

Record World

JULY 7, 1979 \$2.25



Donna Summer

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 P.O. BOX 302
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Hits of the Week

SINGLES

PEACHES & HERB, "WE'VE GOT LOVE" (prod. by Perren) (writers: Fekaris-Perren) (Perren-Vibes, ASCAP) (3:17). Everything clicks on this uplifting masterpiece. Certain to duplicate the success of their #1 "Reunited," Peaches & Herb lead & harmonize perfectly. Polydor/MVP 14577.

DAVID BOWIE, "D.J." (prod. by Bowie-Viscont) (writers: Bowie-Eno-Alomar) (Bewlat Brs./Flaur/E.G. BMI/100 MPH, ASCAP) (3:20). The unpredictable Bowie unleashes a haunting view of the jock on this first disc from his new "Lodger" lp. A blazing hit rocker. RCA 1166.

ORLEANS, "DON'T THROW YOUR LOVE AWAY" (prod. by Orleans-Cicala) (writers: Happen-Mason-Leinbach) (Lucid, BMI/O-leansongs, ASCAP) (4:50). This highly-energized pop-rocker features a full-bodied harmony chorus hook that's aimed at an AOR/Top 40 audience. Infinity 30,017.

TYCOON, "SLOW DOWN BOY" (prod. by Lange) (writers: Kreicer-Fonfaraj) (Morning Dew, BMI) (3:22). Good advice for the youthful cruiser on this lusty pop-rocker. Rich vocal harmony overlays weave the hook while a sweaty sax provides passion. A multi-format chart-buster. Arista 0437.

SLEEPERS

IAN DURY & THE BLOCKHEADS, "HIT ME WITH YOUR RHYTHM STICK" (prod. by Jankel) (writers: Dury-Jankel) (Blackhill) (3:40). Bopping horns, a boogie piano and Dury's eccentric vocal lyrics equal full-tilt craziness. The captivating rhythm demands AOR-pop success. Stiff/Epic 166157.

RUTH WATERS, "NEVER GONNA BE THE SAME" (prod. by Davis) (writer: Davis) (Midsong / Monsterous / Rosalba, ASCAP) (3:49). Waters' full-range voice gets the limelight on this overwhelming crossover side. The dazed-in-love theme has strong appeal. Millennium 11778 (RCA).

LEON HAYWOOD, "ENERGY" (prod. by Haywood) (writer: Haywood) (Jim-Edd, BMI) (3:35). As the title signals, there's lots of funky movement here with Haywood and a full vocal chorus directing traffic. Dazzling horns, synthesizer & syndrums pave the way. MCA 45093.

ASHFORD & SIMPSON, "FOUND A CURE" (prod. by Ashford-Simpson) (writers: Ashford-Simpson) (Nick-O-Vai, ASCAP) (3:44). The rousing hook is sure to remedy all ills as Ashford & Simpson blend vocal, writing & production skills into another hit potion. WB 8870.

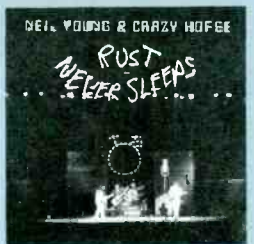
ALBUMS

VARIOUS ARTISTS, "THE MUSIC FOR UNICEF CONCERT." This special celebration of The Year of the Child features performances by The Bee Gees, Earth, Wind & Fire and a host of others. Royalties go to UNICEF and it's a splendid idea, fully executed here. Recorded live at the U.N. Polydor PD-1-6214 (6.98).

NEIL YOUNG & CRAZY HORSE, "RUST NEVER SLEEPS." This first taste of Young's much-awaited documentary is a collection of all new material done in his patented country-rock style. His lyrics have lost none of their timeliness and the acoustic/electric division adds interest. Reprise HS 2295 (WB) (7.98).

ROBIN WILLIAMS, "REALITY... WHAT A CONCEPT." Williams' first album makes no mention of his Mork from Ork persona and shows off a half-dozen equally zany others. Recorded "Live," Williams proves he's one of the brightest and frankly funniest new comics. Casablanca NBL 5 7162 (7.98).

ROBERT PALMER, "SECRETS." Over the past few years Palmer has gathered a coterie of loyal supporters and this new self-produced disc is guaranteed to add more than a few. The slick reggae of the past is toned down a bit and the cut "Bad Case of Loving You" is prime. Island ILPS 9544 (WB) (7.98).





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12" DISCO—MCA# 13920

ALBUM—MCA# 3156

PRODUCED BY PAUL SABU

EXECUTIVE PRODUCERS:
MARC KREINER & TOM COSSIE

For  In association with Record Logic Corp.

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Record World



JULY 7, 1979

RIAA Revamps Gold, Platinum Rules

■ NEW YORK—A new post-release qualification delay of 120 days has been adopted by the RIAA for gold and platinum award certifications on recordings released after July 1, 1979. After that release date, sales audits may be requested and gold/platinum certifications issued only after a single or album has been in release for at least four months.

The decision for the change was made by the board of directors of the Recording Industry

(Continued on page 54)

CBS Trims Staff by About 50; Cuts Termed 'Miniscule' by Lundvall

By SAM SUTHERLAND

■ NEW YORK — Rumored personnel cutbacks prompted by soft business and sagging profits finally surfaced at CBS Records last week, but the bloodbath predicted in recent weeks turned out to be closer to a traditional corporate belt-tightening.

In contrast to printed reports that CBS would lay off up to 300

E/P/A Takes Over Portrait Management; Label to Continue

By SAM SUTHERLAND

■ LOS ANGELES — Portrait Records' restructuring under the auspices of the Epic/Portrait/Associated Labels management team was confirmed by CBS sources last week, and while rumors of

(Continued on page 46)

Record Sales Withstand Fuel Drought, But Retailers Are Wary of Shortage

By WALTER CAMPBELL & SAM SUTHERLAND

■ NEW YORK—East coast retailers, along with merchants in other midwest and southern regions worst hit by fuel shortages, are adding the gas crunch to other trade woes, according to an RW survey of retailers. With looming energy and transportation problems beginning to affect general retail sales volume in a number of other industries, industry observers echoed the varied problems, and "mixed

blessings" hopes, first heard six weeks earlier during the California gasoline crisis (RW, May 19).

Most retailers are mulling the coming weekend and holiday as crucial tests, but many still decline early projections of any net decline in sales, despite some early downturns in stores in the most critically affected markets along the eastern seaboard. Energy-related transportation problems already sharply affecting other retail trades, such as the ongoing protests lodged by striking independent truckers, have yet to dramatically impact on the distribution and sale of records and tapes.

As in the California shortages of a month earlier, though, retailers warn that prolonged shortfalls in petroleum deliveries will ultimately have to be felt.

The pattern seen among west coast retailers is already being repeated as major market operations report significantly reduced highway traffic — and, in many instances, fewer customers — since the crunch began.

In Pennsylvania, among the

worst hit of the eastern states, National Record Mart chief buyer Jimmy Grimes reported, "It's starting to get pretty bad here in Pittsburgh. All the independent gas station owners are planning to shut down Thursday (28), and in Allegheny County, that represents 500 of the 700 stations in the area."

Locally, the duration of that action will, he feels, determine the outcome for retail trade. Although Grimes said it's still too early to estimate any reduction in volume, he's worried that a shutdown lasting into next week will "destroy the whole week's business."

While the chain's stores in West Virginia and Ohio are apparently less affected, he also sees the crunch worsening in Pennsylvania. "It seems other retail businesses such as shoe stores and fashion centers are feeling the effects as well," noted Grimes.

At Peaches Records/Nehi Distributing's national office, marketing VP David Kastens said, "Based on last week's reports, it's already worse [in the east] than it was here in California. The entire east coast is being affected. Areas like Oklahoma and Texas aren't really feeling it as yet, apart from Houston and Dallas, and other southern areas like Memphis haven't been hit."

With chain staffers reporting

(Continued on page 51)

staffers Friday (29), the last business day in the current quarter, the actual tally has proven a fraction of those early forecasts. "We're talking about roughly 53 people, or 54, and no more than that," Bruce Lundvall, CBS Records division president, told RW when reached Thursday.

Lundvall added that the final

(Continued on page 46)

Record World Plans N.Y. Special With Borough Pres., N.Y. Task Force

By KEN SUNSHINE

■ NEW YORK — The New York Music Task Force, in conjunction with its founder Manhattan Borough president Andrew Stein, this week announced it will help produce a special edition of Record World devoted to the mu-

sic and music business of the City of New York. Entitled "New York: A Universe of Music," the special issue will be published in early fall.

Borough president Stein stated: "We New Yorkers are proud to be at the center of so much of the music industry. Our history of cultural diversity has played a major role in influencing most

(Continued on page 36)

RW Appoints Sunshine N.Y. Special Coordinator

■ NEW YORK — Record World has announced the appointment of Ken Sunshine to the position of coordinator for the upcoming special issue on "New York: A Universe Of Music" (see separate story).

Sunshine has taken a leave of absence from his position as special assistant to the Manhattan

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Sonderling Chooses WOL 'Distress Sale'

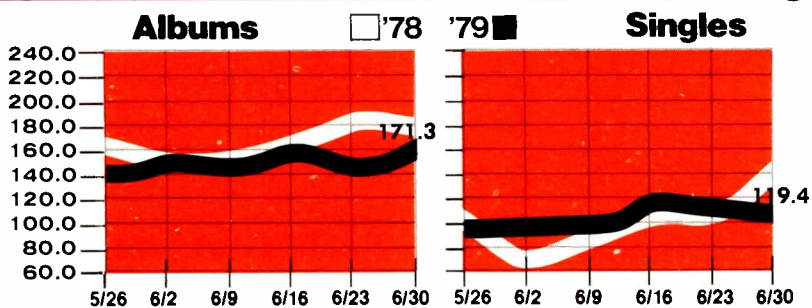
By BILL HOLLAND

■ WASHINGTON—The Sonderling Broadcasting Corporation, licensee of Washington radio station WOL-AM, has decided to move ahead with plans to sell the property through the FCC "distress sale" policy rather than face renewal hearings that would investigate alleged past payola practices at the station.

In a letter to the FCC earlier this month, legal counsel for Sonderling said the company was planning to try and sell the station through the distress provisions, and asked the FCC to postpone renewal hearings until the fall. The FCC "took cognizance" of

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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 March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

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■ **Page 18.** The retail jury is still out on the new rock, Part III of RW's "Rock Renaissance" series reports. Sales have, predictably, been strongest in the northeast, but a number of retailers assert that the new-rock hits would have done well even in competition with superstars.



■ **Page 25.** Columbia Records hosted a disco celebration at New York's Roseland last week, showcasing a number of artists and the CBS disco campaign as well. Deniece Williams (flanked by Leonard Smith of ARC Records and Columbia artist development VP Arma Andon) provided one of the event's highlights.

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Powerhouse Picks

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

Barbra Streisand (Columbia) "The Main Event/Fight." Station playlists continue to show strong upward movement while new adds keep rolling in. Sales are being reported.

The Knack (Capitol) "My Sharona." The list of primary and secondary stations on this record continues to grow fast with many debuts already being reported. Early sales reports have come in.

Barney Ales Named Rocket Records Pres.

■ **LOS ANGELES** — Barney Ales has been appointed president of the Rocket Record Company, it was announced by John Reid, chairman of the board.

Prior to joining Rocket, Ales served as president of Motown Records. Ales joined up with Berry Gordy in 1960 to form Motown. After reaching goals that he had set for Motown, he then left the company in December 1978.

Ales will be based at the Rocket offices in Los Angeles.

Ellis to Motown

■ **LOS ANGELES** — Don Ellis has been tapped as executive vice president, creative (a&r), for Motown Records, RW has learned.

Although official announcement of the appointment isn't expected until next week, Motown Industries vice chairman Mike Roshkind confirmed Ellis was to sign his agreement with the label Thursday (28).

"I think it may herald a whole new era for us at Motown," he observed of Ellis' new role. With his background as vice president, national a&r, for Columbia Records, Ellis will bring broad pop and rock credentials to his new label home.

Ellis, who will be based at Motown's offices here, is expected to join the staff sometime next month, reporting to Roshkind.

200 Gather For NMPA Meet

By PAT BAIRD

■ **NEW YORK** — More than 200 music publishers gathered last week in New York for the 63rd annual meeting of the National Music Publishers Association and New York Copyright Workshop. Leonard Feist, president of NMPA, announced at the meeting that 28 new members had been elected during the past year, bearing the total membership to 194 publishers representing some 1500 publishing entities.

During the afternoon "report on the state of the agency," Al Berman, president of the Harry Fox Agency, announced an increase of 37½ percent in the amount of monies the agency collected for its publisher clients last year. According to Berman, the increased income reflects both the

(Continued on page 35)

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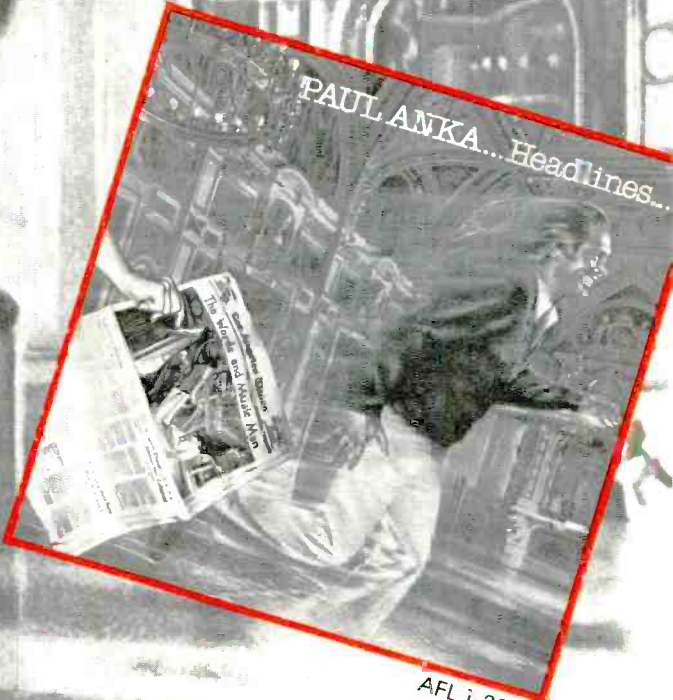
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Anka Makes "HEADLINES"



Fast-breaking news! Late bulletin...
"As Long As We Keep Believing" PB 11662
The single from Paul Anka's
latest album

On **RCA**

Jay Levy Details Soundtrack Projects To Kick Off Lorimar/CBS Label Deal

By SAMUEL GRAHAM

■ LOS ANGELES—Jay Levy, the newly-named general manager of Lorimar Records (and Lorimar Productions vice president), last week outlined the film soundtrack projects, including the films "Americathon" and "The Fish that Saved Pittsburgh," that will launch his company's association with CBS Records.

After completing their first 10 years in business with an impressive array of television and movie credits (including 21 Emmys for such shows as "The Waltons" and "Eight is Enough"), Lorimar Productions is attempting to match that success in the record industry, via a new distribution pact with CBS. The recently-announced (RW 6/30/79) Lorimar Records/CBS deal will include both soundtracks and releases by individual artists.

"Lorimar Productions needed a label," said Levy, a musician with studio and performing credentials who previously worked for the Robert Stigwood Organi-

Motown Names Miller Promotion Vice Pres.

■ LOS ANGELES — Skip Miller has been upped to VP of promotion at Motown, it was announced by Michael Roshkind, label vice chairman and chief operating officer.



Skip Miller (left), Michael Roshkind

Miller had been national director of promotion and previously western regional sales manager. During his tenure at Motown, Miller has been involved in all facets of the label's operation including sales, promotion and advertising.

Murray Re-Signs With Capitol

■ LOS ANGELES—Anne Murray, a Capitol recording artist since 1970, continues her career with the label following last week's signing of another exclusive, worldwide recording agreement, according to Don Zimmermann, president, Capitol/EMI America/United Artists Records Group.

zation. "Some of their projects were natural for a tie-in with music."

For distribution, Levy continued, "(Lorimar board chairman) Merv Adelson had talked about the concept of a label with CBS. Lorimar was impressed with their size and reputation, and with their professionalism. I think they have a real interest in the movie business, and then endless cross-pollination between movies and records. And right now, we're about the only CBS label that can supply them with soundtracks."

The first of these soundtracks will be for "Americathon," a film written and directed by Neil Israel and scored by Tom Scott. Due in August, the soundtrack album will include contributions by the Beach Boys ("It's a Beautiful Day," the theme song), Eddie Money ("Get a Move On" and "Open Up Your Heart," both written for the film), Elvis Costello (two previously-unissued tracks), Meatloaf and Nick Lowe, all CBS performers, as well as actress Zane Busby, whose "Americathon" album track (the intriguingly titled ("Don't You Ever Say No to Me) Yankee Garbage") was produced by Mike Chapman. "I like a soundtrack to both work with the movie and stand by itself," said Levy. "I think each of the ten tracks on the album has its own integrity."

Among the other Lorimar soundtrack albums will be "The Fish That Saved Pittsburgh," scored by Thom Bell and featuring the O'Jays, Phyllis Hyman, the Spinners, Teddy Pendergrass and others; "Cruisin'," an Al Pacino film; and "Carny," produced by the Band's Robbie Robertson, starring Robertson and Gary Busey and including original Robertson music performed with "the Carny Band."

"I think Lorimar will be a strong asset to CBS," said Levy, "in terms of supplying high-quality, innovative soundtracks." However, he added, Lorimar Records will also sign artists for non-film-related musical projects.

"It makes no difference what kind of music it is," contended Levy. "If it works, I'm interested. We won't be any particular type of label — Lorimar Records is a music company, and artists in any category can find a home here if I'm turned on by the music." Although no signings have been made yet — and the first year's quota will probably not exceed six—Levy noted that the Lorimar arrangement "would have meant a lot less in terms of my working here" without the provision that acts with no relation to movies, television and so on could also be signed.

In general, Levy said, he subscribes to the "staying with an artist" philosophy that CBS evidenced with acts like Billy Joel and Boz Scaggs. "The worst thing is to sign an act, leave it at that and just expect things to happen. I want this label to be totally supportive. I'm fortunate enough to be on the street—I know producers, including the ones who haven't been discovered yet. And the Lorimar people are very creative, in a business and aesthetic sense."

The Lorimar Records staff currently consists only of Levy and his secretary. "CBS will handle the promotion and marketing initially," Levy said, "but we have an in-house staff for movies, and we'll work in synch with the CBS field people. As for myself, I don't want to be over-staffed; I want to build step by step. But as I said, we have a tremendous in-house capability at Lorimar. Some of the record functions can be handled here."

Atco Signs Pete Townshend



Pete Townshend, composer/guitarist with The Who, has been signed to a long-term, exclusive worldwide solo recording contract with Atco Records. The announcement was made by Atco Records president Doug Morris. Townshend will enter the studio shortly to begin work on his first solo project for the label. Shown celebrating the signing are Atco president Doug Morris (left) and Townshend.

MJA Holds Meet

■ CHERRY HILL, N.J.—The Music Jobbers Association (MJA) held its second annual meeting in Atlanta, Georgia on June 9 and restated its aim to promote the print music industry at the retail, wholesale and publishing levels. Publishers were invited to comment on the direction the MJA should take, and how it would best serve its membership. Among the topics discussed at the meeting: a membership drive in both the regular (jobber) and associate (publisher) categories; publication of an MJA newsletter; cooperative advertising; seminars and workshops geared toward educating the retailer on how to sell more print product; merchandising tips, profit pointers, etc.; publisher-jobber forums aimed at analyzing information accumulated by the MJA market research surveys; plans to increase sales of printed music and reduced returns; the unique problems and needs of the print industry.

Joan Griggs of Chesbro Music and Sy Simon of Grossman Music, were named to the membership committee. Harold Goydel of Mark Music Service was named chairman, mobile jobber committee. Dick DeCouncey of Georgia Music Supply and Ed Cranley of Willis Music accepted positions on the election committee.

Membership applications can be obtained by writing the MJA at P.O. Box 2810, Cherry Hill, New Jersey 08034.

E/A Ups Two

■ LOS ANGELES — Robin Huff has been promoted to the post of administrative assistant to Ken Buttice, Elektra / Asylum vice president / promotion. Formerly Buttice's secretary, Huff's new responsibilities will include administration of the department and liaison with regional promotion representatives and artists' managers.

Stephanie Spring has been promoted to administrative assistant to Mark Hammerman, E/A national artist development director, responsible for administrative support of the department's operations in the label's Los Angeles headquarters, where she was previously Hammerman's secretary.

Vernon Presley Dies

■ MEMPHIS—Vernon Presley, 63, father of the late Elvis Presley, died Tuesday, June 26, in Baptist Hospital here following extended heart illness. Presley, who managed much of Elvis' business affairs, had been in ill health due to heart disease for much of the past year. He was buried June 28 at the Graceland Mansion grounds next to his son's gravesite.

THE ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE

STARRING

BILL MURRAY

MEATBALLS

RS-1-3056

INCLUDING:

THE SMASH HIT SINGLE "MAKIN' IT"^{RS 915}* BY DAVID NAUGHTON
"MEATBALLS" BY RICK DEES • "GOOD FRIEND" BY MARY MACGREGOR
WITH SELECTED DIALOGUE BY
BILL MURRAY AND CAST



PRODUCED BY ELMER BERNSTEIN AND NORMAN GIMBEL
*PRODUCED BY FREDDIE PERREN FOR GRAND SLAM PRODUCTIONS, INC.

PARAMOUNT PICTURES PRESENTS BILL MURRAY IN AN IVAN REITMAN FILM "MEATBALLS"



Chart Analysis

Supertramp Number One for Eighth Week; Rogers and ELO Make Impressive Gains

By SAMUEL GRAHAM

■ Supertramp (A&M) enjoys its eighth week in the #1 position this week, having maintained a healthy, if not massive, lead over Donna Summer (Casablanca) at #2. Elsewhere in the top five, Cheap Trick (Epic) also holds its previous position (#3), while Earth, Wind and Fire (ARC/Col) moves up to #4 bullet; the latter is showing an excellent sell-through at all levels—rack, retail and one-stops—and the action on the new single, "After the Love Has Gone," may just move the album into the top spot.

Kenny Rogers (UA) regains a bullet this week, moving to #6 with huge rack sales; "The Gambler" may in fact be the top rack item in the country. ELO (Jet) has also made impressive moves in

the top ten, jumping to #10 bullet in only its third week on the chart on the basis of a good week at both rack and retail.

Other bullets in the top twenty include Teddy Pendergrass (Phila. Intl.) at #15 and Wings (Col) at #19; the former is perhaps the top one-stop album—and the top selling lp in the southwest—with heavy r&b sales carrying over to pop, while the latter continues to spread at both rack and retail after entering last week (as Chartmaker) at #23 bullet with retail; Peter Frampton (A&M) is at #24 bullet with a good combination of rack and retail; Charlie Daniels (Epic) is at #76 bullet with excellent racks and retail in New York, the midwest and the southeast; and Dire Straits (WB) is spreading well in the second week, moving to #28 bullet with retail and early racks.

In the thirties, the Crusaders (MCA) is at #30 bullet with retail/one-stop strength in N.Y., the

west coast and the midwest; there is some rack action on this record, but its lofty position is overwhelmingly due to retail and one-stops. Other bullets in the thirties include Con Funk Shun (Mercury), at #37, also with retail and one-stops, and David Bowie (RCA) at #38.

John Stewart (RSO), now at #40 bullet, has been moving steadily week after week, fueled by solid retail sales, some racks and a hit single that is now bulleting at #16 on the Singles Chart. The Who's (MCA) "The Kids Are Alright" soundtrack moves to #41 bullet (from #50) in just its second week, with excellent retail and one-stops throughout the country.

In the fifties, bullets include the Atlanta Rhythm Section (Polydor), at #53 with rack and retail strength in the southeast (their home turf), the northwest, Memphis, L.A., Washington and elsewhere, followed by Lou Rawls (Phila. Intl.), at #54 with a good retail showing in N.Y., Philadelphia, Florida, Baltimore/Washington, Milwaukee and Memphis.

(Continued on page 50)

E/P/A Hot On Chart

■ NEW YORK—The Epic/Portrait/Associated labels are currently enjoying their hottest period ever, showing strength on the *Record World* album chart this week with five positions in the Top 20. Gold and platinum certifications for E/P/A releases are at an all-time high.

Heading the list is Epic's Cheap Trick, holding down the #3 position with their latest lp, "Live At Budokan." Jet Records' Electric Light Orchestra occupies the #10 spot with a bullet with their "Discovery" lp. "Monolith" by Kansas on Kirshner Records stands in the #11 spot. The Isley Brothers possess the #13 spot with their "Winner Takes All" album on their own T-Neck Label. Finally, Philadelphia International's Teddy Pendergrass captures the #15 spot with a bullet from his recently released album, "Teddy."

Albums

Anita Ward Single Bullets To Number One; Rogers, Cheap Trick, ELO Also Strong

By JOSEPH IANELLO

■ The big battle in this week's Top Ten was among last week's highest contenders, and Anita Ward (Juana) dethroned Donna Summer (Casablanca) for the #1 position after five consecutive weeks. Ward holds numerous #1 spots around the country on the strength of heavy multi-chart appeal and huge sales action across the board. Not to be denied, Summer remains in great shape at #2 and #3 with both records selling strong and pushing Ward for the top.

More big news comes from the twenties where a strong group of contenders (seven of the ten slots are bullets) is creating quite a radio and sales stir. Kiss (Casablanca) at #21 bullet is still lacking some stations but otherwise is moving well with sales really coming home. A great market spread has driven Gerry Rafferty (UA) up to #22 bullet closely followed by Raydio (Arista) with radio stations coming

in bunches (F105, 99X, KDBW) for a #23 bullet. Hot selling action and adds at WCAO and F105 fueled Elton John (MCA) to the #25 bullet post while Anne Murray (Capitol) continues her solid jumps and crossover story (#3 bullet on the Country Chart) for #26 bullet.

The momentum building in the twenties spills into the thirties as Abba (Atlantic) at #30 bullet, Wings (Columbia) for #31 bullet, and Chic (Atlantic) a burning #32 bullet are hot on the heels of Atlanta Rhythm Section (Polydor) and Peter Frampton (A&M) doing #28 bullet and #29 bullet respectively. Chic is blowing everything out of the way with overwhelming pop and r&b sales, adds on KHJ, WHBQ, Q105, and KLIF, a #11 bullet on the BOS Chart, and a mammoth 13 slot jump. Wings has a solid sales pattern developing, a bulleted lp at #19, and adds at WCAO and BWXI.

Back to the Top 10, Kenny Rogers (UA), after cooling slightly last week, had a sales surge and continued movement on the radio charts for #6 bullet. Sales refuse to let up for Cheap Trick (Epic) as

their #3 lp and #1 rating in Boston move them to #7 bullet. ELO (Jet) closes out the first ten with an add at WABC and sales increasing around the country.

David Naughton (RSO) heads the second ten with adds at

WABC, KHJ and WCAO for #13 bullet. Strong sales make Dr. Hook (Capitol) the #14 bullet choice while John Stewart (RSO) comes in at #16 bullet with very few holes remaining and sales

(Continued on page 50)

Singles

Regional Breakouts

Singles

East:

ARS (Polydor/BGO)
Joe Jackson (A&M)
Barbra Streisand (Columbia)
Maxine Nightingale (Windsong)

South:

Anne Murray (Capitol)
ARS (Polydor/BGO)
ABBA (Atlantic)
Kansas (Kirshner)
Wet Willie (Epic)
Eddie Rabbitt (Elektra)

Midwest:

ARS (Polydor/BGO)
Blondie (Chrysalis)
Joe Jackson (A&M)
Maxine Nightingale (Windsong)
Charlie Daniels Band (Epic)

West:

Elton John (MCA)
Chic (Atlantic)
Joe Jackson (A&M)
Kansas (Kirshner)
Maxine Nightingale (Windsong)

Albums

East:

The Knack (Capitol)
ABBA (Atlantic)
LTD (A&M)
Queen (Elektra)
Norman Connors (Arista)
Blue Oyster Cult (Columbia)

South:

The Knack (Capitol)
ABBA (Atlantic)
LTD (A&M)
Blue Oyster Cult (Columbia)

Midwest:

The Knack (Capitol)
ABBA (Atlantic)
LTD (A&M)
Chuck Mangione (A&M)
Bram Tchaikovsky (Polydor)
Blue Oyster Cult (Columbia)

West:

ABBA (Atlantic)
Chuck Mangione (A&M)
Queen (Elektra)
Blue Oyster Cult (Columbia)
Sun (Capitol)

The Edgar Winter Album



WINTER WILL BE WARM.

With clear, bright-lit lyric days, fresh winds from new directions, temperatures ranging from the sixties, seventies and now into the eighties, followed by friendly, loving, mild nights.

"The Edgar Winter Album," JZ 35989 the warmest Winter on record. On Blue Sky Records and Tapes.

Hunting 'Headlines'



Paul Anka and Robert Summer, president, RCA Records, are shown in Los Angeles listening to a playback of Anka's newest RCA album, "Headlines." The album has been rush-released to coincide with Anka's appearance at the grand opening of Caesar's World's new Boardwalk Regency Hotel in Atlantic City June 28th through July 7th.

CBS Names Bernardo Jazz-Prog. Promo Dir.

■ NEW YORK — Vernon Slaughter, director of jazz-progressive music/CBS Records, has announced the appointment of Mike Bernardo to the position of director of national promotion/jazz-progressive music, CBS Records.



Mike Bernardo

In this capacity she will be responsible for directing and coordinating national promotion activities, recommending promotion and strategies as member of national promotion staff and directing field promotion staff on all assigned jazz-progressive product on both Columbia and the E/P/A labels.

Bernardo joined CBS Records in 1975 as black music marketing's New York promotion manager. In 1977 she was promoted to regional promotion marketing manager for the northeast region.

Casablanca Ups Balassa

■ LOS ANGELES — Veronica Balassa has been promoted to the position of manager of royalties for Casablanca Record and Film-Works, it was announced by vice president/chief financial officer David Shein.

She was previously assistant to the director of royalties. Before joining Casablanca two and a half years ago, she worked for WEA/Fillipacci in Paris, and prior to that, for Warner Brothers Records in Los Angeles.

New Capitol Lineup In Press Department

■ LOS ANGELES—In a major re-organization of the press & artist relations area at Capitol Records, Inc., Patti Maturkanic, Marsha Meyer-Sculatti and Reve Gipson have been named to newly created posts within the department, announced Dan Davis, vice president, creative services/merchandising & advertising/press & artist relations/film & video. Maturkanic will become manager, artist relations, Meyer-Sculatti; senior publicity manager, and Gipson, publicist, black product.

Background

Prior to her promotion, Patti Maturkanic was the label's artist relations coordinator, west coast. A 10-year veteran of Capitol, she has worked in artist relations for the past three. Based at Capitol's Hollywood Tower, she will report directly to Oscar Arslanian, director, press & artist relations. Reporting to Maturkanic will be assistants Judi Kerr and Laurie Williams.

Reporting to Marsha Meyer-Sculatti will be Kyo Sharee, press manager, west coast, Stephen Peeples, manager, press & editorial services and Reve Gipson. Meyer-Sculatti, who has been with Capitol since January '78 as a copyright/publicist, will report directly to Oscar Arslanian.

Pappas To Exit Ken Fritz Mgmt.

■ LOS ANGELES — Ken Fritz, president of Ken Fritz Management, has announced that Connie Pappas has resigned her current post as vice president of the firm, effective July 15, 1979.

Pappas, who has served as vice president for the past two years, has vacated her post to launch her own personal management company in Los Angeles.

Weiner To 20th

■ LOS ANGELES — The appointment of Mort Weiner to the position of director, sales and merchandising, 20th Century-Fox Records, has been announced by Neil Portnow, senior vice president, 20th Century-Fox Records. Weiner will be responsible for coordinating all merchandising, sales, distribution and marketing activity for 20th through RCA Records which now distributes 20th Century-Fox product.

Weiner comes to 20th directly from RCA Records where he held the position of director of product merchandising, and previously director of associated labels. He has also worked at Motown and CBS Records. Weiner will work out of the 20th Century-Fox Records' home office in Los Angeles.

RSO Names Banks Black Music Dir.

■ LOS ANGELES — David Banks has been appointed national director of black music for RSO Records, it was announced by Al Coury, president of the label.



David Banks

Banks' responsibilities at RSO Records will be to concentrate on the special requirements of the black music market and to increase public awareness of RSO's black product.

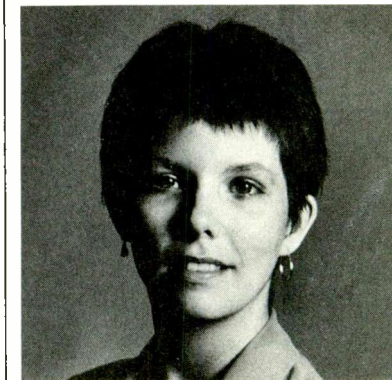
Thorpe in Atlanta



While on his premiere American concert tour recently, Billy Thorpe was visited backstage in Atlanta at the Fox Theatre after his concert by several Capricorn executives. Pictured are, from left: Billy Thorpe; Phil Walden, president, Capricorn Records; Phil O'Kelsey, back-up singer in Billy's band; Victor Marques, Capricorn's national sales and marketing coordinator; Don Schmitzerle, vice president and general manager of Capricorn; and producer Spencer Proffer.

Columbia Taps Laverty

■ NEW YORK — Hope Antman, director, national press & public information, Columbia Records, has announced the appointment of Marilyn T. Laverty to manager, press & public information, east coast, Columbia Records.



Marilyn Laverty

In her new position, Laverty will be responsible for developing and implementing press campaigns for Columbia artists within the New York area, with emphasis on both local and national publications based there. She will report directly to Paula Batson.

Laverty comes to Columbia Records from RCA Records, where she was manager, popular press & information. From 1977-78 she worked at Columbia in the east coast publicity department.


Lourie-Miller Taps Joy Hall

■ LOS ANGELES — Miles Lourie and Alan Miller have announced that Joy Hall has joined Lourie-Miller Management, Inc.

Ms. Hall will be based in Los Angeles working directly as assistant to Alan Miller. Her responsibilities with the Lourie-Miller organization will include national album promotion and coordination of all west coast operations for the firm.



Distributed by CBS Records.
Produced by Edgar Winter and Tom Moulton.
"Blue Sky" is a trademark of Blue Sky Records, Inc. © 1979 CBS Inc.



**WHEN YOU PLUG IN
PAT TRAVERS LIVE
BOOM BOOM,
OUT GOES THE LIGHTS.**

Everyone with ears on the sides of their head knows Pat Travers live is a jolt of high intensity rock 'n' roll.

And if you've ever longed to be a rock star, you can join in on a chorus or two of the Pat Travers anthem, "Boom Boom, (Out Goes The Lights)" PD14576

But to experience all this ecstasy, it is necessary to obtain one key ingredient. The new Pat Travers live album, "Go For What You Know." But be careful. It might blow a fuse or two.

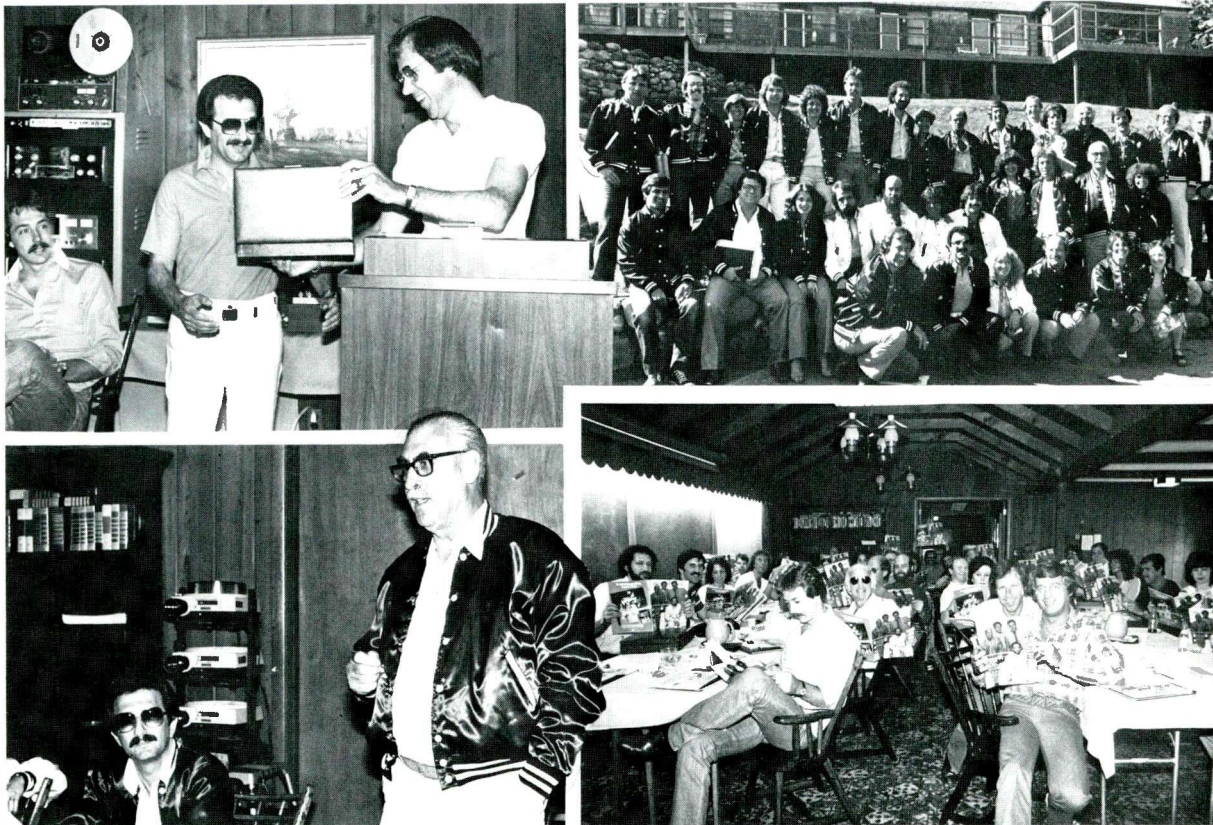
**THE PAT TRAVERS BAND LIVE IS
"GO FOR WHAT YOU KNOW" FEATURING
"BOOM BOOM, (OUT GOES THE LIGHTS)"
AND AN AUDIENCE OF THOUSANDS.
ON POLYDOR RECORDS AND TAPES.**



PD-1 67C

**ON TOUR: July 23 Winnipeg, Can. July 24 Regina, Can. July 25 Saskatoon, Can.
July 29 Calgary, Alberta July 31 Victoria, Can. Aug. 1 Vancouver, Can.
Aug. 5 San Diego, Ca. Aug. 9 Spokane, Wash. Aug. 10 Portland, Or. Aug. 11 Eugene, Or.
Aug. 12 Seattle, Wash. Aug. 13 Medford, Or. Aug. 16 Santa Monica, Ca.
Aug. 18 Sacramento, Ca. Aug. 19 San Jose, Ca. Aug. 20 Fresno, Ca. Aug. 21 Reno, Nevada**

Chappell Natl. Meeting Highlights



The staffs of Chappell Music and Intersong Music gathered recently at Gurney's Inn, Montauk, L.I. for their annual national meeting. They were joined there by executives from the Polygram Publishing Division and members of the companies' London staff. Shown here, top row, at right, Chappell/Intersong president Irwin Robinson is presented with a specially inscribed gavel by John McAuliffe, company comptroller. At right, the staffs of both companies, sporting new jackets, pose for a class picture. Included in the photo are senior VP Irwin Schuster, Polygram Publishing worldwide president Heinz Voigt; London-based VP of Chappell International Nick Firth and Jan Cook, chief financial officer of the Polygram Publishing Division. Bottom row, at left, Voigt is shown addressing the meeting with Robinson looking on, and, at right, all participants are pictured reading their favorite magazine.

MCA Names Three To Publicity Posts

■ LOS ANGELES — Joan Bullard, vice president of publicity for MCA Records, has announced the appointments of three members of the national publicity staff based at Universal Studios.

Elaine Cooper has been named west coast manager of special markets and tour publicity. In her new capacity, Cooper will be responsible for all publications in disco, jazz and r&b as they relate to interviews. Prior to joining MCA, she was coast manager for ABC Records.

Laura Brotman has been promoted to west coast pop consumer publicist. Her responsibilities include all consumer press in Los Angeles, national magazines, wire services and syndicates as they relate to artists. She has been in the publicity department two of the three years she's been with MCA.

Michael Carmack has been named staff writer/publicist for MCA Records. His duties include the writing of biographies, features, developing trade stories and writing lp sale bios and single bios. Before joining the label, he was a writer/publicist with the Brokaw Company, editor of Orange Coast magazine, and prior to that, entertainment editor at the Los Angeles Herald Examiner.

Columbia Names Munoz Associate Product Mgr.

■ NEW YORK—Barbara Cooke, director, merchandising, east coast, Columbia Records, has announced the promotion of Mason Munoz to associate product manager for Columbia Records.

In his new capacity Munoz will be responsible for the planning and execution of merchandising programs for select album releases on the Columbia label.

Munoz joined the Elmhurst branch of CBS Records in 1975 as an inventory clerk. One year later he was promoted to sales representative and has been responsible for accounts in Manhattan, Long Island and New Jersey.

Ariola Taps Klein

■ LOS ANGELES — Renee Klein has been appointed to midwest regional secondaries promotion for Ariola Records, as announced by B.J. McElwee, vice president of marketing/sales and promotion.

Klein will be working with the firm's promotion staff from the home office in Beverly Hills and report directly to McElwee.

Prior to her new position, Klein was working at Capitol Records in Chicago doing promotion coordination and before that handling music and programming duties at WXRT in Chicago.

R&C Ups Boyer

■ NEW YORK—Joe Dera, director of the east coast music division for Rogers & Cowan Public Relations, has announced the promotion of Sandy Boyer to assistant to the director.

Boyer will be responsible for the development and implementation of publicity campaigns on behalf of Rogers & Cowan clients touring the eastern seaboard.

Carolyn Mas to Mercury



Bob Sherwood, president of Phonogram, Inc./Mercury Records, has announced the signing of Carolyn Mas to a worldwide recording contract. Her first album "Carolyn Mas," is scheduled for a late July release. A tour in conjunction with the album release is being planned and booked by the Agency of the Performing Arts (APA). Seen at the signing session are, from left: Steve Burgh; Steve Katz, vice president/east coast a&r for Phonogram/Mercury; Carolyn Mas; Bob Sherwood; Faris Bouhafa, manager for Carolyn Mas; and David Werchen, director of law for Phonogram/Mercury.

Atlantic Sets Campaign For Muppet Soundtrack

■ NEW YORK — In support of the just-released original soundtrack recording of "The Muppet Movie," Atlantic Records is mounting an extensive marketing campaign, coinciding with the release this month of the first feature film to star Jim Henson's Muppets. In coordination with Associated Film Distributors (AFD), Atlantic has planned a multi-phased campaign.

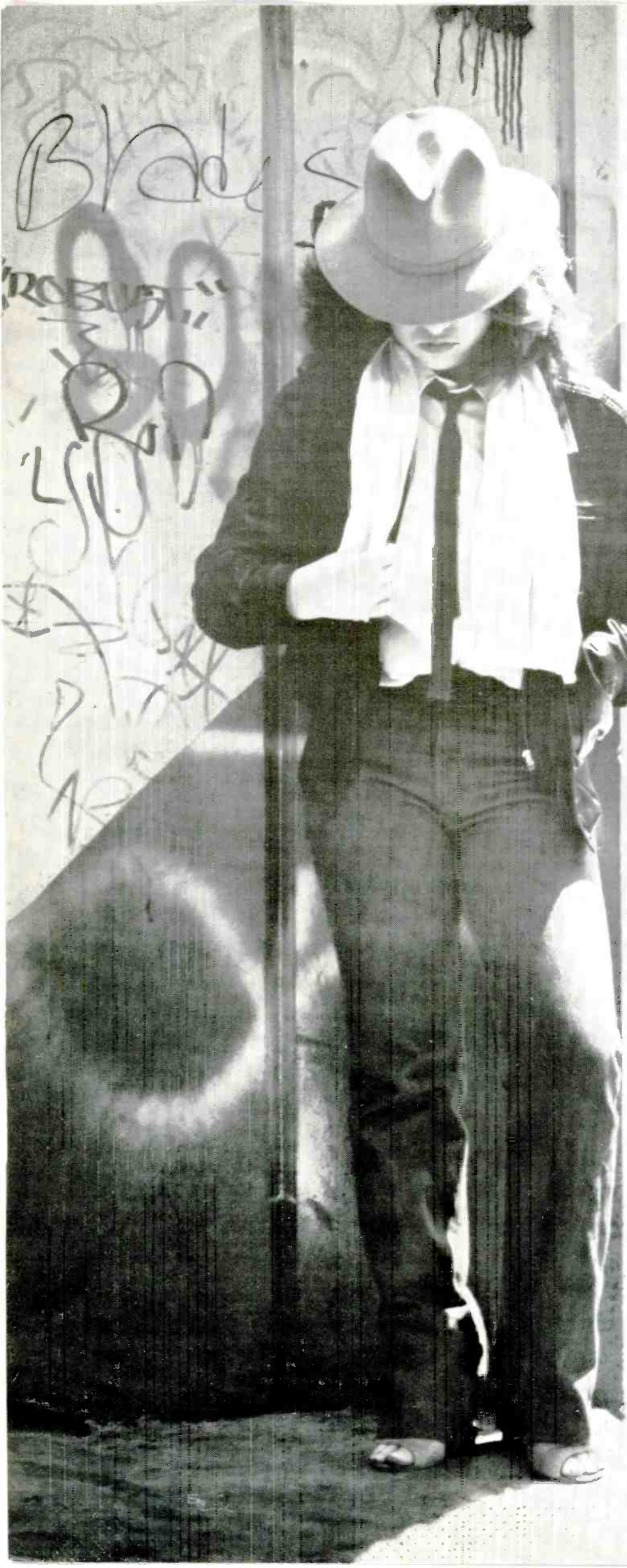
The film's distributor, AFD, and Atlantic will be tying together their advertising and promotional efforts in major markets where there is a large customer demand and where joint exposure will be mutually beneficial. One aspect of Atlantic's campaign will be tie-ins between local record stores and area theatres showing the film, including cooperative displays and mutual advertising plans. There will be a series of special screenings of the movie to selected retailers, press and radio personnel across the country.

The early phase of "The Muppet Movie" soundtrack campaign will focus largely on those markets where the film will initially run, with the program spreading as the movie opens in more areas.

Other marketing aids include: saturated radio and TV time-buys; in-store, point-of-purchase merchandising posters, displays and streamers; trade and consumer print ads; and additional promotional tools to be announced.

ELO LP Platinum

■ NEW YORK — Jet recording group Electric Light Orchestra has had their latest album, "Discovery," certified platinum by the RIAA.



Someone no one predicted.

Rachel Sweet.
She gives you everything
she can.
And wishes she could
give you more.
On her album "Fool Around."
Including "I Go to Pieces"
and "B-A-B-Y."

RACHEL SWEET FOOL AROUND

including:
I Go To Pieces/B-A-B-Y/Sad Song
Stranger In The House/Who Does Lisa Like?



JC 36101



"Our Record Is Extremely Good."

"Columbia" is a trademark of CBS Inc. © 1979 CBS Inc.

At the Tokyo Music Festival...



Pictured here at the finals of the recent 8th Annual Tokyo Song Festival are, top row, from left: Grand Prize winner Rita Coolidge; Golden Prize winner A Taste of Honey; A) Jarreau and Raffaella Carrà (Italy), co-winners of the Silver Prize, and The Brothers Four of the U.S.A., one of the Bronze Prize winners. Shown, second row from left

are: Bronze Prize winner Judie Ongu; Bronze Prize winners Sergio Mendes & Brazil 88; Junko Ohashi, winner of the Best Singer Award, and Kenji Sawada of Japan, winner of the Foreign Judges Award.

AGAC Announces ASKAPRO Line-Up

■ NEW YORK — Sheila Davis, director of special projects of the American Guild of Authors and Composers (AGAC), has announced the July lineup of guest speakers for the Guild's Thursday noontime rap sessions for songwriters.

Guests

Music industry professionals who will be fielding questions from lyricists and composers will be: July 5, Mark Bauman, professional manager of Inter-song; July 12, Al Altman, professional manager of Rock Music with Stu Greenberg of United Artists Publishing; July 19, Mark Sameth, professional manager, and Don Levy, general manager of Sugar N' Soul Music; and on July 26, Elaine Sorel, a career guidance consultant for Creative People will discuss "Focusing Your Talents for Success."

The ASKAPRO seminars held at AGAC, 40 West 57 Street, Room 410, are open to all songwriters. Only a phone call (757-8833) is required to reserve a space.

Mistress to RSO



Mistress has been signed to a long-term recording contract with RSO Records, it was announced by Al Coury, president of the label. Mistress' forthcoming debut RSO album includes original songs written by the five member group. Pictured following the signing are, from left: Al Coury, David Brown, Danny Chauncey, Kenny Hopkins, Chris Paulson and Charlie Williams.

