body Run," by **Francie Simone** (6:30) on BC disco disc (207 Dahill Road, Brooklyn, New York) has an eccentric "Hot Shot" edge to it, the rudimentary song and chorus jumping erratically from mellow keyboard chording when the raw percussion breaks come through. Played widely around the country already, it was hanging just outside the chart this week. Also, two from TR Records (810 Seventh Avenue, New York City): **Lectric Funk's** "Shanghaied" (6:30) and "Sweet Sensations" (5:45), produced by **John Ferrara**, both running on jagged, dry synthesizer arrangements, edited and echoed radically, as on the "Wuthering Heights" remixes, which should earn Ferrara a reputation as a true creative crazy. The record is on Blockbuster, TR's disco arm, as will be "No Nos Pararan" (9:37), the Spanish version of "Ain't No Stoppin' Us Now," by top Latin group **Charanga '76**. Also mixed by Ferrara, this version has a stronger pulse than the original; the percussion tracks in particular make it a serious alternative or addition to the original.

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

I-BEAM/SAN FRANCISCO

DJ: MICHAEL GARRETT

BAD BAD BOY—Theo Vaness—Prelude (entire LP)
COME ON AND GET IT ON—Soccer—Salsoul
DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA
FOUND A CURE—Ashford and Simpson—WB
GOT TO GIVE IN TO LOVE—Bonnie Boyer—Col
GROOVE ME—Fern Kinney—TK
HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB
IT'S TOO FUNKY IN HERE—James Brown—Polydor
POUSSEZ—Poussez—Vanguard (entire LP)
PUT YOUR BODY IN IT—Stephanie Mills—20th Century Fox
SUPER SWEET—Wardell Piper—Midsong Intl.
THIS TIME BABY—Jackie Moore—Col
WE ALL NEED LOVE—Troiano—Capitol
WHEN YOU WAKE UP TOMORROW/ROCK—Candi Staton—WB
YOU CAN DO IT—Al Hudson and the Partners—MCA

PIPPIN'S/NEW YORK

DJ: RICK RICHARDSON

CHANCE—Candi Staton—WB (entire LP)
FA LA LA (FEEL THE HEAT)—Kathi Baker—Deco
FANTASY—Bruni Pagan—Elektra
FOUND A CURE—Ashford and Simpson—WB
FRANCE JOLI—France Joli—Prelude (entire LP)
GET UP AND BOOGIE—Freddie James—WB
GIVE YOUR BODY UP TO THE MUSIC—Billy Nichols—West End
HERE COMES THAT SOUND AGAIN—Love Deluxe—WB
MAINLINE—Black Ivory—Buddah
PEOPLE COME DANCE—Ednah Holt and Starluv—West End
REVANCHE—Revanche—Atlantic (entire LP)
SHINING—Venus Dodson—WB/RFC
STAND UP-SIT DOWN—AKB—RSO
TELL EVERYBODY—Herbie Hancock—Col
THIS TIME BABY—Jackie Moore—Col

THE COPA/MIAMI

DJ: BILL KELLY

BEAT THE CLOCK—Sparks—Elektra
BORN TO BE ALIVE—Patrick Hernandez—Col
CRANK IT UP—Peter Brown—TK
DANCIN' AND PRANCIN'—Candido—Salsoul
FOUND A CURE—Ashford and Simpson—WB
GROOVE ME—Fern Kinney—TK
HERE COMES THAT SOUND AGAIN—Love Deluxe—WB
I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
OVER AND OVER—Disco Circus—Col
PUT YOUR BODY IN IT—Stephanie Mills—20th Century Fox
SAVAGE LOVER—The Ring—Vanguard
THE BOSS—Diana Ross—Motown
THE MAIN EVENT/FIGHT—Barbra Streisand—Col
THIS TIME BABY—Jackie Moore—Col
TWENTY-FOUR HOURS A DAY—L. J. Johnson—AVI

STAGE DOOR/BOSTON

DJ: JOSEPH IANTOSCA

CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor
CHANCE—Candi Staton—WB (entire LP)
CRANK IT UP—Peter Brown—TK
FOUND A CURE—Ashford and Simpson—WB
GET UP AND BOOGIE—Freddie James—WB
GOOD TIMES—Chic—Atlantic
HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
HERE COMES THAT SOUND AGAIN—Love Deluxe—WB
HOT HOT/DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA
I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
LOVE MAGIC—John Davis and the Monster Orch.—Col
PUT YOUR BODY IN IT—Stephanie Mills—20th Century Fox
RED HOT—Taka Boom—Ariola
THE BOSS—Diana Ross—Motown
TURN ME, TURN ME—Mary Love—TK

Record World Disco File Top 50

AUGUST 4, 1979							
AUG.	JULY			WKS. ON			
4	28			CHART			
1	2	I'VE GOT THE NEXT DANCE	DENIECE WILLIAMS/ARC/ Columbia (12") 23 10991	8	23 19	LOVE MAGIC JOHN DAVIS AND THE MONSTER ORCHESTRA/ Columbia (12") 23 11976	12
2	5	GOOD TIMES	CHIC/Atlantic (12"*) 4801	7	24 24	GIVE YOUR BODY UP TO THE MUSIC BILLY NICHOLS/ West End (12") WES 22118	3
3	6	THIS TIME BABY	JACKIE MOORE/Columbia (12") 23 10994	8	25 32	OVER AND OVER DISCO CIRCUS/Columbia (12"*) JC 36042	5
4	8	HERE COMES THAT SOUND AGAIN	LOVE DE-LUXE/ Warner Bros. (12") WBSD 8827	7	26 —	FRANCE JOLI FRANCE JOLI/Prelude (12"*) (entire LP) PRL 12170	1
5	7	THE BOSS/NO ONE GETS THE PRIZE	DIANA ROSS/Motown (12") 026	7	27 28	STAND UP—SIT DOWN AKB/RSO (12") RSS 302	2
6	1	BORN TO BE ALIVE	PATRICK HERNANDEZ/Columbia (12") 23 10987	11	28 29	JINGO CANDIDO/Salsoul (12"*) SA 8520 (RCA)	7
7	4	WHEN YOU WAKE UP TOMORROW	CANDI STATON/ Warner Bros. (12") BSK 3333	11	29 39	CAN'T LIVE WITHOUT YOUR LOVE TAMIKO JONES/Polydor (12") PD D 513	2
8	11	GET UP AND BOOGIE	FREDDIE JAMES/Warner Bros. (12") DWBS 8857	5	30 22	WANT ADS ULLANDA/Ariola/Ocean (12") 8900	7
9	3	BAD GIRLS/HOT STUFF/SUNSET PEOPLE	DONNA SUMMER/ Casablanca (12"*) NBLP 2 7150	15	31 40	MAINLINE BLACK IVORY/Buddah (12") DSC 132	2
10	10	DON'T YOU WANT MY LOVE/UNDERCOVER LOVER/HOT HOT	DEBBIE JACOBS/MCA (12") 13920	9	32 37	OPEN UP FOR LOVE SIREN/Midsong (12") MD 513	2
11	14	FOUND A CURE	ASHFORD & SIMPSON/Warner Bros. (12") DWBS 8874	5	33 31	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia (12") 23 10950	10
12	13	PUT YOUR BODY IN IT	STEPHANIE MILLS/20th Century Fox (12") TCD 86 (RCA)	7	34 35	GROOVIN' YOU HARVEY MASON/Arista (12") CP 704	8
13	9	CRANK IT UP (FUNK TOWN)	PETER BROWN/TK (12") TKD 151	9	35 25	LET ME TAKE YOU DANCING BRYAN ADAMS/A&M (12") SP 12014	10
14	12	H.A.P.P.Y. RADIO	EDWIN STARR/20th Century Fox (12") TCD 0076 (RCA)	8	36 45	IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor (12") 4203	2
15	17	YOU CAN DO IT	AL HUDSON AND THE PARTNERS/MCA (12") 1784	7	37 38	DON'T YOU FEEL MY LOVE GEORGE McCRAE/Sunshine Sound (12") 212	2
16	27	GROOVE ME	FERN KINNEY/TK (12") TKD 401	2	38 —	COME ON AND GET IT ON SOCCER/Salsoul (12") SG 217	1
17	18	SAVAGE LOVER	THE RING/Vanguard (12") SPV 23	7	39 33	MOTOWN REVIEW PHILLY CREAM/Fantasy/WMOT (12") D 132	6
18	26	THE MAIN EVENT/FIGHT	BARBRA STREISAND/Columbia (12"*) JS 36115	3	40 30	WHY LEAVE US ALONE FIVE SPECIAL/Elektra (12") AS 11408	6
19	23	RED HOT TAKA BOOM	Ariola (12") PRO 7761	12	41 41	RISE HERB ALPERT/A&M (12") SP 12022	2
20	16	DISCO CHOO CHOO	NIGHTLIFE UNLIMITED/Casablanca (LP cut) NBLP 7139	9	42 —	POW WOW/GREEN LIGHT CORY DAYE/New York Intl. (RCA) (12"*) BXL1 3408	1
21	15	NIGHT RIDER	VENUS DODSON/Warner/RFC (12") RCSD 8824	8	43 20	RING MY BELL ANITA WARD/TK (12"*) TKD 124	16
22	21	HEAVEN MUST HAVE SENT YOU	BONNIE POINTER/Motown (12") 020	13	44 —	WHATCHA' GONNA DO ABOUT IT ROZALIN WOODS/A&M (12") SP 12921	1
					45 —	FANTASY BRUNI PAGAN/Elektra (12"*) 6E 215	1
					46 —	GOT TO GIVE IN TO LOVE BONNIE BOYER/Columbia (12") 43 11026	1
					47 36	GET UP BOOGIE LEROY GOMEZ/Casablanca (LP cut) NBLP 7154	4
					48 50	DON'T STOP ISH/TK (12") TKD 156	3
					49 43	SUPER SWEET WARDELL PIPER/Midsong (12") MD 508	9
					50 —	SEXY CREAM SLICK/Fantasy/WMOT (12") D 122	1

(★ non-commercial 12", • discontinued)

Katzel Remembers 'The Real McCoy'

By BUD KATZEL

■ I met Van McCoy long before he taught the world to "do the hustle," before he became the darling of the then-emerging disco world. From the moment we met we developed a rapport that went beyond the "music industry relationships" that begin and end with what you can or cannot do for each other in terms of the business. There were many who were a lot closer to Van, but whenever we saw each other, there was that chemistry of warmth and fellowship that always touched the both of us.

There are countless others who can stand up and eulogize Van far better than I can. I was only a small part of his brief, meteoric career and life. He was only a small part of my world. Yet, there was something in the criss-crossing of our lives that had meaning for both of us.

In a business that thrives on hype and a modicum of truth, in a business that can build legends on a tissue of lies and relies on knocking the next guy, Van McCoy was truly out of place. The worst I ever heard him say of anyone was that "he's not such a bad guy." If he didn't have anything good to say, he said nothing. Usually, you heard him say, "God don't you love so and so." Or, commenting on some artist's or producer's new record, "Have you heard it, aren't you wild about it, I just love it, I just love it." That was the key to Van—he loved everybody.

Van McCoy was a giant sized talent, a complete musician who was more amazed by his successes than anyone. It was not false (Bud Katznel is general manager/assistant to the president of TK Records).

modesty when he reacted to reports of his success with, "C'mon are you serious?—C'mon don't say that." Telling Van McCoy that his record broke wide open in Philadelphia was like telling him he had been chosen to become America's first black president. He always stood amazed, and it was no act!

I knew very little of Van's private, personal life. I knew he had pain and problems but he kept it to himself. He never let on. Whatever time I spent with him at home or on the road, he was always filled with great hope and joy. I never saw him wince about matters that tore at his soul.

When "The Hustle" hit, Van was more than generous in spreading the credit for it. He never took a bow for it alone. But it was after "The Hustle" that things began to change for him. It seemed to me that from the time of that song until his passing, he was often surrounded by hangers on who did not serve him well. But Van was a man of fierce loyalties and would do nothing to hurt anyone. There it is again—the key to Van, he loved everybody.

If there is one story to relate about Van McCoy that says it all it is the manner in which he arranged to accept his gold record for "The Hustle."

When the time came, the choice of how, where and when was worked out by Van and Dick Gersh, who was doing Van's publicity. It was decided that Van would receive his gold record from his grandmother. The occasion chosen was the lady's 101st birthday party. It was a massive celebration in her honor at the

(Continued on page 50)

Radio World

Radio Replay

By NEIL McINTYRE



■ The programming people are on the move, either because they had a good book and are moving up, or because the ratings declined. Several are returning to their old haunts, where the current management feels they understand the market. The most notable of the moves is at WABC/New York. **Glenn Morgan** issued this statement on 7/26: "Effective immediately, I have resigned from the position as operations director after eight years of being with the station. I have gained invaluable experience and expertise in a variety of areas in the radio broadcasting business which have opened up many avenues for the future. After giving myself ample time to consider which of the many opportunities to pursue, I'll be announcing my plans in the near future." A spokesman for WABC said **Rick Sklar**, VP of ABC Radio, will assist the station on an interim basis. Sklar also will continue in an advisory position with the operations units of the radio division.

MORE MOVES: **Joe Parish** is the new VP/GM at KSFX-FM/San Francisco, replacing **Don Platt**. . . **Bill Martin** is named PD at WCMF/Rochester. . . **Abby Melamed** is promoted to operations manager at KSAN/San Francisco. . . **David Hall** is appointed MD at KNX-FM/Los Angeles. . . Here are the returning call letter men—those that have been there before and know the territory: **Jim Fox** returns to Q102/Cincinnati from KAUM/Houston as PD. **Mark Elliot** leaves to join Y95/Tampa as PD. **Ron Jones** returns to WHK/Cleveland as PD, replacing **Russ Knight**. **Dave Martin** returns to WFYR/Chicago as PD from WBZ/Boston, as **Don Kelly** takes over WXLO/New York. **Dan Steele** returns to Harrisburg after a few months at KTSA-FM/San Antonio as PD. Steele's return is caused by his problems in selling his home there, as people are reluctant to buy it because of the Three Mile Island plant. **Mike Scott** replaces Steele as PD, from WDMT/Cleveland. . . **Bobby Hatfield** is the new PD at WNEU/Wheeling from WNAP/Indianapolis. Send your moves, changes, and station pictures to RW east's Neil (Bar B Que) McIntyre.

GARY'S GANG: WPRO-FM in Providence had a very good book, but that's not stopping the station from making improvements. A great deal of research and effort is being put into the station's new morning show, which premieres this week. The morning personality is **Jimmy Gray**, who moves over from the AM station to help strengthen the ratings. The April/May ARB moved the station from 7.1 to 8.3 overall, and program director **Gary Berkowitz** feels that planning has payed off in rating increases, where they wanted them. I guess when they're good your always ecstatic about them, but when their bad you don't believe the book. We had some definite goals with 18-34, and it worked; it worked like a charm."

YOU'RE STILL THE ONE: Rating book after rating book keeps telling programmers that one of the formats that lasts the longest in the market is adult contemporary. The format takes the form in some markets as a hip good music station; in other markets it's a combination of music and talk programs that grab the big numbers. Finally, after all the years that adult contemps, once known as MORs, have dominated, many companies are taking a serious look at programming that appeals to a group outside of 18-34. This type of station isn't built overnight as stations like WCCO/Minneapolis, KDKA/Pittsburgh and WOR/New York can attest, they also don't fall off their high rating in a short period of time. The stations that have become the most successful did so over a number of years, with a combination of elements that included personalities, strong news, information, and music that didn't rattle anybody's cage. Being part of the family might be a way to describe the feelings the audience has about those types of radio stations. I know that's a little bit corny, but so are many of the listeners, and they're also loyal. That loyalty is something that grows out of years of friendship with the radio, and good friends stick together.

Starfleet Expands Live Broadcasts

By NEIL McINTYRE

■ NEW YORK — Starfleet Productions is currently the sound arm for many record companies and radio stations in producing live concert broadcasts. Starfleet is setting up its own network on a commercial basis, opening up the sponsorship to consumer products.

Many of the live broadcasts that have been put together in the past have been paid for by record companies, to help promote sales and as part of tour support for the artist. The audio showcase, from clubs, and concert locations throughout the country, take lengthy planning and good communication between the radio stations that form the network, and Starfleet Productions; much of this coordination is handled through Jim Slattery and partner Sam Kopper.

The goals of the company are explained by Jim Slattery: "We are reaching a more sophisticated level of the network, getting involved with advertising agencies and sponsors, so that we can take a big chunk of that production cost off the record com-

pany."

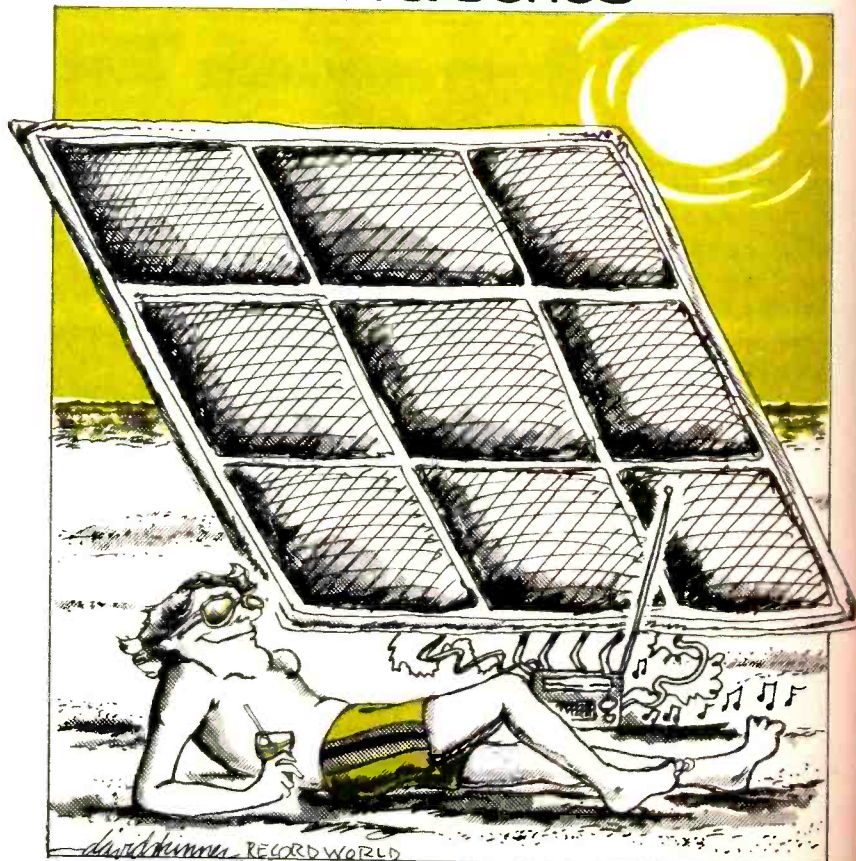
Sam Kopper, formerly a programmer with WBCN in Boston, handles the broadcast mix, and is responsible for the live production sound for each network concert.

Kopper has been doing remotes for radio for over eight years, and this experience, combined with Slattery's background in the technical aspects, have given radio good quality from live performances. Currently the Starfleet network carries a maximum of 35 FM stations; this will increase at the beginning of 1980. Slattery said, "We're both committed to the ideas of a live broadcast network. We bring the stations on the network something exclusive and unique in programming, plus we like doing it a lot."

Using telephone lines has been a problem for many broadcasters, both in setting it up properly and getting good quality. Starfleet has solved this by dealing closely with AT&T to insure good lines. Slattery explains, "Quality is something

(Continued on page 50)

ENERGY-SAVING RADIOS #3 in a series



the Sol Sound

their name in neon. The new single "Starry Eyes" on the Nation's radio two days after release. In the charts a week later. The kids in Southend going through the roof. And now a brand new album.

WHAT DOES IT ALL MEAN?



With a little help from Virgin and a little distribution from Atlantic...

AMERICA IS BREAKING THE RECORDS!



The Records. The Records' first U.S. album release. Featuring "Starry Eyes" and nine other songs just as good. The Records VA13130 Out now on Virgin.

Produced by Robert John Lange, Tim Friese-Greene
with contributions from Huw Gower, Will Birch/Dennis Weinreich.



Starry Eyes. The Single. It made nation-wide airplay less than 48 hours after release. It's out now on Virgin. VA67000.

VIRGIN RECORDS AND TAPES
Distributed by Atlantic Records

First 25,000 copies of the Records album
features a very wonderful free E.P.

Virgin

There's a little bit of Christy Minstrels in everyone.

Lots of folks doing big things in today's music scene
got there by way of The New Christy Minstrels.

The point is, one way or another, The New Christy Minstrels
are responsible for a lot of the good stuff folks are buying today.

And this is all to say that The New Christy Minstrels are
recording again. And they're all new—a new group—a new bag—
and a new label—Gregar Records. "You Need Someone to Love"
is their first album on Gregar Records.

And while we're on the subject, there's a single, also

**"You Need Someone to Love" b/w
"South American Get Away" #71-0102.**

Welcome a great group back to the charts.

Produced by Jackie Mills



GG-102

MANUFACTURED AND DISTRIBUTED BY RCA RECORDS.



Record World Singles



JUST 4, 1979

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

AUG. 4	JULY 28		WKS. ON CHART
1	1	BAD GIRLS DONNA SUMMER Casablanca 988 (4th Week)	11
2	2	RING MY BELL ANITA WARD/Juana 3422 (TK)	12
3	3	HOT STUFF DONNA SUMMER/Casablanca 978	16
4	5	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	17
5	7	GOLD JOHN STEWART/RSO 931	12
6	8	I WAS MADE FOR LOVIN' YOU KISS/Casablanca 983	11
7	10	GOOD TIMES CHIC/Atlantic 3584	8
8	6	I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680	16
9	9	MAKIN' IT DAVID NAUGHTON/RSO 916	16
10	4	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	16
11	12	MAMA CAN'T BUY YOU LOVE ELTON JOHN/MCA 41042	9
12	16	THE MAIN EVENT/FIGHT BARBRA STREISAND/Columbia 3 11008	8
13	17	MY SHARONA THE KNACK/Capitol 4731	7
14	15	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	16
15	14	YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908	16
16	13	HEART OF THE NIGHT POCO/MCA 41023	12
17	18	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	15
8	21	DOES YOUR MOTHER KNOW ABBA/Atlantic 3574	12
19	11	SHINE A LITTLE LOVE ELO/Jet 8 5057 (CBS)	12
20	27	LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA)	8
2	24	IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/ A&M 2132	10
22	28	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ ARC/Columbia 3 11033	5
23	23	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	13
24	19	SHADOWS IN THE MOONLIGHT ANNE MURRAY/ Capitol 4716	11
25	25	I CAN'T STAND IT NO MORE PETER FRAMPTON/A&M 2148	11
26	32	LET'S GO THE CARS/Elektra 46063	6
27	30	SAD EYES ROBERT JOHN/EMI-America 8015	11
28	26	THE LOGICAL SONG SUPERTRAMP/A&M 2128	19
29	29	ONE WAY OR ANOTHER BLONDIE/Chrysalis 2336	10
30	36	GOODBYE STRANGER SUPERTRAMP/A&M 2162	5
31	31	PEOPLE OF THE SOUTH WIND KANSAS/Kirshner 8 4284 (CBS)	10
32	38	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 8 50700	7
33	37	SUSPICIONS EDDIE RABBITT/Elektra 46053	9
34	20	DO IT OR DIE ARS/Polydor/BGO 14568	11



CHARTMAKER OF THE WEEK

35	—	DON'T BRING ME DOWN ELO Jet 9 5060 (CBS)	1
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36	45	LONESOME LOSER LITTLE RIVER BAND/Capitol 4748	4
37	41	MORNING DANCE SPYRO GYRA/Infinity 50011	8
38	46	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	7
39	50	BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) ROBERT PALMER/Island 49016 (WB)	3
40	22	GETTING CLOSER WINGS/Columbia 3 11020	8
41	47	YOU GONNA MAKE ME LOVE SOMEBODY ELSE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	8
42	48	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986	6
43	53	I DO LOVE YOU G.Q./Arista 0426	6
44	34	DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) GERRY RAFFERTY/United Artists 1298	10
45	33	UP ON THE ROOF JAMES TAYLOR/Columbia 3 11005	10

46	51	HOT SUMMER NIGHTS NIGHT /Planet 45903 (Elektra/ Asylum)	7
47	52	HOLD ON TRIUMPH /RCA 11569	10
48	49	LAST OF THE SINGING COWBOYS MARSHALL TUCKER BAND/Warner Bros. 8841	7
49	35	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	15
50	40	WEEKEND WET WILLIE/Epic 8 50714	11
51	39	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	16
52	57	HIGHWAY SONG BLACKFOOT/Atco 7105	7
53	44	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB)	20
54	43	DANCE THE NIGHT AWAY VAN HALEN/Warner Bros. 8823	15
55	60	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459	6
56	59	GIRL OF MY DREAMS BRAM TCHAIKOVSKY/Polydor 14575	5
57	66	THE BOSS DIANA ROSS/Motown 1462	4
58	61	SWEETS FOR MY SWEET TONY ORLANDO/Casablanca 991	5
59	75	DRIVERS SEAT SNIFF 'N' THE TEARS /Atlantic 3604	3
60	42	REUNITED PEACHES & HERB/Polydor/MVP 14547	21
61	68	OH WELL ROCKETS/RSO 935	4
62	69	YOUNGBLOOD RICKIE LEE JONES/Warner Bros. 49018	2
63	67	WE'VE GOT LOVE PEACHES & HERB/Polydor/MVP 14577	5
64	72	DIFFERENT WORLDS MAUREEN McGOVERN/Warner/Curb 8835	4
65	63	KISS IN THE DARK PINK LADY/Elektra/Curb 46040	7
66	76	HEY ST. PETER FLASH AND THE PAN/Epic 8 50715	4
67	71	WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032	4
68	80	CHILDREN OF THE SUN BILLY THORPE/Capricorn 0321	2
69	78	SATURDAY NIGHT HERMAN BROOD & HIS WILD ROMANCE/ Ariola 7754	3
70	74	TURN OFF THE LIGHTS TEDDY PENDERGRASS/ Phila. Intl. 8 3696 (CBS)	7
71	83	CRUEL TO BE KIND NICK LOWE/Columbia 3 11018	3
72	82	GOT TO GIVE IN TO LOVE BONNIE BOYER/Columbia 3 11028	2
73	77	LOVE ME TONIGHT BLACKJACK/Polydor 14572	3
74	79	GOING THROUGH THE MOTIONS HOT CHOCOLATE/ Infinity 50016	2
75	81	WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	5
76	86	LOVIN', TOUCHIN', SQUEEZIN' JOURNEY/Columbia 3 11036	4
77	78	ROCK AND ROLL DANCIN' BECKMEIER BROTHERS/ Casablanca 1000	2
78	94	RISE HERB ALPERT/A&M 2151	2
79	96	WHERE WERE YOU WHEN I WAS FALLING IN LOVE LOBO/MCA 41065	2
80	90	FIRECRACKER MASS PRODUCTION/Cotillion 44254 (Atl)	2
81	89	THIS IS LOVE OAK/Mercury 74076	3
82	—	THEN YOU CAN TELL ME GOODBYE TOBY BEAU/RCA 11670	1
83	85	WHEN YOU WAKE UP TOMORROW CANDI STATON/ Warner Bros. 8821	2
84	—	LADY WRITER DIRE STRAITS/Warner Bros. 49006	1
85	—	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 41075	1
86	—	GONE, GONE, GONE BAD COMPANY/Swan Song 71000 (Atl)	1
87	95	BABY I WANT YOU F.C.C./Free Flight 11595 (RCA)	3
88	—	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430	1
89	—	THIS NIGHT WON'T LAST FOREVER MICHAEL JOHNSON/ EMI-America 8019	1
90	—	IT'S JUST ANOTHER NIGHT IAN HUNTER/Chrysalis 2352	1
91	91	BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)	6
92	92	CRANK IT UP (FUNK TOWN) PT. I PETER BROWN/Drive 6278 (TK)	4
93	93	YOU'VE GOT ANOTHER THING COMING HOTEL/MCA 41052	3
94	65	CHASE ME CON FUNK SHUN/Mercury 74059	9
95	73	LONG LIVE ROCK THE WHO/MCA 41053	4
96	84	KEEP ON RUNNING AWAY LAZY RACER/A&M 2152	4
97	97	I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy 7169 (Motown)	5
98	100	YOU'VE LOST THAT LOVIN' FEELIN' LONG JOHN BALDRY & KATHY MacDONALD/EMI-America 8018	2
99	—	FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870	1
100	64	GEORGY PORGY TOTO/Columbia 3 10944	15

PRODUCERS & PUBLISHERS ON PAGE 22

Record World Album Airplay

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

AUGUST 4, 1979

FLASHMAKER



NINE LIVES
REO SPEEDWAGON
Epic

MOST ADDED

- NINE LIVES—REO Speedwagon—Epic (34)
- THE JUKES—Mercury (25)
- FIRST UNDER THE WIRE—Little River Band—Capitol (23)
- DAVID WERNER—Epic (21)
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic (15)
- ARMAGEDDON—Prism—Ariola (14)
- ESCAPE FROM DOMINATION—Moon Martin—Capitol (7)
- OUT OF NOWHERE—Joe Egan—Ariola (7)
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song (7)
- NEVER ENOUGH—Pousette-Dart Band—Capitol (6)

WNEW-FM/NEW YORK ADDS:

- ARMAGEDDON—Prism—Ariola
- ESCAPE FROM DOMINATION—Moon Martin—Capitol
- FIRST UNDER THE WIRE—Little River Band—Capitol
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
- NEVER ENOUGH—Pousette-Dart Band—Capitol
- NINE LIVES—REO Speedwagon—Epic
- ON TARGET—Bullseye—Col
- ELLEN SHIPLEY—New York International
- THE JUKES—Mercury
- DAVID WERNER—Epic

HEAVY ACTION (airplay in descending order):

- COMMUNIQUE—Dire Straits—WB
- LABOUR OF LUST—Nick Lowe—Col
- CANDY-O—Cars—Elektra
- GET THE KNACK—The Knack—Capitol
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- LOW BUDGET—Kinks—Arista
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- WITH THE NAKED EYE—Greg Kihn—Beserkley
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- NILS—Nils Lofgren—A&M

WPIX-FM/NEW YORK ADDS:

- BABY IT'S COLD OUTSIDE (single)—Stiv Bators—Bomp
- BILLY FALCON—UA
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
- THE JUKES—Mercury

HEAVY ACTION (airplay in descending order):

- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
- CANDY-O—Cars—Elektra
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- LOW BUDGET—Kinks—Arista
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- MIRRORS—Blue Oyster Cult—Col
- BREAKFAST IN AMERICA—Supertramp—A&M
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- GET THE KNACK—The Knack—Capitol
- STATELESS—Lene Lovich—Stiff/Epic

WBCN-FM/BOSTON ADDS:

- BACK IN YOUR LIFE—Jonathan Richman—Beserkley
- BACK TO THE DRAWING BOARD—Rubinoos—Beserkley
- FIRST UNDER THE WIRE—Little River Band—Capitol
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
- IT'S ALIVE—Ramoness—Sire (import)
- MYSTIC MAN—Peter Tosh—Rolling Stones
- NINE LIVES—REO Speedwagon—Epic
- THE JUKES—Mercury
- DAVID WERNER—Epic

HEAVY ACTION (airplay in descending order):

- CANDY-O—Cars—Elektra
- LOW BUDGET—Kinks—Arista
- DISCOVERY—ELO—Jet
- GET THE KNACK—The Knack—Capitol
- NEW VALUES—Iggy Pop—Arista (import)
- WITH THE NAKED EYE—Greg Kihn—Beserkley
- FEARLESS—Tim Curry—A&M
- STATELESS—Lene Lovich—Stiff/Epic
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- WAVE—Patti Smith—Arista

WLIR-FM/LONG ISLAND ADDS:

- ARMAGEDDON—Prism—Ariola
- DON'T THROW STONES—Sports—Mushroom (import)
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
- JUMPIN IN THE NIGHT—Flamin Groovies—Sire
- MAKIN MUSIC—Roy Clark/"Gatemouth" Brown—MCA
- NINE LIVES—REO Speedwagon—Epic
- RECKLESS LOVE—Crimson Tide—Capitol
- ELLEN SHIPLEY—New York International
- THE JUKES—Mercury
- DAVID WERNER—Epic

HEAVY ACTION (airplay in descending order):

- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- LABOUR OF LUST—Nick Lowe—Col
- CANDY-O—Cars—Elektra
- LAUGHING DOGS—Col
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- RUNNING LIKE THE WIND—Marshall Tucker—WB

GREY GHOST—Henry Paul Band—Atlantic

- GET THE KNACK—The Knack—Capitol
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- FEARLESS—Tim Curry—A&M

WAAF-FM/WORCESTER ADDS:

- RUST NEVER SLEEPS—Neil Young—Reprise
- TAKIN IT HOME (single)—Breathless—EMI-America
- THE JUKES—Mercury

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

- MIRRORS—Blue Oyster Cult—Col
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- DISCOVERY—ELO—Jet
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- MONOLITH—Kansas—Kirshner
- LOW BUDGET—Kinks—Arista
- GET THE KNACK—The Knack—Capitol
- LABOUR OF LUST—Nick Lowe—Col
- SECRETS—Robert Palmer—Island

WPLR-FM/NEW HAVEN ADDS:

- BALDRY'S OUT—Long John Baldry—EMI-America
- FIRST UNDER THE WIRE—Little River Band—Capitol
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
- NEVER ENOUGH—Pousette-Dart Band—Capitol
- NINE LIVES—REO Speedwagon—Epic
- OUT OF NOWHERE—Joe Egan—Ariola
- MICK TAYLOR—Col
- THE JUKES—Mercury
- DAVID WERNER—Epic

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

- VAN HALEN II—WB
- CANDY-O—Cars—Elektra
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- BREAKFAST IN AMERICA—Supertramp—A&M
- COMMUNIQUE—Dire Straits—WB
- MIRRORS—Blue Oyster Cult—Col
- WHERE I SHOULD BE—Peter Frampton—A&M
- LOW BUDGET—Kinks—Arista
- BACK TO THE EGG—Wings—Col
- REAL TO REEL—Climax Blues Band—WB

WAQX-FM/SYRACUSE ADDS:

- ARMAGEDDON—Prism—Ariola
- FIRST UNDER THE WIRE—Little River Band—Capitol
- HI FI—Walter Egan—Col
- LOVEDRIVE—Scorpions—Mercury
- NINE LIVES—REO Speedwagon—Epic
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- SLUG LINE—John Hiatt—MCA
- THE JUKES—Mercury
- DAVID WERNER—Epic
- YOUR FACE OR MINE?—Nantucket—Epic

HEAVY ACTION (airplay in descending order):

- GET THE KNACK—The Knack—Capitol
- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra

DISCOVERY—ELO—Jet

- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
- LOW BUDGET—Kinks—Arista
- RUST NEVER SLEEPS—Neil Young—Reprise
- AT BUDOKAN—Cheap Trick—Epic
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- NINE LIVES—REO Speedwagon—Epic

WIOQ-FM/PHILADELPHIA ADDS:

- BLACKJACK—Polydor
- CIRCLES & SEASONS—Pete Seeger—WB
- FIRST UNDER THE WIRE—Little River Band—Capitol
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
- NINE LIVES—REO Speedwagon—Epic

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

- FLASH & THE PAN—Epic
- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- BREAKFAST IN AMERICA—Supertramp—A&M
- COMMUNIQUE—Dire Straits—WB
- WHERE I SHOULD BE—Peter Frampton—A&M
- LOW BUDGET—Kinks—Arista
- DESOLATION ANGELS—Bad Company—Swan Song
- MONOLITH—Kansas—Kirshner
- BACK TO THE EGG—Wings—Col

WHFS-FM/WASHINGTON, D.C. ADDS:

- CAN'T CRY ANYMORE (single)—Shirts—Capitol
- HAVANA JAM—Col
- HIGH GEAR—Neil Larsen—Horizon
- NINE LIVES—REO Speedwagon—Epic
- OUT OF NOWHERE—Joe Egan—Ariola
- BRENDA RUSSELL—Horizon
- ELLEN SHIPLEY—New York International
- STAND UP COMIC—Woody Allen—Casablanca
- THE JUKES—Mercury

HEAVY ACTION (airplay in descending order):

- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
- BOP TILL YOU DROP—Ry Cooder—WB
- LABOUR OF LUST—Nick Lowe—Col
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
- SECRETS—Robert Palmer—Island
- GET THE KNACK—The Knack—Capitol
- FOOL AROUND—Rachel Sweet—Stiff/Epic
- THE STORY'S BEEN TOLD—Third World—Island

WKLS-FM/ATLANTA ADDS:

- RECKLESS LOVE—Crimson Tide—Capitol
- THE ESSENTIAL JIMI HENDRIX, VOL. 2—Reprise
- THE REDS—A&M
- DAVID WERNER—Epic

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

- CANDY-O—Cars—Elektra
- WITH THE NAKED EYE—Greg Kihn—Beserkley
- LABOUR OF LUST—Nick Lowe—Col
- LOW BUDGET—Kinks—Arista
- GET THE KNACK—The Knack—Capitol
- ANGEL STATION—Manfred Mann—WB
- DISCOVERY—ELO—Jet
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- KID BLUE—Louise Goffin—Asylum
- FREQUENCY—Nick Gilder—Chrysalis

ZETA 7-FM/ORLANDO ADDS:

- ARMAGEDDON—Prism—Ariola
- FIRST UNDER THE WIRE—Little River Band—Capitol
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
- HOTEL—MCA
- NINE LIVES—REO Speedwagon—Epic

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

- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- CANDY-O—Cars—Elektra
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
- STRIKES—Blackfoot—Atco
- GET THE KNACK—The Knack—Capitol
- LOW BUDGET—Kinks—Arista
- MIRRORS—Blue Oyster Cult—Col
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- WELCOME TWO MISSOURI—Missouri—Polydor
- FIGHTING ALONE—Dixon House Band—Infinity

WQSR-FM/TAMPA ADDS:

- DO IT YOURSELF—Ian Dury—Stiff/Epic
- FIRST UNDER THE WIRE—Little River Band—Capitol
- FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
- HI FI—Walter Egan—Col
- KID BLUE—Louise Goffin—Asylum
- NEVER ENOUGH—Pousette-Dart Band—Capitol
- NINE LIVES—REO Speedwagon—Epic
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- THE ESSENTIAL JIM HENDRIX, VOL. 2—Reprise
- THE JUKES—Mercury

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

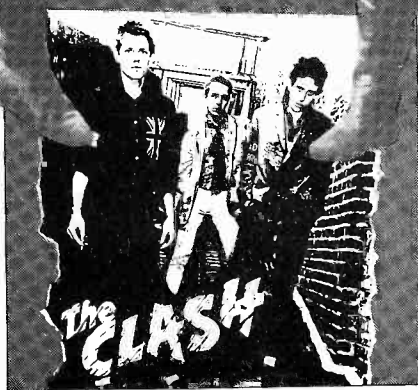
- BREAKFAST IN AMERICA—Supertramp—A&M
- BACK TO THE EGG—Wings—Col
- DISCOVERY—ELO—Jet
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- GET THE KNACK—The Knack—Capitol
- MONOLITH—Kansas—Kirshner
- WHERE I SHOULD BE—Peter Frampton—A&M
- UNDERDOG—Atlanta Rhythm Section—Polydor
- FLAG—James Taylor—Col

The CLASH

The only
group that
matters
gives you
more.

Seventeen cuts more!
Presenting the second
American album from The
Clash. Including ten select
tracks from their best-selling
first import album, and
seven songs never before on
any album anywhere (two
of them on a free bonus
single). With the release
of this potentially accessible
new material, The Clash
have never been closer to
breaking the sound barrier
of American radio right out
of the box.

The Clash attack this fall. Watch for tour dates.



JE 36060

Nothing can stop the shape
of things to Clash.
On Epic Records and Tapes.
Contains the single "I Fought The Law."

Record World Album Airplay

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

AUGUST 4, 1979

TOP AIRPLAY

THE CARS
CANDY-O



CANDY-O
CARS
Elektra

MOST AIRPLAY

- CANDY-O—Cars—Elektra (41)
- GET THE KNACK—Knack—Capitol (39)
- BREAKFAST IN AMERICA—Supertramp—A&M (25)
- BACK TO THE EGG—Wings—Col (21)
- DISCOVERY—ELO—Jet (19)
- LOW BUDGET—Kinks—Arista (19)
- COMMUNIQUE—Dire Straits—WB (17)
- MONOLITH—Kansas—Kirshner (17)
- LABOUR OF LUST—Nick Lowe—Col (15)
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic (13)

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- FIRST UNDER THE WIRE—Little River Band—Capitol
 - NINE LIVES—REO Speedwagon—Epic
 - THE JUKES—Mercury
- HEAVY ACTION (airplay in descending order):**
- CANDY-O—Cars—Elektra
 - GET THE KNACK—The Knack—Capitol
 - LABOUR OF LUST—Nick Lowe—Col
 - BACK TO THE EGG—Wings—Col
 - COMMUNIQUE—Dire Straits—WB
 - DISCOVERY—ELO—Jet
 - SECRETS—Robert Palmer—Island
 - WITH THE NAKED EYE—Greg Kihn—Beserkley
 - GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
 - DO IT YOURSELF—Ian Dury—Stiff/Epic

WABX-FM/DETROIT

- ADDS:**
- AIRPLAY—Point Blank—MCA
 - NINE LIVES—REO Speedwagon—Epic
 - REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
 - DAVID WERNER—Epic

HEAVY ACTION (airplay, sales in descending order):

- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- VAN HALEN II—WB
- DISCOVERY—ELO—Jet
- BACK TO THE EGG—Wings—Col
- NINE LIVES—REO Speedwagon—Epic

- STRIKES—Blackfoot—Atco
- WHERE I SHOULD BE—Peter Frampton—A&M
- RUST NEVER SLEEPS—Neil Young—Reprise
- MONOLITH—Kansas—Kirshner

WXRT-FM/CHICAGO

- ADDS:**
- BALDRY'S OUT—Long John Baldry—EMI-America
 - FIRST UNDER THE WIRE—Little River Band—Capitol
 - GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
 - NINE LIVES—REO Speedwagon—Epic
 - DAVID WERNER—Epic

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

- BREAKFAST IN AMERICA—Supertramp—A&M
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- BACK TO THE EGG—Wings—Col
- AZURE D'OR—Renaissance—Sire
- LABOUR OF LUST—Nick Lowe—Col
- LOW BUDGET—Kinks—Arista
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- ARMED FORCES—Elvis Costello—Col
- COMMUNIQUE—Dire Straits—WB
- CANDY-O—Cars—Elektra

KSHE-FM/ST. LOUIS

- ADDS:**
- ARMAGEDDON—Prism—Ariola
 - DOWN TO EARTH—Rainbow—Polydor
 - FIRST UNDER THE WIRE—Little River Band—Capitol
 - NINE LIVES—REO Speedwagon—Epic
 - THE JUKES—Mercury
- HEAVY ACTION (airplay, sales in descending order):**
- GET THE KNACK—The Knack—Capitol
 - CANDY-O—Cars—Elektra
 - MONOLITH—Kansas—Kirshner
 - SECRETS—Robert Palmer—Island
 - REAL TO REEL—Climax Blues Band—WB
 - DISCOVERY—ELO—Jet
 - LIVE KILLERS—Queen—Elektra
 - GREATEST HINTS—Michael Stanley Band—Arista
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
 - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor

WKDF-FM/NASHVILLE

- ADDS:**
- ARMAGEDDON—Prism—Ariola
 - BLUE RIVER OF TEARS (single)—Randy Goodrun—Arista
 - HIGH GEAR—Neil Larsen—Horizon
 - NINE LIVES—REO Speedwagon—Epic
 - THE JUKES—Mercury
 - DAVID WERNER—Epic

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

- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- CANDY-O—Cars—Elektra
- DESOLATION ANGELS—Bad Company—Swan Song
- BACK TO THE EGG—Wings—Col
- MONOLITH—Kansas—Kirshner
- GET THE KNACK—The Knack—Capitol
- DISCOVERY—ELO—Jet
- BREAKFAST IN AMERICA—Supertramp—A&M
- RICKIE LEE JONES—WB
- LAG—James Taylor—Col

KZEW-FM/DALLAS

- ADDS:**
- FIRST UNDER THE WIRE—Little River Band—Capitol
 - NINE LIVES—REO Speedwagon—Epic

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
- GET THE KNACK—The Knack—Capitol
- PARALLEL LINES—Blondie—Chrysalis
- WHERE I SHOULD BE—Peter Frampton—A&M

KLOL-FM/HOUSTON

- ADDS:**
- BOP TILL YOU DROP—Ry Cooder—WB
 - ESCAPE FROM DOMINATION—Moon Martin—Capitol
 - FEARLESS—Tim Curry—A&M
 - NINE LIVES—REO Speedwagon—Epic
 - DAVID WERNER—Epic

HEAVY ACTION (airplay in descending order):

- MONOLITH—Kansas—Kirshner
- CANDY-O—Cars—Elektra
- DISCOVERY—ELO—Jet
- COMMUNIQUE—Dire Straits—WB
- AIRPLAY—Point Blank—MCA
- GET THE KNACK—The Knack—Capitol
- BREAKFAST IN AMERICA—Supertramp—A&M
- BACK TO THE EGG—Wings—Col
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA

KBPI-FM/DENVER

- ADDS:**
- DO IT YOURSELF—Ian Dury—Stiff/Epic
 - FIRST UNDER THE WIRE—Little River Band—Capitol
 - KID BLUE—Louise Goffin—Asylum
 - NINE LIVES—REO Speedwagon—Epic
 - THE JUKES—Mercury

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

- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- BREAKFAST IN AMERICA—Supertramp—A&M
- RICKIE LEE JONES—WB
- BACK TO THE EGG—Wings—Col
- DISCOVERY—ELO—Jet
- VAN HALEN II—WB
- COMMUNIQUE—Dire Straits—WB
- MONOLITH—Kansas—Kirshner
- STRIKES—Blackfoot—Atco

KGB-FM/SAN DIEGO

- ADDS:**
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
 - FICKLE HEART—Sniff 'N' The Tears—Atlantic
 - FIRST UNDER THE WIRE—Little River Band—Capitol
 - NINE LIVES—REO Speedwagon—Epic
 - THE JUKES—Mercury

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

- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- BREAKFAST IN AMERICA—Supertramp—A&M
- BACK TO THE EGG—Wings—Col
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
- MIRRORS—Blue Oyster Cult—Col
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- COMMUNIQUE—Dire Straits—WB
- LABOUR OF LUST—Nick Lowe—Col
- LOW BUDGET—Kinks—Arista

KSJO-FM/SAN JOSE

- ADDS:**
- JOHN COUGAR—Riva
 - FIRST UNDER THE WIRE—Little River Band—Capitol
 - LAUGHING DOGS—Col
 - MORE AMERICAN GRAFFITI (soundtrack)—MCA
 - NINE LIVES—REO Speedwagon—Epic
 - THE JUKES—Mercury
 - THE WANDERERS (soundtrack)—WB
 - YACHTS—Radar (import)

HEAVY ACTION (airplay in descending order):

- GET THE KNACK—The Knack—Capitol
- LABOUR OF LUST—Nick Lowe—Col
- MIRRORS—Blue Oyster Cult—Col
- LIVE KILLERS—Queen—Elektra
- CANDY-O—Cars—Elektra
- STATE OF SHOCK—Ted Nugent—Epic
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
- VAN HALEN II—WB

KWST-FM/LOS ANGELES

- ADDS:**
- ARMAGEDDON—Prism—Ariola
 - FEARLESS—Tim Curry—A&M
 - FIRST UNDER THE WIRE—Little River Band—Capitol
 - NINE LIVES—REO Speedwagon—Epic
 - THE JUKES—Mercury

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

- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- MONOLITH—Kansas—Kirshner
- FLASH & THE PAN—Epic
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- SECRETS—Robert Palmer—Island
- I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
- LOW BUDGET—Kinks—Arista
- DISCOVERY—ELO—Jet
- WITH THE NAKED EYE—Greg Kihn—Beserkley

KZAP-FM/SACRAMENTO

- ADDS:**
- NINE LIVES—REO Speedwagon—Epic
 - THE JUKES—Mercury
 - DAVID WERNER—Epic

HEAVY ACTION (airplay in descending order):

- GET THE KNACK—The Knack—Capitol
- BREAKFAST IN AMERICA—Supertramp—A&M
- DISCOVERY—ELO—Jet
- MONOLITH—Kansas—Kirshner
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- VAN HALEN II—WB
- CANDY-O—Cars—Elektra
- BACK TO THE EGG—Wings—Col
- SECRETS—Robert Palmer—Island
- AT BUDOKAN—Cheap Trick—Epic

KSAN-FM/SAN FRANCISCO

- ADDS:**
- JOHN COUGAR—Riva
 - ESCAPE FROM DOMINATION—Moon Martin—Capitol
 - GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
 - OH WHAT A THRILL (single)—Chuck Berry—Atco
 - DAVID WERNER—Epic

HEAVY ACTION:

- CANDY-O—Cars—Elektra
- GET THE KNACK—The Knack—Capitol
- LABOUR OF LUST—Nick Lowe—Col
- LODGER—David Bowie—RCA
- LOW BUDGET—Kinks—Arista
- MIRRORS—Blue Oyster Cult—Col
- REPEAT WHEN NECESSARY—Dave Edmunds—Col
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

KZEL-FM/EUGENE

- ADDS:**
- ARMAGEDDON—Prism—Ariola
 - BACK TO THE DRAWING BOARD—Rubinoos—Beserkley
 - BILLY FALCON—UA
 - FIRST UNDER THE WIRE—Little River Band—Capitol
 - GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
 - MORNING DANCE (ep)—Spyro Gyra—Infinity
 - NINE LIVES—REO Speedwagon—Epic
 - OUT OF NOWHERE—Joe Egan—Ariola
 - THE JUKES—Mercury
 - DAVID WERNER—Epic

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

- ESCAPE FROM DOMINATION—Moon Martin—Capitol
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
- MIRRORS—Blue Oyster Cult—Col
- UNDERDOG—Atlanta Rhythm Section—Polydor
- COMMUNIQUE—Dire Straits—WB
- GET THE KNACK—The Knack—Capitol
- CHOPPER—Ariola
- CANDY-O—Cars—Elektra
- JOHN COUGAR—Riva
- SECRETS—Robert Palmer—Island

43 stations reporting this week.

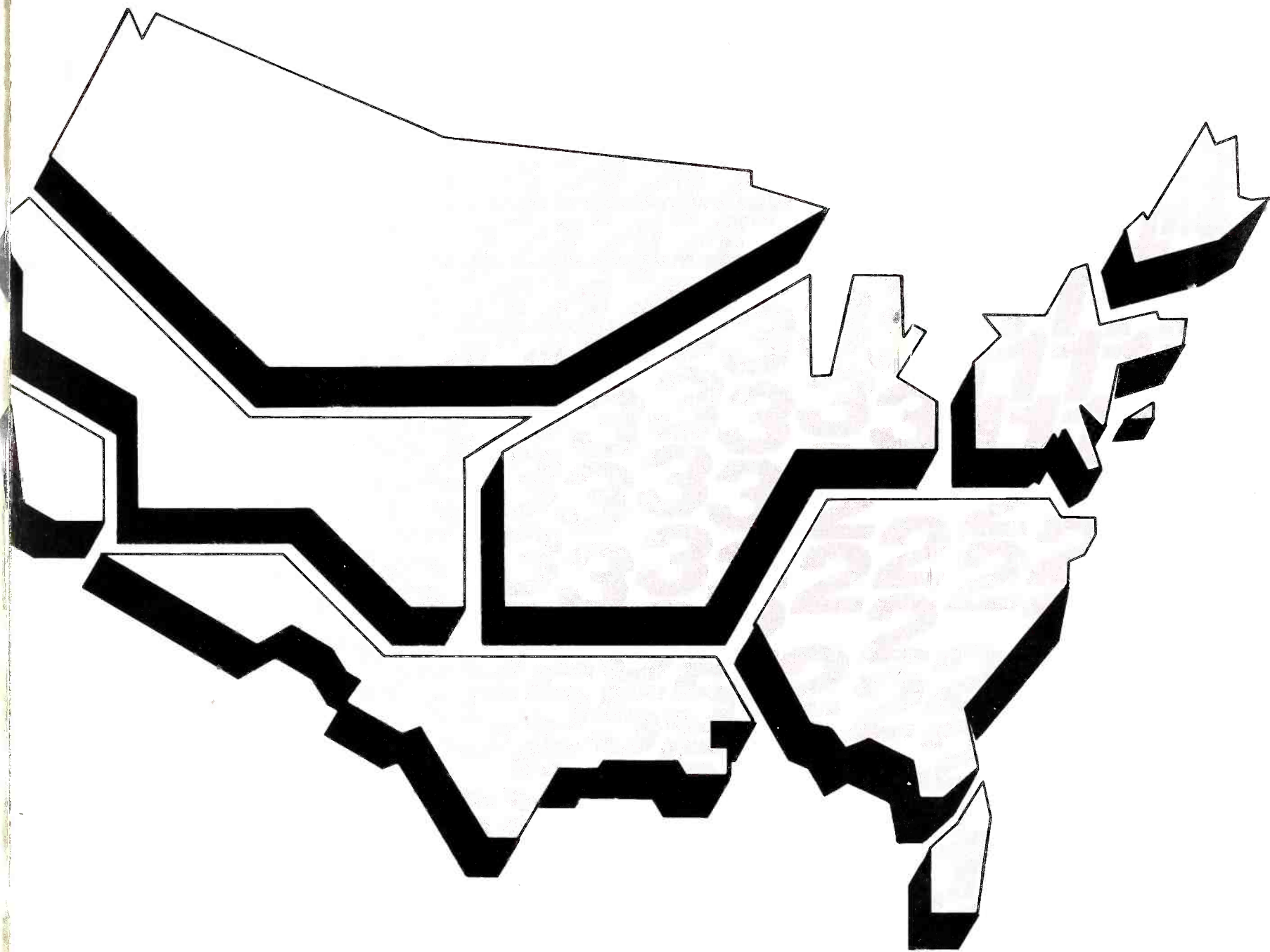
In addition to those printed are:

- WBAB-FM WSAN-AM KFML-AM
- WCOZ-FM WYDD-FM KAWY-FM
- WBLM-FM WQDR-FM KOME-FM
- WCMF-FM WWWW-FM KNAC-FM
- WOUR-FM Y95-FM KNAC-FM
- WMMR-FM KQRS-FM

The Radio Marketplace

Record World®

Pull-out Section Aug. 4, 1979



Hottest:

Rock ELO, LRB, Sniff "N" The Tears

Disco Bonnie Boyer, Patrick Hernandez, Diana Ross

Country Eddie Rabbitt, Jennifer Warnes

B.O.S. G.Q., Mass Production, Diana Ross,
Dionne Warwick

Adult EW&F, Dionne Warwick

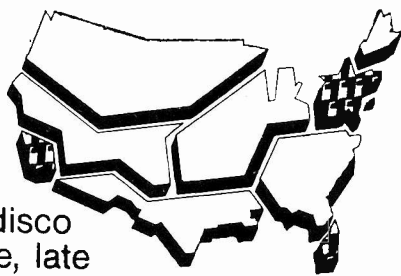
LP Cuts

Doobie Bros. (Dependent . . .)
KSLQ, B100, KXX/106
Cheap Trick (Ain't . . .) WEFM,
KBEQ, KFI, KFRC, KXX/106

Record World

The Radio Marketplace

1



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

B. Boyer: e WFIL, on WRKO, a KHJ, on KRTH.

Cars: 34-26 WBBF, 29-26 WCAO, 22-18 WICC, 22-6 WFIL, d26 WKBW, 19-15 WPGC, 7-4 WRKO, 16-12 WTIC-FM, 20-18 KFI, 13-9 KFRC, 27-25 KHJ, 18-15 KRTH, 34-25 F105, 20-17 PRO-FM.

Chic: 5-6 WABC, 2-2 WAVZ, 29-18 WBBF, 5-1 WCAO, 9-4 WFIL, 16-10 WICC, 28-22 WFIL, 12-8 WNBC, 3-1 WPGC, 21-15 WQAM, 9-5 WRKO, 12-5 WTIC-FM, 7-5 KFI, 15-8 KFRC, 16-9 KHJ, 9-6 KRTH, d29 F105, 3-1 PRO-FM, 3-2 Y100.

C. Daniels Band: 16-12 WBBF, a WCAO, 20-11 WICC, 20-11 WTIC-FM, 27-23 KFI, on KFRC, 28-26 KHJ, a F105, a32 Y100.

EW&F: 22-11 WAVZ, 37-30 WBBF, 27-22 WCAO, a WFIL, 25-21 WICC, ae WFIL, 21-16 WPGC, 20-17 WQAM, d30 WRKO, 25-21 WTIC-FM, on KFI, 16-15 KFRC, 26-20 KHJ, 16-12 KRTH, d34 F105, d19 PRO-FM, 16-8 Y100.

ELO: 18-15 WAVZ, 33-28 WBBF, e WCAO, d30 WICC, on WKBW, d29 WPGC, a WQAM, a WRKO, a31 WTIC-FM, on KFI, 24-17 KFRC, 20-16 KRTH, 1p F105, d22 PRO-FM.

G.Q.: d28 WCAO, a WICC, 28-24 WPGC, 19-16 WQAM, d26 KFI, d22 KFRC, 4-3 KHJ, 3-2 KRTH, a PRO-FM, 28-22 Y100.

P. Hernandez: a WQAM, 6-6 WRKO, 26-22 KFI, d28 KFRC, 29-21 KHJ, 14-9 KRTH, 22-18 Y100.

Dr. Hook: 11-8 WABC, 6-4 WCAO, 8-10 WFIL, 17-16 WFIL, 6-5 WNBC, 2-3 WPGC, 15-10 WQAM, 3-3 KFI, 26-18 KFRC, 12-11 KHJ, 8-7 KRTH, 12-10 F105, 4-5 PRO-FM, 9-9 Y100.

E. John: 26-21 WCAO, 20-19 WFIL, 30-29 WFIL, 9-9 WKBW, 16-14 WPGC, 25-21 WQAM, 19-17 WRKO, 6-6 KFI, 21-19 KFRC, 15-12 KHJ, 10-8 KRTH, 26-22 F105, 26-21 Y100.

R. John: a28 WAVZ, 22-19 WCAO, d26 WFIL, a WICC, ae WFIL, a WKBW, a WNBC, 30-27 WPGC, a WRKO, 29-26 WTIC-FM, on KFI, a KHJ, d24 KRTH.

Jones Girls: 9-5 WCAO, 9-8 WPGC, a WQAM, 27-25 WRKO, a Y100.

Kiss: a28 WABC, 11-11 WBBF, 1-6 WCAO, 18-16 WICC, 13-10 WFIL, 15-11 WPGC, 14-11 WQAM, 2-2 WRKO, 13-8 WTIC-FM, 12-8 KFI, 5-4 KFRC, 9-8 KHJ, 15-12 F105, 2-11 PRO-FM, 6-4 Y100.

Knack: a21 WABC, 17-10 WBBF, 28-23 WCAO, 24-14 WICC, 29-5 WFIL, 23-14 WKBW, 26-7 WPGC, a27 WQAM, 17-7 WRKO, 17-10 WTIC-FM, 12-9 KFI, 2-1 KFRC, 7-5 KHJ, 2-1 KRTH, 24-19 F105, 13-9 PRO-FM, 33-26 Y100.

LRB: d33 WBBF, e WCAO, d26 WICC, on WKBW, ae WPGC, on WRKO, 31-27 WTIC-FM, d29 KFI, on KFRC, d30 KHJ, d28 KRTH, a F105, a PRO-FM.

N. Lowe: a KFRC, a KHJ, 27-23 KRTH.

M: e WPGC, on WRKO, a KFI, d26 KFRC, on KRTH, a34 Y100.

Mass Production: d25 WPGC, a WQAM, 32-25 Y100.

Night: 26-24 WFIL, 25-21 WKBW, 26-21 WRKO, d30 KFI, a F105

M. Nightingale: 3-3 WAVZ, 23-17 WBBF, d29 WCAO, 22-20 WFIL, 23-20 WICC, a30 WFIL, 21-19 WKBW, 27-23 WPGC, 27-24 WQAM, 23-16 WRKO, 8-3 WTIC-FM, 23-20 KFI, a KFRC, 15-10 KRTH, 30-27 F105, 10-7 PRO-FM, 21-17 Y100.

R. Palmer: 27-25 WICC, 30-25 WTIC-FM, on KFI, on KFRC, 25-23 KHJ, 26-22 KRTH, a F105.

B. Pointer: 16-10 WRKO, on KFI, 30-22 KHJ, 17-14 KRTH, 27-24 F105, a PRO-FM.

Raydio: a18 WABC, 14-10 WAVZ, 2-7 WBBF, 3-3 WCAO, 6-7 WFIL, 8-6 WICC, 17-11 WKBW, a28 WNBC, 7-5 WPGC, 4-3 WQAM, 21-12 WRKO, 18-14 KFI, 20-14 KFRC, 19-17 KHJ, 12-11 KRTH, 25-20 F105, 6-3 PRO-FM, 10-5 Y100.

D. Ross: a WBBF, ae WPGC, a KRTH.

Sniff 'N' The Tears: 30-25 WCAO, d28 WRKO, a KFRC, a KHJ.

J. Stewart: 24-15 WABC, 10-8 WAVZ, 4-3 WBBF, 4-6 WCAO, 5-5 WFIL, 3-2 WICC, 14-11 WFIL, 23-15 WNBC, 1-4 WPGC, 3-3 WRKO, 3-7 WTIC-FM, 5-4 KFI, 3-3 KFRC, 2-2 F105, 5-2 PRO-FM, 27-24 Y100.

B. Streisand: 25-14 WABC, 12-6 WAVZ, 14-5 WBBF, 21-11 WCAO, 21-14 WFIL, 13-7 WICC, 25-19 WFIL, 16-6 WKBW, 10-6 WNBC, 5-2 WPGC, 1-1 WQAM, 24-19 WRKO, 5-2 WTIC-FM, 16-11 KFI, 10-7 KFRC, 10-7 KHJ, 1-3 KRTH, 33-30 F105, d20 PRO-FM, 2-1 Y100.

Supertramp: a29 WAVZ, a WBBF, a WCAO, d27 WICC, d20 WKBW, a30 WPGC, 28-26 WRKO, 32-29 WTIC-FM, on KFI, 20-19 KHJ, 22-19 KRTH, 21-18 PRO-FM.

D. Warwick: 29-26 WAVZ, 40-34 WBBF, 25-18 WCAO, 17-6 WFIL, 2-1 WKBW, 23-18 WPGC, on KFI, 25-18 KRTH, d21 PRO-FM.

2



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

Blackfoot: d32 WAYS, 3-3 WBBQ, a WCGQ, 31-28 WFLB, a WISE, 25-18 WRJZ, a30 WSGA, 28-24 KXX-106, a KX-104, a37 BJ-105, 29-27 Z93.

Cars: 24-18 WANS-FM, 19-16 WAUG, 31-28 WAYS, 28-21 WBBQ, 36-28 WCGQ, 26-25 WCIR, d28 WERC, a WFLB on WHBQ, d28 WHHY, 12-5 WISE, 20-14 WIVY, d31 WLCY, a WQXI, 22-16 WRFC, 17-12 WRJZ, 24-21 WSGA, 13-8 KXX-106, 25-23 KX-104, 38-27 BJ-105, d29 Q105, 22-20 Z93, 25-21 92Q, 23-17 94Q.

C. Daniels Band: 1-2 WANS-FM, 4-4 WAUG, 3-10 WAYS, 1-1 WBSR, 1-1 WCGQ, 9-1 WCIR, 5-1 WFLB, 13-8 WGSV, 9-5 WHBQ, 1-1 WISE, 1-1 WIVY, 15-7 WLCY, 4-1 WNOX, 1-2 WQXI, 1-1 WRFC, 1-1 WRJZ, 1-1 WSGA, 1-1 KX-104, 10-2 BJ-105, 18-5 Q105, 1-1 Z93, 1-1 92Q, 1-1 94Q.

Chic: 26-25 WANS-FM, 6-3 WAUG, 17-14 WAYS, 25-15 WBBQ, 25-20 WBSR, 1-3 WCIR, 12-8 WERC, 6-4 WFLB, 11-4 WGSV, 3-3 WHBQ, 8-5 WHHY, 14-8 WISE, 16-4 WIVY,

e WNOX, 8-4 WQXI, 11-3 WRFC, 10-5 WRJZ, 3-2 WSGA, 12-7 KX-104, 25-17 BJ-105, 23-19 Q105, 23-16 Z93, 18-13 92Q.

ELO: d29 WANS-FM, 21-18 WAUG, a WAYS, a WBBQ, e WBSR, a WCGQ, 22-18 WCIR, d25 WERC, d34 WFLB, d32 WGSV, 29-16 WHBQ, 26-17 WHHY, 19-12 WISE, 24-18 WIVY, a WLCY, d25 WNOX, d23 WQXI, d28 WRFC, 31-22 WRJZ, 20-15 WSGA, 27-23 KXX-106, d26 KX-104, e BJ-105, 30-25 Q105, 28-25 Z93, d28 92Q, 19-13 94Q.

EW&F: e WANS-FM, d25 WAUG, 22-17 WAYS, 29-19 WBBQ, 19-14 WBSR, d35 WCGQ, 23-10 WCIR, 27-15 WERC, a WFLB, 23-19 WGSV, d11 WHBQ, 28-18 WHHY, 17-10 WISE, 34-30 WIVY, 27-24 WLCY, 19-13 WQXI, 19-14 WRFC, 29-21 WRJZ, 25-17 WSGA, 24-18 KX-104, 36-26 BJ-105, 26-22 Q105, 21-14 Z93, 26-20 92Q, 14-9 94Q.

G.Q.: e WBBQ, a WBSR, a WCGQ, 23-19 WFLB on WHBQ, a WLCY, d30 WQXI, a WRJZ, 30-26 WSGA, 13-10 KX-104, a39 BJ-105, d30 Q105, a Z93, e 92Q.

R. John: 16-9 WANS-FM, d28 WAUG, 13-5 WAYS, 17-10 WBBQ, 11-8 WBSR, 26-19 WCGQ, e WCIR, 1-1 WERC, 33-29 WFLB, 20-10 WGSV, on WHBQ, 10-2 WHHY, 25-17 WISE, 32-22 WIVY, 33-30 WLCY, 27-20 WNOX, 25-19 WQXI, 31-26 WRFC, 28-20 WRJZ, 21-12 WSGA, 1-1 KXX-106, 27-24 KX-104, d36 BJ-105, d28 Q105, 24-21 Z93, 20-11 92Q, 26-18 94Q.

Knack: 2-1 WANS-FM, 13-7 WAUG, 21-11 WAYS, 25-8 WBBQ, 16-11 WBSR, 33-25 WCGQ, 18-6 WCIR, 5-2 WERC, d11 WFLB, 14-9 WHBQ, 14-6 WHHY, 3-2 WISE, 13-5 WIVY, 7-1 WLCY, e WNOX, 11-3 WQXI, 16-7 WRFC, 19-9 WRJZ, 17-8 WSGA, 7-2 KXX-106, 16-11 KX-104, 31-21 BJ-105, 12-1 Q105, 14-6 Z-93, 29-19 92Q, 10-4 94Q.

LRB: 32-28 WANS-FM, 28-23 WAUG, 30-26 WAYS, d26 WBBQ, d29 WBSR, e WCGQ, e WCIR, d29 WERC, 28-23 WFLB, 33-29 WGSV, e WHHY, 30-20 WISE, 28-21 WIVY, 32-29 WLCY, 30-27 WNOX, d28 WQXI, 29-24 WRFC, d32 WRJZ, 29-25 WSGA, 24-19 KXX-106, 29-25 KX-104, e BJ-105, d26 Q105, 30-26 Z93, 30-25 92Q, 30-25 94Q.

Night: 27-23 WBBQ, d28 WBSR, d30 WCIR, a WQXI, 31-27 WSGA, 15-12 KXX-106, d28 KX-104, e BJ-105, d27 92Q, 17-12 94Q.

M. Nightingale: 28-24 WANS-FM, 12-6 WAUG, 7-3 WAYS, 4-2 WBBQ, 9-9 WBSR, 7-5 WERC, 10-5 WFLB, 27-23 WHBQ, 16-10 WHHY, 13-7 WISE, 31-27 WIVY, 19-15 WLCY, 13-7 WQXI, 18-11 WRFC, 12-10 WRJZ, 16-7 WSGA, 18-11 KXX-106, 17-14 KX-104, 28-23 BJ-105, 19-10 Q105, 18-15 Z93, 23-16 92Q.

R. Palmer: 29-22 WANS-FM, 27-24 WAUG, d30 WAYS, d28 WBBQ, e WBSR, e WCGQ, e WCIR, a WERC, on WHBQ, d30 WISE, 31-28 WLCY, a WQXI, d29 WRFC, 39-36 WRJZ, a29 WSGA, 26-18 KXX-106, d30 KX-104, e Q105, d28 Z93, a 92Q, 24-19 94Q.

Rockets: d27 WBBQ, a WLCY, d28 WNOX, d31 WRFC, 31-28 KXX-106, e BJ-105, a Q105, a 92Q, e 94Q.

Sniff 'n' the Tears: d29 WAUG, a WBBQ, d32 WCGQ, d27 WCIR, 26-21 WERC, d35 WGSV, a WHBQ, a WHHY, d28 WISE, a WIVY, d32 WRFC, d38 WRJZ, a 94Q.

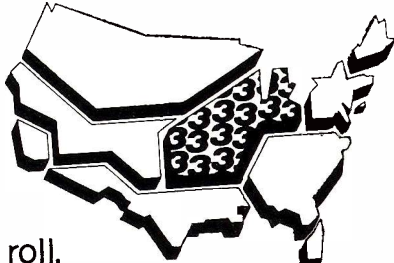
Spyro Grya: 29-27 WAYS, 23-18 WBBQ, 35-26 WFLB, 23-21 WQXI, 33-26 WRJZ, 20-18 Z93, 2-2 94Q.

B. Streisand: e WANS-FM, 15-11 WAUG, 18-15 WAYS, 15-9 WBBQ, 22-18 WBSR, 20-8 WCGQ, 13-7 WCIR, a WERC, 19-9 WFLB, 12-6 WGSV, 19-12 WHBQ, 6-1 WHHY, 9-4 WISE, 12-7 WIVY, 17-10 WLCY, 22-19 WNOX, 3-5 WQXI, 13-5 WRFC, 6-4 WRJZ, 14-11 WSGA, 10-5 KX-104, 20-12 BJ-105, 11-6 Q105, 5-3 Z93, 13-3 92Q.

Supertramp: 20-14 WANS-FM, 20-17 WAUG, 26-20 WAYS, d30 WBBQ, e WBSR, d37 WCGQ, e WCIR, 28-20 WERC, d35 WFLB, 27-23 WGSV, on WHBQ, 27-20 WHHY, 20-14 WISE, 40-35 WIVY, d32 WLCY, 24-14 WQXI, 23-17 WRFC,

30-19 WRJZ, 28-23 WSGA, 22-17 KXX-106, 28-20 KX-104, 40-35 BJ-105, 27-23 Q105, 12-8 Z93, d23 92Q, 9-5 94Q.

D. Warwick: e WANS-FM, a WAUG, d22 WAYS, d25 WBBQ, 29-24 WBSR, 30-19 WCIR, 29-24 WERC, d33 WFLB, 30-26 WGSV, d26 WHHY, 29-22 WISE, d33 WLCY, 11-5 WNOX, 26-18 WQXI, 28-22 WRFC, d34 WRJZ, 26-22 WQXI, d27 KX-104, d38 BJ-105, a Z93, d29 92Q.

3 
Much exposure for rock & roll, R&B/disco crossovers active. Late on country product.

Cars: 20-9 WEFM, a WLS, 24-20 WNDE, d33 WPEZ, d22 WZUU, 28-10 KBEQ, 20-15 KSLQ, 25-18 13Q, 33-21 92X.

Cheap Trick (Ain't): a WEFM, a KBEQ.

Chic: 5-5 CKLW, 16-13 WEFM, 6-5 WGCL, 30-24 WIFE, 16-13 WLS, 17-12 WNDE, 18-14 WOKY, 21-12 WPEZ, 16-13 KBEQ, 9-6 KSLQ, a Q102, 6-3 13Q, 3-6 92X.

C. Daniels Band: a WGCL, 7-1 WIFE, 18-11 WNDE, 22-20 WOKY, 12-6 WPEZ, 1-1 KBEQ, 20-9 13Q, 1-2 92X, 27-26 96KX.

Dr. Hook: 9-7 CKLW, 21-18 WEFM, 3-3 WIFE, a WLS, 6-4 WOKY, 4-2 WPEZ, 17-11 KSLQ, 6-6 KXOK, 7-5 Q102, 8-8 92X.

ELO: 35-34 WIFE, alp WLS, d26 WNDE, d29 WOKY, a WPEZ, a KBEQ, 29-24 KSLQ, a 13Q, 38-36 92X, 18-12 96KX.

EW&F: d26 CKLW, 13-9 WNDE, d31 WPEZ, 35-24 KBEQ, 28-20 KSLQ, a KXOK, 29-23 Q102, a 13Q, 23-15 92X.

G.Q.: on WIFE, a KBEQ, a KSLQ, a 13Q.

R. Lee Jones: a CKLW, a WOKY, a WZUU, on KBEQ.

Knack: 7-1 CKLW, a WEFM, 8-1 WGCL, 9-6 WIFE, 31-16 WLS, 14-10 WNDE, 17-10 WOKY, 23-18 WPEZ, 10-1 WZUU, 29-9 KBEQ, 6-2 KSLQ, a Q102, 21-10 13Q, 15-3 92X, 31-28 96KX.

LRB: 27-26 WGCL, 28-25 WNDE, 29-26 WOKY, 31-29 WPEZ, 20-15 WZUU, on KBEQ, 30-26 KSLQ, 29-24 KXOK, a 92X.

M. Nightingale: 30-25 CKLW, 31-29 WIFE, 21-18 WNDE, a WOKY, 29-25 WPEZ, 16-10 WZUU, 25-21 KSLQ, a KXOK, a Q102, 25-16 13Q, 32-26 92X.

R. Palmer: a CKLW, d29 WNDE, a WOKY, d38 KBEQ, 27-23 KSLQ, on 13Q, a 92X.

E. Rabbitt: 21-17 CKLW, 28-25 WOKY, a WPEZ, 22-18 WZUU, 37-34 KBEQ, 24-18 KSLQ, 23-22 KXOK.

Spyro Gyra: 30-28 WOKY, 24-22 WPEZ, 25-21 WZUU, 31-25 KBEQ, 31-27 KSLQ, 11-9 KXOK, 29-20 13Q.

J. Stewart: 17-14 CKLW, 17-9 WGCL, 5-9 WIFE, a WLS, 2-3 WOKY, 1-1 WPEZ, 4-4 KBEQ, 7-4 KXOK, 6-1 Q102, 5-5 13Q, 5-2 96KX.

B. Streisand: 6-6 CKLW, 21-12 WIFE, a WLS, 12-5 WNDE, 21-17 WOKY, 25-21 WPEZ, 5-3 KBEQ, 22-13 KSLQ, 17-15 KXOK, 24-19 Q102, 10-4 13Q, 11-5 92X, 32-29 96KX.

Supertramp: d29 CKLW, a WEFM, a WGCL, 26-22 WNDE, 19-16 WOKY, 35-27 WPEZ, d23 WZUU, 38-28 KBEQ, 3-1 KSLQ, 30-19 KXOK, on 13Q, 37-29 92X, 7-4 96KX.

Triumph: 30-27 WEFM, 26-25 WGCL, d34 WPEZ, a WZUU, 19-18 KBEQ, d30 13Q, 1-1 96KX.

J. Warnes: a WZUU, a 96KX.

D. Warwick: 1-2 CKLW, a WNDE, d36 WPEZ, d24 WZUU, d40 KBEQ, a KXOK, 26-19 13Q.



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

Cars: e WEAQ, 17-12 WGUY, 14-7 WOW, 11-5 WSPT, 14-11 KDWB, 17-14 KING, 17-16 KJR, 13-7 KLEO, 29-25 KMJK.

C. Daniels Band: 20-17 WEAQ, d29 WGUY, 10-2 WJON, 22-13 WOW, 1-2 WSPT, 2-1 KDWB, 24-11 KING, e KJR, 12-11 KKLS, 10-3 KKO, 17-13 KLEO, d29 KSTP, d38 KMJK, 13-1 KTOQ.

ELO: e WEAQ, d28 WGUY, a WJBQ, 23-16 WSPT, 22-20 KDWB, 25-17 KING, 20-17 KJR, a KKLS, 21-19 KLEO, d31 KMJK, d29 KTOQ.

EW&F: e WGUY, d21 WJBQ, 23-13 WJON, d28 WOW, d30 WSPT, 24-18 KDWB, 29-25 KGW, d21 KING, 18-14 KJR, 25-20 KKLS, d25 KKO, 25-18 KLEO, 31-26 KMJK, 19-14 KSTP, 20-17 KTOQ.

E. John: 6-1 KKLS, a21 KDWB, 6-4 KGW, 3-5 KING, 14-13 KJR, 15-11 KSTP.

R. John: 18-16 WEAQ, 24-19 WGUY, d26 WJBQ, 22-14 WJON, e WOW, d23 WSPT, a27 KDWB, 24-22 KGW, e KING, d26 KJR, d24 KKLS, 23-20 KKO, 18-15 KLEO, 26-21 KMJK, 25-22 KSTP, 29-27 KTOQ.

Knack: e WEAQ, 21-10 WGUY, 19-13 WJBQ, 20-5 WOW, 2-1 WSPT, 21-3 KDWB, 10-2 KJR, 20-13 KKO, 19-16 KLEO, 21-14 KMJK.

LRB: 30-28 WEAQ, d30 WGUY, d25 WJBQ, a WJON, e WOW, 28-20 WSPT, a29 KDWB, 30-28 KGW, e KING, 24-21 KJR, d22 KKLS, e KKO, 32-27 KMJK, e KSTP, 27-24 KTOQ.

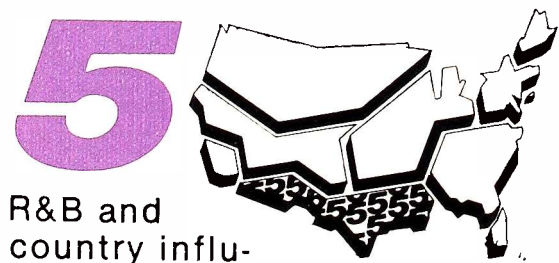
M. Nightingale: 13-8 WEAQ, 22-15 WJBQ, 17-15 WJON, d21 WOW, 9-4 WSPT, 20-15 KDWB, 3-2 KGW, d25 KING, d24 KJR, 10-6 KKLS, 7-2 KKO, 15-14 KLEO, 8-5 KMJK, 16-12 KSTP, 19-16 KTOQ.

E. Rabbitt: 6-5 WEAQ, 23-21 KGW, 22-19 KING, 24-16 KKO, 14-13 KSTP.

B. Streisand: 16-10 WEAQ, 19-14 WGUY, 7-3 WJBQ, 9-4 WJON, 3-1 WOW, 18-14 WSPT, 15-6 KGW, 5-4 KING, 15-12 KJR, e KKO, 10-5 KLEO, 15-10 KMJK, 12-8 KSTP, 23-19 KTOQ.

Supertramp: 21-19 WEAQ, 29-24 WGUY, a WJBQ, 29-24 WOW, 19-12 WSPT, 17-8 KDWB, d29 KGW, 23-12 KING, 3-1 KJR, d23 KKLS, a KKO, 23-17 KLEO, d28 KMJK, d28 KTOQ.

J. Warnes: 23-21 KSTP.



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

Herman Brood: a WTI, a B100.

Cars: 23-12 WTI, 36-33 KNOE-FM, 29-24 KRBE, on KROY-FM, on KUHL, 14-7 B100, 26-23 Magic 91.

Chic: 10-5 WTI, 32-23 KNOE-FM, a KRBE, a KROY-FM, on KUHL.

C. Daniels Band: d27 WTI, 19-7 KNOE-FM, 21-7 KRBE, 20-9 KROY-FM, 28-20 KUHL, d29 Magic 91.

ELO: on KNOE-FM, a KRBE, on KUHL, 24-19 B100, d24 Magic 91.

EW&F: 30-13 WTI, 11-9 KNOE-FM, 11-4 KROY-FM, on KUHL, 13-12 B100, 12-5 Magic 91.

R. John: 26-21 WTI, d31 KNOE-FM, 20-15 KRBE, 21-18 KROY-FM, 17-12 KUHL, 8-6 B100, 22-17 Magic 91.

Knack: 25-10 WTI, 24-15 KNOE-FM, 18-3 KRBE, 25-15 KUHL, 18-2 B100, 18-14 Magic 91.

LRB: a WTI, d35 KNOE-FM, a KRBE, d21 KROY-FM, d29 KUHL, 28-27 B100, d28 Magic 91.

M. Nightingale: 2-2 WTI, 35-24 KNOE-FM, a KRBE, 18-13 KROY-FM, 20-16 KUHL, 22-16 B100, 23-18 Magic 91.

R. Palmer: a WNOE, d38 WTI, on KNOE-FM, d27 KRBE, on KUHL, d29 B100.

Raydio: 22-17 WTI, 3-3 KNOE-FM, 9-7 KUHL, 20-8 B100, 10-4 Magic 91.

Rockets: d39 WTI, d30 KRBE, d28 B100.

B. Streisand: 19-6 WTI, 19-6 KNOE-FM, 24-22 KRBE, 2-1 KROY-FM, 23-13 KUHL, 15-10 B100, 13-6 Magic 91.

Supertramp: d31 WTI, on KNOE-FM, a KRBE, 10-2 KROY-FM, d30 KUHL, 25-13 B100, 27-25 Magic 91.

Triumph: a WNOE, 37-35 WTI.



Cars: d23 KIMN, 30-18 KNUS, d28 KOFM, 19-10 KOPA, 15-9 KTFX, d38 KYGO.

C. Daniels Band: 19-18 KIMN, 24-24 KNUS, 27-20 KOFM, 3-3 KOPA, 1-1 KTFX, a KVIL, 17-9 KYGO.

Chic: 21-20 KIMN, 25-22 KLIF, 20-9 KNUS, 22-19 KOFM, 20-16 KOPA, 32-29 KTFX, 19-10 KVIL, d36 KYGO.

ELO: d38 KNUS, e KOFM, 11-6 KOPA, e KTFX, a KYGO, 12-7 Z97.

EW&F: d22 KIMN, 36-32 KLIF, 33-21 KLIF, 29-25 KOFM, 25-17 KOPA, a KVIL, 32-20 KYGO.

P. Hernandez: a29 KIMN, a KNUS, e KOPA, e KVIL.

E. John: 3-2 KIMN, 28-25 KLIF, 13-6 KOFM, 26-23 KOPA, 4-1 KYGO, 23-19 KVIL.

R. L. Jones: 39-37 KLIF, 32-31 KNUS.

Knack: 28-25 KIMN, 14-3 KNUS, 28-26 KOFM, 1-1 KOPA, 17-15 KTFX, 34-28 KYGO.

LRB: a27 KIMN, 38-36 KLIF, e KNUS, e KOFM, d28 KOPA, d35 KTFX, d40 KYGO.

M. Nightingale: 14-13 KIMN, 35-30 KLIF, 19-17 KNUS, 16-12 KOFM, 18-8 KTFX, 6-2 KYGO, 29-24 KVIL.

R. Palmer: a KIMN, a KNUS, a KOFM, e KOPA, 27-24 KTFX, a KYGO.

E. Rabbitt: 30-27 KLIF, 29-26 KOPA, e KVIL.

Raydio: 10-8 KIMN, 23-17 KLIF, 6-5 KNUS, 15-10 KOFM, 18-15 KOPA, 7-7 KTFX, 15-10 KYGO, 26-23 KVIL.

Spyro Gyra: d30 KIMN, 40-38 KLIF, 36-34 KNUS, a KVIL.

B. Streisand: 13-12 KIMN, 30-28 KLIF, 17-12 KNUS, 19-9 KOFM, 16-9 KOPA, 5-3 KTFX, 30-28 KVIL, 23-14 KYGO, 18-14 Z97.

Supertramp: a28 KIMN, a40 KLIF, d36 KNUS, d30 KOFM, 24-21 KOPA, d39 KYGO.

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
WHY—Montgomery
WISE—Ashville
WIVY—Jacksonville
WLCY—St. Petersburg
WNOX—Knoxville
WQXI—Atlanta
WRFC—Athens
WRJZ—Knoxville
WSGA—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
KKOA—Minot
KLEO—Wichita
KMJK—Portland
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
KLIF—Dallas
KNUS—Dallas
KOFM—Oklahoma City
KOPA—Phoenix
KTFX—Tulsa
KVIL—Dallas
KYGO—Denver
Z97—Fort Worth

Hot Adds

(A bi-weekly listing of the most added records in each category.)