CBS Ups Karasyk

■ NEW YORK — Tony Martell, vice president and general manager, CBS Associated Labels, has announced the appointment of Lauren Karasyk to manager, a&r administration, CBS Associated Labels.

In her new position, Karasyk will be responsible for coordinating the flow of single and album releases on the CBS Associated Labels. She will report directly to Martell.

Karasyk joined CBS Records in 1977 and has worked in both local and national album promotion.

311 Taps Huang

■ NEW YORK — Nancy Huang has been appointed administrative director of 311 Productions, the new company formed by producer/artist Ron Dante. Her responsibilities will also extend to Dante Music, Inc., Dante's music publishing company.

Huang will be active in the acquisition of all new songwriters and material for the firm and will coordinate administrative aspects of the firm's productions.

NEW YORK, N.Y.

By DAVID MCGEE

■ DOO-WOP LIVES: Oldies shows have a habit of letting one down. Too often the bills are populated by one-hit wonders who have long since forgotten what rock and roll is, or was, and who also have real problems hitting the right notes. And those who have managed to stay in shape vocally have usually done so by succumbing to Holiday Inn standards.

Once in awhile the magic works again, and keeps on working long after the last note has been sung. Case in point: Volume IV of the Royal New York Doo-Wop Show at the Beacon Theatre last Saturday. Certainly there were some dreary moments: the **Drifters** simply aren't the Drifters anymore, in fact or in spirit. Anyone who was struck dumb by **Ben E. King's** delivery of the opening line to "There Goes My Baby," for example, simply can't get too worked up over **Charlie Thomas's** perfunctory reading of the song. **Bobby Lester** and the **Moonglows** sounded as velvety-smooth as ever, but their show-ending, lengthy set of romantic ballads grew tiresome and repetitive. A lively enough crew, the **Mystics** (of "Hushabye" fame) nevertheless failed to impress as anything more than a lounge act.

But the other acts present might just as well have stepped right out of another era, such was the intensity of their music. The **Del-Vikings**, with two of the original four members on hand, including the lead singer (most important at these affairs if a group is to come close to recreating its glory years), appeared nervous, but then translated that nervousness into an exciting set that had the audience testifying to the profundity of "dum-de-dø-be-dum." "Come Go With Me" was as buoyant as ever, and a rousing rendition of "Whispering Bells" compared favorably with **Donnie Brooks'** original. The **Flamingos**, another group noted primarily for ballads ("I Only Have Eyes For You"), has added new material to its repertoire and funkied it up a bit, but not at the expense of the older songs. One of the strangest sounds in all of doo-wop belonged to **Earl Lewis** and the **Channels**. While the Channels sang controlled four-part harmony, Lewis's piercing, plaintive falsetto swooped and soared all around before launching into the verses; Lewis always sang a song as if it would be his last act on Earth. By itself, "The Closer You Are" would have made for a memorable set; that it was paired with a stunning version of "Gloria (It's Not Marie)" made the Channels' appearance all the more special.

Sneaking up to steal the show, however, were **Vito Picone** and the **Elegants** ("Little Star"). Look at these guys and you know they're not rock and roll stars. They're working men who once flirted briefly with show business success before joining the nine-to-five brigade. Nowadays they know all too well the drudgery of making a buck and then trying to stretch it (Picone himself is an AMC dealer on Staten Island). But when they get on a stage they're young again, if only for a moment, and what they deliver in heart and soul is genuinely moving. Age has robbed Picone's voice of its **Dion-like** reson-

(Continued on page 30)



Record World / ***Fierce about accuracy***



The source for research, news and marketing information

The Coast

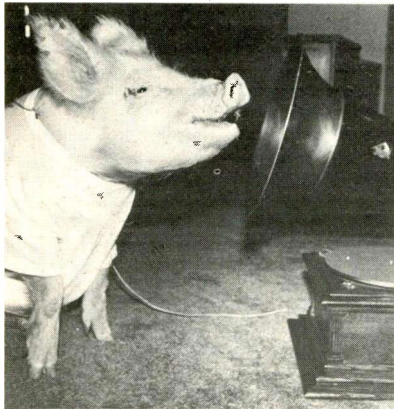
By SAMUEL GRAHAM & SAM SUTHERLAND

■ CALIFORNIA HAM — Rather than dwell on economic woes or ominous rumors, industry survivors would do well to look at constructive, positive business practices. For instance, the sort of crack professionalism and mature seriousness offered by songwriter/performers **Ron Nagle and Scott Mathews** (known to discerning Bay Area rockers as **the Durocs**) and their managers, **Kip Cronz** and **Bob Brown**, when they delivered the duo's first Capitol album during the company's Friday (22) marketing meeting.

With Tower staffers currently **knacking** themselves out over product in release, the Durocs and their retinue wanted to alert the company to the well-fed virtues of their tongue-in-jowl pop/rock style. Hence, A&R staffer **Bruce Ravid**, who'd signed the band, was persuaded to attend the session with a surgical mask and registered nurse to ensure his strep throat wouldn't devastate his co-workers. Meanwhile, the principals behind Proud Pork Productions assembled a group of supporters all decked out in the band's favored black and pink color scheme, in line with the very origins of the Duroc name, a pedigreed commercial pig.

Finally, **Arnie**, a distaff descendant of "Green Acres'" **Arnold**, was enlisted to deliver the tapes. As the photo below indicates, she was happy as a pig in a jacuzzi when her cue (a trumpet fanfare) arrived and the red carpet was rolled into the conference room. Warmed by her master's squeal, she enchanted label staffers already cheered by the band's more traditional gifts (as produced by **Elliot Mazer**). On the strength of our first listen to the finished album, we'd have to agree.

KULTER SHOCK — Herewith, photographic evidence of the impact of the beautiful people on certified rockers unwittingly stranded in Beverly Hills. Seen from left are **Graham Parker** and **Lene Lovich**, enticed to the **Jacksons'** lavish bank vault reception last week, where the guests turned out to be light years from the usual music biz horde. Note range of anxiety and paralysis induced by the proximity to glittering agency types and unamplified celebs like **Tatum O'Neal** and **Dorothy Hamill**. The lesson? It's



a long way from Portobello Road to Rodeo Drive.

EVENTS: The first annual music industry sale/auction for the T. J. Leukemia Research (named after the son of E/P/A's **Tony Martell**, a 1975 victim of the disease) was held Saturday, June 23 at Birmingham High School in Encino. The event, sponsored by Inside 12x12, featured both a raffle (with prizes including a complete **Eagles** catalogue, huge amounts of Famous Amos cookies, 2 keys to the local Playboy Club and other goodies) and an auction (where such items as a pair of Altec Lansing speakers, a necklace donated by **Rita Coolidge**, a shirt autographed by **Herb Alpert**, two **Eric Clapton** tour jackets



and an **ELO** jacket were sold; the latter went for an incredible \$325), as well as various entertainments, both musical and otherwise. Many labels made contributions; A&M and Warners paid for the security, for instance . . . The third annual Telluride Jazz Festival, set for August 17-19 in that small Colorado mining town, will feature a nicely varied bunch of performers, including the **Akiyoshi/Tabackin Big Band**, **Flora and Airtio**, **Joe Farrell**, **Clark Terry**, **Gato Barbieri**, blues giant **Willie Dixon**, **Oregon**, **Gil Scott-Heron**, **Helen Humes**, **Matrix**, the **Manhattan Transfer** and several others, all of whom should sound even better than usual in that pastoral setting. For tickets, write the Telluride Jazz Festival Office, Box 336, Telluride, Colo. 81435 (303-728-4204); for more press info, contact the Berkeley Agency, 2490 Chan-

(Continued on page 24)

Epic Signs David Werner



Don Dempsey, senior vice president & general manager, E/P/A, has announced that **David Werner** has been signed to the Epic label. Werner's debut lp for the label, "David Werner," is produced by **Werner, Doyle & Clearmountain** and is scheduled to ship in early July. Pictured at Epic's New York offices are, from left: **Lennie Petze**, vice president, national a&r, Epic; **David Werner** (seated); **Tom Cossie**, manager; and **Don Dempsey**, senior vice president & general manager, Epic/Portrait/Associated Labels.

Cover Story:

Donna Summer's Ascent Continues

■ In the span of 12 months, Casablanca Record and Film-Works recording artist **Donna Summer** has: a) won a Grammy, a Golden Globe, and countless music industry awards and citations, b) performed the Oscar-winning song, "Last Dance," on the 1979 Academy Award telecast, c) graced the covers of *Newsweek*, *Rolling Stones*, *Penthouse*, and scores of other magazines, d) recorded six gold singles and three platinum LPs, two of which went to number one, e) sold many millions of records and, f) become one of the most popular female artists of our time.

The meteoric rise of **Donna Summer** paralleled the phenomenal growth of disco as the dominant force in contemporary music. **Donna**, along with her

pioneering producers **Giorgio Moroder** and **Pete Bellote**, as well as with **Neil Bogart**, the innovative president of Casablanca, was there at the beginning, forging a new sound, a new style, and a new musical movement. Beginning with her first single, "Love to Love You Baby," **Donna Summer** set trends and raised eyebrows with the sensual rhythms, startling recording techniques, and barrier-busting length of her music. With her next several gold albums, "Love Trilogy," "Four Seasons of Love," "I Remember Yesterday," and "Once Upon A Time," **Donna** became the unquestioned leading force in dance music, developing themes and concepts in her music unprecedented in the young musical style. Singles such as "I Feel Love" exemplified her unmistakable poly-rhythmic / synthesized sound. However, **Donna's** talent continued to surge, and her next developments proved to be revolutionary.

In 1978, **Donna** appeared in the Casablanca film "Thank God It's Friday," making her screen debut. In it she performed **Paul Jabara's** song "Last Dance." **Donna's** performance of that song exhibited the wide emotional range both she and her music were capable of, and went on to become an across-the-boards disco landmark. "Last Dance" also won an Academy Award for **Jabara**, establishing disco as a fully legitimate musical style that had finally taken root.

Donna's next LP, "Live and More," recorded live at the Uni- (Continued on page 25)

Picardo To Infinity

■ LOS ANGELES — **Rick Picardo** has been appointed to the newly-created position of assistant to the professional department of the **Infinity Music Publishing Group**, announced **Jay Morgenstern**, vice-president and general manager, **Infinity Music Publishing**.

Picardo was formerly with **Life-song Records** as east coast promotion coordinator and as an a&r assistant to **Terry Cashman** and **Tommy West**. Most recently, **Picardo** was a production assistant at **Sid Woloshin, Inc.**, participating in the music production of commercials for both radio and television.

Picardo will be based at **Infinity Music's** New York offices.

Record World Single Picks

CAROLE KING—Capitol 4718



MOVE LIGHTLY (prod. by King-Hallman) (writer: King) (Colgems-EMI, ASCAP) (4:26)

Somewhat of a departure for King, this blues colored rocker gives wise words for the disillusioned. Her impassioned vocals never sounded better and Jerry Jeff Walker's band provides a perfect accompaniment. A lurking lead guitar and crying sax are especially noteworthy. Back to the top with this effort which will fit well on several formats.

THEME OF THE WEEK

BILL CONTI, "REDEMPTION (THEME FROM ROCKY II)" (prod. by Conti) (writer: Conti) (Unart, BMI) (2:29)

Syndrums pepper this dramatic original from the movie soundtrack. The heavy-handed rhythm pushes a light piano/string combination melody. United Artists 1305.

MAYNARD FERGUSON, "ROCKY II DISCO" (prod. by Ferguson) (writers: Conti-Robbins-Connors) (Unart, BMI/UA, ASCAP) (4:09)

The simulated fight night, complete with crowd noise, bell, and even the sound of Sylvester Stallone punching, is all recorded with a disco beat. Ferguson's horn is a knockout. Columbia 3-11037.

THE J. GEILS BAND—EMI-America 8016



WILD MAN (prod. by Wissert) (writers: Wolf-Justman) (Center City, ASCAP) (4:00)

Geils' brand of boogie has always been premium and here's more top shelf music. The piano makes its everpresence on the intro with handclaps and Wolf's lean vocals close behind. The furious guitar break sets up a vocal chant-percussion chorus that appropriately defines the theme. An AOR-pop winner.

Pop

CLOUT—Epic 8-50739

YOU'VE GOT ALL OF ME (prod. by Beggs) (writers: Dempsey-Timperley) (Angels) (3:32)

The quivering vocal and guitar mix make for a spellbinding pop-rock experience from this six-member unit. From an upcoming lp, it's a solid AOR-pop add.

LINER—Atco 7200

STRANGE FASCINATION (prod. by Mardin) (writers: Farmer-Farmer-Golga) (Desert Songs, PRS) (3:29)

This refreshing pop trio gets a full production treatment from Arif Mardin. Slick guitar leads and a percussion break at the tempo change give widespread appeal.

JOURNEY—Columbia 3-11036

LOVIN', TOUCHIN', SQUEEZIN' (prod. by Baker) (writer: Perry) (Weed High Nightmare, BMI) (3:44)

A bluesy intro gathers sex appeal, from the androgynous vocal, and steam, from a driving rhythm. The "na-na" chorus is catchy for Top 40, AOR & pop formats.

PAUL ANKA—RCA 11662

AS LONG AS WE KEEP BELIEVING (prod. by Delugg-Anka) (writers: Anka-Mann-Weil) (Paulanne/ATV/Mann & Weil, BMI) (3:40)

Strong lyrics and a lush piano-string arrangement provide an inspirational setting for Anka's quintessential pop vocals. A pop, a/c, MOR chart-topper.

ROCKETS—RSO 935

OH WELL (prod. by Sandlin) (writer: Green) (Sonheath, ASCAP) (3:09)

Look out for this gutsy hit-bound rocker. Power-packed lead guitar solos dominate with attractive piano runs fueling the rhythm. Great road music.

DIXIE DREGS—Capricorn 0327

PUNK SANDWICH (prod. by Scott) (writer: Morse) (No Exit/Dregs, BMI) (3:17)

Breakneck guitar-fiddle swoops duel relentlessly on this new instrumental excursion. Intelligent drumming provides a rock base and strong AOR appeal.

TERRY MACE—Mercury 74072

LOVE RECEIVER (prod. by Hurst) (writers: Mace-Wright) (Warner Bros./Tamerlane/Front St., ASCAP) (3:33)

Explosive percussion gives Mace room to work his alluring vocal for maximum effect. Guitar jets curl around the hook making a fascinating AOR-pop hit.

MICHAEL STANLEY BAND—Arista 0436

LAST NIGHT (prod. by Maslin) (writers: Raleigh-Stanley) (Michael Stanley/Bema, ASCAP) (3:32)

This extremely popular, Cleveland-based band should break nationally with this well-crafted rocker. The hook is razor-sharp and perfect for summer romance.

EDDIE MONEY—Columbia 3-11030

MAUREEN (prod. by Botnick) (writers: Money-Makaway-Chiate-Solberg) (Grajonca, BMI) (2:52)

Money pleads his case in a tone that bespeaks innocence on this youthful rocker. The infectious hook and raucous harmonica solo will help this score big on AOR and pop formats.

BOB WELCH—Capitol 4745

3 HEARTS (prod. by Carter) (writer: Welch) (Glenwood/Cigar, ASCAP) (3:20)

The title cut from his gold lp features Welch's trademark guitar lines slashing through a bouncy rockin' rhythm. Will continue to expand his loyal audience while becoming an AOR standard.

B.O.S./Pop

MASS PRODUCTION—Cotillion 44254

FIRECRACKER (prod. by Ellerbe-group) (writer: R. Williams) (Two Pepper, ASCAP) (5:00)

Far from an assembly line product, this made-for-motion disc is injected with triumphant horn fills that spice the synthesizer flow and lively vocals.

THEO VANESS—Prelude 71117

SENTIMENTALLY IT'S YOU (prod. by Michaele-Lana & Sebastian) (writers: Michaele-Lana & Sebastian) (Bang) (4:03)

A talented new voice brings vitality to the disco genre on this hit-bound disc. Already a club staple, Vaness, accompanied by sound effects and la la's, shakes and shimmers with passion.

EARL KLUGH—United Artists 1302

HEARTSTRING (prod. by Klugh) (writer: Klugh) (Earl Klugh, ASCAP) (3:29)

Klugh stretches out on the acoustic and steel string guitar for a sensitive, intelligent opus. The title cut from his hot-selling jazz lp should cross into pop & a/c markets.

CAMEO—Chocolate City 019 (Casablanca)

I JUST WANT TO BE (prod. by Blackmon) (writers: Johnson-Blackmon) (Better Days, BMI/Better Nights, ASCAP) (3:41)

Thundering handclaps bust while a contrasting falsetto & baritone talk novelty on this funky disco offering. Intriguing for listeners and a catalytic dancer.

DOLORES HALL—Capitol 4733

SPAPSHOT (prod. by Thiele-Kamins) (writers: Kamins-Kanter-Thiele) (Coco Rose/Colgems-EMI, ASCAP) (3:57)

Hall's initial Capitol release showcases her stunning voice delivering ingenious lyrics. The breathtaking disco beat is trimmed with horns and enticing percussion.

PLATINUM HOOK—Motown 1464

GIVE ME TIME TO SAY (prod. by Wright) (writers: Douglas-Foster) (Jobete/Commodores, ASCAP) (3:55)

A sweet little voice opens with the big boy chorus close behind on this disco stomper. Fun keyboard magic is felt throughout. A fast-moving hit.

MARLENA SHAW—Columbia 3-11034

LOVE DANCIN' (prod. by Monardo-Bongiovi-Wheeler-Shaw) (writers: Allan-Knight) (Don Kirshner/Blackwood, BMI/Kirshner/April, ASCAP) (3:31)

Shaw's fervent vocals are polished with a slick hook on the female chorus while a disco beat drives away. Sound ornaments and strings provide extra appeal.

PRINCE PHILLIP MITCHELL—Atlantic 3587

IF IT AIN'T LOVE, IT'LL GO AWAY (prod. by Mitchell) (writer: Mitchell) (Hot Stuff, BMI) (4:00)

This soulful ballad has Mitchell's dramatically inflected vocals centerstage with the Jones Girls adding gospel background vocals. A BOS special attraction.

Country/Pop

JOHNNIE LEE WILLS—Flying Fish 4001

TALKIN' BOUT YOU (prod. by S. Ripley) (writers: Charles) (Belinda, BMI) (2:43)

An all star cast of western swing greats lets loose on this Ray Charles remake. Fiddle whizardry dominates the hoe down mood while piano and steel keep things rocking.

HOYT AXTON—Jeremiah 1000

DELLA AND THE DEALER (prod. by Mellone-Axton) (writer: Axton) (Lady Jane, BMI) (2:55)

Already a Top 20 item on the Country chart, this classy Axton story makes a strong crossover bid. Loveable lyrics set to a mid-tempo pace spell irresistible.

Retailers Say New Rock's Impact Is Growing

By JEFFREY PEISCH

■ NEW YORK — What's different about the new rock sounds being discussed so enthusiastically by everyone in the industry? Nothing, according to retailers from coast to coast, who have the closest possible contact with the buying public.

"The music, whatever you want to call it, is nothing new," said Bill Miller of Discount Records. "It's rock 'n' roll: guitar, bass, drums and vocals."

"People are playing good, basic rock music again," said Art Connor of Platters. "The scene got a little outrageous at first — the punk and new wave and all that — but that has died down and what's left are good bands that play good rock. It's not new, there's just more real rock being played now than there has been in a long time. It's back to the basics. Nick Lowe, the Clash and Graham Parker are all playing basic rock 'n' roll."

Tchaikovsky and the Knack, who combine '60s pop melodies and rhythms with a '70s—and '80s—sensitivity.

"The best rock today is a combination of all the best elements of rock: a hard sound with good melodies and hooks," said Bill Miller.

From conversations with retailers throughout the country, it is apparent that the newer rock artists are definitely regional favorites. Artists like Costello, the Police and the Clash seem to be most popular in major urban areas, especially in the northeast. Boston, New York and Cleveland — cities that were very receptive to the punk and new wave trends of the last few years—continue to be open to new styles.

The south is much slower in adapting to new styles. Keith Chagnon, of the Florida-based East-West chain, said, "Anyone who is remotely connected with anything new here is called a

pared to nothing, sales are now at least something."

The record-buying audience of the Nick Lowes, the Polices and the Bram Tchaikovskys is as wide and varied as the artists themselves. "The audience isn't clearly defined at all," said Connor. "People come in and buy rock albums and albums by Chic at the same time."

"The thing that's good about someone like Joe Jackson," said Harvey Hoffner, "is that he can appeal to everyone. The Aerow-smith crowd likes him, and the crowd that's a little older likes him too."

How much the Boston-Foreigner audience overlaps with the Knack/Tchaikovsky audience is debatable. "I don't think the people that were weaned on Boston are buying these records," said Peter Schliewen, of Record Revolution.

"For people in their middle 20s, who just missed the British invasion and were raised on heavy metal, this is an exciting time," said Miller.

There is no doubt, however, that some groups that began under the punk or new wave banner have gained a broad, homogenized acceptance. Blondie, once the darling of New York City's underground scene, sells records to 15-year-olds in the midwest and 30-year-olds in New York City and Los Angeles. The success of Cheap Trick is representative of a band that appeals equally to the heavy metal and power pop crowds, and is critically acclaimed and commercially successful simultaneously. "Cheap Trick's sound is perfectly borderline," said Miller. "They have pop melodies and they play hard rock."

The lack of superstar product over the last several months is often cited as a factor in the popularity of many new, first-album acts. According to this line of thinking, if a retailer's walls aren't filled with albums by Fleetwood Mac and the Eagles, there is room to display new artists, and play new LPs in the store. "This was definitely a factor," said George Balicky of the National Record Mart, "but it would have caught on anyway. What people won't admit is that there has been superstar product that just hasn't done as well as was hoped."

"A lot of established bands have come up with mediocre product lately and people are getting disenchanted," said Don Simpson, of Father's and Sun's. "It's easy to use (the lack of big product) as an excuse, but I think the music would have surfaced

anyway. If it's good, it's going to happen."

"The mainstream acts actually helped the new groups . . . by playing disco . . . they may have gained one audience, but they lost their hold on the rock audience, and people turned to something else," said Miller.

Retailers are enthusiastic and anxious to help promote music they believe in, but they are careful not to define it and try to market it as a separate entity. "The more you isolate a type of music, the more you turn people off," said Simpson. "You can't force music down people's throats."

But if a product by a new or unknown artist seems to be catching on, retailers are more than willing to help it along. "We're giving more and more in-store play to newer rock artists," said Simpson. "We mix it in with everything else."

"We have the big albums that we have to play," said Hoffner, "but it's very important that we give other, new artists play also."

"If rock is heading in a particular direction," said Simpson, "we need to be totally aware of it . . . we must look for the best (music) and work it as heavily as we work the established groups."

With this kind of opinion on the part of the retailers, one can only be optimistic about the future. "Looking at the last three or four months, there seems to be 1001 new groups with tremendous promise," said Fred Traub, "I see a lot of new albums by new and unknown artists that are beginning to get noticed, receive airplay, and sell."

Almo Pacts with Col Pictures Pub.

■ LOS ANGELES—Chuck Kaye, president of Almo Music Corporation and Irving Music Corporation, and Frank Unruh, director of Almo Publications, the print division of Almo Music Corporation and Irving Music Corporation, and Frank J. Hackinson, vice president of Columbia Pictures Industries, Inc., have announced that as of July 1, 1979, Columbia Pictures Publications will have taken over the sales, distribution and warehousing of Almo Publications' current and future product.

Almo Publications will continue to function as an independent, creative entity in terms of licensing songs and exploiting its extensive catalogue as well as pop repertoire.

ROCK 'N' ROLL *Renaissance*

Without exception, retailers agree that the public is showing an increasing awareness of new rock groups that play, ironically, old-style rock 'n' roll. "People are opening up their ears," said Harvey Hoffner of Sound Town. "There's so much good, different music being played today. And if the kids like it they're going to buy it."

"There are a lot of people that don't like heavy metal and boogie bands, and who want something exciting, other than disco," said Connor.

One retailer summed up his feelings accurately, if severely, when he said, "Elvis Costello, Joe Jackson and the rest have killed Emerson, Lake and Palmer forever. That's what happened."

Although many retailers mentioned that rock was returning to basics, it should be noted that the best bands aren't merely rehashing old styles. "This is no mere rockabilly revival," said one retailer. The best, and the most popular of the new wave of rockers have a sound deeply rooted in the rock tradition, combined with a contemporary vigor and desire. The term "power pop" has arisen lately to describe the music of groups like Bram

queer. People in the south have a real strong bond with southern rock and they aren't very open to new styles. We've been trying to hit people on the head by playing Costello and the Clash in the stores, but it just doesn't seem to catch on."

Fred Traub, of the Record Bar, a chain concentrated in the southeast, said that "our sales of people like Costello and Jackson are definitely not comparable with their positions in the national charts. They sell, but not anything like you would think."

When asked if artists like Jackson and Costello were having an impact on sales, people from northeast urban centers replied: "Yes, definitely," "Of course" and "Oh, yes." It is interesting to note that a group like Devo, one of several bands from the Cleveland area on a major label, is more popular, relatively, in New York and Boston, than they are in Cleveland.

It should also be emphasized that, even though some new artists are achieving gold records, sales are still small when compared to mainstream pop, and even disco. But as Keith Chagnon pointed out, "com-

Record World Album Picks



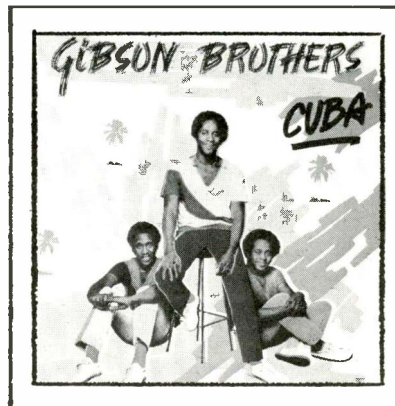
STATELESS
LENE LOVICH—Stiff/Epic JE 36102
(7.98)

On the virtue of this debut album, Lovich became a major star in the U.K. Now re-mixed for release here, the AOR stations should pick it up immediately. Cuts "Home," "Lucky Number" and "Say When" are obvious singles and perfectly display her somewhat bizarre but riveting creative sense. Certainly an artist to watch.



FICKLE HEART
SNIFF 'N' THE TEARS—Atlantic SD 19242
(7.98)

This new English group received loads of pre-release street talk and one listen to the debut disc should show why. As singer and composer, Paul Roberts has something in common with Mark Knopfler and his creations are perfectly realized by the five other band members. Already a major AOR add.



CUBA
GIBSON BROTHERS—Island ILPS 9579
(7.98)

After years of being ignored by the pop audience, Latin music and Latin rhythms are finding a new life in the disco field. This first album by the Gibson Brothers combines the air of the Caribbean with the pounding beat of the discos and should find fans in both places. The title cut is the stunner.



FOOL AROUND
RACHEL SWEET—Stiff/Columbia JC 36101
(7.98)

The Akron, Ohio native already made big impact in the U.K. and now takes on the American market with a vengeance. Her stunning vocal power belies the fact that she's but 16-years old and her selection of material is flawless. "I Go to Pieces" is perfectly up-dated and her original material is equally compelling.

KID BLUE
LOUISE GOFFIN—Asylum 6E 203
(7.98)



With the help of some of L.A.'s finest studio musicians, this Carole King-Gerry Goffin offspring debuts with a petulant album, geared not so much for teens as for the punk in everybody.

NEXT STOP
AIRWAVES—A&M SP 4763 (7.98)



This second album by the British trio shows off a fine sense of pop melodies. The title cut should appeal to Top 40 programmers and "Now (We Will Remember)" has much for AOR playlists.

WITH THE NAKED EYE
THE GREG KIHN BAND—Beverly BZ-10063 (Elektra) (7.98)



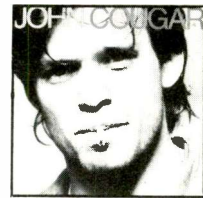
This established Bay Area band kicks off their new disc with the first recorded version of Springsteen's "Rendezvous" and the rest of the album is equally compelling. "Moulin Rouge" seems destined for single release.

BLAST
Columbia JC 36012 (7.98)



Czech saxophonist Jaroslav Jakubovic teams with former Harlette Ula Hedwig on this curious rock album, filled with sophisticated melodies and powerful vocals.

JOHN COUGAR
Riva RVL 7401 (Phonogram) (7.98)



Rod Stewart picked American Cougar for his first artist on Riva Records. He has much in common with known urban story-tellers and prime among his self-penned tunes is "Great Mid-West."

INVITATION
NORMAN CONNORS—Arista AB 4216
(7.98)



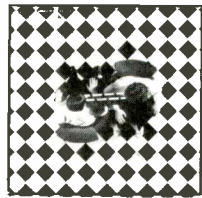
Connors is solidly associated with jazz fusion music but this new album shows off his talents in a broader variety of musical genres. With the able assistance of Jean Carn and newcomer Miss Adaritha this is prime crossover material.

LOVE DRIVE
SCORPIONS—Mercury SRM-1-3795 (7.98)



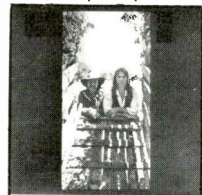
This album has already been circulating as an import disc and the six-man West German group is a mega-powerful metal rock band. The tunes are geared for AOR radio with "Loving You Sunday Morning" the prime cut.

HALFWAY HOTEL
VOYAGER—Elektra 6E-208 (7.98)



This new English collective features a few familiar names. The songs are pop oriented with some thoughtful lyrics, displayed beautifully by Gus Dudgeon. "E.S.P." is the standout.

TWO AND ONLY
BELLAMY BROTHERS—Warner Bros. BSK 3347 (7.98)



The opening cut, "If I Said You Had A Beautiful Body Would You Hold It Against Me," went to #1 country and this new lp should have as much appeal for the pop listener. Once again, the harmonies are as smooth as they come.

WHEN LOVE COMES CALLING
DENIECE WILLIAMS—ARC/Columbia JC 35568 (7.98)



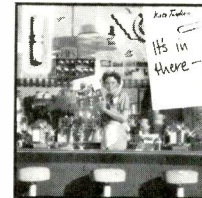
Williams is known for her work with Johnny Mathis but this second solo album should give her recognition as a writer/performer on her own. The melodies are light and discoish.

DELPHI I
CHICK COREA—Polydor PD 1-6208 (7.98)



Corea's "Solo Piano Improvisations" were recorded with special clarity and all in one take to add presence. Dedicated to the philosophy and teaching of Scientology.

IT'S IN HERE . . . AND IT'S GOT TO COME OUT
KATE TAYLOR—Columbia JC 36034 (7.98)



Drawing on such writers as Redding, Kristofferson and Leiber-Stoller, Taylor shows she can be a bit more gutsy than the rest of her family while still retaining the fine Taylor sense of melody and vocal projection.

Video Visions

By ROBERT GLASSENBERG

■ WHO DOES WHAT FOR WHOM Department: What factors determine which artist at a record company will have a visual production? And how is a budget determined for the artist? Sounds easy enough—but it isn't. At least not to explain. There is no hard and fast rule at Warner Bros. Records for example, where **Jo Bergman** is director of film and video.

"We have what can be termed an evolutionary process," she explains. "We get feedback from the various other departments here—promotion, international, creative services, sales and marketing—and then make a determination to shoot or not to shoot. There is really no set formula."

One of the questions asked by Bergman and her cohorts is whether a video piece be useful to market and promote the group. A video piece will grow organically according to the artist and what's happening with his or her record throughout the various areas at Warner Bros. "I check with other departments to see if they will have interest, after one area here shows interest," Bergman asserts.

The determination of who pays the budget is flexible as well. Bergman explained that the initiating department will generally pay for the piece, "But if another department sees it and wants it, they, too will contribute. We all know what we have to live with financially." Just to see how this works on a budget level, let's take **Rickie Lee Jones** as an example. From Bergman's point of view, "She was completely unknown but we could see a great deal of excitement from all areas at Warner Bros. We felt it was necessary to have a visual piece to explain her, and we were correct. To the retailers, DJs and all the people in the business, Rickie became a real person after they saw the video (which was done by **Ethan Russell** of Ethan-Allen Productions). It's a classic example of adding a necessary dimension to an artist to get initial reaction at the radio and retail level," added Bergman.

That's not to say that any record company gets an immediate visual image to give the artist an immediate persona, but when one of the three Rickie Lee Jones tunes was shown at NARM, as part of the Warner/Elektra/Atlantic presentation, it got an amazing ovation—this from retailers who had, at best, casually heard of her and in most cases had never listened to her music.

To explain further, Bergman pointed out that Jones herself had an immediate affinity for the camera. And she also was involved in the actual preparation of the project.

Devo is another variation from the norm for Warner Bros. The group brought in their own concepts and story boards for their video pieces and, in fact, had produced several films before coming to Warners. "That gave them a good track record which we did not feel we should interrupt," said Bergman. "They are a group which utilizes video in their stage shows and already have a market for their films through Time/Life. In fact, it's difficult to determine if the music is an extension of their video or the video is an extension of their music."

As to scaling budgets: "We ask ourselves if an artist piece can be interpretive or must it be straight forward. It depends upon the music and the personality to a great extent," Bergman concluded. And this, ladies and gents, isn't vague at all. A record company must approach each project on an individual basis and rely on the input of its various resources for an artist's career growth. So the hits just keep on comin'.

WELL, IT'S FINALLY HAPPENED: For the past few years, people have been looking around for someone who will visually promote a group to a record label. Instead of sending audio tapes to the A&R department of a label, would-be new wave **David Geffens** have always wanted to produce a videotape of the group with the mixed album tracks. The Phoenix Video Center (in Phoenix, where else) just completed such a project for a group called **Squadron**. Their producer, **Darryl Schwartz**, said he had dreamed about this for quite some time. "The group is really hard working and energetic and we felt that utilizing a video tape to sell them would get this energy across the best way," he said. Energy? The piece opens with the group parachuting from jet planes onto a staged jungle setting (140 plants and two tons of sand). Then it gets interesting. Basically the performance is to sync audio. They utilized two cameras and the editing facilities of the Phoenix Video Center. "And it wasn't cheap," adds Schwartz.

Was it worth it? Stay tuned—Schwartz is talking to three large record labels at this moment.

Yes, But Does He Take American Express?



Sparing no expenses, Epic Records recently held a gala banquet celebrating the inauguration of the Stiff-Epic label. The label has just released the single "Hit Me With Your Rhythm Stick" and lp "Do It Yourself" by Ian Dury and the Blockheads, as well as Lene Lovich's "Stateless" album. Pictured, from left, are: Lennie Petze, VP national A&R, Epic; Dick Wingate, asst. to the vice president of A&R, Epic; Ron McCarrell, VP, marketing, E/P/A; Allen Frey, co-president, Stiff Records; Barry Taylor, manager, U.S. operations, Stiff Records; Dave Robinson, co-president, Stiff Records; and Don Dempsey, Sr. VP and general manager, E/P/A.

New Properties, Formats Expand Inner City's Broadcast Horizons

By LAURA PALMER

■ LOS ANGELES—For Inner City Broadcasting Corporation president Pepe Sutton, the chain's rapid expansion into five new station operations, including its first venture into west coast markets, has brought new perils along with programming possibilities posed by new potential audiences. In a recent interview with RW, Sutton candidly reviewed the strategy behind Inner City's original lineup of stations as well as programming adjustments being made for the new markets.

San Francisco

The most recent purchases in the Inner City chain include San Francisco's KRE-AM-FM, both acquired in May 1979. After changing the call letters of KRE-FM to KBLX-FM, Inner City secured permission from the FCC to increase its power, while moving the transmitter to Mt. San Bruno, thus enabling KBLX to blanket the Bay Area with the FM

Polydor Names Voisin To International Post

■ NEW YORK — Jerry Voisin has been named international exploitation manager for Polydor Incorporated, it was announced by Fred Haayen, president, Polydor Records.

Voisin is a 13-year veteran of the Polygram Group whose previous post was international product manager for Polydor Netherlands. In his new position, he will coordinate releases and the promotion of Polydor Incorporated product with all of its sister companies and licensees abroad.

signal.

According to Sutton, "KBLX will have a similar format to New York's WBLS, but in place of disco we have jazz. We've made KBLX's format faster and smoother, and we rotate the music in order to familiarize people with the best in jazz. I believe that we can elevate jazz into the mainstream music market. We have different kinds of jazz blended into our mix; it's simply good quality music under a broad jazz spectrum. It is music that fuses well together."

KRE-AM has undergone fewer programming changes in that it has maintained its free form jazz status. "It didn't seem to make sense to have two radio stations doing exactly the same thing," Sutton said.

Prior to entering the San Francisco market, Inner City purchased Los Angeles' KUTE-FM and KKTT-AM in March, 1979, from Tracey Broadcasting. The station is currently experiencing personnel shifts, while Sutton maintains that the main goal in the Los Angeles market is for improved internal communications with the New York home office.

The fifth station purchased by Inner City this year is WLBS in Detroit, where the station faces stiff competition from the Burkhardt/Abrams disco format. Sutton said, "We have to re-group WLBS much in the same way WBLS dealt with 'KTU in New York. Now we feel confident in our approach to this kind of competition, and I think you'll see us move for-

(Continued on page 30)

Radio World

Radio Replay

By NEIL McINTYRE



■ AND THE RATINGS KEEP ON COMIN': The advances from Chicago show WLS moving up strongly from 5.9 to 7.9 and WLUP climbing from 3.1 to 5.3. In Philadelphia, WMMR moved up sharply from 4.7 to 6.1 and KYW remained on top from 8.3 to 11.8 (see ratings story in this issue).

NAB programming conference, to be held September 9-12 in St. Louis, has started to formulate its sessions, and has put together this year's entertainment. Coming off of last year's success in Chicago, the meet can expect a big crowd of programmers from around the country.

MOVES: Bobby Rich is out as PD at 99X/New York, with the station expected to take a new programming direction, with a new leader. Rich said: "I have a good feeling about the people at 99X, and I look at it as a new beginning." Rich expressed a desire to relocate on the west coast, but feels he also has a handle on this area, which admittedly is a tough one to figure out . . . Steve Sutton, formerly of KTXQ/Dallas, replaces Eric Margolis as PD at WYSP/Philadelphia . . . Mark McKay leaves WRKO/Boston as PD, and will be replaced by former station PD Harry Nelson . . . C. David Hamilton to become new PD at WCOL/Columbus from KAAY/Little Rock. Hamilton will be returning after to his former station after seven years . . . WDRQ/Detroit has promoted sales manager Joe Baccarella to GM, replacing Tom Mosher, and has hired Mark Driscoll as the new PD . . . Perry Allen returns to San Diego to do afternoons on KCBQ, and Ed Chandler is promoted to assistant PD . . . In Chicago, Lisa Glasberg joins WMET news from KLOS/Los Angeles . . . WDAI-FM's new line-up is Steve King, 5 a.m.-10; Ford Colley, 10 a.m.-2 p.m.; Danae, 2 p.m.-7 p.m.; Tom Graye, 7 p.m.-midnight; Jon Baley, midnight-5 a.m. Station PD Mathew Cle-nott is looking for a sports nut to round off his air staff . . . Terrence McKeever joins KHJ/Los Angeles as part of the morning team on the Rick Dees show. McKeever is from WHBQ/Memphis . . . Send your moves, changes and station pictures to RW east, attention Neil (Chicken Little) McIntyre.

PLAYING AT A RADIO NEAR YOU: 92X/Columbus is welcoming the 1980s early, beginning with a six day air promotion, involving psychics, and a variety of experts on what the '80s will be like. The station is promoting itself as the radio of the '80s. Music is a big part of the promotion, with a top 92 countdown, ending up the beginning of the '80s on July 4th; with a live Doobie Brothers concert. (This DIR broadcast will be heard on over 150 stations, internationally by satellite-in Australia.)

The NBC network will present a two hour program featuring interviews and music by Rita Coolidge and Kris Kristofferson, during the weekend of July 6-8. TNT Productions produced this special for the network . . . Chicken Little day is coming and WMMR/Philadelphia wants its listeners to give them the date of arrival of Skylab. Winner's will receive tickets to "Moonraker," a genuine replica moon rock, brought back to WMMR by Michael Tearson from his last visit there. The station is also offering a moon map showing where (get this one, folks) Michael landed.

JUST A REMINDER: As the results of the latest ratings begin to sink in or sink those that program the radio station, don't scrap your plans too soon. Those that are in the position of planning the future at local stations or on the corporate level sometimes are easily frightened by a bad ratings book. I know that patience is a virtue only to a point; then it becomes foolish to continue in the wrong direction. Many of the current radio programming plans were well thought out, and it was understood at the time of their inception that it is a building process that would take time. A number of companies give their PD the boot before they find out whether the current plan is working or not. The cry of the PD is "if only I would have had one more book."

(Continued on page 54)

KYW, WGN Top Philly, Chi ARBs

By NEIL McINTYRE

■ NEW YORK—WGN in Chicago continues to be the market leader in that city's April-May Arbitron ratings released last week. Although slipping a point from 12.0 to 11.0, the station's distance from the second-place challenger is three full points.

There has been a downward trend for the top 40 leader WLS, but this book has reversed that trend moving the station up from 5.9 to 7.9 into second place overall.

The album-rock format of WLUP showed great strength moving up from 3.1 to 5.3. Other gainers included WLAK from 3.9 to 4.2, WLOO up from 6.3 to 6.9, WEFM from 2.4 to 2.7, WCLR from 3.1 to 3.5, WJJD from 1.4 to 2.0, WDAI-FM up a point from 1.2 to 2.2, and WATT from 1.4 to 2.0.

The radio stations that were steady are WIND from 4.6 to 4.7, WFYR from 3.1 to 3.0, WGCI from 1.8 to 1.9, and WBBM-FM holding at 2.1.

Losing ground in this book were WMAQ, from 6.2 to 4.7, WCFL, from 1.7 to 0.8, WMET, from 2.0 to 1.4, WKQX, from 2.0 to 1.4, WBBM-AM, from 7.3 to 6.9, WVON, from 3.6 to 3.2, WBMX, from 4.6 to 4.3, and WXRT off from 2.0 to 1.8.

In Philadelphia, KYW-AM took a healthy jump from 8.3 to 11.8 with the help of Phillies baseball, remaining in first place. WIP was off from 7.9 to 7.2, while WDAS-FM moved up to a second place tie, from 6.5 to 7.2. WMMR-FM joined the ranks of two other Metromedia FMers that have increased by at least a point in this survey period, increasing strongly with their album rock format from 4.7 to 6.1. WFIL was up from 4.5 to 4.7, WCAU-AM moved from 4.3 to 4.7, while the FM was down from 4.2 to 3.9. WIFI was up from 3.6 to 3.8, WZZD recovered from 1.0 to 1.7, WDVR was off from 7.7 to 6.3. WYSP moved from 3.2 to 6.3. WYSP moved from 3.2 to 6.3.

(Continued on page 54)



"No gas, a bad book . . . what next?"

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ The best news this week comes from **Ashford and Simpson**, who preview an upcoming album with the disco disc "Found a Cure" (7:00) on Warners. It's hit the chart already on the strength of immediate reaction from DJs supplied with advance copies in the past couple of weeks. This writing and producing team, judging from this cut and Diana Ross' current album, seems to have stopped turning out anything less than excellent, and this directly aimed dance cut sacrifices nothing of the spontaneous emotion that's made Ashford and Simpson so exciting all along. **Jimmy Simpson** gives the fully orchestrated arrangement a spacious but punchy mix, with special impact at the instrumental lead-in. Ashford and Simpson are singing more strongly than ever, fully in control of the charging rhythm and heightening the energy with long, bright bursts of harmony. "Found a Cure" is surely destined to be one of the bigger hits this summer. In a similar gutsy vein is **Rozalin Woods'** A&M debut, a disco disc, "Whatcha Gonna Do About It" (7:56). There's a certain pre-disco feel to the song and arrangement; much like Chaka Khan's "I'm Every Woman," the band is playing hard and hot, so that the orchestral tracks don't overwhelm. Woods herself sounds confident and purposeful—she's got both pipes and technique, and it raises high hopes for her album-to-come. Special interest: a chattering break and the mix, which brings the shaker and cymbals way, way up front.

RECOMMENDED NEW ALBUMS: The latest efforts by a couple of reliable standbys are included. **Michael Zager Band's** "Life's a Party" (Columbia) appears about six months after its completion having been largely remixed in the interim. One side was recorded in America with the lineup heard on "Let's All Chant;" the other at London's Trident studio, a forty-eight track affair featuring many of the players involved in Cerrone's and Alec Costandinos' work. Immediate standouts in a highly listenable album that constantly displays Zager's penchant for the eclectic (and, here, the experimental): the 8:15 title track, and "You Don't Know a Good Thing" (5:55), both of which received the most extensive remixes. "Life's a Party" articulates the celebration of "Let's All Chant" with an almost hymn-like approach, exhorting the audience to "love," "smile," and "dance, 'cause life's a party everyone comes to." **Cissy Houston** and **Whitney Houston** sing occasional solos in the shifting unison-harmony of the chorus, contributing high flying ad-libs and a simple, ringing reading of a key line, respectively. The main dance attraction, though, is the involved synthesizer break that introduces 6/6 time to disco. This doesn't confuse at all; in fact, the rush of realizing that there's a waltz-time percussion and synthesizer figure atop the kickdrum is a delicious surprise on the dance floor. With strong composition and arrangement by Zager, "Life's a Party" is very much in the class of sophisticated works such as Don Ray's "Got to Have Loving," more pop-oriented, but just as well crafted. Elsewhere on the album: "Good Thing," much in the lyric-oriented style of "Think it Over," with a strong percussion break (that could have been longer) and a groaning synthesizer vamp. The European side, a four-song medley, may be a bit less than timely, given the current value of conciseness—each song is fairly short, but the whole is segued together with few breaking points. Still, these catchy songs represent a step toward a greater general articulateness and expressiveness (compare the "Ultimate" medley) into the form, and worth a listen, certainly.

Another album with a strong personal stamp is **D. C. LaRue's** newest, "The Forces of the Night" (Casablanca), his second with

(Continued on page 23)

Discotheque Hit Parade

(Lists are in alphabetical order, by title)

I-BEAM/SAN FRANCISCO

DJ: MICHAEL GARRETT
BOOGIE WONDERLAND—Earth, Wind & Fire with the Emotions—ARC/Col
CRANK IT UP—Peter Brown—TK
DANCIN' AT THE DISCO—LAX—Prelude
DON'T STOP—Ish—TK
FIRE KEEP ON BURNING—King Sporty and the Roots Rockers—TK
GET UP AND BOOGIE—Freddie James—WB
GOODBYE HEARTACHE—Latimore—TK
GOT TO GIVE IN TO LOVE—Bonnie Boyer—Col
HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB
I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
OVER AND OVER—Disco Circus—Col
PROUD MARY—Nuggets—Mercury
THIS TIME BABY—Jackie Moore—Col
TRYOUTS FOR THE HUMAN RACE—Sparks—Elektra
YOU CAN GET OVER—Stephanie Mills—20th Century

PARADE/NEW ORLEANS

DJ: NATHAN FAULK
BOB-A-RELA—Bob-a-rela—Channel
BORN TO BE ALIVE—Patrick Hernandez—Col
CAFE—D.D. Sound—Emergency
CRANK IT UP—Peter Brown—TK
DON'T TURN AROUND—Raes—A&M
GOOD TIMES—Chic—Atlantic
HAVE A CIGAR—Rosebud—WB
HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB
HIGH ON MAD MOUNTAIN—Mike Theodore Orch.—Westbound
HOT, HOT (GIVE IT ALL YOU GOT)/ UNDERCOVER LOVER—Debbie Jacobs—MCA
JINGO—Candido—Salsoul
LOVE MAGIC—John Davis and the Monster Orch.—Sam/Col
NO ROMANCE/KEEP ON DANCIN'—Theo Vaness—Prelude
THE BOSS—Diana Ross—Motown
THE REAL THING—Daddy Dewdrop—TK

REFLECTIONS/NEW YORK

DJ: BILL CARROLL
FOUND A CURE—Ashford and Simpson—WB
GOOD TIMES—Chic—Atlantic
HERE COMES THAT SOUND AGAIN—Love De-Luxe—WB
HOT, HOT (GIVE IT ALL YOU GOT)—Debbie Jacobs—MCA
IF YOU KNOW LIKE I KNOW—Teddy Pendergrass—Phila. Intl. (lp cut)
MAINLINE—Black Ivory—Buddah
NIGHT RIDER—Venus Dodson—Warner/RFC
PROMISED LAND—Melba Moore—Buddah (lp cut)
PUT YOUR BODY IN IT—Stephanie Mills—20th Century Fox
THE BOSS/NO ONE GETS THE PRIZE—Diana Ross—Motown
THIS TIME BABY—Jackie Moore—Col
TRY A PIECE OF MY LOVE—Wild Cherry—Epic
TURN ME, TURN ME, TURN ME—Mary Love—TK
WHEN YOU WAKE UP TOMORROW/ROCK—Candi Staton—WB
YOU CAN DO IT—Al Hudson and the Partners—MCA

EMBERS/SEATTLE

DJ: GEORGE ADAMS
BAD GIRLS/SUNSET PEOPLE/CAN'T GET TO SLEEP AT NIGHT/JOURNEY TO THE CENTRE OF YOUR HEART—Donna Summer—Casablanca
BORN TO BE ALIVE—Patrick Hernandez—Col
FULL TILT BOOGIE—Uncle Louie—TK
GOOD TIMES—Chic—Atlantic
GOTTA KEEP ON DANCIN'—Saint and Stephanie—Arista
H.A.P.P.Y. RADIO—Edwin Starr—20th Century
I'VE GOT THE NEXT DANCE—Deniece Williams—Col
LET'S ROCK AND ROLL—Atlantic Starr—A&M
MUSIC IS MY WAY OF LIFE/DELIVER THE FUNK—Patti Labelle—Epic
OVER AND OVER—Disco Circus—Col
RED HOT—Taka Boom—Ariola
RING MY BELL—Anita Ward—TK
STEPPIN' OUT—Ray Dahrrouge—Polydor
UNDERCOVER LOVER/DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA
WHEN YOU WAKE UP TOMORROW—Candi Staton—WB

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KLEER

I LOVE TO DANCE

MI PIACE BALLARE
 ICH LIEBE ZU TANZEN
 QUE J'AIME DANSER
 ME GUSTA BAILAR

KLEER

Includes sensational single,
 "Tonight's The Night (Good Time)" #3586
 On Atlantic Records and Tapes.