Most Added Records at Major Markets:

ELO (Jet)	35
LRB (Capitol)	23
Robert Palmer (Island)	19
Supertramp (A&M)	18
Robert John (EMI-America)	17
EW&F (ARC/Columbia)	13
G.Q. (Arista)	13
Rickie Lee Jones (Warner Bros.)	13
Sniff "N" The Tears (Atlantic)	13
Dionne Warwick (Arista)	12

Most Added Records at Secondary Markets:

Robert Palmer (Island)	29
ELO (Jet)	28
LRB (Capitol)	22
Supertramp (A&M)	22
Dionne Warwick (Arista)	18
Sniff "N" The Tears (Atlantic)	15
Robert John (EMI-America)	14
EW&F (ARC/Columbia)	12
Cars (Elektra)	11

Most Added Country:

Jim Ed Brown & Helen Cornelius (RCA)	48
Don Williams (MCA)	46
Mickey Gilley (Epic)	40
Kenny Dale (Capitol)	37
Donna Fargo (Warner Bros.)	33
T. G. Sheppard (Warner/Curb)	32
Crystal Gayle (United Artists)	32
Rex Allen, Jr. (Warner Bros.)	30
Moe & Joe (Columbia)	30

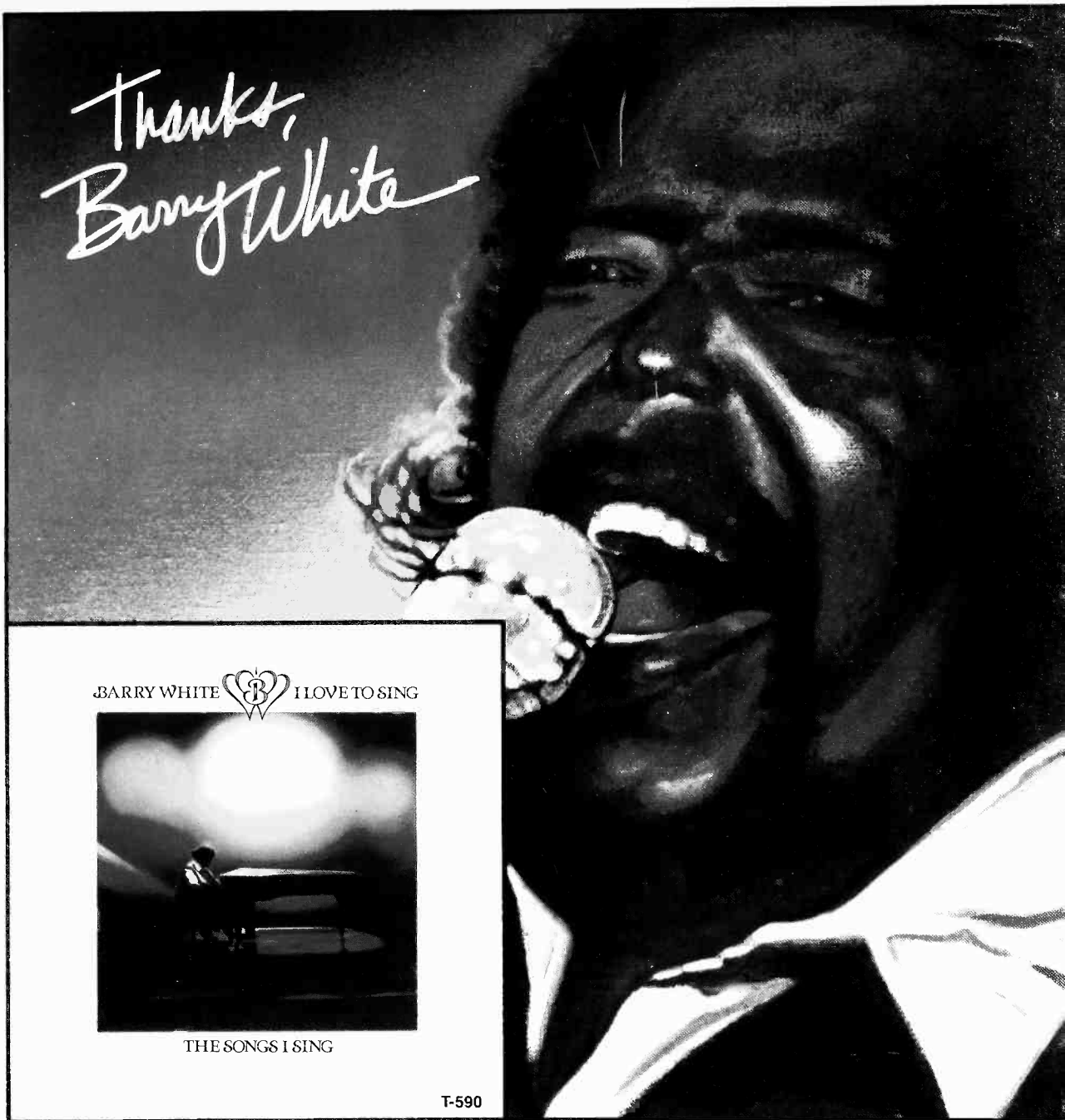
Most Added at Black Oriented Stations:

Michael Jackson (Epic)	22
The O'Jays (Phila. Intl.)	17
Fern Kinney (Malaco)	11
Double Exposure (Salsoul)	10
Ashford & Simpson (Warner Bros.)	9
Crusaders (MCA)	9
Peaches & Herb (Polydor/MVP)	9
Gap Band (Mercury)	8

THE THREE SECRETS TO BARRY WHITE'S SUCCESS ARE ON THIS ALBUM.

1. A voice as sensual as the rustle of satin sheets.
2. An ability to take the words right out of your heart.
3. A gift for orchestration second to none.

*Thanks,
Barry White*



"I Love To Sing
The Songs I Sing,"
the brand new album
from the one and only
Barry White.

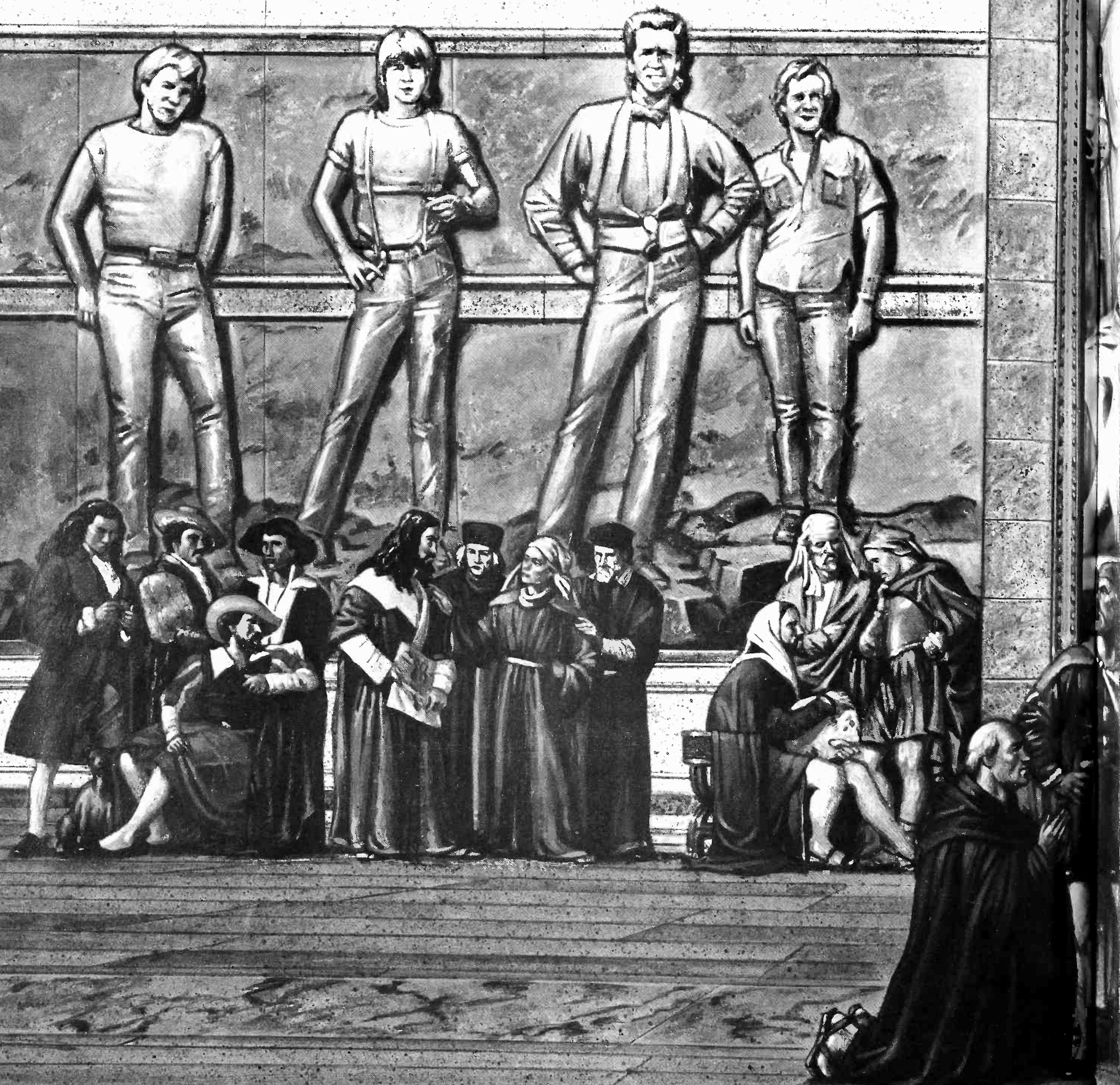
Includes the single, "I Love To Sing The Songs I Sing" TC-2416

Produced and arranged by Barry White
A Soul Unlimited Production



Manufactured and Distributed by RCA Records

BRAM TCHAIKOVSKY ON POLYDOR/RADAR



The Big Red label has ears all over the world. So when we first heard England's Bram Tchaikovsky, we knew our's was the company that could make them feel right at home. Radar Records agreed, and promptly signed on with us for the U.S.

In no time, you could hear Tchaikovsky's music spilling out of every office, and then, our fanned-on, enthusiastic team of music lovers

RECORDS & TAPES.



own to work, spreading the excitement for Bram
Tchaikovsky in a thoroughly coordinated program.
Just weeks, Tchaikovsky was a
every tip sheet, and was select-
one of the most added records. It is
used on virtually every AOR playlist
blossoming out as a Top 40 hit.
ressive achievements indeed, for a brand new
But the fact that all this airplay and attention

**YOU CAN
TELL A COMPANY
BY THE ARTISTS
IT KEEPS**

for Bram Tchaikovsky was captured in competition
with a torrent of good product, makes it even more
impressive.

At Polydor, when we hear a good
record, we jump on it and take it just as far
as it can go. Because we believe in what
we hear, we can make believers out of
anyone who'll listen. That's why Bram Tchaikovsky
calls us, "mates."



The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ **IMPORTANT STUFF**—This bulletin just in from COAST's news bureau: following the **Ayatollah Khomeini's** recent edict banning music from the airwaves, Butterfly recording artists **St. Tropez** have regretfully announced that they are scuttling plans for a proposed tour of Iran, due to lack of airplay . . . Our prediction for the next supergroup: **Robert Fripp** (L.A. guitarist), **Fred Frith** (keyboardist), **Florian Fricke** and (vocalist) **Janie Fricke** (pronounced Frickee). They'll be calling themselves Fripp, Frith, Fricke and Fricke, of course, and we further predict that they'll choose **Mike Flicker** to produce their first album . . . **Allan Rinde**, manager of the **Pop**, tells us that he's writing a TV pilot called "Rock Hospital" that will be based on the band's experiences recording their first album for Arista. "The first episode," said Rinde, "opens with a car accident and a heroic climb through and up 100 feet of underbrush that puts lead singer **David Swanson** in a cast for the first month of rehearsals. Meanwhile, the pressure of success seems to be getting to drummer **Joel Martinez**, and he suffers a nervous breakdown just one week before the first studio date. All looks lost until producer **Earle Mankey**, in a dramatic scene, discovers that guitarist **Clams Casino** is in reality **Tim McGovern**, former drummer for **Randy California**, **Arthur Lee** and **Neil Merryweather**, who had disappeared some years ago." And there's more: "Martinez, released from the hospital, attempts to make a comeback, but breaks his elbow in a fall from the second floor. Through it all, tracks get cut, overdubbed and mixed. But guitarist **Roger Prescott** goes to Santa Barbara to unwind and severs tendons in his right foot. Bassist **Tim Henderson** sits quietly in a corner suffering paranoid delusions that he's next." And by the way, according to Rinde, this is all true . . . When the **Doobie Brothers** checked into a hotel near Michigan's Pine Knob Theater for the first of their five nights there, **Michael McDonald** was apparently given the key to the wrong room. When gig time arrived, McDonald, who had fallen asleep, couldn't be found, due to the room confusion; the entire hotel had to be searched until he was located, which postponed the show by a good hour. As if that weren't enough, the huge mirrored ball that hangs above the Doobies' set crashed to the stage moments after the band finished its encore—which means that the Doobies narrowly avoided what you might call total destruction to their minds.

PEEKABOO—Apparently our defenders in the U. S. Customs service aren't exactly heavyweight rock fans. Jet Records staffers, anxious about an overdue video piece on the **Electric Light Orchestra** en route from London, checked with authorities to find the missing tape was being held in New York, where agents thought they had a new porno import on their hands.

The mixup was understandable, though: the title of the tape was taken from ELO's latest single, "Don't Bring Me Down."

TUTTI-FRUTTI TWO—Munich-based O.K.O. Productions is currently in town, searching for a **Little Richard** look-alike for an upcoming television documentary, "The Little Richard Story," now in development for European exploitation.

Saturday (28) was scheduled as principal audition date, with "more than 100" aspiring Penniman clones expected to turn out. Due to screen hopeful rockers was director **William Klein**, who's reportedly started filming in Macon, Nashville and such soul nerve centers as Munich and Paris.

DINING ON CROW—We try not to toot our own horns at RW, but sometimes false modesty doesn't fit. So we'll step forward to humbly accept the first **Anne Boleyn Memorial Trade Pictorial Award** for RW's innovative graphic depiction of manager **Ray Anderson**, program director **Bob Hamilton** of K-EARTH, and **Maxine Nightingale's** hair and upper forehead (RW, July 28, 1979).

Rather than print the missing seven-eighths of the singer's features, COAST simply offers a somewhat abashed tip of the scissors to all involved . . . MORE REVISIONS are in order, meanwhile, in the case of recent reports on studio doings for several acts. **Melissa Manchester** is currently recording in Atlanta, not Lotusland, where she's teamed with producer **Steve Buckingham**, who oversaw sessions for **Alicia Bridges'** hit Polydor debut . . . COAST also erred by omitting co-producer **Steve Gibson** in a mention of **Michael Johnson's** sessions at Creative Workshop in Nashville.

HAM BY-PRODUCTS—In a recent COAST account of the **Durocs'** pro-porcine maneuvers at Capitol, we neglected to stress that Durocs
(Continued on page 64)

For The Record Opens Sixth Store

By DAVID MCGEE

■ **BALTIMORE** — Recession blues? Perhaps the shaky economy and the various crises afflicting our nation have given some retailers second thoughts about expanding their businesses. But For The Record's owner and president Kim Milliken unflinchingly opened the chain's sixth store on July 4. What makes the expansion notable is the gamble involved: the new store is located in a section of town economically, politically and culturally apart from geopolitical Baltimore, and thus attracts a clientele whose tastes in music are hardly in line with that of the predominately black consumer who frequent the chain's other stores.

The newest For The Record is located in a strip shopping center outside geopolitical Baltimore in the Glen Burnie community. Solidly middle class, with a high density of population and a low unemployment rate, Glen Burnie boasts a broad spectrum of retail stores, all doing, according to Milliken, "remarkably well" because the quality of life in the area constantly attracts new inhabitants who then become new customers.

Largest Store

At 2400 square feet (1900 devoted to selling space), the Glen Burnie store is For The Record's largest—by accident, not by design. "It's a nice lease we have here," explains Milliken, "and I managed to negotiate it in such a fashion that the extra square footage I otherwise would not use is not costing me anything additional. So the store will have the luxury of having a larger back room in which to manipulate its incoming and outgoing stock."

Other than being outside Baltimore proper, the new store differs in focus from other For The

Records. Those stores deal heavily in black music and rank among the east coast's most accurate barometers of an r&b record's out-of-the-box strength. Glen Burnie, however, is first of all a rock store; and Milliken, having noticed the community's increasing interest in country music, is for the first time actively promoting country product ("I'm the first to recognize that a great big country record is not like a great big while record or a big black record. But still . . .").

Long-Range Plans

Why in these times would a businessman abandon his meal ticket and explore uncharted territory? Milliken and For The Record vice president Bill Blankenship believe the move is in keeping with the company's long-range plans. "We felt very strongly," Milliken states, "that For The Record has to not view itself as an entirely r&b-oriented record chain, because that simply limits too much — at least by half — possible future locations. So it was a question of when we should get our feet wet. When do you decide to go with that first store that's directed primarily at another market? The location here is a damn good one, and the rent and the terms of the lease were favorable enough that we said, 'What's the matter with now?' I had arranged the financing and I didn't want to see it slip through my fingers. Who knows what the interest rates will be in a year?"

Big Boro Relocates

■ **NEW YORK** — Jeff Lane's Big Boro Record Corp. has moved its offices to 254 West 54th Street, New York, N.Y. 10019. The new phone number for Lane and his group of publishing companies is (212) 581-9560.

Poe Boys



Over 500 people attended Bobby Poe's top 40 convention, held in Washington June 22-23. Pictured here are Poe (center) with award winners Jerry Greenberg (left) of Atlantic (corporate label president of the year 1978) and Ron Alexenburg of Infinity (independent label president of the year 1978).

Fuel Shortage Cuts Concert Grosses

(Continued from page 3)
the last few months."

ICM's Ross, like several others, disagrees, pointing to the current breakout of new rock acts on the chart as evidence of a new generation of artists that are helping "to create a club resurgence... There's a whole new wave of artists to pick from now that should give the business a needed kick in the pants."

Regional variations emerge as well, with those areas hardest pressed by gasoline shortages most affected by concert-goers' anxiety over long drives. Thus, in the northwest, where the crunch has been less apparent, Ivy Bauer of the Portland-based John Bauer Concert Co. reports, "It's been a little slower, but not drastically. It seems to be picking up a bit. This year, with a lot of the artists that should have sold out, we're coming up short by a thousand or 2,000 tickets."

One factor that may be offsetting losses there is the weather. Says Bauer, "In the northwest we don't do outdoor shows because it rains a lot."

With the availability of gasoline a recurrent theme among both talent promoters and ticket buyers, one effect common to most respondents' reports has been a reversal in the relationship between advance ticket sales and walk-in business on major bookings.

Ross notes that anxious concert-goers have upset promoters' expectations with both devastating and sometimes surprisingly positive results. "We've heard of cases where there were 3,000 no-shows' at festival dates, despite the fact that those were pre-sell tickets," he observes. Yet, he adds, one Marshall Tucker Band festival date indicated the opposite: a "near disaster" in Ross' view, the booking had drawn only 4800 advance sales out of a potential 22,000 capacity up until the day before the booking.

"But then, on the day of the concert, 14,500 people walked in to the show."

Ivy Bauer agrees, asserting, "The walk-up business is getting better. Last week we did a show in Billings, Montana, where we had a walk-up of 4,000."

"Walk-up business is getting bigger than advance sales."

For urban venues less affected by ticket buyers' fuel woes, the picture is far rosier. Several agents pointed out that summer outdoor facilities adjacent to or in major cities have been resilient, citing the Universal Amphitheatre's brisk sales to date as evidence that strong packages in an accessible facility are still providing big money-makers.

Major markets may be sustaining better business, but they're still affected though. One factor is greater price awareness, with most agents noting that higher-priced tickets may be depressing total attendance when the package is either poorly-assembled or simply not big enough in terms of multiple acts.

Notes David Libert of the David Libert Agency, which handles such major funk acts as Parliament-Funkadelic and Bootsy's Rubber Band, "Black concert-goers are becoming much more sensitive to ticket prices. The three-act package that would do sell-out business a year ago may now have to be a four-act package if the promoter wants to insure strong sales."

Funk Festival Fuel

Libert also notes that fuel worries can affect even downtown metropolitan facilities. The World Funk Festival, held this spring at the Los Angeles Coliseum, coincided with the worst phase of the crunch here, a factor which Libert and the promoters tried to offset by working with gas stations in the surrounding area to insure the availability of gas. Local advertising stressed the stations' efforts to allay any fears for the fans.

Despite those measures, and a \$12.50 ticket for the day-long bill of nearly a dozen acts, Libert says the festival drew 70,000 of a possible 100,000—a net sale that would have been unimaginable prior to the crunch.

If there's a silver lining to the live talent scene, it rests with two aspects of the summer's concert business, the lower number of dates booked and the conviction shared by some talent

sources that the current soft sales may indicate a changing of the guard in terms of viable new acts.

Notes Ross, "They're weren't that many really big acts going out, so we knew back in April that we weren't looking at a big concert summer... I wonder whether this would've been that much better a summer even without the cutbacks, the returns problems and the general economy to contend with. It just wasn't set up for it."

August bookings are up, in terms of the number of acts due to tour, and Ross adds that a number of major concert acts like the Eagles and Fleetwood Mac are due for fall tours that could offset some of the summer losses, especially if consumers become more comfortable with current energy restrictions.

Less tangible but no less recurrent an analysis among talent sources is the rock resurgence now pacing national charts. Although marginal acts playing medium sized venues have been among the hardest hit, observers point to local club scenes and strong business for some comparatively new rock acts as indications that a change in tastes may prove as central to current business as changing consumer behavior is.

Yet another two-sided issue is label tour support, confirmed by agencies and most major labels to be sharply reduced and subject to far closer scrutiny to insure that major tours are adequately planned and packaged.

Next week, RW's analysis of summer live talent will continue with survey results on label tour strategies and promoters' efforts to offset soft business.

Hall Mark



ARC/Columbia artist John Hall recently appeared at New York's Bottom Line. Hall made the N.Y. stop as part of a tour in support of his recently released album, "Power." Pictured backstage opening night are, from left: Bob Hunter, dir., planning and administration, Columbia; Bruce Lundvall, president, CBS Records Division; Johanna Hall; Jack Craigo, Sr. VP and general manager, Columbia; Barbara Nagle, ARC Records; and Bill Freston, exec. asst. to the president.

Polygram Will Buy Part of Capricorn

(Continued from page 3)

might lead to a relationship similar to that which the conglomerate currently has with RSO Records and Casablanca Records.

Capricorn president Phil Walden would say that no formal agreement had been signed late last week.

Label insiders had verified the agreement late the previous Thursday (19). Friday saw a second wave of staff cutbacks at the label, but a rumored fold-in of acts and staff into existing Polygram divisions didn't happen.

With the deal still in negotiation, Segal told RW, "As to questions of whether they'll stay in Macon, and how they'll be staffed, those are all in discussion."

Regardless of the final terms agreed upon, Polygram executives are reportedly eager to broaden their participation in Capricorn in order to consolidate the corporation's involvement in rock'n'roll. "The association with Capricorn has been tremendous for us," said Segal, "and I think it really fits in with the whole resurgence in rock we've seen in recent months."

Sources expect a final pact to be completed some time during the next few weeks.

FCC RKO Vote Threatens Licenses

(Continued from page 3)

the actions of RKO's parent company, General Tire & Rubber Company, which has admitted to bribery of foreign officials and illegal political contributions during the early seventies in a recent in-house investigation.

Also a factor were the missing records for more than \$22 million in RKO barter and trade agreements during the same period.

If the FCC finds RKO unqualified to be the licensee of its 16 broadcast properties, the financial loss to the company could run as high as \$400 million, according to a company source.

Contingent on the renewal of WNAC-TV's license is a possible \$54 million sale of the station to a minority-owned company in Boston, the settlement of a 10-year old case involving minority participation in local ownership.

Counsel for RKO argued that the FCC historically has not sought punishment for licensees' non-broadcast activities. Any final FCC decision to withdraw the RKO license would likely be further contested in the federal courts, perhaps for years.

FCC and FBI sources denied knowledge of reported investigations into alleged further improprieties at RKO stations.

By DAVID McGEE

■ ON THE TOWN: When the dust had cleared after a busy week of concerts, it appeared the main event was **Rickie Lee Jones'** return to the city. Playing to a sold-out house at Carnegie Hall, Jones was more relaxed than she was during her impressive debut at the Village Gate earlier this summer. She has an appealing stage presence, equal parts bawdy lady (a red-hot mama) and innocent waif. She'll be shaking her hips lustily one moment, and then she'll sneak you an embarrassed grin. That's all window-dressing for a voice so pure, so affecting as to inspire awe. Just as she seemed a more relaxed performer, so did she sound the more-assured vocalist, free of the studied, pretentious phrasing that occasionally marred her otherwise-successful Gate appearance. On a night full of memorable moments—Jones' haunting rendition of "On Saturday Afternoons in 1963;" a rousing "Danny's All-Star Joint;" the ebullience of the band's playing; the evocative tenement rooftop set, designed by **Marc Brickman**, that added so much atmosphere to the show—the highlight came at the end when, for a second encore, Jones sang an unrecorded **Tom Waits** number, "Rainbow Scenes." The song is one of Waits' finest, reminiscent in style of the tender ballads on "Closing Time" and marked by some of the artist's most poetic writing. Achingly beautiful, as a speechless audience would attest.

Of course it was a triumphant return to New York for comedian **Sam Diego** as well, who was accompanied this time by his mute, piano-playing brother **Bernardo Diego**. Attired in tuxedo pants and a t-shirt, his hair slicked back for this special occasion, Diego turned crooner to deliver an impassioned version of his satiric ode to the men who drive the big rigs, "Trucker's Song." Clearly, **Dave Dudley** has some competition. As the boos cascaded down upon him, Diego proved himself most resilient by retorting, "Thank you, thank you. I might as well let you know now: Rickie Lee couldn't make it tonight; I'm going to do the entire show." At that point, Sam was rolling.

The weekend also saw **Delbert McClinton** return to Manhattan for a two-night stand at the Bottom Line where he demonstrated why he is the nonpareil honky-tonk singer. But as **Robert Palmer** of the New York Times correctly noted, McClinton would do well to concentrate on better-structured sets (at times, anyway) and to rely more on his own material, since it's about as good as any written in the country blues idiom in the last several years. Certainly, if McClinton is to move beyond cult status, he will have to impress people as being something more than a barrelhouse rocker who does high-powered versions of other writers' material. He is much more than that, of course, but he has yet to choose the occasion on which to display the full force of his art.

Opening for McClinton was Alligator Records artist **Fenton Robinson**. On record only **Son Seals** and **Otis Rush** are in Robinson's class as a modern blues singer. Although Robinson's first show at the Line got off to a slow start, there were flashes of his exceptional ability as a guitarist and as a vocalist, and enough of these made for a good time.

Southside Johnny and the **Asbury Jukes'** appearance in Central Park was not one of this group's better efforts. For one, the sound was atrociously mixed (at least in the back of the rink)—at times it sounded as if there were no guitarists onstage. Most puzzling was the manner in which the band rushed through its repertoire: on a good night the Jukes make you feel like you've died and gone to Heaven, so intensely emotional is their music. But at Monday's show it appeared there were not enough minutes in which to give, say, "I Don't Want To Go Home," the careful reading it deserves. Some of the group's new material, most notably "Living In The Real World," is fine, but most of it is overwritten (all of the new songs were written by band members **Billy Rush**, **Alan Berger** and **Southside**). It seems appropriate to suggest the find an editor to pare the nonessential details from their stories. When he is singing songs rich in imagery and catchy phrases, Southside is a first-rate vocalist; when he is singing songs that are lyrically overburdened, even his strongest efforts are ineffectual.

Rachel Sweet opened for the Jukes on Monday, and her set was fast-paced, energetic and hard-rocking throughout. As a singer Sweet sounds like a cross between **Tanya Tucker**, **Patti Smith** and **Millie Small**: an odd combination to be sure, a quirky one to be sure, but nonetheless effective. As a writer she is uncommonly self-assured and mature for a 17-year-old, and that's a good sign. And suffice to say
(Continued on page 64)

Wortman Named VP/GM of Atlantic Pubberies

■ NEW YORK—Linda Wortman has been named to the newly-created position of vice president/general manager of Cotillion and Walden Music, Atlantic's music publishing division. The announcement was made by Atlantic executive vice president Sheldon Vogel.



Linda Wortman

In her new position, Wortman will supervise all publishing activities, seeking out talented songwriters and quality catalogues, administering the catalogues and working closely with developing writers.

Prior to her Atlantic appointment, Wortman was executive director and general manager of Fourth Floor Music Inc. Prior to that, she served as director of Open End Music and as executive director of administration for Kama Sutra/Buddah Music Group.

One B Bows

■ LOS ANGELES—Larry Robins has resigned his post as a director of New Direction Management to form a new company, One B Management.

One B Management is headquartered at 8827 Burton Way, Los Angeles, Ca. 90048; phone: (213) 550-1948.

Lourie-Miller Signs Appice



Miles J. Lourie and Alan L. Miller have announced the signing of Carmine Appice to Lourie-Miller Management, Inc. for worldwide exclusive personal management. Appice is currently in the studio with Eddie Kramer co-producing several tracks for The Carmine Appice Band, while long-range plans for the band are presently being formulated. Pictured from left are Lourie, Appice and Miller.

Mike Sukin Dies

■ POMPANO BEACH, Fla.—Mike Sukin, New York music publisher, died after a short illness on Monday, July 23 in his home in Pompano Beach, Florida.

Sukin was best known for his work as general professional manager for Irving Berlin and Frank Loesser. Responsible for the placement and creation of many of the hit songs of the late '30s, '40s and '50s, Sukin worked closely with Perry Como, Vaughn Monroe, Guy Lombardo, Dinah Shore and Enoch Light.

Sukin served as editor in the production of numerous memorable Broadway shows including "Kismet," "Pajama Game," "Damn Yankees" and "Most Happy Fella."

Survivors

A private funeral service was held in Philadelphia. Sukin is survived by his wife Ruth, his son Michael, a New York attorney, brother Gilbert and sister Ruth.

Columbia Ups Ingeme

■ NEW YORK — Ed Hynes, vice president, national promotion, Columbia Records, has announced the appointment of Sal Ingeme to the position of regional promotion marketing manager, northeast, Columbia Records. Ingeme will be based in Boston and will report to Don Colberg, managing director, national promotion, Columbia Records.

Responsibilities

In his new position, Ingeme will be responsible for directing all promotional efforts in the northeast regions and for coordinating marketing programs with the regional vice president and branch managers.

Retail Report Record World

AUGUST 4, 1979

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

SALESMAKER OF THE WEEK



THE KNACK
Get The Knack
Capitol

TOP SALES

- GET THE KNACK—Knack—Capitol
- LOW BUDGET—Kinks—Arista
- REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca

CAMELOT/NATIONAL

- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- GET THE KNACK—Knack—Capitol
- LIVE KILLERS—Queen—Elektra
- MAIN EVENT—Col (Soundtrack)
- ROCK ON—Raydio—Arista
- RUST NEVER SLEEPS—Neil Young—Reprise
- THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB
- UNDERDOG—Atlanta Rhythm Section—Polydor
- VOULEZ-VOUS—Abba—Atlantic
- WHERE I SHOULD BE—Peter Frampton—A&M

HANDLEMAN/NATIONAL

- A NIGHT AT STUDIO 54—Various Artists—Casablanca
- ANOTHER TASTE—Taste of Honey—Capitol
- BLACKJACK—Polydor
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
- DIONNE—Dionne Warwick—Arista
- GET THE KNACK—Knack—Capitol
- LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
- MUSIC FOR UNICEF—Various Artists—Polydor
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- THE BOSS—Diana Ross—Motown

KORVETTES/NATIONAL

- A NIGHT AT STUDIO 54—Various Artists—Casablanca
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- DEVOTION—LTD—A&M
- HERB ALPERT—A&M
- LOW BUDGET—Kinks—Arista
- REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
- SWITCH II—Motown
- THE BOSS—Diana Ross—Motown
- VOULEZ-VOUS—Abba—Atlantic
- WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

MUSICLAND/NATIONAL

- GO FOR WHAT YOU KNOW—Pat Travers—Polydor
- HONEST LULLABY—Joan Baez—Portrait
- LIVE KILLERS—Queen—Elektra
- LOW BUDGET—Kinks—Arista
- MAIN EVENT—Col (Soundtrack)
- MUSIC FOR UNICEF—Various Artists—Polydor
- REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
- RUST NEVER SLEEPS—Neil Young—Reprise
- THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB
- WE SHOULD BE TOGETHER—Crystal Gayle—UA

RECORD BAR/NATIONAL

- BOP TIL YOU DROP—Ry Cooder—WB
- FIVE SPECIAL—Elektra
- FIRST UNDER THE WIRE—Little River Band—Harvest
- KLEER—Atlantic
- LEAD ME ON—Maxine Nightingale—Windsong
- LOVE CURRENTS—Lenny Williams—MCA
- MUPPET MOVIE—Atlantic (Soundtrack)
- NINE LIVES—REO Speedwagon—Epic
- ROOM SERVICE—Shaun Cassidy—Warner-Curb

DISC-O-MAT/NEW YORK

- A NIGHT AT STUDIO 54—Various Artists—Casablanca
- BACK TO THE EGG—Wings—Col
- GET THE KNACK—Knack—Capitol
- LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
- LOW BUDGET—Kinks—Arista
- REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
- SATURDAY NIGHT BAND—Prelude
- STATELESS—Lena Lovitch—Stiff/Epic
- THOM BELL SESSIONS—Elton John—MCA
- WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

J&R MUSIC WORLD/NEW YORK

- BACK TO THE EGG—Wings—Col
- B-52'S—WB
- BREAKFAST IN AMERICA—Supertramp—A&M
- CHANCE—Candi Staton—WB
- DO YOU WANNA GO PARTY—KC & the Sunshine Band—TK
- GET THE KNACK—Knack—Capitol
- STREETLIFE—Crusaders—MCA
- TEDDY—Teddy Pendergrass—Phila. Intl.
- THE BOSS—Diana Ross—Motown
- WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

RECORD & TAPE

- COLLECTOR/BALTIMORE
- GET THE KNACK—Knack—Capitol
- GO FOR WHAT YOU KNOW—Pat Travers—Polydor
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- MINNIE—Minnie Riperton—Capitol
- MOONRAKER—UA (Soundtrack)
- NINE LIVES—REO Speedwagon—Epic
- PARALLEL LINES—Blondie—Chrysalis
- PLEASURE—Fantasy
- SECRET OMEN—Cameo—Chocolate City
- SECRETS—Robert Palmer—Island

WAXIE MAXIE/WASH., D.C.

- A NIGHT AT STUDIO 54—Various Artists—Casablanca
- DO IT ALL—Michael Henderson—Buddah
- FICKLE HEART—Sniff 'n' the Tears—Atlantic
- FIRST UNDER THE WIRE—Little River Band—Harvest
- GET THE KNACK—Knack—Capitol
- HEARTBEAT—Curtis Mayfield—Curton/RSO
- I LOVE TO SING THE SONGS I SING—Barry White—20th Century
- KLEER—Atlantic
- SWITCH II—Motown
- THE BOSS—Diana Ross—Motown

RADIO 437/PHILADELPHIA

- A NIGHT AT STUDIO 54—Various Artists—Casablanca
- BROWN SUGAR—Tom Browne—Arista/GRP
- DESTINATION SUN—Sun—Capitol

FIVE SPECIAL—Elektra

- GET IT OUTCHA SYSTEM—Millie Jackson—Spring
- NILS—Nils Lofgren—A&M
- ONE OF A KIND—Bill Bruford—Polydor
- REDS—A&M
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- SECRETS—Robert Palmer—Island

NATL. RECORD MART/MIDWEST

- A NIGHT AT STUDIO 54—Various Artists—Casablanca
- FIRST UNDER THE WIRE—Little River Band—Harvest
- GET THE KNACK—Knack—Capitol
- GO FOR WHAT YOU KNOW—Pat Travers—Polydor
- GREATEST HINTS—Michael Stanley Band—Arista
- LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
- LOOK SHARP—Joe Jackson—A&M
- LOW BUDGET—Kinks—Arista
- ROCKY II—UA (Soundtrack)
- SECRET OMEN—Cameo—Chocolate City

RECORD RENDEZVOUS/CLEVELAND

- BOP TIL YOU DROP—Ry Cooder—WB
- DO IT YOURSELF—Ian Dury & the Blockheads—Stiff/Epic
- ESCAPE FROM DOMINATION—Moon Martin—Capitol
- FOOL AROUND—Rachel Sweet—Stiff/Col
- FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
- INFINITE RIDER ON THE BIG DOGMA—Michael Nesmith—Pacific Arts
- LOW BUDGET—Kinks—Arista
- MISTAKES—Gruppo Sportivo—Sire
- SECRETS—Robert Palmer—Island
- UNDERDOG—Atlanta Rhythm Section—Polydor

ROSE RECORDS/CHICAGO

- B-52'S—WB
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
- DIONNE—Dionne Warwick—Arista
- GET THE KNACK—Knack—Capitol
- I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
- LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
- LIVE KILLERS—Queen—Elektra
- LOW BUDGET—Kinks—Arista
- NINE LIVES—REO Speedwagon—Epic
- REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca

1812 OVERTURE/MILWAUKEE

- A NIGHT AT STUDIO 54—Various Artists—Casablanca
- AIRPLAY—Point Blank—MCA
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
- EUPHORIA—Gato Barbieri—A&M
- HOTEL—MCA
- INFINITE RIDER ON THE BIG DOGMA—Michael Nesmith—Pacific Arts
- JUST A GAME—Triumph—MCA
- KID BLUE—Louise Goffin—Asylum
- LOVE DRIVE—Scorpions—Mercury
- ROCKETS—RSO

GREAT AMERICAN/MINNEAPOLIS

- A NIGHT AT STUDIO 54—Various Artists—Casablanca
- AZURE D'OR—Renaissance—Sire
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
- GET THE KNACK—Knack—Capitol
- KIDS ARE ALRIGHT—Who—MCA
- LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
- MUPPET MOVIE—Atlantic (Soundtrack)
- REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
- WE SHOULD BE TOGETHER—Crystal Gayle—UA

LIEBERMAN/MINNEAPOLIS

- BOP TIL YOU DROP—Ry Cooder—WB
- FIRST UNDER THE WIRE—Little River Band—Harvest
- GET THE KNACK—Knack—Capitol
- GO FOR WHAT YOU KNOW—Pat Travers—Polydor
- KIDS ARE ALRIGHT—Who—MCA
- LOW BUDGET—Kinks—Arista
- NILS—Nils Lofgren—A&M
- NINE LIVES—REO Speedwagon—Epic
- REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
- RUST NEVER SLEEPS—Neil Young—Reprise

PEACHES/MEMPHIS

- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
- I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
- JONES GIRLS—Phila. Intl.
- LIVE KILLERS—Queen—Elektra
- LOVELINE—Eddie Rabbitt—Elektra
- MINGUS—Joni Mitchell—Asylum
- MORNING DANCE—Spvra Gyra—Infinity
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century
- WHICH ONE'S WILLIE—Wet Willie—Epic

POPLAR TUNES/MEMPHIS

- ANOTHER TASTE—Taste of Honey—Capitol
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
- GET THE KNACK—Knack—Capitol
- GO FOR WHAT YOU KNOW—Pat Travers—Polydor
- HEARTBEAT—Curtis Mayfield—Curton/RSO
- JOURNEY TO THE LAND OF ENCHANTMENT—Enchantment—Roadshow
- SECRET OMEN—Cameo—Chocolate City
- SECRETS—Robert Palmer—Island
- THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB
- WILD & PEACEFUL—Teena Marie—Gordy

TAPE CITY/NEW ORLEANS

- BORN TO BE ALIVE—Patrick Hernandez—Col
- CANDY-O—Cars—Elektra
- DIONNE—Dionne Warwick—Arista
- FICKLE HEART—Sniff 'n' the Tears—Atlantic
- FREQUENCY—Nick Gilder—Chrysalis
- GET THE KNACK—Knack—Capitol
- IN THE PUREST FORM—Mass Production—Cotillion
- KIDS ARE ALRIGHT—Who—MCA
- UNDERDOG—Atlanta Rhythm Section—Polydor
- UNWRAPPED—Denise Lasalle—MCA

PEACHES/DENVER

- BACK TO THE DRAWING BOARD—Rubinoos—Beserkley
- BACK ON THE STREETS—Tower of Power—Col
- BACK IN YOUR LIFE—Jonathan Richman & the Modern Lovers—Beserkley
- BACK TO THE EGG—Wings—Col
- FOOL AROUND—Rachel Sweet—Stiff/Col
- FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
- MACHINE—Hologram
- NINE LIVES—REO Speedwagon—Epic
- REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca

INDEPENDENT RECORDS/COLORADO

- AIRPLAY—Point Blank—MCA
- DO IT ALL—Michael Henderson—Buddah
- FREQUENCY—Nick Gilder—Chrysalis
- FUNKY COMMUNICATIONS COMMITTEE—RCA

NILS—Nils Lofgren—A&M

- PLEASURE—Fantasy
- SECRETS—Robert Palmer—Island
- STORY'S BEEN TOLD—Third World—Island
- THIRD ALBUM—Paul Jabarra—Casablanca
- THOM BELL SESSIONS—Elton John—MCA

SOUND WAREHOUSE/COLORADO

- BACK TO THE DRAWING BOARD—Rubinoos—Beserkley
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- GET THE KNACK—Knack—Capitol
- GO FOR WHAT YOU KNOW—Pat Travers—Polydor
- LOW BUDGET—Kinks—Arista
- MAIN EVENT—Col (Soundtrack)
- MICK TAYLOR—Col
- REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
- SECRETS—Robert Palmer—Island

CIRCLES/ARIZONA

- AIN'T LOVE GRAND—Hott City—Butterfly
- DREAM EXPRESS—MCA
- FIRST UNDER THE WIRE—Little River Band—Harvest
- I LOVE TO SING THE SONGS I SING—Barry White—20th Century
- JOY RIDE—Brooklyn Dreams—Casablanca
- NINE LIVES—REO Speedwagon—Epic
- PHILLY CREAM—Fantasy/WMOT
- REDS—A&M
- ROSES & SUNSHINE—Nana Mouskouri—Cachet
- THIRD ALBUM—Paul Jabarra—Casablanca

LICORICE PIZZA/LOS ANGELES

- FOOL AROUND—Rachel Sweet—Stiff/Col
- GO FOR WHAT YOU KNOW—Pat Travers—Polydor
- LOVE DRIVE—Scorpions—Mercury
- LOW BUDGET—Kinks—Arista
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- MINNIE—Minnie Riperton—Capitol
- NILS—Nils Lofgren—A&M
- RUST NEVER SLEEPS—Neil Young—Reprise
- SECRETS—Robert Palmer—Island
- VOULEZ-VOUS—Abba—Atlantic

EUCALYPTUS RECORDS/WEST & NORTHWEST

- BLACK ROSE/A ROCK LEGEND—Thin Lizzy—WB
- BORN TO BE ALIVE—Patrick Hernandez—Col
- GOING THROUGH THE MOTIONS—Hot Chocolate—Infinity
- LABOUR OF LUST—Nick Lowe—Col
- LOW BUDGET—Kinks—Arista
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- NINE LIVES—REO Speedwagon—Epic
- REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
- SECRETS—Robert Palmer—Island
- WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

EVERYBODY'S RECORDS/NORTHWEST

- BLACK ROSE/A ROCK LEGEND—Thin Lizzy—WB
- BOP TIL YOU DROP—Ry Cooder—WB
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- FEEL THE NIGHT—Lee Ritenour—Elektra
- GET THE KNACK—Knack—Capitol
- LOW BUDGET—Kinks—Arista
- MONOLITH—Kansas—Kirshner
- REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
- RUN FOR YOUR LIFE—Tamey—Spencer Band—A&M
- SECRETS—Robert Palmer—Island

By DAVID McGEE

■ ON THE TOWN: When the dust had cleared after a busy week of concerts, it appeared the main event was **Rickie Lee Jones'** return to the city. Playing to a sold-out house at Carnegie Hall, Jones was more relaxed than she was during her impressive debut at the Village Gate earlier this summer. She has an appealing stage presence, equal parts bawdy lady (a red-hot mama) and innocent waif. She'll be shaking her hips lustily one moment, and then she'll sneak you an embarrassed grin. That's all window-dressing for a voice so pure, so affecting as to inspire awe. Just as she seemed a more relaxed performer, so did she sound the more-assured vocalist, free of the studied, pretentious phrasing that occasionally marred her otherwise-successful Gate appearance. On a night full of memorable moments—Jones' haunting rendition of "On Saturday Afternoons in 1963;" a rousing "Danny's All-Star Joint;" the ebullience of the band's playing; the evocative tenement rooftop set, designed by **Marc Brickman**, that added so much atmosphere to the show—the highlight came at the end when, for a second encore, Jones sang an unrecorded **Tom Waits** number, "Rainbow Scenes." The song is one of Waits' finest, reminiscent in style of the tender ballads on "Closing Time" and marked by some of the artist's most poetic writing. Achingly beautiful, as a speechless audience would attest.