Produced by Dennis King

SD 19237

Record World Disco File Top 50

JULY 7, 1979

JULY 7
JUNE 30

WKS. ON
CHART

1	1	BAD GIRLS/HOT STUFF	DONNA SUMMER/Casablanca (12"*) NBD 20167	11
2	2	BORN TO BE ALIVE	PATRICK HERNANDEZ/ Columbia (12") 23 10987	7
3	4	WHEN YOU WAKE UP TOMORROW	CANDI STATON/ Warner Bros. (12") WBSD 8820	7
4	3	RING MY BELL	ANITA WARD/TK (12"*) TKD 124	12
5	11	I'VE GOT THE NEXT DANCE	DENIECE WILLIAMS/ARC/ Columbia (12") 23 10991	4
6	7	CRANK IT UP (FUNK TOWN)	PETER BROWN/TK (12") TKD 151	5
7	5	LOVE MAGIC	JOHN DAVIS & THE MONSTER ORCHESTRA/ Columbia (12") 23 10976	8
8	10	DON'T YOU WANT MY LOVE/UNDERCOVER LOVER	DEBBIE JACOBS/MCA (12") 13920	5
9	14	GOOD TIMES	CHIC/Atlantic (12") 4801	3
10	20	THIS TIME BABY	JACKIE MOORE/Columbia (12") 23 10994	4
11	6	HEAVEN MUST HAVE SENT YOU	BONNIE POINTER/ Motown (12") 020	9
12	13	H.A.P.P.Y. RADIO	EDWIN STARR/20th Century Fox (12") TCD 0076 (RCA)	4
13	23	THE BOSS	DIANA ROSS/Motown (12") 026	3
14	12	YOU GONNA MAKE ME LOVE SOMEBODY ELSE	THE JONES GIRLS/Phila. Intl. (12") 2ZS 3682 (CBS)	9
15	21	HERE COMES THAT SOUND AGAIN	LOVE DE-LUXE/ Warner/RFC (12") WBSD 8827	3
16	19	DISCO CHOO CHOO	NIGHTLIFE UNLIMITED/Casablanca (lp cut) NBLP 7139	5
17	29	PUT YOUR BODY IN IT	STEPHANIE MILLS/ 20th Century Fox (12") TCD 86 (RCA)	3
18	8	BOOGIE WONDERLAND	EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia (12") 23 10950	6
19	24	LET ME TAKE YOU DANCIN'	BRYAN ADAMS/A&M (12") SP 12014	6
20	27	NIGHT RIDER	VENUS DODSON/Warner/RFC (12") RCSD 8824	4
21	9	HAVE A CIGAR	ROSEBUD/Warner Bros. (12") WBSD 8784	12

22	17	NO ROMANCE/KEEP ON DANCIN'	THEO VANESS/ Prelude (12"*) PRL 12165	14
23	15	STARS/BODY STRONG/I (WHO HAVE NOTHING)	SYLVESTER/ Fantasy (lp cuts/12") F 9579/D 129	14
24	22	JUST KEEP THINKING ABOUT YOU BABY	TATA VEGA/ Motown (12") 021	10
25	37	YOU CAN DO IT	AL HUDSON/MCA (12") 1784	3
26	—	GET UP AND BOOGIE	FREDDIE JAMES/Warner Bros. (12") DWBS 8857	1
27	25	HIGH ON MAD MOUNTAIN	MIKE THEODORE ORCHESTRA/ Westbound (12"*) WT 6109 (Atl)	10
28	16	AIN'T NO STOPPIN' US NOW	McFADDEN & WHITEHEAD/ Phila. Intl. (12") 2ZS 3675 (CBS)	14
29	36	SAVAGE LOVER	THE RING/Vanguard (12") SPV 23	3
30	26	BOB-A-RELA	BOB-A-RELA/Channel (entire lp) 1002	8
31	31	POUSSEZ	POUSSEZ/Vanguard (entire lp) VSD 79412	13
32	46	MOTOWN REVIEW	PHILLY CREAM/Fantasy/WMOT (12") D132	2
33	18	CUBA	GIBSON BROS./Mango (12"*) MLPS 7770 (WB)	12
34	—	OVER AND OVER	DISCO CIRCUS/Columbia (12"*) AS 624	1
35	30	GROOVIN' YOU	HARVEY MASON/Arista (12") CP 704	4
36	34	NIGHT DANCIN'	TAKA BOOM/Ariola (12") 9010	8
37	41	SUPER SWEET	WARDELL PIPER/Midsong (12") MD 508	5
38	40	WANT ADS	ULLANDA/Ariola/Ocean (12") 8900	3
39	45	MARRIED MEN	BETTE MIDLER/Atlantic (12") 4800	2
40	39	JINGO	CANDIDO/Salsoul (12") SA 8520 (RCA)	3
41	38	I GOT THE ANSWER	CAROL DOUGLAS/Midsong Intl. (lp cut) MSI 007	4
42	50	STEPPIN' OUT	RAY DAHROUGE/Polydor (12") PDD 508	2
43	43	THE RUNNER	THREE DEGREES/Ariola (12") 9008	2
44	44	WHY LEAVE US ALONE	FIVE SPECIAL/Elektra (12") AS 11408	2
45	—	FOUND A CURE	ASHFORD & SIMPSON/ Warner Bros. (12") DWBS 8874	1
46	32	ANYBODY WANNA PARTY	GLORIA GAYNOR/Polydor (12"*) PDD 507	8
47	47	FIRST TIME AROUND	SKYY/Salsoul (12") SG 215 (RCA)	2
48	48	24 HOURS A DAY	L. J. JOHNSON/AVI (12"*) 6064	2
49	42	CAFE D.D.	SOUND/Emergency (lp cut) EMLP 7501	5
50	33	DANCIN' AT THE DISCO	LAX/Prelude (12") D 504	6

(★ non-commercial 12", * discontinued)

Disco File (Continued from page 22)

producer **Bob Esty**. A medley anchored with the title track occupies the first side; sometimes military, often slyly allusive and Latin-inflected (especially in **Rita Moreno's** guest spots), the sound seems to have more weight than last year's similarly synthesizer-based "Let Them Dance," for example, and LaRue is doing less sighing and more singing and writing. By the time "It Makes Me Believe in Love" (4:02)—one of LaRue's very best songs—appears, we're involved and interested. Also: a finely detailed, if a bit speedy, "Hot Jungle Drums and Voodoo Rhythm" (4:46), interesting because LaRue steps back a bit to be presented as an integrated part of a closely-knit sound, and "On With the Dance" (6:24), a staccato, almost Motown-ish number with strong tom-tom and clavinet underpinning, and songwriter **Michelle Aller's** guest vocal. D. C. LaRue is as provocative and interesting as ever on "The Forces of the Night" and even more listenable than usual.

Candi Staton's "Chance" album (Warners) shows her at a peak of ability as singer writer and co-producer (with **Jimmy Simpson**) and joined by a distinguished lineup of support that includes arrangers **Patrick Adams**, **Kenny Morris** and **Ray Chew** and numerous heavy session names. Early play picks several cuts: "Rock" (7:16), a near-funk and "Me and My Music" (5:50), more disco-paced, with a similar "free your mind and dance" lyrical line. "Chance" (5:31) most strongly resembles the highly affecting hit, "When You Wake Up Tomorrow," but is a more conventionally structured song that would have benefited from the surer disco touch of Adams and Morris. Still, it's a fine song, just the sort of serious stuff that Staton can turn into a grippingly

emotional statement, and "Chance" the album, is sure to be as big a hit as last year's "House of Love."

Other albums released recently: **Leroy Gomez'** "I Got it Bad," key cut is "Get Up Boogie" (8:18) fronted by Gomez' powerful voice and breaking with a bass voice that leads into a beautifully arranged criss-cross of guitar, string and vocal lines. (Mixed by Los Angeles DJ **Manny Slati**). **J. T. Connection's** "Bernadette" (Butterfly) is the creation of **Jim Taylor**, whose additional production has sharpened albums like "Two Hot For Love," and features a long medley treatment of the title Four Tops oldie, along with "Reach Out, I'll Be There." An edited version is slated to arrive soon, but don't wait to check "Dance My Life Away" (6:34), a melodic, highly attractive mix of deep thump with flowing piano and Sixties-style boy-group harmonies. Also: **Flower's** "Heat" album (MCA), especially "How" (9:08), one of the most effective and entertaining Euro-influenced cuts to appear in some time (produced by **Richie Rome**), taken at an easy, deliberate simmer with lots of breaks and changes in the alternating chant and orchestral return. And very coy: "How do you want it?"—sort of "Yes I'm Ready" and "Show Me How" updated for the sleaze crowd.

New disco discs include the second breakout from **Alton McClain and Destiny's** marvelous album, this time, "Crazy Love," in a six-minute **Jim Burgess** mix, on Polydor. To come: a remixed "Red Hot," by **Taka Boom** on Ariola; **Venus Dodson's** "Night Rider" album on Warner/RFC; new music from **Cerrone**.

Disco Dial

WXKS/Boston/Vinnie Peruzzi, Joe Cervone DISCO 96/Miami/Frank Walsh

- | | |
|---|--|
| <p>#1 BAD GIRLS/HOT STUFF—
Donna Summer—
Casablanca</p> <p>Prime Movers: I'VE GOT THE NEXT DANCE—
Deniece Williams—ARC/
Col</p> <p>GROOVIN' YOU—Harvey
Mason—Arista</p> <p>RISE—Herb Alpert—A&M</p> <p>Pick Hits: THE MAIN EVENT/FIGHT—
Barbra Streisand—Col</p> <p>MOTOWN REVIEW—Philly
Cream—Fantasy/WMOT</p> <p>GEORGY PORGY—Toto—Col</p> <p>DISCO 14/Harrisburg/Scott Robbins</p> <p>#1 BAD GIRLS/HOT STUFF—
Donna Summer—
Casablanca</p> <p>Prime Movers: DO YOU WANNA GO PARTY—
K.C. and the Sunshine
Band—Sunshine Sound
(TK)</p> <p>GOOD TIMES—Chic—Atlantic</p> <p>FIRST TIME AROUND—Skyy
—Salsoul</p> <p>Pick Hits: COME ON AND GET IT ON—
Soccer—Salsoul</p> <p>GOING THROUGH THE
MOTIONS—Hot Chocolate
—Infinity</p> <p>LIFE IN TOKYO—Japan—
Ariola</p> <p>KFMX/Minneapolis/Gary DeMaroney</p> <p>#1 HAPPY RADIO—Edwin Starr
—20th Century</p> <p>Prime Movers: GOOD TIMES—Chic—
Atlantic</p> <p>FULL TILT BOOGIE—Uncle
Louie—TK</p> <p>I'VE GOT THE NEXT DANCE
—Deniece Williams—
ARC/Col</p> <p>Pick Hits: THIS TIME BABY—Jackie
Moore—Col</p> <p>HERE COMES THAT SOUND
AGAIN—Love De-Luxe
—WB</p> <p>IT'S TOO FUNKY IN HERE—
James Brown—Polydor</p> | <p>#1 BAD GIRLS/HOT STUFF—
Donna Summer—
Casablanca</p> <p>Prime Movers: BORN TO BE ALIVE—Patrick
Hernandez—Col</p> <p>LOVE MAGIC—John Davis
—Sam/Col</p> <p>CRANK IT UP—Peter Brown
—TK</p> <p>Pick Hits: THIS TIME BABY—Jackie
Moore—Col</p> <p>MAKE MY DREAM A
REALITY—GQ—Arista</p> <p>FIRECRACKER—Mass
Production—Cotillion</p> <p>WDAI/Chicago/Matt Clenott</p> <p>#1 RING MY BELL—Anita Ward
—TK</p> <p>Prime Movers: GOOD TIMES—Chic—
Atlantic</p> <p>WHEN YOU WAKE UP
TOMORROW—Candi
Staton—WB</p> <p>CRANK IT UP—Peter Brown
—TK</p> <p>Pick Hits: THE MAIN EVENT/FIGHT—
Barbra Streisand—Col</p> <p>HERE COMES THAT SOUND
AGAIN—Love De-Luxe
—WB</p> <p>DO IT GOOD—A Taste of
Honey—Capitol</p> <p>KSET/EI Paso/Chuck Gross</p> <p>#1 RING MY BELL—Anita Ward
—TK</p> <p>Prime Movers: YOU GONNA MAKE ME LOVE
SOMEBODY ELSE—Jones
Girls—Phila. Int.</p> <p>HEAVEN MUST HAVE SENT
YOU—Bonnie Pointer—
Motown</p> <p>BORN TO BE ALIVE—Patrick
Hernandez—Col</p> <p>Pick Hits: HERE COMES THAT SOUND
AGAIN—Love De-Luxe
—WB</p> <p>THE BOSS—Diana Ross—
Motown</p> <p>KISS IN THE DARK—Pink
Lady—Elektra</p> |
|---|--|

All records played are 12" discs unless otherwise indicated.

Casablanca Pacts with Joel Diamond



Casablanca Record and FilmWorks president Neil Bogart recently announced the signing of the Joel Diamond Experience to an exclusive artist agreement with the label. Pictured (from left) are: Joel Diamond and Neil Bogart, president, Casablanca Record and FilmWorks.

Concert Review

Village People Assault the Greek

■ The Village People (Casablanca) provided a heart-pounding visual assault on L.A.'s Greek Theatre Wednesday, June 6, combining strong vocals, power-charged music and imaginative choreography that provided a humorous irony to the male myths they portray. Victor Willis played the lead-singing policeman as he drove his jeep right up on stage, while David "Scar" Hodo played a muscular construction worker who twirled his chains almost as fast as he could shake his body. Felipe Rose jumped out of a teepee, stomping his feet like an Indian chief in heat. Glenn Hughes was oh-so-convincing as a leather-clad biker, Randy Jones portrayed a freaky cowboy and Alex Briley played the horny, uniformed sailor.

The group opened their theatrical concept with "Fire Island" and went right into "Hot Cop," which featured Willis portraying his favorite fantasy icon; "Hot Cop" featured interesting light shows that lit up the words "Boogie Woogie" every time the group sang those words. The best way to describe their title cut from the recent lp "Go West" would be to call it outrageously enter-

taining.

"The San Francisco-Hollywood" medley was a personal favorite, not so much because it painted pictures of gay counter-culture but because the lyrical quality was potent and the melody was full-bodied and sweet. All of the hook-laden tunes had a disco-pop aura, BOM vocals and pop counterpoint back up singing.

"Macho Man" was the night's strongest tune according to the screams of the predominantly gay crowd, while "In The Navy" and "YMCA" ran a very close second. The infectious disco beat of the final numbers found a familiar place in the audience's feet—everyone seemed caught up in the excitement of the most visible and one of the most popular disco groups around.

Gloria Gaynor (Polydor) opened this electrifying concert with spirit and class. Her best tunes were from her recent album "Love Tracks"; "Anybody Wanna Party" made the audience get up and move, and the disco classic "I Will Survive," with its powerful lyric and haunting melody, had the audience singing along with her.

Stan West

The Coast

(Continued from page 16)

ning Way, Suite 406, Berkeley, Calif. 94704 (415-843-4902) . . . Of course, none of this will matter at all by mid-August, because by then Skylab may have fallen to earth and ended life as we know it. We sure hope so. And just to make sure we're all ready, a couple of our more enterprising, community-conscious radio stations have prepared special promotions in honor of the biggest thing to come from the sky since the comet Kohoutek. For example, the ever-strange KROQ is offering special Skylab catcher's mitts; all you have to do is write them a letter explaining just why it is you want to catch the damn satellite, anyway. For their part, KSAN in San Francisco will be positioning their mobile unit ("it's indestructible," they claim) in Washington Square Park on July 6, the first day that Skylab could possibly fall, according to the experts. They'll be handing out KSAN Skylab hardhats to the first 95 (KSAN's frequency, of course) Chicken Littles who show up that day; everyone else will have to look up a lot.

PEOPLE: The likes of Stan Lynch (from Tom Petty's Heartbreakers), Alan Price, Kiki Dee, Lene Lovich, Orleans, Bernie Taupin, Peter "Don't Call Me Herman" Noone and Phil Seymour were all in attendance at a recent 20/20 gig in town . . . Meanwhile, Seymour's debut as a frontman (Dwight Twilley fans will recall that Seymour was Twilley's partner not long ago) at the Troubadour was apparently a bit hit. A heavy turnout of various industry people, including Phil Spector, would seem to indicate that Seymour will have little scoring a label deal for himself in the near future . . . Upcoming speakers for the American Guild of Authors and Composers' "ASKAPRO" series will include Special Music Group's Evan Archard and Brendan Okrent, July 5; Palm Records' Rick Landy, July 12; SESAC's Rick Weiser, July 19; and Jobete songwriters Pam Sawyer and Marilyn McLeod, July 26. All sessions are at the Sherwood Oaks Experimental College in Hollywood, from 4-6 p.m. and free of charge . . . Look for a September Pye Records live album by Bobby Knight's Great Trombone Company, a group consisting of five 'bones and rhythm section. The album was recorded at Donte's in North Hollywood, and no, this is not the same Bobby Knight who throws players off his Indiana University basketball team for smoking that devil weed . . . Singer Brenton Wood has signed with Richard Bernstein for management and with Jolly Public Relations for promotion.

Cover Story

(Continued from page 16)

versal Amphitheatre in Los Angeles, demonstrated Donna's grasp of the wide spectrum of musical styles. Her touching performances of songs such as "The Way We Were" proved Donna was a multi-dimensional artist not limited to any one style. Her rendition of Jimmy Webb's "MacArthur Park" became one of her biggest hits, further solidifying Donna's role as bellwether of the direction of music. Earlier this year, Donna expanded by performing a top five smash single, "Heaven Knows" with her friends, the Brooklyn Dreams. Donna's latest creation, however, is proving to be her most astonishing and successful opus to date.

'Bad Girls'

"Bad Girls" was released in the spring of this year, and has successfully fused dance music, rock and roll, and a fully developed concept that unifies the album lyrically and musically. This LP has catapulted Donna Summer into a select group of artists who stand at the vanguard of music. "Bad Girls" shipped platinum, and lodged in *Record World's* top LP spot several weeks ago. The first single, "Hot Stuff," was number one on *Record World's* Singles Chart five weeks in a row, while the second single, "Bad Girls," rose even faster to the top, making Donna Summer the first female artist in history to have a number one single and a second hit single in the top five at the same time.

Donna's first ABC-TV special is scheduled for the fall. Her current nationwide tour has made her the hottest ticket in town and has reaped remarkably enthusiastic reviews of her performances from each city she visits. Donna's recording and acting career are ever on the ascent. Donna Summer has come a long way from the streets of Boston and the musical theater stage of Munich. She is now an international artist of great stature, and there is no doubt that her stamp on contemporary music will continue to be felt for many years to come.

CBS Ups Peek

■ NEW YORK — Jack Chase, regional vice president, southwest, CBS Records, has announced the appointment of Ron Peek to branch manager, St. Louis, CBS Records.

In his new position, Peek will be responsible for all sales and promotion activities in the St. Louis branch marketing area.

Most recently Peek held the position of sales manager for the Dallas branch.

'Summer Night' Showcases CBS Disco

By BRIAN CHIN

■ NEW YORK — CBS Records' "One Hot Summer Night," held at New York's Roseland Ballroom on Wednesday, June 20, drew a capacity audience numbering over 5,000.

For the crowd, it was a classy evening out dancing with the participation of several especially-honored celebrants (including MC Frankie Crocker); for the artists, it was an opportunity to establish visual contact with an audience accustomed to recorded music; for the company at large, it was an experiment in promoting the artists' and the company image to the public directly.

With co-sponsorship from New York's WBLS and staging coordinated by Jock McLean, Columbia's artist development director, along with Robert Small Enterprises, "One Hot Summer Night" presented eight CBS artists in live performance with live backing. They were: Brainstorm, Gary's Gang, Dan Hartman, Cissy Houston, Jackie Moore, Melba Moore, Deniece Williams and Michael Zager.

As the show was conceived, said Al DeMarino, VP of artist development for Epic/Portrait/Associated Labels, the artists were to be backed by the same orchestra, to eliminate between-set delays, and would perform two or three songs (the acts all had current or recent hits) in a twenty-minute segment. The projected running time was three hours; the evening also included dancing before and after (as well as, it turned out, in between) to the music of Dony Lawrence, of New York's Regine's.

The evening was meant to be CBS's start in earnest of a concerted effort to penetrate the disco market. "The idea was Arma's (Arma Andon, Columbia VP for artist development)," said DeMarino. "CBS got into the disco race a little late, but typically, once we're in, we're in running hard at it, trying to develop a profile." Added Andon, "We feel that these artists are performers as well."

It was not a normal concert appearance for the artists involved: in the interest of making the eve-

ning "relevant to the audience," DeMarino explained, Roseland was chosen as the venue because of the impression that the audience would be best satisfied not by a conventional concert performance seated before a stage, but by a more informal party atmosphere. It was exactly this point of foresight that made "One Hot Summer Night" a success as far as the audience was concerned, despite technical problems that made it impossible for one act to follow another immediately, and a PA system, which, despite the best efforts of Studio Equipment Rental, was less than perfect (although quite clear in comparison to other set-ups which have been heard at Roseland.) Sight lines to the stage had also appeared to have been improved for the show; from the back of the room, there was little difficulty in seeing the performers: Gary's Gang, sharp in matching outfits and hats; Jackie Moore, sporting a dazzling new figure and provoking a mass singalong with her current hit, "This Time Baby," a particular New York favorite; Michael Zager, in his first stage appearance since his days with Ten Wheel Drive, directing his own rhythm section and exerting obvious effort to achieve perfect execution.

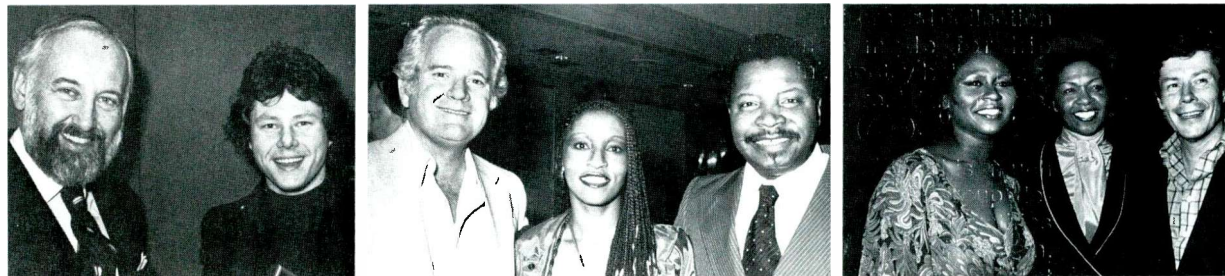
Blue Sky's Dan Hartman reflected that although preparations were rushed (rehearsals occurred two days before the event) and logistical difficulties sometimes frustrating, much of the success of the evening was attributable to the "generally circulating feeling . . . the crowd came to groove and have a good time," appreciating "feel and subtlety, (as opposed to) particular song lyrics or tunes." He noted also that Gary's Gang drew the loudest calls and whistles with the drum break passages of their songs. In rehearsals, Hartman was concerned that his particular brand of dance music, which he called "rosco," (cf. "dazz") was somewhat removed from the normal structure and changes of disco; indeed, at SIR's studios, he could be heard running the band repeatedly through crucial changes of his hits. But on the stage,

Hartman told his singers and players to "play like you're getting into it and try to have fun with the music," and as the crowd responded to his ad libs in the segue from "Countdown" to "Instant Replay," he could tell by the reaction that "they were along with me."

Deniece Williams, whose "I've Got the Next Dance" has proven to be a major club hit, also found that, despite limitations of time, real audience response did occur. "The people are very up (in the discotheques) and that makes you very up. I feel I work better in a more intimate situation, but (the artists) enjoyed it of for the enthusiasm of the crowd alone." Williams expressed concern for creating the rapport she has enjoyed in her previous live tours: "I like people to be able to touch me (because) we are there together . . . it was hard for me not to be able to look them in the eye (but) I was satisfied." As an experienced touring artist, Williams was confident that, even in this unusual format, as the audience has come to "expect a certain quality of singing (from me) they'll get that no matter what." Likewise, Brainstorm saxophonist and vocalist Chuck Overton, who has been "constantly on the move" with the group, was satisfied, although "It's really hard to get a feel and for the audience to get locked in twenty minutes . . . amazingly, I think we were blessed . . . they were ready for it."

Arma Andon sums up: "We're very well pleased with the show . . . The production, sound and lights will be improved when we do another show, but the general concept was successful. The purpose was promotion (as opposed to profit) and to show consumers and industry that CBS as a whole has a great roster of talent. We settled on eight acts as a production standpoint, but we could have put on 16."

Also involved in the production of the show were Sandra DaCosta, director of artist development, black music marketing, Debbie DiCesare and Dan Castagna, of E/P/A and Phil Sandhaus, Patty Kean and Vince Pellegrino, of Columbia.



Shown above from left are: Bruce Lundvall, president, CBS Records division; Dan Hartman; Paul Smith, senior VP and general manager, marketing, CBS Records; Belita Woods of Brainstorm; Lebaron Taylor, VP, black music marketing, CBS Records; Jackie Moore; Cissy Houston; Jack Craig, senior VP and general manager Columbia Records.

Record World Singles 101-150

JULY 7, 1979

JULY 7	JUNE 30	ARTIST	TITLE	Label
101	107	MOTOWN REVIEW	PHILLY CREAM/Fantasy/WMOT 862 (Parker/WMCT, BMI)	
102	103	YOU'RE MY WEAKNESS	FAITH BAND/Mercury 74068 (Canal, BMI)	
103	101	MUSIC BOX	EVELYN "CHAMPAGNE" KING/RCA 11586 (Mills & Mills/Six Continents, BMI)	
104	124	IT'S TOO FUNKY IN HERE	JAMES BROWN/Polydor 14557 (Muscle Shoals Sound, BMI)	
105	—	YOU'VE GOT ANOTHER THING COMING	HOTEL/MCA 41050 (Blair/Bell Hop, BMI)	
106	120	HERE I GO (FALLIN' IN LOVE AGAIN)	FRANNIE GOLDE/Portrait 70031 (Braintree/Golde's Gold, BMI)	
107	112	WHEN YOU WAKE UP TOMORROW	CANDI STATON/Warner Bros. 8821 (Pop/Leeds/Stacey Lynne/Staton, ASCAP)	
108	110	EASY WAY OUT	ROY ORBISON/Asylum 46048 (Colgems-EMI/Close Fade, ASCAP)	
109	111	HEAD FIRST	THE BABYS/Chrysalis 2323 (Hudson Bay, BMI)	
110	105	DANCE WITH YOU	CARRIE LUCAS/Solar 11482 (RCA) (Spectrum VII/Hindu, ASCAP)	
111	114	WHEN THE DAYLIGHT COMES	IAN HUNTER/Chrysalis 2324 (April/Hunter, ASCAP)	
112	115	HEY ST. PETER	FLASH IN THE PAN/Epic 8 50715 (E.B. Marks, BMI)	
113	117	H.A.P.P.Y. RADIO	EDWIN STARR/20th Century Fox 2408 (RCA) (ATV/Zonal, BMI)	
114	104	YOU NEVER KNOW WHAT YOU'VE GOT	BELL & JAMES/A&M 2137 (Mighty Three, BMI)	
115	116	DANCIN' JOHNSON	BILL SALUGA/A&M 2140 (Dovar/Mercy Kersey, BMI)	
116	110	PART OF THE CHOSEN FEW	NIGEL CLSSON/Bang 8 4803 (CBS) (Drumscng/Web IV, Dick James, BMI)	
117	—	FREDERICK PATTI SMITH GROUP	ARISTA 0427 (Ninja, ASCAP)	
118	129	CRANK IT UP (FUNK TOWN, PT. I)	PETER BROWN/Drive 6278 (TK) (Sherlyn/Decibel, BMI)	
119	150	DIFFERENT WORLDS	MAUREEN McGOVERN/Warner/Curb 8835 (Bruin, BMI)	
120	122	I KNOW A HEARTACHE WHEN I SEE ONE	JENNIFER WARNES/Arista 0430 (Chappell, ASCAP/Uni-Chappell, BMI/Tri-Chappell, SESAC)	
121	120	IF HEAVEN COULD FIND ME	AMBROSIA/Warner Bros. 8817 (Rubicon, BMI)	
122	125	LOVE COMES TO EVERYONE	GEORGE HARRISON/Dark Horse 8844 (WB) (Ganga, BMI)	
123	126	IF YOU REMEMBER ME	CHRIS THOMPSON/Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Uni-chappell/Begonia, BMI)	
124	141	BABY I WANT YOU F.C.C./	Free Flight 11595 (RCA) (Song Tailors/Alan Cartee, BMI)	
125	136	FREAKY PEOPLE	CROWD PLEASERS/Westbound 55420 (Atl) (Bridgeport, BMI)	
126	130	THIS IS LOVE	OAK/Mercury 74076 (Critique, BMI)	
127	—	NOBODY DOUCEÛTE	Mushroom 7042 (Champignon, ASCAP)	
128	131	FEEL IT LOUISIANA'S LE ROUX	Capitol 4736 (Screen Gems-EMI/Lemed, BMI)	
129	113	NIGHT DANCIN'	TAKA BOOM/Ariola 7748 (Homewood/Philly West, ASCAP)	
130	—	FROM DANCE TO LOVE	SAMANTHA SANG/United Artists 1297 (Blythe Spirit, ASCAP)	
131	147	WHY LEAVE US ALONE	FIVE SPECIAL/Elektra 46032 (Stone Agate, BMI)	
132	133	RADIO GIRL	JCHN HIATT/MCA 41019 (Bun/Bilt, BMI)	
133	123	DON'T HANG UP YOUR DANCING SHOES	IAN MATHEWS/Mushroom 7074 (Steamed Clam, BMI)	
134	121	DREAMS I'LL NEVER SEE	MOLLY HATCHET/Epic 8 50669 (Metric, BMI)	
135	119	CHEAPER CRUDE OR NO MORE FOOD	ROBBY "SO FINE" BUTLER/IBC 0001 (Iron Blossom/Wolfhound/Bacak-Burns/Pepper, ASCAP)	
136	137	AS LONG AS I'VE GOT YOU	THE SUTHERLAND BROTHERS/Columbia 3 11004 (ATV/Heopdean, BMI)	
137	139	CROSSFIRE	HENRY PAUL BAND/Atlantic 3578 (Sienna, BMI)	
138	140	RHYTHM GUITAR	OAK RIDGE BOYS/Columbia 3 11009 (Algee, BMI)	
139	149	I'VE GOT THE NEXT DANCE	DENIECE WILLIAMS/ARC/Columbia 3 10971 (Kee-Drick, BMI/Cheyenne/Motor, ASCAP)	
140	142	HAVE A CIGAR	ROSEBUD/Warner Bros. 8807 (Pink Floyd, PRS)	
141	135	FORBIDDEN LOVE	MADLEEN KANE/Warner Bros. 8790 (Bonna/Firehold, ASCAP)	
142	146	NEW YORK NUGGETS	Mercury 74067 (Intersong, ASCAP)	
143	127	ALL FOR YOU	ROBERT FLEISCHMAN/Arista 0411 (Far/Weed High/Nightmare, BMI)	
144	140	GLVE A LITTLE	NICOLETTE LARSON/Warner Bros. 8851 (Streetlight, ASCAP/Animus, BMI)	
145	132	EASY TO BE HARD	HAIR (ORIGINAL SOUNDTRACK)/RCA 11549 (United Artists, ASCAP)	
146	134	HERE COMES THE NIGHT (THEME FROM THE BELL JAR)	JANIS IAN/Columbia 3 10979 (Mine/World Song, ASCAP)	
147	143	CAN'T STAND LOSING YOU	POLICE/A&M 2147 (Virgin, ASCAP)	
148	144	I (YOU), CAN DANCE ALL BY MY (YOUR) SELF	DALTON & DUBARRI/Hilltak 44250 (Atl) (Dalton/Anadale, ASCAP)	
149	145	LOVE IS FOR THE BEST IN US	JAMES WALSH GYPSY BAND/RCA 11480 (Gypsy Family, no licensee)	
150	138	BABY FAT	ROBERT BYRNE/Mercury 74070 (I've Got The Music, ASCAP)	

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AFTER THE LOVE HAS GONE	White (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)	61	JUST WHEN I NEEDED YOU MOST	D. Newman (Fourth Floor, ASCAP)	18
AIN'T LOVE A BITCH	Tom Dowd (Riva, ASCAP)	55	KISS IN THE DARK	M. Lloyd (K.C.M./Michael, ASCAP)	69
AIN'T NO STOPPIN US NOW	McFadden/Whitehead/Cohen (Mighty Three, BMI)	15	KNOCK ON WOOD	B. Leng (Warner Bros., ASCAP)	44
AMANDA	not listed (Gold Dust, BMI)	91	LAST OF THE SINGING COWBOYS	S. Levine (Marshall Tucker/No Exit, BMI)	66
BAD GIRLS	G. Moroder & P. Bellote (Starrin/Earborne/Sweet Summer, BMI)	3	LEAD ME ON	Diante (Almo, ASCAP)	49
BEST BEAT IN TOWN	B. DeBarge (Jobete, ASCAP)	97	LET ME BE GOOD TO YOU	Gamble-Huff (Mighty Three, BMI)	90
BOOGIE WONDERLAND	White/McKay (Charleyville/Irving/Deertrack/Ninth, BMI)	11	LET'S GO	R. T. Baker (Lido, BMI)	56
BORN TO BE ALIVE	Jean Vanloo (Radmus/Seldagamous, ASCAP)	82	LIGHT MY FIRE/DISCO HEAVEN	B. Leng (ATV, BMI/Doors, ASCAP)	78
CHASE ME	Group & Scarborough (Val-le-Joe, BMI)	73	LOVE IS THE ANSWER	Kyle Lehning (Earmark/Fiction, BMI)	63
CHUCK E'S IN LOVE	L. Waronker & R. Titleman (Easy Money, ASCAP)	9	LOVE TAKES TIME	Orleans (Orleansongs, ASCAP)	71
DANCE THE NIGHT AWAY	Ted Templeman (Van Halen, ASCAP)	20	LOVE YOU INSIDE OUT	Group/Richardson/Galuten (Stigwood/Unichappell, BMI)	27
DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES)	H. Murphy & G. Rafferty (Liberty/United Records, no licensee)	22	MAKIN' IT	F. Perren (Perren-Vibes, ASCAP)	13
DEEPER THAN THE NIGHT	John Farrar (Braintree, BMI)	96	MAMA CAN'T BUY YOU LOVE	Thom Bell (Mighty Three, BMI)	25
DISCO NIGHTS	Simpson/Fleming (GQ/Arista, ASCAP)	46	MARRIED MEN	A. Mardin (Pendulum/Unichappell, BMI)	93
DOES YOUR MOTHER KNOW	B. Anderson & B. Ulvaeus (Countless, BMI)	30	MEMORY LANE	Levy/Rudolph/Riperton (Minnie's/Bull Pen, BMI)	99
DO IT OR DIE	J. R. Cobb & R. Mills (Low-Sal, BMI)	28	MINUTE BY MINUTE	Ed Templeman (Snug, BMI/Loresta, ASCAP)	19
DON'T EVER WANNA LOSE YA	Stanley (Infinity/Rock Steady, ASCAP)	85	MORNING DANCE	Beckenstein & Calandra (Harlem/Crosseyed Bear, BMI)	59
DO YOU WANNA GO PARTY	Casey-Finch (Sherlyn/Harrick, BMI)	79	MY SHARONA	Mike Chapman (Eighties/Small Hill, ASCAP)	58
ENERGY CRISIS '79	I. Reich & D. Goodman (Unart, BMI)	92	ONE WAY OR ANOTHER	M. Chapman (Rare Blue/Monster Island, ASCAP)	34
FEEL THAT YOUR FEELIN'	F. Beverly (Amazement, BMI)	95	PEOPLE OF THE SOUTH WIND	Group (Kirshner/Blackwood, BMI)	43
GEORGY PORGY	Group (Hudman, ASCAP)	54	RENEGADE/SING FOR THE DAY	Group (Almo/Stygian, ASCAP)	72
GET USED TO IT	Omaritan (See This House, ASCAP/Spikes, BMI)	36	REUNITED	Dino Fekaris & Freddie Perren (Perren-Vibes, ASCAP)	12
GETTING CLOSER	McCartney & C. Thomas (MPL, ASCAP)	31	RING MY BELL	F. Knight (Two-Knight, BMI)	1
GIRL OF MY DREAMS	Ker-Garvey-Tchaikovsky (Tchaikovsky, ASCAP)	80	ROCK N' ROLL FANTASY	Group (Badco, ASCAP)	33
GOLD J.	Stewart (Bugle/Stigwood, BMI)	16	SAD EYES	George Tobin (Careers, BMI)	50
GOODBYE STRANGER	Group & P. Henderson (Almo/Delicate, ASCAP)	74	SHADOWS IN THE MOONLIGHT	J. Norman (Chappell/Tri-Chappell, ASCAP/SESAC)	25
GOODNIGHT TONIGHT	P. McCartney (MPL, ASCAP)	48	SHAKEDOWN CRUISE	Ferguson & Marshall (Painless, BMI)	35
GOOD TIMES	Nile Rodgers & Bernard Edwards (Chic, BMI)	32	SHAKE YOUR BODY (DOWN TO THE GROUND)	Group (Peacock, BMI)	24
GO WEST	J. Morali (Can't Stop, BMI)	51	SHE BELIEVES IN ME	Larry Butler (Angel Wing, ASCAP)	6
HEART OF GLASS	Mike Chapman (Rare Blue/Monster Island, ASCAP)	42	SHINE A LITTLE LOVE	Jeff Lynne (Jet, BMI)	10
HEART OF THE NIGHT	R. Orshoff (Tarantula, ASCAP)	17	STUMBLIN' IN	Chapman (Chinnichap/Careers, BMI)	94
HEAVEN MUST HAVE SENT YOU	Bowen (Stone Agate, BMI)	88	SUSPICIONS	D. Malloy (DebDave/Briarpatch, BMI)	53
HIGHWAY SONG	A. Nalli/H. Weck (Bobnal, BMI)	77	SWEETS FOR MY SWEET	Medress-Appell (Rightsong/Trio, BMI)	83
HOLD ON	Group & Levine (Triumph, CAPAC)	62	THE DEVIL WENT DOWN TO GEORGIA	J. Boylan (Hat Band, BMI)	67
HONESTY	Phil Ramone (Impulsive/April, ASCAP)	40	THE LOGICAL SONG	Group & P. Henderson (Almo/Delicate, ASCAP)	8
HOT SUMMER NIGHTS	Richard Perry (Swell Sounds/Melody Deluxe/Seldak, ASCAP)	68	THE MAIN EVENT/FIGHT	Bob Esty (Primus Artists/Diana/Rick's, BMI)	38
HOT STUFF	Giorgio Moroder & Rick Belotte (Rick's/Stop, BMI)	2	TURN OFF THE LIGHTS	Gamble-Huff (Mighty Three, BMI)	81
I CAN'T STAND IT NO MORE	P. Frampton & C. Kimsey (Almo/Frampton/Fram-Dee, ASCAP)	29	UP ON THE ROOF	P. Asher (Screen Gems-EMI, BMI)	41
I DO LOVE YOU	Simpson & Fleming (Chevis, BMI)	76	VENGEANCE	A. Mardin (C'est, ASCAP)	52
IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME	M. Lloyd (Bellamy Brothers, ASCAP)	84	WASN'T IT GOOD	B. Esty (Rick's, BMI)	64
IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT)	Tom Collins (East-Memphis/Klondike, BMI)	47	WE ARE FAMILY	B. Edwards & N. Rodgers (Chic, BMI)	5
IF YOU CAN'T GIVE ME LOVE	M. Chapman (Chinnichap/Careers, BMI)	86	WEEKEND	Lenny Pietze (Global/Almo, ASCAP)	45
I'M A SUCKER FOR YOUR LOVE	R. James (Jubete, ASCAP)	100	WE'VE GOT LOVE	F. Perren (Perren-Vibes, ASCAP)	87
IN THE NAVY	Jacques Morali (Can't Stop, BMI)	39	WHAT CHA GONNA DO WITH MY LOVIN'	Mtume-Lucas (Scarab, BMI)	98
IS SHE REALLY GOING OUT WITH HIM?	Kershenbaum (Albion)	37	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN	Ron Raffkine (DebDave, BMI)	14
I WANT YOU TO WANT ME	Group (Screen Gems-EMI/Adult, BMI)	7	YOU ANGEL YOU	Anthony Moore (Ram's Horn, ASCAP)	57
I WAS MADE FOR LOVIN' YOU	V. Ponce (Kiss, ASCAP/Mad Vincent, BMI)	21	YOU CAN'T CHANGE THAT	Ray Parker, Jr. (Raydiola, ASCAP)	23
I'LL KNOW HER WHEN I SEE HER	Gary Cape (Welbeck, ASCAP)	75	YOU GONNA MAKE ME LOVE SOMEBODY ELSE	Gamble-Huff (Mighty Three, BMI)	60
I'LL NEVER LOVE THIS WAY AGAIN	B. Manilow (Irving, BMI)	70	YOU'RE THE ONLY ONE	D. Parks & G. Perry (Unichappell/Begonia/Fedora, BMI)	89
			(YOU REALLY) ROCK ME	Coleman (Beachwood, BMI)	65
			YOU TAKE MY BREATH AWAY	Callelo & Lawrence (Laughing Willow, ASCAP)	4

Record World Singles



JULY 7, 1979

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

JULY 7	JUNE 30		WKS. ON CHART
1	2	RING MY BELL ANITA WARD Juana 3422 (TK)	8
2	1	HOT STUFF DONNA SUMMER/Casablanca 978	12
3	3	BAD GIRLS DONNA SUMMER/Casablanca 988	7
4	4	YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908	12
5	5	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	11
6	8	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	12
7	9	I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680	12
8	6	THE LOGICAL SONG SUPERTRAMP/A&M 2128	15
9	7	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	11
10	12	SHINE A LITTLE LOVE ELO/Jet 8 5057 (CBS)	8
11	11	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	9
12	10	REUNITED PEACHES & HERB/Polydor/MVP 14547	17
13	16	MAKIN' IT DAVID NAUGHTON/RSO 916	12
14	18	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	13
15	15	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	12
16	19	GOLD JOHN STEWART/RSO 931	8
17	21	HEART OF THE NIGHT POCO/MCA 41023	8
18	13	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB)	16
19	14	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. 8828	9
20	20	DANCE THE NIGHT AWAY VAN HALEN/Warner Bros. 8823	11
21	27	I WAS MADE FOR LOVIN' YOU KISS/Casablanca 983	7
22	25	DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) GERRY RAFFERTY/United Artists 1298	6
23	26	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	12
24	17	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	25
25	31	MAMA CAN'T BUY YOU LOVE ELTON JOHN/MCA 41042	5
26	30	SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716	7
27	23	LOVE YOU INSIDE OUT BEE GEES/RSO 925	12
28	34	DO IT OR DIE ARS/Polydor/BGO 14568	7
29	32	I CAN'T STAND IT NO MORE PETER FRAMPTON/A&M 2148	7
30	33	DOES YOUR MOTHER KNOW ABBA/Atlantic 3574	8
31	35	GETTING CLOSER WINGS/Columbia 3 11020	4
32	45	GOOD TIMES CHIC/Atlantic 3584	4
33	24	ROCK 'N' ROLL FANTASY BAD COMPANY/Swan Song 70199 (Atl)	17
34	38	ONE WAY OR ANOTHER BLONDIE/Chrysalis 2336	6
35	28	SHAKEDOWN CRUISE JAY FERGUSON/Asylum 46041	10
36	29	GET USED TO IT ROGER VOUDOURIS/Warner Bros. 8762	16
37	46	IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/ A&M 2132	6
38	48	THE MAIN EVENT/FIGHT BARBRA STREISAND/Columbia 3 11008	4
39	22	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	17
40	39	HONESTY BILLY JOEL/Columbia 3 10959	12
41	47	UP ON THE ROOF JAMES TAYLOR/Columbia 3 11005	6
42	37	HEART OF GLASS BLONDIE/Chrysalis 2295	21
43	50	PEOPLE OF THE SOUTH WIND KANSAS/Kirshner 8 4284 (CBS)	6
44	41	KNOCK ON WOOD AMII STEWART/Ariola 7736	23
45	51	WEEKEND WET WILLIE/Epic 8 50714	7
46	36	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	16
47	40	IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) BARBARA MANDRELL/MCA 12451	17
48	42	GOODNIGHT TONIGHT WINGS/Columbia 3 10939	15
49	62	LEAD ME ON MAXINE NIGHTINGALE/WindSong 11530 (RCA)	4
50	55	SAD EYES ROBERT JOHN/EMI-America 8015	7
51	53	GO WEST VILLAGE PEOPLE/Casablanca 984	6



52	56	VENGEANCE CARLY SIMON/Elektra 46051	5
53	59	SUSPICIONS EDDIE RABBITT/Elektra 46053	5
54	52	GEORGY PORGY TOTO/Columbia 3 10944	11
55	49	AIN'T LOVE A BITCH ROD STEWART/Warner Bros. 8810	11
56	69	LET'S GO THE CARS/Elektra 46063	2
57	61	YOU ANGEL YOU MANFRED MANN'S EARTH BAND/ Warner Bros. 8850	6
58	75	MY SHARONA THE KNACK/Capitol 4731	3
59	66	MORNING DANCE SPYRO GYRA/Infinity 50011	4
60	70	YOU GONNA MAKE ME LOVE SOMEBODY ELSE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	4

CHARTMAKER OF THE WEEK

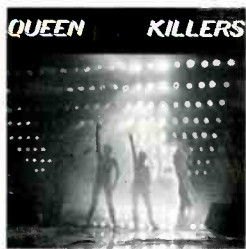
61	—	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE ARC/Columbia 3 11033	1
62	67	HOLD ON TRIUMPH/RCA 11569	6
63	43	LOVE IS THE ANSWER ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl)	17
64	65	WASN'T IT GOOD CHER/Casablanca 987	5
65	72	(YOU REALLY) ROCK ME NICK GILDER/Chrysalis 2332	4
66	73	LAST OF THE SINGING COWBOYS MARSHALL TUCKER BAND/Warner Bros. 8841	3
67	77	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS/ BAND/Epic 8 50700	3
68	78	HOT SUMMER NIGHTS NIGHT/Planet 45903 (Elektra/ Asylum)	3
69	71	KISS IN THE DARK PINK LADY/Elektra/Curb 46040	3
70	76	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	3
71	54	LOVE TAKES TIME ORLEANS/Infinity 50006	16
72	44	RENEGADE/SING FOR THE DAY STYX/A&M 2110	17
73	74	CHASE ME CON FUNK SHUN/Mercury 74059	5
74	—	GOODBYE STRANGER SUPERTRAMP/A&M 2162	6
75	80	I'LL KNOW HER WHEN I SEE HER COOPER BROTHERS BAND/Capricorn 0325	3
76	85	I DO LOVE YOU G.Q./Arista 0426	2
77	87	HIGHWAY SONG BLACKFOOT/Atco 7105	3
78	86	LIGHT MY FIRE/DISCO HEAVEN AMII STEWART/Ariola 7753	3
79	82	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	4
80	—	GIRL OF MY DREAMS BRAM TCHAIKOVSKY/Polydor 14575	1
81	89	TURN OFF THE LIGHTS TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	3
82	88	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986	2
83	—	SWEETS FOR MY SWEET TONY ORLANDO/Casablanca 991	1
84	84	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/ Warner/Curb 8790	5
85	57	DON'T EVER WANNA LOSE YA NEW ENGLAND/Infinity 50013	10
86	63	IF YOU CAN'T GIVE ME LOVE SUZI QUATRO/RSO 929	7
87	—	WE'VE GOT LOVE PEACHES & HERB/Polydor/MVP 14577	1
88	95	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/Motown 1459	2
89	—	YOU'RE THE ONLY ONE DOLLY PARTON/RCA 11577	1
90	92	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. 8 3684 (CBS)	4
91	91	AMANDA WAYLON JENNINGS/RCA 11596	6
92	—	ENERGY CRISIS '79 DICKIE GOODMAN/Hotline 1017	1
93	64	MARRIED MEN BETTE MIDLER/Atlantic 3582	6
94	60	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917	23
95	90	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	10
96	58	DEEPER THAN THE NIGHT OLIVIA NEWTON-JOHN/MCA 41009	13
97	99	BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)	2
98	—	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	1
99	—	MEMORY LANE MINNIE RIPERTON/Capitol 4706	1
100	—	I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy 7169 (Motown)	1