Of course it was a triumphant return to New York for comedian **Sam Diego** as well, who was accompanied this time by his mute, piano-playing brother **Bernardo Diego**. Attired in tuxedo pants and a t-shirt, his hair slicked back for this special occasion, Diego turned crooner to deliver an impassioned version of his satiric ode to the men who drive the big rigs, "Trucker's Song." Clearly, **Dave Dudley** has some competition. As the boos cascaded down upon him, Diego proved himself most resilient by retorting, "Thank you, thank you. I might as well let you know now: Rickie Lee couldn't make it tonight; I'm going to do the entire show." At that point, Sam was rolling.

The weekend also saw **Delbert McClinton** return to Manhattan for a two-night stand at the Bottom Line where he demonstrated why he is the nonpareil honky-tonk singer. But as **Robert Palmer** of the New York Times correctly noted, McClinton would do well to concentrate on better-structured sets (at times, anyway) and to rely more on his own material, since it's about as good as any written in the country blues idiom in the last several years. Certainly, if McClinton is to move beyond cult status, he will have to impress people as being something more than a barrelhouse rocker who does high-powered versions of other writers' material. He is much more than that, of course, but he has yet to choose the occasion on which to display the full force of his art.

Opening for McClinton was Alligator Records artist **Fenton Robinson**. On record only **Son Seals** and **Otis Rush** are in Robinson's class as a modern blues singer. Although Robinson's first show at the Line got off to a slow start, there were flashes of his exceptional ability as a guitarist and as a vocalist, and enough of these made for a good time.

Southside Johnny and the **Asbury Jukes'** appearance in Central Park was not one of this group's better efforts. For one, the sound was atrociously mixed (at least in the back of the rink)—at times it sounded as if there were no guitarists onstage. Most puzzling was the manner in which the band rushed through its repertoire: on a good night the Jukes make you feel like you've died and gone to Heaven, so intensely emotional is their music. But at Monday's show it appeared there were not enough minutes in which to give, say, "I Don't Want To Go Home," the careful reading it deserves. Some of the group's new material, most notably "Living In The Real World," is fine, but most of it is overwritten (all of the new songs were written by band members **Billy Rush**, **Alan Berger** and **Southside**). It seems appropriate to suggest the find an editor to pare the nonessential details from their stories. When he is singing songs rich in imagery and catchy phrases, Southside is a first-rate vocalist; when he is singing songs that are lyrically overburdened, even his strongest efforts are ineffectual.

Rachel Sweet opened for the Jukes on Monday, and her set was fast-paced, energetic and hard-rocking throughout. As a singer Sweet sounds like a cross between **Tanya Tucker**, **Patti Smith** and **Millie Small**: an odd combination to be sure, a quirky one to be sure, but nonetheless effective. As a writer she is uncommonly self-assured and mature for a 17-year-old, and that's a good sign. And suffice to say
(Continued on page 64)

Wortman Named VP/GM of Atlantic Pubberies

■ NEW YORK—Linda Wortman has been named to the newly-created position of vice president/general manager of Cotillion and Walden Music, Atlantic's music publishing division. The announcement was made by Atlantic executive vice president Sheldon Vogel.



Linda Wortman

In her new position, Wortman will supervise all publishing activities, seeking out talented songwriters and quality catalogues, administering the catalogues and working closely with developing writers.

Prior to her Atlantic appointment, Wortman was executive director and general manager of Fourth Floor Music Inc. Prior to that, she served as director of Open End Music and as executive director of administration for Kama Sutra/Buddah Music Group.

One B Bows

■ LOS ANGELES—Larry Robins has resigned his post as a director of New Direction Management to form a new company, One B Management.

One B Management is headquartered at 8827 Burton Way, Los Angeles, Ca. 90048; phone: (213) 550-1948.

Lourie-Miller Signs Appice



Miles J. Lourie and Alan L. Miller have announced the signing of Carmine Appice to Lourie-Miller Management, Inc. for worldwide exclusive personal management. Appice is currently in the studio with Eddie Kramer co-producing several tracks for The Carmine Appice Band, while long-range plans for the band are presently being formulated. Pictured from left are Lourie, Appice and Miller.

Mike Sukin Dies

■ POMPANO BEACH, Fla.—Mike Sukin, New York music publisher, died after a short illness on Monday, July 23 in his home in Pompano Beach, Florida.

Sukin was best known for his work as general professional manager for Irving Berlin and Frank Loesser. Responsible for the placement and creation of many of the hit songs of the late '30s, '40s and '50s, Sukin worked closely with Perry Como, Vaughn Monroe, Guy Lombardo, Dinah Shore and Enoch Light.

Sukin served as editor in the production of numerous memorable Broadway shows including "Kismet," "Pajama Game," "Damn Yankees" and "Most Happy Fella."

Survivors

A private funeral service was held in Philadelphia. Sukin is survived by his wife Ruth, his son Michael, a New York attorney, brother Gilbert and sister Ruth.

Columbia Ups Ingeme

■ NEW YORK — Ed Hynes, vice president, national promotion, Columbia Records, has announced the appointment of Sal Ingeme to the position of regional promotion marketing manager, northeast, Columbia Records. Ingeme will be based in Boston and will report to Don Colberg, managing director, national promotion, Columbia Records.

Responsibilities

In his new position, Ingeme will be responsible for directing all promotional efforts in the northeast regions and for coordinating marketing programs with the regional vice president and branch managers.

Retail Report Record World

AUGUST 4, 1979

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

SALESMAKER OF THE WEEK

THE KNACK Get The Knack



GET THE KNACK

KNACK
Capitol

TOP SALES

GET THE KNACK—Knack—Capitol
LOW BUDGET—Kinks—Arista
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca

CAMELOT/NATIONAL

BOMBS AWAY DREAM BABIES—John Stewart—RSO
GET THE KNACK—Knack—Capitol
LIVE KILLERS—Queen—Elektra
MAIN EVENT—Col (Soundtrack)
ROCK ON—Raydio—Arista
RUST NEVER SLEEPS—Neil Young—Reprise
THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB
UNDERDOG—Atlanta Rhythm Section—Polydor
VOULEZ-VOUS—Abba—Atlantic
WHERE I SHOULD BE—Peter Frampton—A&M

HANDLEMAN/NATIONAL

A NIGHT AT STUDIO 54—Various Artists—Casablanca
ANOTHER TASTE—Taste of Honey—Capitol
BLACKJACK—Polydor
CHILDREN OF THE SUN—Billy Thorpe—Capricorn
DIONNE—Dionne Warwick—Arista
GET THE KNACK—Knack—Capitol
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
MUSIC FOR UNICEF—Various Artists—Polydor
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
THE BOSS—Diana Ross—Motown

KORVETTES/NATIONAL

A NIGHT AT STUDIO 54—Various Artists—Casablanca
BOMBS AWAY DREAM BABIES—John Stewart—RSO
DEVOTION—LTD—A&M
HERB ALPERT—A&M
LOW BUDGET—Kinks—Arista
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
SWITCH II—Motown
THE BOSS—Diana Ross—Motown
VOULEZ-VOUS—Abba—Atlantic
WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

MUSICLAND/NATIONAL

GO FOR WHAT YOU KNOW—Pat Travers—Polydor
HONEST LULLABY—Joan Baez—Portrait
LIVE KILLERS—Queen—Elektra
LOW BUDGET—Kinks—Arista
MAIN EVENT—Col (Soundtrack)
MUSIC FOR UNICEF—Various Artists—Polydor
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
RUST NEVER SLEEPS—Neil Young—Reprise
THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB
WE SHOULD BE TOGETHER—Crystal Gayle—UA

RECORD BAR/NATIONAL

BOP TILL YOU DROP—Ry Cooder—WB
FIVE SPECIAL—Elektra
FIRST UNDER THE WIRE—Little River Band—Harvest
KLEER—Atlantic
LEAD ME ON—Maxine Nightingale—Windsong
LOVE CURRENTS—Lenny Williams—MCA
MUPPET MOVIE—Atlantic (Soundtrack)
NINE LIVES—REO Speedwagon—Epic
ROOM SERVICE—Shaun Cassidy—Warner-Curb

DISC-O-MAT/NEW YORK

A NIGHT AT STUDIO 54—Various Artists—Casablanca
BACK TO THE EGG—Wings—Col
GET THE KNACK—Knack—Capitol
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
LOW BUDGET—Kinks—Arista
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
SATURDAY NIGHT BAND—Prelude Stateless—Lena Lovitch—Stiff/Epic
THOM BELL SESSIONS—Elton John—MCA
WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

J&R MUSIC WORLD/

NEW YORK
BACK TO THE EGG—Wings—Col
B-52'S—WB
BREAKFAST IN AMERICA—Supertramp—A&M
CHANCE—Candi Staton—WB
DO YOU WANNA GO PARTY—KC & the Sunshine Band—TK
GET THE KNACK—Knack—Capitol
STREETLIFE—Crusaders—MCA
TEDDY—Teddy Pendergrass—Phila. Intl.
THE BOSS—Diana Ross—Motown
WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

RECORD & TAPE

COLLECTOR/BALTIMORE
GET THE KNACK—Knack—Capitol
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
MINNIE—Minnie Riperton—Capitol
MOONRAKER—UA (Soundtrack)
NINE LIVES—REO Speedwagon—Epic
PARALLEL LINES—Blondie—Chrysalis
PLEASURE—Fantasy
SECRET OMEN—Cameo—Chocolate City
SECRETS—Robert Palmer—Island

WAXIE MAXIE/

WASH., D.C.
A NIGHT AT STUDIO 54—Various Artists—Casablanca
DO IT ALL—Michael Henderson—Buddah
FICKLE HEART—Sniff 'n' the Tears—Atlantic
FIRST UNDER THE WIRE—Little River Band—Harvest
GET THE KNACK—Knack—Capitol
HEARTBEAT—Curtis Mayfield—Curtom/RSO
I LOVE TO SING THE SONGS I SING—Barry White—20th Century
KLEER—Atlantic
SWITCH II—Motown
THE BOSS—Diana Ross—Motown

RADIO 437/PHILADELPHIA

A NIGHT AT STUDIO 54—Various Artists—Casablanca
BROWNE SUGAR—Tom Browne—Arista/GRP
DESTINATION SUN—Sun—Capitol

FIVE SPECIAL—Elektra
GET IT OUTCHA SYSTEM—Millie Jackson—Spring
NILS—Nils Lofgren—A&M
ONE OF A KIND—Bill Bruford—Polydor
REDS—A&M
REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
SECRETS—Robert Palmer—Island

NATL. RECORD MART/

MIDWEST
A NIGHT AT STUDIO 54—Various Artists—Casablanca
FIRST UNDER THE WIRE—Little River Band—Harvest
GET THE KNACK—Knack—Capitol
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
GREATEST HINTS—Michael Stanley Band—Arista
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
LOOK SHARP—Joe Jackson—A&M
LOW BUDGET—Kinks—Arista
ROCKY II—UA (Soundtrack)
SECRET OMEN—Cameo—Chocolate City

RECORD RENDEZVOUS/

CLEVELAND
BOP TILL YOU DROP—Ry Cooder—WB
DO IT YOURSELF—Ian Dury & the Blockheads—Stiff/Epic
ESCAPE FROM DOMINATION—Moon Martin—Capitol
FOOL AROUND—Rachel Sweet—Stiff/Col
FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
INFINITE RIDER ON THE BIG DOGMA—Michael Nesmith—Pacific Arts
LOW BUDGET—Kinks—Arista
MISTAKES—Gruppo Sportivo—Sire
SECRETS—Robert Palmer—Island
UNDERDOG—Atlanta Rhythm Section—Polydor

ROSE RECORDS/CHICAGO

B-52'S—WB
CHILDREN OF THE SUN—Billy Thorpe—Capricorn
DIONNE—Dionne Warwick—Arista
GET THE KNACK—Knack—Capitol
I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
LIVE KILLERS—Queen—Elektra
LOW BUDGET—Kinks—Arista
NINE LIVES—REO Speedwagon—Epic
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca

1812 OVERTURE/

MILWAUKEE
A NIGHT AT STUDIO 54—Various Artists—Casablanca
AIRPLAY—Point Blank—MCA
CHILDREN OF THE SUN—Billy Thorpe—Capricorn
EUPHORIA—Gato Barbieri—A&M
HOTEL—MCA
INFINITE RIDER ON THE BIG DOGMA—Michael Nesmith—Pacific Arts
JUST A GAME—Triumph—MCA
KID BLUE—Louise Goffin—Asylum
LOVE DRIVE—Scorpions—Mercury
ROCKETS—RSO

GREAT AMERICAN/

MINNEAPOLIS
A NIGHT AT STUDIO 54—Various Artists—Casablanca
AZURE D'OR—Renaissance—Sire
CHILDREN OF THE SUN—Billy Thorpe—Capricorn
GET THE KNACK—Knack—Capitol
KIDS ARE ALRIGHT—Who—MCA
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
MUPPET MOVIE—Atlantic (Soundtrack)
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
WE SHOULD BE TOGETHER—Crystal Gayle—UA

LIEBERMAN/MINNEAPOLIS

BOP TIL YOU DROP—Ry Cooder—WB
FIRST UNDER THE WIRE—Little River Band—Harvest
GET THE KNACK—Knack—Capitol
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
KIDS ARE ALRIGHT—Who—MCA
LOW BUDGET—Kinks—Arista
NILS—Nils Lofgren—A&M
NINE LIVES—REO Speedwagon—Epic
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
RUST NEVER SLEEPS—Neil Young—Reprise

PEACHES/MEMPHIS

CHILDREN OF THE SUN—Billy Thorpe—Capricorn
I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
JONES GIRLS—Phila. Intl.
LIVE KILLERS—Queen—Elektra
LOVELINE—Eddie Rabbitt—Elektra
MINGUS—Joni Mitchell—Asylum
MORNING DANCE—Spyro Gyra—Infinity
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century
WHICH ONE'S WILLIE—Wet Willie—Epic

POPLAR TUNES/MEMPHIS

ANOTHER TASTE—Taste of Honey—Capitol
CHILDREN OF THE SUN—Billy Thorpe—Capricorn
GET THE KNACK—Knack—Capitol
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
HEARTBEAT—Curtis Mayfield—Curtom/RSO
JOURNEY TO THE LAND OF ENCHANTMENT—Enchantment—Roadshow
SECRET OMEN—Cameo—Chocolate City
SECRETS—Robert Palmer—Island
THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB
WILD & PEACEFUL—Teena Marie—Gordy

TAPE CITY/NEW ORLEANS

BORN TO BE ALIVE—Patrick Hernandez—Col
CANDY-O—Cars—Elektra
DIONNE—Dionne Warwick—Arista
FICKLE HEART—Sniff 'n' the Tears—Atlantic
FREQUENCY—Nick Gilder—Chrysalis
GET THE KNACK—Knack—Capitol
IN THE PUREST FORM—Mass Production—Cotillion
KIDS ARE ALRIGHT—Who—MCA
UNDERDOG—Atlanta Rhythm Section—Polydor
UNWRAPPED—Denise Lasalle—MCA

PEACHES/DENVER

BACK TO THE DRAWING BOARD—Rubinoos—Beserkley
BACK ON THE STREETS—Tower of Power—Col
BACK IN YOUR LIFE—Jonathan Richman & the Modern Lovers—Beserkley
BACK TO THE EGG—Wings—Col
FOOL AROUND—Rachel Sweet—Stiff/Col
FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
MACHINE—Hologram
NINE LIVES—REO Speedwagon—Epic
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca

INDEPENDENT RECORDS/

COLORADO
AIRPLAY—Point Blank—MCA
DO IT ALL—Michael Henderson—Buddah
FREQUENCY—Nick Gilder—Chrysalis
FUNKY COMMUNICATIONS COMMITTEE—RCA

NILS—Nils Lofgren—A&M
PLEASURE—Fantasy
SECRETS—Robert Palmer—Island
STORY'S BEEN TOLD—Third World—Island
THIRD ALBUM—Paul Jabarra—Casablanca
THOM BELL SESSIONS—Elton John—MCA

SOUND WAREHOUSE/

COLORADO
BACK TO THE DRAWING BOARD—Rubinoos—Beserkley
BOMBS AWAY DREAM BABIES—John Stewart—RSO
GET THE KNACK—Knack—Capitol
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
LOW BUDGET—Kinks—Arista
MAIN EVENT—Col (Soundtrack)
MICK TAYLOR—Col
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
SECRETS—Robert Palmer—Island

CIRCLES/ARIZONA

AIN'T LOVE GRAND—Hott City—Butterfly
DREAM EXPRESS—MCA
FIRST UNDER THE WIRE—Little River Band—Harvest
I LOVE TO SING THE SONGS I SING—Barry White—20th Century
JOY RIDE—Brooklyn Dreams—Casablanca
NINE LIVES—REO Speedwagon—Epic
PHILLY CREAM—Fantasy/WMOT
REDS—A&M
ROSES & SUNSHINE—Nana Mouskouri—Cachet
THIRD ALBUM—Paul Jabarra—Casablanca

LICORICE PIZZA/

LOS ANGELES
FOOL AROUND—Rachel Sweet—Stiff/Col
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
LOVE DRIVE—Scorpions—Mercury
LOW BUDGET—Kinks—Arista
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
MINNIE—Minnie Riperton—Capitol
NILS—Nils Lofgren—A&M
RUST NEVER SLEEPS—Neil Young—Reprise
SECRETS—Robert Palmer—Island
VOULEZ-VOUS—Abba—Atlantic

EUCALYPTUS RECORDS/

WEST & NORTHWEST
BLACK ROSE/A ROCK LEGEND—Thin Lizzy—WB
BORN TO BE ALIVE—Patrick Hernandez—Col
GOING THROUGH THE MOTIONS—Hot Chocolate—Infinity
LABOUR OF LUST—Nick Lowe—Col
LOW BUDGET—Kinks—Arista
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
NINE LIVES—REO Speedwagon—Epic
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
SECRETS—Robert Palmer—Island
WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

EVERYBODY'S RECORDS/

NORTHWEST
BLACK ROSE/A ROCK LEGEND—Thin Lizzy—WB
BOP TILL YOU DROP—Ry Cooder—WB
BOMBS AWAY DREAM BABIES—John Stewart—RSO
FEEL THE NIGHT—Lee Ritenour—Elektra
GET THE KNACK—Knack—Capitol
LOW BUDGET—Kinks—Arista
MONOLITH—Kansas—Kirshner
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
RUN FOR YOUR LIFE—Torney-Spencer Band—A&M
SECRETS—Robert Palmer—Island



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

AUGUST 4, 1979

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

AUG. 4 JULY 28



WKS. ON CHART

1	1	BAD GIRLS DONNA SUMMER Casablanca NBLP 2 7150 (4th Week)	12	L
2	2	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708	19	H
3	9	GET THE KNACK THE KNACK/Capitol SO 11948	5	G
4	3	CHEAP TRICK AT BUDOKAN /Epic FE 35795	24	H
5	5	TEDDY TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)	7	H
6	6	DISCOVERY ELO/Jet FZ 35769 (CBS)	7	H
7	8	CANDY-O CARS /Elektra 5E 507	6	H
8	4	I AM EARTH, WIND & FIRE /ARC/Columbia FC 35730	8	H
9	10	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	32	G
10	7	BACK TO THE EGG WINGS/Columbia FC 36057	6	H
11	11	DYNASTY KISS /Casablanca NBLP 7152	8	H
12	13	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic JE 35751	13	G
13	12	DESOLATION ANGELS BAD COMPANY/Swan Song SS 8506 (Atl.)	20	G
14	14	WHERE I SHOULD BE PETER FRAMPTON/A&M SP 3710	7	H
15	15	THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005	6	K
16	18	RICKIE LEE JONES /Warner Bros. BSK 3296	17	G
17	17	LIVE KILLERS QUEEN/Elektra BB 702	4	K
18	32	REALITY . . . WHAT A CONCEPT ROBIN WILLIAMS/ Casablanca NBLP 7162	3	H
19	16	VAN HALEN II /Warner Bros. HS 3312	17	H
20	19	MONOLITH KANSAS /Kirshner FZ 36008 (CBS)	9	H
21	22	COMMUNIQUE DIRE STRAITS/Warner Bros. HS 3330	6	H
22	23	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193	33	H
23	20	SONGS OF LOVE ANITA WARD/Juana 200,004 (TK)	9	G
24	30	RUST NEVER SLEEPS NEIL YOUNG/Reprise HS 2295 (WB)	4	H
25	28	BOMBS AWAY DREAM BABIES JOHN STEWART/RSO RS 1 3051	11	G
26	21	SOONER OR LATER REX SMITH/Columbia JC 35813	16	G
27	33	VOULEZ-VOUS ABBA/Atlantic SD 16000	5	G
28	24	WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (Atl)	22	G
29	26	STREET LIFE CRUSADERS/MCA 3094	9	G
30	27	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041	23	H
31	29	THE CARS /Elektra 6E 135	53	G
32	25	WINNER TAKES ALL ISLEY BROTHERS/T-Neck PZ2 36007 (CBS)	9	L
33	38	DEVOTION LTD/A&M SP 4771	5	G
34	31	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	32	G
35	40	THE BOSS DIANA ROSS/Motown M7 923R1	7	G
36	39	MORNING DANCE SPYRO GYRA/Infinity INF 9004	17	G
37	44	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox T 583 (RCA)	8	G
38	35	UNDERDOG ATLANTA RHYTHM SECTION/Polydor/BGO PD 1 6200	7	G
39	41	LOOK SHARP JOE JACKSON/A&M SP 4743	16	G
40	37	CANDY CON FUNK SHUN/Mercury SRM 1 3754	10	G
41	52	THE MAIN EVENT (ORIGINAL SOUNDTRACK)/Columbia JS 36115	3	H
42	46	THE JONES GIRLS /Phila. Intl. JZ 35757 (CBS)	6	G
43	51	MINGUS JONI MITCHELL/Asylum 5E 505	6	H
44	43	SWITCH II /Gordy G7 988R1 (Motown)	11	G
45	34	PIECES OF EIGHT STYX/A&M SP 4724	45	G
46	47	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	13	G
47	42	GO WEST VILLAGE PEOPLE/Casablanca NBLP 7144	17	H
48	49	VAN HALEN /Warner Bros. BSK 3075	61	G
49	53	FLAG JAMES TAYLOR/Columbia FC 36058	13	H
50	57	AN EVENING OF MAGIC CHUCK MANGIONE/A&M SP 6701	4	L
51	67	LOW BUDGET THE KINKS/Arista AB 4240	3	H
52	48	STRIKES BLACKFOOT/Atco SD 38 112	10	G
53	73	SECRETS ROBERT PALMER/Island ILPS 9544 (WB)	2	G

54	36	MCFADDEN & WHITEHEAD /Phila. Intl. JZ 35800 (CBS)	12	G
55	60	THIS BOOT IS MADE FOR FONK-N BOOTSY'S RUBBER BAND/Warner Bros. BSK 3295	4	G
56	74	MINNIE MINNIE RIPERTON/Capitol SO 11936	7	G
57	63	DIONNE DIONNE WARWICK/Arista AB 4230	6	G
58	54	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. JZ 36006 (CBS)	9	G
59	61	FEVER ROY AYERS/Polydor PD 1 6204	9	G
60	59	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064	7	J
61	77	GO FOR WHAT YOU KNOW PAT TRAVERS BAND/ Polydor PD 1 6202	3	G
62	68	THE THOM BELL SESSIONS ELTON JOHN/MCA 13921	5	X
63	50	2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172	27	G
64	65	DISCO NIGHTS G.Q./Arista AB 4225	18	G
65	55	NIGHT OWL GERRY RAFFERTY/United Artists UA LA 958 I	9	H
66	45	HEART STRING EARL KLUGH/United Artists UA LA 942 H	12	G
67	66	EVOLUTION JOURNEY/Columbia FC 35797	18	H
68	69	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 611	5	G
69	81	ANOTHER TASTE A TASTE OF HONEY/Capitol SOO 11951	3	G
70	62	STATE OF SHOCK TED NUGENT/Epic FE 36000	10	H
71	78	I WANNA PLAY FOR YOU STANLEY CLARKE/Nemperor KZ2 35680 (CBS)	3	J
72	76	MIRRORS BLUE OYSTER CULT/Columbia JC 36009	4	G
73	56	ROCK ON RAYDIO/Arista AB 4212	17	G
74	80	STRANGE MAN, CHANGED MAN BRAM TCHAIKOVSKY/ Polydor PD 6211	4	G
75	75	BLONDES HAVE MORE FUN ROD STEWART/Warner Bros. BSK 3261	33	H
76	64	PARADISE GROVER WASHINGTON, JR./Elektra 6E 182	15	G
77	58	LODGER DAVID BOWIE/RCA AQL1 3454	8	H
78	93	SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)	2	G
79	70	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002	65	K
80	72	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC IAN HUNTER/Chrysalis CHR 1214	15	G
81	95	DO IT ALL MICHAEL HENDERSON/Buddah BDS 5719 (Arista)	2	G

CHARTMAKER OF THE WEEK

82	102	A NIGHT AT STUDIO 54 VARIOUS ARTISTS Casablanca NBLP 2 7161	1	L
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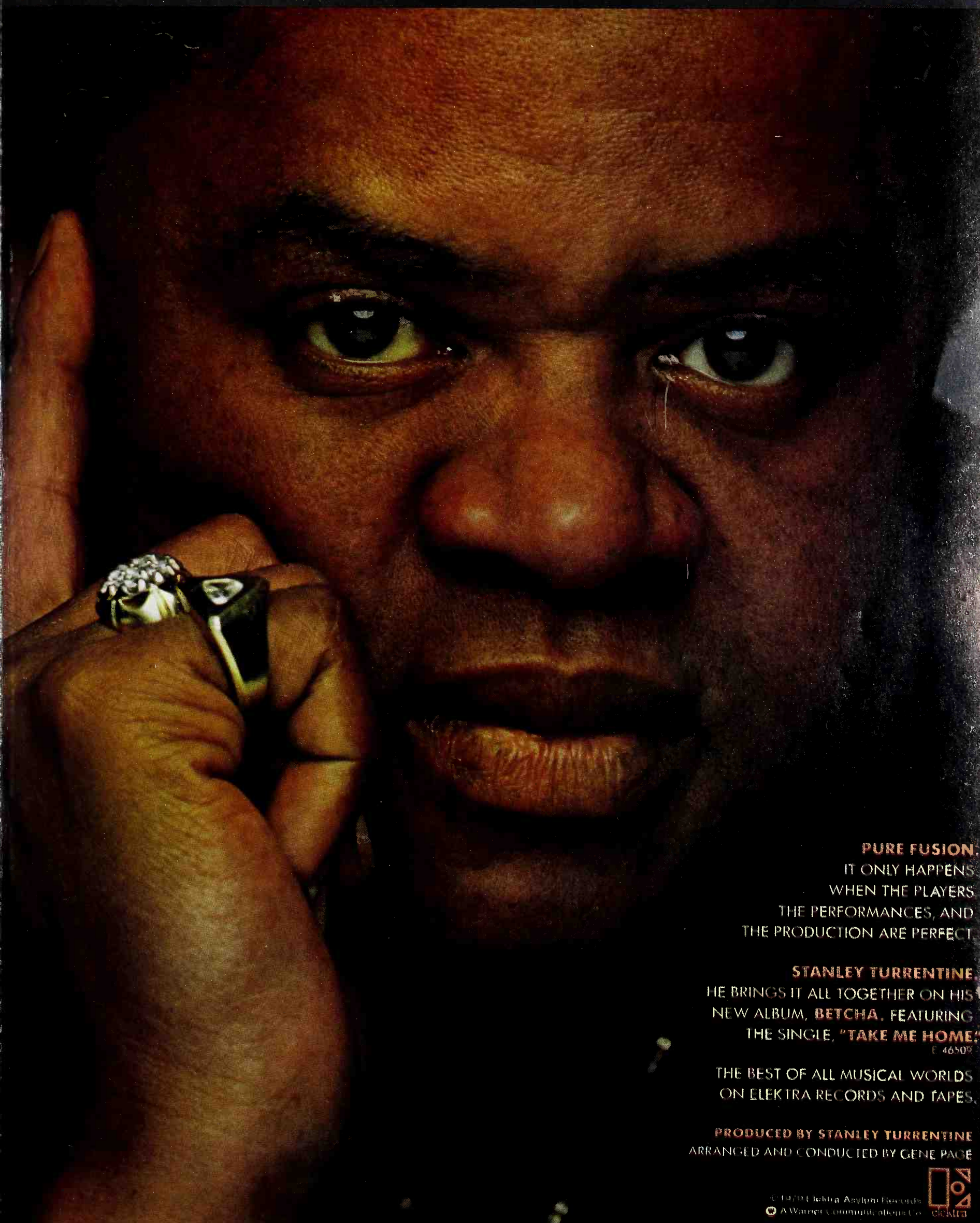


83	89	SPY CARLY SIMON/Elektra 5E 506	6	H
84	86	NEW CHAUTAUQUA PAT METHENY/ECM 1 1131 (WB)	9	G
85	85	LEGEND POCO/MCA AA 1099	31	G
86	88	RUNNING LIKE THE WIND MARSHALL TUCKER BAND/ Warner Bros. BSK 3277	13	G
87	91	DESTINATION: SUN SUN/Capitol ST 11941	2	G
88	79	WILD AND PEACEFUL TEENA MARIE/Gordy G7 986R1 (Motown)	11	G
89	90	JUST A GAME TRIUMPH/RCA AFL1 3224	11	G
90	103	NILS NILS LOFGREN/A&M SP 4756	1	G
91	—	NINE LIVES REO SPEEDWAGON/Epic FE 35988	1	H
92	97	LABOUR OF LUST NICK LOWE/Columbia JC 36087	2	G
93	98	INVITATION NORMAN CONNORS/Arista AB 4216	2	G
94	139	CHILDREN OF THE SUN BILLY THORPE/Capricorn CPN 0221	1	G
95	94	FEETS DON'T FAIL ME NOW HERBIE HANCOCK/ Columbia JC 35764	21	G
96	82	CARMEL JOE SAMPLE/MCA AA 1126	25	G
97	92	LIVIN' INSIDE YOUR LOVE GEORGE BENSON/ Warner Bros. 2BSK 3277	21	X
98	101	DUTY NOW FOR THE FUTURE DEVO/Warner Bros. BSK 3337	1	G
99	107	TOGETHER McCOY TYNER/Milestone M 9087 (Fantasy)	1	G
100	106	FLASH AND THE PAN /Epic JE 36018	1	G

ALBUM CROSS REFERENCE ON PAGE 46

STANLEY TURRENTINE BETCHA

6E-217



PURE FUSION:
IT ONLY HAPPENS
WHEN THE PLAYERS,
THE PERFORMANCES, AND
THE PRODUCTION ARE PERFECT.

STANLEY TURRENTINE
HE BRINGS IT ALL TOGETHER ON HIS
NEW ALBUM, **BETCHA**, FEATURING
THE SINGLE, "TAKE ME HOME"

E 46505

THE BEST OF ALL MUSICAL WORLDS
ON ELEKTRA RECORDS AND TAPES.

PRODUCED BY STANLEY TURRENTINE
ARRANGED AND CONDUCTED BY GENE PAGE

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A Warner Communications Co.



Record World Albums 101-150

AUGUST 4, 1979

AUG. JULY
4 28

- 101** 129 **IN THE PUREST FORM** MASS PRODUCTION/Cotillion 5211 (Atl)
- 102 84 **52ND STREET** BILLY JOEL/Columbia FC 35609
- 103 96 **JEAN-LUC PONTY: LIVE**/Atlantic SD 19229
- 104 87 **CRUISIN'** VILLAGE PEOPLE/Casablanca NBLP 7118
- 105** 118 **WHEN LOVE COMES CALLING** DENIECE WILLIAMS/ARC/
Columbia JC 35568
- 106** 119 **THE MUSIC FOR UNICEF CONCERT** VARIOUS ARTISTS/
Polydor PD 1 6214
- 107 99 **GREY GHOST** HENRY PAUL BAND/Atlantic SD 19232
- 108 116 **SATURDAY NIGHT FEVER** BEE GEES AND VARIOUS ARTISTS/
RSO 2 4001
- 109** 131 **FICKLE HEART** SNIFF 'N' THE TEARS/Atlantic SD 19242
- 110** 120 **SKYY**/Salsoul SA 8517 (RCA)
- 111** — **FIRST UNDER THE WIRE** LITTLE RIVER BAND/Capitol SOO 11954
- 112 113 **THIS WORLD** FACE DANCER/Capitol ST 11934
- 113 71 **THE GAP BAND**/Mercury SRM 1 3758
- 114 105 **HOT PROPERTY** HEATWAVE/Epic FE 35970
- 115 83 **WAVE** PATTI SMITH/Arista AB 4221
- 116** 126 **THE ORIGINAL DISCO MAN** JAMES BROWN/Polydor PD 1 6212
- 117 111 **GREATEST HITS** BARRY MANILOW/Arista A2L 8601
- 118 121 **TOTALLY HOT** OLIVIA NEWTON-JOHN/MCA 3067
- 119 117 **GREAT BALLS OF FIRE** DOLLY PARTON/RCA AHL1 3361
- 120 110 **SQUEEZING OUT SPARKS** GRAHAM PARKER/Arista AB 4223
- 121 112 **DESTINY** JACKSONS/Epic JE 35552
- 122 124 **SPECTRAL MORNINGS** STEVE HACKETT/Chrysalis CHR 1223
- 123 128 **GOING THROUGH THE MOTIONS** HOT CHOCOLATE/
Infinity INF 9010
- 124** 135 **REPEAT WHEN NECESSARY** DAVE EDMUNDS/Swan Song SS
8507 (Atl)
- 125 127 **INSPIRATION** MAZE FEATURING FRANKIE BEVERLY/
Capitol SW 11912
- 126 130 **BLACKJACK**/Polydor PD 1 6215
- 127 104 **ROCKETS**/RSO RS 1 3047
- 128** — **BOP TILL YOU DROP** RY COODER/Warner Bros. BSK 3358
- 129 132 **DO IT YOURSELF** IAN DURY/Stiff/Epic JE 36104
- 130 134 **LOVE CURRENT** LENNY WILLIAMS/MCA 3155
- 131 122 **BRAZILIA** JOHN KLEMMER/MCA AA 1116
- 132 114 **NEW ENGLAND**/Infinity 9007
- 133 138 **LOVELINE** EDDIE RABBITT/Elektra 6E 181
- 134** — **THE B-52'S**/Warner Bros. BSK 3355
- 135** — **HEARTBREAK** CURTIS MAYFIELD/Curtom/RSO RS 1 3053
- 136** — **FOOL AROUND** RACHEL SWEET/Stiff/Columbia JC 36101
- 137** — **WHAT THE HELL IS THIS?** JOHNNY "GUITAR" WATSON/
DJM 24
- 138** 150 **LOVE DRIVE** SCORPIONS/Mercury SRM 1 3795
- 139** — **STATELESS** LENE LOVICH/Stiff/Epic JE 36102
- 140 141 **PART OF YOU** ERIC GALE/Columbia JC 35715
- 141 145 **LIVE AND MORE** DONNA SUMMER/Casablanca NBLP 7119
- 142 115 **EXPOSURE** ROBERT FRIPP/Polydor PD 1 6201
- 143 108 **CLASSICS** KENNY ROGERS & DOTTIE WEST/United Artists
UA LA 946 H
- 144 144 **TEN YEARS OF GOLD** KENNY ROGERS/United Artists
UA LA 835 H
- 145 149 **FEEL THE NIGHT** LEE RITENOUR/Elektra 6E 192
- 146 — **FREQUENCY** NICK GILDER/Chrysalis CHR 1219
- 147 — **LOVE CONNECTION** FREDDIE HUBBARD/Columbia JC 36015
- 148 100 **BOB DYLAN AT BUDOKAN**/Columbia PC2 35067
- 149 — **INFINITE RIDER ON THE BIG DOGMA** MICHAEL NESMITH/
Pacific Arts PAC 7 130
- 150 109 **STRAIGHT TO THE POINT** ATLANTIC STARR/A&M SP 4764

Albums 151-200

- 151 **TOO HOT TO HOLD** BOHANNON/
Mercury SRM 1 3778
- 152 **GREATEST HITS** MICHAEL STANLEY
BAND/Arista AB 4236
- 153 **I LOVE TO SING THE SONGS I SING**
BARRY WHITE/20th Century Fox
T 590 (RCA)
- 154 **BEST OF THE J. GEILS BAND**/
Atlantic SD 19234
- 155 **BREAKWATER**/Arista AB 4208
- 156 **STARDUST** WILLIE NELSON/Columbia
KC 35305
- 157 **CHANCE** CANDI STATON/Warner
Bros. BSK 3333
- 158 **DELPHI I** CHICK COREA/Polydor
PD 1 6208
- 159 **MICK TAYLOR**/Columbia JC 35076
- 160 **COUNTERPOINT** RALPH MACDONALD/
Marlin 2229 (TK)
- 161 **FIVE SPECIAL**/Elektra 6E 206
- 162 **STAR WALK** LARRY GRAHAM WITH
GRAHAM CENTRAL STATION/
Warner Bros. BSK 3322
- 163 **PARADE** RON CARTER/Milestone M
9088 (Fantasy)
- 164 **KNIGHTS OF FANTASY** DEODATO/
Warner Bros. BSK 3321
- 165 **UNWRAPPED** DENISE LaSALLE/MCA
3098
- 166 **MYSTIC MAN** PETER TOSH/Rolling
Stones COC 39111 (Atl)
- 167 **EUPHORIA** GATO BARBIERI/A&M
SP 4774
- 168 **DELIGHT** RONNIE FOSTER/Columbia
JC 36019
- 169 **H.A.P.P.Y. RADIO** EDWIN STARR/
20th Century Fox T 591 (RCA)
- 170 **EYES OF THE HEART** KEITH JARRETT/
ECM 1 1150 (WB)
- 171 **BETCHA** STANLEY TURRENTINE/
Elektra 6E 217
- 172 **ROOM SERVICE** SHAUN CASSIDY/
Warner/Curb BSK 3351
- 173 **AIRPLAY** POINT BLANK/MCA 3160
- 174 **SWEENEY TODD** (ORIGINAL CAST)
SONDHEIM/RCA Red CBL2 3379
- 175 **FUTURE NOW PLEASURE**/Fantasy
F 9578
- 176 **DR. STRUT**/Motown M7 924R1
- 177 **LENNY & THE SQUIGTONES** LENNY
& SQUIGGY/Casablanca NBLP
7149
- 178 **BORN TO BE ALIVE** PATRICK
HERNANDEZ/Columbia JC 36100
- 179 **FROGS, SPROUTS, CLOGS AND**
KRAUTS THE RUMOURS/ARISTA AB
4235
- 180 **WHICH ONE'S WILLIE?** WET WILLIE/
Epic JE 35794
- 181 **UNDERCOVER** LIVER DEBBIE
JACOBS/MCA 31566
- 182 **WE SHOULD BE TOGETHER** CRYSTAL
GAYLE/United Artists UA LA
969 H
- 183 **THE STORY'S BEEN TOLD** THIRD
WORLD/Island ILPS 9569 (WB)
- 184 **THE MUPPET MOVIE** (ORIGINAL
SOUNDTRACK) THE MUPPETS/
Atlantic SD 16001
- 185 **ONE OF A KIND** BILL BRUFORD/
Polydor PD 1 6205
- 186 **WHERE THERE'S SMOKE** SMOKEY
ROBINSON/Tamla T7 366R1
(Motown)
- 187 **THE REDS**/A&M SP 4772
- 188 **MANHATTAN** (ORIGINAL
SOUNDTRACK)/Columbia JS
36020
- 189 **HI FI** WALTER EGAN/Columbia JC
35796
- 190 **REMOTE CONTROL TUBES**/A&M SP
4751
- 191 **WITH THE NAKED EYE** GREG KIHN/
Beserkley BZ 10063 (Elektra)
- 192 **HOTEL**/MCA 3158
- 193 **PINK LADY**/Elektra 6E 209
- 194 **KEEPER OF THE FLAME** DELBERT
McCLINTON/Capricorn CPN 0223
- 195 **THE THIRD ALBUM** PAUL JABARA/
Casablanca NBLP 71163
- 196 **RUN FOR YOUR LIFE** THE TARNEY/
SPENCER BAND/A&M SP 4757
- 197 **WHITEFACE**/Mercury SRM 1 3765
- 198 **NITELYTE**/Ariola SW 50060
- 199 **NO MORE FEAR OF FLYING** GARY
BROOKER/Chrysalis CHR 1224
- 200 **THE BEST OF BARBARA ANDRE**/
MCA AY 1119

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

Album Cross Reference

ABBA	27	CURTIS MAYFIELD	135
A TASTE OF HONEY	69	MAZE	125
ATLANTA RHYTHM SECTION	38	PAT METHENY	84
ATLANTIC STARR	150	STEPHANIE MILLS	37
ROY AYERS	59	JONI MITCHELL	43
B-52's	134	WILLIE NELSON & LEON RUSSELL	60
BAD COMPANY	13	MIKE NESMITH	149
BEE GEES	30	NEW ENGLAND	132
GEORGE BENSON	97	OLIVIA NEWTON-JOHN	118
BLACKFOOT	52	TED NUGENT	70
BLACKJACK	126	ORIGINAL SOUNDTRACK:	
BLONDIE	34	GREASE	79
BLUE OYSTER CULT	72	MAIN EVENT	41
BOOTSY'S RUBBER BAND	55	SATURDAY NIGHT FEVER	108
DAVID BOWIE	77	ROBERT PALMER	53
JAMES BROWN	116	GRAHAM PARKER	120
CAMEO	78	DOLLY PARTON	119
CARS	7	HENRY PAUL BAND	107
CHEAP TRICK	4	PEACHES & HERB	63
STANLEY CLARKE	71	TEDDY PENDERGRASS	5
CON FUNK SHUN	40	POCO	85
NORMAN CONNORS	93	JEAN-LUC PONTY	103
RY COODER	128	QUEEN	17
CRUSADERS	29	EDDIE RABBITT	133
CHARLIE DANIELS BAND	12	GERRY RAFFERTY	65
DEVO	98	ROY RAWLS	58
DIRE STRAITS	21	RAYDIO	73
DOOBIE BROTHERS	22	REO SPEEDWAGON	91
IAN DURY	129	MINNIE RIPERTON	56
BOB DYLAN	148	LEE RITENOUR	145
EARTH, WIND & FIRE	8	ROCKETS	127
DAVE EDMUNDS	124	KENNY ROGERS	9
ELO	6	KENNY ROGERS & DOTTIE WEST	143
FACE DANCER	112	DIANA ROSS	35
FLASH & THE PAN	100	JOE SAMPLE	96
PETER FRAMPTON	14	SCORPIONS	138
ROBERT FRIPP	142	CARLY SIMON	83
ERIC GALE	140	SISTER SLEDGE	28
GAP BAND	113	SKYY	110
NICK GILDER	146	PATTI SMITH	115
G.Q.	64	REX SMITH	26
STEVE HACKETT	122	SPYRO GYRA	36
HERBIE HANCOCK	95	JOHN STEWART	25
HEATWAVE	114	ROD STEWART	75
MICHAEL HENDERSON	81	SNIFF 'N' THE TEARS	109
HOT CHOCOLATE	123	STUDIO 54	82
FREDDIE HUBBARD	147	STYX	45
IAN HUNTER	80	DONNA SUMMER	141
ISLEY BROTHERS	32	SUN	87
JOE JACKSON	39	SUPERTRAMP	2
JACKSONS	121	RACHEL SWEET	136
WAYLON JENNINGS	46	SWITCH	44
BILLY JOEL	102	JAMES TAYLOR	49
ELTON JOHN	62	BRAM TCHAIKOVSKY	74
JONES GIRLS	42	TEENA MARIE	88
RICKIE LEE JONES	16	BILLY THORPE	94
JOURNEY	67	PAT TRAVERS	61
KANSAS	20	TRIUMPH	89
KC	68	MARSHALL TUCKER	86
KISS	11	McCOY TYNER	99
KINKS	51	UNICEF	106
JOHN KLEMMER	131	VAN HALEN	19
EARL KLUGH	66	VILLAGE PEOPLE	47
KNACK	3	ANITA WARD	23
LITTLE RIVER BAND	111	DIONNE WARWICK	57
NILS LOFGREN	90	GROVER WASHINGTON, JR.	76
LENE LOVICH	139	JOHNNY GUITAR WATSON	137
NICK LOWE	92	WHO	15
LTD	33	DENIECE WILLIAMS	105
McFADDEN & WHITEHEAD	54	LENNY WILLIAMS	130
CHUCK MANGIONE	50	ROBIN WILLIAMS	18
BARRY MANILOW	117	WINGS	10
MASS PRODUCTION	101	NEIL YOUNG	24

Black Music Report

By **KEN SMIKLE**

■ In a company restructuring, Atlantic Records has dismissed **Eddie Holland**, vice president and director of special markets, and **Don Eason**, national promotion director of special markets. Their responsibilities and staffs will be absorbed by Atlantic's custom label, Cotillion Records. **Henry Allen**, president of Cotillion, said that the merger of Atlantic's and Cotillion's activities in special markets is "something that we had long planned to do. This is not the results of any budget cutbacks. We didn't really need two staffs, and the activities had to be under one person's supervision."

Attorneys for **Aretha Franklin** have had a summons issued asking that Atlantic Records appear in court in connection with a pending \$3 million suit against the label. The details of that suit have not been completely worked out but one of its grievances covers Atlantic's alleged refusal to release her completed album entitled "For The Ladies."

The Black Music Association's Scholarship Fund got a boost from Infinity Records, which has committed \$5,000 to the program. A similar contribution was made by CBS Records.

The FCC has responded to Philadelphia's City Solicitor **Sheldon Albert**'s letter that claimed that black oriented station WDAS should not have its license renewed. Albert accused the station of being racist and "detrimental to the well-being of the city" in broadcasting its top-rated morning call-in show hosted by Georgie Woods. The FCC, which received hundreds of letters from station supporters, said that the accusations are false and that on-air callers are exercising their first amendment rights.

If you were in the SRO Carnegie Hall audience on July 18th, you're probably still talking about the outstanding performance given by **Stephanie Mills**. With her superb voice and vibrant stage movements, she drew two standing ovations. At age 22, Ms. Mills displays the experience of a veteran performer and promises to be one of the major female vocalists of the 1980s.

Frankie Beverly and Maze took an open date in their tour with **Teddy Pendergrass** to come to New York's Bottom Line where they rocked the full house with some solid R&B. The group, which rarely plays clubs, comes on full force in a cabaret setting. Here's hoping they return soon.

Laura Palmer reports from L.A.: Butterfly Records' promotion of "The Hottest Disco In Town" aptly described the party situation at the posh Chez Moi discotheque in Beverly Hills. An estimated 600 guests were entertained by **St. Tropez** and **Tuxedo Junction** . . . **Logan Westbrook** of Source Records spilled the beans recently at a listening party held at Victoria Station. Memphis-born singer, songwriter and producer **Lee Moore**—Source's latest talent acquisition—has a

(Continued on page 50)

Sammy & Mira



During his recent engagement in Philadelphia, Sammy Davis was entertained by Motown recording artist Mira Waters at her mother's home. Mira, whose debut single is "You Have Inspired Me," was in the City of Brotherly Love to promote her record. On hand (from left): Richard Cooper, Chips Distributors; Lee Hamilton, WZZD; Sammy Davis; Perry Johnson, WDAS-FM; Mira Waters and Chappie Johnson.

Black Oriented Album Chart

AUGUST 4, 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. **STREET LIFE**
CRUSADERS/MCA 3094
6. **WHATCHA GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox
T 583 (RCA)
7. **DEVOTION**
LTD/A&M SP 4771
8. **THE JONES GIRLS**
Phila. Intl. JZ 35757 (CBS)
9. **CANDY**
CON FUNK SHUN/Mercury SRM 1 3754
10. **THE BOSS**
DIANA ROSS/Motown M7 923R1
11. **MINNIE**
MINNIE RIPERTON/Capitol SO 11936
12. **THIS BOOT IS MADE FOR FONK-N**
BOOTSYS'S RUBBER BAND/Warner Bros.
BSK 3295
13. **SWITCH II**
Gordy G7 988R1 (Motown)
14. **SONGS OF LOVE**
ANITA WARD/Juana 200,004 (TK)
15. **McFADDEN & WHITEHEAD**
Phila. Intl. PZ 35800 (CBS)
16. **LET ME BE GOOD TO YOU**
LOU RAWLS/Phila. Intl. JZ 36006 (CBS)
17. **SECRET OMEN**
CAMEO/Chocolate City CCLP 2008
(Casablanca)
18. **DIONNE**
DIONNE WARWICK/Arista AB 4230
19. **DO IT ALL**
MICHAEL HENDERSON/Buddah BDS 5719
(Arista)
20. **WILD AND PEACEFUL**
TEENA MARIE/Gordy G7 986R1
(Motown)
21. **DESTINATION: SUN**
SUN/Capitol ST 11941
22. **IN THE PUREST FORM**
MASS PRODUCTION/Cotillion 5211 (Atl)
23. **ANOTHER TASTE**
A TASTE OF HONEY/Capitol SOO 11951
24. **WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
25. **FEVER**
ROY AYERS/Polydor PD 1 6204
26. **DISCO NIGHTS**
G.Q./Arista AB 4225
27. **DO YOU WANNA GO PARTY**
KC & THE SUNSHINE BAND/TK 611
28. **CHANCE**
CANDI STATON/Warner Bros. BSK 3333
29. **THE GAP BAND**
Mercury SRM 1 3758
30. **THE ORIGINAL DISCO MAN**
JAMES BROWN/Polydor PD 1 6212
31. **LOVE CURRENT**
LENNY WILLIAMS/MCA 3155
32. **ROCK ON**
RAYDIO/Arista AB 4121
33. **INSPIRATION**
MAZE FEATURING FRANKIE BEVERLY/
Capitol SW 11912
34. **SKYY**
Salsoul SA 8517 (RCA)
35. **I LOVE TO SING THE SONGS I SING**
BARRY WHITE/20th Century Fox T 590
(RCA)
36. **FIVE SPECIAL**
Elektra 6E 206
37. **HEARTBREAK**
CURTIS MAYFIELD/Curtom/RSO RS 1
3053
38. **INVITATION**
NORMAN CONNORS/Arista AB 4216
39. **WHEN LOVE COMES CALLING**
DENIECE WILLIAMS/ARC/Columbia JC
35568
40. **UNWRAPPED**
DENISE LaSALLE/MCA 3098

PICKS OF THE WEEK

I LOVE TO SING THE SONGS I SING

BARRY WHITE—20th Century Fox T590



The maestro comes forth with his newest effort, and it is cast in the traditional Barry White mold of lush, romantic melodies and silky production. The LP, will satisfy any fan with its seven well-produced tunes, especially the cuts "Call Me Baby" and the title track.

DELIGHT

RONNIE FOSTER—Columbia JC 36019



Upon first listening to this album, you may confuse Foster's vocals with those of Stevie Wonder.

But make no mistake about it, Ronnie has the skills to make it in his own right. This fusion sound LP features eight Foster originals and the musical assistance of his former employer, George Benson, and even Stevie himself. There's strong a/c airplay potential here.

JUST BRUNI

BRUNI PAGAN—Elektra 6E-215



Stepping forward from the role of background vocalist is Ms. Pagan, whose debut album

features her fine talents as a vocalist and composer. The five dance numbers and one ballad are well produced and arranged. Watch for plenty of action from "Don't Be So Mean" and "Fantasy."

FANTASY

HEAVEN & EARTH—Mercury SRM1-3763



If variety is the spice of life, this is one of the most well-seasoned albums of the year. On their second LP this male quartet stretches out in many directions, from a shoo-dop-shoo-dop cover of the classic "I Only Have Eyes For You" to the disco smoker "I Feel A Groove Under My Feet." A refreshing release.

Black Oriented Singles

AUGUST 4, 1979

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

AUG. 4	JULY 28		WKS. ON CHART
1	2	GOOD TIMES CHIC Atlantic 3584	7
2	1	BAD GIRLS DONNA SUMMER/Casablanca 988	10
3	3	TURN OFF THE LIGHTS TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	9
4	4	RING MY BELL ANITA WARD/Juana 3422 (TK)	13
5	5	YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	13
6	6	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	13
7	7	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	17
8	10	I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy 7169 (Motown)	10
9	11	CRANK IT UP (FUNK TOWN) PT. I PETER BROWN/Drive 6278 (TK)	8
10	9	CHASE ME CON FUNK SHUN/Mercury 74059	13
11	18	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ARC/ Columbia 3 11033	5
12	13	MEMORY LANE MINNIE RIPERTON/Capitol 4706	12
13	14	WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032	9
14	16	WHEN YOU WAKE UP TOMORROW CANDI STATON/ Warner Bros. 8821	10
15	8	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	13
16	19	THE BOSS DIANA ROSS/Motown 1462	7
17	17	GEORGY PORGY TOTO/Columbia 3 10944	9
18	23	FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870	5
19	22	BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)	10
20	12	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. 8 3684 (CBS)	13
21	15	IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor 14557	10
22	32	FIRECRACKER MASS PRODUCTION/Cotillion 44254 (Atl)	5
23	20	SHAKE GAP BAND/Mercury 94053	18
24	27	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	9
25	21	HOT STUFF DONNA SUMMER/Casablanca 978	16
26	31	SUPER SWEET WARDELL PIPER/Midsong Intl. 1005	7
27	24	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	15
28	30	DANCE "N" SING "N" LTD/A&M 2142	8
29	25	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	18
30	34	RADIATION LEVEL SUN/Capitol 4713	7
31	26	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	17
32	38	I JUST WANT TO BE CAMEO/Chocolate City 019 (Casablanca)	4
33	33	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/ Columbia 3 10971	9
34	41	FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK)	7
35	35	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox 2408 (RCA)	8
36	48	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742	2



37	49	MAKE MY DREAMS A REALITY/I DO LOVE YOU G.Q./ Arista 0426	4
38	40	WHERE DO WE GO FROM HERE ENCHANTMENT/Roadshow 11609 (RCA)	6
39	39	DOING THE LOOP DE LOOP LENNY WILLIAMS/MCA 41034	6
40	42	TONIGHT'S THE NIGHT KLEER/Atlantic 3586	5
41	36	LIGHT MY FIRE/DISCO HEAVEN AMII STEWART/Ariola 7753	7
42	44	LOVE WILL BRING US BACK TOGETHER ROY AYERS/ Polydor 14573	5
43	50	DO IT GOOD A TASTE OF HONEY/Capitol 4744	3
44	28	REUNITED PEACHES & HERB/Polydor/MVP 14547	20
45	29	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	21
46	53	MY LOVE IS BETTY WRIGHT/Alston 3747 (TK)	4
47	55	THIS TIME BABY JACKIE MOORE/Columbia 3 10993	4
48	56	WINNER TAKES ALL ISLEY BROS./T-Neck 8 2284 (CBS)	3
49	60	RISE HERB ALPERT/A&M 2151	3
50	59	STREET LIFE CRUSADERS/MCA 41054	2
51	51	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	5
52	52	MOTOWN REVIEW PHILLY CREAM/Fantasy/WMOT 862	6

CHARTMAKER OF THE WEEK

53	—	SING A HAPPY SONG THE O'JAYS Phila. Intl. 9 3707 (CBS)	1
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54	37	FIRST TIME AROUND SKYY/Salsoul 2087 (RCA)	10
55	63	I GOT THE HOTS FOR YA DOUBLE EXPOSURE/Salsoul 2091 (RCA)	2
56	—	GROOVE ME FERN KINNEY/Malaco 1058 (TK)	1
57	58	UNCHAINED MELODY GEORGE BENSON/Warner Bros. 8843	3
58	65	OPEN UP YOUR MIND (WIDE) GAP BAND/Mercury 74080	2
59	61	THAT'S MY FAVORITE SONG DRAMATICS/MCA 41056	3
60	66	BETTER NOT LOOK DOWN B. B. KING/MCA 41062	2
61	—	WE'VE GOT LOVE PEACHES & HERB/Polydor/MVP 14577	1
62	64	A MOMENT'S PLEASURE MILLIE JACKSON/Spring 197 (Polydor)	3
63	—	LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA)	1
64	62	I LEAVE YOU STRONGER SWEET THUNDER/Fantasy/WMOT 860	5
65	—	WANT ADS ULLANDA/Ocean/Ariola 7500	1
66	69	DR. ROCK CAPTAIN SKY/AVI 273	2
67	—	BOOTSIE GET LIVE BOOTSIE'S RUBBER BAND/Warner Bros. 49013	1
68	—	IT AIN'T LOVE, BABE (UNTIL YOU GIVE IT) BARRY WHITE/ Unlimited Gold 1404 (CBS)	1
69	—	MAKE LOVE TO ME HELEN REDDY/Capitol 4712	1
70	68	SOMEONE OUGHT TO WRITE A SONG (ABOUT YOU BABY) DELEGATION/Shadybrook 1047	4
71	72	DANCIN' MAN BRICK/Bang 8 4804	2
72	46	CRYING INSTANT FUNK/Salsoul 2088 (RCA)	7
73	73	WHAT THE HELL IS THIS? JOHNNY "GUITAR" WATSON/ DJM 1106	2
74	74	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459	14
75	45	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459	9

CRAZY LOVE

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Jazz Singles: A Growing Market

By JOSEPH IANELLO

■ NEW YORK — The number of singles by jazz-oriented or jazz-fusion artists is reaching trend-setting proportions: seven, seven-inch discs from six different labels were released last week.

The enormous popularity of albums by Herbie Hancock ("Headhunters"), George Benson ("Breezin'") and Chuck Mangione ("Feels So Good") in the mid-seventies signified that jazz was reemerging as an accessible art form; radio stations were willing to play the music and the public was becoming aware of and interested in alternatives to rock. The success of a few pioneering artists has opened the door for a whole legion of young, talented musicians to produce new and vital music which previously could be heard only in album form on a handful of jazz radio stations. Record companies have begun to apply the same marketing, merchandising and promotional techniques they use for pop, A/C and black music to jazz product.

"I like to think the things we put out are accessible," said Tommy LiPuma, vice president of A&M Records, creative director of Horizon Records and George Benson's producer. "The single is a great vehicle to get a lot of people to hear a song. I really don't like to put a record in a jazz category because categories are for retailers and only people who are looking for jazz records go to the jazz bins. Pop bins are up front and that's where a good majority of the music is that you hear on the radio."

"We're approaching the new Neil Larson, which has always been sentenced to the jazz bins, as pop product because it has mass appeal. Not only will we release a seven-inch, which will be cut down to three minutes and 12 seconds, but also a 12-inch which is the entire cut. Both are obviously promotional tools and hopefully we're going to be able to crossover AOR and not just be limited to a jazz audience. We'll definitely be doing more of this in the future."

This week's release includes singles from Brazilian jazz percussionist Airto Moreira (Warner Brothers), "Amajour;" Raul de Souza's "Til Tomorrow Comes" (Capitol); "Love When I'm In Your Arms," by Bobbi Humphrey (Epic); Ramsey Lewis (Columbia), "Wearin' Out;" "I Need Someone," by Ralph MacDonald (Marlin); Stanley Turrentine (Elektra), "Take Me Home," and "What's Come Over Me," by the Writers (Columbia). In addition, ECM,

the classical-jazz label, recently released Pat Metheny's "New Chautauqua," only the second single in their history.

"Adult contemporary radio is the natural place where this music will be heard," said Nils Von Veh, director of national promotion and marketing for ECM. "We didn't have plans to do this with the Metheny record. It was more of a reverse process where enough radio people gave us positive feedback so we went on it. The A/C area is one we've been conscious of for a long time so we've really been anxious about cultivating it and so far, the reaction has been great."

Jon Badeaux, director of music research at the 50,000 watt KDAY in Los Angeles, believes that radio can help people learn about jazz and that the single is a healthy vehicle to encourage this process. "In the past six months, the trend has been that certain artists will surface with a single and we'll get great reaction on the record to the point that we're now considering adding more jazz artists on a day-part basis," Badeaux, speculated.

CBS Records, with one of the largest stables of mainstream and fusion artists, has thus far enjoyed its best year in terms of acceptance of their jazz product. Still scheduled for release this year are albums by Stan Getz, Weather Report, Tom Scott, and others while new product from Eric Gale and Maynard Ferguson is doing especially well. "There are two reasons why we've been so successful," said Vernon Slaughter, vice president of jazz/progressive marketing. "First is that the music is more acceptable; it appeals to a wider audience. And, just as important, is that our record company is taking the approach that this music deserves to be heard by everybody that likes good music rather than just a small segment of the music buying public. We're taking steps to insure that the whole promotion, merchandising and marketing departments are behind the record."

"Crossover is the key word and it shouldn't be taken as a negative term. The music dictates the approach in terms of promotions. We listen and if it has AOR or R&B or A/C appeal, then that's where we go. The whole significance behind this singles trend is that a single is a cut you can focus on for radio and as you get more artists going towards a broader appeal type of music, you need the attention focused on a particular song. So, for most of these jazz albums, we're trying to pick one or two cuts that we feel have the best shot for

radio."

While there is widespread critical reaction to much of the commercially viable jazz product, regarding it as a sellout and unworthy of the term jazz, many record company executives feel this is not a problem. John Smith, vice president of black product at MCA, refers to the Crusaders as a good example of a group unwilling to compromise their music yet still reaching a mass audience. "Right now we have the Crusaders' "Street Life." For years they've been almost to the point of esoteric jazz. I'm talking about the era of self-indulgence when Thelonius Monk and other musicians were playing for their own pleasure and no one else. The Crusaders not only weathered this but they took ingredients from that era and combined them with modern influences like the female vocalist, Randy Crawford. They've maintained their own integrity in music and they have a top-selling record."

"At MCA the single is no more than a focus on what the album is about. Our approach is that the single is there as a merchandising aid. Singles create so much excitement in the market place that it's like having three minutes of free advertising. We need these singles for Top 40 airplay where there's still a need to take the blinders off and broaden the market appeal. MCA plans on releasing more jazz singles in

the future for this reason."

Rickie Schultz, national promotion manager, jazz and progressive music at Warner Brothers, echoes the feeling that singles are primarily important in exposing jazz artists to larger audiences. "When you've established an artist at the jazz or black album level, it becomes natural to want to take it to the next step and most times that involves releasing a single and trying to get the record started in secondary markets or getting a shot at a pop station in a major market to see if it clicks. In order to bring that record home, we use the same marketing and advertising techniques that are applied to a country or black act when we try to cross them over to mainstream or pop."

"As the post-war baby boom gets more sophisticated and older, our artists like Al Jarreau, David Sanborn, Larry Carlton, Flora Purim, Michael Franks, Matrix and George Benson will become more popular."

"The mass appeal of the '80s will come out of jazz, R&B and adult contemporary and it's going to be more towards this type of texture," said Fred Mancuso, director of marketing and promotion at A&M. Already, one of the most successful of the new jazz groups, Spyro Gyra, is scoring big on several formats and charts with the type of music that Mancuso describes.

The Jazz LP Chart

AUGUST 4, 1979

1. **STREET LIFE**
CRUSADERS/MCA 3094
2. **MORNING DANCE**
SPYRO GYRA/Infinity INF 9004
3. **AN EVENING OF MAGIC**
CHUCK MANGIONE/A&M SP 6701
4. **I WANNA PLAY FOR YOU**
STANLEY CLARKE/Nemperor KZ2 35680 (CBS)
5. **HEART STRING**
EARL KLUGH/United Artists UA LA 942 H
6. **NEW CHAUTAUQUA**
PAT METHENY/ECM 1 1131 (WB)
7. **LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
8. **FEVER**
ROY AYERS/Polydor PD 1 6204
9. **PARADISE**
GROVER WASHINGTON, JR./Elektra 6E 182
10. **MINGUS**
JONI MITCHELL/Asylum 5E 505
11. **TOGETHER**
McCOY TYNER/Milestone M 9087
12. **PART OF YOU**
ERIC GALE/Columbia JC 35715
13. **FEEL THE NIGHT**
LEE RITENOUR/Elektra 6E 192
14. **CARMEL**
JOE SAMPLE/MCA AA 1126
15. **FEET DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
16. **LOVE CONNECTION**
FREDDIE HUBBARD/Columbia JC 36015
17. **EYES OF THE HEART**
KEITH JARRETT/ECM 1 1150 (WB)
18. **DELPHI I**
CHICK COREA/Polydor PD 1 6208
19. **COUNTERPOINT**
RALPH MacDONALD/Marlin 2229 (TK)
20. **EUPHORIA**
GATO BARBIERI/A&M SP 4774
21. **KNIGHTS OF FANTASY**
DEODATO/Warner Bros. BSK 3321
22. **BETCHA**
STANLEY TURRENTINE/Elektra 6E 217
23. **JEAN-LUC PONTY: LIVE**
Atlantic SD 19229
24. **BRAZILIA**
JOHN KLEMMER/MCA AA 1116
25. **PARADE**
RON CARTER/Milestone M 9088 (Fantasy)
26. **LAND OF PASSION**
HUBERT LAWS/Columbia JC 35708
27. **DELIGHT**
RONNIE FOSTER/Columbia JC 36019
28. **DO IT ALL**
MICHAEL HENDERSON/Buddah BDS 5719 (Arista)
29. **PAT METHENY GROUP**
ECM 1 1114 (WB)
30. **INVITATION**
NORMAN CONNORS/Arista AB 4216
31. **FLUID RUSTLE**
EBERHARD WEBER/ECM 1 1137 (WB)
32. **THE MIND OF GIL SCOTT-HERON**
Arista AL 8301
33. **BROWNE SUGAR**
TOM BROWNE/Arista GRP GRP 5003
34. **TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee JC 35594
35. **THE JOY OF FLYING**
TONY WILLIAMS/Columbia JC 35705
36. **DALE JACOBS & COBRA**
Epic JE 36010
37. **FUTURE TALK**
URSZULA DUDZIAK/Inner City 1066
38. **PASSIONS OF A MAN—AN ANTHOLOGY OF HIS ATLANTIC RECORDINGS**
CHARLES MINGUS/Atlantic 3 600
39. **WOODY THREE**
WOODY SHAW/Columbia JC 35977
40. **THAD JONES, MEL LEWIS & UMO**
RCA AFL1 3423

Disco Dial

WDAI/Chicago/ Matt Clenott, Mary Klug

#1 **BAD GIRLS**—Donna Summer—Casablanca

Prime Movers: **THE MAIN EVENT/FIGHT**—Barbra Streisand—Col
HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown

WHY LEAVE US ALONE—Five Special—Elektra

Pick Hits: **ON YOUR KNEES**—Grace Jones—Island
OPEN UP FOR LOVE—Siren—Midsong Intl.
RISE—Herb Alpert—A&M

WBOS/Boston/ Jane Dunklee

#1 **GOOD TIMES**—Chic—Atlantic

Prime Movers: **GOOD TIMES**—Chic—Atlantic
MIAMI HEATWAVE—Seventh Avenue—AVI

H.A.P.P.Y. RADIO—Edwin Starr—20th Century Fox

Pick Hits: **I NEED ACTION**—Touch of Class—Midsong Int.
LOVE IS JUST A HEARTBEAT AWAY—Gloria Gaynor—MCA
I LOVE TO SING THE SONGS I SING—Barry White—20th Century Fox

DISCO 14/Harrisburg/ Scott Robbins

#1 **GOOD TIMES**—Chic—Atlantic

Prime Movers: **I'M A SUCKER FOR YOUR LOVE**—Teena Marie—Gordy
TURN OUT THE LIGHTS—Teddy Pendergrass—Phila. Intl.

FOUND A CURE—Ashford and Simpson—WB

Pick Hits: **GIVE YOUR BODY UP TO THE MUSIC**—Billy Nichols—West End
ROCK ME—Cerrone—Atlantic
COME TO ME—France Joli—Prelude

All records played are 12" discs unless otherwise indicated.

WCAU/Philadelphia/ Roy Perry

#1 **GOOD TIMES**—Chic—Atlantic

Prime Movers: **FOUND A CURE**—Ashford and Simpson—WB
DO IT GOOD—A Taste of Honey—Capitol

WHY LEAVE US ALONE—Five Special—Elektra

Pick Hits: **ABOVE AND BEYOND**—Edgar Winter—Blue Sky

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

GHOST DANCER—Adriis Brothers—Scotti Brothers (Atl)

KFMX/Minneapolis/ Gary DeMaroney

#1 **GOOD TIMES**—Chic—Atlantic

Prime Movers: **THIS TIME BABY**—Jackie Moore—Col
HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB

ROCK BABY—Tower of Power—Col

Pick Hits: **MOTOWN REVIEW**—Philly Cream—Fantasy/WMOT

COME TO ME—France Joli—Prelude

LOVE DANCIN'—Marlena Shaw—Col

KSET/El Paso/ Chuck Gross

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

Prime Movers: **THE MAIN EVENT/FIGHT**—Barbra Streisand—Col
NEVER GONNA BE THE SAME AGAIN—Ruth Waters—Millennium

SAVAGE LOVER—The Ring—Vanguard

Pick Hits: **DO IT GOOD**—A Taste of Honey—Capitol
LET ME BE GOOD TO YOU—Lou Rawls—Phila. Int.
CRAZY LOVE—Alton McClain and Destiny—Polydor

'Champagne' at the Greek



RCA Records artist Evelyn "Champagne" King, whose current "Music Box" album is her fourth gold record in less than a year, appeared at the Greek Theatre in Los Angeles recently, with Peabo Bryson. The singer is shown here in her dressing room being congratulated by (from left): Bill Graham, western region field marketing, RCA Records; Don Burkheimer, division vice president, artist development; John Walton, staff vice president, senior council; King's manager Bob Schwald; and Clark Thagard, division vice president, national field promotion.

'The Real McCoy'

(Continued from page 25)

family home in Washington, D.C. I think everyone in Washington D.C. turned out for the party, including the capital's political big-wigs.

With the television cameras rolling, this incredible, marvelous woman (who passed away at 102) presented her grandson with his certified gold record and then proceeded to dance the hustle with him. The horde of guests went wild! At one point, under the glaring TV camera lights, Van turned and caught my eye. He was beaming, his eyes, his face, his whole being exuded love for everybody.

Although I talked to Van by phone, it had been awhile since I saw him. We had, as we all do, gone our separate ways. I thought of him often and almost always about that moment at his grandmother's birthday party.

There is in the faith I was reared in an expression about someone like Van McCoy. We say he was a "mensch"—a very special person. The expression suits no one I know better than it does Van. He was indeed a "mensch," the real McCoy!

Black Music Report

(Continued from page 47)

hot release, entitled "Reachin' Out For Your Love." **Travis Biggs'** LP, "Solar Funk," was also previewed. Future fall releases include **Chuck Brown**. **Harold Melvin**, **Sharon Page** and **Jerry Q** . . .



The most poignant moment during the Second Annual "Communicators with a Conscience" awards dinner held recently in Los Angeles came when six year old **Maya Rudolph**, daughter of the late **Minnie Riperton**, accepted the award for her mother. Prior to presenting the award, **Rod McGrew** said that each year a special scholarship will be given in Minnie's name. Riperton was announced as one of the recipients of the award—which honors women in the arts who have uplifted mankind through their efforts on and off the stage—prior to her death. Seen above, is Maya, being held by her father, Dick Rudolph.

Hal Jackson's Talented Teen contest has found another winner—this year, 15 year old **Angela Pollock** of Newark, N.J., will have the opportunity to travel and display her talents to a variety of audiences, as well as make an appearance on Soul Train. The entertainment was provided by Casablanca's **the Sylvers**, and Motown's energetic group, **Apollo** . . . GRP recording artist **Roland Vazquez** and the **Urban Ensemble** learned recently that the group would be the opening act for **Earl Klugh** at the Santa Monica Civic, Sunday July 29. Vasquez decided to share his good fortune with the community so it seems, and arranged for 100 concert tickets to be made available at no charge to the **Sugar Ray Robinson** Youth Foundation in L.A.

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Starfleet Expands

(Continued from page 26)

that took a lot of work, including research to understand the capabilities and limitations of phone lines. We started a massive program of understanding their system, and AT&T is very cooperative with us now because we proved ourselves. Today we're the biggest user of temporary long lines in the country."

The Starfleet network has produced many regional live broadcasts, including those given by Bruce Springsteen on his latest tour, and the full network for the Rockets, New England, and Cheap Trick.

Classical Retail Report

AUGUST 4, 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
BRAHMS: A GERMAN REQUIEM—Te Kanawa, Weigl, Solti—London
DONIZETTI: LUCREZIA BORGIA—Sutherland, Aranall, Horne, Wixell, Bonyng—London
MENDELSSOHN: SYMPHONY NO. 4—Von Donanyi—London Digital
NEW YEAR'S IN VIENNA—Boskovsky—London Digital
PIPA CONCERTO—Ozawa—Philips
STRAUSS: DIE SCHWEIGSAME FRAU—Scovotti, Adam, Janowski—Angel

KORVETTES/EAST COAST

DONIZETTI: LUCREZIA BORGIA—London
KOTO FLUTE—Wilson—Angel
KHACHATURIAN: GAYNE BALLE7—Columbia
MAHLER: SYMPHONY NO. 4—London Digital
MASSENET: CENDRILLON—Von Stade, Rudel—Columbia
MAGIC OF MOZART—Vox/Turnabout
NEW YEAR'S IN VIENNA—London Digital
PIPA CONCERTO—Philips
SHOSTAKOVICH: LADY MACBETH OF MTSENSK—Vishnevskaya, Rostropovich—Angel
VAUGHAN WILLIAMS: HUGH THE DROVER—Angel

KING KAROL/NEW YORK

BARTOK: MUSIC FOR STRINGS, PERCUSSION AND CELESTA—Ormandy—Angel
THE IMMORTAL CARUSO, VOLS. VI, VII—RCA
DONIZETTI: LUCREZIA BORGIA—London
GERSHWIN: SCORE TO MANHATTAN—Mehta—Columbia
GOLDEN JUBILEE OF ALICIA DE LARROCHA—London
VICTORIA DE LOS ANGELES: A SONG RECITAL—Angel
MAHLER: SYMPHONY NO. 4—London Digital
MENDELSSOHN: SYMPHONY NO. 4—London Digital
STRAUSS: DIE SCHWEIGSAME FRAU—Angel
VAUGHAN WILLIAMS: HUGH THE DROVER—Angel

SPECS/MIAMI

BEETHOVEN: SYMPHONY NO. 3—Giulini—DG
JULIAN BREAM AND JOHN WILLIAMS LIVE!—RCA
LEHAR: THE MERRY WIDOW—Sutherland, Bonyng—London

MAHLER: SYMPHONY NO. 4—London Digital
MASSENET: CENDRILLON—Von Stade, Rudel—Columbia
MENDELSSOHN: SYMPHONY NO. 4—London Digital
NEW YEAR'S IN VIENNA—London Digital
PACHELBEL: KANON—Muenchinger—London
ITZHAK PERLMAN: VIRTUOSO VIOLINIST—Angel
TOMITA: BERMUDA TRIANGLE—RCA
RADIO DOCTORS/MILWAUKEE
DONIZETTI: LUCREZIA BORGIA—London
ARTHUR FIEDLER'S HITS—RCA
VICTORIA DE LOS ANGELES IN SONG RECITAL—Angel
MAHLER: SYMPHONY NO. 4—London Digital
MENDELSSOHN: SYMPHONY NO. 4—London Digital
MOZART: FLUTE CONCERTOS—Galway, Mata—RCA
NEW YEAR'S IN VIENNA—London Digital
PACHELBEL: KANON—Muenchinger—London
PIPA CONCERTO—DG
JOHN WILLIAMS PLAYS GUITAR MUSIC FROM AROUND THE WORLD—Columbia

ODYSSEY RECORDS/ SAN FRANCISCO

BACH: GOLDBERG VARIATIONS—Tureck—Columbia
BARIOS: GUITAR MUSIC—Williams—Columbia
BARTOK: MUSIC FOR STRINGS, PERCUSSION AND CELESTA—Ormandy—Angel
BRAHMS: A GERMAN REQUIEM—London
COPLAND: SYMPHONY NO. 3—Copland—Columbia
DEBUSSY, RAVEL: STRING QUARTETS—Tokyo String Quartet—Columbia
MAHLER: SYMPHONY NO. 4—London Digital
MENDELSSOHN: SYMPHONY NO. 4—London Digital
SHOSTAKOVICH: LADY MACBETH OF MTSENSK—Vishnevskaya, Rostropovich—Angel
VERDI: UN BALLO IN MASCHERA—Caballe, Carreras, Davis—Philips

TOWER RECORDS/SEATTLE

BACH: CANTATAS—Schreier—Vanguard
BEETHOVEN: VIOLIN SONATAS, VOL. V—Perlman, Ashkenazy—London
BRAHMS: SERENADE NO. 2—Boult—Angel
COPLAND: SYMPHONY NO. 3—Copland—Columbia
DONIZETTI: LUCREZIA BORGIA—London
MAHLER: SYMPHONY NO. 4—London Digital
MENDELSSOHN: SYMPHONY NO. 4—London Digital
MOZART GALA—Schreier—Vanguard
NEW YEAR'S IN VIENNA—London Digital
WAGNER: DER RING DES NIBELUNGEN—Nilsson, Hotter, Solti—London

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

Cool Pleasures for the Summer

By SPEIGHT JENKINS

NEW YORK—Music may be an international language—the success of the Piva Concerto seems again to prove this—but its responses are subjective. To me, the music of Delius is ideal for summer, not only in its frequent pastoral depictions but in its “cool” sound. The British composer, along with Sir Edward Elgar and Ralph Vaughan Williams, was one of the three English composers popular in the generation before Benjamin Britten, but he was unique in soaking up influences from the American south as well as the West Indies and Scandinavia. He lived for most of his life in France and though not there for an adornment to England in the manner of his two more popular contemporaries maintained a sound about his music that now seems “English.”

His music consistently sought to find exquisite though not precious expression—full-bodied, warm and very specific in its natural descriptions, mainly of nature scenes. Though he composed in the 20th century, his work was firmly based on the romantic period, or was it? All great composers put a very individual mark on their music; Delius obviously took from the musical civilization of his time, particularly in his harmony, while holding still to the base of the previous century.

Operas

He wrote several operas, of which the best known is *The Village Romeo and Juliet*, which received a dream-influenced production at the New York City Opera, almost surely the company's and Frank Corsaro's most successful exploration of multimedia effects. From this opera comes Delius' most famous orchestral segment, “The Walk to the Paradise Garden,” a piece depicting his Romeo and Juliet on their way to what they think is happiness but which is indeed a joint suicide. It is the lead selection in an important new disc of Delius found on Argo. Neville Marriner, one of the most recorded of British conductors and one of the best, applies his talents to his countryman's music, and

the results are wonderful to hear. His reading captures the nature-portraits, lyrical loveliness and underlying strength of each piece. The orchestra, Marriner's own Academy of St. Martin's-in-the-Fields, sounds as full and rich as would a more romantic-based ensemble and gives Marriner the kind of playing that he expects.

Another of Delius' operas to have received play in New York recently is *Koanga*, which had a run on Broadway. From it is included “La Calinda,” an arrangement of a choral dance from the opera which was itself taken from an earlier *Florida Suite*. The disc includes “On Hearing the First Cuckoo in Spring,” which had its origin in a Norwegian air and a superb “Intermezzo” from *Fenimore and Gerda*, now recorded but not seen in live performance in this country. This opera was dedicated to Sir Thomas Beecham, long the major exponent of Delius' music.

Mentioning an Argo record brings to mind other recent releases from London Records, and one historic album that should not be ignored is the release on London Stereo Treasure of Schubert's D Major Piano Sonata played by Sir Clifford Curzon. This is aristocratic playing of one of Schubert's most joyous pieces, and Sir Clifford captures the life and gaiety that can be found so expressively there. It is reading not to be forgotten.

Serkin on RCA

One of the most important pianists in the United States is Peter Serkin, often associated on records with his chamber music group, Tashi. RCA has just released a new album from Serkin in which the brilliant young pianist plays Chopin, not a composer often associated with him. A wide selection of the Polish composer's art is covered, from Nocturnes and Mazurkas to the A-flat Prelude and the Waltz (Opus 64, No. 3). Serkin plays all with predictable technical facility and ease. What he brings to this familiar music is a strength of purpose and an urgency that is far removed from the hothouse elegance of so much Chopin. The music glows with Serkin's expertise and his sense of élan vital. His tone throughout is lovely to hear. A major piano record from one of America's brightest young pianists.

200 Attend U.K. Retail Meet

By VAL FALLOON

■ LONDON — British record dealers, up in arms over recent company cuts, prices rises and import bans (see separate story), rallied in London last week at one of the best attended and most successful retailer meetings in memory.

The meeting had immediate results. Polydor MD Tony Morris, in attendance along with several other major company chiefs, has agreed to drop the prices of Polydor singles to 99 pence.

Rare Mood

A rare mood of unity hung over the meeting, which was attended by over 200 dealers, wholesalers and importers from all over England. (A vast difference compared to an earlier conference this year which only 50 retailers attended.)

An action committee was set up at the meeting in the form

of a liaison working party consisting of record company and retail representatives. They will meet in the immediate future to thrash out the problems and find remedies for the current warlike mood of the industry.

Another new action group was formed: The Gramophone Record Wholesalers Association. This new group has agreed to financial support for any dealer sued over the imports question. The association immediately floated a "fighting fund."

So British dealers—constantly criticized for complaining but never organizing themselves enough to get action — have finally got together. And this support by wholesalers is a clear indication that the retail end of the business has had enough. More concessions can now be expected.

England

By VAL FALLOON

■ LONDON—A couple of small but significant battles won in the never-ending war on piracy, home taping etc: blank cassette manufacturers TDK have agreed—after BPI pressure—to withdraw an advertisement that the BPI claimed induced the public to copy singles onto a TDK cassette in breach of the 1956 copyright act. The offending wording reads, "For the price of good double you could have 30 sensational singles." Home taping currently costs the U.K. market around 15 million pounds a year and an estimated twelve million consumers are taping product. 47 percent of all blank cassette purchasers tape from borrowed records and 49 percent record from the radio or TV, according to a recent survey . . . On the piracy front, the police arrested a Glasgow, Scotland, commercial pirate following a tip-off by a local dealer. Thousands of poor quality tapes were found, with inlay cards simply photographed from record sleeves and the recording standard that of a home copier's. Several record companies' product had been bootlegged including titles by **ELO** and **Bob Dylan**.

The I.F.P.I. is making a special presentation on piracy at the Saltburg Festival with an adapted version of its film featuring many of the artists appearing. The classical market is a surprisingly popular one for bootleggers, and artists appearing in the film have been victims . . . The tiny Beggar's Banquet label scored a double first last week: number one single and album by **Tubeway Army**. "Are Friends Electric," the single, also claims to be the first U.K.-pressed picdisc to make number one . . . The 2-tone label, owned by hit band the **Specials**, has been signed to an unusual deal by Chrysalis—the band can release six singles by artists of their own choice and record for Chrysalis. Label was previously distributed by Rough Trade . . . Gimmick Corner: Last week Virgin released the "playable label" for **Sparks'** 45 "Beat The Clock." The six-inch label is pressed in like a pic disc and plays a Peter Cook monologue after the song ends . . . **Peter Cook** is also one of the three artists releasing a new style record this week: neither single nor album, and of varying price, this oddity is around six tracks. Cook's features four monologues written for the annual Amnesty International comedy gala. A similar sized disc from singer **Toyah** on the Safari label has six tracks, plays at 33 and a third and is titled "Sheep Farming In Barnet." Pye is releasing a disco duplex series. Not quite an LP but too big to be tagged EP.

(Continued on page 53)

Germany

By JIM SAMPSON

■ MUNICH—The protection of copyrighted names has always been serious business: the **Spinners** are known as the **Detroit Spinners** in Europe, because an English band got the name first; the group **Smokey** had to change to **Smokie** to avoid confusion with **Smokey Robinson**; exactly three years ago, when CBS tried to import American pressings on the Columbia Records label, EMI fought off infringement of their trademark. In recent weeks, three similar cases have surfaced here. **Black Jack** is the name of a U.S. group getting heavy Polydor International support everywhere but in Central Europe, where **Black Jack** is an Austrian group produced by **Peter Haucke** for **Juergen Otterstein's** Teldec-dist. Pinball label. Polydor is in a quandry, saying only that when the U.S. Black Jack album is released here in late August, every effort will be made to avoid confusion, possibly with a name change à la Spinners. Eventually, it might be a case of survival of the fittest, notes a DGG spokesman. Sky is more confusion, because neither EMI Electrola nor Ariola apparently knew they had competing groups with the same name until a RW query. Ariola's brand-new band **Skyy** is already doing well in its native U.K., but the EMI **Sky**, from Chicago, claims to have existed since 1975. Meanwhile, Aquarius is the name of two labels, one from France on Teldec, the other being **Terry Flood's** from Quebec (and EMI Electrola). Here, registration with the European Patent Office in Munich could be the key, but neither Teldec nor EMI seemed positive its label was first. Teldec's Aquarius could disappear anyway; the new **Patrick Hernandez** single is off Aquarius and on the Avalanche label.

MUNICH JAZZ HOT: **George Wein's** mammoth two-day Munich Jazz Festival (170 artists) was a critical and financial success, nearly 16,000 fans paying DM 30 (\$15) each. Next year, he wants to make it a three day affair, with more local acts, avant garde, and workshops. Munich would thus align itself with other mid-summer fests

(Continued on page 53)

Japan

■ On July 9th Alfa & Associates, Inc. hosted a reception for **Alessi** at the Roppongi Playboy Club. Demonstrating a few songs in front of the eagerly awaiting press, Alessi slid on roller skates to say hello to each and every one present in the room. For the next three weeks, they have a very full schedule ahead of them—20 radio and TV programs each, as well as numerous magazine interviews. On top of all this, they are here to give several concerts. No foreign artist has ever been able to carry out such a super-human, suicidal, "Kamikaze" type of promotion before.

Compared to the United States, Japan, in the first place, has a very limited number of radio stations. In addition to that, there are even fewer music programs which play foreign records. TV programs rank much worse than radio in that there are hardly any which cater solely to playing foreign music. On the other hand, a remarkably rapid increase of magazines which introduce and interview foreign artists and their music is seen here in Japan. This type of coverage by the music magazines is fast enjoying its boom among those wanting to buy records. In this respect music magazines are starting to occupy a very important position in the Japanese music world.

Therefore, the best way to make one's name well-known is to have as many interviews as possible and to appear briefly on radio and TV shows. Needless to say, the promotion for Alessi made a good start. And if one of their songs were to be used as a TV commercial, they would have the strength of Samson.

A Disco Forum, a sort of training for Japanese persons related to the disco world, will be held at the Imperial Hotel August 29th to 31st. At present, "Tropical Dance Contests," sponsored by JSDO (Japan Soul & Disco Organization) are being held all over Japan. The final contest will be on August 30th as part of one of the shows presented at the Disco Forum party. The winner will be given a trip to Monte Carlo. **Amii Stewart** is scheduled to perform as a special guest.