Record World Album Airplay

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

JULY 7, 1979

FLASHMAKER



LIVE KILLERS
QUEEN
Elektra

MOST ADDED

- LIVE KILLERS—Queen—Elektra (26)
- NILS—Nils Lofgren—A&M (24)
- BLACKJACK—Polydor (20)
- WITH THE NAKED EYE—Greg Kihn—Beserkley (20)
- MIRRORS—Blue Oyster Cult—Col (18)
- SECRETS—Robert Palmer—Island (18)
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor (13)
- FICKLE HEART—Sniff 'N' The Tears—Atlantic (9)
- LABOUR OF LUST—Nick Lowe—Col (9)
- RUST NEVER SLEEPS—Neil Young—Reprise (9)

WNEW-FM/NEW YORK

- ADDS:**
- AVIATOR—EMI—America
 - BLACKJACK—Polydor
 - CHOPPER—Ariola
 - FREQUENCY—Nick Gilder—Chrysalis
 - LIVE KILLERS—Queen—Elektra
 - MIRRORS—Blue Oyster Cult—Col
 - MUSIC FOR UNICEF—Various Artists—Polydor
 - NILS—Nils Lofgren—A&M
 - OPEN YOUR EYES—Maria Muldaur—WB
 - WITH THE NAKED EYE—Greg Kihn—Beserkley
- HEAVY ACTION (airplay in descending order):**
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
 - NILS—Nils Lofgren—A&M
 - MISTAKES—Gruppo Sportivo—Sire
 - WITH THE NAKED EYE—Greg Kihn—Beserkley
 - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
 - CANDY-O—Cars—Elektra
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - LABOUR OF LUST—Nick Lowe—Col
 - SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

WPX-FM/NEW YORK

- ADDS:**
- CAN'T LIVE IN A DREAM (single)—Quincy—CBGB
 - KID BLUE—Louise Goffin—Asylum
 - LAUGHING DOGS—Col
 - MIRRORS—Blue Oyster Cult—Col
 - NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
 - RUST NEVER SLEEPS—Neil Young—Reprise
 - SECRETS—Robert Palmer—Island
 - WITH THE NAKED EYE—Greg Kihn—Beserkley

- HEAVY ACTION (airplay in descending order):**
- LABOUR OF LUST—Nick Lowe—Col
 - LOOK SHARP—Joe Jackson—A&M
 - LODGER—David Bowie—RCA
 - DISCOVERY—ELO—Jet
 - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
 - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
 - CANDY-O—Cars—Elektra
 - RICKIE LEE JONES—WB
 - ROCK & ROLL HIGH SCHOOL—(soundtrack)—Sire
 - AT BUDOKAN—Cheap Trick—Epic

WBCN-FM/BOSTON

- ADDS:**
- LIVE KILLERS—Queen—Elektra
 - LOVE YOU, LOVE YOU (single)—Yachts—Radar (import)
 - MIRRORS—Blue Oyster Cult—Col
 - NILS—Nils Lofgren—A&M
 - PART OF YOU—Eric Gale—Col
 - SOME THINGS NEVER CHANGE—David Kubinec—A&M
 - SPY—Carly Simon—Elektra
 - STATELESS—Lene Lovich—Stiff/Epic
 - MICK TAYLOR—Col
 - WITH THE NAKED EYE—Greg Kihn—Beserkley

HEAVY ACTION (airplay in descending order):

- CANDY-O—Cars—Elektra
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- GET THE KNACK—Knack—Capitol
- NILS—Nils Lofgren—A&M
- BREAKFAST IN AMERICA—Supertramp—A&M
- NEW VALUES—Iggy Pop—Arista (import)
- FLASH & THE PAN—Epic
- LOOK SHARP—Joe Jackson—A&M
- BLACK ROSE—Thin Lizzy—WB
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor

WLIR-FM/LONG ISLAND

- ADDS:**
- CHOPPER—Ariola
 - JOHN COUGAR—Riva
 - BLACKJACK—Polydor
 - LIVE KILLERS—Queen—Elektra
 - NILS—Nils Lofgren—A&M
 - RHAPSODIES—Rick Wakeman—A&M
 - RUST NEVER SLEEPS—Neil Young—Reprise
 - SECRETS—Robert Palmer—Island
 - STATELESS—Lene Lovich—Stiff/Epic
 - WITH THE NAKED EYE—Greg Kihn—Beserkley

HEAVY ACTION (airplay in descending order):

- LOOK SHARP—Joe Jackson—A&M
- MIRRORS—Blue Oyster Cult—Col
- CANDY-O—Cars—Elektra
- LABOUR OF LUST—Nick Lowe—Col
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- GREY GHOST—Henry Paul Band—Atlantic
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- WHERE I SHOULD BE—Peter Frampton—A&M
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor

WAAF-FM/WORCESTER

- ADDS:**
- LIVE KILLERS—Queen—Elektra
 - MIRRORS—Blue Oyster Cult—Col
 - MISTAKES—Gruppo Sportivo—Sire

- NILS—Nils Lofgren—A&M
- SECRETS—Robert Palmer—Island
- WITH THE NAKED EYE—Greg Kihn—Beserkley

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

- CANDY-O—Cars—Elektra
- DISCOVERY—ELO—Jet
- FLASH & THE PAN—Epic
- LOOK SHARP—Joe Jackson—A&M
- MONOLITH—Kansas—Kirshner
- BREAKFAST IN AMERICA—Supertramp—A&M
- VAN HALEN II—WB
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- BACK TO THE EGG—Wings—Col
- BOMBS AWAY DREAM BABIES—John Stewart—RSO

WPLR-FM/NEW HAVEN

- ADDS:**
- BLACKJACK—Polydor
 - CAN'T HOLD BACK—Pure Prairie League—RCA
 - GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
 - HI-FI—Walter Egan—Col
 - LIVE KILLERS—Queen—Elektra
 - NILS—Nils Lofgren—A&M
 - OPEN YOUR EYES—Maria Muldaur—WB
 - OUTLASTING THE BLUES—Arlo Guthrie—WB
 - RUST NEVER SLEEPS—Neil Young—Reprise
 - SECRETS—Robert Palmer—Island

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

- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- BREAKFAST IN AMERICA—Supertramp—A&M
- BACK TO THE EGG—Wings—Col
- VAN HALEN II—WB
- CANDY-O—Cars—Elektra
- RICKIE LEE JONES—WB
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- MONOLITH—Kansas—Kirshner
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- COMMUNIQUE—Dire Straits—WB

WAQX-FM/SYRACUSE

- ADDS:**
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
 - MIRRORS—Blue Oyster Cult—Col
 - NILS—Nils Lofgren—A&M
 - WITH THE NAKED EYE—Greg Kihn—Beserkley

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

- DISCOVERY—ELO—Jet
- BACK TO THE EGG—Wings—Col
- GREY GHOST—Henry Paul Band—Atlantic
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
- AT BUDOKAN—Cheap Trick—Epic
- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- SCREAMS—Infinity
- REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic

WIOQ-FM/PHILADELPHIA

- ADDS:**
- LIVE KILLERS—Queen—Elektra
 - NILS—Nils Lofgren—A&M
 - WITH THE NAKED EYE—Greg Kihn—Beserkley

HEAVY ACTION (airplay, phones in descending order):

- CANDY-O—Cars—Elektra
- BREAKFAST IN AMERICA—Supertramp—A&M
- FLASH & THE PAN—Epic
- GET THE KNACK—The Knack—Capitol
- COMMUNIQUE—Dire Straits—WB
- BACK TO THE EGG—Wings—Col
- WAVE—Patti Smith—Arista
- NIGHT OWL—Gerry Rafferty—UA
- WHERE I SHOULD BE—Peter Frampton—A&M
- NIGHT—Planet

WMMR-FM/PHILADELPHIA

- ADDS:**
- BLACKJACK—Polydor
 - CHILDREN OF THE SUN—Billy Thorpe—Capricorn
 - FICKLE HEART—Sniff 'N' The Tears—Atlantic
 - KID BLUE—Louise Goffin—Asylum
 - MIRRORS—Blue Oyster Cult—Col
 - ROADMASTER—Mercury

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- BACK TO THE EGG—Wings—Col
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- AT BUDOKAN—Cheap Trick—Epic
- DESOLATION ANGELS—Bad Company—Swan Song
- MONOLITH—Kansas—Kirshner
- MINUTE BY MINUTE—Doobie Brothers—WB
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- GET THE KNACK—The Knack—Capitol

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- BLACKJACK—Polydor
 - BLAST—Col
 - CHOPPER—Ariola
 - MINGUS—Joni Mitchell—Asylum
 - NILS—Nils Lofgren—A&M
 - OPEN YOUR EYES—Maria Muldaur—WB
 - WITH THE NAKED EYE—Greg Kihn—Beserkley

HEAVY ACTION (airplay in descending order):

- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- LABOUR OF LUST—Nick Lowe—Col
- FROGS, SPROUTS, CLOGS AND KRAUTS—Rumour—Stiff (import)
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- ONE FOR THE ROAD—Willie Nelson & Leon Russell—Col
- NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- COMMUNIQUE—Dire Straits—WB
- MISTAKES—Gruppo Sportivo—Sire
- GET THE KNACK—The Knack—Capitol

WQSR-FM/TAMPA

- ADDS:**
- FLEE—Jeremy Spencer—Atlantic
 - INFINITE RIDER ON THE BIG DOGMA—Michael Nesmith—Pacific Arts
 - LABOUR OF LUST—Nick Lowe—Col
 - LIVE KILLERS—Queen—Elektra
 - LOW BUDGET (12" single)—Kinks—Arista
 - RHAPSODIES—Rick Wakeman—A&M
 - SHOT THROUGH THE HEART—Jennifer Warnes—Arista

- SILENT LETTER—America—Capitol
- MICK TAYLOR—Col
- TOUCH THE SKY—Carole King—Capitol

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

- BACK TO THE EGG—Wings—Col
- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- UNDERDOG—Atlanta Rhythm Section—Polydor
- DISCOVERY—ELO—Jet
- FLAG—James Taylor—Col
- SPY—Carly Simon—Elektra
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- RICKIE LEE JONES—WB

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- BLACKJACK—Polydor
 - DO IT YOURSELF—Ian Dury—Stiff/Epic
 - FOOL AROUND—Rachel Sweet—Stiff/Col
 - GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
 - LIVE KILLERS—Queen—Elektra
 - NILS—Nils Lofgren—A&M
 - SECRETS—Robert Palmer—Island
 - WITH THE NAKED EYE—Greg Kihn—Beserkley

HEAVY ACTION (airplay in descending order):

- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- BACK TO THE EGG—Wings—Col
- COMMUNIQUE—Dire Straits—WB
- LABOUR OF LUST—Nick Lowe—Col
- FLASH & THE PAN—Epic
- THE DOUCE IS LOOSE—Doucette—Doucette—Mushroom
- WELCOME TWO MISSOURI—Missouri—Polydor
- DISCOVERY—ELO—Jet
- REAL TO REEL—Climax Blues Band—WB

WMMS-FM/CLEVELAND

- ADDS:**
- BLACKJACK—Polydor
 - ELECTRIC NIGHTS—Jim Capaldi—RSO
 - FICKLE HEART—Sniff 'N' The Tears—Atlantic
 - GREATEST HINTS—Michael Stanley Band—Arista
 - HIT ME WITH YOUR RHYTHM STICK (12" single)—Ian Dury—Stiff/Epic
 - I GO TO PIECES (12" single)—Rachel Sweet—Stiff (import)
 - LIVE KILLERS—Queen—Elektra
 - NILS—Nils Lofgren—A&M
 - THIS WORLD—Face Dancer—Capitol
 - WITH THE NAKED EYE—Greg Kihn—Beserkley

HEAVY ACTION (airplay, sales in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- AT BUDOKAN—Cheap Trick—Epic
- DISCOVERY—ELO—Jet
- DYNASTY—Kiss—Casablanca
- CANDY-O—Cars—Elektra
- RICKIE LEE JONES—WB
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- DESOLATION ANGELS—Bad Company—Swan Song
- BOMBS AWAY DREAM BABIES—John Stewart—RSO

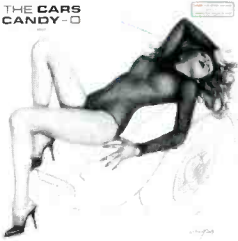
All listings from key progressive stations around the country are in descending order except where otherwise noted.

Record World Album Airplay



JULY 7, 1979

TOP AIRPLAY



CANDY-O
CARS
Elektra

MOST AIRPLAY

- CANDY-O—Cars—Elektra (33)
- BREAKFAST IN AMERICA—Supertramp—A&M (29)
- BACK TO THE EGG—Wings—Col (23)
- MONOLITH—Kansas—Kirshner (18)
- COMMUNIQUE—Dire Straits—WB (17)
- DISCOVERY—ELO—Jet (16)
- LOOK SHARP—Joe Jackson—A&M (16)
- VAN HALEN II—WB (16)
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA (14)
- DESOLATION ANGELS—Bad Company—Swan Song (13)

WABX-FM/DETROIT

- ADDS:**
- LABOUR OF LUST—Nick Lowe—Col
 - LIVE KILLERS—Queen—Elektra
 - MIRRORS—Blue Oyster Cult—Col
 - SECRETS—Robert Palmer—Island
- HEAVY ACTION (airplay, sales in descending order):**
- EVOLUTION—Journey—Col
 - DISCOVERY—ELO—Jet
 - BACK TO THE EGG—Wings—Col
 - CANDY-O—Cars—Elektra
 - STATE OF SHOCK—Ted Nugent—Epic
 - RICKIE LEE JONES—WB
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
 - WHERE I SHOULD BE—Peter Frampton—A&M
 - LOOK SHARP—Joe Jackson—A&M
 - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA

WXRT-FM/CHICAGO

- ADDS:**
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
 - LIVE KILLERS—Queen—Elektra
 - MIRRORS—Blue Oyster Cult—Col
 - NEW VALUES—Iggy Pop—Arista (import)
 - NILS—Nils Lofgren—A&M
 - RHAPSODIES—Rick Wakeman—A&M
 - SLUG LINE—John Hiatt—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
 - CANDY-O—Cars—Elektra
 - ARMED FORCES—Elvis Costello—Col
 - SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista

- RICKIE LEE JONES—WB
- WAVE—Patti Smith—Arista
- NEW CHAUTAUQUA—Pat Metheny—ECM
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- BLACK ROSE—Thin Lizzy—WB
- COMMUNIQUE—Dire Straits—WB

KSHE-FM/ST. LOUIS

- ADDS:**
- BLACKJACK—Polydor
 - FICKLE HEART—Sniff 'N' The Tears—Atlantic
 - LIVE KILLERS—Queen—Elektra
 - MIRRORS—Blue Oyster Cult—Col
 - NILS—Nils Lofgren—A&M
 - RUST NEVER SLEEPS—Neil Young—Reprise
 - SECRETS—Robert Palmer—Island
 - WITH THE NAKED EYE—Greg Kihn—Beserkley
- HEAVY ACTION (airplay, sales in descending order):**
- RUNNING LIKE THE WIND—Marshall Tucker—WB
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - MONOLITH—Kansas—Kirshner
 - ANGEL STATION—Manfred Mann—WB
 - CANDY-O—Cars—Elektra
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
 - REAL TO REEL—Climax Blues Band—WB
 - RUNNER—Island
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - BLACK ROSE—Thin Lizzy—WB

WKDF-FM/NASHVILLE

- ADDS:**
- EYES OF THE HEART—Keith Jarrett—ECM
 - FUTURE TALK—Urszula Dudziak—Inner City
 - KID BLUE—Louise Goffin—Asylum
 - LIVE KILLERS—Queen—Elektra
 - MIRRORS—Blue Oyster Cult—Col
 - NILS—Nils Lofgren—A&M
 - WOODY III—Woody Shaw—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- MONOLITH—Kansas—Kirshner
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - BACK TO THE EGG—Wings—Col
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - DISCOVERY—ELO—Jet
 - FLAG—James Taylor—Col
 - DESOLATION ANGELS—Bad Company—Swan Song
 - WHERE I SHOULD BE—Peter Frampton—A&M
 - RICKIE LEE JONES—WB
 - CANDY-O—Cars—Elektra

WQFM-FM/MILWAUKEE

- ADDS:**
- ST. PARADISE—WB
- HEAVY ACTION (airplay in descending order):**
- NIGHT OWL—Gerry Rafferty—UA
 - WHERE I SHOULD BE—Peter Frampton—A&M
 - DESOLATION ANGELS—Bad Company—Swan Song
 - BOMBS AWAY DREAM BABIES—John Stewart—RSO
 - MONOLITH—Kansas—Kirshner
 - VAN HALEN II—WB
 - BACK TO THE EGG—Wings—Col

- STATE OF SHOCK—Ted Nugent—Epic
- DISCOVERY—ELO—Jet
- CANDY-O—Cars—Elektra

KZEW-FM/DALLAS

- ADDS:**
- LABOUR OF LUST—Nick Lowe—Col
 - NILS—Nils Lofgren—A&M
 - RUST NEVER SLEEPS—Neil Young—Reprise
 - SECRETS—Robert Palmer—Island
- HEAVY ACTION (airplay, sales, phones in descending order):**
- COMMUNIQUE—Dire Straits—WB
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - CANDY-O—Cars—Elektra
 - NIGHT OWL—Gerry Rafferty—UA
 - MONOLITH—Kansas—Kirshner
 - DESOLATION ANGELS—Bad Company—Swan Song
 - AT BUDOKAN—Cheap Trick—Epic
 - VAN HALEN II—WB

KBPI-FM/DENVER

- ADDS:**
- CHOPPER—Ariola
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor**
- SECRETS—Robert Palmer—Island**
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CANDY-O—Cars—Elektra
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - BACK TO THE EGG—Wings—Col
 - GET THE KNACK—The Knack—Capitol
 - DISCOVERY—ELO—Jet
 - AT BUDOKAN—Cheap Trick—Epic
 - MONOLITH—Kansas—Kirshner
 - VAN HALEN II—WB
 - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
 - WHERE I SHOULD BE—Peter Frampton—A&M

KAWY-FM/WYOMING

- ADDS:**
- BLACKJACK—Polydor
 - CANNED HEAT—Takoma
 - FICKLE HEART—Sniff 'N' The Tears—Atlantic
 - GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
 - LAZY RACER—A&M
 - MINGUS—Joni Mitchell—Asylum
 - MIRRORS—Blue Oyster Cult—Col
 - NILS—Nils Lofgren—A&M
 - OPEN YOUR EYES—Maria Muldaur—WB
 - RHAPSODIES—Rick Wakeman—A&M
- HEAVY ACTION (airplay in descending order):**
- UNDERDOG—Atlanta Rhythm Section—Polydor
 - COMMUNIQUE—Dire Straits—WB
 - CANDY-O—Cars—Elektra
 - MONOLITH—Kansas—Kirshner
 - NIGHT OWL—Gerry Rafferty—UA
 - REAL TO REEL—Climax Blues Band—WB
 - FOREVER—Orleans—Infinity
 - THE DOUCE IS LOOSE—Doucette—Mushroom
 - FACE TO FACE—Faith Band—Mercury
 - JUST A GAME—Triumph—RCA

KSJO-FM/SAN JOSE

- ADDS:**
- BLACKJACK—Polydor
 - FEARLESS—Tim Curry—A&M
 - GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
 - KID BLUE—Louise Goffin—Asylum
 - LABOUR OF LUST—Nick Lowe—Col
 - LIVE KILLERS—Queen—Elektra
 - NILS—Nils Lofgren—A&M
 - SECRETS—Robert Palmer—Island
 - SOME THINGS NEVER CHANGE—David Kubinec—A&M
 - WITH THE NAKED EYE—Greg Kihn—Beserkley
- HEAVY ACTION (airplay in descending order):**
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
 - GET THE KNACK—The Knack—Capitol
 - BACK TO THE EGG—Wings—Col
 - MIRRORS—Blue Oyster Cult—Col
 - CANDY-O—Cars—Elektra
 - LODGER—David Bowie—RCA
 - VAN HALEN II—WB
 - MONOLITH—Kansas—Kirshner
 - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
 - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor

KWST-FM/LOS ANGELES

- ADDS:**
- MIRRORS—Blue Oyster Cult—Col
 - NILS—Nils Lofgren—A&M
 - SECRETS—Robert Palmer—Island
 - WITH THE NAKED EYE—Greg Kihn—Beserkley
- HEAVY ACTION (airplay, sales in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
 - DISCOVERY—ELO—Jet
 - GET THE KNACK—The Knack—Capitol
 - BOMBS AWAY DREAM BABIES—John Stewart—RSO
 - NIGHT OWL—Gerry Rafferty—UA
 - LOOK SHARP—Joe Jackson—A&M
 - WHERE I SHOULD BE—Peter Frampton—A&M
 - MONOLITH—Kansas—Kirshner
 - DESOLATION ANGELS—Bad Company—Swan Song
 - VAN HALEN II—WB

KSAN-FM/SAN FRANCISCO

- ADDS:**
- ACCIDENTS WILL HAPPEN (ep)—Elvis Costello—Radar (import)
 - BLACKJACK—Polydor
 - IN THE SKIES—Peter Green—PVC
 - INFINITE RIDER ON THE BIG DOGMA—Michael Nesmith—Pacific Arts
 - IT'S ALIVE—Ramoness—Sire (import)
 - LIVE KILLERS—Queen—Elektra
 - SCREAMS—Infinity
 - MICK TAYLOR—Col
 - GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
 - WITH THE NAKED EYE—Greg Kihn—Beserkley
- HEAVY ACTION:**
- BACK TO THE EGG—Wings—Col
 - CANDY-O—Cars—Elektra
 - COMMUNIQUE—Dire Straits—WB
 - GET THE KNACK—The Knack—Capitol

- LODGER—David Bowie—RCA
- LOOK SHARP—Joe Jackson—A&M
- MANIFESTO—Roxy Music—Atco
- OUTLANDOS D'AMOUR—Police—A&M
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

KZEL-FM/EUGENE

- ADDS:**
- BLACKJACK—Polydor
 - JOHN COUGAR—Riva
 - FOOL AROUND—Rachel Sweet—Stiff/Col
 - GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
 - LIVE KILLERS—Queen—Elektra
 - MIRRORS—Blue Oyster Cult—Col
 - NILS—Nils Lofgren—A&M
 - OPEN YOUR EYES—Maria Muldaur—WB
 - SECRETS—Robert Palmer—Island
 - WITH THE NAKED EYE—Greg Kihn—Beserkley
- HEAVY ACTION (airplay, sales, phones in descending order):**
- UNDERDOG—Atlanta Rhythm Section—Polydor
 - COMMUNIQUE—Dire Straits—WB
 - MICK TAYLOR—Col
 - CANDY-O—Cars—Elektra
 - BACK TO THE EGG—Wings—Col
 - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
 - REAL TO REEL—Climax Blues Band—WB
 - GET THE KNACK—The Knack—Capitol
 - LABOUR OF LUST—Nick Lowe—Col
 - INFINITE RIDER OF THE BIG DOGMA—Michael Nesmith—Pacific Arts

KZAM-FM/SEATTLE

- ADDS:**
- DREAMER—Caldera—Capitol
 - HONEST LULLABY—Joan Baez—Portrait
 - IN PASSING—Mick Goodrick—ECM
 - LAZY RACER—A&M
 - MINGUS—Joni Mitchell—Asylum
 - OPEN YOUR EYES—Maria Muldaur—WB
 - MICK TAYLOR—Col
- HEAVY ACTION (airplay in descending order):**
- RICKIE LEE JONES—WB
 - THANKS I'LL EAT IT HERE—Lowell George—WB
 - FLASH & THE PAN—Epic
 - SPY—Carly Simon—Elektra
 - RIDES ON—Alvin Lee—RSO
 - FLAG—James Taylor—Col
 - LIFE & LOVE—Leon Russell—Paradise
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - COMMUNIQUE—Dire Straits—WB
 - SHOT THROUGH THE HEART—Jennifer Warnes—Arista

40 stations reporting this week. In addition to those printed are:

- WBAB-FM WSAN-AM KQRS-FM
- WCOZ-FM WYDD-FM KFML-AM
- WBLM-FM WQDR-FM KOME-FM
- WCMF-FM ZETA 4-FM KNAC-FM
- WOUR-FM Y95-FM

ance, but in its place is the mature tenor of a grown man still harboring deep respect for the music of his youth. Outwardly he looks settled down and very middle-class comfortable. But when Picone sings, a cappella, the **Spaniels'** lovely "Peace of Mind" in a voice soft but urgent, tender but commanding, you hear a uniquely American sound: the sound of the city, the sound of the streets, the sound of first love. You hear doo-wop at its best. Scratch that. You hear music at its best. No question about it.

ROBERT FRIPP NEWS: Last week it was from Cleveland, this week it's from Milwaukee. From Peaches in Milwaukee, to be precise, where Fripp was giving one of his in-store concerts similar to the one mentioned in these pages previously. In the midst of Fripp's set, lightning struck the store, knocked out the power, which meant Fripp's two Revoxes no longer functioned, and also set the liquor store next door on fire. Peaches closed for business that day, but the store's management allowed Fripp's fans to remain inside while the artist finished his concert by playing guitar over some tapes he'd recorded earlier.

SOFTBALL NEWS: Since the last installment of Softball News the Record World Flashmakers have gone on a five-game winning streak to up their season record to 14-2. William Morris was the first victim in RW's latest streak, falling 6-4. The RW attack was paced by a tape measure home run by **John Boulos**, the odds-on favorite to be RW's top pick in this year's free agent draft (Boulos, you see, is going **Pete Rose** one better and actually playing for teams interested in acquiring his services). Next came the fearsome Atlantic Heavies under the stern managerial hand of "**Big Mac**" **McCullum**. RW, and especially ace hurler **Gary Kenton**, rose to the occasion, Kenton coming through with a seven-hit, six-strikeout performance and the Flashmaker attack, paced by **Stan Mieses** and rookie **Steve Carroll** (a two-run home run that helped break the game open), showing some life in a 10-3 win. Defensive play of the game: RW rookie rightfielder **Richard Munk's** leaping, twisting grab of a long, bases-loaded two-out blast that squelched Atlantic's hopes for a late-inning rally. Then last Saturday, just ahead of the big doo-wop show at the Beacon, RW displayed its depth when none other than the **Coach** took to the mound for the first time since 1960 and thus became the first Flashmaker to have played all 10 positions on the diamond. Doing his best **Grover Cleveland Alexander** imitation, the Coach hurled back to back complete games against Johnston Films and William Morris, the former falling to RW by the score of 12-2, the latter going down 12-3 and neither foe getting on the board until the fifth inning of their respective games. On Wednesday, RW got back into the thick of things in the Commercial League with an 11-9 win over Avon. **John Kostick**, **Ed Levine** and **Albie Hecht** hit home runs.

JOCKEY SHORTS: Madison Square Garden made the single largest mail pickup in its history on June 7 when it collected some 10,181 pieces of mail for the mail-order only tickets to the **Who's** September 13 and 14 concerts. Due to public demand, three more shows—September 16, 17, 18—were added the next day. One radio announcement and one ad in the Village Voice were the only public notices of the concerts . . . **Jeff Beck** and **Stanley Clarke** will be touring Europe together this summer with a band that includes **Simon Phillips** on drums and **Tony Hymas** on keyboards. The tour kicks off in Oslo, Norway on June 30 . . . **Iggy Pop's** "New Values" LP, already in release in England, will be released domestically by Arista on August 1,

Talented Trio



Allee Willis, co-writer of Earth, Wind & Fire's "September," "Boogie Wonderland" and the current Maxine Nightingale hit, "Lead Me On," is seen here collaborating at Crystal Studios with Deniece Williams and Melissa Manchester.

as will a new **Rollers** (nee **Bay City Rollers**) album, "Elevators." In yet another of the Rollers' endless personnel changes, **Duncan Faure** has replaced **Leslie McKeown** as lead singer . . . **Fats Domino's** classic song "The Fat Man," first recorded by Domino in 1948 and considered by many to be the first rock 'n' roll record, will be sung by **George Anderson** in the **Robbie Robertson**-produced film "Carney," a Lorimar production set for release by United Artists next spring. "Carney" stars **Gary Busey**, **Jodie Foster** and Robertson and also features the **Great American Carnival Band: Ben Brewton, Davis Causey, Randall Bramblett** and **Bob Pridden** . . . New York, N.Y.'s main man **Delbert McClinton**, who has always made the Lone Star his regular stop in New York, is coming in to the Bottom Line July 21-22. "Shot from the Saddle," the first single from McClinton's new "Keeper of the Flame" album, is set for release July 5 . . . on July 14 in Cleveland, **England Dan** and **John Ford Coley** are participating in a celebrity racquetball tournament to benefit the Cleveland Police Department. The event will be televised locally and Coley is slated to play **Doug Degan**, captain of the Cleveland Browns, in the first round. Thirteen days later, on July 27, the Big Tree recording duo will venture forth to Canton, Ohio where they will help install into the Football Hall of Fame **Dick Butkus** and **Johnny Unitas**. Also on the agenda: lunch with **Roger Staubach** (remember when **Alex Hawkins** watched Staubach trot onto the field and remarked, "Roger runs like a sissy," and an irate **Vin Scully** came back with, "Did you wear a helmet when you played pro ball?" It happened, right there on CBS-TV); dinner with the Dallas Cowboys and Oakland Raiders prior to the Hall of Fame game . . . **Cheap Trick's** June 20 concert in St. Louis featured a surprise guest in **Graham Parker**, who'd opened the show and then returned to jam with the headliners on "Day Tripper" and "Surrender" . . . Capricorn recording group **Two Guns** has added a keyboard player in the person of **Eddie Lee**, a fine, upstanding young man from Tulsa . . . **Jimmy Zisson's** Sound & Vision is now basing its artist management, record production and film activities at 40 Central Park South (New York, N.Y., 10019). The firm's new telephone numbers are 800-854-6005 and (from California) 800-422-4241 . . . from Elektra/Asylum's Newsbeat comes the news that the **Cars** are being credited by **Alberto Vargas** with rekindling his interest in painting after a five-year unofficial retirement. Following the death of **Anna May Clift**, his first model and his wife for 50 years, a despondent Vargas had virtually given up his career, until the Cars asked him to do a cover for "Candy-O." He accepted the commission as a "challenge . . . to see if I had all my powers." You're OK, Alberto.

Inner City (Continued from page 20)

ward." inner City Broadcasting began business operations in 1971, and is a company composed of 63 black shareholders. "We started business when WLIB secured an option to purchase WLIB-FM which was turned into WBLS. After maximizing the impact of WBLS and WLIB to the extent that we became interesting to the financial institutions, we thought it prudent business to spread our eggs in different baskets and therefore our expansion efforts into these major cities," said Sutton. "We got into the business in the first place because we were concerned that we as a people did not have enough voice in the media. We're still looking because we feel that radio that reaches into black communities is something that we can feel comfortable with in our ability to at least form a base audience."

Back To Normal

In the latest Arbitron figures, WBLS-FM gained the highest percentage of listeners in the New York market, and, according to Sutton, "The market is going back to normal. We were on top before

'KTU entered the marketplace. 'KTU threw a cloud on the future of New York's radio. While disco affected everyone's numbers," Sutton said, "now I feel we're experiencing a settling down in the market." He continued, "I don't think that the Burkhart/Abrams pure generic disco format is wholly suited for any one of the individual markets, it needs to be tailored. We have the momentum going in our favor now, we feel it in the streets. We have a different format of programming and we've gained double our numbers since last year's ratings." Sutton continued, "We feel very comfortable with disco, because we come from its roots—so we have an edge. What we at WBLS and our other stations are presenting is a disco format that will be labeled soulful disco. ABC is trying to make disco compatible with rock and roll. I don't know if that will flow, but whatever, there are going to be a whole lot of disco stations. New York's disco format is reflected in this ARB book, and in other markets across the country. We gaining confidence as we grow."

The Radio Marketplace



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

Abba: 21-20 WAVZ, 20-10 WBBF, 17-13 WCAO, e WFIL, 21-18 WICC, a30 WIFI, 10-7 WKBW, 25-21 WPGC, 17-7 WTIC-FM, 25-23 KFI, 30-29 KHJ, 22-21 KRTH, d35 F105, 13-10 99X.

ARS: WBBF, 26-21 WCAO, e WFIL, 22-20 WKBW, d29 WPGC, d34 F105, 27-19 PRO-FM, 36-27 Y100.

Blondie: d39 WBBF, e WCAO, 18-15 WKBW, 26-24 WRKO, 15-14 KFRC, 18-14 KHJ, 23-13 KRTH, d36 F105, d26 PRO-FM, 8-4 99X.

Cars: a WPGC, d25 WRKO, a38 WTIC-FM, d30 KFI, on KFRC, d30 KRTH.

Cheap Trick: 16-12 WABC, 9-6 WAVZ, 5-3 WBBF, 9-9 WCAO, 6-6 WICC, 2-2 WIFI, 4-4 WKBW, 6-8 WPGC, 6-12 WRKO, 12-5 WTIC-FM, 8-6 KFI, 5-4 KFRC, 4-3 KHJ, 4-3 KRTH, 1-2 F105, 1-2 PRO-FM.

Chic: 25-11 WAVZ, 20-15 WCAO, d21 WFIL, 27-18 WPGC, d30 WRKO, d29 KFI, on KFRC, a KHJ, d29 KRTH, 17-14 PRO-FM, 30-20 Y100, 17-13 99X.

Dr. Hook: 23-16 WAVZ, 13-8 WCAO, 13-12 WFIL, 24-18 WKBW, 20-14 WPGC, 29-24 WQAM, 19-15 KFI, d26 KHJ, 26-22 KRTH, 33-28 F105, 16-12 PRO-FM, 29-22 Y100, 27-24 99X.

E,W&F: (new) a KFRC, a KHJ, on KRTH, a35 Y100, a 99X.

ELDO: a24 WABC, 19-15 WAVZ, 21-19 WBBF, 7-6 WCAO, 11-7 WICC, 19-13 WIFI, 13-10 WKBW, 18-13 WPGC, 28-21 WQAM, 18-16 WRKO, 11-9 WTIC-FM, 11-9 KFI, 16-13 KHJ, 11-8 KRTH, 27-24 F105, 10-6 PRO-FM, 23-18 Y100, 10-6 99X.

P. Frampton: 30-25 WBBF, 21-18 WCAO, 23-22 WICC, 27-23 WKBW, 29-23 WPGC, 34-33 WTIC-FM, 27-24 KFI, 21-20 KFRC, d30 KHJ, 20-19 KRTH, a F105, 22-18 PRO-FM, a30 99X.

J. Jackson: 29-27 WCAO, a29 WIFI, a WPGC, 13-7 WRKO, 24-19 KFRC, 21-19 KHJ, 21-20 KRTH, a F105, 18-15 PRO-FM, 19-13 99X.

E. John: 33-26 WAVZ, 23-21 WBBF, a WCAO, d26 WFIL, 20-16 WICC, 30-26 WKBW, d25 WPGC, d27 WRKO, 23-17 WTIC-FM, 30-20 KFI, d30 KFRC, 26-21 KHJ, 19-18 KRTH, a F105, 15-11 PRO-FM, 22-21 99X.

Jones Girls: a23 WCAO, d28 WPGC, a WRKO, 20-15 99X.

Kiss: 29-25 WAVZ, d37 WBBF, a WCAO, 29-28 WICC, a28 WIFI, 9-8 WKBW, d27 WPGC, a28 WQAM, 15-8 WRKO, 32-29 WTIC-FM, 20-18 KFI, 11-10 KFRC, 17-15 KHJ, 11-10 PRO-FM, 20-14 Y100, 14-12 99X.

Knack: a WBBF, alp WRKO, d28 KFRC, 29-28 KHJ, d23 KRTH, a PRO-FM.

A. Murray: d29 WCAO, d25 WFIL, d29 WKBW, a WPGC, 17-13 WRKO, on KFI, 30-27 KRTH, 28-26 F105, 13-9 PRO-FM, 29-26 99X.

D. Naughton: a27 WABC, a26 WCAO, 11-9 WFIL, 18-14 WICC, 14-11 WIFI, 3-6 WKBW, 17-12 WPGC, 3-6 WQAM,

7-10 WRKO, 6-5 KFI, a KHJ, 25-17 KRTH, 5-7 F105, 6-8 Y100.

M. Nightingale: a WBBF, e WFIL, a WKBW, a WPGC, on WRKO, on KFI, a KRTH, d27 PRO-FM, 37-34 Y100.

Poco: 27-24 WCAO, d27 WFIL, a27 WIFI, d27 WKBW, d30 WPGC, d29 WRKO, on KFI, a29 KFRC, 28-25 KHJ, 29-28 KRTH, 21-20 PRO-FM, 26-25 99X.

G. Rafferty: 36-28 WAVZ, 34-29 WBBF, 24-19 WCAO, 23-22 WFIL, 19-15 WICC, 28-21 WIFI, 21-19 WKBW, 24-18 WRKO, 36-35 WTIC-FM, 29-26 KFI, 28-27 KFRC, 28-26 KRTH, 29-27 F105, 30-27 99X.

Raydio: 24-21 WAVZ, 9-5 WBBF, 22-16 WCAO, 7-7 WFIL, on WKBW, 26-19 WPGC, 19-14 WQAM, on WRKO, a37 WTIC-FM, on KFI, on KHJ, 27-24 KRTH, a F105, 23-21 PRO-FM, 35-29 Y100, a 99X.

K. Rogers: 7-6 WABC, 5-3 WCAO, 3-3 WFIL, 21-16 WIFI, 6-3 WKBW, 8-11 WPGC, 27-22 WQAM, 9-4 WRKO, 10-8 KFI, 9-6 KFRC, 13-12 KHJ, 6-9 KRTH, 34-29 F105, 7-7 PRO-FM, 18-13 Y100.

J. Stewart: 22-18 WAVZ, 25-20 WBBF, 19-12 WCAO, 17-15 WFIL, 15-12 WICC, 27-22 WIFI, 16-13 WKBW, 13-7 WPGC, a26 WQAM, 22-17 WRKO, 25-16 WTIC-FM, 17-16 KFI, 19-12 KFRC, 20-18 KHJ, 18-16 KRTH, 22-20 F105, 19-13 PRO-FM.

B. Streisand: 34-27 WAVZ, 39-35 WBBF, a WFIL, 30-29 WICC, e WIFI, d20 WPGC, 23-15 WQAM, on WRKO, 31-24 WTIC-FM, d27 KFI, 29-24 KFRC, 23-20 KHJ, 14-7 KRTH, 17-12 Y100, d23 99X.

D. Summer: 4-3 WABC, a22 WBBF, 11-5 WCAO, 15-8 WFIL, 13-9 WICC, 26-20 WIFI, 5-11 WKBW, 5-2 WPGC, 12-8 WQAM, 4-1 WRKO, 20-8 WTIC-FM, 9-2 KFI, 7-3 KFRC, 2-2 KHJ, 3-2 KRTH, 38-22 F105, 8-5 PRO-FM, 3-3 Y100, 1-1 99X.

J. Taylor: a WFIL, a WKBW, 28-26 WPGC, 16-14 WRKO, 16-15 KRTH, 21-16 F105.

B. Tchaikovsky: a WRKO, a KHJ, a PRO-FM.

A. Ward: 1-1 WABC, 1-2 WAVZ, 7-2 WBBF, 1-4 WCAO, 14-5 WFIL, 4-2 WICC, 20-14 WIFI, 15-5 WKBW, 1-1 WPGC, 1-1 WQAM, 2-6 WRKO, 1-1 WTIC-FM, 1-1 KFI, 1-1 KFRC, 1-1 KHJ, 1-1 KRTH, 2-1 PRO-FM, 1-1 Y100, 4-5 99X.

D. Warwick: aHB WFIL, 23-14 WKBW.

Wings: 30-23 WAVZ, 38-34 WBBF, a30 WCAO, 24-23 WICC, 26-20 WQAM, 28-19 WTIC-FM, 28-25 KFI, 26-21 KFRC, d27 KHJ, d25 KRTH, d33 F105, 24-22 PRO-FM, 33-31 Y100.



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

ARS: 16-16 WAYS, 13-9 WBBQ, 25-23 WCIR, 18-14 WGSV, 6-2 WQXI, 19-17 WSGA, 20-16 KXX-106, d28 Q105, 10-5 Z93, 13-10 92Q, 1-1 94Q.

CARS: a WAUG, a WBBQ, a WCIR, a WIVY, a WRFC, a WRJZ, e KXX-106, a KX-104, a Z93.

CHIC: d39 WANS-FM, 29-22 WAUG, e WAYS, e WBBQ, a WBSR, 28-21 WCIR, d30 WERC, 33-25 WFLB, 34-25 WGSV,

35-33 WISE, 26-22 WQXI, 30-25 WRFC, 34-31 WRJZ, 23-13 WSGA, 30-26 KX-104, a Q105, d29 92Q.

Dr. Hook: 4-6 WAYS, 4-3 WBBQ, 26-28 WHBQ, 18-12 WQXI, 18-11 WSGA, 18-17 KXX-106, 20-16 KX-104, 21-15 Q105, 9-6 Z93, 7-4 92Q, 17-16 94Q.

EW&F (BOOGIE): 6-5 WAYS, 7-5 WBBQ, 2-7 WCIR, 12-8 WGSV, 4-5 WQXI, 5-8 WSGA, 13-11 Q105, 3-1 Z93.

J. Jackson: 31-27 WAYS, 29-24 WBBQ, e WCIR, 24-20 WGSV, a WHBQ, a WLCY, d24 WQXI, 26-24 WSGA, 28-25 KXX-106, 22-19 Z93, a 92Q, 14-8 94Q.

E. John: 24-22 WANS-FM, 30-26 WAUG, 25-21 WAYS, 24-22 WBBQ, 26-23 WBSR, 38-35 WCGQ, 18-10 WCIR, 25-20 WERC, d32 WFLB, 17-13 WGSV, on WHBQ, 32-25 WISE, 28-23 WIVY, 27-23 WLCY, 29-23 WNOX, 16-10 WQXI, 22-18 WRFC, 29-27 WRJZ, 20-18 WSGA, 24-21 KXX-106, 23-13 KX-104, 19-12 Z93, 26-23 92Q, 16-12 94Q.

KISS: 23-17 WANS-FM, 12-11 WAUG, 15-14 WAYS, 18-13 WBBQ, 27-21 WBSR, 15-14 WCGQ, 1-6 WCIR, 9-5 WCIR, 9-5 WERC, a WFLB, 11-3 WISE, a WLCY, 17-10 WRFC, 26-22 WRJZ, 7-5 WSGA, 27-24 KXX-106, 17-8 KX-104, 18-16 Q105, 15-13 92Q.

Knack: d29 WAUG, a WBBQ, a WBSR, a WCIR, a WERC, on WHBQ, d36 WISE, d40 WIVY, a WNOX, a WRFC, a32 WSGA, a KXX-106, a 94Q.

NIGHT: lp 92Q, a30 94Q.

M. Nightingale: d27 WAUG, 32-29 WAYS, 25-20 WBBQ, 9-4 WCIR, d31 WFLB, 1-1 WGSV, a WHBQ, a WQXI, 32-29 WSGA, e KXX-106, d28 KX-104, 29-26 Z93, e 94Q.

Poco: 27-24 WAYS, 19-16 WBBQ, 21-19 WCIR, on WHBQ, 17-13 WQXI, 29-27 WSGA, 14-10 KXX-106, e Q105, 29-27 92Q, 6-4 94Q.

G. Rafferty: 25-21 WANS-FM, 27-23 WAUG, 23-22 WAYS, 20-17 WBBQ, d28 WBSR, 36-34 WCGQ, d26 WCIR, 20-18 WERC, 21-16 WFLB, 22-18 WGSV, 27-27 WHBQ, 24-21 WISE, 21-20 WIVY, 31-30 WLCY, 21-17 WQXI, 15-7 WRFC, 27-23 WRJZ, 27-25 WSGA, 17-13 KX-106, 25-24 KX-104, e Q105, 23-22 Z93, 21-18 92Q, 12-10 94Q.

Spyro Gyra: e WBBQ, a WCGQ, a WISE, a Q105, a Z93, 11-7 94Q.

J. Stewart: 6-4 WANS-FM, 14-13 WAUG, 7-8 WAYS, 22-18 WBBQ, 18-14 WBSR, 25-24 WCGQ, 20-14 WCIR, 17-14 WERC, e WFLB, 14-10 WGSV, 20-17 WHBQ, 13-8 WIVY, 15-10 WLCY, 11-7 WNOX, 23-19 WQXI, 14-9 WRFC, 15-11 WRJZ, 24-21 WSGA, 19-15 KXX-106, 27-11 KX-104, 14-13 Q105, 7-8 Z93, 28-26 92Q, 2-3 94Q.

B. Streisand: e WAUG, 34-33 WAYS, e WBBQ, a WBSR, d39 WCGQ, e WCIR, 31-28 WGSV, on WHBQ, 37-35 WISE, a WIVY, d33 WLCY, d26 WQXI, d31 WRFC, d36 WRJZ, a33 WSGA, e KX-104, a Q105, d29 Z93, d30 94Q.

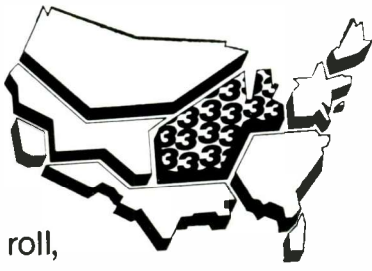
D. Summer: 39-36 WANS-FM, 13-10 WAUG, 11-10 WAYS, 8-4 WBBQ, 28-25 WBSR, a WCGQ, 5-3 WCIR, 28-22 WERC, 16-9 WFLB, 9-5 WGSV, 15-6 WHBQ, 21-11 WISE, d34 WIVY, d28 WLCY, 21-19 WNOX, 13-4 WQXI, 9-4 WRFC, 16-13 WRJZ, 2-3 WSGA, d23 KX-104, 23-21 Q105, 14-7 Z93, 23-20 92Q.

A. Ward: 8-1 WANS-FM, 1-1 WAYS, 1-1 WBBQ, 7-1 WBSR, 1-1 WCGQ, 11-1 WCIR, 3-2 WERC, 1-1 WFLB, 7-4 WGSV, 1-1 WHBQ, 15-1 WISE, 1-1 WIVY, 10-6 WLCY, 17-10 WNOX, 1-1 WQXI, 1-1 WRFC, 1-2 WRJZ, 1-1 WSGA, 1-1 KX-104, 4-2 Q105, 2-3 Z93, 5-1 92Q.

Wet Willie: d31 WAYH, d26 WBBQ, a WBSR, 26-21 WGSV, on WHBQ, 5-3 WQXI, 17-16 WSGA, 15-12 KXX-106, 5-4 Z93, 5-2 94Q.

Wings: 26-20 WANS-FM, d28 WAUG, 21-20 WAYS, d28 WBBQ, d30 WBSR, d37 WCGQ, 24-22 WCIR, 29-25 WERC, e WFLB, 23-19 WGSV, d26 WHBQ, 22-13 WISE, d39 WIVY, 32-31 WLCY, a WQXI, 27-23 WRFC, 28-24 WRJZ, 25-22 WSGA, d27 KXX-106, 30-27 Z93, 27-24 92Q, 22-17 94Q.

3



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

ARS: 29-27 WGCL, 29-24 WIFE, 25-17 WOKY, 24-21 WPEZ, 22-17 WZUU, 29-26 WZZP, 34-32 KBEQ, 14-10 KSLQ, 12-4 KXOK, on 13Q, 29-28 92X.

Cheap Trick: 8-8 CKLW, 2-1 WEFM, 9-9 WGCL, 8-7 WIFE, 3-2 WLS, 3-7 WNDE, d18 WOKY, 12-9 WPEZ, 5-1 WZUU, 5-2 WZZP, 3-1 KSLQ, 12-9 Q102, 18-12 13Q 5-2 92X, 8-3 96KX.

Chic: 22-10 CKLW, d28 WEFM, a WGCL, a WIFE, a WNDE, a WOKY, d22 WZZP, 29-27 KSLQ, 29-16 13Q, a40 92X.