EMI-UK Changes

(Continued from page 3)

It was confirmed this week that Bob Mercer, managing director of the group repertoire division, is to move to a newly-created position at EMI Films, that of head of music operations. He will report to Barry Spikings, the new chairman and chief executive of that division, and take up his post in September. His brief is to coordinate the worldwide music interests of EMI films, and several projects are expected to be announced later in the year. Mercer will be invited to join the board and remains on the board of EMI Records U.K. He is not expected to be replaced, and GRD executives will report directly to Ramon Lopez, EMI Records' MD. A spokesman refused to confirm this and said that a statement would be made in the next few weeks.

Merged Sales

David Munns, Capitol U.K. GM moves to Canada as Capitol-EMI marketing manager in August, and replacing him is Martyn Cox, who moves up from sales and special projects chief. Clive Swann, previously LRD general sales manager, will head the new merged sales force, leaving his counterpart over at group, Peter Hulm, out on a limb. Though EMI stresses that most of the administration staff affected by the merger will be found new places within EMI, an announcement is yet to be made of Hulm's future.

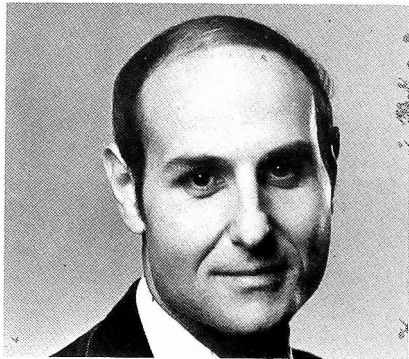
Departures

Also leaving the company are commercial development head Barry Evans, who goes to Phonogram, and legal chief Laurie Hall, who moves to the newly-independent MCA Records as business affairs manager (international). Hall was with EMI for nine years.

CBS Songs Intl.

(Continued from page 3)

tional in New York. All other wholly owned subsidiary music publishing managers will report to a regional vice president for Continental Europe, located in Paris, and for Latin America, located in Coral Gables. These regional vice presidents will in turn report to Shapiro. The lines of reporting will cover all operational and creative matters.



Harvey Shapiro

According to Shapiro, the organizational change is of fundamental significance for the future of the company in that it will strengthen the already existing creative ties between all the CBS Music Publishing affiliates and their sister companies simultaneously giving April affiliates both the flexibility of an independent publisher and the capacity to be directed on an international basis.

Shapiro joined CBS in 1972, serving in various financial and administrative positions, most recently as director, music publishing operations, CBS Records International. In addition to his appointment, Asher also named Jeremy Pace to the position of regional vice president, CBS Songs Europe. Other new appointees include George Tavares to the position of regional director, CBS Songs Latin America; Tina Otis to the position of director administration and Nancy Brennan to the post of associate director, music publishing.

Germany

(Continued from page 52)

(Montreux, the Hague) to offer top musicians choice sites for Euro-tours.

TELDEC TAKES OFF: A detailed report on Teldec's current hot streak puts overall domestic sales at about 40 percent higher than during the first six months of 1978. Singles turnover doubled, pop album sales tripled, thanks to a series of hits from local product **Peter Maffay** and **Udo Lindenberg** plus licensed material from **Patrick Hernandez**, **Richard Clayderman**, **Snoopy**, and **Ian Dury**. A string of new licensed labels includes Vogue, Gryphon, Pool, Rialto, and Pinnacle. Teldec's Import Service has doubled its sales, in part due to demand for Musidisc and Japanese imports.

HONESTY, to some people in this business, is just the name of a **Billy Joel** single. Witness the managing director of a Hamburg record company who issues a statement in which he credits the acquisition of a prominent U.S. label to his "active and aggressive business policies," though that label came to him when it was absorbed by one of his licensees, in a deal he had nothing to do with. Or witness the Frankfurt concert promoter who authorized his promotion agency to send out complete tour plans for **Yes** and **Rod Stewart** in September. WEA promptly denied that Yes was coming in September, and questioned the Stewart dates. Many fans are still expecting both acts. The promoter has not yet sent a correction to all who received the earlier misinformation, and he brusquely questions why the matter is "any of your business." And yes, this is the man who brings Billy Joel to Germany.

England

(Continued from page 52)

Toyah calls hers an AP (alternative product). The problem is, which chart would they go in? The price would have to fix this . . . The **Boomtown Rats'** new single, "I Don't Like Mondays," shooting to number one, produced by Phil Wainman, the man behind the 35 million selling **Bay City Rollers**. However, Wainman, who now runs Utopia Records, has no connection with the recent BCR "Revival." Incidentally ex-roller **Les McKeon** has a solo LP out now on Egotrip Records titled "All Washed Up."

NEON LAUNCH: **Bruce Welch**, founder member of the **Shadows** and **Brian Oliver**, previously State Music deputy MD have formed Neon Music, an independent publishing company. It is Welch's first time as a formal publisher and his own titles are included in Neon's first catalogue, Blue Gem Music (formerly with Carlin). Other writers represented are **Hank Marvin**, **John Farrar**, **John Rostill**, and **Olivia Newton-John**. They are looking for sub-publishing deals for Blue Gum and Neon. Bruce Welch Music Inc. handles Blue Gum in the U.S. and Canada and this company will be handled by Neon in the U.K. . . . Intersong has signed a publishing agreement with Canadian act Saga for Europe and Australia . . . Rialto Records, the Decca licensed label which has its first hit with the Korgis has signed U.K. band Moscow . . . Ariola Records has signed Delegation and singer April Love worldwide via RKM productions . . . disco label Flamingo has penned Sassy featuring Polly Brown of "Puff of Smoke" fame . . . April Music has completed a world deal with Peter Shelley's Delta Records (recently signed to CBS). The deal takes in Shelley's songwriting activities. Shelley, co-founder of Magnet Records and successful recording artist, left that company and later formed Delta Records with Colin Robertson . . . Long-established U.K. rock band Mud have signed to Carrere Records, via WEA.

U.K. Gold for Squeeze



On the eve of their third American tour, A&M recording artists Squeeze celebrated their second English gold record, "Cool For Cats." Not only is "Cool For Cats" gold, but it is the biggest selling single in the history of A&M-U.K. Seen at the informal ceremonies, from left: Glen Tillbrook, Gilson Lavis, of Squeeze; Derek Greene, managing director of A&M-U.K.; Miles Copeland, manager of Squeeze; and Squeeze members Jools Holland and Chris Difford.

Japan's Top 10

Singles

- OMOIDEZAKE**
SACHIKO KOBAYASHI—Warner Pioneer
- KIMI NO ASA**
SATOSHI KISHIDA—CBS/Sony
- KANPAKUSENGEN**
MASASHI SADA—Free Flight
- NAMINORI PIRATE**
PINK LADY—Victor
- CALIFORNIA CONNECTIN**
YUTAKA MIZUTANI—For Life
- ITOSHI NO ELY**
SOUTHERN ALLSTARS—Victor
- GINGATETSUDO 999**
GODIEGO—Nippon Columbia
- AI NO ARASHI**
MOMOE YAMAGUCHI—CBS/Sony
- OH' GAL**
KENJI SAWADA—Polydor
- MICHIZURE**
MIEKO MAKIMURA—Polydor

Albums

- MORNING**
SATOSHI KISHIDA—CBS/Sony
- KISS ME PLEASE**
EIKICHI YAZAWA—CBS/Sony
- ALICE VII**
ALICE—Toshiba EMI
- 10 "NUMBERS" KARAT**
SOUTHERN ALL STARS—Victor
- OUR DECADE**
GODIEGO—Nippon Columbia
- VOULEZ-VOUS**
ABBA—Disco
- MORNING ISLAND**
SADAO WATANABE—Victor
- SORAOOTBU TORI NO YOONI**
CHIHARU MATSUYAMA—Canyon
- BAD GIRLS**
DONNA SUMMER—Victor
- YUMEKUYO**
MASASHI SADA—Free Flight

Record World Latin American

Record World en New York

By IVAN GUITERREZ

■ Por medio de esta columna, deseo expresar mi más sincero agradecimiento al Sr. **Charlie Vazquez** por la invitación que me hiciera, como corresponsal en New York de esta publicación, para formar parte del jurado del VI Festival Internacional de la Canción y de la Voz de Puerto Rico. También a las personas que, durante mi estancia en la bella isla, hicieron posible que considerara todo ello como una verdadera experiencia que será difícil olvidar. De nuevo, gracias mil.

En el ya mencionado festival se hizo derroche de talento por parte de muchos participantes. **Debra Depner**, representante de Estados Unidos con el tema "Su Canción," con letra y música del compositor ecuatoriano **Romeo Caicedo**, logró el 1er Lugar en la categoría de "Voz" sorprendiendo a muchos con un timbre vocal pequeño pero sumamente apto para la melodía interpretada en inglés y español. **Jaime Morey**, de España, resultó ganador como intérprete de la mejor canción, "Tu Amante Quiero Ser" aunque la opinión general es que el verdadero ganador, en ambas categorías, y también el más popular con el público, fué el puertorriqueño **Edwin Oliver** con el tema de su propia inspiración, "Desde Hoy" . . . Continúa **Carmín** escalando posiciones cimeras en las listas de éxitos importantes con su interpretación de "Quiero Vivir," versión al español de **Titti Sotto** de la melodía "I Will Survive" que popularizara **Gloria Gaynor**, aunque en Miami sin embargo, es la versión de **Luisa María Guell** la

que se escucha en radioemisoras del área . . . Aunque continúan asegurando que el mercado disquero hispano sigue en decadencia, al menos en esta ciudad se han conocido de varios proyectos que podrían dar como resultado la aparición en el mercado de varios nuevos sellos discográficos y nuevos artistas que, hasta el momento, no se les ha ofrecido oportunidad de grabar con compañías ya establecidas. El tipo de música "disco" que continúa siendo tan popular, ha hecho que las baladas románticas, y hasta la salsa, se encuentren sin mucho auge aunque, en realidad, esto podría ser achacado a la poca originalidad con que se promueven dichas grabaciones.

Gema Records ha encontrado una perfecta "mina de oro" con el lanzamiento al mercado de las chistosas y pícaras grabaciones del comediante cubano **Alvarez Guedes** que continúan vendiéndose como pan caliente donde quiera.

Gerard, cantante uruguayo cuyo manager es el amigo **Charlie López**, causó buena impresión llegando a finalista del "VI Festival de la Canción y la Voz de Puerto Rico" con la interpretación del tema de su propia inspiración "El Grito," que, una vez grabado, pudiera ser de impacto en el mercado disquero . . . Ya se prepara New York, con los brazos abiertos, a aplaudir delirantemente a artistas reconocidos en el mundo del disco que nunca antes se han presentado en esta ciudad. De hecho, ya se habla de

(Continued on page 58)

Latin American Album Picks



SUPERDISCO PANAMERICANO ALLEGRO '80—Latinum INM 1002

En producción de Titti Soto y Billy Munder y con arreglos de Eddy Fernández, esta excitante producción "disco" está a la altura de las mejores en sonido, mezcla, creatividad y contenido. Grandes temas de Latinoamérica en "disco." "Compadre Pedro Juan," "La negra Tomasa," "Babalú," "Allá en el Rancho Grande," "El Rey" y "La Flor de la Canela" entre otras.

■ Produced by Titti Sotto and Billy Munder and with arrangements by Eddy Fernández, this exciting disco production is at the top in mixing, sound, arrangement and repertoire. Great Latin standards in the big disco groove. "Hernando's Hideaway," "Volver, Volver," "El Manicero," "Tristeza" and a lot more.

(Continued on page 58)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Con la muerte de Don Pedro Flores, pierde el mundo musical latino, uno de sus más brillantes compositores. Puerto Rico está de luto ante su deceso, al cual nos unimos desde el fondo de nuestros corazones.

De cuna humilde, Don **Pedro Flores** nació en Naguabo, Puerto Rico, un día 9 de Marzo de 1894. Fueron sus padres **Julián Flores** y **Eulalia Cordova**, de quienes, desde niño, heredó sus inquietudes de rimar pensamientos hechos canción, escuchando

con deleite los ensayos de los músicos de su querido pueblo. Obtuvo su licencia de maestro rural a los diez y seis años en la Escuela Superior de Fajardo. Años más tarde fué a filas en el Regimiento 375 de Puerto Rico, exclusivo para hombres de color, habiendo servido hasta pasada la Primera Guerra Mundial. Desarrolló después diferentes actividades que lo llevaron como Inspector de la Compañía Ferrocarrilera de Puerto Rico, colaborador del conocido político **Santiago Iglesias Pantin** y más tarde traductor oficial del Idioma Inglés para el Municipio de San Juan, durante la alcaldía de don **Roberto H. Todd**.

Trasladándose a la Ciudad de Nueva York, Don **Pedro Flores** desempeñó todo tipo de actividades, desde pintor de brocha gorda, obrero, oficinista de correos y otras funciones que no parecían llevarle a meta alguna.

Durante esos años conoció a otra gran figura de la composición puertorriqueña, Don **Rafael Hernández**, que ya había logrado gran impacto a través de sus éxitos. Dió sus primeros pasos en el campo de la composición musical cuando con **Los Jardineros**, agrupación musical de la tienda de discos San Juan, El Jardín del Arte de don **Arturo Cátala**, grabó junto al conocido **Pedro Berrios** la guaracha "Toma jabón pa'que laves," la cual fué un éxito considerable, siguiéndole después otros como "Celos," "Adelita," "Contigo" y "Blancas Azucenas. Más tarde, sus temas se convirtieron en celebridades, llevados al acetato por grandes de la época como **Daniel Santos**, **Doroteo**, **Piquito Marcano**, **Claudio Ferrer**, **Davilita**, **Panchito Riset** y otros.

En el pleno disfrute de su popularidad como compositor, su obra musical ha sido reclamada por los mejores intérpretes de música tropical y romántica de toda América. Don **Pedro Flores** volvió a su amado Puerto Rico, donde recibió la ternura y cariño de su pueblo hasta el momento de su deceso.

Su editora de música, Peer Southern y su presidente, la Sra. **Monique I. Peer**, le ofrecieron una hermosa recepción en la Ciudad de Nueva York, en la cual le fué entregada una placa conmemorativa, ante la presencia de distinguidas personalidades, representativas del gobierno de Puerto Rico, periodistas, hombres de letras y artistas. Fueron muchas las demostraciones de afecto y reconocimiento que recibió el ilustre compositor, dentro de las cuales figura la invitación de las autoridades de Disney World, localizado en el Estado de la Florida, para inaugurar la "Plaza del Caribe," durante el fin de semana dedicado a Puerto Rico.

Vibrará para siempre Don **Pedro Flores** en sus "Si no eres tú," "Compay pongase duro," "Linda Borinquen," "Despedida," "Que extraña es la vida," "Borracho no vale," "Se acabó lo que se daba," "Irresistible," "Yo la mato," "Amor Perdido," "Perdón," "Gracias," "Se acabó lo que se daba," "Cuando ella me dijo adiós," "Que te pasa que no se te ve," "Querube," "Blancas Azucenas," "Margie," "Linda," "Bajo un Palmar," "Obsesión," "Añoranza," "Contigo," "Celos," "Blanca" y otras obras que entran de lleno en el tesoro musical de Latinoamérica.

Inició la K.W.K.W. de Los Angeles sus "Festivales de Verano" con el realizado el 4 de Julio en el Parque Belvedere, donde se presentaron ante más de 17,000 personas, artistas locales de gran popularidad, tales como **Alpha** y **Los Polifacéticos**, conjuntamente con artistas invitados como **Miriam Nuñez** y **Carlos Guzmán**. Estos Festivales son

(Continued on page 57)

IN AMERICAN PARADE

aridad (Popularity)

Miami

FM 92 (BETTY PINO)
OLVIERAS
 IS
IERTE HABLAR
 OLON
NO FUE NO SERA
 SE
COMO TU
 URICAL
ERA DE AMAR
 NED
ITA

UN BARCO
 HRINO
IA PINTA ASI
 LESIAS
ES UNA LARGA
MEDAD
 CABUCHE
ESTE AMOR

McFarland, Cal.

By KXEM

- CELOS DE TI**
LA MIGRA—Mar
- LO VAS A PAGAR**
EL PODER—Fama
- ALBRICIAS**
LOS TUKAS—Caytronics
- LO BODA DE PELITO**
LOS ATOMICOS DE MONTERREY—Fono/Rex
- LA CUMBIA DE LA CADENITA**
LOS OLIMPICO 5—Arriba
- NI EL DINERO NI NADA**
RAMON AYALA—Freddie
- TRACIONERA**
LOS BRAVOS
- ME DESPERTO LA REALIDAD**
JUAN GABRIEL—Pronto
- QUE HERMOSO ES DECIR TU NOMBRE**
ELIO ROCA—Mercury
- LA RULETA**
VICENTE FERNANDEZ—Caytronics

Tampa

By WYOU (WOODY GARCIA)

- DE TANTO MIRAR TUS OJOS**
DANIEL MAGAL
- HA VUELTO YA**
SUSY LEMAN
- UNA CANCION DE ESPANA**
JOSE LUIS
- POR QUE ME DEJASTES**
NELSON HENRIQUEZ
- YO QUISIERA**
BETTY MISSIEGO
- LA VIDA ES COMO UN JUEGO**
RUDY MARQUEZ
- LA PRIMERA VEZ**
ROBERTO CARLOS
- ATREVETE A OLVIDARME**
LOS BRIOS
- FALSEDAD**
MARCO ANTONIO VAZQUEZ
- CUANDO ANOCHECE EN EL MAR**
LOLITA

Tacoma

By KPEC-FM (MARIO BRIONES)

- EL LADRON**
RUBEN RAMOS—Freddie
- QUIEREME**
JULIO IGLESIAS—Alhambra
- TRES PALABRAS**
LOS ANGELES NEGROS—Latin Int.
- BAILEMOS ESTA CANCION**
LOS RIVERA—Fama
- DESQUITATE CONMIGO**
CHAYITO VALDEZ—Cronos
- NO ME PLATIQUES MAS**
LOS TERRICOLAS—Discolando
- POR CREER EN TI**
LOS EXTRANOS—Olympico
- DISCO SAMBA**
LOS JOAO—Musart
- OHhh BABY BABY**
DEBORA—OB
- PURO PARTY POLKA**
TIERRA TEJANA—TH

s (Sales)

Argentina

CENTRO CULTURAL
ITA
 CA

SIMONE—Microfon
UE SOY SEXY?
 WART—Warner Bros.
IA
 S—Phonogram

PEOPLE—RCA
AL GATO
 LAINE—CBS
R DE MI VIDA
 SESTO—Microfon
E EN LA LINEA
 BS
IVIRE
 GAYNOR—Phonogram
LINEA
 AFFERTY—Capitol

Los Angeles

- QUE ME PERDONE TU SENORA**
MANOELLA TORRES—Caytronics
- ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
- A PUNTO DE COPA**
ANICETO MOLINA—Mercurio
- BUENOS DIAS SENOR SOL**
JUAN GABRIEL—Pronto
- UNA PALOMITA**
RIGO TOVAR—Melody
- SE ME PERDIO LA CADENITA**
SONORA DINAMITA—Fuentes
- ALGUIEN COMO TU**
MANOLO MUNOZ—Gas
- INGRATO DOLOR**
LOS POTROS—Peerless
- TRACIONERA**
LOS BRAVOS—Gas
- CARTAS MARCADAS**
GRUPO INDIO—Mercurio

San Francisco

- PA' QUE SEPAS QUE TE QUIERO**
MARCO ANTONIO VAZQUEZ—Pronto
- SE ME PERDIO LA CADENITA**
SONORA DINAMITA—Fuentes
- A MI MANERA DE AMAR**
NELSON NED—WS Latino
- MI AMIGO**
PUNTO SUR—Duro
- ALGUIEN COMO TU**
MANOLO MUNOZ—Gas
- QUE HERMOSO ES DECIR TU NOMBRE**
ELIO ROCA—Mercurio
- AMANTES DE MEDIO TIEMPO**
ALBERTO VAZQUEZ—Gas
- QUE ME PERDONE TU SENORA**
MANOELLA TORRES—Caytronics
- BRUJERIA**
ALVARO DAVILA—Melody
- POR SI VOLVIERAS**
JOSE LUIS—TH

Miami

- EL GUABA**
CELIA & JOHNNY—Vaya
- DISCO SAMBA**
LOS JOAO—Musart
- ALGUIEN COMO TU**
SUSY LEMAN—Pronto
- QUIERO**
CHIRINO—Oliva/Cantu
- PEDRO NAVAJA**
WILLIE COLON/RUBEN BLADES—Fania
- WILFRIDO, DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
- AGUA DE CLAVELITO**
PACHECO—Fania
- MOTIVES**
JOSE DOMINGO—Mericana
- AQUELLOS BOLEROS**
LA PEQUENA COMPANIA—Alhambra
- ENCADENADOS**
PABLO ABRAIRA—Pronto

tro Rincon

(Continued from page 56)

os por la popular emisora con caracter gratuito, sirviendo de locución para todos los artistas presentados. Recibo la indicación para todos los artistas presentados. Recibo la indicación de la emisora, relacionada con el interés de presentar artistas en los Estados Unidos en este tipo de espectáculo que se estarán realizando durante todo el mes Julio y el de Agosto . . . En nuestra edición de Valores Internacionales Record World 1979," se incurridos omisiones que paso de inmediato a relacionar. Lila ganadora de la clasificación "Revelación del Año" (Femela canción "Cuando Pienso en tí" y al Grupo ABBA, como Impacto Bilingüe del Año. Se imprimieron las clasificaciones y con los cuales se obtuvieron y, lamentablemente se omitieron nombres. ¡Vayan así nuestras excusas! . . . Y ahora . . . próxima!

lores, the well known Puerto Rican composer, passed away of 85. With his death, Puerto Rico and the Latin musical world lost one of its most brilliant composers. We join Puerto Rico in mourning.

born on March 9, 1894, in Naguabo, Puerto Rico. From his father **Julian Flores** and **Eulalia Cordova**, he inherited the gift of turning words into songs, while as a young boy he listened with delight to the great musicians rehearsing in his home town. His first position was as a rural teacher, after graduating from Fajardo High School. After a variety of jobs followed, including service in the U.S. Army, he became a conductor of the Railroad Company of Puerto Rico, collaborator of the well known politician **Santiago Iglesias Pantín** and official translator in English language at the San Juan City Hall. When he wasn't making any progress he decided to move to New York where he worked at odd jobs that didn't help him to reach his

While in New York, he met **Rafael Hernandez**, another great Puerto Rican composer who had already achieved success with his compositions. He then decided to join a group called **Los Jardineros** and recorded—with the well known **Pedro Berrios**—the guaracha "Toma Jabón Pa'Que Laves," which turned out to be his first success, following this with other hits like "Celos," "Adelita," "Contigo" and "Blancas Azucenas." Other unforgettable recordings of **Pedro Flores'** songs were recorded by celebrities such as **Daniel Santos, Doroteo, Piquito Marcano, Claudio Ferrer, Davilita, Panchito Riset** and others from that era. At the top of his popularity as a composer, his works have been claimed by all of the great tropical and romantic music performers. He returned to Puerto Rico where he received the love and recognition of his people until the time of his death.

He was awarded a plaque from Peer Southern and its president **Monique I. Peer** during the reception given by Peer Southern in New York City on June 1, 1974. The event was highlighted with distinguished personalities representing the Government of Puerto Rico, journalists and artists. He was also invited by Disney World's authorities for the inauguration of the Plaza del Caribe during the weekend dedicated to Puerto Rico. **Pedro Flores** will live forever through his compositions such as "Si No Eres Tú," "Compay Pongase Duro," "Linda Borinquen," "Despedida," "Que Extraña es la vida," "Borracho no vale," "Se Acabó lo que se daba," "Irresistible," "Yo la mato," "Amor Perdido," "Perdón," "Gracias," "Cuando ella me dijo adios," "Que te pasa que no se te ve," "Querube," "Blancas Azucenas," "Margie," "Linda," "Bajo un palmar," "Obsesión," "Añoranza," "Contigo," "Celos," "Blanca" and many others which take part in the Latin American musical treasure.

KWKW Radio in Los Angeles started its summer festivals with the
 (Continued on page 58)

Record World en New York

By IVAN GUITERREZ

■ Por medio de esta columna, deseo expresar mi más sincero agradecimiento al Sr. **Charlie Vazquez** por la invitación que me hiciera, como corresponsal en New York de esta publicación, para formar parte del jurado del VI Festival Internacional de la Canción y de la Voz de Puerto Rico. También a las personas que, durante mi estancia en la bella isla, hicieron posible que considerara todo ello como una verdadera experiencia que será difícil olvidar. De nuevo, gracias mil.

En el ya mencionado festival se hizo derroche de talento por parte de muchos participantes. **Debra Depner**, representante de Estados Unidos con el tema "Su Canción," con letra y música del compositor ecuatoriano **Romeo Caicedo**, logró el 1er Lugar en la categoría de "Voz" sorprendiendo a muchos con un timbre vocal pequeño pero sumamente apto para la melodía interpretada en inglés y español. **Jaime Morey**, de España, resultó ganador como intérprete de la mejor canción, "Tu Amante Quiero Ser" aunque la opinión general es que el verdadero ganador, en ambas categorías, y también el más popular con el público, fué el puertorriqueño **Edwin Oliver** con el tema de su propia inspiración, "Desde Hoy" . . . Continúa **Carmín** escalando posiciones cimeras en las listas de éxitos importantes con su interpretación de "Quiero Vivir," versión al español de **Titti Sotto** de la melodía "I Will Survive" que popularizara **Gloria Gaynor**, aunque en Miami sin embargo, es la versión de **Luisa María Guell** la

que se escucha en radioemisoras del área . . . Aunque continúan asegurando que el mercado disquero hispano sigue en decadencia, al menos en esta ciudad se han conocido de varios proyectos que podrían dar como resultado la aparición en el mercado de varios nuevos sellos discográficos y nuevos artistas que, hasta el momento, no se les ha ofrecido oportunidad de grabar con compañías ya establecidas. El tipo de música "disco" que continúa siendo tan popular, ha hecho que las baladas románticas, y hasta la salsa, se encuentren sin mucho auge aunque, en realidad, esto podría ser achacado a la poca originalidad con que se promueven dichas grabaciones.

Gema Records ha encontrado una perfecta "mina de oro" con el lanzamiento al mercado de las chistosas y pícaras grabaciones del comediante cubano **Alvarez Guedes** que continúan vendiéndose como pan caliente donde quiera.

Gerard, cantante uruguayo cuyo manager es el amigo **Charlie López**, causó buena impresión llegando a finalista del "VI Festival de la Canción y la Voz de Puerto Rico" con la interpretación del tema de su propia inspiración "El Grito," que, una vez grabado, pudiera ser de impacto en el mercado disquero . . . Ya se prepara New York, con los brazos abiertos, a aplaudir delirantemente a artistas reconocidos en el mundo del disco que nunca antes se han presentado en esta ciudad. De hecho, ya se habla de

(Continued on page 58)

Latin American Album Picks



SUPERDISCO PANAMERICANO
ALLEGRO '80—Latinum INM 1002

En producción de Titti Soto y Billy Munder y con arreglos de Eddy Fernández, esta excitante producción "disco" está a la altura de las mejores en sonido, mezcla, creatividad y contenido. Grandes temas de Latinoamérica en "disco." "Compadre Pedro Juan," "La negra Tomasa," "Babalú," "Allá en el Rancho Grande," "El Rey" y "La Flor de la Canela" entre otras.

■ Produced by Titti Soto and Billy Munder and with arrangements by Eddy Fernández, this exciting disco production is at the top in mixing, sound, arrangement and repertoire. Great Latin standards in the big disco groove. "Hernando's Hideaway," "Volver, Volver," "El Manicero," "Tristeza" and a lot more.

(Continued on page 58)

Desde Nuestro Rincón Internacional

By TOMAS FUNDORA

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



■ Con la muerte de Don Pedro Flores, el mundo musical latino, uno de sus más importantes compositores. Puerto Rico está de luto por su deceso, al cual nos unimos desde el fondo de nuestros corazones.

De cuna humilde, Don **Pedro Flores** de Naguabo, Puerto Rico, un día 9 de Marzo fueron sus padres **Julián Flores** y **Eulalia** de quienes, desde niño, heredó sus inquietudes y pensamientos hechos canción, esc

con deleite los ensayos de los músicos de su querido pueblo su licencia de maestro rural a los diez y seis años en la Superior de Fajardo. Años más tarde fué a filas en el Regimiento de Puerto Rico, exclusivo para hombres de color, habiendo hasta pasada la Primera Guerra Mundial. Desarrolló después de actividades que lo llevaron como Inspector de la Compañía Rílera de Puerto Rico, colaborador del conocido político **Iglesias Pantin** y más tarde traductor oficial del Idioma Inglés Municipio de San Juan, durante la alcaldía de don **Roberto H.**

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En el pleno disfrute de su popularidad como compositor musical ha sido reclamada por los mejores intérpretes de la música tropical y romántica de toda América. Don **Pedro Flores** vivió su vida en su amado Puerto Rico, donde recibió la ternura y cariño de sus familiares hasta el momento de su deceso.

Su editora de música, Peer Southern y su presidente, la Sra. **que I. Peer**, le ofrecieron una hermosa recepción en la Ciudad de Nueva York, en la cual le fué entregada una placa conmemorativa ante la presencia de distinguidas personalidades, representantes del gobierno de Puerto Rico, periodistas, hombres de letras y artistas. Fueron muchas las demostraciones de afecto y reconocimiento que recibió el ilustre compositor, dentro de las cuales figura la presencia de las autoridades de Disney World, localizado en el Estado de Florida, para inaugurar la "Plaza del Caribe," durante el fin de semana dedicado a Puerto Rico.

Vibrará para siempre Don **Pedro Flores** en sus "Si no me da el compay pongase duro," "Linda Borinquen," "Despedida extraña es la vida," "Borracho no vale," "Se acabó lo que se daba," "Irresistible," "Yo la mato," "Amor Perdido," "Perdón," "Cuando ella me dijo adiós," "Pasa que no se te ve," "Querube," "Blancas Azucenas," "Linda," "Bajo un Palmar," "Obsesión," "Añoranza," "Contigo," "Blanca" y otras obras que entran de lleno en el tesoro de la música Latinoamericana.

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(Continued on page 58)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Miami

By FM 92 (BETTY PINO)

1. **POR SI VOLVIERAS**
JOSE LUIS
2. **SIN PODERTE HABLAR**
WILLIE COLON
3. **LO QUE NO FUE NO SERA**
JOSE JOSE
4. **NADIE ES COMO TU**
ROCIO DURCAL
5. **MI MANERA DE AMAR**
NELSON NED
6. **CHIQUITITA**
ABBA
7. **YO SOY UN BARCO**
WILLIE CHIRINO
8. **CON UNA PINTA ASI**
JULIO IGLESIAS
9. **MI VIDA ES UNA LARGA**
ENFERMEDAD
DANNY CABUCHE
10. **COMO ESTE AMOR**
LISSETTE

McFarland, Cal.

By KXEM

1. **CELOS DE TI**
LA MIGRA—Mar
2. **LO VAS A PAGAR**
EL PODER—Fama
3. **ALBRICIAS**
LOS TUKAS—Caytronics
4. **LO BODA DE PELITO**
LOS ATOMICOS DE MONTERREY—
Fono/Rex
5. **LA CUMBIA DE LA CADENITA**
LOS OLIMPICO 5—Arriba
6. **NI EL DINERO NI NADA**
RAMON AYALA—Freddie
7. **TRACIONERA**
LOS BRAVOS
8. **ME DESPERTO LA REALIDAD**
JUAN GABRIEL—Pronto
9. **QUE HERMOSO ES DECIR TU NOMBRE**
ELIO ROCA—Mercury
10. **LA RULETA**
VICENTE FERNANDEZ—Caytronics

Tampa

By WYOU (WOODY GARCIA)

1. **DE TANTO MIRAR TUS OJOS**
DANIEL MAGAL
2. **HA VUELTO YA**
SUSY LEMAN
3. **UNA CANCION DE ESPANA**
JOSE LUIS
4. **POR QUE ME DEJASTES**
NELSON HENRIQUEZ
5. **YO QUISIERA**
BETTY MISSIEGO
6. **LA VIDA ES COMO UN JUEGO**
RUDY MARQUEZ
7. **LA PRIMERA VEZ**
ROBERTO CARLOS
8. **ATREVETE A OLVIDARME**
LOS BRIOS
9. **FALSEDAD**
MARCO ANTONIO VAZQUEZ
10. **CUANDO ANOCHECE EN EL MAR**
LOLITA

Tacoma

By KPEC-FM (MARIO BRIONES)

1. **EL LADRON**
RUBEN RAMOS—Freddie
2. **QUIEREME**
JULIO IGLESIAS—Alhambra
3. **TRES PALABRAS**
LOS ANGELES NEGROS—Latin Int.
4. **BAILEMOS ESTA CANCION**
LOS RIVERA—Fama
5. **DESQUITATE CONMIGO**
CHAYITO VALDEZ—Cronos
6. **NO ME PLATIQUE MAS**
LOS TERRICOLAS—Discolando
7. **POR CREER EN TI**
LOS EXTRANOS—Olympico
8. **DISCO SAMBA**
LOS JOAO—Musart
9. **OHhh BABY BABY**
DEBORA—OB
10. **PURO PARTY POLKA**
TIERRA TEJANA—TH

Ventas (Sales)

Argentina

By CENTRO CULTURAL

1. **CHIQUITITA**
ABBA—RCA
2. **PAISAJE**
FRANCO SIMONE—Microfon
3. **CREES QUE SOY SEXY?**
ROD STEWART—Warner Bros.
4. **TRAGEDIA**
BEE GEES—Phonogram
5. **YMCA**
VILLAGE PEOPLE—RCA
6. **ATRAPEN AL GATO**
CHERRY LAINE—CBS
7. **EL AMOR DE MI VIDA**
CAMILO SESTO—Microfon
8. **QUEDATE EN LA LINEA**
TOTO—CBS
9. **SOBREVIVIRE**
GLORIA GAYNOR—Phonogram
10. **BAJO LA LINEA**
GERRY RAFFERTY—Capitol

Los Angeles

1. **QUE ME PERDONE TU SENORA**
MANOELLA TORRES—Caytronics
2. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
3. **A PUNTO DE COPA**
ANICETO MOLINA—Mercurio
4. **BUENOS DIAS SENOR SOL**
JUAN GABRIEL—Pronto
5. **UNA PALOMITA**
RIGO TOVAR—Melody
6. **SE ME PERDIO LA CADENITA**
SONORA DINAMITA—Fuentes
7. **ALGUIEN COMO TU**
MANOLO MUNOZ—Gas
8. **INGRATO DOLOR**
LOS POTROS—Peerless
9. **TRACIONERA**
LOS BRAVOS—Gas
10. **CARTAS MARCADAS**
GRUPO INDIO—Mercurio

San Francisco

1. **PA' QUE SEPAS QUE TE QUIERO**
MARCO ANTONIO VAZQUEZ—Pronto
2. **SE ME PERDIO LA CADENITA**
SONORA DINAMITA—Fuentes
3. **A MI MANERA DE AMAR**
NELSON NED—WS Latino
4. **MI AMIGO**
PUNTO SUR—Duro
5. **ALGUIEN COMO TU**
MANOLO MUNOZ—Gas
6. **QUE HERMOSO ES DECIR TU NOMBRE**
ELIO ROCA—Mercurio
7. **AMANTES DE MEDIO TIEMPO**
ALBERTO VAZQUEZ—Gas
8. **QUE ME PERDONE TU SENORA**
MANOELLA TORRES—Caytronics
9. **BRUJERIA**
ALVARO DAVILA—Melody
10. **POR SI VOLVIERAS**
JOSE LUIS—TH

Miami

1. **EL GUABA**
CELIA & JOHNNY—Vaya
2. **DISCO SAMBA**
LOS JOAO—Musart
3. **ALGUIEN COMO TU**
SUSY LEMAN—Pronto
4. **QUIERO**
CHIRINO—Oliva/Cantu
5. **PEDRO NAVAJA**
WILLIE COLON/RUBEN BLADES—Fania
6. **WILFRIDO, DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
7. **AGUA DE CLAVELITO**
PACHECO—Fania
8. **MOTIVES**
JOSE DOMINGO—Mericana
9. **AQUELLOS BOLEROS**
LA PEQUENA COMPANIA—Alhambra
10. **ENCADENADOS**
PABLO ABRAIRA—Pronto

Nuestro Rincon

(Continued from page 56)

presentados por la popular emisora con caracter gratuito, sirviendo de gran promoción para todos los artistas presentados. Recibo la indicación de la emisora, relacionada con el interés de presentar artistas latinos de Estados Unidos en este tipo de espectáculo que se estarán presentando durante todo el mes Julio y el de Agosto . . . En nuestra "Selección de Valores Internacionales Record World 1979," se incurrieron en dos omisiones que paso de inmediato a relacionar. **Lila Deneken**, ganadora de la clasificación "Revelación del Año" (Femenina) con la canción "Cuando Pienso en tí" y al Grupo **ABBA**, como "Grupo Impacto Bilingüe del Año. Se imprimieron las clasificaciones y los temas con los cuales se obtuvieron y, lamentablemente se omitieron sus nombres. ¡Vayan así nuestras excusas! . . . Y ahora . . . ¡Hasta la próxima!

Pedro Flores, the well known Puerto Rican composer, passed away at the age of 85. With his death, Puerto Rico and the Latin musical world lose one of its most brilliant composers. We join Puerto Rico in his mourning.

He was born on March 9, 1894, in Naguabo, Puerto Rico. From his parents, **Julian Flores** and **Eulalia Cordova**, he inherited the gift of rhyming words into songs, while as a young boy he listened with delight to the musicians rehearsing in his home town. His first position was that of a rural teacher, after graduating from Fajardo High School. Years later, a variety of jobs followed, including service in the U.S. Army, inspector of the Railroad Company of Puerto Rico, collaborator of the well known politician **Santiago Iglesias Pantín** and official translator of the English language at the San Juan City Hall. When he noticed he wasn't making any progress he decided to move to New York, where he worked at odd jobs that didn't help him to reach his goal.

While in New York, he met **Rafael Hernandez**, another great Puerto Rican composer who had already achieved success with his compositions. He then decided to join a group called **Los Jardineros** and recorded—with the well known **Pedro Berrios**—the guaracha "Toma Jabón Pa'Que Laves," which turned out to be his first success, following this with other hits like "Celos," "Adelita," "Contigo" and "Blancas Azucenas." Other unforgettable recordings of **Pedro Flores'** songs were recorded by celebrities such as **Daniel Santos, Doroteo, Piquito Marcano, Claudio Ferrer, Davilita, Panchito Riset** and others from that era. At the top of his popularity as a composer, his works have been claimed by all of the great tropical and romantic music performers. He returned to Puerto Rico where he received the love and recognition of his people until the time of his death.

He was awarded a plaque from Peer Southern and its president **Monique I. Peer** during the reception given by Peer Southern in New York City on June 1, 1974. The event was highlighted with distinguished personalities representing the Government of Puerto Rico, journalists and artists. He was also invited by Disney World's authorities for the inauguration of the Plaza del Caribe during the weekend dedicated to Puerto Rico. **Pedro Flores** will live forever through his compositions such as "Si No Eres Tú," "Compay Pongase Duro," "Linda Borinquen," "Despedida," "Que Extraña es la vida," "Borracho no vale," "Se Acabó lo que se daba," "Irresistible," "Yo la mato," "Amor Perdido," "Perdón," "Gracias," "Cuando ella me dijo adios," "Que te pasa que no se te ve," "Querube," "Blancas Azucenas," "Margie," "Linda," "Bajo un palmar," "Obsesión," "Añoranza," "Contigo," "Celos," "Blanca" and many others which take part in the Latin American musical treasure.

KWKW Radio in Los Angeles started its summer festivals with the
(Continued on page 58)

Atlantic Sets LPs

■ NEW YORK—Atlantic Records senior VP/general manager Dave Glew has announced an August 2 release date for seven new LPs on Atlantic's family of labels.

The new releases will be: "Risqué," by Chic; "Highway To Hell," by AC/DC; "The Jimmy Castor Bunch," by Jimmy Castor; "Talk That Stuff," by the ADC Band; "Music Man," by Revanche; "Another Night," by the Wilson Brothers; and "Replikas," by Gary Numan & Tubeway Army.

Capitol Releases Set

■ LOS ANGELES — Capitol Records, Inc. has announced that it will release nine albums in August. Titles scheduled for release include Sammy Hagar's "Street Machine," "Durocs," the Shirts' "Street Light Shine," Michael Clark's "Save The Night," "Private Eye," "Shobizz," Bobby Lyle's "Night Fire," Eddie Henderson's "Runnin' To Your Love" and the Rance Allen Group's "The Way It Is."

Singles Analysis

(Continued from page 8)
and 13Q, and impressive disco-BOS results. At #59 bullet is Sniff 'N' The Tears (Atlantic) behind adds at WNBE, KFRC, KHJ, WHBQ, 94Q, and 13Q.

Last week's Chartmaker, Rickie Lee Jones (WB) vaulted to #62 bullet in the sixties parade, led by the Rockets (RSO) at #61 with adds at KFL, PRO-FM, KING, and Q105. Maureen McGovern (Warner/Curb) got adds at WZUU and WKBW for #64 bullet; Flash And The Pan (Epic) had a healthy ten-spot move to #66 bullet, with adds at 94Q and WNOE; and Billy Thorpe (Capricorn) used adds at KSLQ and 94QLS to rise 12 slots for a #68 bullet.

Newsmakers in the seventies are Nick Lowe (Col) at #71 bullet with adds at KFRC, KHL, KBEQ and B100; Journey (Col), added at KHJ; the Beckmeier Brothers (Casablanca) for #77 bullet on adds at WZUU and KRBE; and Herb Alpert (A&M) rising to #78 bullet because of adds at 94Q, KSTP.

Mass Production (Cotillion) had solid jumps on the BOS chart and adds at WQAM and WPGC for #80 bullet followed closely by Oak (Mercury) at #82 bullet with adds at WBBQ and 94Q.

Entering the charts are five songs in the mid-eighties: Dire Straits (WB) at #84, Olivia Newton-John (MCA) at #85 bullet, Bad Company (Swan Song) at #86 bullet, Jennifer Warnes (Arista) at #88 bullet, and Michael Johnson (EMI-America) #89 bullet.

Album Analysis

(Continued from page 8)
Denver, L.A. and the northwest.

In the forties, Columbia's "Main Event" soundtrack is at #41 bullet, with retail sales now joining the racks, which have been significant all along. Also bulleting in the forties is Joni Mitchell (Asylum), at #43.

Leading off the fifties with a bullet is Chuck Mangione (A&M), at #50 with solid racks and good reports from several key retail accounts, including those out of New York, L.A., Milwaukee and New Orleans. The Kinks (Arista) follow with a bullet at #51, with retail sales centering in L.A., Boston, the northwest, Chicago and elsewhere. Robert Palmer (Island), having jumped 20 spots to #53 bullet, is one of the hotter albums this week, enjoying a retail spread throughout the country; retail reports on this album come from Dallas, the midwest, the west coast, Boston, Philadelphia, New York and elsewhere. Other bullets in the fifties include Bootsy's Rubber Band (WB) at #55; Minnie Riperton (Capitol), at #56 with another significant sales week, one of several in recent weeks; and Dionne Warwick (Arista) at #57.