Dr. Hook: d24 CKLW, a WEFM, 17-16 WGCL, 15-13 WIFE, 15-6 WNDE, a WOKY, 22-17 WPEZ, 12-8 WZUU, 23-20 WZZP, 27-25 KSLQ, 28-18 Q102, d25 13Q, 24-14 92X.

ELO: 15-12 WEFM, 12-10 WGCL, a WLS, 16-8 WOKY, 7-5 WPEZ, 4-7 WZUU, 17-14 WZZP, 9-6 KBEQ, 5-2 KSLQ, 13-7 KXOK, 10-8 Q102, 17-14 13Q, 16-15 92X, 5-2 96KX.

J. Jackson: a CKLW, a WIFE, a WOKY, 33-30 WPEZ, 20-18 WZUU, 16-14 KBEQ, 26-24 KSLQ, 28-20 13Q, 31-25 96KX.
E. John: d29 CKLW, 19-17 WGCL, 21-19 WIFE, 18-13

WNDE, a WOKY, 28-24 WPEZ, 26-24 WZUU, 21-19 WZZP, d39 KBEQ, 21-18 KSLQ, 25-20 Q102, on 13Q, a38 92X.

Kansas: d33 WGCL, 32-23 WIFE, a WOKY, 19-16 WPEZ, d25 WZUU, 31-25 KBEQ, 19-15 KSLQ, d30 13Q, 36-34 92X, a 96KX.

Kiss: a WEFM, 10-8 WGCL, 18-16 WIFE, a WLS, a WNDE, 31-28 WPEZ, 24-22 WZUU, 15-12 WZZP, 37-34 KBEQ, 30-28 KSLQ, a Q102, on 13Q, 39-36 92X, 17-13 96KX.

Knack: a WGCL, a WIFE, d30 WNDE, a WZUU, a KSLQ.

D. Naughton: 9-8 WEFM, 13-5 WGCL, 3-2 WIFE, 2-3 WLS, 4-2 WNDE, a WOKY, 8-7 WZZP, 7-4 KBEQ, a Q102, 16-11 92X.

Night: a WZUU, a KBEQ, a 13Q.

Tony Orlando: a WGCL, a WZUU.

G. Rafferty: 30-29 WEFM, 28-26 WGCL, 33-29 WIFE, 19-15 WNDE, d23 WOKY, 26-23 WPEZ, 21-13 WZUU, 35-33 WZZP, 28-23 KBEQ, 23-20 KSLQ, 29-23 KXOK, 29-22 Q102, a 13Q.

Raydio: 24-20 WGCL, 26-18 WIFE, d24 WNDE, d26 WOKY, 25-19 WPEZ, 20-17 WZZP, 18-15 KBEQ, 34-32 KSLQ, a KXOK, 10-9 13Q, a 96KX.

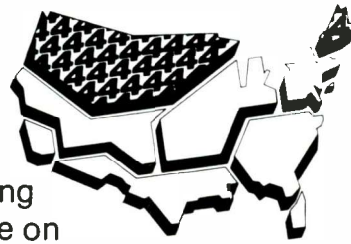
Spyro Gyra: d32 WPEZ, d34 WZZP, d29 KXOK.

J. Stewart: 29-27 CKLW, a WGCL, 12-4 WIFE, 17-12 WNDE, 14-6 WOKY, 15-10 WPEZ, 6-3 WZUU, a WZZP, 24-12 KBEQ, 7-6 KSLQ, 20-16 KXOK, 15-11 Q102, 25-10 13Q, 26-25 92X, 22-20 96KX.

D. Summer (Bad): 6-4 CKLW, 27-17 WEFM, 2-2 WGCL, 2-3 WIFE, 21-8 WLS, 6-3 WNDE, d19 WOKY, 15-2 WZUU, 2-2 WZZP, 11-7 KBEQ, 10-3 KSLQ, a Q102, 2-3 13Q, 37-32 92X.

A. Ward: 1-3 CKLW, 12-5 WEFM, 1-1 WGCL, 1-1 WIFE, 9-4 WLS, 9-1 WNDE, 27-7 WOKY, 1-1 WZZP, 6-3 KBEQ, 1-8 KSLQ, 19-6 Q102, 1-1 13Q, 1-1 92X.

4



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

ARS: a24 KDWB, d28 KGW, d20 KING, e KJR, 26-20 KSTP.

CARS: a WEAQ, d29 WGUY, d28 WSPT, a KCPX, a30 KDWB, a KJR.

Dr. Hook: 7-2 WEAQ, a25 KDWB, 5-3 KGW, 11-9 KING, 24-21 KJR, 12-9 KSTP, 7-4 KTOQ.

ELO: 13-10 WEAQ, 13-8 WGUY, 10-6 WJBQ, e WJON, 3-4 WOW, 14-9 WSPT, 4-3 KCPX, 13-7 KDWB, 14-12 KGW, 12-7 KING, 14-8 KKLS, 16-11 KKO, 7-4 KLEO, 10-6 KSTP, 13-12 KTOQ, 14-13 M-107.

EWf: a KJR, a KSTP, d28 KTOQ.

P. Frampton: 28-25 WEAQ, 16-12 WGUY, 19-19 WJBQ, a WJON, 20-15 WOW, 20-18 WSPT, 16-13 WCPX, 26-22 KDWB, a KGW, e KING, d24 KJR, e KKLS, e KKO, 26-19 KLEO, 20-18 KTOQ.

E. John: 22-19 WEAQ, 24-21 WGUY, 23-16 WJBQ, d24 WJON, d26 WOW, 26-22 WSPT, 28-21 WCPX, d27 KGW, 20-17 KING, 25-22 KJR, 24-16 KKLS, d23 KKO, 19-14 KLEO, 29-25 KSTP, 19-15 KTOQ, 27-25 M-107.

A. Murray: 20-15 WEAQ, d30 WOW, 18-17 KGW, 18-15 KING, e KJR, a KKLS, 13-7 KSTP.

Poco: 14-10 KDWB, 26-21 KGW, d23 KING, 24-21 KJR, 15-13 KSTP.

G. Rafferty: 24-24 WEAQ, 26-22 WGUY, 24-18 WJBQ, 12-9 WJON, 23-13 WOW, 17-12 WSPT, 10-6 KCPX, 18-12 KDWB, 17-16 KGW, 19-12 KING, 14-12 KJR, 20-17 KKLS, d25 KKO, 9-6 KLEO, 21-16 KSTP, 18-17 KTOQ, 17-15 M-107.

Raydio: 29-22 WEAQ, e WGUY, 25-22 WJON, d29 WOW, 27-24 KCPX, 18-12 KDWB, 17-16 KGW, 19-12 KING, 14-12 KJR, 6-4 KKLS, 12-10 KLEO, 21-16 KSTP, 12-11 KTOQ, 4-3 M-107.

Spyro Gyra: a KGW, a KING.

J. Stewart: 19-18 WEAQ, 20-17 WGUY, 20-20 WJBQ, 22-20 WJON, 21-18 WOW, 8-10 WSPT, 30-26 KCPX, 28-17 KDWB, 25-20 KGW, 23-16 KING, 22-16 KJR, 17-14 KKO, 5-3 KLEO, 25-22 KSTP, 15-13 KTOQ, 21-18 M-107.

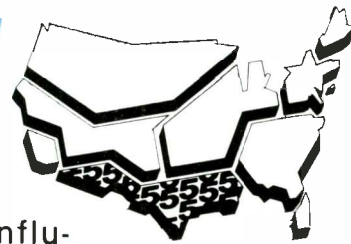
B. Streisand: 30-27 WEAQ, d28 WGUY, a WJBQ, e WJON, e WOW, d29 KCPX, a KGW, d24 KING, e KJR, a KKO, d28 KLEO, 30-23 KSTP, a KTOQ, d30 M-107.

J. Taylor: 6-3 WEAQ, d23 WJON, a KCPX, 23-16 KDWB, 27-22 KGW, 22-18 KSTP, a M-107.

A. Ward: 12-7 WGUY, 30-24 WOW, 19-16 WSPT, 17-9 KCPX, 15-5 KING, 20-10 KJR, 24-20 KTOQ.

Wet Willie: d26 WEAQ, a WJON, a KGW, d25 KING, a30 KLEO, d30 KSTP.

5



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

Blackfoot: a WNOE, a WTIX.

Cars: a WNOE, d39 WTIX, on KNOE-FM, a KUHL, 28-27 B100, a Magic 91.

Dr. Hook: 11-11 WTIX, 9-8 KILT, 9-7 KRBE, 15-5 B100.

J. Jackson: 25-23 WTIX, a B100, d26 Magic 91.

E. John: 37-34 WTIX, a KILT, 23-18 KNOE-FM, 20-17 KRBE, 23-20 KUHL, 14-10 B100, 23-20 Magic 91.

R. John: d37 WTIX, a KRBE, 20-18 B100, a Magic 91.

Kansas: 34-30 WTIX, d39 KILT, 30-25 KRBE, a KUHL, 16-14 B100, d27 Magic 91.

Knack: a WTIX, d35 KILT, a KNOE-FM, a KRBE, d28 Magic 91.

A. Murray: a WTIX, 24-20 KRBE, d30 KUHL, 24-13 B100.

Poco: 12-7 WTIX, 39-34 KILT, a KRBE, 13-4 B100.

G. Rafferty: 35-31 WTIX, 28-25 KILT, 33-31 KNOE-FM, 23-16 KRBE, 24-21 KUHL, 11-9 B100, 27-18 Magic 91.

J. Stewart: 18-17 WTIX, 30-26 KNOE-FM, 16-11 KRBE, 8-2 KUHL, 9-7 B100, 18-14 Magic 91.

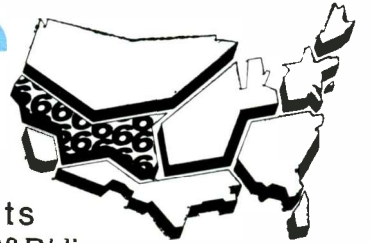
B. Streisand: d4 WTIX, 40-29 KNOE-FM, a KRBE, on KUHL, on B100, a Magic 91.

D. Summer (Bad): 3-3 WTIX, 3-2 KILT, 31-10 KNOE-FM, 10-1 KRBE, d26 KUHL, 12-6 B100, 30-22 Magic 91.

Van Halen: 9-6 WTIX, 22-15 KRBE, 5-2 B100.

Wings: 35-28 KNOE-FM, 25-19 KRBE, on KUHL, a B100, a Magic 91.

6



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

ABBA: 30-23 KIMN, 30-29 KLIF, 23-23 KNUS, 23-19 KOFM, 8-6 KTFX, 26-23 KVIL, 18-31 KYGO.

ARS: d30 KIMN, 29-24 KLIF, 25-21 KNUS, 26-23 KOPA.

Chic: a39 KLIF, 39-36 KNUS, e KOFM, d30 KOPA.

Dr. Hook: 18-9 KIMN, 26-23 KLIF, 25-15 KOPA, 24-21 KVIL.

ELO: 10-4 KIMN, 12-4 KLIF, 13-6 KOFM, 11-4 KOPA, 3-4 KTFX, 3-1 KYGO.

J. Jackson: 34-32 KLIF, 35-26 KNUS, 23-21 KOPA, d37 KYGO.

Kiss: d29 KIMN, 32-30 KLIF, 22-16 KNUS, 28-24 KOFM, 28-24 KOPA, 11-3 KTFX.

Knack: a KNUS, a KOFM, a KOPA, a KYGO.

A. Murray: d28 KIMN, 28-26 KLIF, 40-34 KNUS, d29 KOPA.

D. Naughton: 27-25 KLIF, 36-26 KNUS, 15-13 KVIL.

M. Nightingale: aKIMN, a KNUS, d35 KTFX.

Poco: d27 KIMN, 20-28 KLIF, 25-15 KNUS, 16-12 KOFM, 24-22 KOPA, 30-27 KTFX, d27 KVIL.

E. Rabbitt: a40 KLIF, 31-27 KNUS, a KOPA.

G. Rafferty: 29-22 KIMN, 22-19 KLIF, 28-17 KNUS, 24-21 KOFM, 22-20 KOPA, e KTFX, 20-14 KYGO.

Raydio: a KIMN, 31-31 KLIF, 38-29 KNUS, d28 KOFM, 29-27 KOPA, d30 KTFX, d35 KYGO.

K. Rogers: 2-1 KIMN, 10-2 KLIF, 15-10 KNUS, 5-4 KVIL.

J. Stewart: a KIMN, 17-14 KLIF, 19-9 KNUS, 20-15 KOFM, 3-3 KOPA, 20-15 KVIL.

B. Streisand: a KIMN, 38-37 KLIF, d37 KNUS, e KOFM, e KOPA, d32 KTFX, d38 KYGO.

D. Summer: a KIMN, 13-16 KLIF, 34-24 KNUS, 25-22 KOFM, 4-2 KOPA, 18-9 KTFX, 10-9 KVIL.

A. Ward: d13 KIMN, 25-21 KLIF, 1-1 KNUS, 15-7 KOFM, 12-5 KOPA, 2-1 KTFX, 30-20 KYGO, 2-1 KVIL.

Wings: d26 KIMN, 36-34 KLIF, 37-35 KNUS, d30 KOFM, 30-26 KOPA, 25-20 KTFX, 38-33 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
WHHY—Montgomery
WISE—Asheville
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
KSTP—Minneapolis
KTOQ—Rapid City

RW V

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

RW VI

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

Hot Adds



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

Most Added Records at Major Markets:

Barbra Streisand (Columbia)	18
The Knack (Capitol)	18
The Cars (Elektra)	17
Raydio (Arista)	17
Chic (Atlantic)	15
Anne Murray (Capitol)	13
Earth, Wind & Fire (ARC/Columbia)	12
Joe Jackson (A&M)	11
Night (Planet)	10
Blondie (Chrysalis)	10

Most Added Records at Secondary Markets:

Barbra Streisand (Columbia)	24
Wings (Columbia)	20
The Knack (Capitol)	19
Chic (Atlantic)	16
Cars (Elektra)	15
Charlie Daniels Band (Epic)	15
Peaches & Herb (Polydor/MVP)	14
Kiss (Casablanca)	10

Most Added Country:

Dave & Sugar (RCA)	64
Charlie Daniels Band (Epic)	35
Statler Brothers (Mercury)	32
Willie Nelson & Leon Russell (Columbia)	32
Marty Robbins (Columbia)	31
George Jones (Epic)	28
Mel McDaniel (Capitol)	28
Janie Fricke (Columbia)	26
Ray Price (Monument)	26
Narvel Felts (MCA)	26
Jim Reeves (RCA)	26
Lynn Anderson (Columbia)	26

Most Added at Black Oriented Stations:

Earth, Wind & Fire (ARC/Columbia)	10
Peter Brown (Drive)	10
Lenny Williams (MCA)	9
Mass Production (Cotillion)	9
Ashford & Simpson (Warner Bros.)	9
Chic (Atlantic)	8
Five Special (Elektra)	8
Diana Ross (Motown)	8
Philly Cream (Fantasy/WMOT)	8

Copy Writtes

By PAT BAIRD

■ **PUBLISHERS AS ACTIVISTS:** The NMPA and the Music Publishers Forum recently took a decided stand on the subjects of record counterfeiting, bootlegging and piracy with both a donation to the organized I.F.P.I. fight and an open forum on the subject, held in N.Y.C. If you missed the forum (and you really shouldn't if it comes up again) there's a transcript available for the asking. The volume covers the reports on the problem by **Julian Perez** of the FBI and **Lawrence Kaplan** of the RIAA. Upon his request, the report is available in the hands of **President Jimmy Carter** and, if you'd like to see it in your hands as well, contact New York Publisher's Forum chairman **Arthur Braun** at D.J.M. Music.

PUBLISHERS AS ENTERTAINERS: Chappell/Intersong Music held their annual national meeting a few weeks back and, while lots of serious business was discussed, six of the companies' staffer got down to some not-so-serious jamming during the meet. Pictured here on stage at Gurney's Inn are **Ritchie Cordell, Randy Talmadge, Mark Bauman, Bob Cutarella, Don Oriolo** and **John Lombardo**. **Glenn Friedman** couldn't make the session since he spent most of the week on crutches after breaking his toe during a ping pong game. Didn't anyone ever tell him you don't have to jump over the net?



NEW BUSINESS: Love-Zager Productions' publishing arm Sumac Music has entered into an association with MBA Music, Inc., producers of **U.S. Steel, Beautyrest** and **Fresca**. Sumac, under the direction of **Susan McCusker**, will provide songs and songwriters for future advertising campaigns.

EVERYBODY LOVES TO TIE ONE ON: Screen Gems-EMI recently hosted a cocktail party at the west coast office to congratulate **Cheap Trick** on the platinum status of their "Live At Budokan" LP. Shown here comparing their designer outfits are Screen Gems general professional manager **Geri Duryea** and Cheap Trickster **Rick Neilsen**.



NUPTUALS: **Jim O'Loughlin**, VP at Heath/Levy Music U.S., to wed **Kathryn Haddock**, July 14 in Palm Springs, Calif.

SUB-PUBS: Carlin Music and affiliates throughout the U.K. have cancelled their sub-publishing agreement with Hudson Bay Music, effective June 30th. Meanwhile, the company picks up sub-publishing rights to the **Freddy Bienstock** catalogue Carbert Music. The first Carbert project is the score to the Russian production of the play "Strider" . . . **Mick Lloyd**, president of Mick Lloyd Music and Kelly & Lloyd Music, Nashville, has announced a sub-publishing agreement with Masouza Music of France. Eight tunes on the upcoming **Jerri Kelly** lp will be sub-published by Masouza.

HONORED: **Dick Froelich**, assistant to the president of ASCAP, was feted with a retirement party last week after more than 40 years with the performing rights society.

BUSY: Mighty Twinns Music has signed up **Al Owens** to an exclusive songwriting agreement . . . Intersong's **Pete Brown** winged into the U.S. once again, this time with the tune "What's Your Body Doing In 1979?" which he co-wrote with **Phil Ryan**, ex-member of **Man**. Pete's currently in L.A. talking up his film projects . . . **Kris Kristofferson** had to cancel his Universal Amphitheatre date in order to finish up work on the **Michael Cimino** film "Heaven's Gate" . . . **Hugo Pertetti** and **Luigi Creatore** have expanded their H&L Music Complex with the establishment of a Commercial Music Division. Top composer/arrangers/producers **Trade Martin** and **Lou Hemsey**

(Continued on page 43)

NMPA Workshop (Continued from page 4)

increase in the mechanical royalty rate, as outlined by the revised Copyright Law, as well as general growth in record sales during 1978. Berman also pointed out that additional income has been realized by the licensing of in-flight music programs and the examination of synchronization licenses for pay/subscription televisions services.

Board Installed

At the opening business meeting, a board of directors of NMPA was installed. Elected to serve a two-year term were Joseph Alexander of E. B. Marks Music, Al Brackman of T.R.O., Leon Brettler of Shapiro, Bernstein & Co., Salvatore Chiantia of MCA Music, Ernest Farmer of Shawnee Press, Robert Gordy of Jobete Music, Sidney Herman of Famous Music, William Lowery Music, Stanley Mills of September Music, Ralph Peer II of Peer International, Mary Reeves Davis of Tuckahoe Music, Irwin Robinson of Chappell & Co., Wesley Rose of Acuff-Rose, Larry Shayne of Larry Shayne Enterprises, Lester Sill of Screen Gems-EMI, Ed Silvers of Warner Bros. Music, Michael Stewart of Interworld Music and Samuel Trust of ATV Music.

Workshop

The bulk of the all-day session was devoted to a Copyright Workshop chaired by Marybeth Peters, chief of the Information and Reference Division of the Copyright Office. Joining Peters on the panel were Copyright office staffers Jacqueline Darden and Nancy McAleer and John McKellen of MCA, Sylvia Goldstein of Boosey & Hawkes and Burton Litwin of Belwin-Mills Music. The discussion, on the function and operation of the Copyright Office, was based on a questionnaire sent several months ago to all NMPA members. The Copyright Office

also provided a slide presentation on the step-by-step procedure of registering a claim to copyright.

Baumgarten Speaks

Luncheon speaker Jon Baumgarten, former chief of Counsel to the Copyright Office, discussed the first 18 months the new Copyright Law has been in effect and its ramifications on the Office and the publishing community. During his remarks Baumgarten commented that NMPA was "the most cooperative and effective trade group" with which the Copyright Office dealt.

The afternoon session was devoted primarily to reports by various officers of the NMPA. During his "state of the association" report, Feist announced the organization would sponsor a series of one-day educational presentations on the popular music publishing business at selected colleges, universities and conservatories. More than half of the schools contacted have requested the mini-course for the fall of '79.

Forecast

Feist's forecast for the coming year pointed out the Copyright Royalty Tribunal review of the mechanical royalty as the most significant event. Another NMPA priority will be the resolution of the private duplicating problem, a practice that deprives writers, publishers and record companies of substantial royalties.

Special Reports

Other reports were offered by Peter Felcher of Paul, Weiss, Rifkin, Wharton & Garrison, general counsel to the association; Alan Shulman of Silverman and Shulman, special counsel to the association of infringement matters; Ernest Farmer, chairman of the printed product committee; Al Brackman of the public relations committee and a report by the international committee.



The June 26th New York Copyright Workshop of the National Music Publishers' Association featured a combined panel of music industry executives and Copyright Office experts. Pictured from left: (seated) Burton L. Litwin of Belwin-Mills Publishing Corp.; John McKellen of MCA Music; Jacqueline Darden and Nancy McAleer of the Copyright Office; (standing) Sylvia Goldstein of Boosey & Hawkes; Marybeth Peters, chief of the information and reference division of the Copyright Office; and NMPA president Leonard Feist, who organized and chaired the program.

New Yorker Wins Songwriters' Contest

By JOSEPH IANELLO

■ NEW YORK — Amateur songwriters and the music industry in New York City were showcased last week (25) when the finals of the New York Music Task Force Songwriters' Contest were held before an overflow crowd at the Copacabana.

After six weeks and 450 entries from around the world, Joseph Scelfo, a New York City resident, was awarded the first prize publishing contract with the Entertainment Company, a New York City-based production and publishing firm, and \$250 for his composition, "Picture These Eyes."

Great Response

"The purpose of the contest was to give new talent recognition and an opportunity to advance in the music industry," said Jonathan Holtzman, chairman of the Songwriters' Contest and master of ceremonies for the finals. "The response was overwhelming with entries from ages 18 to 91. The whole event used music as a vehicle to cross generations and in so doing, established a real sense of community."

Other Winners

The \$150 second prize went to Rick McDonald for his "I Can't Stay Here," Lory J. Lazarus' "Falling" earned the \$100 third place prize and Laura J. Greene was awarded three hours of studio recording time at Angel Sound in New York City for her fourth place winner, "Don't Look Back." The four winners advanced through the preliminary judging

by a 52-member panel of artists, critics, disc jockeys, producers, publishers, and writers. The 10 finalists were judged, in performance, by Gary Klein, producer for Judy Collins, Dolly Parton, Barbra Streisand, and others.

Copacabana

The evenly-paced show featured the 10 finalists performing their compositions alone or with musical accompaniment. Holtzman, who is currently writing the music for an upcoming Broadway show starring Hume Cronyn and Jessica Tandy, performed three of his compositions while doing a commendable job of hosting the two-hour event. Remarks and presentations were made by Grammy award-winning songwriter Sammy Cahn; Martin Bandler, co-founder of the Entertainment Company; and Manhattan Borough president Andrew Stein.

Music Task Force

The contest was the second event in a series of programs sponsored by the New York Music Task Force, a non-profit organization formed last spring by Stein, in order to encourage and promote songwriters, musicians and the music industry in New York City. Headed by Howard N. Beldock, chairman; Ken Sunshine, project coordinator; and Georgianne Heller, cultural affairs director, the Task Force's initial project, the Manhattan Playoffs, was a band contest held last January at Hunter College, featuring a first prize recording contract with Infinity Records.

Record World Plans N.Y. Special

(Continued from page 3)

forms of music. The vibrance of our streets lends itself to creativity in all art forms. I applaud *Record World* for saluting this vital part of New York City life."

The New York Music Task Force is a nonprofit corporation that seeks to promote the music industry in New York. In January, 1979, the Task Force sponsored a contest for bands, the Manhattan Music Playoffs. The winning group, Roc, received a record contract with *Infinity Records*. This past week, the Task Force presented the finals of its Songwriters Contest. The winner received a cash prize and a publishing contract with The Entertainment Company (see separate story).

Steeped in Tradition

The special edition will explore both the music and music business side of the industry in New York. It will discuss the tradition, present state, and future prospects of the City's music.

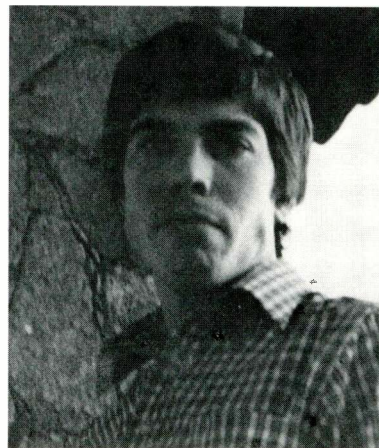
According to members of the New York Music Task Force, it would be difficult to find many successful musical artists or executives who were not either born, bred, or greatly influenced by New York City. Some have left, but many are returning to a city more alive than ever as the world's cultural center. The City has noted an increase in tourism

RW Appoints Sunshine N.Y. Special Coordinator

(Continued from page 3)

Borough President to coordinate publication of the issue, scheduled for early fall.

A graduate of Cornell University, Sunshine previously helped coordinate the political campaigns of President Jimmy Carter, Bella Abzug, New York State Attorney General Robert Abrams, and Senator Birch Bayh. He has also worked as a social worker and teacher and served as Borough President Andrew Stein's liaison to the New York Music Task Force.



Ken Sunshine

over the past few years, more movies are being made in New York, and Broadway, Off-Broadway, and Off-Off-Broadway box offices are reporting unprecedented receipts.

The *RW Special* will discuss the landmarks and institutions of New York including the New York Philharmonic, Apollo Theater, the Broadway theater, Metropolitan Opera House, Madison Square Garden, Palladium, Carnegie Hall, Studio 54, The Bottom Line, American Ballet Theater, New York City Opera and Ballet and Times Square, Greenwich Village, Harlem, and Spanish Harlem. Moreover, it will explore the dozens of rock, jazz, new wave, and Latin music clubs in the City. Disco is centered in New York, and thus the Latin, black, and rock influences on this exploding musical art form will be studied.

In the tradition of Tin Pan Alley, the American musical theater, the jazz clubs of the twenties, thirties, and forties, and the folk and rock influences of the fifties and sixties, the special issue will present today's and tomorrow's songwriters, producers, and performers.

Commemorative Logo

It will cover the activities of such industries as record companies, publishers, radio stations, recording studios, retail outlets, management companies, booking agents and related business operations in the City.

Record World and the New York Music Task Force have designed a special logo for the celebration which illustrates the unity between the City of New York and the music of the City of New York.

Several unique and exciting features for the special issue are planned. These will be announced in the next several weeks.

MCA Promotes Tsilis

■ LOS ANGELES — Bob Siner, president of MCA Records, has announced the appointment of Leno Tsilis to the newly created position of project director, southeast for the label.

Based in MCA's offices in Nashville, and reporting directly to Bob Siner, Tsilis will be acting as MCA's Regional liaison with all acts on the label. His responsibilities will be broad in scope and will include a&r, artist relations, promotion and development.

Tsilis' affiliation with MCA began six years ago. Most recently he held the post of regional promotion in the Nashville area. He has also done local promotion in Miami and Washington, D.C.



The finals of a Songwriters Contest, sponsored by the New York Music Task Force in association with Manhattan Borough president Andrew Stein and the Entertainment Company, were held recently at the Copacabana in New York City. Pictured from left are: Joseph Scelfo, first prize winner; Gary Klein, record producer and judge for the event; and Jonathan Holtzman, Songwriters Contest committee chairman and master of ceremonies for the event.

Retail Report

Record World



JULY 7, 1979

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

SALESMAKER OF THE WEEK

THE CARS
CANDY-O



CANDY-O
CARS
Elektra

TOP SALES

CANDY-O—Cars—Elektra
BACK TO THE EGG—Wings—Col
DISCOVERY—Electric Light Orchestra—Jet
KIDS ARE ALRIGHT—Who—MCA

CAMELOT/NATIONAL

BACK TO THE EGG—Wings—Col
BOMBS AWAY DREAM BABIES—John Stewart—RSO
CANDY O—Cars—Elektra
COMMUNIQUE—Dire Straits—WB
DISCOVERY—Electric Light Orchestra—Jet
DYNASTY—Kiss—Casablanca
I AM—Earth, Wind & Fire—ARC/Col
LOVE'S SO TOUGH—Iron City Houserockers—MCA
ONE FOR THE ROAD—Willie & Leon—Col
TEDDY—Teddy Pendergrass—Phila. Intl.

HANDLEMAN/NATIONAL

BACK TO THE EGG—Wings—Col
DISCOVERY—Electric Light Orchestra—Jet
DO YOU WANNA GO PARTY—KC & the Sunshine Band—TK
DYNASTY—Kiss—Casablanca
GREAT BALLS OF FIRE—Dolly Parton—RCA
I AM—Earth, Wind & Fire—ARC/Col
SONGS OF LOVE—Anita Ward—Juana
SWITCH II—Motown
THE BOSS—Diana Ross—Motown
WHERE I SHOULD BE—Peter Frampton—A&M

KORVETTES/NATIONAL

BACK TO THE EGG—Wings—Col
BOMBS AWAY DREAM BABIES—John Stewart—RSO
DISCOVERY—Electric Light Orchestra—Jet
DYNASTY—Kiss—Casablanca
GREY GHOST—Henry Paul Band—Atlantic
KIDS ARE ALRIGHT—Who—MCA
LODGER—David Bowie—RCA
LOOK SHARP—Joe Jackson—A&M
NIGHT OWL—Gerry Rafferty—UA
TEDDY—Teddy Pendergrass—Phila. Intl.

MUSICLAND/NATIONAL

BACK TO THE EGG—Wings—Col
BOMBS AWAY DREAM BABIES—John Stewart—RSO
CANDY-O—Cars—Elektra
COMMUNIQUE—Dire Straits—WB
DISCOVERY—Electric Light Orchestra—Jet
DO YOU WANNA GO PARTY—KC & the Sunshine Band—TK
GREAT BALLS OF FIRE—Dolly Parton—RCA
SONGS OF LOVE—Anita Ward—Juana

TEDDY—Teddy Pendergrass—Phila. Intl.
WHERE I SHOULD BE—Peter Frampton—A&M

RECORD BAR/NATIONAL

CANDY-O—Cars—Elektra
JONES GIRLS—Phila. Intl.
KIDS ARE ALRIGHT—Who—MCA
LIVE KILLERS—Queen—Elektra
MIRRORS—Blue Oyster Cult—Col
SPY—Carly Simon—Elektra
STAR WALK—Larry Graham & Graham Central Station—WB
THE BOSS—Diana Ross—Motown
THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB
WHEN LOVE COMES CALLING—Deniece Williams—ARC/Col

SOUND UNLIMITED/NATIONAL

BACK TO THE EGG—Wings—Col
DYNASTY—Kiss—Casablanca
FEVER—Roy Ayers—Polydor
GREATEST HITS—Waylon Jennings—RCA
I AM—Earth, Wind & Fire—ARC/Col
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
UNDERDOG—Atlanta Rhythm Section—Polydor
WHERE I SHOULD BE—Peter Frampton—A&M

DISC-O-MAT/NEW YORK

BACK TO THE EGG—Wings—Col
CANDY-O—Cars—Elektra
DYNASTY—Kiss—Casablanca
GET THE KNACK—Knack—Capitol
KIDS ARE ALRIGHT—Who—MCA
LIVE KILLERS—Queen—Elektra
STATELESS—Lena Lovich—Stiff/Epic
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
TEDDY—Teddy Pendergrass—Phila. Intl.
WHERE I SHOULD BE—Peter Frampton—A&M

KING KAROL/NEW YORK

BREAKFAST IN AMERICA—Supertramp—A&M
CHEAP TRICK AT BUDOKAN—Epic
DESOLATION ANGELS—Bad Company—Swan Song
DISCOVERY—Electric Light Orchestra—Jet
DYNASTY—Kiss—Casablanca
I AM—Earth, Wind & Fire—ARC/Col
LODGER—David Bowie—RCA
MCFADDEN & WHITEHEAD—Phila. Intl.
RICKIE LEE JONES—WB
WE ARE FAMILY—Sister Sledge—Cotillion

SAM GOODY/EAST COAST

COMMUNIQUE—Dire Straits—WB
DISCOVERY—Electric Light Orchestra—Jet
DYNASTY—Kiss—Casablanca
LODGER—David Bowie—RCA
SONGS OF LOVE—Anita Ward—Juana
SPY—Carly Simon—Elektra
TEDDY—Teddy Pendergrass—Phila. Intl.
TOUCH THE SKY—Carole King—Capitol
UNDERDOG—Atlanta Rhythm Section—Polydor
WHERE I SHOULD BE—Peter Frampton—A&M

STRAWBERRIES/BOSTON

CANDY-O—Cars—Elektra
FICKLE HEART—Sniff 'n' the Tears—Atlantic
INVITATION—Norman Connors—Arista
KIDS ARE ALRIGHT—Who—MCA
LODGER—David Bowie—RCA
LOVE CURRENTS—Lenny Williams—MCA
SECRET LETTERS—America—Capitol
STATELESS—Lena Lovich—Stiff/Epic
VOULEZ-VOUS—Abba—Atlantic
WHERE I SHOULD BE—Peter Frampton—A&M

RECORD & TAPE COLLECTOR/BALTIMORE

ALIEN—20th Century (Soundtrack)
BACK TO THE EGG—Wings—Col
CANDY-O—Elektra
COUNTERPOINT—Ralph MacDonald—Marlin
KIDS ARE ALRIGHT—Who—MCA
LIVE KILLERS—Queen—Elektra
MICK TAYLOR—Col
MIRRORS—Blue Oyster Cult—Col
NIGHTFLIGHT—Ariola
UNDERDOG—Atlanta Rhythm Section—Polydor

WAXIE MAXIE/WASH., D.C.

DESTINATION SUN—Sun—Capitol
DEVOTION—LTD—A&M
IN THE PUREST FORM—Mass Production—Cotillion
INVITATION—Norman Connors—Arista
JONES GIRLS—Phila. Intl.
KIDS ARE ALRIGHT—Who—MCA
THE BOSS—Diana Ross—Motown
TOO HOT TO HOLD—Bohannon—Mercury
UNDERDOG—Atlanta Rhythm Section—Polydor
VOULEZ-VOUS—Abba—Atlantic

WEBB/PHILADELPHIA

CHANCE—Candi Station—WB
DESTINATION SUN—Sun—Capitol
DEVOTION—LTD—A&M
INVITATION—Norman Connors—Arista
NIGHT FLIGHT—Ariola
PLATINUM CITY—New Birth—Capitol
STAR WALK—Larry Graham & Graham Central Station—WB
THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB
TOO HOT TO HOLD—Bohannon—Mercury
WHEN LOVE COMES CALLING—Deniece Williams—ARC/Col

RECORD RENDEZVOUS/CLEVELAND

CANDY-O—Cars—Elektra
CHINA—Vangelis—Polydor
DISCOVERY—Electric Light Orchestra—Jet
GET THE KNACK—Knack—Capitol
GREATEST HINTS—Michael Stanley Band—Arista
LABOUR OF LUST—Nick Lowe—Col
ROCKETS—RSO
RUNNER—Island
THE ROCHEs—WB
VOULEZ-VOUS—Abba—Atlantic

ROSE RECORDS/CHICAGO

EXPOSURE—Robert Fripp—Polydor
GET THE KNACK—Knack—Capitol
LABOUR OF LUST—Nick Lowe—Col
LIVE KILLERS—Queen—Elektra
MICK TAYLOR—Col
MINGUS—Joni Mitchell—Asylum
PERFECT FIT—Frankie Miller—Chrysalis
SECRET LETTER—America—Capitol

UNDERDOG—Atlanta Rhythm Section—Polydor
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

1812 OVERTURE/MILWAUKEE

DEVOTION—LTD—A&M
DYNASTY—Kiss—Casablanca
FACE TO FACE—Faith Band—Mercury
GET THE KNACK—Knack—Capitol
MAIN EVENT—Col (Soundtrack)
SPECTRAL MORNINGS—Steve Hackett—Chrysalis
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
UNDERDOG—Atlanta Rhythm Section—Polydor
VOULEZ-VOUS—Abba—Atlantic
WHERE I SHOULD BE—Peter Frampton—A&M

GREAT AMERICAN/MINNEAPOLIS

CANDY—Con Funk Shun—Mercury
CANDY-O—Cars—Elektra
DISCOVERY—Electric Light Orchestra—Jet
DUTY NOW FOR THE FUTURE—Devo—WB
GIMME SOME NECK—Ron Wood—Col
I AM—Earth, Wind & Fire—ARC/Col
SECRET LETTER—America—Capitol
STREETLIFE—Crusaders—MCA
TEDDY—Teddy Pendergrass—Phila. Intl.
WHERE I SHOULD BE—Peter Frampton—A&M

DISCOUNT RECORDS/ST. LOUIS

CAN'T HOLD BACK—Pure Prairie League—RCA
FLEE—Jeremy Spencer Band—Atlantic
GET THE KNACK—Knack—Capitol
GREY GHOST—Henry Paul Band—Atlantic
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
MIRRORS—Blue Oyster Cult—Col
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
VOULEZ-VOUS—Abba—Atlantic
WHERE THERE'S SMOKE—Smokey Robinson—Tamla
WHITEFACE—Mercury

SPEC'S MUSIC/FLORIDA

BACK TO THE EGG—Wings—Col
CANDY-O—Cars—Elektra
COMMUNIQUE—Dire Straits—WB
DIONNE—Dionne Warwick—Arista
KIDS ARE ALRIGHT—Who—MCA
LOOK SHARP—Joe Jackson—A&M
MUSIC BOX—Evelyn Champagne King—RCA
SPY—Carly Simon—Elektra
TEDDY—Teddy Pendergrass—Phila. Intl.
VOULEZ-VOUS—Abba—Atlantic

POPULAR TUNES/MEMPHIS

CANDY-O—Cars—Elektra
DEVOTION—LTD—A&M
GET THE KNACK—Knack—Capitol
HEARTSTRING—Earl Klugh—UA
MINGUS—Joni Mitchell—Asylum
SPY—Carly Simon—Elektra
SWITCH II—Motown
THE BOSS—Diana Ross—Motown
THIS BOOT WAS MADE FOR FONK-N—Bootsy's Rubber Band—WB
WE'RE STILL TOGETHER—O.V. Wright—Hi

DAVEY'S LOCKER/SOUTH

ALIEN—20th Century (Soundtrack)
BACK TO THE EGG—Wings—Col

CHILDREN OF THE SUN—Billy Thorpe—Capricorn
DISCOVERY—Electric Light Orchestra—Jet
DYNASTY—Kiss—Casablanca
KIDS ARE ALRIGHT—Who—MCA
LODGER—David Bowie—RCA
TEDDY—Teddy Pendergrass—Phila. Intl.
THE BOSS—Diana Ross—Motown
TOUCH THE SKY—Carole King—Capitol

SOUND TOWN/DALLAS

AIRBORNE—Col
FATE FOR BREAKFAST—Art Garfunkel—Col
JUST A GAME—Triumph—RCA
KIDS ARE ALRIGHT—Who—MCA
MIRRORS—Blue Oyster Cult—Col
NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
SPY—Carly Simon—Elektra
TEDDY—Teddy Pendergrass—Phila. Intl.
UNDERDOG—Atlanta Rhythm Section—Polydor
WAVE—Patti Smith Group—Arista

SOUND WAREHOUSE/COLORADO

BACK TO THE EGG—Wings—Col
BOMBS AWAY DREAM BABIES—John Stewart—RSO
CANDY-O—Cars—Elektra
DESTINATION SUN—Sun—Capitol
FLAG—James Taylor—Col
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
STREETLIFE—Crusaders—MCA
THIS BOOT IS MADE FOR FONK-N—Bootsy's Rubber Band—WB
UNDERDOG—Atlanta Rhythm Section—Polydor
VOULEZ-VOUS—Abba—Atlantic

CIRCLES/ARIZONA

DESTINATION SUN—Sun—Capitol
DEVOTION—LTD—A&M
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
LIVE KILLERS—Queen—Elektra
MAIN EVENT—Col (Soundtrack)
MIRRORS—Blue Oyster Cult—Col
OPEN YOUR EYES—Mario Muldoon—WB
THIS BOOT IT MADE FOR FONK-N—Bootsy's Rubber Band—WB
WE'RE STILL TOGETHER—O.V. Wright—Hi
WHEN LOVE COMES CALLING—Deniece Williams—ARC/Col

LICORICE PIZZA/LOS ANGELES

BACK TO THE EGG—Wings—Col
CANDY-O—Cars—Elektra
COMMUNIQUE—Dire Straits—WB
DISCOVERY—Electric Light Orchestra—Jet
GET THE KNACK—Knack—Capitol
KIDS ARE ALRIGHT—Who—MCA
LIVE KILLERS—Queen—Elektra
MINGUS—Joni Mitchell—Asylum
SPY—Carly Simon—Elektra
WHERE I SHOULD BE—Peter Frampton—A&M

EVERYBODY'S RECORDS/NORTHWEST



BACK TO THE EGG—Wings—Col
CANDY-O—Cars—Elektra
COMMUNIQUE—Dire Straits—WB
DISCOVERY—Electric Light Orchestra—Jet
GET THE KNACK—Knack—Capitol
KIDS ARE ALRIGHT—Who—MCA
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
MINGUS—Joni Mitchell—Asylum
SPY—Carly Simon—Elektra
VOULEZ-VOUS—Abba—Atlantic

Record World Albums

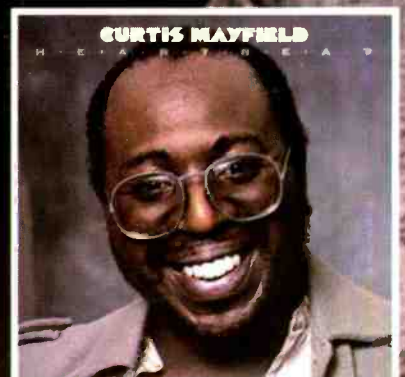
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 H — 8.98
 I — 9.98
 J — 11.98
 K — 12.98
 L — 13.98

JULY 7, 1979

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

JULY 7	JUNE 30			WKS. ON CHART				
1	1	BREAKFAST IN AMERICA		15	G			
		SUPERTRAMP						
		A&M SP 3708						
		(8th Week)						
2	2	BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150		8	L			
3	3	CHEAP TRICK AT BUDOKAN EPIC FE 35795		20	H			
4	5	I AM EARTH, WIND & FIRE/ARC/Columbia FC 35730		4	H			
5	4	DESOLATION ANGELS BAD COMPANY/ Swan Song SS 8506 (Atl)		16	G			
6	9	THE GAMBLER KENNY ROGERS/ United Artists UA LA 934 H		28	G			
7	7	DYNASTY KISS/Casablanca NBLP 7152		4	G			
8	6	RICKIE LEE JONES /Warner Bros. BSK 3296		13	G			
9	10	2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172		23	G			
10	16	DISCOVERY ELO/Jet FZ 35769 (CBS)		3	H			
11	11	MONOLITH KANSAS/Kirshner PZ 36008 (CBS)		5	G			
12	12	SONGS OF LOVE ANITA WARD/Juana 200,004 (TK)		5	G			
13	13	WINNER TAKES ALL ISLEY BROTHERS/ T-Neck PZ2 36077 (CBS)		5	L			
14	8	WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (Atl)		18	G			
15	22	TEDDY TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)		3	H			
16	15	SOONER OR LATER REX SMITH/Columbia JC 35813		12	G			
17	17	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041		19	H			
18	14	VAN HALEN II /Warner Bros. HS 3312		13	H			
19	23	BACK TO THE EGG WINGS/Columbia FC 36057		2	H			
20	21	GO WEST VILLAGE PEOPLE/Casablanca NBLP 7144		13	H			
21	20	PARALLEL LINES BLONDIE/Chrysalis CHR 1192		28	G			
22	25	CANDY-O CARS/Elektra 5E 507		2	G			
23	18	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193		29	H			
24	28	WHERE I SHOULD BE PETER FRAMPTON/A&M SP 3710		3	G			
25	26	THE CARS /Elektra 6E 135		49	G			
26	35	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic JE 35751		9	G			
27	27	PIECES OF EIGHT STYX/A&M SP 4724		41	G			
28	31	COMMUNIQUE DIRE STRAITS/Warner Bros. HS 3330		2	H			
29	29	NIGHT OWL GERRY RAFFERTY/United Artists UA LA 958 I		5	G			
30	33	STREET LIFE 300 S CRUSADERS/MCA 3094		5	G			
31	19	STATE OF SHOCK TED NUGENT/Epic FE 36000		6	H			
32	32	McFADDEN & WHITEHEAD /Phila. Intl. JZ 35800 (CBS)		8	G			
33	30	GREATEST HITS WAYLON JENNINGS/RCA AHL 1 3378		9	G			
34	34	EVOLUTION JOURNEY/Columbia FC 35797		14	H			
35	24	FLAG JAMES TAYLOR/Columbia FC 36058		9	G			
36	38	LOOK SHARP JOE JACKSON/A&M SP 4743		12	G			
37	43	CANDY CON FUNK SHUN/Mercury SRM 1 3754		6	G			
38	42	LODGER DAVID BOWIE/RCA AQL1 3454		4	G			
39	41	DISCO NIGHTS G.Q./Arista AB 4225		14	G			
40	45	BOMBS AWAY DREAM BABIES JOHN STEWART/ RSO RS 1 3051		7	G			
41	50	THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005		2	K			
42	40	PARADISE GROVER WASHINGTON, JR./Elektra 6E 182		11	G			
43	36	MORNING DANCE SPYRO GYRA/Infinity INF 9004		13	G			
44	44	LEGEND POCO/MCA AA 1099		27	G			
45	49	BLONDES HAVE MORE FUN ROD STEWART/ Warner Bros. BSK 3261		29	H			
46	47	52ND STREET BILLY JOEL/Columbia FC 35609		42	H			
47	48	SWITCH II /Gordy G7 988R1 (Motown)		7	G			
48	39	HEART STRING EARL KLUGH/United Artists UA LA 942 H		8	G			
49	51	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC IAN HUNTER/Chrysalis CHR 1214		11	G			
50	54	VAN HALEN /Warner Bros. BSK 3075		57	G			
51	37	WAVE PATTI SMITH/Arista AB 4221		8	G			
52	52	ROCK ON RAYDIO/Arista AB 4212		13	G			
53	62	UNDERDOG ATLANTA RHYTHM SECTION/Polydor/ BGO PD 1 6200		3	G			
54	64	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. JZ 36006 (CBS)		5	G			
55	53	BOB DYLAN AT BUDOKAN /Columbia PC2 35067		9	L			
56	46	HOT PROPERTY HEATWAVE/Epic FE 35970		8	G			
57	55	JUST A GAME TRIUMPH/RCA AFL1 3224		7	G			
58	63	STRIKES BLACKFOOT/Atco SD 38 112		6	G			
59	59	RUNNING LIKE THE WIND MARSHALL TUCKER BAND/ Warner Bros. BSK 3317		9	G			
60	57	NEW ENGLAND /Infinity 9007		7	G			
61	70	THE BOSS DIANA ROSS/Motown M7 923R1		3	G			
62	73	THE JONES GIRLS /Phila. Intl. JZ 35757 (CBS)		2	G			
63	65	WILD AND PEACEFUL TEENA MARIE/Gordy G7 986R1 (Motown)		7	G			
64	68	LIVIN' INSIDE YOUR LOVE GEORGE BENSON/ Warner Bros. 2BSK 3277		17	X			
65	56	DESTINY JACKSONS/Epic JE 35552		26	G			
66	66	FEVER ROY AYERS/Polydor PD 1 6204		5	G			
67	72	THE GAP BAND /Mercury SRM 1 3758		4	G			
68	81	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064		3	G			
69	75	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox T 583 (RCA)		4	G			
70	61	DIRE STRAITS /Warner Bros. BSK 3266		26	G			
71	88	MINGUS JONI MITCHELL/Asylum 5E 505		2	G			
72	71	THE MUSIC BAND WAR/MCA 3085		13	G			
73	67	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002		61	K			
					CHARTMAKER OF THE WEEK			
74	105	GET THE KNACK						
		THE KNACK						
		Capitol SO 11948						1 G
75	58	ROCKETS /RSQ RS 1 3047		9	G			
76	79	FEETS DON'T FAIL ME NOW HERBIE HANCOCK/ Columbia JC 35764		17	G			
77	80	THE ROCHEs /Warner Bros. BSK 3298		4	G			
78	83	JEAN LUC PONTY: LIVE /Atlantic SD 19229		6	G			
79	84	CARMEL JOE SAMPLE/MCA AA 1126		21	G			
80	60	INSPIRATION MAZE FEATURING FRANKIE BEVERLY/ Capitol SW 11912		14	G			
81	97	SPY CARLY SIMON/Elektra 5E 506		2	H			
82	91	DIONNE DIONNE WARWICK/Arista AB 4230		2	G			
83	77	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001		81	K			
84	69	OUTLANDOS D'AMOUR THE POLICE/A&M SP 4752		18	G			
85	115	VOULEZ-VOUS ABBA/Atlantic SD 16000		1	G			
86	82	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067		32	G			
87	85	NEW CHAUTAUQUA PAT METHENY/ECM 1 1131 (WB)		5	G			
88	74	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118		38	H			
89	87	GREATEST HITS BARRY MANILOW/Arista A2L 8601		32	K			
90	86	ENLIGHTENED ROGUES ALLMAN BROTHERS BAND/ Capricorn CPN 0218		17	H			
91	76	MINNIE MINNIE RIPERTON/Capitol SO 11936		3	G			
92	98	GREY GHOST HENRY PAUL BAND/Atlantic SD 19232		3	G			
93	78	BUSTIN' OUT OF L SEVEN RICK JAMES/ Gordy G7 984R1 (Motown)		23	H			
94	—	DEVOTION LTD/A&M SP 4771		1	G			
95	90	CLASSICS KENNY ROGERS & DOTTIE WEST/ United Artists UA LA 946 H		9	G			
96	89	SHEIK YERBOUTI FRANK ZAPPA/ Zappa SRZ 1501 (Mercury)		16	L			
97	96	THE JOY OF FLYING TONY WILLIAMS/ Columbia JC 35705		4	G			
98	121	THE THOM BELL SESSIONS ELTON JOHN/MCA 13921		1	X			
99	113	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND TK 611		1	G			
100	101	SQUEEZING OUT SPARKS GRAHAM PARKER/ Arista AB 4223		9	G			

RSO/CURTOM RECORDS IS
PROUD TO ANNOUNCE
THE RELEASE OF
A NEW ALBUM
BY ONE OF
MUSICS
LEGENDARY
MASTERS
CURTIS
MAYFIELD
"HEARTBEAT"



Management: Marv Stuart

RS-1-3053

Record World Albums 101-150

JULY 7, 1979
JULY 7 JUNE 30

- 101 102 STRAIGHT TO THE POINT ATLANTIC STARR/A&M SP 4764
- 102 92 MOLLY HATCHET/Epic JE 35347
- 103 — AN EVENING OF MAGIC CHUCK MANGIONE/A&M SP 6701
- 104 114 BRAZILIA JOHN KLEMMER/MCA AA 1116
- 105 117 LAND OF PASSION HUBERT LAWS/Columbia JC 35708
- 106 119 DUTY NOW FOR THE FUTURE DEVO/Warner Bros. BSK 3337
- 107 107 MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096
- 108 120 STRANGE MAN, CHANGED MAN BRAM TCHAIKOVSKY/
Polydor PD 1 6211
- 109 95 BRIEFCASE FULL OF BLUES BLUES BROTHERS/Atlantic SD 19217
- 110 — LIVE KILLERS QUEEN/Elektra BB 702
- 111 129 INVITATION NORMAN CONNORS/Arista AB 4216
- 112 — MIRRORS BLUE OYSTER CULT/Columbia JC 36009
- 113 100 BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros.
BSK 3318
- 114 110 GIMME SOME NECK RON WOOD/Columbia JC 35702
- 115 116 MILKY WAY CHOCOLATE MILK/RCA AFL1 3081
- 116 104 MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA AFL1 3033
- 117 128 LABOUR OF LUST NICK LOWE/Columbia JC 36087
- 118 93 BLACK ROSE/A ROCK LEGEND THIN LIZZY/Warner Bros.
3338
- 119 94 EXPOSURE ROBERT FRIPP/Polydor PD 1 6201
- 120 99 MUSIC BOX DANCER FRANK MILLS/Polydor PD 1 6192
- 121 109 MANIFESTO ROXY MUSIC/Atco SD 38 114
- 122 106 STONE HEART BRICK/Bang JZ 35969 (CBS)
- 123 123 GROOVIN' YOU HARVEY MASON/Arista AB 4227
- 124 103 TYCOON/Arista AB 4215
- 125 — DESTINATION: SUN SUN/Capitol ST 11941
- 126 136 THIS WORLD FACE DANCER/Capitol ST 11934
- 127 111 SKYY/Salsoul SA 8517 (RCA)
- 128 131 TOUCH THE SKY CAROLE KING/Capitol SWAK 11953
- 129 134 TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA
835 H
- 130 — THIS BOOT IS MADE FOR FONK-N BOOTSY'S RUBBER BAND/
Warner Bros. BSK 3295
- 131 141 GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361
- 132 132 SPECTRAL MORNINGS STEVE HACKETT/Chrysalis CHR 1223
- 133 138 ROCKIE ROBBINS/A&M SP 4758
- 134 125 JOURNEY TO THE LAND OF ENCHANTMENT ENCHANTMENT/
Roadshow BXL1 3269 (RCA)
- 135 139 TOGETHER McCOY TYNER/Milestone M 9087 (Fantasy)
- 136 146 FLASH AND THE PAN/Epic JE 36018
- 137 130 AZURE D'OR RENAISSANCE/Sire SRK 6068 (WB)
- 138 126 HOT NUMBERS FOXY/Dash 30010 (TK)
- 139 144 LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119
- 140 127 TOTO/Columbia JC 35317
- 141 145 FREQUENCY NICK GILDER/Chrysalis CHR 1219
- 142 122 IT'S ALRIGHT WITH ME PATTI LABELLE/Epic JE 35772
- 143 108 REAL LIFE AIN'T THIS WAY JAY FERGUSON/Asylum 6E 158
- 144 147 MOVE IT ON OVER GEORGE THOROGOOD & THE
DESTROYERS/Rounder 3024
- 145 142 LIGHT THE LIGHT SEAWIND/Horizon SP 734 (A&M)
- 146 112 ONE OF A KIND BILL BRUFORD/Polydor PD 1 6205
- 147 — TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JC 35594
- 148 — LOVE TALK MANHATTANS/Columbia JC 35693
- 149 — LOVE CURRENT LENNY WILLIAMS/MCA 3155
- 150 — TALES OF THE UNEXPECTED FRANK MARINO & MAHOGANY
RUSH/Columbia JC 35753

Albums 151-200

- 151 STARDUST WILLIE NELSON/Columbia
JC 35305
- 152 FACE TO FACE FAITH BAND/
Mercury SRM 1 3770
- 153 LOVE'S SO TOUGH IRON CITY
HOUSEROCKERS/MCA 3099
- 154 THE OAK RIDGE BOYS HAVE
ARRIVED/MCA AY 1135
- 155 LOVELINE EDDIE RABBITT/Elektra
6E 181
- 156 SWEENEY TODD (ORIGINAL CAST)
SONDHEIM/RCA Red Seal
CBL2 3379
- 157 FEEL THE NIGHT LEE RITENOUR/
Elektra 6E 192
- 158 POUSSEZ/Vanguard VSD 9412
- 159 MICK TAYLOR/Columbia JC 35076
- 160 MOODS BARBARA MANDRELL/MCA
AY 1088
- 161 WHERE THERE'S SMOKE SMOKEY
ROBINSON/Tamla T7 366R1
(Motown)
- 162 TRY MY LOVE TATA VEGA/Tamla
T7 360R1 (Motown)
- 163 WHAT THE HELL IS THIS? JOHNNY
"GUITAR" WATSON/DJM 24
- 164 THE BEST OF BARBARA MANDRELL/
MCA AY 1119
- 165 LENNY & THE SQUIGTONES LENNY
& SQUIGGY/Casablanca NBLP
7149
- 166 SILENT LETTER AMERICA/Capitol SO
11950
- 167 CHAMPAGNE WILBERT LONGMIRE/
Columbia/Tappan Zee JC 35754
- 168 ANGEL STATION MANFRED MANN'S
EARTH BAND/Warner Bros. BSK
3302
- 169 STAR WALK LARRY GRAHAM WITH
GRAHAM CENTRAL STATION/
Warner Bros. BSK 3322
- 170 CHILDREN OF THE SUN BILLY
THORPE/Capricorn CPN 0221
- 171 TOO HOT TO HOLD BOHANNON/
Mercury SRM 1 3778
- 172 IMAGES RONNIE MILSAP/RCA AHL1
3346
- 173 THE MAIN EVENT (ORIGINAL
SOUNDTRACK)/Columbia JS
36115
- 174 THE MIND OF GIL SCOTT-HERON/
Arista AL 8301
- 175 ONE GOOD TURN MARK COLBY/
Columbia/Tappan Zee JC 35725
- 176 STATELESS LENE LOVICH/Striff/Epic
JE 36102
- 177 I LOVE TO DANCE KLEER/Atlantic
SD 19237
- 178 WHEN LOVE COMES CALLING
DENIECE WILLIAMS/ARC/
Columbia JC 35568
- 179 BREAKWATER/Arista AB 4208
- 180 RUNNER/Island ILPS 9536 (WB)
- 181 HERMAN BROOD & HIS WILD
ROMANCE/Ariola SW 50059
- 182 WELCOME TWO MISSOURI
MISSOURI/Polydor PD 1 6206
- 183 NITELYTE/Ariola SW 50060
- 184 REAL TO REEL CLIMAX BLUES BAND/
Warner Bros. 3334
- 185 FUTURE TALK URSZULA DUDZIAK/
Inner City 1066
- 186 UNWRAPPED DENISE LaSALLE/MCA
3098
- 187 ALIEN (ORIGINAL SOUNDTRACK)
20th Century Fox T 593 (RCA)
- 188 NO MORE FEAR OF FLYING GARY
BROOKER/Chrysalis CHR 1224
- 189 REMOTE CONTROL/Tubes/A&M SP
4751
- 190 WE'RE STILL TOGETHER O.V.
WRIGHT/Hi 6011
- 191 KEEPER OF THE FLAME DELBERT
McCLINTON/Capricorn CPN 0223
- 192 RUN FOR YOUR LIFE THE TARNEY/
SPENCER BAND/A&M SP 4757
- 193 NILS NILS LOFGREN/A&M SP 4756
- 194 AIRBORNE/Columbia JC 36076
- 195 WHITEFACE/Mercury SRM 1 3765
- 196 THE WHOLE WORLD'S DANCING
TRAMMPS/Atlantic SD 19210
- 197 BEST OF ROGER WHITTAKER/RCA
AFL1 2255
- 198 HELL BENT FOR LEATHER JUDAS
PRIEST/Columbia JC 35706
- 199 NIGHT OF THE LIVING DREGS DIXIE
DREGS/Capricorn CPN 0216
- 200 MARTIN CIRCUS/Prelude PRL 12167

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

Album Cross Reference

ABBA	85	HARVEY MASON	123
ALLMAN BROTHERS BAND	90	MAZE	80
ATLANTA RHYTHM SECTION	53	PAT METHENY	87
ATLANTIC STARR	101	FRANK MILLS	120
ROY AYERS	66	STEPHANIE MILLS	69
BAD COMPANY	5	JOHN MITCHELL	71
BEE GEES	17	WILLIE NELSON & LEON RUSSELL	68
GEORGE BENSON	64	NEW ENGLAND	60
BLACKFOOT	64	OLIVIA NEWTON-JOHN	86
BLONDIE	21	TED NUGENT	31
BLUE OYSTER CULT	112	ORIGINAL SOUNDTRACK:	
BLUES BROTHERS	109	GREASE	73
BOOTSY'S RUBBER BAND	130	SATURDAY NIGHT FEVER	83
DAVID BOWIE	38	GRAHAM PARKER	100
BRICK	122	DOLLY PARTON	131
BILL BRUFORD	146	HENRY PAUL BAND	92
CARS	22, 25	PEACHES & HERB	9
CHEAP TRICK	3	TEDDY PENDERGRASS	15
CHOCOLATE MILK	115	POCO	44
CON FUNK SHUN	37	POLICE	84
NORMAN CONNORS	111	JEAN-LUC PONTY	78
CRUSADERS	30	QUEEN	110
CHARLIE DANIELS	26	GERRY RAFFERTY	29
DEVO	106	LOU RAWLS	54
DIRE STRAITS	28, 70	RAYDIO	52
DOOBIE BROTHERS	23	RENAISSANCE	137
BOB DYLAN	55	MINNIE RIPERTON	91
EARTH, WIND & FIRE	4	ROCHES	77
ELO	10	ROCKETS	75
ENCHANTMENT	134	ROCKIE ROBBINS	133
FACE DANCER	126	KENNY ROGERS	6, 129
JAY FERGUSON	143	KENNY ROGERS & DOTIE WEST	95
FLASH & THE PAN	136	DIANA ROSS	61
FOXY	138	ROXY MUSIC	121
PETER FRAMPTON	24	JOE SAMPLE	79
ROBERT FRIPP	119	SEAWIND	145
GAP BAND	67	CARLY SIMON	81
G.Q.	39	SISTER SLEDGE	14
NICK GILDER	141	SKYY	127
STEVE HACKETT	132	PATTI SMITH	51
HERBIE HANCOCK	76	REX SMITH	16
EMMYLOU HARRIS	113	SPYRO GYRA	43
MOLLY HATCHET	102	JOHN STEWART	40
HEATWAVE	56	ROD STEWART	45
IAN HUNTER	49	STYX	27
ISLEY BROTHERS	13	DONNA SUMMER	2, 139
JOE JACKSON	36	SUN	125
JACKSONS	65	SUPERTRAMP	1
BOB JAMES	147	SWITCH	47
RICK JAMES	93	JAMES TAYLOR	35
WAYLON JENNINGS	33	BRAM TCHAIKOVSKY	108
BILLY JOEL	46	TEENA MARIE	63
ELTON JOHN	98	THIN LIZZY	118
JONES GIRLS	62	GEORGE THOROGOOD & THE DESTROYERS	144
RICKIE LEE JONES	8	TOTO	140
JOURNEY	34	TRIUMPH	57
KANSAS	11	MARSHALL TUCKER	59
KC	99	TYCOON	124
CAROLE KING	128	McCOY TYNER	135
EVELYN CHAMPAGNE KING	116	VAN HALEN	18, 50
KISS	7	VILLAGE PEOPLE	20, 88, 107
JOHN KLEMMER	104	WAR	72
EARL KLUGH	48	ANITA WARD	12
KNACK	74	DIONNE WARWICK	82
LTD	94	GROVER WASHINGTON, JR.	42
PATTI LABELLE	142	WHO	41
HUBERT LAWS	105	LENNY WILLIAMS	149
NICK LOWE	117	TONY WILLIAMS	97
McFADDEN & WHITEHEAD	32	WINGS	19
MAHOGANY RUSH	150	RON WOOD	114
CHUCK MANGIONE	103	FRANK ZAPPA	96
MANHATTANS	148		
BARRY MANILOW	89		

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ Yet another positive development has come out of the Black Music Association's Founders Conference. An association of blacks specializing in entertainment law has been formed and will operate under the BMA banner. The association's organizers, **Louise West** of Jones, Michael & Cherot, and **Kendal Minter** of Burns, Jackson, Miller, Summit & Jacoby described the goals of the group as being "the establishment of a nation-wide network of black entertainment lawyers to provide legal services to the BMA and its members; to establish a referral system for legal representation and a resource bank for providing information to students, groups, non-profit and civic organizations involved in the entertainment industry; and to serve as an industry watchdog in protecting the rights of blacks within the entertainment community."

Fantasy's WMOT label claims that it can't get sufficient airplay for "Sexy Cream" by **Slick** because of what radio programmers have called "obscene" lyrics. The record company says that lines such as "I want you to take this cream and I want you to rub it all over me," refer to a body lotion massage and does not describe any overt sexual acts. In light of **Teddy Pendergrass** going platinum while being rubbed down "in home burnin' hot oils," one has to wonder what the hang-up is.

It may have taken the "father of Salsa," **Tito Puente**, almost 30 years to get his first gold album, but his son, 25-year-old **Richie Puente** isn't being that patient. As co-founder of TK/Dash recording group **Foxy**, he recently picked up gold and platinum for the single "Get Off."

Speaking of gold, **Chic's** current "Good Times" single was certified gold last week. It is the first release from the forthcoming LP "Risqué" to be issued later this month. The group was recently honored in Canada for "Le Freak" as the biggest-selling single in that country's history.

Laura Palmer reports from L.A.: The first lady of soul, **Aretha Franklin**, still garners much RESPECT on the stage, as she recently demonstrated to sold out audiences for two nights at the Greek Theater. The shows featured songs from her soon to be released Atlantic lp, "La Diva." . . . The third in a continuing series of KACE/Arco-sponsored Sunday concerts drew an estimated 25,000 sun seekers to L.A.'s MacArthur Park June 24. KACE radio personalities **Pam Robinson** and **Larry Herbert** and program director **Cal Shields** stood atop the KACE mini-express, watching carefully as the enthusiastic crowd moved closer and closer to the stage, where **Shalamar** and

Lakeside rocked the crowd from 2 until 4 . . . The most logical place to put your hands on a million dollars is inside a bank vault, n'est-ce pas? Well, in the case of the **Jacksons**, they simply picked up platinum LPs from Epic's **Don Dempsey** inside the bank vault of the City National Bank of Beverly Hills on June 21. "Destiny" is the first album written and produced entirely by the Jackson clan—adding another million to the group's expanding worldwide sales. The LP was an instant hit on the charts and has produced two hit singles, "Blame It On The Boogie" and "Shake Your Body Down To The Ground." "Destiny" marks the Jacksons' first platinum album for Epic; it also comes during the celebration of their tenth year in the recording industry. An estimated 300 guests joined in the celebration, partying on the original "Saturday Night Fever" dance floor . . . A&M artist **Joan Armatrading** will make a mini-tour of the east and the mid-west July 20-28, headlining in New York, Chicago, Denver and Minneapolis. She's sharing the bill with
(Continued from page 43)

Black Oriented Album Chart

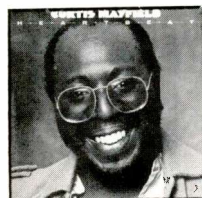
JULY 7, 1979

- I AM**
EARTH, WIND & FIRE/ARC/Columbia
FC 35730
- BAD GIRLS**
DONNA SUMMER/Casablanca NBLP
2 7150
- TEDDY**
TEDDY PENDERGRASS/Phila. Intl. FZ
36003 (CBS)
- WINNER TAKES ALL**
ISLEY BROTHERS/T-Neck PZ2 36077
(CBS)
- SONGS OF LOVE**
ANITA WARD/Juana 200,004 (TK)
- McFADDEN & WHITEHEAD**
Phila. Intl. PZ 35800 (CBS)
- CANDY**
CON FUNK SHUN/Mercury SRM 1 3754
- LET ME BE GOOD TO YOU**
LOU RAWLS/Phila. Intl. JZ 36006 (CBS)
- SWITCH II**
Gordy G7 988R1 (Motown)
- WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
- STREET LIFE 300 S**
CRUSADERS/MCA 3094
- THE JONES GIRLS**
Phila. Intl. JZ 35757 (CBS)
- WHAT CHA GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox
T 583 (RCA)
- THE GAP BAND**
Mercury SRM 1 3758
- DISCO NIGHTS**
G.Q./Arista AB 4225
- WILD AND PEACEFUL**
TEENA MARIE/Gordy G7 986R1 (Motown)
- 2 HOT!**
PEACHES & HERB/Polydor/MVP
PD 1 6172
- ROCK ON**
RAYDIO/Arista AB 4121
- MINNIE**
MINNIE RIPERTON/Capitol SO 11936
- THE BOSS**
DIANA ROSS/Motown M7 923R1
- DEVOTION**
LTD/A&M SP 4771
- DIONNE**
DIONNE WARWICK/Arista AB 4230
- HOT PROPERTY**
HEATWAVE/Epic FE 35970
- DO YOU WANNA GO PARTY**
KC & THE SUNSHINE BAND/TK 611
- FEVER**
ROY AYERS/Polydor PD 1 6204
- ANY TIME, ANY PLACE**
DRAMATICS/MCA AA 1125
- DESTINATION: SUN**
SUN/Capitol ST 11941
- INSPIRATION**
MAZE FEATURING "N" NKIE BEVERLY/
Capitol SW 11912
- HEART STRING**
EARL KLUGH/United Artists UA LA
942 H
- LOVE CURRENT**
LENNY WILLIAMS/MCA 3155
- THE MUSIC BAND**
WAR/MCA 3085
- SKYY**
Salsoul SA 8517 (RCA)
- THIS BOOT IS MADE FOR FONK-N**
BOOTSIE'S RUBBER BAND/Warner Bros.
BSK 3295
- STAR WALK**
LARRY GRAHAM WITH GRAHAM
CENTRAL STATION/Warner Bros.
BSK 3322
- PARADISE**
GROVER WASHINGTON, JR./Elektra 6E
182
- CHANCE**
CANDI STATION/Warner Bros. BSK 3333
- FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
- INVITATION**
NORMAN CONNORS/Arista AB 4216
- TOO HOT TO HOLD**
BOHANNON/Mercury SRM 1 3778
- UNWRAPPED**
DENISE LaSALLE/MCA 3098

PICKS OF THE WEEK

HEARTBREAK

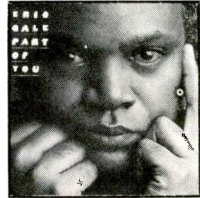
CURTIS MAYFIELD—Curtom/RSO RS1-3053



This newest lp from Mayfield features material by six composers other than himself. He also shares producing chores with Norman Harris, Ron Tyson and Bunnie Sigler. Harris and Fred Wesley handle arrangements. Despite extensive assistance, the sound is still consistent with Curtis' earlier efforts. "Tell Me, Tell Me" is the obvious single here.

PART OF YOU

ERIC GALE—Columbia JC 35715



Gale's third Columbia album features a variety of musical settings that show off the playing and composing talents of this highly sought-after guitarist. Ralph MacDonald has produced a lovely package of six tunes, three of which have Gale on bass. His constant companions, Richard Tee, Steve Gadd and Anthony Jackson, also appear with Grover Washington. Organist Charles Earland and Idris Muhammed on drums form a trio with Eric to pump out some straight ahead blues.

ANOTHER TASTE

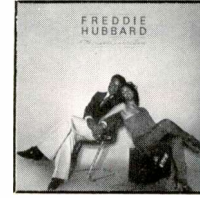
A TASTE OF HONEY—Capitol
SOO-119151



The long-awaited new album from this group that has the sound of summer just oozing out of it. This self-produced release is mostly made up of light r&b tunes of the "Boogie Oogie" variety which are infectious to dancin' feet. The strongest cut is "Do It Good," with "Take The Boogie Or Leave It" being a natural successor for the BOS charts. The group's pop appeal is still very strong.

LOVE CONNECTION

FREDDIE HUBBARD—Columbia JC 36015



The stellar trumpeter comes forth with a sure-fire winner that features an all-star cast of talent. Chick Corea, Tom Scott and Joe Farrell are present on all tracks, while Al Jarreau and Stanley Clarke make guest appearances. Jarreau has put words to Hubbard's classic "Sunflower" and executes them beautifully. Fusion fans will be drawn to this release, but will be pleasantly surprised to find that Freddie has returned to his musical roots.

Black Oriented Singles

JULY 7, 1979

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

JULY 7	JUNE 30		WKS. ON CHART
1	1	RING MY BELL ANITA WARD Juana 3422 (TK) (5th Week)	9
2	3	BAD GIRLS DONNA SUMMER/Casablanca 988	6
3	2	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	13
4	6	YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	9
5	8	TURN OFF THE LIGHTS TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	5
6	4	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	9
7	7	HOT STUFF DONNA SUMMER/Casablanca 978	12
8	5	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	11
9	9	LET ME GOOD TO YOU LOU RAWLS/Phila. Intl. 8 3684 (CBS)	9
10	11	CHASE ME CON FUNK SHUN/Mercury 74059	9
11	15	GOOD TIMES CHIC/Atlantic 3584	3
12	10	SHAKE GAP BAND/Mercury 94053	14
13	12	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	13
14	13	REUNITED PEACHES & HERB/Polydor/MVP 14547	16
15	18	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	9
16	14	BUSTIN' OUT RICK JAMES/Gordy 7167 (Motown)	11
17	20	MEMORY LANE MINNIE RIPERTON/Capitol 4706	8
18	16	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	17
19	19	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	14
20	23	I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy 7169 (Motown)	6
21	21	IF YOU WANT IT NITEFLYTE/Ariola 7747	10
22	25	IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor 14557	6
23	17	GOOD, GOOD FEELIN' WAR/MCA 40995	14
24	22	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	22
25	26	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA 11586	7
26	24	HOT NUMBER FOXY/Dash 5050 (TK)	20
27	30	WHEN YOU WAKE UP TOMORROW CANDI STATON/ Warner Bros. 8821	6
28	31	FIRST TIME AROUND SKYY/Salsoul 2087 (RCA)	6
29	35	CRANK IT UP (FUNK TOWN) PT. I PETER BROWN/Drive 6278 (TK)	4
30	29	ANYBODY WANNA PARTY GLORIA GAYNOR/Polydor 14558	9
31	38	WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032	5
32	39	BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)	6
33	36	CAN'T SAY GOODBYE BOBBY CALDWELL/Clouds 15 (TK)	6
34	40	GEORGY PORGY TOTO/Columbia 3 10944	5
35	27	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	25
36	28	JAM FAN (HOT) BOOTSY'S RUBBER BAND/Warner Bros. 8818	10



37	32	NIGHT DANCIN' TAKA BOOM/Ariola 7747	11
38	44	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/ Columbia 3 10971	5
39	50	THE BOSS DIANA ROSS/Motown 1462	3
40	42	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/ Chrysalis 2313	6
41	48	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	5
42	45	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459	5
43	51	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox 2408 (RCA)	4
44	33	DON'T GIVE IT UP LINDA CLIFFORD/RSO/Curtom 927	10
45	53	DANCE "N" SING "N" LTD/A&M 2142	4
46	54	LIGHT MY FIRE/DISCO HEAVEN AMII STEWART/Ariola 7753	3
47	56	CAN'T DO WITHOUT LOVE WHISPERS/Solar 11590 (RCA)	3
48	59	RADIATION LEVEL SUN/Capitol 4713	3
49	57	RIDIN' HIGH PARLET/Casablanca 975	3

CHARTMAKER OF THE WEEK

50	—	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE ARC/Columbia 3 11033	1
51	55	GROOVIN' YOU HARVEY MASON/Arista 0403	3
52	52	HOW COULD YOU BREAK MY HEART BOBBY WOMACK/ Arista 0421	4
53	60	CRYING INSTANT FUNK/Salsoul 2088 (RCA)	3
54	61	SUPER SWEET WARDELL PIPER/Midsong Intl. 1005	3
55	70	DOING THE LOOP DE LOOP LENNY WILLIAMS/MCA 41034	2
56	63	WHERE DO WE GO FROM HERE ENCHANTMENT/Roadshow 11609 (RCA)	2
57	49	I JUST KEEP THINKING ABOUT YOU BABY TATA VEGA/ Tamla 54299 (Motown)	7
58	58	MUSIC IS MY WAY OF LIFE PATTI LABELLE/Epic 8 50718	3
59	66	MOTOWN REVIEW PHILLY CREAM/Fantasy/WMOT 862	2
60	—	FIRECRACKER MASS PRODUCTION/Cotillion 44254 (Atl)	1
61	67	DANCE SING ALONG FREEDOM/Malaco 1057 (TK)	4
62	—	LOVE WILL BRING US BACK TOGETHER ROY AYERS/ Polydor 14573	1
63	69	SORRY NATALIE COLE/Capitol 4722	2
64	—	TONIGHT'S THE NIGHT KLEER/Atlantic 3586	1
65	—	I LEAVE YOU STRONGER SWEET THUNDER/Fantasy/WMOT 860	1
66	68	FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK)	3
67	—	FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870	1
68	—	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	1
69	46	LET'S ROCK 'N' ROLL ATLANTIC STARR/A&M 2135	6
70	47	MORNING DANCE SPYRO GYRA/Infinity 50011	9
71	62	TRUST ME (PART I) D.J. ROGERS/ARC/Columbia 3 10963	6
72	64	SHOULDA GONE DANCIN' HIGH INERGY/Gordy 7166 (Motown)	4
73	65	HOT FOR YOU BRAINSTORM/Tabu 8 5514 (CBS)	5
74	34	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	18
75	71	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. 8828	6



CRAZY LOVE

PD14574

Alton McClain & Destiny
IT MUST BE LOVE



THE ALTON McCLAIN & DESTINY LOVE STORY, CONTINUES.

THE NEW SINGLE FROM ALTON McCLAIN & DESTINY'S DEBUT ALBUM, "IT MUST BE LOVE" ON POLYDOR RECORDS AND TAPES.

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Polydor
POLYDOR INCORPORATED
A POLYGRAM COMPANY
Distributed by Polygram Distribution, Inc.

Produced by: Frank Wilson
for Spec-O-Lite Productions



12-inch Discs

BARRY WHITE—Unlimited Gold
4Z8-1403 (4.98)



IT AIN'T LOVE, BABE
(prod. by B. White)
(writers: White-Politi)
(Seven Songs/Ba-Dake,
BMI) (5:52)

White gives an energetic performance that contrasts with much of his slow, romantic, early work. Still this record could not be made by a "wiry" kind of guy. The maestro is cushioned in an attractively uptempo arrangement that features a female chorus and timbale drums.

LAX—Prelude PRL D 504 (3.98)



DANCING AT THE DISCO
(prod. by B. Benelux)
(writers: Benatar-Leib)
(Editions Jean Kluger)
(7:16)

An outstanding disco production. Introduction is reminiscent of Taste Of Honey's "Boogie Oogie Oogie." Low-key, sexy female vocalist alternates with male vocalist who is interested in "big fun." Although disc contains several instrumental sections, transitions are smooth and gliding rather than abrupt.

DEBBIE JACOBS—MCA L33-1823
(3.98)



UNDERCOVER LOVER
(prod. by P. Sabu)
(writer: Sabu)
(Unichappell/
Kreimers, BMI) (6:30)

Police whistles, mutant clavinet and thunderous percussion introduce Jacobs' excited vocal, which includes heavy breathing fills. Driving rhythm and unusual use of strings distinguish this record, which is already a substantial hit. Rumors have circulated that this disc will be deleted shortly.

ERAMUS HALL—Westbound DK
4728 (3.98)



DO THE ROCK (prod. by
Martin-Robinson)
(writers: Robinson-
Wilkerson) (Bridgeport/
Bonesville/Nadia,
BMI) (5:38)

Nice to see a disco record that reveals a sense of humor. Side A instructs on how to "do the rock" complete with a crazed guitar solo. B-side has a similar backing track, including much of the vocal, but the educational message appears to be "Beat Your Feet" and similar, rhyming phrases.

CopyWrites (Continued from page 35)

have been named consultants to the new division . . . **Walter Egan**, who just signed with April/Blackwood, wrote the new **Night** (Planet) single "Hot Summer Nights." Egan's own new album "Hi Fi" was released by Columbia this week.

NAMED: Nicki Stern to the newly created position of manager, west coast administration for April/Blackwood . . . **NEW BUSINESS:** Writer/artist/producer **Joe Shamwell** has left Groovesville Production, Detroit, to form his own Jamvah Music Inc. and, with partners **Lee King** and **Julian Davis**, Shakin' Records, Lee King Productions and Shamwell Creative Services.

Infinity Inks Bradley



Singer-composer-performer **Tomi-Lee Bradley** has signed a long-term worldwide recording agreement with Infinity Records, according to Infinity Records president, **Ron Alexenburg**. Present at the signing, from left: (standing) **Gary Borman**, personal manager; **Bud O'Shea**, Infinity vice president and general manager; **Ron Alexenburg**, Infinity president; **John Frankenheimer**, attorney; (seated) **Michael Atkinson**, Infinity A&R director, and **Tomi-Lee Bradley**.

Black Music Report

(Continued from page 41)

Renaissance at Tanglewood and with **James Taylor** at Harvard Stadium. Armatrading's recent SRO Canadian tour was recorded for a live album, to be issued this fall . . . A 4th of July party sponsored by "The Party People" will feature **Home Grown Funk**. On hand will be the **KACE** express, various celebrities (as yet unannounced) a D.J., door prizes, dancing, swimming, bar-b-q refreshments, from 12 noon until 2 am at the Summit Club, 5005 S. La Brea Ave., Los Angeles . . . Warner Bros. artist **Al Jarreau** has been awarded a silver disc at the Tokyo International Music Festival for the single "All" from his latest LP, "All Fly Home" . . . Arista artist **Phyllis Hyman** will be performing at the National Bar Association Convention for black lawyers on August 2 at the Hotel Bonaventure in Los Angeles. Hyman has also recorded two songs on the soundtrack of the upcoming movie "The Fish that Saved Pittsburgh". Other artists on the album include **Teddy Pendergrass**, **O'Jays**, **Bell and James** and **Tanya Tucker**.

Linda Williams, recently married to **T. L. Davis**, a New York entertainer, will have her first album on Arista, entitled "City Living" and produced by **Richard Evans** . . . Having earned a reputation as one of the most sought-after background vocalists, Detroit native **Ullanda McCollough** has gone solo; she has the distinction of her album, "Love Zone," being the premier release on the newly formed Ariola custom label, Ocean Records. Ullanda enters the recording industry as a veteran performer, having worked with the likes of **Chic**, **Diana Ross**, **Bette Midler**, **Al Green**, **Helen Reddy**, **Dionne Warwick**, **The Funkadelics**, **Laura Lee**, the **Honeycombs**, **Eloise Laws** and **Ashford and Simpson**. Her solo career grew from a session for "Stars," the theme song for a party of the same name, held recently in San Francisco. Producers **Leon Pendarvis**, **George McMahon** and **Bernard Drayton** signed Ullanda to do an entire LP with "Stars" as the featured cut, and as the project evolved, Ullanda contributed two songs to the album, "Around and Around" (co-penned with **Frank Floyd** of the **Writers**) and "Gotta Dance Now" (with McMahon and Pendarvis). **Ashford** and **Simpson** contributed the title song, "Love Zone." The lp is slated for a July 23 release.

Disco Promotions is sponsoring "Disco 79," a \$20,000 Disco Dance Contest & Show hosted by **Wolfman Jack** on September 1, Labor Day weekend. Five cash prizes will be awarded, with the grand prize totaling \$5,000 plus merchandise . . . another disco competition in the works is sponsored by **KACE** with 18 participating discos battling for the hottest disco dancer title, plus the cash—to take place July 8, 1979 at **Moody's Disco**, 321 Santa Monica Blvd., Santa Monica.

The Jazz LP Chart

JULY 7, 1979

- STREET LIFE 300 S**
CRUSADERS/MCA 3094
- PARADISE**
GROVER WASHINGTON, JR./Elektra 6E 182
- MORNING DANCE**
SPYRO GYRA/Infinity INF 9004
- HEART STRING**
EARL KLUGH/United Artists UA LA 942 H
- LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
- JEAN-LUC PONTY: LIVE**
Atlantic SD 19229
- NEW CHAUTAUQUA**
PAT METHENY/ECM 1 1131 (WB)
- TOGETHER**
McCOY TYNER/Milestone M 9087
- CARMEL**
JOE SAMPLE/MCA AA 1126
- FEEL THE NIGHT**
LEE RITENOUR/Elektra 6E 192
- FEVER**
ROY AYERS/Polydor PD 1 6204
- BRAZILIA**
JOHN KLEMMER/MCA AA 1116
- FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
- TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee JC 35594
- LAND OF PASSION**
HUBERT LAWS/Columbia JC 35708
- CHAMPAGNE**
WILBERT LONGMIRE/Columbia/Tappan Zee JC 34754
- THE JOY OF FLYING**
TONY WILLIAMS/Columbia JC 35705
- MINGUS**
JONI MITCHELL/Asylum SE 505
- AN EVENING OF MAGIC**
CHUCK MANGIONE/A&M SP 6701
- PART OF YOU**
ERIC GALE/Columbia JC 35715
- COUNTERPOINT**
RALPH McDONALD/Marlin 2229 (TK)
- LIGHT THE LIGHT**
SEAWIND/Horizon SP 734 (A&M)
- PARADE**
RON CARTER/Milestone M 9088 (Fantasy)
- TIGER IN THE RAIN**
MICHAEL FRANKS/Warner Bros. BSK 3294
- INVITATION**
NORMAN CONNORS/Arista AB 4216
- GROOVIN' YOU**
HARVEY MASON/Arista AB 4227
- AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
- ONE GOOD TURN**
MARK COLBY/Columbia/Tappan Zee JC 35725
- ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
- NIGHT RIDER**
TIM WEISBERG/MCA 3084
- THE MIND OF GIL SCOTT-HERON**
Arista AL 8301
- EYES OF THE HEART**
KEITH JARRETT/ECM 1 1150 (WB)
- RAMSEY**
RAMSEY LEWIS/Columbia JC 35815
- FLUID RUSTLE**
EBERHARD WEBER/ECM 1 1137 (WB)
- WOODY THREE**
WOODY SHAW/Columbia JC 35977
- LIVE AT THE BOTTOM LINE**
PATTI AUSTIN/CTI 7086
- THE BEST OF BILLY COBHAM**
Atlantic SD 19238
- PERSPECTIVE**
STEVE GROSSMAN/Atlantic SD 19230
- FUTURE TALK**
URSULA DUDZIAK/Inner City 1066
- HEATH BROS. IN MOTION**
Columbia JC 35816

England

By VAL FALLOON

■ LONDON—As expected, England's dealers are in a sorry state following last week's price ups and downs. The Gramophone Record Retailers' Committee (GRR) has accused companies of forcing dealers into reducing their profit margins, as they will be "unable" to charge the correct price for discs, preferring to keep singles below a pound and LPs below five pounds. EMI has also cut its prompt settlement discount by half a percent. Some dealers are threatening to buy imports only, at almost half the U.K. wholesale price, and **Laurie Kreiger**, Harlequin chain boss and GRR chairman, said that the increases were "Like sticking a knife into the backs of independent dealers." WEA has announced that its increases will be backdated to June 18. However, the pill is sweetened with the news of that major's biggest ever TV spend, on "The Best Disco Album In The World" which features tracks from **Boney M** and 18 other disco tracks. The TV campaign is national immediately. As if to prove there is still something to laugh about in the business, various firms have announced silly discs for the summer. WEA has come up with an "animated" picture disc—the sleeve is slit cardboard, which can be moved round to show figures dancing with **Freda Gothburg's** "Like A Dream," which, believe it or not, plays backwards, from the center out. The B-side is normal for those whose equipment won't play the game. UA plans July release of a musical version of the Apollo moonshot to coincide with the tenth anniversary of the landing. The LP is titled "Moonshot." What else? And the national cry of "Where Is The Sun?" has been echoed by Thames television weather reporter **Francis Wilson**, who has been signed by Sunbury Music as an artist (an unusual venture) . . . Electric Records has a choice of picdisc or colored vinyl for **Writz** debut "Night Nurse" and the disc includes a nurse's mask . . . And EMI is re-promoting its first TV compilation LP, "The Beach Boys 20 Golden Greats." The campaign will also focus on 11 back catalogue discs. The first 20,000 "Greats" LPs will be sea-blue vinyl.

THE PIONEER SPIRIT: Polydor artist **John Otway** is planning a series of one-off dates in the U.S. despite having no product out apart from imports. Something of a cult figure here, Otway is hoping to make a few fans and get his material released there . . . **Simon Tedd**, songwriter and raconteur also decided on the do-it-yourself approach. He has recorded his own masters, financed his own promotional video tape and after 18 months of promoting himself has been signed by Chappell for publishing. A record deal is expected within the next few weeks . . . Virgin has promised not to close any of its other stores to make way for its giant Oxford street retail operation. Said chairman **Richard Branson**, "If we are all heading for disaster, Virgin can at least go out in grand style." The new store will be the largest in Europe, and open for business from June 30 . . .

(Continued on page 45)

British Double Platinum for Williams



MCA artist Don Williams was presented a double platinum award for sales of his "Images" lp in Great Britain recently. Pictured with Williams are (from left): Jim Foglesong, MCA president/Nashville; Don Reedman, K-Tel/GB; David Milner, K-Tel/USA & Canada; and Erv Woolsey, national promotion director MCA/Nashville.

Germany

By JIM SAMPSON

■ MUNICH—Any cultural review of the seventies will note the international renaissance of the German pop music and film industries. Unfortunately, when music and film come together, the Germans are still waiting for their first big success (**Giorgio Moroder** excepted). The major effort was to be "Just A Gigolo," a \$5 million opus by the Berlin-based Leguan Films, starring **David Bowie**, **Marlene Dietrich**, **Curt Jurgens**, **Kim Novak** and others. The Berlin premiere last year was a disaster. Release outside of Germany was stopped, and the film is being re-edited in London. No re-release date has been set. Ariola has just issued the soundtrack album, a curious mishmash that tries to run the gamut from ragtime to **Manhattan Transfer** to a Bowie song sung by the **Rebels**. Included are two versions of "Just A Gigolo"—by Dietrich and the **Village People**.

Album producer **Jack Fishman** says the Village People cut is not part of the film, but all other music will be on the soundtrack. He notes that the Manhattan Transfer songs apparently were the last recordings by the group before **Laurel Masse's** serious injury in an auto accident late last year. Carrere in France, Pye in England, and **Stig Anderson's** Swedish Polar label have also issued the set, Fishman reporting 50,000 units sold in the U.K. alone. He adds that distribution rights in all major markets have been pacted.

Another recent release hardly survived its premiere. "Disco Fever," a "Saturday Night Fever" exploitation movie, cost nearly \$1 million, and was pre-sold in dozens of markets on the strength of its music lineup: **Boney M.**, **Eruption**, **La Bionda** and others. After seeing the shoddy production work on Boney's film appearance, group producer **Frank Farian** wanted out. So did the public and critics after exposure to the mess. The film's producer is now suing the director on grounds of incompetence.

STRAIT TALK: Last week, **Dire Straits'** "Sultan" single entered the German charts, this though the first Straits album is in its 40th week in the album top 50. In a U.S. magazine interview, bass player **John Illsley** griped that German Phonogram "practically had to be coerced" into releasing the single. Label manager **Hans Mueller** disagrees. He

(Continued on page 45)

Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—THE NIGHT THEY TORE TORONTO DOWN: Almost anyway. At maple Leaf Gardens it was **Cheap Trick**, with special guests **Graham Parker & The Rumour**, who packed the tiny El Mocambo the following night. At Massey Hall it was **UFO** with guests **AC/DC**. At Ontario Place it was **Prism**. All in the same night. Remarkably, all shows drew near capacity crowds, making for a lot of entertainment in a town where two events rarely overlap. Members of Cheap Trick limo'd down to see AC/DC, who in turn limo'd up to see Cheap Trick finish what Graham Parker & co. had started. In a refreshing burst of showmanship, the Massey Hall audience was treated to some insane theatrics from AC/DC's **Angus Young**. The pint sized guitarist took advantage of the mobility his cordless guitar allowed by letting a couple of burly gents lift him on their shoulders and parade him around the entire building while he still churned out hot licks. Not satisfied with this unusual feat, Young then pulled the same stunt in the front row of the balconies. Perched on a pair of shoulders a scant foot from instant death (or at least massive injury), Young continued to solo frantically while his cohorts remained onstage, boogying as though nothing out of the ordinary was taking place. The audience, needless to say, went berserk.

RADIO MOVES: **Bill Hall** is leaving London's CKSL in order to pursue non-industry goals, much to the chagrin of all the promo reps with whom he's won favor over the years. **Jim Connell** is leaving London's CJBK in order to join CKGB in Timmins where he will serve as pro-

(Continued on page 45)

England *(Continued from page 44)*

Barry Dickins, **Harvey Goldsmith**, and **Alec Leslie** jointly promoting **Abba's** return to the U.K. The Swedish stars' six nights at the giant Wembley stadium were extended following ticket demand . . . TV's "New Faces" talent guest winner **Patti Boulaye** celebrating here starring role in "The Music Machine" and a new Polydor LP and single with a cabaret booking at the Savoy.

INS AND OUTS: As rumoured, RCA executive changes already apparent: marketing supremo and business manager **Peter Bailey** has left the company after disagreements on "market strategy" . . . **Peter Stalworthy**, CBS classical marketing manager leaves for a career in the non-record music world . . . **Robert Upsdell** has been appointed chairman and chief executive of EMI Leisure, succeeding **Lord Delfont**, who took over as EMI limited boss last month . . . Upsdell was formerly MD of the division . . . In the film and theatre division **Barry Spikings** becomes chairman and chief executive with **Bob Webster** as MD. Spikings retains responsibility for EMI films and succeeds Lord Delfont as chairman of the cinemas and studios divisions . . . At Chappell Music, **Jonathan Simon** becomes chief operating officer. He was previously GM . . . Signed: **Enne Haan**, former **Babe Ruth** lead singer is contracted worldwide to Quarry Management . . . CBS has signed East Berlin cult artists **Nina Hagen** with first product out now . . . Miracle Records, the Gull of shoot, has signed three Japanese disco titles under the joint title "Nippon To The Dance Floor" . . . Magnet Records has inked **Matchbox** worldwide for disc and publishing and Chrysalis Music has penned **Kirtsy McColl**, daughter of Ewan, who recently signed a recording deal with Stiff . . . **Ian Matthews** back in London from Tokyo to record a new album for September release through Rockburgh. New label double debuts: Gem's first two releases, "Born To Be Alive" by **Patrick Hernandez** and "Strangehold" by the U.K. **Subs** have both charted: And the new Carlin-backed Flamingo label scored with "Get Dancin'" by the **Bombers** and "Boogie Man" by local band **Match**.

(Please note that the Record World London office will be closed until July 16. All messages may be left with the answering service.)

Canada *(Continued from page 44)*

gram director. **Len Theusen** has left CHED in Edmonton, after a tenure of about a decade, in order to join Edmonton's CFCW-FM.

MORE AND/OR LESS DEPARTMENT: If you're wondering why you haven't seen CHUM-FM reporting to the trades recently, it's because the station has undergone a rather interesting programming change. The station now concentrates on only two or three artists per hour, playing four to six cuts from each act back to back, in virtually all time slots. The station's executive reasons that single cuts were played back to back simply because that's all one could do when singles were the only mode available. However, with listeners experiencing music on albums at home and in concert in a continuous fashion, CHUM-FM feels that today's audience is more comfortable hearing several songs from the same artist. While innovative (and CHUM-FM claims that several key radio personnel from the U.S. have spent time here recently expressly to hear what the station is doing), this new twist in their format does have a couple of distinct drawbacks. Those acts who don't have 15-20 minutes of solid material on their debut album won't get any airplay. So if CHUM-FM doesn't feel that the debuts by **Joe Jackson** or **New England** (strictly hypothetical examples) have several great tunes to choose from, those acts won't receive any exposure. Also, if the very nature of the act's music may be a tuneout factor, the act receives zero airplay. As this could apply to a large number of metal or hardrock acts, don't be too surprised if several acts in that category no longer receive airplay. Despite these and other possible drawbacks, CHUM-FM's own early research indicates that their listenership approves of the change.

BITS'N'PIECES: Polydor Canada has signed a semi-new-wave act called **The Pumps**, the first time the label has signed an act directly, rather than leasing finished product . . . **Richard T. Bear** has reportedly finished his second RCA album at Toronto's Soundstage studio . . . The Academy of Country Music Entertainment has named **Tommy Hunter** honorary chairman of Country Music Week, September 17 to 21 . . . Montreal's Unison production company is busy these days. You can soon expect **Witch Queen's** "All Right Now" (produced by **Peter Alves** and **Gabriel Boucher**), **Soiree's** "You Keep Me Hanging On" (produced by **Alves** and **Billy Jackson**) and "The Gotham Flasher" (produced by **Alves** and **Gino Soccio**) . . . Although unconfirmed, it appears that **Goddo** may relocate to Vancouver after just finishing a highly successful western tour.

Australia

By PETER CONYNGHAM

■ A most important fight is currently being waged between the recording industry and the publishing industry. The hearing involves the request of the publishers for an increase in the royalty rate. While the industry as a whole can guess what most of the arguments for and against will be, there were still a few surprises to come out. Nonetheless, the outcome will be binding for five years, and will set some definitive precedents for Australia, if not the world.

The major pop TV program, "Countdown" (National ABC Network), is expected to expand to a daily two hour format, which is a big increase from its current one hour weekly form. This should further boost the local market as well as underlining the importance of TV to the Australian music industry.

Two major Australian newspapers came out this week with reports on the current problems facing the recording industry, the major bogey being, not surprisingly, that worldwide demon "piracy." It is estimated that piracy has cost the Australian Industry \$50-\$80 million per year since 1976. Like its affiliates worldwide, the record industry is exploring ways to manufacture discs that can't be taped and ways of imposing duties and/or taxes on blank cassettes.