Bullets in the sixties include Pat Travers (Polydor), at #61 with retail in Washington, Minneapolis, L.A. and especially the Pacific northwest; Elton John (MCA), whose three-song 12" is at #62; and A Taste of Honey (Capitol), at #69 with improving racks coupled with steady retail and solid one-stop moves. In the seventies, Stanley Clarke (Nemperor) is at #71 with jazz/pop retail reports out of the east coast (New York, Philadelphia, Washington) and the midwest, while Cameo (Chocolate City) is at #78 bullet with strong retail and one-stops, including top ten reports out of Boston, Phoenix, Milwaukee and Washington.

In the eighties, Michael Henderson (Buddah) is at #81 bullet with retail/one-stops in Phoenix, Milwaukee, Washington, Detroit, Boston and Baltimore. This week's Chartmaker, Casablanca's "Studio 54" package, enters the chart at #82 bullet with retail and solid racks, especially in New York, of course, as well as Miami, Boston and Philadelphia. In the nineties, the final bullets in the top 100 include Nils Lofgren (A&M), at #90 with retail in the Washington/northern Virginia area, the artist's home territory, as well as L.A., Minneapolis and New York; REO Speedwagon (Epic), entering the chart at #91 with solid retail in Indianapolis, Memphis, Milwaukee and elsewhere; and Billy Thorpe (Capricorn), at #94.

En New York (Continued from page 56)

las próximas presentaciones personales de **Rocío Jurado y Charytín**, mientras continúan haciéndose gestiones para que también se presenten **Pablo Abaira, Palito Ortega, Juan Gabriel y Rocío Durcal**. Y, hablando de **Rocío Jurado**, se ha conocido que famosos empresarios madrileños fueron a verla actuar recientemente a una famosa sala de fiestas de Madrid para ver las posibilidades que la

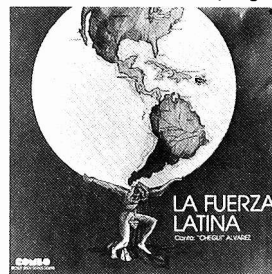
sexy superestrella tenía, de ser la protagonista femenina de la versión en español de la ópera-rock "Evita" cuando ésta se estrene por allá . . . Tal parece que, al menos en esta ciudad, la música "disco" continúa imponiéndose y, de hecho, ya son varias las grabaciones de varios artistas hispanos famosos que saldrán próximamente al mercado interpretando melodías en este estilo.

Nuestro Rincon (Continued from page 57)

one presented this past July 4th at the Belvedere Park with an attendance of more than 17,000 persons. These festivals are presented free, serving as a great promotion to all the artists involved. The station is also interested in presenting Latin artists from the state in its festivals, which are taking place during the months of July and August . . . I deeply regret two omissions in our 1979 Annual Directory issue which I state herewith. The names of **Lila Deneken** and **Grupo Abba** were omitted, the first was winner of Top Discovery of the Year (Female) for her interpretation of "Cuando Pienso en Tí" and the latter winner of Bilingual Impact Group of the Year with their song "Chiquitita." My sincere apologies to both.

Latin American Album Picks

(Continued from page 56)



LA FUERZA LATINA

Combo RCLP 2009

En producción de Ralph Cartagena y con "Chegui" Alvarez en las partes vocales, la Fuerza Latina ofrece duración y salsa de la buena en este larga duración. Muy buena mezcla y sonido. "Sabiduría" (T. Rosado), "Malditos Besos" (Angel L. García), "La Puerta" (H. Rosado) y "Las nenas" (H. Rivera).

■ Produced by Ralph Cartagena and with "Chegui" Alvarez in the vocals, La Fuerza Latina offers a superb, danceable package full of "salsa" and Latin stamina. Good mixing and top sound! "El teléfono" (H. Rosado), "Cabellera Blanca" (P. Acevedo), "Desprecio" (H. Rosado), others.

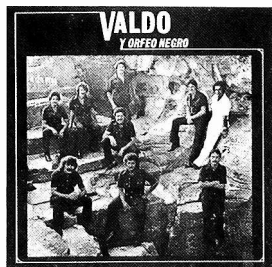


MARIAM BATISTA MONGE

Love LP 500

En producción de Ruben Batista, la puertorriqueña Mariam Batista Monge brinda aquí música up tempo salpicada con bellos boleros que la hacen muy comercial. Sabor latino! "Santa Barbara" (Celina y Reutilio), "Si pudiera" (M. Batista), "Me robaste el corazón" (M. Batista), "Vamos a bailar la cumbia" (M. Batista) y otras.

■ Produced by Ruben Batista, Puerto Rican singer Mariam Batista Monge offers a very danceable package of up-tempo tunes and boleros. "Vamos a bailar la cumbia," "Esto no es Pa'mi" (M. Batista) and "El amor" (M. Batista).



VALDO Y ORFEO NEGRO

Artomax ARMS 618

En producción de Tomás Figueroa, Valdo y Orfeo Negro se van adelante con esta grabación. Bello y creativo sonido internacional puertorriqueño que pudiera dar fuerte. "Orfeo Negro" (Bonfa-A. M. Molina Montes-Moreyra), "Sabrás que te quiero" (T. Fregoso), "Adios" (Manzanero) y "En la obscuridad" (Solano).

■ Produced by Tomás Figueroa, Valdo y Orfeo Negro from Puerto Rico could move this package in the international market. Good sound! Very commercial approach. "Mil Lagrimas" (P. Fonfrías), "Peligro" (M. A. Valladares), "Divorcio" (L. R. Torres), more.

Rogers Bows IAR

■ LOS ANGELES — International Artists Records, Tapes & Filmworks has been established in Los Angeles by former general manager of International Artists (Houston, Texas) Lelan Rogers.

Rogers has purchased the Houston company from which he resigned ten years ago and will revise his label format to include all music as first move for the corporation.

Rogers was appointed general manager of International Artists, Houston in 1965. Recordings of 13th Floor Elevators, Red Crayola, Lightnin' Hopkins and others produced or supervised by Rogers are available only in limited edition sets of twelve from International Artists Records, 16200 Ventura Blvd., Suite 400, Encino, Ca. 91316.

One final project under the old IA will be to release a "swansong" double album containing previously unreleased cuts from those same artists. One side will be dedicated to Rocky Erickson, spanning the period of time from his first original cut of "You're Gonna Miss Me" (13th Floor Elevators, 1965) to some of Erickson's poetry and later works.

The new label (IAR) will concentrate on recording and promoting "outstanding, quality artists" to launch the company's recording division, according to Rogers.

International Artists Records, Tapes & Filmworks offices are located at 16200 Ventura Boulevard, Suite 400, Encino, California 91316; phone: (213) 981-0466.

Couttolenc Assumes Additional Duties

■ NEW YORK — Louis Couttolenc, president and director general of RCA S. A. de C. V. (Mexico), has assumed additional duties as a vice president of RCA International Limited (Bermuda), it was announced by Eugene A. Sekulow, vice president, RCA Corporate and International Relations.

In this latter capacity, Couttolenc will be responsible for representing RCA in corporate and international relations matters in Central and South America.

Couttolenc, who is headquartered in Mexico City, joined RCA in 1964 as director of operations, Mexico. A year later he was named president and director general of RCA's Mexican company. Couttolenc was responsible for RCA Records Latin American market development. In 1974, he had the additional responsibility of managing director, RCA S. A. (France) for an interim period. He also has been president of RCA Records.

Record Bar, Infinity Combine For National Radio-Retail Push

By PETER FLETCHER

■ LOS ANGELES — Record Bar, the Durham, N.C.-based retail chain, recently completed the first national radio-retail promotion, according to Ralph King of the chain. Infinity group New England was the subject of the intensive marketing campaign, which included 83 retail outlets and 36 radio stations. While the promotion strategy of giveaways and radio-retail tie-ins was not new, the attempt to try it on a national level was reportedly a first of its kind.

At a time when retail is soft, the odds of breaking a developing artist grow even longer. Infinity felt that it had a winner with New England, but they were looking for a way to bring it to the attention of the public. King and Osborn, Infinity's southeast regional promotion rep came up with the package for the national promotion.

They agreed that New England was the perfect band since it was a new band on tour with good initial radio action. "It kept the record going during the period when it could have died," King said.

Osborn coordinated the radio

end of the promotion and King handled the retail end.

The basic promotion involved merchandising displays, with awards for the top displays, and bins and entry blanks for customers to sign up to win a special seven-inch picture disc.

Winners of the discs were automatically entered for the grand prize drawing of a trip to New England. At the same time, radio stations in the markets were giving away picture discs. Osborn put together a national timebuy package, which MCA Distributing approved, giving him \$10,000 to make buys on the stations that were involved in the promotion.

Neil Hartley, vice-president of national accounts at MCA Distributing, had the picture discs manufactured with the album art on one side and the Record Bar logo on the other. "It's a good promotion. We do it to get the employees excited about a new band," Hartley said.

The promotion was concentrated in the southeast where the Record Bar has most of its stores. The stations that participated included KSHE-FM in St. Louis, KCPX-FM in Salt Lake City, WFLB in Jacksonville, Florida and

KQDR Raleigh, N.C.

The promotion proved to be quite a success. During the first week of the push, which ran from June 1 to June 20, the album moved into the Record Bar's national top 30 and stayed there for the remainder of the promotion. In some of the mid-west markets the album moved into the top 10, King said.

The chain made a large initial order for a new, unknown artist which sold out, causing a very healthy reorder pattern.

"It kept it quite visible. The displays were in all the stores. The stations were playing the single to give the contest credibility. Sales increased which then gave us reporting power to radio stations. A lot of AORs had it in heavy rotation," Osborn said. "It kept us alive in the southeast with 24 markets banging away."

King noted that radio and retail have been kept apart in the past because different personnel at the labels handled the different areas. "What we did is to bridge the gap. It is the future of record promotion, instead of trying to break a record out of one town. I see this type of product promotion as a guarantee of sales, if the product is there," King said.

King has been working on the concept of the national radio-retail tie-in for about a year. Infinity committed to the New England promotion in late February, so the promotion took three months to put into effect. The amount of work necessary to put a promotion of this scale together is large, but once the machinery is in place the payoff can be equally large. King said that now he has done it once it would be much easier to do it a second time. Because of the success of the New England campaign the album is on the verge of achieving gold status. The Record Bar is now gearing up for its second such campaign with a new act called States on Chrysalis.

7-inch Discs

DOUBLE EXPOSURE—Salsoul
SG 304 (3.98)



I'VE GOT THE HOTS (FOR YA) (prod. by R. Baker)
(writer: Baker) (8:37)

At the beginning of this song, the raunch is more in the lyric than the rhythm track. But, as the disc progresses, instruments are added to the basic vamp, and the arrangement heats up considerably. Sample lyric: "Got the hots for ya, the way you dance really turns me on." Mix is by Bobby "DJ" Guttadaro.

POCKETS—ARC/Col 43-10955



CATCH ME (prod. by White-Wright) (writers: Wright-Fearing)
(Patmos/Charleville, BMI/Chaz/Modern American, ASCAP) (5:55)

Pop melodies are prominent in this light-hearted offering. Glockenspiel and shivering strings reinforce a vocal that reflects a rare, playful spirit. While not ponderous, this track contains a number of mini-hooks that can be remembered even after the record has ended. Sounds like a hit.

SHADEE—Motown M 00028D
(3.98)



I JUST NEED MORE MONEY
(prod. by Operation 98)
(writers: Gaye-Story-Spivey) (Jobete, ASCAP) (7:09)

Well, you certainly can't argue with the honesty of the sentiment. From the lyric to the impassioned vocal, this record, the first Stone Diamond production, has an aggressive, funk feel, far removed from a homogenized disco approach. The sound is crisp and clear. Also, worth noting: "Mucho, mucho dinero."

FERN KINNEY—T.K. Disco
TKD-401 (4.98)



GROOVE ME (prod. by Whitsett-Stephenson-Couch) (writer: Floyd) (Malaco/Riffignac, BMI) (8:51)

A song recorded by King Floyd and the Blues Brothers, the vocal arrangement on this track is surprisingly close to the R&B original. Kinney's high and light voice, however, contrasts with Floyd's gruff style. Backing is slick, modern disco, with plenty of synthesizer and echo. Headed for stardom.

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Record World Gospel

Attendance Up, Enthusiasm High At National Gospel Radio Seminar

By MARGIE BARNETT

■ ST. LOUIS—The 1979 National Gospel Radio Seminar, boosted by a 45 percent increase in attendance over last year (123 registrants), greater participation from registrants and stronger identification with all formats of gospel radio, proved the most successful in its struggling seven-year history.

For the first time the seminar changed its site, convening here July 14-16 at the Holiday Inn Clayton Plaza just prior to the Christian Booksellers Association (CBA) convention. The location switch from Nashville and the addition of the word "national" to the seminar's title were designed by the steering committee to broaden the event's appeal and to encourage attendance from a wider range of gospel radio personnel representing various gospel music styles and interests.

The seminar's theme "Growing Together" exemplified the desire of participants to share and learn in an effort to upgrade operating standards and take a competitive stance in commercial broadcasting. Seminar topics included "Sales Motivation/Current Sales Tactics" presented by Richard Mack, sales manager of KMGC, Dallas, for the Radio Advertising Bureau; "How to Apply Radio Spot Sales Tactics to Gospel Radio" by Tom Schulte, GM, KCNW, Kansas City; "How to Achieve Credibility in Your Station Sound" by Scott Campbell, PD, KBHL, Lincoln, Neb.;

GMWA Meet Set

■ NEW ORLEANS—The 12th annual Gospel Music Workshop of America convention is slated for August 18-24 here, headquartered at the Marriott Hotel. A variety of artist workshops, showcases, seminars and special programs have been scheduled throughout the week.

The 2nd annual Quartet convention will take place prior to the GMWA meet August 15-17.

Further information may be obtained by writing the GMWA at P.O. Box 4632, Detroit, MI 48234 or calling the executive secretary Ed Smith at (313) 898-2340. The GMWA was founded by Rev. James Cleveland who is also president of the organization.

"FCC: New Rulings and Benefits You Should Know" by attorneys Fred Polner, Matthew Leibowitz and Clifford Bond; "Taking Advantage of the Record Company Advertising Dollar / What You Need to Know about National Spot Buys and Cooperative Advertising" panelled by Matt Steinhauer, director of radio promotion, Great Circle Records; Darrell Harris, president, Star Song Records; Doug Corbin, director of promotion and artist development, MCA/Songbird; Dan Johnson, director of marketing, Word, Inc., and Steve Potratz, vice president of marketing, Sparrow Records; "Effective Ideas for Limited Budgets: Where and How to Spend Your Promotion Dollars" panelled by Richard Painter, operations director, KQLH, San Bernadino; Joe Battaglia, sales and promotion, WWDJ, Hackensack, N.J.; Arnie McClatchey, GM, KYMS, Santa Ana, and Mike Sears, president and GM, WAEC, Atlanta; and "Finding Your Market and Its Potential/Knowing Your Audience Demographics" by David Benware, president, Benware Associates and Dan Dunningan, station manager, WAEC, Atlanta.

Factors

A near 100 percent attendance at each session marked the newly sparked interest and excitement on behalf of seminar participants. According to Jim Black, seminar steering committee chairman, two among many factors were significant in the success of this year's seminar. "In the past we've had a number of disc jockeys attend, but not so many from the management end," stated Black. "The biggest difference this time was that we were fortunate to have a lot of the people who really make decisions for their stations—station owners, managers, sales managers, etc. This made everybody else in attendance feel that there was a lot more credibility." The planning of the agenda itself separated this seminar from past efforts as 15 broadcasters from around the country set up the topics for discussion, an involvement that had not taken place before.

New product showcases from
(Continued on page 61)

James L. Sego Dies

■ NASHVILLE—James L. Sego, owner and founder of the gospel group the Sego Brothers and Naomi, died here July 24 during open heart surgery at the age of 51. The group's 29 year involvement in gospel made them popular performers of the country/gospel sound. Their single "Sorry I Never Knew You," released in 1962 on the Songs of Faith label, has reportedly sold over a million copies, though it was not certified by the RIAA.

Tempo, Jubilee Pact

■ MISSION, KANSAS — Tempo, Inc. has announced the signing of a long term affiliation with Jubilee Communications of Pasadena, Texas, including its Star Song record label.

Provisions

Under the provisions of the agreement, Tempo will begin immediate exclusive U.S. distribution of all Star Song product. The agreement also provides for cooperative interaction between the two companies.

Soul & Spiritual Gospel

AUGUST 4, 1979			
AUG.	JULY		
4	21		
1	1	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)	
2	2	I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)	
3	3	LEGENDARY GENTLEMEN JACKSON SOUTHERNAIRES/Malaco 4362 (TK)	
4	12	GOSPEL FIRE GOSPEL KEYNOTES/Nashboro 7202	
5	5	BECAUSE HE LIVES INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G	
6	6	THE FOUNTAIN OF LIFE JOY CHOIR Gospel Roots 5034 (TK)	
7	7	I'LL KEEP HOLDING ON MYRNA SUMMERS/Savoy 14483 (Arista)	
8	11	EVERYTHING WILL BE ALRIGHT REV. CLAY EVANS/Jewel 0146	
9	4	LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)	
10	14	YOU LIGHT UP MY LIFE ISAAC DOUGLAS/Creed 3090 (Nashboro)	
11	10	FROM THE HEART SHIRLEY CAESAR/Hob HBL 501 B	
12	16	CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)	
13	17	MORE THAN ALIVE SLIM & THE SUPREME ANGELS/Nashboro 7209	
14	9	LOVE ALIVE WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word)	
15	8	EVERYTHING WILL BE ALRIGHT JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista)	
16	18	PUSH FOR EXCELLENCE VARIOUS ARTISTS/Myrrh MSB 6617 (Word)	
17	23	COME LET'S REASON TOGETHER FLORIDA MASS CHOIR/Savoy SGL 7034 (Arista)	
18	29	TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/Nashboro 7207	
19	24	FAMILY REUNION REV. JULIUS CHEEKS/Savoy 14504 (Arista)	
20	—	THINK OF HIS GOODNESS TO YOU JAMES CLEVELAND & THE CLEVELAND SINGERS/Savoy SGL 14438	
21	13	PUT GOD IN YOUR HEART CASSIETTA GEORGE/Audio Arts 7004	
22	30	DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro)	
23	22	FIRST LADY SHIRLEY CAESAR/Hob HBL 500 B	
24	26	HOMECOMING PILGRIM JUBILEE SINGERS/Nashboro 27212	
25	15	LIVE IN SWEDEN WITH CHORALERNA DANNIELLE/Sparrow SPR 1019	
26	28	I'VE GOT A HOME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14493 (Arista)	
27	27	THE GOSPEL KEYNOTES SALUTE PAUL BEASLEY Nashboro 7210	
28	—	IN TOUCH SISTER LUCILLE POPE & THE PEARLY GATES/Nashboro 7206	
29	32	FOR THE WRONG I'VE DONE WILLIE BANKS & THE MESSENGERS/HSE 1521	
30	19	WHAT A WONDERFUL SAVOIR I'VE FOUND DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Arista)	
31	36	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906	
32	25	LIVE IN WASHINGTON, D.C. THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/Savoy SGL 7033 (Arista)	
33	—	TO ALL GENERATIONS MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS/Creed 3091 (Nashboro)	
34	34	I'VE BEEN TOUCHED JOHNNY ENSEMBLE/Tomato TOM 7027G	
35	35	WHEN JESUS COMES TO STAY SARA JORDAN POWELL/Savoy 14465 (Arista)	
36	—	SWEET SPIRIT SAVANNAH COMMUNITY CHOIR/Creed 3093 (Nashboro)	
37	20	DWELL IN ME REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14501 (Arista)	
38	31	THE FAITHFUL DAUGHTER DOROTHY NORWOOD/Savoy 14515 (Arista)	
39	21	I MUST TELL JESUS SARA JORDAN POWELL/Savoy 14516 (Arista)	
40	39	(IS THERE ANY HOPE FOR) TOMORROW JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL III/Savoy DBL 7020 (Arista)	

Gospel Radio Seminar (Continued from page 60)

record companies, a keynote address from Contemporary Christian Music editor John Styll, a special luncheon with CBA leaders, a banquet and talk from humorist Grady Nutt, the CBA Musicale sponsored by Singspiration Records and the Zondervan Corporation and a visit to the CBA convention exhibit hall rounded out seminar activities for the weekend.

Work has already begun on next year's seminar to be held in Dallas, again prior to the CBA convention. The sharing of ideas and information designed to bet-

ter gospel radio is the purpose of the seminar, and this year's meet made positive strides in adding the polish of professionalism and the strong bond of brotherhood to stations broadcasting gospel music.

Ross Names Dorf VP

■ NEW YORK — Paula Dorf has been appointed a vice president at Sanford Ross Management.

Dorf will be active in all of the firm's management activities. She comes to Sanford Ross Management from Atlantic Records, where she was manager of artist relations.

MCA Distributing Taps James Wilson

■ NEW YORK — Al Bergamo, president, MCA Distributing Corporation, has announced the appointment of James Wilson to the position of field salesman, New York branch, MCA Distributing Corporation.

Miller Signs Gigers

■ NASHVILLE—Linda Miller and Associates and Limited Edition Talent, Inc. have announced the signing of an exclusive booking and management agreement with Good Life Production recording artists John and Mary Giger. Artist representative Bebe Allen Evans will handle all concert bookings for the duo.

Contemporary & Inspirational Gospel

AUGUST 4, 1979

AUG.	JULY	
4	21	
1	2	NEVER THE SAME EVIE TORNUQUIST/Word WSB 8806
2	1	PRAISE III MARANATHA SINGERS/ Maranatha MM0048 (Word)
3	3	HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word)
4	5	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
5	4	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)
6	6	FORGIVEN DON FRANCISCO/New Pax NP 33042 (Word)
7	12	BREAKIN' THE ICE SWEET COMFORT BAND/Light LS 5751 (Word)
8	7	HOME WHERE I BELONG B. J. THOMAS/Myrrh MSB 6574 (Word)
9	9	DANCE CHILDREN DANCE LEON PATILLO/Maranatha MM0049 (Word)
10	10	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015
11	11	LIGHT THE LIGHT SEAWIND/Horizon SP 734
12	8	THE VERY BEST OF THE VERY BEST BILL GAITHER TRIO/Word WSB 8804
13	13	EVERYBODY NEEDS A LITTLE HELP DAVID MEECE/Myrrh MSB 6619 (Word)
14	20	MIRROR EVIE TORNUQUIST/Word WSB 8735
15	18	DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Benson)
16	19	THE MASTER AND THE MUSICIAN PHIL KAEGGY/New Song NS 006 (Word)
17	15	THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
18	21	THE PRODIGAL REBA/Greentree R 3543 (Benson)

19	17	SHATTER THE DARKNESS FIREWORKS/Myrrh MSB 6628 (Word)
20	27	MANSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow SPR 1020
21	26	SEASONS OF THE SOUL MICHAEL & STORMIE OMARTIAN/Myrrh MSB 6606 (Word)
22	25	GENTLE MOMENTS EVIE TORNUQUIST/Word WST 8714
23	30	BAND & BODYWORKS NOEL PAUL STOOKEY/Newworld NWS 021379
24	14	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)
25	16	HEED THE CALL THE IMPERIALS/DaySpring DST 4011 (Word)
26	23	ALL THINGS ARE POSSIBLE DAN PEEK/Lamb & Lion LL 1040 (Word)
27	—	TAKE IT EASY CHUCK GIRARD/Good News GNR 8108 (Word)
28	—	COSMIC COWBOY BARRY McGUIRE—Sparrow SPR 1023
29	—	SONGTAILOR TIM SHEPPARD/Greentree R 3501 (Benson)
30	22	AMY GRANT Myrrh MSB 6586 (Word)
31	28	COMMUNION Birdwing BWR 2009 (Sparrow)
32	31	PRAISE STRINGS Maranatha Singers MM0029 (Word)
33	34	HIS LAST DAYS DALLAS HOLM/Greentree R 3534 (Benson)
34	38	JOHNNY'S CAFE JOHN FISCHER/Light LS 5757 (Word)
35	33	BENNY HESTER Spirit NDR 3001 (Sparrow)
36	32	AWAITING YOUR REPLY RESURECTION BAND/Star Song SSR 0011
37	29	CURRENT VARIOUS ARTISTS/Maranatha MM0050 (Word)
38	37	BLAME IT ON THE ONE I LOVE KELLY WILLARD/Maranatha MM0047 (Word)
39	40	FRESH SURRENDER THE ARCHERS/Light LS 5707 (Word)
40	36	THE LADY IS A CHILD REBA/Greentree R 3486 (Benson)

Gospel Time

By MARGIE BARNETT

■ WHO'LL JUMP ON THE BANDWAGON NEXT??? MCA/Songbird's entry into the gospel market has both major secular and gospel record companies closely following the company's moves. The potential of the gospel market is no doubt sparking the interest of other major secular labels as the rumors start to fly. The possibility of an **Andrae Crouch**/Warner Brothers deal is looking brighter. While nothing has been signed, negotiations are underway, and according to a WB spokesman, they are at the present time looking to record non-gospel music for Warners and continuing to record gospel for Light . . . And speaking of rumors, could it be that **Bob Dylan's** long discussed efforts to start up his own label with CBS will result in a gospel label called Renaissance? As stated in *Record World's* Coast column a few weeks ago, Dylan is now a born-again Christian, and his new album due out soon is reported to have strong religious overtones.

Light Records is negotiating contracts with two soul gospel acts, **Kristle Murden** and the **Matthews Sisters**. **Walter Hawkins** will be producing the Matthews Sisters first LP. Light has also signed **Becky Ugartachea**.

Johnny Mann, director of the Johnny Mann Singers, has announced the creation of the Great American Choral Festival. The annual national choral competition is open to all amateur choral groups composed of four or more singers. Regional and national competitions adjudicated by a panel of national experts will be recorded and videotaped for a projected 90-minute TV special spotlighting the national competition and featured guest artists. Cash prizes exceeding \$200 thousand will be awarded.

Koinonia Bookstore in Nashville sponsored two shows featuring **Amy Grant** (Myrrh) and a local trio, **Homecoming**, of which **Brown Bannister**, Grant's producer, is a member. Approximately nine hundred people attended.

Gospel Album Picks

THINK OF HIS GOODNESS TO YOU

JAMES CLEVELAND & THE CLEVELAND SINGERS—
Savoy SL 14438

One of the undisputed leaders of black gospel, Cleveland lives up to his reputation with this sterling package. The feeling this artist conveys is incredibly powerful and moving, with each selection setting a new standard. This LP, already charted at #20 on RW's Soul & Spiritual Chart, is on its way to being one of the top sellers of '79.

WASHES WHITER THAN

PETRA—Star Song SSR 0014

Progenitors of the more progressive sounds of contemporary gospel, Petra has come of age offering smooth harmonies to produce a pleasing collection. "Mary's Song" and "Why Should The Father Bother" are standouts.

SWEET SPIRIT

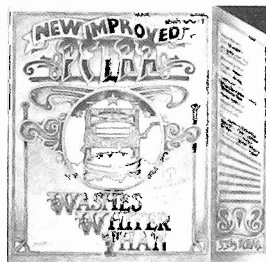
SAVANNAH COMMUNITY CHOIR—Creed 3093
(Nashboro)

From the energy of "I Feel Like Going Home" and "Praise God" to the soft spiritual sounds to "Whosoever Will" and the title cut, the choir, spotlighting numerous soloists, moves through a variety of material to present a quality LP guaranteed to pick up quick consumer response.

SOMETHING EXCITING!

THE FLORIDA BOYS—Canaan CAS 9850

This well-known and long respected southern gospel group has earned a solid following of loyal fans sure to be pleased at the group's new album. A slight country overtone gives added appeal.



Dialogue (Continued from page 16)

six-month periods or deciding that the magazine doesn't look good enough and working very hard to improve its appearance. Then we might go through a period where we feel distribution needs work. We have a small staff; we don't have department heads that can take care of everything. The full-time staff of the magazine is currently five; at times it has been three. The first three years of the magazine there were no paid employees; it was a hobby, after-hours, meet at my apartment on Saturday and edit the magazine. Which is about the hardest way of doing anything. At one point we decided it was important for us to stop being a bi-monthly and become a monthly. We finally went monthly in September of '77, and I can distinctly remember planning that move at a meeting of '77. The problem we faced then was in trying to support ourselves, being out of college and all that. As a bi-monthly the magazine didn't turn over a gross enough amount of money to afford salaries or rent or anything else. As a monthly we could double the amount of income, we could amortize wages and so forth. We spent some six months planning to go monthly, which meant redesigning the magazine, because we wanted to make a big splash. We redesigned the logo; we changed the kind of paper we were using; we started running four-color covers. That was a major jump for us. That was the move we feel put us on the map. Before that we had two-color covers on sort of cheesy paper, and as much as we might like the magazine we realized there was a quantum difference between us and the other rock magazines. Now I think we've built ourselves to the point where, without being particularly obnoxious about it, the difference between us and the other rock magazines is not that huge. It's a bridgeable chasm where before it wasn't.

We've also gone through periods where we decided the editorial content of the magazine wasn't up to snuff. At one point we realized we were running ourselves into the ground by covering bands that had no commercial potential—potential isn't the right word. No commercial perception. People weren't buying enough of their records to make them want to buy a lot of magazines. We decided we didn't want to be a cult magazine anymore; that it was important for us to branch out and be more adaptable and more generally interesting, without sacrificing what makes the magazine special. Over the past year and a half we phased out the British exclusivity. We didn't sit down and say we didn't want to be British anymore; we just realized that the number of bands we could write about that could also sell records had become fairly small. The bands that we started writing about when we began had become so successful that we had dropped them. The nature of the magazine has always been anti-superstar. We figure magazines like Circus and Creem can write about superstars. They don't need us. And when you're talking about people like Rod Stewart, Elton John, Mick Jagger or someone like that there's really not that much you can say about them that hasn't already been said. We've always felt a strong sensitivity toward not repeating what everyone else has said. We don't feel we exist to churn out commercial product. We exist because we have something left to say about music, we have some sort of critical evaluation that's worth putting over. What we did decide is that the bands that weren't superstars or weren't on the up and coming didn't exist; there's no middle ground anymore. And we found that there were more bands in America that we wanted to write about than there ever were before. Bands like Cheap Trick, Cars, even Boston, which we haven't written about but which shows, if not progress commercially, a return to the kind of music we've been writing about all along. If we could drop our superficial decision about what we were going to write about and then evaluate the type of music that's being made, we could find a lot more in America worth writing about. And we did.

RW: While you've made all these changes, you've also maintained a recognizable fanzine editorial approach. That is, one can still find in TP lengthy, investigative accounts of artists' careers. As you've sought to expand your appeal, have you ever questioned the validity of this type of reporting, particularly in a period when the trend seems to be toward the quick read?

Robbins: Certainly there are articles that we did in the first year or two of the magazine that we haven't done since, real detailed, note-by-note, album-by-album histories. We think we've outgrown that; we think our readers have outgrown that too. There's a point in fanzine type of writing where you're basically turning out biographies of groups. I don't remember exactly when, but we decided we couldn't keep doing that and keep the magazine interesting. We didn't want to be a dry, technical journal for rock intellectuals. We tried to juice up the quality of the magazine, so we introduced short features. The front of the book is made up of one-page articles on bands

that we don't feel for one reason or another at this point deserve a whole feature. Might be a group we've just done a feature on six months ago, or it might be an event, or something like that. But we will do fairly huge articles, like the recent John Lennon cover story. We gave up getting an interview with Lennon. The guy just doesn't do interviews, he can't be found, no one works for him, he doesn't have a record company. But we felt it was important to write an article on John Lennon at this stage just because no one else has. That's a large part of our credo: doing things other people haven't done or won't do. The thing we have going for us now is—well, the English word for it is 'suss,' you know, being able to figure out what needs doing. We try not to be simply responsive to record companies calling us up and saying, 'We've got so-and-so in town for an interview.' We don't like to do that.

RW: Are your editorial decisions over based on who's hot on the charts or what's in vogue at the moment?

Robbins: At the bottom line, no. We're sensitive to it, and I'd be lying if I said we decided to not do an article on someone because they were hot at the moment. The difference between us and the other magazines in that regard is that we tend to sense who's going to be hot because they're good. Or who's going to be interesting because they're good. And we'll go out on a limb on the basis of very little information. For instance, we did a cover story on Elvis Costello that came out exactly the same week as American CBS put out the first Elvis Costello album. There's no magic there: Elvis had been very successful in England, and the buzz on Elvis in the British papers had been building to a fever pitch by the time the album was finally released here, which was almost six months after the album came out in England. So there was no mystery. We didn't expect Elvis to be very successful here. We would liked to have believed he would be, but there was no reason to think he'd be any more successful than a hundred other really talented British bands that had had albums released here and had quietly disappeared.

We don't take credit for making anyone a star, but I think we've established ourselves as a trend indicator. People look to us to see what we have to say about things because we've earned the right by having been correct a bunch of times and by also knowing who's interesting. People may disagree with us in terms of what we think is going to succeed, but they rarely disagree with us critically. We've managed, amazingly enough, the people who run the magazine, to stay fans. We still get excited about bands. It may have a lot to do with why the magazine maintained its quality, its personality. We haven't given up. There are people who put out magazines who couldn't possibly care less about what goes on in rock and roll, and one band to the next it's no different: it's just all music or all commercial product. We're still very opinionated: there are bands we love and bands we hate. This magazine still hates bands; there are bands we don't write about because we just don't like them. There are bands we've avoided up to now doing articles on and can't perceive in the near future doing articles on, solely on musical content.

We have our standards. We've loosened our reigns in the last two years; we've let bands go through that we previously would have never touched. But we decided we had to broaden our base in terms of the kinds of bands we were writing about. We found ways to write about bands that we previously didn't expect to write about. But we had to get over our own prejudices to a degree and try out things that we wouldn't normally have done.

Nesmith in N.Y.



Michael Nesmith, Pacific Arts recording artist and president of the Pacific Arts Corporation, recently visited New York in support of his latest album, "Infinite Rider On The Big Dogma." Pictured from left are: David Bean, director of national promotion for the Pacific Arts Corporation; Harry Apostoleris, president of Alpha Distributing Corporation; Kathryn Nesmith, president of Pacific Arts Records and Tapes; Michael Nesmith; Scott Muni, program director of WNEW-FM; and Steve Leeds, east coast independent promotion.

England's Top 25

Singles

- 1 SILLY GAMES JANET KAYE/Scope
- 2 ARE "FRIENDS" ELECTRIC? TUBEWAY ARMY/Beggars Banquet
- 3 I DON'T LIKE MONDAYS BOOMTOWN RATS/Ensign
- 4 C'MON EVERYBODY SEX PISTOLS/Virgin
- 5 GOOD TIMES CHIC/Atlantic
- 6 GIRLS TALK DAVE EDMUNDS/Swan Song
- 7 CAN'T STAND LOSING YOU POLICE/A&M
- 8 LADY LYNDY BEACH BOYS/Caribou
- 9 BABYLON'S BURNING RUTS/Virgin
- 10 BORN TO BE ALIVE PATRICK HERNANDEZ/Gem/Aquarius
- 11 NIGHT OWL GERRY RAFFERTY/UA
- 12 LIGHT MY FIRE AMII STEWART/Ariola
- 13 WANTED DOOLEYS/GTO
- 14 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 15 MY SHARONA KNACK/Capitol
- 16 VOULEZ-VOUS/ANGEL EYES ABBA/Epic
- 17 BAD GIRLS DONNA SUMMER/Casablanca
- 18 UP THE JUNCTION SQUEEZE/A&M
- 19 DEATH DISCO PUBLIC IMAGE LTD./Virgin
- 20 MAYBE THOM PACE/RSO
- 21 PLAYGROUND TWIST SIOUXSIE & THE BANSHEES/Polydor
- 22 DO ANYTHING YOU WANT TO THIN LIZZY/Vertigo
- 23 IF I HAD YOU KORIGS/Rialto
- 24 LIVING ON THE FRONT LINE EDDY GRANT/Ensign
- 25 STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket

Albums

- 1 BEST DISCO ALBUM IN THE WORLD VARIOUS/WEA
- 2 DISCOVERY ELO/Jet
- 3 REPLICAS TUBEWAY ARMY/Beggars Banquet
- 4 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 5 PARALLEL LINES BLONDIE/Chrysalis
- 6 LIVE KILLERS QUEEN/EMI
- 7 I AM EARTH, WIND & FIRE/CBS
- 8 VOULEZ-VOUS? ABBA/Epic
- 9 OUTLANDOS D'AMOUR POLICE/A&M
- 10 BRIDGES JOHN WILLIAMS/Lotus
- 11 NIGHT OWL GERRY RAFFERTY/UA
- 12 LODGER DAVID BOWIE/RCA
- 13 COMMUNIQUE DIRE STRAITS/Vertigo
- 14 BACK TO THE EGG WINGS/Parlophone
- 15 DO IT YOURSELF IAN DURY & THE BLOCKHEADS/Stiff
- 16 RUST NEVER SLEEPS NEIL YOUNG/Reprise
- 17 THE BEST OF THE DOOLEYS THE DOOLEYS/GTO
- 18 LAST THE WHOLE NIGHT THROUGH JAMES LAST/Polydor
- 19 MANILOW MAGIC BARRY MANILOW/Arista
- 20 20 GOLDEN GREATS BEACH BOYS/EMI
- 21 DIRE STRAITS DIRE STRAITS/Vertigo
- 22 SKY SKY/Ariola
- 23 RICKIE LEE JONES RICKIE LEE JONES/WB
- 24 BAD GIRLS DONNA SUMMER/Casablanca
- 25 MANIFESTO ROXY MUSIC/Polydor

(Courtesy: Record Business)

Cover Story:

John Stewart Finds Gold

■ After nearly twenty years of writing and performing, John Stewart is finally realizing the commercial success that many feel he has long been due.

His single, "Gold" currently occupies the five position with a bullet in the *Record World* charts, while the album, "Bombs Away, Dream Babies" possesses the twenty-five spot with a bullet.

Stewart, who was recently profiled in *People* magazine, had almost accepted the role of one of rock's "outsiders" when some important friends in the music field encouraged him to give the record business one last try. As current sales data and heavy airplay have documented, Stewart's big effort paid off nicely. As a member of the Kingston Trio, Stewart had two admirers who would become very influential in his later career: Lindsey Buckingham and Stevie Nicks of the better day Fleetwood Mac.

It was Buckingham who, in informal garage and studio sessions, encouraged Stewart to revive some of the mid-60s Trio sound and incorporate it into his contemporary work. (The song "Spinning Of The World," for example, is a Buckingham favorite from the Trio's 1967 farewell album.) In fact, Buckingham has talked of the Kingston Trio influence in the Fleetwood Mac sound. It seems fitting that he and partner Nicks have played a substantial role in the success of Stewart's new album.

But Stewart is hardly a newcomer who has merely benefitted from the assistance of superstar friends. Stewart has clearly paid his dues.

As a Presley-admiring teenager, Stewart formed a Pomona, California rock group called John Stewart and the Furies. In 1961, after a stint as the leader of the folk group the Cumberland

Three, he joined the Kingston Trio, then the largest-selling group in the world. With the "retirement" of the Trio in 1967, Stewart went on his own. Following a 1968 album recorded with his wife, Buffy Ford, Stewart recorded nine solo albums. These records brought him expansive critical acclaim, but sales kept him in the "cult" category.

After turning out records of consistent, high quality, Stewart was still not reaching the broad audience he deserved. But the involvement Buckingham and Nicks gave Stewart the encouragement he needed, and helped the singer to attain the attention of radio and the public. Finally the talent of John Stewart is being recognized.

Nashville NARAS Elects Officers

■ NASHVILLE — The board of governors of the Nashville chapter of NARAS has elected new officers for the 1979-80. Elected were Bill Justis, president (re-elected to a second term); Merlin Littlefield, first vice president; Ed Penney, second vice president; Don Butler, vice president; Archie Jordan, secretary; and Roger Sovine, treasurer (re-elected to a second term).

Governors serving two-year terms include Tom Brannon, Moses Dillard, Jimmy Bowen, Bob Beckham, Brent Maher, Ronny Light, Archie Jordan, Bob Schanz, Brad McCuen, John Denny, Merlin Littlefield, Gerry Teifer, Roger Sovine and Chic Doherty.

The incumbent governors include Buzz Cason, Bill Justis, Jerry Gillespie, Marijohn Wilkin, Les Ladd, Charlie McCoy, Bill Pursell, Lynn Shults, Ed Penney, Aaron Brown, Don Butler, John Sturdivant, Sheldon Kurland and John McCarthy.

Francine Anderson was reappointed as executive director of the Nashville chapter.

Petnov-Sherman Joins Millennium

■ NEW YORK — With the release of their first product, Millennium Records has expanded its staff with the appointment of Shelly Petnov-Sherman to the position of promotion and sales administrator.

Reporting to both Don Jenner, vice president and national promotion director, and Bobby Ragona, director of national sales and marketing, Sherman will coordinate promotional and sales activities.

Salsoul Signs High

■ NEW YORK — Joe Cayre, president of Salsoul Records, has announced the signing of Martha High to the label. A protege of James Brown, High has been signed to a long-term, exclusive, worldwide agreement.

Southern Writer's Pacts With Lefty's Music

■ NASHVILLE — Buzz Cason of Southern Writer's Group-USA has announced the signing of an agreement with Tom Gmeiner and John Greenebaum for exclusive international and domestic representation of the Lefty's Music (BMI) catalogue.

New York, N.Y.

(Continued from page 42)

that Sweet's band, the Scottish quintet **Fingerprintz**, was up to the task assigned it. The group struck this columnist as the best non-American "backup" band since the **Rumour**.

STOP THE PRESSES DEPT.: An excited **Major Bill Smith** checked in with New York, N.Y. last week to relay the news that he has opened "20 cases of rattlesnakes, 18 cases of dynamite and 16 cases of worms" with his latest project. The Maj says he and **Dean Charles** have rewritten and are about to re-release a new version of a record they put out in 1977 called the "The King Is Free." The new version is titled "The King is Free???" ("Question mark, question mark, question mark," stressed the Major. "Don't forget the three question marks; they're important."). In addition to the record, the Major is working on a screenplay of the same title with author **Dr. James Wakefield Burke**. What does all this mean? According to the Major, he had a revelation while reading an interview with **Merle Haggard** in which Haggard said he believes **Elvis Presley's** death was faked. "If anyone but my ol' Oklahoma buddy Merle had said it," explained the Major, "I woulda laughed and turned the page. But this made me sit straight up in bed and sent cold chills running down my spine."

In brief, the Maj has come to believe Presley is still alive, and that's where the question mark, question mark, question mark comes in. "There's three things that need to be explained," he said. One, "Of all the people in the world who would have insurance it would have been Elvis, for his precious Lisa. Why didn't we hear about the insurance policies?" Two, "**Colonel Tom Parker** is the greatest promoter and salesman I've ever met in my life. I'm number two. I believe the Colonel, if Elvis was dead, would have immediately negotiated the exclusive, authentic rights for a movie version of the Elvis Presley story for somewhere between ten and twenty million dollars. Why didn't he do it? Because he would have had to include a death scene and a funeral and that would have been *fraud!*" Three, "Dr. Burke attended the funeral of Presley's father **Vernon**, and there was only a handful of people there. Suddenly Elvis was singing 'Peace In The Valley' and everyone started looking around to find out where the sound was coming from. When Dr. Burke got back to his car, he played a tape of Elvis' original version of the song and found it was significantly different from the one he'd heard at the funeral."