The Nova Organisation is currently inviting record companies, publishers, managers and agents to submit artists to appear on the second Australian Showcase, to be held at next November's Musexpo at Miami Beach, Florida. Already submitted are local pop vocalist **Ray Burgess**; one of Australia's top blues men, **Dutch Tilders**; **Chris Duffy** and songstress **Dinah Lee**.

A new record company, Arrival Records, in association with ATV Northern Productions, has announced the signing of **Victoria Nicolls**. Victoria is one of the stars of local TV production "The Restless Years." Her first single, "Midnite Rendezvous," will be released on July 16th.

On the tour scene, **XTC** is expected for July dates; **John McLaughlin** and his **One Truth Band** for July; and of course **Gary Van Egmond** has a minor coupe with the presentation of **Dolly Parton**, also in July.

Demis Roussos had a very successful promotional visit to Australia recently. The tour resulted in a big jump in record sales and "Forever and Ever" has entered the charts at No. 38 with a bullet. Demis is planning a tour here later this year and then plans to "capture" America. Pictured here are Roussos (center), with Polygram MD **Ross Barlow** (left) and Polygram tour & promotions manager **Adrien Baker**.



Marcia Hines' new album now released with a sure-fire hit single, "Ooh Child." Wizard Rec-

ords (now distributed by RCA) has timed this carefully to team up with the invaluable promotion of her next series of TV specials on National ABC. The album was produced in Los Angeles under the careful guidance of **Robie G. Porter** at a cost of over \$100 thousand.

Germany *(Continued from page 44)*

claims the album was selling so well here that Phonogram feared issue of a single would hurt album sales. Reminded that the single was a big hit elsewhere, and that singles produce solid profits in this market, Mueller emphasized that in this unique case, he felt the group's career would best be served by maximizing album sales. In the next few weeks, both Straits albums should reach platinum here.

TEUTONIC TELEX: Former EMI Electrola pop music boss **Guenter Ilgner** has lured another old colleague to his new home at Gerig music publishing: **Juergen Thuernau**, currently marketing/a&r head at EMI's Crystal Records, takes over the Gerig foreign department . . . Roba Music's **Rolf Baierle** is on another hot streak, publishing three new deals: Bug Music (**Iggy Pop**, **Asleep At The Wheel**), Anigro Grob Music (**Anita Kerr**), and **Murray Deutch's** Buttermilk Sky publishing . . . Top producer **Sylvester Levay** follows up recent successes with **Mick Jackson** (Global) and disco thrush **Ariana** (CBS) by producing the fast-rising **Pepe Lienhard Band** (Ariola) . . . Phonogram sponsored a media promoflight to Helgoland for **Gary Brooker's** new lp.

CBS Cuts Termed 'Miniscule' by Lundvall

(Continued from page 3)

cutback may in fact be less, "because there are several positions within CRI where there is interest in a few people. That will probably be resolved tomorrow (Friday) or on Monday. In addition to that, we're talking to our corporate personnel to the extent that there are any positions, administrative or otherwise, open within the corporation."

The deleted staff were pared from an overall division of 2700. According to Lundvall, employees from virtually every division were trimmed, leading him to decline listing specific departments affected.

Overall, he termed the move as "miniscule" in terms of the percentage of division staff affected.

Least affected were field staff. "We did not want to make cuts in the field—sales and promotion people—and while there may be two or three people affected, they're not in key positions."

Determination of staffers eliminated in the move was conducted during two days of closed meetings in which Lundvall says he reviewed each department's current strength and evaluated the extent of trimming possible. The resulting trims were, he feels, "very equitably divided between all of the staffed departments within the division . . . What we have done is that we've gone through each of the operating departments, whether it's manufacturing, April/Blackwood, the Columbia label or E/P/A, right on down the line."

However, Lundvall notes the concurrent realignment of the Portrait label under the E/P/A west coast management team did not arise from the efficiency

move. "That is a move that basically did not have anything to do with this decision," he said of the Portrait shift. "That was something that we had been talking about for quite some time. The real question there was 'Can Portrait remain a fully-staffed record company as opposed to a signing office? What is the best philosophy for the label?'"

"Perhaps the economy measure we've taken here has influenced the timing on the Portrait situation, but there was never an intention to eliminate Portrait, although I've heard those rumors too."

"That's not the case. We're going to reorganize Portrait. They will continue to sign artists, they will continue to have a head of A&R, but, as opposed to being a 'stand-alone' operation, which we began to see was not making sense, it's now being integrated into the Epic west coast situation, where it will gain the strength of the entire Epic marketing organization on a national scale." In essence, then, the move is aimed at eliminating duplicated functions under the prior separate staff configuration, Lundvall concluded.

If those decisions were separate, Lundvall does confirm the emphasis on cost efficiency mirrors current industry ills. "The entire industry was on a wildly expansive growth period that started in mid-'75 or early '76," he says, "and we found ourselves in what many people will say is very definitely a recession right now. As a result of that, coupled with the gasoline problem, there are not a lot of people going into record stores right now."

"We are having, at the moment, our strongest second quar-

ter, stronger than last year. We will end the quarter ahead of last year. But you have to look at the full year and the marketplace conditions. And the fact of the matter is that cost discipline is most important to every company right now. From what I've heard, a great number of our competitors are in really horrible shape."

Lundvall thus sees the current economy move as placing CBS in a more secure position. "I don't think everybody is in the same boat," he said of the prospect of similar cutbacks at other labels. "I'd rather be in this boat. I think that some other people are in sinking ships, to be honest."

Right now, the division chief is projecting "a very profitable year," noting that CBS' market share remains as strong or stronger than a year ago. But, he concludes, all companies will have to adapt to current general economic problems and flattened growth in order to maximize potential profits.

E/P/A Takes Over Portrait Management

(Continued from page 3)

the label's demise have proven untrue, the label's separate executive structure has been dismantled.

Described as "a consolidation of A&R and marketing activities with those of the Epic label," the move includes Larry Harris' departure from the post of vice president and general manager, with Harris said to be assuming a new niche within the CBS Records organization.

Also shifting from Portrait's management to a new CBS post is former national promotion director Larry Douglas, who now assumes the position of director, west coast promotion, for E/P/A, reporting to west coast marketing VP Stan Monteiro. Overall responsibility for marketing Portrait product will now fall under Ron McCarrell, vice president, marketing for E/P/A.

The realignment is concurrent with a cost streamlining move within CBS (see separate story), one fueled by recent rumors forecasting Portrait's termination and a subsequent folding of label acts into the Epic roster. According to a CBS spokesman, though, "Portrait is not folding. It will continue as a label, and will continue to sign new talent."

"Portrait Records' realignment comes at the crest of the hottest period ever for Epic and the CBS Associated Labels," noted Don Dempsey, E/P/A's senior vice president and general manager.

Katz Broadcasting

To Buy WSIX-AM & FM

■ NEW YORK—Katz Broadcasting Corporation, a subsidiary of the Katz Agency, Inc., has agreed to purchase WSIX-AM-FM/Nashville from General Electric Broadcasting Company, Inc. It is the first radio property purchased by Katz, a media sales representation firm since 1888 (it began by representing newspapers).

No changes are planned for the stations, according to Kenn Donnellon, vice president, communications, for Katz. Donnellon said reason for the sale involves the merger of G.E. and Cox Broadcasting. "Their merger resulted in G.E. having more than its permissible complement of radio and TV stations. Usually the paperwork on these things takes a few months, but since this sale is so complicated, it will probably be next year until the FCC gives final approval," he said.

WSIX-AM is an adult contemporary station, while WSIX-FM has a country format.

Columbia To Release Souther LP



Bruce Lundvall, president, CBS Records Division, and Jack Craig, senior vice president and general manager, Columbia Records, have announced that J. D. Souther's upcoming album, "You're Only Lonely," will be released on the Columbia label through a production arrangement with Irving Azoff's Full Moon Productions. The self-produced/self-penned LP, scheduled for release in July, will feature performances by such artists as Jackson Browne and the Eagles, among others. Pictured in Los Angeles are, from left: Jack Craig, senior vice president & general manager, Columbia; Irving Azoff, president, Full Moon; Don Ellis, VP, national A&R, Columbia; J. D. Souther; Walter Yetnikoff, president, CBS/Records Group, and Bruce Lundvall, president, CBS Records Division.

Portrait's new stature within E/P/A/ coincides with the third anniversary of the label's debut as a new west coast-based CBS venture designed to compete with smaller, more selective pop labels keyed to modest roster sizes. To date, Portrait's biggest seller has been Heart, which achieved multiple platinum acceptance for its two label releases since moving to Portrait.

Also signed to Portrait are Burton Cummings, whose initial single for the label, "Stand Tall," garnered gold certification; Joan Baez, the first artist to pact with Portrait, and just now releasing her latest album under that agreement; black music chart-scoring the McCrarys; Ringo Starr and Paul Williams.

Among Portrait's most recent signings are Frannie Golde, whose debut album recently shipped, and Los Angeles pop-rockers 20/20.

Where Portrait will remain most intact is the A&R sector. As with the marketing of product, A&R will now fall under the Epic A&R department, with Lenny Petze thus expanded in his responsibilities as national vice president, A&R, Epic-Portrait.

Portrait's own vice president of A&R, Lorne Saifer, remains in that post, but now reports to Epic-Portrait west coast A&R VP Larry Rand.

Also staying with the label is Larry Hamby, now positioned as associate director of A&R.

Classical Retail Report

JULY 7, 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
LEHAR: THE MERRY WIDOW—Sutherland, Bonyng—London
MASSENET: CENDRILLON—Von Stade, Gedda, Rudel—Columbia
MOZART: FLUTE CONCERTOS—Galway, Mata—RCA
NEW YEAR'S IN VIENNA—Boskovsky—London Digital
PIPA CONCERTO—Ozawa—Philips
PUCCINI: TOSCA—Freni, Pavarotti, Milnes, Rescigno—London
SCHUMANN: KREISLERIANA, NOVELETTES—Egorov—Peters International
SHOSTAKOVICH: LADY MACBETH OF MTSENSK—Vishnevskaya, Rostropovich—Angel

KORVETTES/EAST COAST

BERG: LULU—Silja, Donnanyi—London
BRAHMS: A GERMAN REQUIEM—Te Kanaway Weikl, Solti—London
GERSHWIN: SONGS—Morris, Bolcom—Nonesuch
LEHAR: THE MERRY WIDOW—London
MASSENET: CENDRILLON—Columbia
MUSSORGSKY: PICTURES AT AN EXHIBITION—Muti—Angel
NEW YEAR'S IN VIENNA—London Digital
PIPA CONCERTO—Philips
PUCCINI: TOSCA—London
SHOSTAKOVICH: LADY MACBETH OF MTSENSK—Angel

SAM GOODY/EAST COAST

BARIOS: GUITAR MUSIC—Williams—Columbia
A TRIBUTE TO E. POWER BIGGS—Columbia
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
MAGIC OF MOZART—Vox/Turnabout
MAHLER: SYMPHONY NO. 4—London Digital
NEW YEAR'S IN VIENNA—London Digital
PIPA CONCERTO—Philips
SCHUMANN: KREISLERIANA—Peters International
STRAVINSKY: FIREBIRD—Telarc
WEBER: ORCHESTRAL WORKS, VOL. 1—Boulez—Columbia

RECORD WORLD/TSS/

NEW YORK

ANNIE'S SONG—Galway—RCA
BARTOK: MUSIC FOR STRINGS, PERCUSSION AND CELESTA—Ormandy—Angel
MAHLER: SYMPHONY NO. 4—London Digital

MOZART: FLUTE CONCERTOS—RCA
MOZART: MARCHES AND DANCES—Leinsdorf—Columbia
PIPA CONCERTO—Philips
A RECITAL BY VLADIMIR SPIVAKOV—Angel
STRAUSS: EIN HELDENLEBEN—Solti—London
STRAVINSKY: FIREBIRD SUITE—Giulini—Angel Sonic 45
JOHN WILLIAMS PLAYS GUITAR MUSIC FROM AROUND THE WORLD—Columbia

LAURY'S/CHICAGO

ANNIE'S SONG—Galway—RCA
BETHOVEN: VIOLIN SONATAS, VOL. IV—Perlman, Ashkenazy—London
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
BRAHMS: A GERMAN REQUIEM—Te Kanawa, Weikl, Solti—London
GERSHWIN: SONGS—Morris, Bolcom—Nonesuch
MOZART: FLUTE CONCERTOS—RCA
NEW YEAR'S IN VIENNA—London Digital
ITZHAK PERLMAN: VIRTUOSO VIOLINIST—Angel
PROKOFIEV: ORCHESTRAL SUITES—Abbado—DG
PUCCINI: TOSCA—London

JEFF'S/CLASSICAL/TUCSON

ARIA AMOROSO—Baker—Angel
LIONA BOYD ON GUITAR—Columbia
BRITTEN: PETER GRIMES—Vickers, Harper, Summers, Davis—Philips
BRUCH: VIOLIN CONCERTO—Zukerman, Mehta—Columbia
BRUCKNER: SYMPHONY NO. 8—Jochum—Angel
COPLAND CONDUCTS HIS SYMPHONY NO. 3—Columbia
MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI—Pavarotti—London
PUCCINI: TOSCA—London
SCHUMANN: KREISLERIANA—Peters International
SHOSTAKOVICH: VIOLIN AND VIOLA SONATAS—Kremer, Druzhinin—Columbia

TOWER RECORDS/LOS ANGELES

BETHOVEN: SYMPHONY NO. 3—Giulini—DG
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
BRITTEN: PETER GRIMES—Vickers, Harper, Summers, Davis—Philips
CHOPIN: PIANO CONCERTO NO. 1—Zimmermann—Giulini—DG
HOLST: SUITE FOR BAND—Fennell—Telarc
NEW YEAR'S IN VIENNA—London Digital
SCHUMANN: KREISLERIANA—Peters International
SHOSTAKOVICH: LADY MACBETH OF MTSENSK—Angel
FREDERICA VON STADE IN RECITAL—Columbia
WEBER: ORCHESTRAL WORKS, VOL. 1—Boulez—Columbia

* Best Sellers are determined from retail lists of the stores listed above, plus those from the following: King Karol/New York, Cutler's/New Haven, Discount Records/Washington, D.C., Record & Tape Collectors/Baltimore, Specs/Miami, Rose Discount/Chicago, Radio Doctors/Milwaukee, Cactus/Houston, Sound Warehouse/Dallas, Tower Records/San Francisco, Odyssey Records/San Francisco and Tower Records/Seattle.

Riches from London

By SPEIGHT JENKINS

■ NEW YORK — Mahler's Fourth Symphony stands virtually alone in the composer's output. It lacks the monumentality, the scope, even the grand statements of the other ten (or nine depending on how *Das Lied von der Erde* is counted). This does not mean that Mahler was always dealing in the cataclysmic forces of the Eighth or the Sixth Symphony; only that each of his other works, whether with programs or not, seem to assail the untouchable.

Tragic Gospel

They are the arch-Romantic works of the symphony, every bit the equal and successor to Wagner's masterworks.

But the Fourth is different. Unlike the Sixth, which was composed at a time when Mahler's exterior life—his family and his management of the Vienna Court Opera—appeared in excellent shape, the Fourth was composed when he was having health problems, had no family and was concerned about turning 40. Before he finished the work, he faced death for the first time. Yet, Mahler being Mahler, the Sixth is a black, tragic gospel, and the Fourth is his most carefree work. In the Fourth Symphony the composer specifically refused to entitle the movements as he had the mammoth Third. He thought the music should speak for itself. The Fourth also, it should be noted, is the last of his symphonies to have a vocal movement sung as a solo (*Das Lied von der Erde*, a dramatic symphony for voices, is a completely different kind of composition, as is the choral Eighth).

Yet the non-programmed symphony has become programmed in most listeners' minds, because Mahler did write out the titles he had imagined, and his original ideas have often been published. Whatever the "correct" approach is to the music, there is no question that Mahler intended the interpretation to convey a kind of bliss, a view of heaven in a naive manner. In probably his most direct quote on the subject, he said, "Only a child can understand and explain (the gaiety of this symphony) and a child does explain it in the end." That quote is important, in fact vital to any criticism of a performance, recorded or live, of the Fourth Symphony.

The finale, which is clearly the culmination of what has gone before, must have the simple, unsophisticated quality that Mahler suggests. And it is precisely here that the new London recording succeeds and that most others fail. In the course of my working on Mahler, I have had occasion to listen carefully to every recording extant of this symphony, and it is fascinating to see how the most famous Lieder singers "interpret" the words in a manner that would be ideal for much Mahler. For Richard Strauss or for Hugo Wolf. But in doing so they miss the point.

Demands Simplicity

Barbara Hendricks, the soprano in the London Digital recording, in the first place has the precise weight of lyric soprano called for by the music. And in no case does she lose the simplicity that is demanded. She grasps the complicated mind of Mahler to such an extent that she sings with great technical facility yet manages to sound as though she is without guile. It is a wonderful performance, and throughout the symphony Zubin Mehta has carefully worked up to this movement. There are other Mahler Fourth's far more exciting and some in which the orchestra is a better instrument. But the Israel Philharmonic is a fine enough ensemble, and Mehta's low-keyed, fresh reading has the right kind of interpretation. He does not make the big crescendo at the end of the slow movement a huge, Heaven-splitting tornado that happens on many recordings and that would suit either the Second or the Third Symphony. Instead, it is understated. But the whole work is a fascinating, truly Mahlerian experience. Many, of course, will buy the record for the fine Digital Sound, but there is a far more important reason to have the recording and that is its musical integrity.

Greene & Stone Bow Music Group

■ NEW YORK — Charles Greene and Brian Stone, owner/directors of Emerald City Records, have formed the Greene/Stone Music Group which will encompass their music publishing activities.

Record World en Brasil

By OLAVO A. BIANCO

■ Capitol do Brasil tendrá a su cargo la distribución de los discos United Artists, después de haber sido distribuidos durante catorce años por Copacabana . . . **Jairo Pires** dejó su puesto con CBS y ahora desempeña sus funciones con Polygram . . . **Marcos Lázaro** presentó su show "Mi Buenos Aires Querido" en Sao Paulo, llevando al frente a **Hugo del Carril**, **Argentino Ledesma**, **Rosana Falaska**, etc. . . **Zé Roldrix** (Odeon) firmó contrato con RCA. El autor de "Soy Latinoamericano" grabará proxima-mente su primer LP . . . La prensa de Rio aclaró que **Gal Costa** (Polygram) continúa con la compañía. Sin embargo, **Tim Maia** dejó la Warner, para formar parte de Odeon (EMI).

Cadena Bandeirantes de Televisión está empezando a dar problemas a las otras cadenas de televisión a través de su novela "Cara a Cara." La novela en cuestión está muy bien realizada con muy buenos actores. Pero sobre todo, lo más importante es que el tema de la novela está interpretado por **Antonio Marcos** (RCA), que a su vez desempeña el papel en la novela de un reparador de coches . . . Y hablando de RCA, **Adolfo Pino** debe estar pensando en ampliar la capacidad de su fábrica, ya que además de hacer el prensaje de Som Livre, parece que tendrá el prensaje de los discos de **Silvio Santos**, conocida figura de la televisión, que acaba de formar una casa grabadora . . . La Cadena Capital acaba de adquirir Radio Continental de

Rio de Janeiro. Y se comenta que está en planes de adquirir el Canal 9 de Sao Paulo y el Canal 2 de Rio de Janeiro, canales que pertenecan a TV Excelsior.

El éxito actual de **Wando** (Copacabana) con "Gosto de Maca" es tan grande, que el popular cantante no da abasto para cumplir con todas las presentaciones personales que tiene . . . El Disco Mix (12") está alcanzando gran popularidad, ya que casi todas las compañías grabadoras están lanzando este tipo de grabación con música "disco," perjudicando de este modo a los singles (45") que siguen en baja demanda . . . La Cadena Globo de Televisión está efectuando consultas con las casas grabadoras, con el objeto de preparar el "Festival de la Canción" para 1980, ya que desde 1971 no se ha vuelto a presentar otro Festival de la Canción.

Partió la cantante **Luiza Maura** (Copacabana) el 4 de Junio para Suiza donde grabará varios programas de televisión. Actuará también en varios países de Europa . . . **Gilberto Gil** (WEA), cantante de música popular brasileña que durante muchos años no había tenido ningún éxito, alcanza en estos momentos la popularidad y los primeros puestos en ventas con "No Llores Más" . . . **Dr. J. C. Muller Chaves**, presidente de la Asociación Brasileña de Productores de Discos, tomó parte en la reunión de la IFPI, que este año tendrá una de sus reuniones internacionales en Rio de Janeiro (Septiembre) durante el congreso de la FLAPE.

Latin American Album Picks



DEJAME

LUPITA D'ALESSIO—Orfeon LP 16-130

Con su interpretación de "Déjame" (J. Gabriel) en muchas listas de éxitos, Lupita D'Alessio está moviendo fuerte esta grabación en México y la costa oeste de Estados Unidos. Deban intensificar promoción en mercados internacionales con Lupita. Otros temas son "Aquí estoy yo" (Lolita de la Colina), "Ya" (J. Gabriel) y "Si tú ya no me quieres" (P. Toscano).

■ With "Dejame" on top of the charts on the west coast and in Mexico, Lupita D'Alessio is selling well with this package of mellow ballads. Other tunes are "Volverás" (Ikamura-Magallanes), "Sobreviví" (Fekaris-Perren) and "De que me gustas" (J. Gabriel).

(Continued on page 50)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

(This column appears first in Spanish, then in English)



■ Con su imagen simple de recién graduado de colegio, su traje y su corbata negros, su humildad escénica, su voz dulce y sin grandes pretensiones, sus voces acompañantes, **Las Trillizas de Oro** de la Argentina, una orquesta de más de 40 profesores y un excelente quipo de sonido, se enfrentó **Julio Iglesias** la semana pasada, en una única función a más de 15,000 fanáticos, en el Madison Square Garden, cifra record para la presentación de un solo artista en el gigante de Man-

hattan. Proyectado por satélite, Julio también actuó para miles de televidentes en Latinoamérica. Con una recaudación que superó los ciento veinte mil dólares, los presentadores del espectáculo salieron discretamente bien, (no perdieron) al hacerle frente a la cantidad también "record" pagada a Julio y los gastos extraordinarios originados por la gigante orquesta y sus repetidos ensayos, cosa que logró una presentación de primera, donde **Julio Iglesias** cautivó a los latinos de Nueva York. CBS se volcó absolutamente a favor del evento, invitando a miembros de la prensa de muchos países a diferentes actos que tomaron desde el 14 de Junio al 21 de ese mes. Entre los eventos figuraron la presentación de **Johnny Mathis** en el Westchester Premier

Theater, almuerzos, comidas y cocteles con Julio, entrevistas con **Aerosmith**, **Dan Hartman**, **Gary's Gang** y **Celi Bee**, presentaciones de **Boston**, entrevistas con **Phoebe Snow**, **Meatloaf**, **Melba Moore**, **Sarah Dash** y **Al Dimeola**, así como una presentación en la famosa Rose Garden de varios artistas de ritmo disco, entre los que se contaron **Melba Moore**, **Sarah Dash**, **Dan Hartman**, **Brainstorm**, **Keith Barrow**, **Gary's Gang**, **Jackie Moore**, **Michael Zaeger** y **Cathy Housman**. La atención a los artistas y prensa fué de altura, lo cual demuestra que cuando CBS decide hacer algo con "todos los hierros," le sobra todo lo necesario para hacerle frente. Yo, por mi parte, agradezco al equipo CBS por la atención brindada, en el desarrollo de mis funciones periodísticas, y en especial **Fritz Hentzchel**, que ya anda con todos los galones puesto.

Willie Colon y **Hector Lavoe** recibieron el aplauso de una fanaticada de alrededor de 30,000 personas, durante sus presentaciones en el Belmont Racetrack de Nueva York. Willie interpretó material contenido en su reciente lanzamiento **Fania**, titulado "Solo" . . . **Mericana-Salsoul** y **William Millan**, ganaron la decisión de la Corte Suprema del Condado de New York, a través del juez **J. Heller**, que dictaminó que tanto el sello mencionado como **William Millan** tienen derechos exclusivos sobre el uso del nombre **Saoco**, vetando a **Henry Fiol** en sus presentaciones artísticas usando el nombre del **Grupo Saoco** . . . **Microfón Argentina** anda de plácemes después del extraordinario éxito de su película "Los Exitos del Amor" en la cual se incluyeron las actuaciones de gran parte de su elenco. Ahora anuncian el estreno exclusivo en 53 salas de la capital de Argentina y del interior, de la película "La Carpa del Amor" en la cual figuran en papeles estelares **Cacho Castaña** y **Monica Gonzaga**, con las actuaciones de **Tormenta**, **Carlos Torres Vila**, **Aldo Monges**, **Katunga**, **Fernando de Madariaga**, **Carlitos Balá**, **Jovita Diaz**, **Maestro Hector Varela**, **Iva Zanicchi**, **Manolo Galván**, **Franco Simone** y con la voz de **Camilo Sesto** . . . Firmaron con Phonogram en Argentina, **Gogo Muñoz**, gana-

(Continued on page 49)



Cacho Castaña



Tormenta



Gogo Muñoz

(Continued on page 49)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Redlands, Cal.

By KCAL (ALFONSO CAMACHO)

1. **ADIÓS, ADIÓS AMOR**
JUAN MANUEL—Orfeon
2. **MI AMOR POR TI**
LOS SAGITARIOS—Olympico
3. **BAILEMOS ESTA CANCIÓN**
LOS RIVIERA—Fama
4. **MIRATE**
PUNTO SUR—Duro
5. **ALGUIEN COMO TU**
MANOLO MUNOZ—Gas
6. **ME PENSARAS**
CHELO—Musart
7. **NI CON TREINTA MONEDAS**
LOS FREDDY'S—Peerless
8. **AHORA NO**
JOSE JOSE—Pronto
9. **COMO SUFRO**
LOS YONKES—Falcon
10. **PERDAMONOS**
MIGUEL ANGEL/DEMONIOS—OB

Ventas (Sales)

Phoenix

1. **LAS CUENTAS CLARAS**
CHELO—Musart
2. **A PESAR DE TODO**
VICENTE FERNANDEZ—Caytronics
3. **VENGO A VERTE**
MERCEDES CASTRO—Musart
4. **Y MAS TE ESTOY UERIENDO**
LOS CADETES DE LINARES—RameX
5. **UN DIA TU, UN DIA YO**
JULIO IGLESIAS—Alhambra
6. **LA LAMPARA**
CHELO—Musart
7. **EL PERDON DE LA HIJA DE NADIE**
YOLANDA DEL RIO—Arcano
8. **PA' QUE Y POR QUE**
HERMANOS PRADO—Arriba
9. **SI AMANECE**
ROCIO JURADO—Arcano
10. **PROMETIMOS NO LLORAR**
JORGE RIVERO—Raff

Hartford

By WRYM (O. AGUILERA/W. MARTINEZ)

1. **PEDACITO DE MI VIDA**
LEONARDO PANIAGUA—Discolor
2. **QUIERO VIVIR**
CARMIN—Orfeon
3. **ESTA BUENO YA**
EL GRAN COMBO—EGC
4. **DE TANTO MIRAR TUS OJOS**
DANIEL MAGAL—Caytronics
5. **SUPLICA**
GILBERTO MONROIG—Artomax
6. **TU TIENES TODO**
EVA TORRES—Audio Latino
7. **NO LE HAGAS CASO A ESE HOMBRE**
BLAS DURAN—Madley
8. **LA PROTESTA DE LOS GRANDES**
BONNY CON KENTON—Algar
9. **EL CACHIMBO**
JOHNNY VENTURA—Combo
10. **TU ME ESTAS PERDIENDO**
LUIS GONZALEZ—Flor Mex

San Jose

By KANTA (WILFRED IRIZARRY)

1. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
2. **SOY YO**
LOS YONICS—Atlas
3. **CANCER**
SONORA SANTANERA—Caytronics
4. **BURLATE**
MIRIAM NUNEZ—Orfeon
5. **ME DESPERTO LA REALIDAD**
JUAN GABRIEL—Arcano
6. **EL SOL SE FUE**
ROBERTO JORDAN—Arcano
7. **HA VUELTO YA**
SUSY LEMAN—Pronto
8. **LA RONCONA**
LOS 8 DE COLOMBIA—Gas
9. **CUANDO ESTES CON EL**
CHUCHO AVELLANET—Velvet
10. **VENGO A VERTE**
MERCEDES CASTRO—Musart

New York

By RADIO JIT (MIKE CASINO)

1. **PEDRO NAVAJA**
RUBEN BLADES & WILLIE COLON
2. **CON UNA PINTA ASI**
JULIO IGLESIAS
3. **ASI ERES TU**
CAMILO SESTO
4. **SIN PODERTE HABLAR**
WILLIE COLON
5. **SUPLICA**
GILBERTO MONROIG
6. **LA SUEGRA**
JOHNNY VENTURA
7. **NUEVA YORK NO ES ASI**
LA PATRULLA QUINCE
8. **LA MULATA**
JOHNNY PACHECO
9. **VIDA MIA**
FELITO FELIX
10. **CARINITO**
GUELO

Albuquerque

1. **VENGO A VERTE**
MERCEDES CASTRO—Musart
2. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ—Caytronics
3. **EL RANCHO GRANDE**
COUNTRY ROLAND BAND—ARV
4. **RUEDITAS DE AMOR**
BABY GABY—Hurricane
5. **LAS CUENTAS CLARAS**
CHELO—Musart
6. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
7. **QUE ME LLEVE EL DIABLO**
RAMON AYALA—Freddie
8. **EL POTRO LOBO GATEADO**
LITTLE JOE—LRC
9. **CAMAS SEPARADAS**
YOLANDA DEL RIO—Arcano
10. **EL TAHUR**
LOS TIGRES DEL NORTE—Fama

Houston

1. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN—Musart
2. **MOTIVOS**
JOSE DOMINGO—Melody
3. **BESOS BESITOS**
TROPICAL SUNDIN—Nova Vox
4. **EL VIAJECITO**
RENACIMIENTO 74—RameX
5. **CAMAS SEPARADAS**
YOLANDA DEL RIO—Arcano
6. **NO HAY NOVEDAD**
LOS CADETES DE LINARES—RameX
7. **LA LAMPARA**
CHELO—Musart
8. **ANGEL DE MI VIDA**
SUPER ESTRELLA—Visa
9. **UNA PALOMITA**
RIGO TOVAR—Melody
10. **BUENOS DIAS SENOR SOL**
JUAN GABRIEL—Pronto

Mexico

By VILO ARIAS SILVA

1. **DISCO SAMBA**
LOS JOAO—Musart
2. **POR AMORES COMO TU**
ESTELA NUNEZ—Ariola
3. **BRUJERIA**
ALVARO DAVILA—Melody
4. **VENGO A VERTE**
MERCEDES CASTRO—Musart
5. **EL AMOR DE MI VIDA**
CAMILO SESTO—Ariola
6. **SOY YO**
LOS YONICS—Polydor
7. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ—CBS
8. **QUE ME PERDONE TU SENORA**
MANOELLA TORRES—CBS
9. **CHIQUITITA**
GRUPO ABBA—RCA
10. **CAMINEMOS**
PALITO ORTEGA—Orfeon

Nuestro Rincon (Continued from page 48)

dor en el Segundo Lugar del Festival de Viña del Mar este año y **Marcelo San Juan** . . . **María del Carmen García** ocupó el puesto de Director de Programación de la KLVV Radio, de Houston, Texas.

Habrán absolutamente cambios substanciales dentro de los próximos meses en los métodos de promoción y distribución del material latino en Estados Unidos. De una parte, EMI Odeon notificó a su licenciataria, Latin International de Don **Pepe García**, el término del contrato existente y la no renovación por falta de una interesante oferta de Latin. En su lugar, se baraja el nombre de Monumental Records, como la nueva distribuidora de las producciones EMI en Estados Unidos. (latino) Desde hace meses se mencionaban varios nombres dentro de los posibles representantes, pero según parece, EMI ha decidido ir a parar a manos no conocidas profundamente y a través de una garantía relativamente pequeña. Las promesas de ambas partes deben ser muy interesantes, ya que la promoción y distribución en Estados Unidos, hoy requiere inversiones casi irrecuperables, de una parte, y por la otra, el catalogo EMI se presenta débil, por las diferentes situaciones que ha sufrido en los últimos años y que le han deteriorado sensiblemente, la no prórroga de contratos con artistas, que si bien no eran tremendamente fuertes, al menos constituían una aceptable esperanza y lo débil de las nuevas producciones internacionales del catálogo . . . Por otra parte, con CBS sin prorrogar su contrato de distribución con Caytronics para los Estados Unidos y la no posibilidad de compra del gran conglomerado de **Joe Cayre**, por la poderosa CBS, liderada internacionalmente por **Dick Asher**, la situación que se plantea es de grandes luchas, en la cual se hará patente la gran capacidad de ambos ejecutivos, a los cuales les reconozco como de "hacha y machete" en los negocios. La posibilidad de que CBS abra distribución propia para su producto abre interrogantes tan enormes, que dudo sean contestadas de inmediato. De todas maneras, el mercado está que trina, ahora entre los grandes, porque ya los pequeños . . . Ah, bueno, los pequeños hace tiempo se comieron

unos a los otros. De todas maneras, cuando la lucha es entre leones, hay que tener mucho cuidado, no le arranquen la cabeza a cualquiera de un feroz zarpazo . . . Y ahora . . . ¡Hasta la próxima!

With more than 15,000 persons in attendance, **Julio Iglesias** made his debut last week at Madison Square in New York, breaking all records for a solo artist. Backed with **Las Trillizas de Oro** from Argentina, a 40 piece orchestra and excellent sound equipment, the event was also televised via satellite to Latin America. With a box office figure that surpassed \$120 thousand dollars, the profits were more or less considerable compared to the high figure paid to **Julio Iglesias** and the high expenses caused by the giant orchestra. CBS worked strongly in favor of Julio, inviting members of the press from several countries to a series of activities that took place from the 14th of June through the 21st. Among the events presented by CBS were: the performance of **Johnny Mathis** at the Westchester Premiere Theater; interviews with **Aerosmith**, **Dan Hartman**, **Gary's Gang**, **Celi Bee**, **Phoebe Snow**, **Meatloaf**, **Melba Moore**, **Sarah Dash** and **Al Dimeola**; a performance by **Boston** and another one in the famous Rose Garden by several disco performers like **Melba Moore**, **Sarah Dash**, **Dan Hartman**, **Brainstorm**, **Keith Barrow**, **Gary's Gang**, **Jackie Moore**, **Michael Zaeger** and **Cathy Housman**. The attention given to the artists and press by CBS was well accomplished by everyone. I thank all the CBS staff and especially **Fritz Hentzchel** for such an important event.

Willie Colon and **Hector Lavoe** performed for an audience of more than 30,000 persons during their performances at the Belmont Race-track in New York. Willie performed several tunes contained in his latest lp, "Solo," released by Fania . . . New York County Supreme Court Judge **J. Heller** ruled that Mericana/Salsoul Records and **William Millan** have exclusive rights to the "Saoco" name. This order has restrained **Henry Fiol** from performing under the group name "Saoco"

(Continued on page 50)

Singles Analysis

(Continued from page 8)

continuing to climb. Upward moves everywhere and a KFRC add boost Poco (MCA) to #17 bullet.

Earth, Wind & Fire owns this week's Chartmaker honor as it entered at #61 bullet (#50 bullet on the BOS Chart). A Powerhouse Pick is Barbra Streisand (Columbia) who racked up adds at WFIL, KRBE, WOKY, and Q105 with sales coming in fast for #38 bullet.

Jackson Moves Up

Joe Jackson (A&M) is another strong mover this week jumping nine slots to #37 bullet on WPGC, WHBQ and F105 adds. Jackson has gone Top 10 in Boston. New airplay at WFIL and WKBW fattened James Taylor (Columbia) to a #41 bullet; Kansas (Kirshner) came alive with new airplay at 96KX, WOKY, KXX/106, and 94Q for #43 bullet; Wet Willie (Epic), boasting solid moves in the south, adds at KGW, KFL, and KFRC, for #45 bullet; and Maxine Nightingale (Windsong) rounds out a rather sluggish forties with #49 bullet after picking up a secondary base and expanding to major adds at WPGC, Z93, KDBW, KJR and WZZP.

Robert John (EMI-America) heads the second fifty with adds at KRBE and KSTP for #50 bullet; a #20 bullet on the Country Chart, good moves in the South and adds at CKLW, KLIF and

KOPA pace Eddie Rabbitt's (Elektra) climb to #53 bullet; The Cars (Elektra) drive to #56 bullet powered by adds at WPGC, KJR, KDWB, WZZP, and Z93; and Spyro Gyra (Infinity) crosses over to #59 bullet with adds at PRO-FM, KING, KGW, and Z93.

A ten spot jump to #60 bullet and adds from WCAO and WRKO spark the Jones Girls (Phila. Intl.) crossover. WKBW added Nick Gilder (Chrysalis) boosting him to #65 bullet; new airplay also aided Marshall Tucker (WB) for a #66 bullet; Charlie Daniels (Epic) jumped ten slots to #67 bullet with adds at KFI, KNUS and WQXI; Night (Planet) hit #68 bullet on the strength of new airplay from 94Q, 13Q, WZUU and QBEG; and Dionne Warwick (Arista) is hot again at #70 bullet after an add at WFIL and a solid show for #44 bullet BOS.

Knack Strong

The Knack (Capitol) keeps its debut hot by scoring a big week of adds at KRBE, KSLQ, WZUU, WGCL, WRKO, PRO-FM, KNUS, KOPA, KXX/106, and 94Q for #58 bullet (also a Powerhouse Pick). Teddy Pendergrass (Phila. Intl.) is really big in the r&b market with strong pop inroads for #81 bullet. Entering at #80 bullet is Bram Tchaikovsky (Polydor), Tony Orlando (Casablanca) at #83 bullet, Peaches & Herb (Polydor/MVP) for #87 bullet, and Dolly Parton (RCA) on #89 bullet.

Album Analysis

(Continued from page 8)

Blackfoot (Atco) also earns a bullet this week, with a spreading single helping move the album from Washington, its original area of strength, into the midwest, the northwest and elsewhere.

In the sixties, Diana Ross (Motown) is at #61 bullet with retail, especially throughout the northeast corridor; the Jones Girls (Phila. Intl.) are at #62 bullet with retail in the northeast, the Buffalo/Rochester/Cleveland area and others (and with a smash r&b single now gaining pop momentum); Willie Nelson and Leon Russell (Col) are at #68 bullet with solid rack moves combining with retail in the southeast, the southwest and the northwest; and Stephanie Mills (20th Century) is at #69 bullet, with strong initial moves in D.C./Philadelphia now expanding to such areas as Boston, Memphis and St. Louis.

Joni Mitchell (Asylum) is another new album that is doing extremely well early in the game, moving to #71 bullet in just its second week; the "Mingus" collection is picking up well at retail, with a number of solid reports from jazz accounts and significant sales in Chicago/Milwaukee, N.Y., L.A. and the Pacific northwest. This week's Chartmaker, the Knack (Capitol), seems to be living up to the intense marketing campaign engineered by its label; the album, entering the top 100 at #74 bullet, is showing up at #1 in L.A., the group's home town, and in the top 10 in the Seattle area.

In the eighties, bullets include Carly Simon (Elektra), at #81 with top ten reports in Chicago and good retail sales in Washington, L.A. and Memphis as well; Dionne Warwick (Arista), at #82 with retail; and ABBA (Atlantic), at #85 with a nice retail spread that includes action in the midwest and the northeast in particular. Rounding out the bullets in the top 100 this week are LTD (A&M), at #94 with top five sales in Washington and top 25 moves in the southeast, as well as action in Memphis, L.A. and elsewhere; Elton John (MCA), at #98 with a three-track 12" that is being marketed by the label as an lp, with apparently good results; and KC and the Sunshine Band (TK), at #99 with retail in Phoenix, Milwaukee, Denver, Philadelphia and Florida, his home state.

Nuestro Rincon

(Continued from page 49)

... Microfon Argentina is in good spirits after the success of the film "Los Exitos del Amor" with performances from most of the label's artists. Now Microfon has announced the premiere in Buenos Aires and the rest of the country of its second film, "La Carpa del Amor," starring **Cacho Castaña** and **Monica Gonzaga** with performances from **Tormenta**, **Carlos Torres Vila**, **Aldo Monges**, **Katunga**, **Fernando de Madariaga**, **Carlitos Balá**, **Jovita Díaz**, **Maestro Hector Varela**, **Iva Zanicchi**, **Manolo Galvan**, **Franco Simone** and **Camilo Sesto's** voice . . . **Gogo Muñoz**, winner of second prize at the Viña del Mar Festival, signed with Phonogram in Argentina along with **Marcelo San Juan** . . . **María del Carmen García** has taken the position of program director at KLVV in Houston, Texas.

There will be important changes in the next months with the distribution and promotion of the Latin market in the States. First, EMI (Odeon) notified its licensee Latin International (**Pepe García**) of the end on the contract with no renewal due to Latin International's low offer to keep the label. It seems that Monumental Records will take the distribution of EMI's roster in the States. Since a few months ago there were several companies interested in EMI label, but it definitely went to a not-so-well-known company. The arrangements made by both companies must have been interesting, as long as the promotion and distribution in the States requires a lot of investment . . . It seems that CBS is not extending its distribution contract with Caytronics in the States, and they are not strongly interested in buying from Caytronics.

Latin American Album Picks

(Continued from page 48)

NOS FUIMOS Y VOLVIMOS

LOS CORRALEROS DE MAJAGUAL—
Fuentes MFS 3392

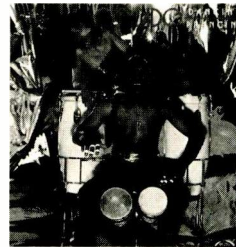


Vuelven Los Corraleros de Majagual a la carga, esta vez cargados aún de más sabor a pueblo y ritmo contagioso. Cantan Eliseo Herrera, Lisandro Meza, Calixto Ochoa, Chico Cervantes, Cesar Castro y Nacho Paredes "La chirimoya" (E. Herrera), "Pundapa" (E. Herrera), "La novia caliente" (R. Martínez) y "Ansias Locas" (L. Meza).

■ Los Corraleros de Managual are back in this new hot package of danceable Colombian music. One of the top All Stars groups in Latin America, they prove here how good they really are. "El Bolillazo" (C. Castro), "Remanga" (C. Ochoa) and "La Chirimoya" (E. Herrera).

DANCIN' & PRANCIN'

CANDIDO—Salsoul SA 8520



Con arreglos de Louis Small, Joe Cain y Carlos Franzetti, esta producción disco en la cual Candido luce sus habilidades como percusionista, destaca a "Jingo" como un tema ganador. Otros lo son "Dancin' & Prancin'," "Thousand Finger Man" (L. Small) y "Rock and Shuffle" (C. Franzetti).

■ With arrangements by Louis Small, Joe Cain and Carlos Franzetti, this disco production shows how good Candido is as a percussionist. "Jingo" could make it. Some other good tunes are "Introduction," "Rock and Shuffle" and "Thousand Finger Man."

FUEGO 77

Alegre JMAS 6019



Con las partes vocales por David Sanchez y Frankie Vasquez, Fuego 77 lanza gran sabor y ritmo a la calle. Excelente producción de Al Santiago. "Diferente" (M. Hernandez), "Nueva York" (M. Hernández) y "Guaguancó" (M. Hernández).

■ With David Sanchez and Frankie Vasquez handling vocals, Fuego 77 really moves with their contagious rhythms and sound. Superb production by Al Santiago. "Paquetes" (M. Hernandez), "Comienzo de Fuego" (L. Aponte) and "Be Mine" (M. Hernandez).

Record Sales Withstand Fuel Drought

gas lines that can stall potential customers up to four hours, "It has to dampen everybody's outlook," in Kasten's view. "Anybody who says it isn't having an effect is kidding himself."

How the crunch is affecting business varies, however, with some retailers still waiting to see how shifts in volume between outlets in different areas will be reflected in tallies. "I think it has affected us somewhat," Record World/ TSS president Roy Imber said when queried on the effects of the crunch among his Long Island stores. "The weekday traffic is definitely off, because people just aren't going out; the high-days are less crowded. The weekend business has held up, though, at least this far."

For Imber, the chain's suburban locations in one of the harder hit areas haven't led to dramatic overall losses, though. "There are even some funny pluses," he noted, "in that we have stores in heavily residential areas where the business has actually picked up."

Overall, Imber says his most recent sales figures show the operation running slightly ahead of last year in overall dollar volume, "but there's got to be some effect" if the crunch continues.

Many observers continue to await more detailed projections of the fuel shortage's duration, with long-term forecasts contingent on whether the current long lines and harried consumers will become an ongoing feature of the marketplace, or temporary victims of regional shortages.

As aired by west coast sources a month earlier, a common view holds that long-term fuel problems may enhance the value of most home entertainment commodities, thus minimizing the problem's impact on records and tapes as compared to other retail items.

The shortage's impact on shipping, however, is being more closely-watched, and thus far the effects are slight. Says Ric Hoerner, distribution manager for RMA, Record Bar's inhouse distribution center, "As far as experiencing any problem with distribution, most of the truck lines we deal with have very large holding tanks or deal with people that they've dealt with for years who are telling them not to worry; as long as the dealers have fuel, the lines will be getting their supplies of fuel."

"All the trucking representatives that I'm talking to—none of them are independents, by the way, they're all major truck lines — are telling me that it

doesn't look like there's that much of a shortage, that they're not having any trouble at all."

Some lines have encountered problems in scheduling, though, as trucks routed into the northeast encounter delays in fueling up. Hoerner notes resulting delays have remained workable, though, since few shipments have been delayed more than a day.

Further west, though, some merchants are seeing longer stalls as a result of the strike. According to Western Merchandisers' Steve Marmaduke, "The problem for us right now is mainly due to the independent truckers' strike. It's slowing down freight shipment two to three days. If it's just a matter of the strike, I guess it will end sooner or later. But if it's a real fuel shortage, we'll just have to learn to live with it."

Marmaduke, too, was among those echoing the Californian experience, where the initial panic among consumers worried about topping off tanks aggravated the situation, leading to longer lines. Marmaduke noted that he's received reports from both Dallas and Houston that the crunch is being felt there, but "As far as day-to-day business goes, it doesn't seem to be hurting us. It may be affecting consumers somewhat, but they're not buying that much lately anyway."

Handleman

At Handleman, John Ditch, buyer for the pack jobbing giant, reported his operation's concerns reversed: "I'd say the gas situation is affecting us more than the strike with the truck lines." Even so, Ditch noted smaller vendors less frequently bought from are experiencing some delays due more to the larger truck lines' need to carry full loads (and thus wait for complete loading before rolling).

Handleman operations manager Jerry Piveral adds that the impact on sales has yet to be felt. "Actually, business is up," he told RW. "I guess people can't go out to the lake on the weekends, so they buy records and sit home and listen." To Piveral, the impact for home entertainment could prove positive. "I think it will help the record business immensely. If the price goes up, people aren't going to pay the price for a weekend away or long vacations. They'll have that money to buy records, and records are about as good an entertainment buy as there is."

That projection carries with it implicit worries for live entertainment, though, with those major acts requiring large trucking caravans and routed along

(Continued from page 3)

extended national itineraries the most vulnerable to fuel shortages during the coming months. Diesel fuel availability is a particularly sensitive prospect, with some country and rock performers now on tour already encountering delays due to the need for frequent refueling stops as a result of regional limits on gas and diesel fuel purchases.

A spokesperson for the Charlie Daniels Band verified that group has been among the traveling acts running into fueling snags, but added that the band's logo, carried on the vehicles, has proven helpful in getting through the independent truckers' blockades. "We had one truck without the logo on it," said Liz Thiels of the Sound Seventy Corp., "and it started having trouble. We promptly put one on the side, and they didn't have any more problems from other truckers."

Meanwhile, agent Don Davis confirmed that Waylon Jennings has already cancelled three dates in the last week in New York state due to concern over obtaining enough fuel for the Nashville/northeast circuit.

Chic Single Gold

■ NEW YORK—"Good Times," the current single from Atlantic recording group Chic, has been certified gold by the RIAA.

Atlantic Studios Ups Sami Uckan

■ NEW YORK—Dave Teig, general manager of Atlantic Studios in New York, has announced the promotion of Sami Uckan to the position of chief engineer for the studios. Uckan has been on the studio staff since 1972.

Who-pla



Who members Kenney Jones and John Entwistle made a surprise appearance for WNEW-FM contest winners at a special screening of "The Kids Are Alright." Shown just prior to entering the theatre are, from left: Kenney Jones; Kathy McKilroy, national disco...coordinantor, MCA; Ray D'Ariano, vice president and general manager, east coast operations, MCA; Vin Scelsa, WNEW-FM DJ; Scott Muni, WNEW-FM program director; and John Entwistle.

WEA Intl. Buys Brazilian Plant

■ NEW YORK—Nesuhi Ertegun, president of WEA International, and Andre Midani, managing director of WEA Disco Ltda., have announced WEA International's acquisition of Inca-Nacional Discos Ltda. of Brazil.