The movie version of "The King Is Free???" is the story, as imagined by the Maj and Burke, of Presley's life after death, of how he is still walking this Earth in disguise. The final scene, as revealed by the author, takes place on a creek bank in Mississippi. There we see "a little, tow-headed boy fishing with a cane pole, and next to him, in overalls and in disguise, is our man. In between 'em is a radio. Suddenly we hear, 'Love me tender/love me sweet' and the little boy looks up at our man and asks, 'Who is that?' Our man looks at him with a tear in his eye and says, 'Someone I used to know.' Now isn't that tough!?"

"I tell you," the Major continued, "I was on the debating team once. Now I don't know one way or the other about Elvis Presley's death, but I've put all these pieces together and I feel right now that I'd love to debate this thing. And I tell you what: you take the affirmative, chief, I'll take the negative, and I'll be there before you. You can bet on that."

MEMO TO IKE: It was **Elmo** the blind typesetter's fault.

CONGRATULATIONS to **Alan** and **Jo-Ann Skiena**, who became the parents of a son, **Matthew Ryan**, on July 16. Mathew's father is an attorney with the law offices of **Walter Hofer** in New York City.

JOCKEY SHORTS: **Paul DiFranco**, formerly an independent record producer, is now working in the professional department of Bourne Music Publishing and is actively seeking contemporary hit material. If you've got something interesting for him to hear, call DiFranco at 212-575-1800 . . . **Robin Lane**, whose career picked up steam with some excellent performances in Boston last week, is the daughter of **Ken Lane**, who is fondly remembered as the piano player on **Dean Martin's** show . . . **Robert Fripp's** in-store concerts are continuing. A crowd of 350 showed up for his appearance at Chicago's Sounds Good store recently . . . **Britt Ekland** is recording her first disco record for Jet/CBS Records. **Joel Diamond** is producing . . . the **Pointer Sisters'** next LP for Planet features all this: **Richard** and **Linda Thompson's** "Don't Let A Thief Steal Into Your Heart;" **Graham Parker's** "Turned Up Too Late;" **Robbie Robertson's** "The Shape I'm In;" **Bruce Springsteen's** "The Fever;" **Jagger-Richards'** "Happy;" **Gerry Rafferty-Joe Egan's** "Blind Faith;" production by **Richard Perry**; and a title: "Priority."

The Coast

(Continued from page 40)

Scott Mathews and **Ron Nagle** were also co-producers of their label debut, due in two weeks.

That oversight is particularly ill-advised, given subsequent listens to said LP, which belies its two-man cast with some snazzy pop-rock production values. Programmers will learn sooner still, since Capitol is releasing the duo's stomping cover of **Gene Pitney's** "It Hurts To Be In Love" as the first single prior to LP release.

Incidentally, Durocs' co-manager **Kip Kronos** doesn't spell his last name with a "z," but ought to.

MISCELLANY: **George Benson** announced last week that he's donating the money collected from concession sales (specifically, sales of his tour book and a special t-shirt for this event) at his July 25-30 stint at the Greek Theater to the **Minnie Riperton** Cancer Research Fund for the Concerned Foundation. The gesture is an indication of the esteem in which Benson held the late singer . . . **Long John Baldry** calls his new album "Baldry's Out" (on UA), and for good reason, apparently: he spent the last two years in an insane asylum, we're told. Cheery, eh? Well, someone must think so, because it's rumored that the Whisky will assume the demeanor of an asylum when Baldry begins a three-night gig there on August 9. Other festivities planned for the dates are said to include klieg lights, clowns, stilt walkers escorting lions down Sunset Blvd. and assorted other weirdness . . . The August line-up for the American Guild of Authors and Composers' weekly "ASKAPRO" sessions is as follows: Chappell Music's **Glenn Friedman**, August 2; Screen Gems/Colgems/EMI Music's **Gerri Duryea**, August 9; the American Song Festival's **Flip Black** (he's director of creative services for the fest), August 16; songwriter **Peter McCann**, August 18 (a special session); commercial jingle writer **Randy Van Horn**, August 23; and April/Blackwood's **Carol Cassano**, August 30. All sessions are at Sherman Oaks Experimental College in Hollywood; call AGAC at 462-1108 to reserve a spot . . . **John Entwistle** is in town cutting a solo LP with **Joe Walsh's** help. The two are collaborating on the material . . . **Nat Freedland** has left his position with the Fantasy Records publicity department in the Bay Area. He can be reached at (415) 284-7889.

Country Radio

By CINDY KENT

■ **WEMP GOES POP:** WEMP/Milwaukee is changing formats from country to pop adult; effective immediately, according to **Bob Moke**, operations director, who says he will remain with the station. Moke told RW that the change will be a gradual mixing of formats. At this time, most of WEMP's country staffers plan to stay on.

MOVES: Lots of big moves this week . . . WBAP/Ft. Worth PD **Don Thompson** is leaving the station. A replacement has not been named . . . **Ron Jones**, PD, KLZ/Denver, goes to WHK/Cleveland, replacing PD **Russ Knight** . . . **Bernie Thompson** is the new GM at KWJJ/Portland, replacing the position left by **Jim Opsitnik** (Opsitnik is now in real estate). Thompson comes to KWJJ from WKLO/Louisville . . . **Walt Turner** has been upped to GM at WIL/St. Louis, replacing **Wally Clark**, now GM at WWWW/Detroit. NEWS: WWVA/Wheeling is still looking for a mid-day jock.

KAYO/Seattle is being sold to Obie Communications, according to owner **Jessica Longston**, who has owned the station since 1953 (KAYO has been country since 1963).

Ron Scott, MD, WBHP/Huntsville, reports a 90 percent loss of oldies and a 60 percent loss of current releases due to torrential flooding recently, and requests reseriving.

Terry Emburn at KDJW/Amarillo reports an update on the line-up: **Dayton Todd**, 6-10 a.m.; Emburn, 10-12; **Doc Deweese**, 12-3 p.m.; **Dan Grant**, 3-7, **Bill Ray**, 7-midnight; and **Randy McCoy**, midnight-6.

KFH/Wichita recently received the community service Admirals Award for participation and coverage of the Wichita River Festival.

KENR/Houston recently gave \$25,000 cash to a winner of a "wildest dream" contest. The winner, Lou Datray, and husband, will spend part of the money on a search for roots trip to Europe.

Speaking of grand prizes, WIRE/Indianapolis recently gave away a \$10,000 Trans Am as part of their Burt Reynolds/"Hooper" contest.

RATINGS: There's an interesting story behind the spring ratings at WIRE. For details, see the major-market country ratings story in this issue.

Major Market Country Stations Show Mixed April/May ARB Results

By CINDY KENT

■ NASHVILLE—Results from the April/May Arbitron ratings are coming in, and here at a glance are results of country stations in some major markets.

WIRE/Indianapolis shows a 11.9 share from 7.5, after a four-book rating decline, despite no changes in the daytime staff in eight years. According to GM Don Nelson, "this proves that you don't have to change DJs every time your numbers go down. Most stations, when they see their numbers eroding, panic and fire the PD and then the DJs. We didn't go that route at all." In the PD post, morning man Bill

Robinson relinquished his post to the midday man Gary Havens 18 months ago. Factors that did help up the ratings according to Nelson were the extended measurement market, and extensive TV and billboard promotions. Prime time selected TV spots were used along with a little newspaper advertising, and a billboard campaign devoted to Robinson's 5:30-9:30 a.m. show. The morning program, in addition to featuring Robinson, also featured a higher concentration of traffic and news reports, although the same amount of music was being

(Continued on page 67)

E/A Nashville Shows Impressive Gains; Bowen Optimistic About Reaching Goals

By WALTER CAMPBELL

■ NASHVILLE—At a time when the record industry has shown itself to be far from recession-proof, with slower retail sales, personnel cutbacks and gloomy forecasts for at least the short term, Elektra/Asylum's Nashville operations are still in a state of relative growth, according to division VP Jimmy Bowen who says he remains optimistic about the future.

Bowen took over at E/A Nashville in December following a brief, sometimes stormy tenure as VP of MCA's Nashville division. At that time he said his plan was for Elektra to be "number two in Nashville in three years and number one in five." Six months later, "that's still our goal," he asserts, pointing out progress made since then.

"So far for the first six months of 1979, we've had a 100 percent increase over the entire division in 1978 in dollars, in product sold," he explained, "and we've had a 100 percent increase just for the first six months; so we're looking for a 200-300 percent increase of 1979 over 1978 in billing. But we're taking into consideration that we're twice as big as we were last year; we have twice the roster."

Of the 21 country singles released by E/A in the first half of the year, 16 have charted. The label currently has seven singles (five with bullets) on the RW Country Singles Chart, and seven albums on the Country Album Chart. Eddie Rabbitt has also succeeded in crossing over to the pop chart with singles and LPs.

Bowen attributes the chart and sales activity to improvements in promotion and marketing as well as the product itself. "The promotion set-up and the people

delivering good product is working in that we're finding out on every record," he said. "It's not always good news, but if the records are good enough and the

(Continued on page 67)

NBC To Broadcast D.C. Country Concert

By RED O'DONNELL

■ WASHINGTON, D.C.—A two-hour concert titled "1970's—An Explosion of Country Music" will be taped October 2 at the Ford Theater here for airing October 16 on NBC-TV.

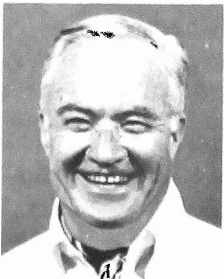
The show, a benefit for the Ford Theater's non-profit program for the continued production of American theaterworks, will feature Johnny Cash, Ronnie Milsap, Loretta Lynn, Tom T. Hall, Larry Gatlin, the Statler Brothers, Barbara Mandrell, Charlie Rich, Dottie West, Ray Stevens, Tammy Wynette, Glen Campbell, Freddy Fender, Bill Monroe, the Oak Ridge Boys and Bill Walker's orchestra. A host will be named later.

Chet Hagan, producer of the project for the Cates Brothers Co., indicated the possibility of adding other entertainers before the taping date. Hagan said that President Carter will appear in a segment "saluting October as Country Music Month, and he and his wife Rosalyn will host a reception at the White House on the afternoon before the concert."

Tickets will be priced at \$500 per pair. The theater has a seating capacity of 700. Mrs. Tip O'Neill, wife of the U.S. House of Representatives speaker, is chairperson of the event.

Nashville Report

By RED O'DONNELL



■ Mac Davis has ended his 10-year affiliation with Columbia, and is scheduled to come to Nashville in August to record his first album for Casablanca, his new label.

Davis reportedly has been writing some new songs for the LP and tells friends, "I'm going to get back to being Mac Davis again. Some of my recent recordings were apparently too slick. I'm returning to the basics."

Casablanca, meanwhile, is getting together a country operation to be headquartered on the west coast, reportedly under the direction of Snuff Garrett.

Are the natives getting restless? A number of artists are trying out with different producers these days. Among them, John Wesley Ryles and Bob Montgomery, Roy Clark and Larry Butler, Merle Haggard and Don Gant, Johnny Cash and Brian Ahern, Hank Williams Jr. and Jimmy Bowen, Dottie West with Brent Maher and Randy Goodrum, and (according to sources) Tanya Tucker and Mike Chapman (who has produced pop hits like "Hot Child In The City" and "My Sharona"). And Charley Pride and Jerry Bradley decided to try out a new studio for Pride's latest single (now at 24 with a bullet), and did the whole thing in London. "Further proof that you can cut a hit anywhere as long as you have the song," says Bradley.

The energy and economic situation may be affecting the big concert business, but smaller venues in Nashville seem to be doing bet-

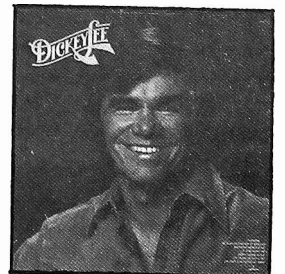
(Continued on page 67)

PICKS OF THE WEEK

SINGLE BARBARA MANDRELL, "FOOLED BY A FEELING" (prod.: Tom Collins) (writers: K. Fleming/D. W. Morgan) (Pi-Gem, BMI) (3:01). Mandrell follows her most recent crossover success with a bright sounding love song backed by a strong rhythm section. There are several changes in mood along the way, effectively showing her versatility. MCA 41077.

SLEEPER CHARLIE MCCOY, "RAMBLIN' MUSIC MAN" (prod.: Charlie McCoy) (writer: R. Hicks) (Lothlorian, BMI) (2:30). McCoy shows his skill and finesse as both artist and musician on a lively tune about love and music. The style is smooth and down-home, similar to his earlier work with Barefoot Jerry. Monument 289.

ALBUM "DICKEY LEE." Lee's first new LP for Phonogram/Mercury is a collection of love songs with consistently high quality in terms of material, performance and production. Various cuts are produced by Allen Reynolds, Jim Vienneau or Jerry Kennedy, with "He's An Old Rock 'N' Roller," "Watered Down Love" and "Don't Look Back" especially strong. Mercury SRM 1-5020.



E/A Nashville Gains

(Continued from page 65)

promotion is consistent enough, we'll find out what we've got. I try to look at it as if I were an independent producer producing for this label. With the label doing the job, all I'd ever want to know is did I do it or didn't I; did I hook it or not."

One of the more noticeable developments at E/A is the signing of new artists. "We've probably signed more new artists than anybody in Nashville," Bowen said, "but then we're building a roster. Most of the other labels already have full-sized rosters and have made some additions here and there. We've been actually constructing a roster and building it. Artists recently signed include Susie Allanson, Bobby Braddock, Dorsey Burnette, Sonny Curtis, Phil Everly, Roy Head, Rock Killough, Jerry Lee Lewis, Tommy Overstreet, Troy Seals, Red Steagall, Mel Tillis, Jim Weatherly, Sterling Whipple, Hank Williams, Jr., and Dennis Wilson.

"We have some well-established artists, but I'm fully aware that it's going to take a couple of years to build and develop some of these people. I've tried to put on Elektra the artists that fit with the label, and if you'll look back at Elektra's history, they have always had a lot of writer-artists," Bowen said. "Also I think that's the future of country music."

Along with additions to the roster have come new staff members in the Nashville operation, including Carolyn Gilmer in A&R and Martha Sharp, Bowen's assistant. "Our overhead is way up over last year," Bowen said, "so thank God our billing is up. But our overhead is probably the lowest in town of anybody with the activity we have. We're able to do that because the main office does so much of the work for us."

This is in keeping with his original agreement with the label, Bowen explained. "Joe Smith (E/A chairman) and Steve Wax (E/A president) agreed with my philosophy that an artist signed to this division would be a regular artist like any other artist on the label and have all the benefits of the main label — its force, power, expertise and experience. Some people think I'm crazy for not wanting an island with total control and 25 people. It's my belief, and was really hammered home to me when I was at MCA, that you can't get it done that way because you're trying to then function back through the label because that's who's selling it.

"I prefer to have our VP of

marketing, Jerry Sharell, working on marketing campaigns for Eddie Rabbitt. I prefer to have Mark Hammond, VP of artist development, working on the development of our artists and to be involved with them."

Along with optimism, Bowen voices caution and changes for the future. "The record industry today is huge, a \$4 billion industry in 1978, I understand, but it will do no good to do \$4 1/2 billion this year and lose money," he said. "So what we're now seeing is the development of a new record business with very tightly run ships, lean operations and people who are bottom-line conscious. We've seen personnel cuts at all labels including our own right here, but that's all in putting your bottom line back up to where there's a profit. We're not going to be stingy with our dollars in product and promotion, but we won't be going out in front of records like we used to. We're going to find out if we have a record; then we spend money on it."

Finalists Set for CMA DJ Awards

■ NASHVILLE — Finalists for the Country Music Association's annual DJ of the Year Awards have been announced for 1979. These finalists in three categories were chosen by CMA members and will now submit an aircheck tape to the CMA where a panel of anonymous judges (past winners and people involved in country radio) will select a winner.

In the small market category (under 50,000) the finalists are Bill Burns, WMLT, Dublin, Ga.; Jim Casto, WDHR-FM, Pikeville, Ky.; Tom Reeder, WKCW, Warrenton, Va.; Terry Slane, WGTO, Cypress Gardens, Fla.; and Ann Williams, WAMG, Gallatin, Tenn.

Finalists in the medium market category (50,000-500,000) include Bobe Cole, KOKE, Austin, Tex.; Dugg Collins, KZIP, Amarillo, Tex.; King Edward IV, WSLC, Roanoke, Va.; Lamar Lynn, WQQT, Savannah, Ga.; and Ron Tatar, KVOC, Casper, Wyo.

Large market (over 500,000) finalists include Bill Bailey, KENR, Houston, Tex.; Del DeMontreux, WHN, New York, N.Y.; Max Gardner, KKYX, San Antonio, Tex.; David Lee, WIL, St. Louis, Mo.; and Chris Taylor, KYNN, Omaha, Neb.

Plans call for the winner from each market to be recognized on the CMA's nationally televised awards show Oct. 8. First results were tabulated by the accounting firm of Deloitte, Haskins & Sells.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

John Conlee — "Before My Time"
Elvis Presley — "There's A Honky Tonk Angel"
Freddy Weller — "That Runaway Woman Of Mine"
Porter Wagoner — "Everything I've Always Wanted"
Randy Barlow — "Another Easy Lovin' Night"



Olivia Newton-John

John Conlee continues his string of super-hits with "Before My Time" being added first week at KRMD, WMZQ, KMPS, WKDA, WMC, KENR, WGTO, KRMD, KSO, WXCL, KFDI, WVOJ, WBAM, KDJW, KERE, WJDS, WSAI, WTOP, WPNX, KAYO, WIVK, WSLC, KGA, WWVA, KSOP.

There's a lot of interest in Elvis Presley's latest. "There's A Honky Tonk Angel" is already on WFLD, WBAM, KMPS, KDJW, WJJD, KGA, KCKC, KKYX, WIVK, KHEY, KRMD, KXLR, WMNI, WXCL, WSLC, KWKH; the flip, "I Got A Feelin' In My Body," programmed at WVOJ, while WPNX is playing both.



David Houston

Olivia Newton-John is seeing action once more in country markets with "Dancin' 'Round And 'Round" an early add at WJJD, KCKC, WESC, WHOO, KNEW, WIL, WIVK, KIKK, KHEY, KXLR, WPLO, WBAM, WWVA, WPNX, KAYO, WFAI, KRMD, WDN, KSSS, KDJW, KERE, KWKH, WSLC.

After a long period of leaving the hit record business to son Rex Allen, Jr. (who is currently doing great with "If I Fell In Love With You"), Rex Allen is back on the scene with a tribute to John Wayne. "So Long Duke" is now playing at KNIX, WFAI, KSO, KERE.

Jeanne Pruett is revisiting the scene of her initial success with "Please Sing Satin Sheets For Me." It's a new add at KDJW, KEEN, KCKC, WIVK, WBAM, WWVA, KMPS, KWMT, WVOJ, WFAI, KERE, WPNX.

David Houston's "Let Your Love Fall Back On Me" showing an initial surge in the southwest; likewise Billy Parker's "Thanks A Lot."

Super Strong: Jim Ed Brown & Helen Cornelius, Don Williams, T. G. Sheppard, Eddy Arnold, Billy "Crash" Craddock.

Mary Lou Turner has adds on "Yours And Mine" reported this week from KLLL, WKKN, KWMT, WWVA, WFAI, KRAK, KVOO, KRMD, KSOP, WDN, KFDI, WSLC, WBAM, WTSO. Judy Argo's "He's A Good Man" playing at KRMD, WVOJ, KSOP, KVOO, KYNN, WWVA, KKYX, KFDI, KSSS.

SURE SHOTS

Barbra Moadrell — "Fooled By A Feeling"
Charlie Rich — "Life Goes On"

LEFT FIELDERS

Jess Garron — "It's Summer Time"
O. B. McClinton — "Soap"
Osborne Bros. & Mac Wiseman — "Shackles And Chains"
Bobby Hood — "Easy"

AREA ACTION

Joan Baez — "Light A Light" (WWVA)
Kitty Wells — "Thank You For The Roses" (KFDI, KENR)
Chet Taylor — "Barefoot Angel" (WKKN, WPNX, KVOO)

Country Single Picks

COUNTRY SONG OF THE WEEK

RAZZY BAILEY—RCA PB-11682

I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY (prod.: Bob Montgomery) (writers: J. Slate/D. Morrison) (House of Gold/Tree, BMI) (2:49)

Bailey goes with a slightly more funky, blues-oriented sound on his latest single. The smooth style found on previous singles is still there, but in a slightly more jazzed-up format.

WILLIE NELSON—RCA PB-11673

CRAZY ARMS (prod.: not listed) (writers: R. Mooney/C. Seals) (Pam/Cham, BMI) (2:29)

One of Willie's earlier efforts is brought back here, a more traditional country tune done in his classic style. The mood is blue as Willie is backed by a steel guitar, his own acoustic guitar, and a simple rhythm track.

HARGUS "PIG" ROBBINS—Elektra 46512

UNBREAKABLE HEARTS (prod.: Pig Robbins) (writers: A. J. Morton/D. Morgan) (Me and Sam, ASCAP/Annextra, BMI) (3:16)

Choice quality material is the key to Robbins' latest single, along with solid production and performance. The mood is mournful with a smooth instrumental touch and a memorable hook for listener appeal.

BOBBY BARE—RCA PB-11673

HURRICANE SHIRLEY (prod.: not listed) (writer: B. Bare) (Return, BMI) (2:59)
Elements of rock 'n' roll, blues and country all come out on this Bare song, cut several years back and now released on the "Honky Tonkin'" LP. The artist is in classic form here in both melody and lyrics.

THE KENDALLS—Ovation 1129

I DON'T DO LIKE THAT NO MORE (prod.: Brien Fisher) (writers: R. Van Hoy/S. Throckmorton) (Cross Keys, ASCAP/Tree, BMI) (2:01)

The duo picks up the tempo with this tune as Royce and Jeannie trade lines and then join in their familiar harmonies. "Never My Love" on the flip side has equal potential, with a sound more similar to previous works.

CHARLIE RICH—United Artists X1307-Y

LIFE GOES ON (prod.: Larry Butler) (writer: M. A. Rich) (MakaMillion, BMI) (2:51)

Rich moves into a smooth, jazz-influenced style reminiscent of some MOR pop hits of several years back. Vocals and instrumental accompaniment are done with a light, easy touch which should please a variety of listeners.

O. B. McCLINTON—Epic 9-50749

SOAP (prod.: Buddy Killen) (writer: O. B. McClinton) (Cross Keys, ASCAP) (2:39)

Daytime television is the subject of this tune which cleverly uses soap opera titles in the lyrics. Solid production and the easy humor make for a single that could put McClinton up the charts.

Country ARBs (Continued from page 65)

played. Robinson's share increased to 14.6 from 8.7. "We managed to get our numbers back with everyone working together," Nelson said. Other daytimers are PD Gary Havens, 9:30-1, Lee Shannon, 1-3:30 p.m., and Ken Speck, 3:30-7 p.m. Also in Indianapolis, WFMS-FM is up to 7.1 from 5.6.

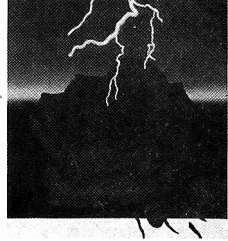
In Seattle, KAYO shows a 1.6 from 1.5, while KMPS jumps to 2.8 from 1.6 (AM) and 3.7 from 1.5 (FM). WBAP in Ft. Worth has a 11.2 from 7.8, and KBOX is up to 4.0 from 3.3. In Pittsburgh, WEEP is up to 2.9 from 2.1, and WWSW shows 2.8 from 4.3. In New Orleans, WSHO shows 4.8 from 5.5. Cleveland's WHK is up

to 7.2 from 6.8. In Oakland, KNEW shows 2.5 from 3.4. WPOC-FM, Baltimore, is up 5.3 from 5.1. WDEE/Detroit shows 2.6 from 2.7 (WDEE will change format in mid-August), while WCXI/Detroit first country book shows 2.6.

In Denver, KZJ is up to 3.9 from 3.7, KLAK shows 1.9 from 3.3, and KER shows 1.9 from 2.7. In Phoenix, KNIX AM-FM is up to 6.3 from 4.6, and KJJJ shows 2.2 from 4.5. WWOK/Miami shows 1.9 from 2.0. In Cincinnati, simulcast WUBE AM-FM shows 7.0 from 5.7 (AM: 1.9 from 2.5, FM: 5.1 from 3.2), and WSAI shows 3.1 from 3.0 (WSLR/Akron shows 8.7 from 6.1.

Country Album Picks

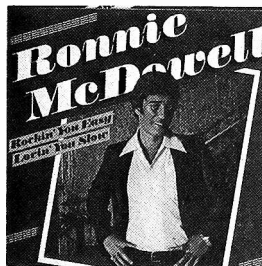
—EARL SCRUGGS REVUE TODAY-FOREVER



TODAY AND FOREVER

THE EARL SCRUGGS REVUE—Columbia JC 36084

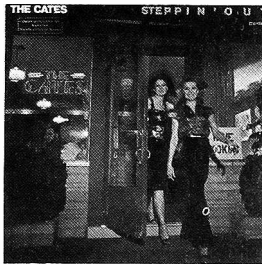
The sophisticated sound of the Revue's rock and bluegrass mix sparkles on several selections in this LP which stands as one of the group's best collections to date. A fresh, exciting version of "Blue Moon Of Kentucky," "Give Me A Sign" and "No Chain At All" are highlights. The single "I Sure Could Use The Feeling" is presently bulleted at 47 on RW's Country Singles Chart.



ROCKIN' YOU EASY, LOVIN' YOU SLOW

RONNIE MCDOWELL—Epic JE 36142

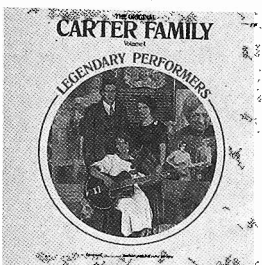
McDowell shows vocal versatility as a variety of songs and styles are tried out on his first LP for Epic under the direction of producer Buddy Killen. The title cut, "Love Me Now," "Until Your Love Found Me" and "When The Right Time Comes" best display McDowell's performing abilities. Several self-penned tunes again confirm his credibility as a writer.



STEPPIN' OUT

THE CATES—Ovation OV 1740

Light country production touches accent the sisters' easy harmonies for a pleasantly smooth package. The Andrews Sisters' sound on their latest single, "Make Love To Me," plus "Show Me The Way" and "Can I See You Tonight" are particularly strong.



LEGENDARY PERFORMERS, VOL. 1

THE ORIGINAL CARTER FAMILY—RCA CPMI 2763

This nostalgic collection contains some of the Original Carter Family's greatest contributions to the early sounds of country music. All tunes were recorded in the late 1920's except for "Lonesome Homesick Blues" recorded in 1941. A must for country buffs.

Nashville Report

(Continued from page 65)

ter than ever in both musical quality and attendance. Recent appearances by the **Kinks** (War Memorial Auditorium), **Wet Willie** (Exit/In), **Dobie Gray** (Exit/In), and **Rickie Lee Jones** (Tennessee Theatre) have drawn full houses, and the entertainment delivered has been some of the best in recent memory. Smaller venues may not make as much money, but they have resulted in happier audiences thanks to better atmosphere and sound quality.

Speaking of venues, RCA artist **Steve Wariner** is completing a tour of the west coast along with **Randy Gurley**, and heading into the midwest, between a few dates backing his producer, **Chet Atkins**.

Johnny Cash has completed a double gospel album at Jack Clement Studio. The LP contains 20 songs—some written by Cash—and was co-produced by Cash, **Jack Clement** and **Jack Routh**. The package, due for early release, is described as a "potpourri of traditional, rockabilly and contemporary gospel music." The **Carter Sisters** and **Jan Howard** are featured as background vocalists.

Lynn Anderson's "Outlaw Is Just A State of Mind" (CBS Records) is her most popular album in a spell. It was produced by The Entertainment Company (New York and Los Angeles), which has directed studio sessions for **Dolly Parton**, **Glen Campbell**, **Tom Jones**, **Cher**, **Judy Collins** and **Barbra Streisand**.

More about Dolly: Just call her "Princess Sunlight." That's the name given her by the chief of the Maroi tribe of Papakura—after a recent performance in Auckland, New Zealand. Dolly's tour of the Far East has been virtually SRO at all stops.



Record World Country Albums

AUGUST 4, 1979

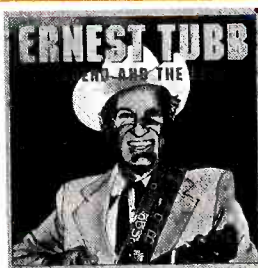
TITLE, ARTIST, Label, Number, (Distributing Label)

AUG. 4	JULY 28			WKS. ON CHART
1	1	THE GAMBLER	KENNY ROGERS United Artists LA 834 H (26th Week)	34
2	2	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		14
3	3	ONE FOR THE ROAD WILLIE AND LEON/Columbia KC2 36064		7
4	5	LOVELINE EDDIE RABBITT/Elektra 6E 181		10
5	4	GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361		7
6	11	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic JE 35751		13
7	8	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318		13
8	7	STARDUST WILLIE NELSON/Columbia KC 35305		65
9	12	WE SHOULD BE TOGETHER CRYSTAL GAYLE/United Artists LA 969 H		3
10	6	IMAGES RONNIE MILSAP/RCA AHL1 3346		8
11	17	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H		81
12	13	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135		8
13	9	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H		17
14	14	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849		25
15	15	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326		36
16	19	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096		11
17	26	THE TWO AND ONLY THE BELLAMY BROTHERS/ Warner/Curb BSK 3347		4
18	18	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H		58
19	20	FAMILY TRADITION HANK WILLIAMS, JR./Elektra 6E 194		11
20	40	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 17743		77
21	21	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016		16
22	22	HONKY TONKIN' VARIOUS ARTISTS/RCA AHL1 3422		3
23	27	THE BEST OF BARBARA MANDRELL /MCA AY 1119		26
24	23	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037		183
25	28	MOODS BARBARA MANDRELL/MCA AY 1088		42



CHARTMAKER OF THE WEEK

26 — **THE LEGEND AND THE LEGACY, VOL. I**
ERNEST TUBB
Cachet CL 3 3001



27	24	CROSS WINDS CONWAY TWITTY/MCA 3086		9
28	25	SERVING 190 PROOF MERLE HAGGARD/MCA 3089		9
29	10	SERVED LIVE ASLEEP AT THE WHEEL /Capitol ST 11945		5
30	29	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993		95

31	31	THE TEXAS BALLADEER FREDDY FENDER/Starflite 36073		3
32	33	LARRY GATLIN'S GREATEST HITS /Monument MG 7628		38
33	32	TNT TANYA TUCKER/MCA 3066		37
34	30	JUST TAMMY TAMMY WYNETTE/Epic KE 36013		8
35	58	A RUSTY OLD HALO HOYT AXTON/Jeremiah JH 5000		2
36	41	EXPRESSIONS DON WILLIAMS/MCA AY 1069		47
37	37	REFLECTIONS GENE WATSON/Capitol ST 11805		24
38	38	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503		33
39	39	ALONE TOO LONG CHARLY McCLAIN/Epic KE 36090		2
40	59	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35623		36
41	42	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H		69
42	16	SWEET MEMORIES WILLIE NELSON/RCA AHL1 3243		26
43	61	PROFILE—THE BEST OF EMMYLOU EMMYLOU HARRIS/ Warner Bros. BSK 3258		36
44	—	THE VERY BEST OF LORETTA AND CONWAY /MCA 3164		1
45	44	ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065		40
46	35	LAUGHING AND CRYING, LIVING AND DYING BILLY "CRASH" CRADDOCK/Capitol ST 11946		5
47	47	RANDY BARLOW /Republic RLP 6024		2
48	48	GREAT SONGS OF THE BIG BAND ERA DANNY DAVIS & THE NASHVILLE BRASS/RCA AHL1 3415		2
49	—	MR. ENTERTAINER MEL TILLIS/MCA 3167		1
50	50	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G		93
51	—	MAKIN' MUSIC ROY CLARK & GATEMOUTH BROWN/ MCA 3161		1
52	34	HEART TO HEART SUSIE ALLANSON/Elektra 6E 177		16
53	46	OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AQL1 3279		19
54	36	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105		38
55	53	SPECTRUM VII DAVID ALLAN COE/Columbia KC 35789		13
56	52	RUNNING LIKE THE WIND MARSHALL TUCKER BAND/ Warner Bros. BSK 3317		11
57	45	I DON'T LIE JOE STAMPLEY/Epic KE 36016		10
58	55	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696		79
59	60	LEGEND POCO/MCA AA 1099		18
60	49	RODRIGUEZ JOHNNY RODRIGUEZ/Epic KE 36014		10
61	66	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719		100
62	65	THE AMAZING RHYTHM ACES /Columbia JC 36083		18
63	43	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739		23
64	51	GARY GARY STEWART/RCA AHL1 3288		21
65	54	IT'S A CHEATING SITUATION MOE BANDY/Columbia KC 35779		20
66	56	IF LOVE HAD A FACE RAZZY BAILEY/RCA AFL1 3391		8
67	57	VARIATIONS EDDIE RABBITT/Elektra 6E 127		70
68	62	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780		59
69	63	JIM ED BROWN AND HELEN JIM ED BROWN & HELEN CORNELIUS/RCA AHL1 3258		21
70	64	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35444		39
71	67	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155		43
72	68	JERRY LEE LEWIS /Elektra 6E 184		16
73	69	BEST OF DOLLY PARTON /RCA APL1 1117		166
74	70	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733		64
75	71	BURGERS & FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983		38

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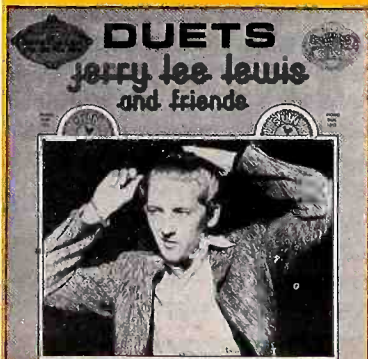
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"DUETS"
Jerry Lee Lewis
and Friends



SUN-1011



SUN-1012

Record World Country Singles



AUGUST 4, 1979

TITLE, ARTIST, Label, Number

AUG. 4	JULY 28		WKS. ON CHART
1	1	YOU'RE THE ONLY ONE DOLLY PARTON RCA 11577 (2nd Week)	9
2	2	(GHOST) RIDERS IN THE SKY JOHNNY CASH/Columbia 3 10961	12
3	5	SUSPICIONS EDDIE RABBITT/Elektra 46053	8
4	4	SAVE THE LAST DANCE FOR ME EMMYLOU HARRIS/ Warner Bros. 8815	10
5	7	COCA COLA COWBOY MEL TILLIS/MCA 41041	8
6	6	NO ONE ELSE IN THE WORLD TAMMY WYNETTE/Epic 8 50722	9
7	8	FAMILY TRADITION HANK WILLIAMS, JR./Elektra 46046	9
8	3	SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716	11
9	12	PICK THE WILDWOOD FLOWER GENE WATSON/Capitol 4723	9
10	13	LIBERATED WOMAN JOHN WESLEY RYLES/MCA 41033	10
11	14	BARSTOOL MOUNTAIN MOE BANDY/Columbia 3 10974	8
12	16	STAY WITH ME DAVE & SUGAR/RCA 11654	6
13	19	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 8 50700	5
14	17	DON'T LET ME CROSS OVER JIM REEVES/RCA 11564	8
15	18	ALL AROUND COWBOY MARTY ROBBINS/Columbia 3 11016	7
16	22	HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/ Columbia 3 11023	5
17	10	REUNITED R. C. BANNON & LOUISE MANDRELL/Epic 8 50717	10
18	23	TILL I CAN MAKE IT ON MY OWN KENNY ROGERS & DOTTIE WEST/United Artists 1299	5
19	21	THAT'S THE ONLY WAY TO SAY GOOD MORNING RAY PRICE/Monument 283	10
20	20	I LOVE HOW YOU LOVE ME LYNN ANDERSON/Columbia 3 11006	7
21	26	I MAY NEVER GET TO HEAVEN CONWAY TWITTY/MCA 41059	4
22	24	SLIP AWAY DOTTSY/RCA 11610	8
23	27	HERE WE ARE AGAIN STATLER BROTHERS/Mercury 55066	5
24	31	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA 11655	4
25	32	FOOLS FOR EACH OTHER JOHNNY RODRIGUEZ/Epic 8 50735	5
26	35	JUST GOOD OL' BOYS MOE & JOE/Columbia 3 11027	4
27	30	YOURS FREDDY FENDER/Starlite 8 4900	7
28	33	LET'S TRY AGAIN JANIE FRICKE/Columbia 3 11029	5
29	34	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430	6
30	29	LOVE ME LIKE A STRANGER CLIFF COCHRAN/RCA 11562	10
31	36	YOUR KISSES WILL CRYSTAL GAYLE/United Artists 1306	2
32	9	WHEN A LOVE AIN'T RIGHT CHARLY McCLAIN/Epic 8 50706	12
33	44	DADDY DONNA FARGO/Warner Bros. 8867	3
34	39	PLAY HER BACK TO YESTERDAY MEL McDANIEL/Capitol 4740	6
35	37	SOMEDAY MY DAY WILL COME GEORGE JONES/Epic 8 50684	6
36	43	THAT MAKES TWO OF US JACKY WARD & REBA McENTIRE/ Mercury 55054	5
37	38	MIDDLE AGE MADNESS EARL THOMAS CONLEY/ Warner Bros. 8798	8
38	47	ALL I WANT AND NEED FOREVER VERN GOSDIN/Elektra 46052	5
39	50	MY SILVER LINING MICKEY GILLEY/Epic 8 50740	3
40	41	JUST WHEN I NEEDED YOU MOST DIANA/Elektra 46061	6



CHARTMAKER OF THE WEEK

41	—	FOOLS JIM ED BROWN & HELEN CORNELIUS RCA 11672	1
42	56	ONLY LOVE CAN BREAK A HEART KENNY DALE/Capitol 4746	2
43	—	IT MUST BE LOVE DON WILLIAMS/MCA 41069	1
44	55	YOU ARE MY RAINBOW DAVID ROGERS/Republic 042	5
45	53	ONCE IN A BLUE MOON ZELLA LEHR/RCA 11648	5
46	51	WHO WILL THE NEXT FOOL BE JERRY LEE LEWIS/Elektra 46067	3



47	52	I COULD SURE USE THE FEELING EARL SCRUGGS REVUE/ Columbia 3 10992	6
48	49	TOWER OF STRENGTH NARVEL FELTS/MCA 41055	5
49	11	AMANDA WAYLON/RCA 11596	12
50	63	LOW DOG BLUES JOHN ANDERSON/Warner Bros. 8863	4
51	62	THE LETTER SAMMI SMITH/Cyclone 104	3
52	15	SINCE I FELL FOR YOU CON HUNLEY/Warner Bros. 8812	11
53	28	WASN'T IT EASY BABY FREDDIE HART/Capitol 4720	11
54	40	DON'T FEEL LIKE THE LONE RANGER LEON EVERETTE/ Orlando 103	9
55	25	I CAN'T FEEL YOU ANYMORE LORETTA LYNN/MCA 41021	14
56	42	PLAY TOGETHER AGAIN AGAIN BUCK OWENS WITH EMMYLOU HARRIS/Warner Bros. 8830	13
57	69	THE DREAM NEVER DIES BILL ANDERSON/MCA 41060	2
58	—	LAST CHEATER'S WALTZ T. G. SHEPPARD/Warner/Curb 49024	1
59	—	IF I FALL IN LOVE WITH YOU REX ALLEN, JR./ Warner Bros. 49020	1
60	60	THE LOVE SONG AND THE DREAM BELONG TO ME PEGGY SUE/Door Knob 9 102	6
61	72	LORELEI SONNY JAMES/Monument 288	3
62	66	MAKE LOVE TO ME CATES/Ovation 1126	6
63	68	I CAN'T SAY GOODBYE TO YOU BECKY HOBBS/Mercury 55062	5
64	78	THE ROOM AT THE TOP OF THE STAIRS STELLA PARTON/ Elektra 46502	2
65	—	GOODBYE EDDY ARNOLD/RCA 11668	1
66	67	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334	4
67	71	SECOND HAND EMOTION FARON YOUNG/MCA 41046	5
68	70	CAN'T YOU HEAR THAT WHISTLE BLOW SONNY THROCKMORTON/Mercury 55061	5
69	79	GUESS WHO LOVES YOU MARY K. MILLER/RCA 11663	2
70	89	I'M JUST A HEARTACHE AWAY DICKEY LEE/Mercury 50068	2
71	—	ROBINHOOD BILLY "CRASH" CRADDOCK/Capitol 4753	1
72	—	BESIDE ME STEVE WARINER/RCA 11658	1
73	91	IT'S TOO SOON TO SAY GOODBYE TERRI HOLLOWELL/ Con Brio 156	2
74	97	WE GOT LOVE MUNDO EARWOOD/GMC 107	2
75	65	WE'VE GOT TO GET AWAY FROM IT ALL TOM GRANT/ Republic 143	6
76	76	MAZELLE GARY STEWART/RCA 11623	4
77	45	DELLA AND THE DEALER HOYT AXTON/Jeremiah 1000	14
78	74	SWEET LOVIN' THINGS/RAINBOW AND ROSES BILLY WALKER/Caprice 2057	6
79	54	WHAT I FEEL IS YOU BILLY THE KID/Cyclone 103	7
80	48	FELL INTO LOVE FOXFIRE/NSD 24	9
81	—	DANCIN' 'ROUND AND 'ROUND OLIVIA NEWTON-JOHN/ MCA 41074	1
82	82	SHE WEARS IT WELL JERRY NAYLOR/Warner/Curb 8881	4
83	46	YOU CAN HAVE HER GEORGE JONES & JOHNNY PAYCHECK/Epic 8 50708	11
84	80	JULIE (DO I EVER CROSS YOUR MIND) WOOD NEWTON/ Elektra 46059	4
85	57	FOREVER ONE DAY AT A TIME DON GIBSON/MCA Hickory 51031	9
86	—	BLUE RIVER OF TEARS MICKI FUHRMAN/MCA 41057	1
87	—	LIVIN' OUR LOVE TOGETHER BILLIE JO SPEARS/ United Artists 1309	1
88	90	I'M TURNING YOU LOOSE BOBBY WRIGHT/United Artists 1300	2
89	96	SUPER LADY RAY PILLOW/MCA 41047	3
90	100	I'VE GOT A RIGHT TO BE WRONG B. J. WRIGHT/ Soundwaves 4589	2
91	92	A GOOD GAL IS HARD TO FIND HANK SNOW/RCA 11622	2
92	—	YOURS AND MINE MARY LOU TURNER/Churchill 7741	1
93	93	YOU'RE ALL THE WOMAN I'LL EVER NEED DUSTY JAMES/ Sunshine Country 172	3
94	98	TELL ME I'M ONLY DREAMING LORRIE MORGAN/MCA Hickory 41052	2
95	59	NOBODY LIKES SAD SONGS RONNIE MILSAP/RCA 11553	15
96	—	MAKE BELIEVE YOU LOVE ME REBECCA LYNN/Scorpion 0581	1
97	—	PLEASE SING SATIN SHEETS FOR ME JEANNE PRUETT/ IBC 0002	1
98	—	I CAN'T DANCE RON SHAW/Pacific Challenger 1635	1
99	99	EBONY EYES/HONEY ORION/Sun 1142	6
100	—	LOVE WOULDN'T LEAVE US ALONE BILL WOODY/ MCA/Hickory 41070	1

Ruby Tuesday*



(BDS-5060)

*Melanie's new single.
(BDA-202)

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What Have They Done to My Song Ma.
Carolina in My Mind.



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