16 Presses

The 16-press plant, located in the Sao Paulo suburb of Diadema, has been pressing product for WEA Brazil since early 1978, according to Ertegun. Midani noted that Inca-Nacional's management, in the persons of president David Jones, chief plant engineer Hugo Bellardi de Aquino, and supervisor Atilio Fabri Filho, will remain intact.

Boney M. Touring Latin America

■ NEW YORK — Boney M., the German recording group whose product is marketed in Latin America by RCA Records International, has launched a three-week promotion tour of major Latin American cities in conjunction with RCA's release of their newest single, "Hooray, Hooray, It's a Holiday," according to Kelli G. Ross, division vice president, creative affairs, RCA Records International.

Vias

The multi-national tour is being coordinated by Jose Vias, director of Latin American market development, RCA Records International.

Jacksons Platinum

■ NEW YORK — Epic recording artists the Jacksons have had their single "Shake Your Body" certified platinum by the RIAA.

Record World Gospel

GMA Meet Stresses Visibility

By MARGIE BARNETT

■ LOS ANGELES — The Gospel Music Association's third quarterly board meeting here was a productive one as committees met to work out plans for various events all designed with the long range goal of increased visibility for the association in mind.

The three-day meet opened June 11 at the Marina del Rey Hotel with the gathering of the Gospel Music Hall of Fame Research Library and Museum directors. Discussions centered around the fundraising proposals drawn up by the national executive committee appointed for this purpose. Fall construction of a building to house the facilities is contingent upon the

success of the fund raising efforts. Mrs. Louise Camp, chairman of the fundraising committee, was also elected to the Gospel Music Hall of Fame Research Library and Museum board. A meeting of the national executive committee is set for July 25 and 26 in Dallas at the Airport Marina Hotel to complete fundraising campaign plans.

Other Topics

Other business matters settled at the meet included the registration price for the Second Annual Gospel Music Week to be held March 23-26 at the Opryland Hotel in Nashville. The Gospel Music Week and Dove Awards committees agreed to a \$100 registration fee for the various seminars, workshops, showcases and concerts scheduled during the week plus the 11th Annual Dove Awards Banquet and Show. Cost of attending the seminars alone is \$75 per registrant and individual Dove tickets are \$35. The Dove Awards committee drafted a list of nominations for presenters and performers for the 11th Dove Awards Program to

(Continued on page 53)

Sparrow Names Hafer Promotion Director

■ LOS ANGELES — Billy Ray Hearn, president of Sparrow Records, has announced the appointment of Jack Hafer as director of promotion for the company. Hafer will be responsible for the coordination of all radio, media promotion and artists concerts.

Canaan Inks Fuhrman



Micki Fuhrman has just signed a recording agreement with Canaan Records. Her first release, "Angels Watching Over Me," is due this month. Pictured at the signing are, from left: Ken Harding, producer; Fuhrman, and Fuhrman's manager David Kent.

Good News Launches Chuck Girard Campaign

■ LOS ANGELES — Good News Records is kicking off the most extensive campaign ever launched in its eight-year history with the release of Chuck Girard's fourth solo album "Take It Easy."

Selected as the July Album of the Month, "Take It Easy" is undergoing a massive marketing and merchandising effort that will be promoted nationwide by Good News and Word, Inc.

Soul & Spiritual Gospel

JULY 7	JUNE 23		
1	1	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)	19 10 DWELL IN ME REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14501 (Arista)
2	2	LEGENDARY GENTLEMEN JACKSON SOUTHERNAIRES/Malaco 4362 (TK)	20 12 I'LL KEEP HOLDING ON MYRNA SUMMERS/Savoy 14483 (Arista)
3	3	I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)	21 18 CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
4	4	THE FOUNTAIN OF LIFE JOY CHOIR Gospel Roots 5034 (TK)	22 23 MORE THAN ALIVE SLIM & THE SUPREME ANGELS/Nashboro 7209
5	22	BECAUSE HE LIVES INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G	23 38 FIRST LADY SHIRLEY CEASAR/Hob HBL 500 B
6	8	YOU LIGHT UP MY LIFE ISAAC DOUGLAS/Creed 3090 (Nashboro)	24 24 (IS THERE ANY HOPE FOR) TOMORROW JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. III/Savoy DBL 7020 (Arista)
7	7	LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)	25 13 FOR THE WRONG I'VE DONE WILLIE BANKS & THE MESSENGERS/HSE 1521
8	6	LOVE ALIVE WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word)	26 15 LIVE IN SWEDEN WITH CHORALERNA DANNIEBELLE/Sparrow SPR 1019
9	9	FROM THE HEART SHIRLEY CEASAR/HOB HBL 501 B	27 17 FAMILY REUNION REV. JULIUS CHEEKS/Savoy 14504 (Arista)
10	14	EVERYTHING WILL BE ALRIGHT JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista)	28 19 I'VE GOT A HOME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14493 (Arista)
11	21	PUT GOD IN YOUR HEART CASSIETTA GEORGE/Audio Arts 7004	29 29 THE FAITHFUL DAUGHTER DOROTHY NORWOOD/Savoy 14515 (Arista)
12	11	EVERYTHING WILL BE ALRIGHT REV. CLAY EVANS/Jewel 0146	30 27 TREASURES SHIRLEY CEASAR/Hob HBL 502 A
13	16	PUSH FOR EXCELLENCE VARIOUS ARTISTS/Myrrh MSB 6617 (Word)	31 30 TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/Nashboro 7207
14	26	I MUST TELL JESUS SARA JORDAN POWELL/Savoy 14516 (Arista)	32 35 DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro)
15	5	GOSPEL FIRE GOSPEL KEYNOTES/Nashboro 7202	33 — JACKSON SOUTHERNAIRES Malaco 4357 (TK)
16	32	COME LET'S REASON TOGETHER FLORIDA MASS CHOIR/Savoy SGL 7034 (Arista)	34 20 REUNION! JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista)
17	37	LIVE IN WASHINGTON, D.C. THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/Savoy SGL 7033 (Arista)	35 25 A CITY BUILT FOUR SQUARE DOROTHY LOVE COATES/Savoy 14500 (Arista)
18	36	WHAT A WONDERFUL SAVIOR I'VE FOUND DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Arista)	36 34 LIVE DOROTHY NORWOOD/LA DCP 1915
			37 40 SINNER MAN DONALD VAILS CHORALEERS/Savoy DBL 7019 (Arista)
			38 31 COME ALIVE FOR JESUS J. C. WHITE SINGERS/Savoy 14498 (Arista)
			39 28 AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
			40 33 HOW FAR IS HEAVEN REV. JULIUS CHEEKS & THE FOUR KNIGHTS/Savoy 14486 (Arista)

1979 Gospel Radio Seminar Agenda

Saturday, July 14:

- 9:00-12:00 Registration
- 12:00- 1:45 Opening luncheon & keynote address by John Styll, editor, Contemporary Christian Music
- 2:00- 6:00 Spot sales/advertising workshop
- 8:00- Reception for seminar participants and industry guests

Sunday, July 15:

- 8:30- 9:15 Inspiration & worship
- 9:30-10:30 Record company showcases
- 10:45-12:00 Concurrent sessions:
 - A. Spot sales
 - B. How to achieve credibility in your station sound
- 12:00- 1:15 Luncheon with Christian Booksellers Association (CBA) directors
- 1:30- 3:30 Questions & answers with FCC attorney Fred Polner
- 3:15- 4:15 Record company/radio station relations
- 5:00- 7:00 Banquet with Grady Nutt as speaker
- 8:00-10:00 CBA musicale

Monday, July 16:

- 8:30- 9:30 Station promotion & awareness
- 9:45-10:45 Record company showcases
- 11:00-12:15 Formatting and music programming
- 12:30- 3:30 Visit to CBA exhibition floor (optional)

Black Gospel Awards Presented in Detroit

■ DETROIT—A stellar array of black artists and personalities was on hand for the first annual National Gospel Academy Awards here June 18. The Davitcus award was given to winning artists in the following black gospel categories.

Winners

Male Artist of the Year, James Cleveland; Female Artist, Shirley Ceasar; Contemporary Male Artist, Walter Hawkins; Contemporary Female Artist, Danniebelle; Contemporary Group, Hawkins Family; Choir, Donald Vails Choraleers; Church Choir, Christian Tabernacle/Fountain of Life Baptist Church Choir; Female Group, Dorothy Love Coates & the Harmonettes; Quartet, The Mighty Clouds of Joy; Most Promising Male Artist, Bennie Cummings; Most Promising Female Artist, Shirley Finney; Most Promising Group, Marva

Hines & Co./Thomas Whitfield & Co.; Song, "No Ways Tired" by Curtis Brown; Album, "Love Alive" by Walter Hawkins; Choir director, Donald Vails; Minister, Rev. Clay Evans; Producer, Fred Mendelsohn.

The awards program was started by Detroit's Rev. Jim Holly and will become an annual event.

Dan Raines Named Lamb & Lion Exec. VP

■ LOS ANGELES — Pat Boone, president of Lamb & Lion Records, has announced the appointment of Dan Raines as executive vice president for the label. Raines will be overseeing all label operations.

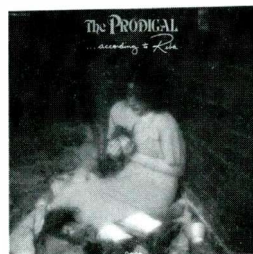
Lamb & Lion will be opening new offices in Newport Beach this week, but will maintain the present offices at 9255 Sunset Blvd.

Gospel Album Picks



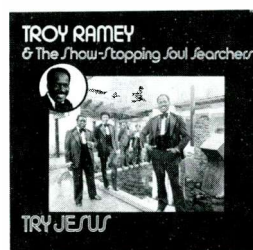
HOSANNA

VARIOUS ARTISTS—Maranatha MM0052 (Word)
From the sound of this first Hosanna lp, the concept of doing traditional hymns in a contemporary style will no doubt provide as big a series as Maranatha's Praise collection. "Fairest Lord Jesus," "At The Cross," "Amazing Grace" and "Higher Ground" are standouts.



THE PRODIGAL

REBA—Greentree R 3543 (Benson)
As a singer/songwriter Reba has few equals. Her beautifully moving vocals are the perfect complement for well-crafted lyrics statements. From the bluesy "Prodigal . . . According To Reba" to the reggae "Enchanting Isle Of The Son," the lp covers a variety of sounds to top off a stellar performance.



TRY JESUS

TROY RAMEY & THE SOUL SEARCHERS—Nashboro 7213

The powerful, spiritual style of Ramey and his Soul Searchers is the undisputed focal point of this album. A distinct southern flavor comes through in the top cuts: "Try Jesus," "Move To A Better Home," "You Can Make It If You Try" and "Jesus Gently Guide Me."

Contemporary & Inspirational Gospel

JULY 7, 1979	JULY 7	JUNE 23	ARTIST/ALBUM
1	1	1	HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word)
2	3	3	MIRROR EVIE TORNUQUIST/Word WSB 8735
3	4	4	PRASE III MARANATHA SINGERS/ Maranatha MM0048 (Word)
4	2	2	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
5	5	5	HOME WHERE I BELONG B. J. THOMAS/Myrrh MSB 6574 (Word)
6	8	8	THE VERY BEST OF THE VERY BEST BILL GAITHER TRIO/Word WSB 8804
7	9	9	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)
8	7	7	DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Benson)
9	14	14	FORGIVEN DON FRANCISCO/New Pax NP 33042 (Word)
10	13	13	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015
11	12	12	HEED THE CALL THE IMPERIALS/DaySpring DST 4011 (Word)
12	11	11	GENTLE MOMENTS EVIE TORNUQUIST/Word WST 8714
13	6	6	BREAKIN' THE ICE SWEET COMFORT BAND/Light LS 5751 (Word)
14	10	10	MANSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow SPR 1020
15	15	15	THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
16	—	—	LIGHT THE LIGHT SEAWIND/Horizon SP 734
17	17	17	AMY GRANT Myrrh MSB 6586 (Word)
18	20	20	MUSIC MACHINE CANDLE/Birdwing BWR 2004 Sparrow SPR 1020
19	16	16	COMMUNION BIRDWING BWR 2009 (Sparrow)
20	19	19	HIS LAST DAYS DALLAS HOLM/Greentree R 3534 (Benson)

21	18	18	JOHNNY'S CAFE JOHN FISCHER/Light LS 5757 (Word)
22	30	30	GIFT OF PRAISE MARANATHA SINGERS/ Maranatha MM0046 (Word)
23	23	23	ALL THINGS ARE POSSIBLE DAN PEEK/Lamb & Lion LL 1040 (Word)
24	22	22	PRAISE II MARANATHA SINGERS/ Maranatha MM0026 (Word)
25	26	26	COSMIC COWBOY BARRY McGUIRE/Sparrow SPR 1023
26	—	—	NEVER THE SAME EVIE TORNUQUIST/Word WSB 8806
27	40	40	A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS EVIE TORNUQUIST/Word WST 8769
28	27	27	COMES BLESS THE LORD CONTINENTALS/New Life NL 77-7-6
29	29	29	WELCOME TO PARADISE RANDY STONEHILL/Solid Rock SR 2008 (Word)
30	32	32	PRAISE STRINGS MARANATHA SINGERS/ Maranatha MM0029 (Word)
31	31	31	TELL 'EM AGAIN DALLAS HOLM & PRAISE/ Greentree R 3480 (Benson)
32	32	32	AWAITING YOUR REPLY RESSURECTION BAND/Star Song SSR 0011
33	33	33	CURRENT VARIOUS ARTISTS/Maranatha MM0050 (Word)
34	34	34	DANCE CHILDREN DANCE LEON PATILLO—Maranatha MM0049 (Word)
35	24	24	FRESH SURRENDER THE ARCHER/Light LS 5707 (Word)
36	37	37	THE LADY IS A CHILD REBA/Greentree R 3486 (Benson)
37	25	25	BENNY HESTER Spirit NDR 3001 (Sparrow)
38	28	28	LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
39	35	35	BLAME IT ON THE ONE I LOVE KELLY WILLARD/Maranatha MM0047 (Word)
40	39	39	THE PRAISE ALBUM MARANATHA SINGERS/ Maranatha MM0008 (Word)



SPECIAL DELIVERY

DOUG OLDHAM—Impact R 3546 (Benson)

The easy production offers a perfect backdrop to the inspirational qualities of Oldham's music. Top cuts include the title cut, "The Highest Praise," "Give Them All To Jesus," "Rise Again" and "I Came Into His Presence."

GMA Meet Stresses Visibility

(Continued from page 52)

be voted by the GMA board of directors.

The publications and public relations committee, chaired by Ed Shea (ASCAP), addressed the goal of increased visibility by working with the plans laid out by other committees and numerous other GMA-related events scheduled in the future. "Our role is to make the Gospel Music Association the single most important organization actively working for the growth and betterment of the gospel music industry," states Shea. "We are looking at every committee in terms of what it is doing that has public significance and needs public recognition, support and acceptance and work with the committees to get their stories to the people."

This overall involvement puts the publications and public relations committee in touch with plans for Gospel Music Week, the Dove Awards and fundraising activities for the Hall of Fame Research Library and Museum. A membership drive, a special radio series on the history of gospel

music and other more glamorous events like the White House concert set for September and an International Festival of Gospel Music in Israel in 1980 constitute future happenings with the association. All were discussed at the board meet.

The GMA hosted a reception for more than 150 west coast music industry people and board members June 11. John and Mary Giger provided entertainment followed by a panel discussion and question and answer period on the role of the GMA, past, present and future. Panelists were W.F. Myers of SESAC, GMA president; Joe Moscheo, BMI; Teri Piro and Dan Lienart, Good News Records; Wayne Coombs, Wayne Coombs Agency; Paul Johnson Prod.; and Polly Grimes, Gospel Concerts, with Hall Spencer of Manna Music, GMA executive vice president, moderating. As a result of the panel discussion, those involved in the contemporary and Jesus music sounds of gospel recognize the need to play a more active role in the GMA and are writing in that effort.

Heart of Gold



TK recording artist Bobby Caldwell (right) presents WBLS-FM program director Frankie Crocker with a heart-shaped copy of his gold record, "What You Won't Do For Love." Though limited editions of a heart-shaped red vinyl single were available, this marks the first time that a gold record has ever been made in the shape of a heart.

RIAA Revamps Gold, Platinum Rules

(Continued from page 3)

Association of America, administrator of the gold/platinum program, in a Los Angeles meeting June 26, and announced by Stanley M. Gortikov, president. "This new time cushion," Gortikov explained, "will allow gold and platinum awards more realistically to reflect early net sales. The awards will now merit even more credibility and prestige than before."

The new certification delay, according to Gortikov, also is expected to minimize instances of subsequent returns netting sales below the minimum levels required for certification. Early manufacturing and shipping quantities can be truly responsive to marketing requirements, he indicated.

Under the new delayed certification procedure, a recording which had been released on June 30, 1979, or earlier, may apply for audit and certification at any time.

Other criteria for gold and platinum awards will remain unchanged. Single records will continue to require audited sales of at least 1,000,000 units to qualify for the gold award and 2,000,000 units for platinum. Albums (combined disc and tape counterparts) must reach sales of 500,000 units to qualify gold and 1,000,000 for platinum.

The RIAA gold/platinum program is administered out of the association's New York office, 1633 Broadway, New York, N.Y. 10019 (212-765-4330). Any industry company may apply for certification, whether or not it is a member of RIAA. Certifications are rendered after an audit of the applying record company's books by an independent firm of certified public accountants to determine that requisite sales criteria have been achieved. Charges for audits and award plaques are billed virtually at cost as an RIAA industry service.

Brooks To Berry Hill

■ NASHVILLE — Woody Bowles, president of the Berry Hill Group Inc., has announced the appointment of Chip Brooks to the Berry Hill staff. Brooks will serve as a consultant in the public relations division of the management/public relations firm.

CBS Intl. Ups Levy

■ NEW YORK—Peter de Rougemont, senior vice president, European operations for CBS Records International, has announced the appointment of Alain Levy as managing director of CBS Disques France.

WOL 'Distress' Sale

(Continued from page 3)

the decision and has postponed the hearings while Sonderling decides on a buyer, which would have to be a minority group, according to the distress provisions.

The FCC will expect Sonderling Broadcasting to forward two reports on the progress toward a sale, the first on August 15th and the second on October 15th.

WOL-AM was recently appraised at \$1.5 million, according to a company source, and would likely carry a \$1.1 million price tag to a possible minority group buyer.

The company is now considering about a dozen groups who have expressed interest in buying the station. Five of them are from the Washington area, according to the source, but the identities of the buyers have not been made public.

The spokesman said that hopefully a buyer will be selected within a month.

The Sonderling Broadcasting Corporation is still considering a major sale of eight radio stations and one television station to Viacom, Inc. However, WOL-AM is to be "spun-off" before the distress sale to become WOL, Inc. Viacom would then "take the fruits" of the separate sale, the spokesman said.

The "distress sale" policy allows a station whose license is up for renewal hearings that could result in possible revocation to sell the station to a minority-owned company at a price substantially below the current market price of the station.

Last month, the FCC said in its report that it was "unable to find a grant of the renewal would

Philly, Chi ARBs

(Continued from page 21)

3.8 WMGK was off from 3.5 to 2.9. WIOQ dropped from 3.0 to 1.8, WPEN slipped from 2.4 to 2.0, WUSL was off from 3.7 to 2.9, WDAS-AM was down from 2.3 to 1.6.

House of Gold Signs Morrison

■ NASHVILLE — Bob Montgomery, president of House of Gold Music, has announced the signing of Danny Morrison to an exclusive writer's contract with the company. He will also be working as a songplugger for the company's catalogue.

Several Songs Recorded

Morrison has had songs cut by Bobby Bare, George Jones, Merle Haggard, Johnny Paycheck, Dolly Parton, Tommy Cash, Johnny Duncan, Razy Bailey, Sister Sledge, and Tammy Wynette.

Warner Films Sponsors 'Hooper' Country Promo

■ LOS ANGELES—In conjunction with the re-release of the film "Hooper," starring Burt Reynolds, Warner Films sponsored a promotion involving 20 key country radio stations with a contest to win a trip to Hollywood, lunch with Reynolds June 25 and a chance to win a 1979 Pontiac Trans Am like the one used in the film.

Coordinated by independent promotion and marketing men Bruce Hinton and Peter Svendsen, both of whom were instrumental in the promotion of the Elektra "Every Which Way But Loose" soundtrack, the promotion began with 200 free tickets given away by each of the 20 stations in their respective markets.

"The stations went to their local Pontiac dealer and got a Trans Am on loan for the promotion," Svendsen explained. "Then they put it out on the streets and would pull people with the station's window sticker over and give them passes to the special showing of the movie, or the stations devised their own ways to give out passes."

Drawings were then held in each market, and the winning couple was flown to Hollywood where they went for an evening at the Palomino Club and were treated to lunch with Burt Reynolds the next day following a special VIP tour of the Warners movie studios.

"The whole idea was to give country radio a chance to promote the re-release of the movie," Svendsen concluded.

Radio Replay (Continued from page 21)

This was the case many times, since the new PD arrives and the next book is a big winner, and many of us wonder if those resists are credited to the last person who held the position.

It's a risky business being a program director; both your income and your reputation are sometimes in the hands of nervous executives who would rather sacrifice the PD than explain the reasons for the decline in ratings.

THE NEXT ROCK MOVIE: It wasn't that long ago and far away that the American public was seeing their favorite rock stars playing parts and singing their way into movie theaters. Some didn't do as well as the advance publicity indicated, and I think it's time to propose some new script ideas. The working title for the first one is "Disco Drag Race," the story of hot dancers and hot cars, the excitement of RPMs and the sounds of BPMs from the dance floor to the drag strip. The music would be the key as the combination of "Giddy Up 409" blends into "Love To Love You Baby." Next on the drawing boards "Watergate Reunion," a rock version of that old gang of ours getting together for a big bash at that now famous hotel. Famous rock stars will play the parts of that wacky White House crew that helped stage the nation's most exciting break-in and break-up of that old gang of ours. The soundtrack will have the unedited version of the 18 min. gap, and a vocal titled "You're Not Out Of The Woods Yet, Rosemary."

"Rock Museum" is a horror movie featuring the bizarre world of the night watchman at a local rock 'n roll museum and his trouble with sleeping when the pictures and the instruments come to life after midnight. The soundtrack would be oldies, with one new one by the watchman called "Alone Again Unnaturally."

Country Stations 'Hold Their Own' In April/May Arbitron Ratings

By CINDY KENT

■ NASHVILLE — Results of the April/May Arbitron ratings are out for major markets New York, Chicago, Los Angeles, and San Diego. Country stations WHN (New York) and WMAQ (Chicago) have dropped from the January/February ratings but are holding their own from last year's April/May book, while KLAC and KSON-AM/FM have taken a slight increase.

In New York, WHN shows a 3.0 from 3.6, although last year's April/May book showed a 2.7. "We're pleased that we are up from last year's figure," said Nick Verbitsky, vice president and general manager. "It shows country is growing. It's a tradition at WHN for the January/February book to be stronger than April/May. In this book, we had the same number of listeners as in January/February, but they didn't listen as long. In January there are more people at home due to the weather, whereas in April they're outside doing whatever, but I couldn't tell you for sure whether that played a part in the ratings or not."

Capitol Country HQ Back in Nashville

■ NASHVILLE — Capitol Records has moved the headquarters for its country division from Hollywood back to Nashville, according to Lynn Shults, vice president and general manager of Nashville operations for the label.

Ed Keely, head of national country promotion, has moved to Nashville in conjunction with the shift. Capitol's Nashville offices are located at 38 Music Square East 37203.

In Chicago, WMAQ shows a 4.7. Burt Sherwood, general manager, holds that this is standard for the April/May book. "April/May has never been our top book. Maybe because we carry baseball in the spring, and Chicago is a two-baseball-team town, so there aren't many markets like this one. Over the five years we've carried the White Sox games, WMAQ has only shown five-tenths of a share difference in the spring book." Also in Chicago, WJJD shows 2.0 from 1.4, and sister WJEZ-FM shows 1.7 from 1.3.

In Los Angeles, KLAC shows a 2.8 from 2.7. "We're real pleased with it," Stuart Levy, general manager, said. "Things look very good. Also at our sister station KMET (rock) ratings are up from 4.8 to 5.8. We hope to keep things going in the same vein."

San Diego's KSON-AM/FM shows a 3.6 from 3.5 (AM), and 2.1 from 1.2 (FM). Dan McKinnon, GM for both stations, points to a dedicated, efficient staff as a main reason for the increase.

(Continued on page 57)

Hall of Fame Nominees Announced

■ NASHVILLE — Eleven country music greats have been named as finalists for election into the Country Music Hall of Fame. They were chosen by a panel of nearly 200 anonymous electors, each of whom has been in the music business for at least 15 years in a position of respect in the industry. A ballot with the finalists' names has been sent out to these same electors who will select two new Hall of Fame inductees for 1979.

In accordance with the rules governing the election of members of the Country Music Hall of Fame, if two consecutive years pass in which no deceased person has been elected, in the third year (1979) the nominating committee will nominate an additional group of deceased candidates only. Therefore, this year there are two sets of nominees: those currently in the industry and those now deceased.

The nominees on the regular slate include Johnny Cash, Whitey Ford, Connie B. Gay, Hank Snow, Floyd Tillman and Lulu Zelle and Scotty Wiseman.

Nominated in the deceased category are Vernon Dalhart, Lefty Frizzell, Hubert Long, the Original Sons of the Pioneers,

and Pop Stoneman.

Balloting for the Hall of Fame is done in secret, and the results are tallied by the CPA firm Deloitte, Haskins & Sells. The name of the winner is protected as confidential information by the firm until it is announced at the CMA's 13th annual Awards Show on Oct. 8.

'Stars for Children' Raises \$65,000

■ FT. WORTH — The Oak Ridge Boys hosted the first annual "Stars for Children" benefit concert June 22 at the Tarrant County Convention Center here raising approximately \$65,000 for the Stars for Children Foundation for the prevention of child abuse.

Coordinated with the Ft. Worth Association for Retarded Citizens, the show featured performances by the Oaks and their band, Roy Clark, Larry Gatlin, Tammy Wynette, Buck Trent, George Lindsey, Randy Gurley, The Shoppe, and the Dallas Cowboys Cheerleaders. All of the artists performed for free.

Heading up the fundraising and organizational effort was Joe Bonsall, of the Oak Ridge Boys, who said the benefit, which was a sold out show in the 18,000-seat hall, will be an annual event for the group and for Ft. Worth.

Ovation Names Radford Country Prom. Director

■ CHICAGO — Dick Schory, president of Ovation Records, has announced the appointment of Michael Radford to the position of director of country promotion for the label.

Now based in Nashville, Radford was previously head of country promotion for Churchill Records, and with LS Records prior to that.

Nashville Report

By RED O'DONNELL



Oldtime blues buffs may remember Big Joe Williams, very big when "King Biscuit Stomp" was cooking and "Baby Please Don't Go" was a wailor. ASCAP did remember writer-singer Big Joe. Searched for him for more than six months to present him with check for more than \$3,000 on unpaid royalties. Big Joe, getting around rather spryly for a 75-year-plus, lives in Crawford, Miss., but still travels around performing. In his hey-day, was one more than 12 different labels. Accepting the big check from ASCAP's Dixie rep Eddie Shea, Big Joe grinned and said, "You just made my day."

(Continued on page 56)

PICKS OF THE WEEK

SINGLE MOE & JOE, "JUST GOOD OL' BOYS"



(prod.: Ray Baker) (writer: A. Fleetwood) (Brandwood/Mulet, BMI) (2:33). Moe Bandy and Joe Stampley make the ideal duo for this tune about one of country music's more colorful lifestyles. The tone is lighthearted, in both lyrics and melody, for a good-time summer mood. Columbia 3-11027.

SLEEPER MICKI FUHRMAN, "BLUE RIVER OF TEARS"



(prod.: Jim Foglesong) (writer: R. Goodrum) (Sailmaker/Chappell, ASCAP) (3:04). The artist's first single on MCA is a love ballad with plenty of potential with both country and easy listening formats. The song subtly builds in intensity to a strong and effective chorus. MCA 41057.

ALBUM THE BELLAMY BROTHERS, "THE TWO AND ONLY."

The Bellamys follow their number one single with a collection of songs, all self-penned by two, in a continuation of the style of past efforts. Produced by Michael Lloyd, the sound has elements of rock and roll but with a soft touch. Standouts: "You Ain't Just Whistlin' Dixie" and "Wet T-Shirt." Warner/Curb BSK 3347.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Conway Twitty — "I May Never Get To Heaven"

Gary Stewart — "Mazelle"

Charley Pride — "You're My Jamaica"

Zella Lehr — "Once in a Blue Moon"



Vern Gosdin

Two favorite single acts (Joe Stampley and Moe Bandy) have teamed as Moe & Joe, and their "Just Good Ol' Boys" pairing is one of the most commercial ventures we've heard in some time. An instant play item!

Vern Gosdin opens strongly with "All I Want And Need Forever" at

KDJW, WWVA, WKKN, WBAM, KCKC, WITL, KJJJ, KTTS, KVOO, WJQS, WPNX, KERE, KMPS, WGTO, KEEN, KKYX, KFDI, KBUC, WUNI, KWKH, WTOD, KRMD, KSOP.

Jacky Ward and Reba McEntire prove again they're a winning duo with "That Makes Two Of Us" at KENR, KFDI, KRMD, WTOD, WIVK, WVOJ, WPNX, KAYO, KDJW, WDN, KCKN, WTMT, WBAM, KNEW, WHOO, WIRK, KSOP, WWVA, KVOO, WXCL, KBUC, KWKH, KERE, KMPS, KGA.



Gary Stewart

Gary Stewart is drawing attention to "Mazelle" at WINN, WDN, KDJW, KRMD, KBUC, WBAM, KTTS, WTGO, WIRK. Asleep at the Wheel is making tracks with "Choo Choo Ch Boogie" at KNEW, KWKH, WPNX, KSSS, WTMT, KLLL, KENR, KTTS, KMPS, KERE, WPNX.

Newcomer Chandy Lee getting play in Shreveport, Tulsa, Savannah and Colorado Springs on "She's Still Around." Ditto for Roger Young's "Fiddle Sam" at WKKN, KLLL, KVOO, KFDI.

David Rogers is off to a strong start with "You Are My Rainbow" with spins listed at KSOP, KHEY, KRAK, WFAI, WGTO, KKYX, WFAI, WSLC, WSDS, KFDI, WMNI, WTOD, WPNX, KVOO, KRMD, KSO, WWVA.

Lorrie Morgan's "Tell Me I'm Only Dreaming" is starting in markets of the southeast; Danny Davis and The Nashville Brass' "I'm Gonna Sit Right Down and Write Myself a Letter" starting in the southwest.

LP Interest: From Ronnie Milsap's "Images": "Hi Heel Sneakers" (WPNX); "In No Time At All" (WTOD). Eddie Rabbitt's "Gone Too Far" airing at WOKO. "Sioux City Sue" from Willie & Leon's "One For The Road" added at KENR.

Interest growing at KRAK, WBAM, WSLC, KKYX, KRMD, KWKH, KJJJ, KERE, KFDI, KTTS, KVOO, WPNX, KSOP, WVOJ in Faron Young's "Second Hand Emotion."

Monster Movers: Ray Price, Charlie Daniels Band, Statler Brothers, Willie Nelson & Leon Russell.

SURE SHOTS

Moe & Joe — "Just Good Ol' Boys"

Crystal Gayle — "Your Kisses Will"

Jerry Lee Lewis — "Who Will The Next Fool Be"

LEFT FIELDERS

Rainey — "Hello Love, Goodbye"

Terri Hollowell — "It's Too Soon To Say Goodbye"

Micki Fuhrman — "Blue Rivers of Tears"

AREA ACTION

Zella Lehr — "Once in a Blue Moon" (WBAM, WHOO)

Dean Charles — "The Duke" (WBAP)

Boomer Castleman — "I'm Holding On" (WFAI)

Country Radio

By CINDY KENT

■ **KLAK OWNERSHIP CHANGE:** The FCC has given final approval for the takeover of KLAK/Denver by the Register Broadcast group, owned by the Des Moines Register and Tribune Company. According to MD **Con Schader**, KLAK officially became part of the group June 1, and the change has been a smooth one. **George Hagar**, president of the Register, has appointed **Robert E. Sharron** as president and GM of KLAK. Sharron will join the station in mid-July, and has been in broadcasting for 30 years. The ownership change includes sister station KPPL-FM. According to **Jim Teeson**, newly appointed VP and GM of KPPL, no other changes are planned.

G.E. SELLS WSIX: The General Electric Broadcasting Company has agreed to sell WSIX-AM/FM/Nashville to a subsidiary of the Katz Agency in New York. For more details, see the related story in this issue.

RATINGS: The advance results on some major markets have been released from Arbitron, and a breakdown of how country music is faring appears elsewhere in this issue.

MOVES: **Wally Clark** has resigned as station manager of WIL-AM/FM/St. Louis. According to PD **Walt Turner**, Clark left to pursue "bigger and better things." A replacement has not been named. . . **Bill Baldwin** has been appointed music director of WVOV/Huntsville, Ala. . . **Mike Horey** has taken over the nine-noon slot at KNIX, replacing **Larry Daniels**. Daniels remains operations director, but has retired from the air after 22 years. Horey comes to KNIX from KUZZ.

ETC: **Chuck Hussey**, the "morning mayor of Music Row," WJRB/Nashville, plans to broadcast from a specially constructed "Skylab Shelter" starting two days before Skylab is supposed to hit. Artists are invited to leave copies of lps with him for safekeeping. Also, plans are to hook up a phone line to the shelter for other air personalities throughout the U.S. can call in.

Nashville Report

(Continued from page 55)

Brenda Lee, after a week's hospitalization, is back in circulation. Upcoming on her agenda: Finalizing contract signing to return to MCA, and completing plans for building a new home near **Tammy Wynette's** house.

Jerry Reed has been busy in Nashville. The night after filming was completed on Music Row for his next movie, "Concrete Cowboy," he cut a live album at the Exit/In, with assistance from **Dick Feller**, who wrote Reed's latest single, "(Who Was The Man Who Put) The Line In Gasoline," among other tunes.

Music lost one of the last of a dying breed last week when guitar craftsman **J. W. Gallagher** (64) died of a heart attack June 21 in his hometown of Wartrace, Tenn. Gallagher's guitars, all hand-made to order, are world-renowned for their sound quality and flawless construction. Fortunately, Gallagher's son, Don, who has been managing and taking over his father's craft, is continuing the family business.

Although it hasn't yet been officially announced, **Roy Head** is reuniting with his producer **Jimmy Bowen** and signing with Elektra/Asylum Records. Speaking of E/A in Music City, **John Prine** was recently spotted around town. He has completed work on his next album, "Storm Windows," and two of the cuts were produced by the legendary **Sam Phillips**. One of Phillips' former proteges, **Jerry Lee Lewis**, has just about completed his next album with producer **Bones Howe** in Los Angeles.

The **Charlie Daniels Band** has good reason to be happy right now. Their latest single, "The Devil Went Down To Georgia," is the Chart-maker in RW's Country Singles Chart, and their latest album, "Million Mile Reflections," has just been certified gold. Not a bad week for the CDB.

Saturday (30) was **Tom T. Hall** Day in Olive Hill, Ky., his home town. To celebrate, Tom T. held a concert for children only on Friday. Saturday's activities included a parade in his honor and a performance by fellow RCA artists **Jim Ed Brown & Helen Cornelius**.

The illustrious **Douglas B. Green**, who dons his chaps every Tuesday night at the Wind and the Willows behind the Exit/In, reports that the **Riders In The Sky** (not to be confused with **Johnny Cash** records) played before Tennessee Gov. **Lamar Alexander** in a command performance of sorts requested by the gov himself.

The musical group **Alice** from Tokyo is currently recording at Woodland Sound Studio. One member of act is singer-writer **Takao Horiuchi**, who was winner of "best composer award" at the eighth annual contest sponsored by Tokyo Music Festival Foundation.

Country Single Picks

COUNTRY SONG OF THE WEEK

JERRY LEE LEWIS—Elektra 46067

WHO WILL THE NEXT FOOL BE (prod.: Bones Howe) (writer: C. Rich) (Knox, BMI) (3:20)

Jerry Lee does this blues tune in classic Killer style, both on the piano and vocally, with well-balanced production to back him up. "Rita May," the B-side rocker, is also outstanding.

CONWAY TWITTY—MCA 41059

I MAY NEVER GET TO HEAVEN (prod.: Conway Twitty & David Barnes) (writers: B. Anderson/B. Killen) (Tree, BMI) (2:47)

Conway takes a slightly more subdued approach with an easy-moving song of lost love. "Grand Ole Blues" on the B side also shows plenty of potential.

CRYSTAL GAYLE—United Artists X1306-Y

YOUR KISSES WILL (prod.: Allen Reynolds) (writer: V. Stephenson) (House of Gold, BMI) (2:05)

Crystal's vocals come through clear and expressive with soft instrumental backing for maximum effect. A piano leads off slow and easy, joined by guitars and strings.

CHARLEY PRIDE—RCA PB-11655

YOU'RE MY JAMAICA (prod.: Jerry Bradley & Charley Pride) (writer: K. Robbins) (Pi-Gem, BMI) (2:56)

As the title indicates, Pride's latest single has a tropical flavor, using a slowed down tempo along with strings and voices for an interesting style combination. Percussion and keyboards also add to the mood.

DONNA FARGO—Warner Bros. 8867

DADDY (prod.: Stan Silver) (writer: D. Fargo) (Prima-Donna, BMI) (3:15)

The self-penned song tells the story of a farm girl who left home for a more adventurous life and has had second thoughts. A steady bass and subtle banjo licks keep a strong flow, with a couple of tempo changes to keep things interesting.

BOBBY WRIGHT—United Artists X1300-Y

I'M TURNING YOU LOOSE (prod.: Don Gant) (writers: S. Throckmorton/C. Putman) (Tree, BMI) (3:00)

Wright sings a well-crafted country tune with a touch of blues. Production is full and balanced with bright guitars, keyboards and a strong bass line.

JERRY NAYLOR—Warner/Curb 8881

SHE WEARS IT WELL (prod.: Ray Ruff) (writer: O. Solomon) (Yatahey, BMI) (2:43)

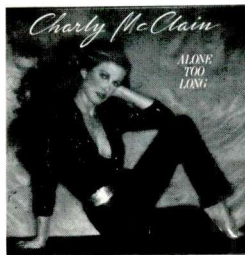
An uncertain start gives way to a strong flowing chorus as Naylor is backed up by female vocalists. Should hit the charts soon.

TERRI HOLLOWELL—Con Brio 156

IT'S TOO SOON TO SAY GOODBYE (prod.: Bill Walker) (writer: J. Ashley) (Wiljex, ASCAP) (2:20)

Hollowell uses a sweet, light sound on her latest single, backed by some nice spare piano and electric and steel guitar licks. A good song for the summer.

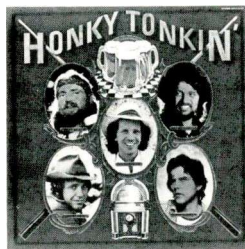
Country Album Picks



ALONE TOO LONG

CHARLY McCLAIN—Epic JE 36090

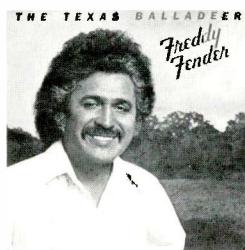
With a couple of exceptions, McClain keeps it fairly mellow on her latest lp with a collection of love songs, some of which are previous hits by other artists. Produced by Larry Rogers, the material highlights the artist's sweet, soft vocal style.



HONKY TONKIN'

VARIOUS ARTISTS—RCA AHL1-3422

Similar in format to "Wanted: The Outlaws," a collection of highlights from some of country's more progressive forces is offered here with cuts by Waylon Jennings, Willie Nelson, Bobby Bare, Guy Clark and Gary Stewart. It's hard to miss a line-up like that.



THE TEXAS BALLADEER

FREDDY FENDER—Starlite JZ 36073

Fender slides into a slightly smoother sound with the use of strings and background singers on this collection of love ballads along with a couple of Cajun and rock influenced tunes. Produced by Huey Meaux, the tracks are a departure from the '50s style tempo in many of Fender's previous works.



RANDY BARLOW

Republic RLP6024

Under the production direction of Fred Kelly, Barlow keeps it smooth with a collection of going love songs. The artist has shown plenty of potential with singles on the charts, and the lp should take him even farther. Standouts include "Another Way To Say I Love You," "Lay Back In The Arms Of Someone" and "Once Again."

Country ARBs

(Continued from page 55)

"We're fortunate to have Rod Hunter as PD of the AM and Roy Stingley as PD of the FM. The two stations are programmed in com-

petition with each other. The AM is more traditional country, while the FM lends itself more towards instrumentation and moddish-type country."

THE HOTTEST NEW PRODUCERS IN COUNTRY MUSIC THANK YOU

Larry Baunach... Bob Morgan... Larry Morton

WHITE BUFFALO PRODUCTIONS INC.

16 DELLA AND THE DEALER—HOYT AXTON—Jeremiah—1000

66 WHAT I FEEL IS YOU—BILLY THE KID—Cyclone—103

89 LAY A LITTLE LOVIN' ON ME—JODY MILLER—Epic—8 50734



Record World Country Albums

JULY 7, 1979

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

JULY 7	JUNE 30		WKS. ON CHART
1	1	THE GAMBLER KENNY ROGERS United Artists LA 834 H (22nd Week)	30
2	2	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	10
3	3	ONE FOR THE ROAD WILLIE AND LEON/Columbia KC2 36064	3
4	4	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	9
5	5	GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361	3
6	6	CLASSICS KENNY ROGERS AND DOTTIE WEST/ United Artists LA 946 H	13
7	14	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	14
8	8	STARDUST WILLIE NELSON/Columbia KC 35305	61
9	9	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 34326	32
10	13	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849	21
11	15	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	77
12	7	IMAGES RONNIE MILSAP/RCA AHL1 3346	4
13	11	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	54
14	12	LOVELINE EDDIE RABBITT/Elektra 6E 181	6
15	10	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016	12
16	16	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	7
17	18	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic JE 35751	9
18	22	CROSS WINDS CONWAY TWITTY/MCA 3086	5



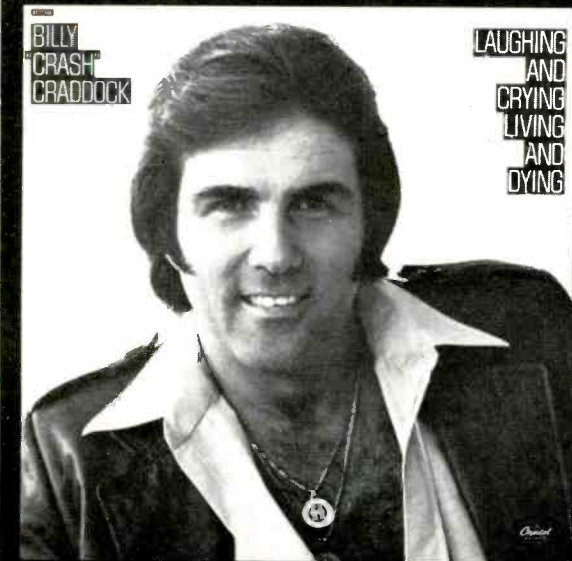
CHARTMAKER OF THE WEEK

19 — SERVED LIVE
ASLEEP AT THE WHEEL
Capitol ST 11945



20	44	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2696	75
21	46	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 17743	73
22	25	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	179
23	23	JUST TAMMY TAMMY WYNETTE/Epic KE 36013	4
24	17	THE BEST OF BARBARA MANDRELL /MCA AY 1119	22
25	20	MOODS BARBARA MANDRELL/MCA AY 1088	38
26	21	SERVING 190 PROOF MERLE HAGGARD/MCA 3089	5
27	30	SWEET MEMORIES WILLIE NELSON/RCA AHL1 3243	22
28	28	RODRIGUEZ JOHNNY RODRIGUEZ/Epic KE 36014	6
29	32	TNT TANYA TUCKER/MCA 3066	33

30	35	EXPRESSIONS DON WILLIAMS/MCA AY 1069	43
31	54	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	91
32	—	LAUGHING AND CRYING, LIVING AND DYING BILLY "CRASH" CRADDOCK/Capitol ST 11946	1
33	26	HEART TO HEART SUSIE ALLANSON/Elektra 6E 177	12
34	52	ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065	36
35	19	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105	34
36	29	IT'S A CHEATING SITUATION MOE BANDY/Columbia KC 35779	16
37	37	FAMILY TRADITION HANK WILLIAMS, JR./Elektra 6E 194	7
38	24	JERRY LEE LEWIS /Elektra 6E 184	12
39	43	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	65
40	47	LARRY GATLIN'S GREATEST HITS /Monument MG 7628	34
41	61	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	60
42	50	OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AFL1 3279	15
43	34	REFLECTIONS GENE WATSON/Capitol ST 11805	20
44	31	OUTLAW IS JUST A STATE OF MIND LYNN ANDERSON/ Columbia KC 35776	15
45	51	IF LOVE HAD A FACE RAZZY BAILEY/RCA AFL1 3391	4
46	39	RUNNING LIKE THE WIND MARSHALL TUCKER BAND/ Warner Bros. BSK 3317	7
47	45	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	29
48	40	I DON'T LIE JOE STAMPLEY/Epic KE 36016	6
49	58	BEST OF DOLLY PARTON /RCA AFL1 1117	162
50	27	SPECTRUM VII DAVID ALLAN COE/Columbia KC 35789	9
51	55	LEGEND POCO/MCA AA 1099	14
52	56	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35623	32
53	57	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	96
54	63	GARY GARY STEWART /RCA AHL1 3288	17
55	42	CON HUNLEY /Warner Bros. BSK 3285	15
56	65	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35444	35
57	53	THE AMAZING RHYTHM ACES /Columbia JC 36083	14
58	36	VARIATIONS EDDIE RABBITT/Elektra 6E 127	66
59	62	PROFILE—THE BEST OF EMMYLOU EMMYLOU HARRIS/ Warner Bros. BSK 3258	32
60	59	SATURDAY MORNING SONGS TOM T. HALL/RCA AHL1 3362	6
61	67	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	39
62	33	JIM ED AND HELEN JIM ED BROWN & HELEN CORNELIUS/ RCA AHL1 3258	17
63	60	BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA AFL1 2983	34
64	66	I WILL SURVIVE BILLIE JO SPEARS/United Artists LA 964 H	6
65	38	DUETS JERRY LEE LEWIS & FRIENDS/Sun 1011	27
66	41	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739	19
67	48	YOU'VE GOT SOMEBODY VERN GOSDIN/Elektra 6E 180	12
68	49	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	55
69	64	JOHN DENVER /RCA AFL1 3075	24
70	68	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	31
71	69	ORIGINAL TEXAS PLAYBOYS /Capitol ST 11917	8
72	70	HALF AND HALF JERRY REED/RCA AHL1 3359	13
73	71	LOVE YA STELLA PARTON/Elektra 6E 191	8
74	72	LOVE NOTES JANIE FRICKE/Columbia KC 35774	14
75	73	THERE'S ALWAYS ME RAY PRICE/Monument MG 7633	12



COME TO CAPITOL COUNTRY!

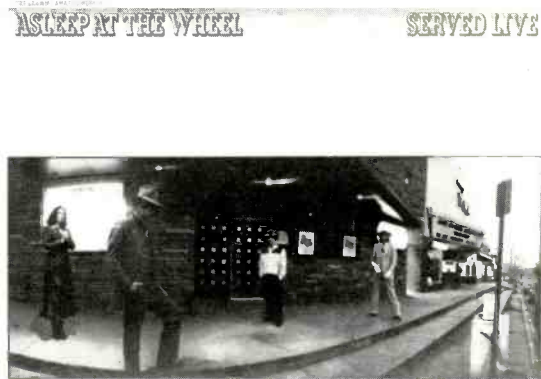
Billy "Crash" Craddock • Laughing And Crying Living And Dying
Asleep At The Wheel • Served Live

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International House of Talent



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ST-11946



ST-11945

Charly
McClain

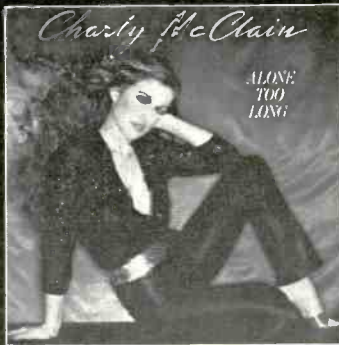
"Alone Too Long"

Her new Epic album
featuring the hit single

"When A Love Ain't Right"

EPIC 706

And nine other songs carefully crafted
and selected for Charly's unique
vocal treatment.



KZ 3E090

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Record World Country Singles

JULY 7, 1979

TITLE, ARTIST, Label, Number

JULY 7	JUNE 30		WKS. ON CHART
1	4	AMANDA WAYLON RCA 11596	8
2	1	NOBODY LIKES SAD SONGS RONNIE MILSAP/RCA 11553	11
3	7	SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716	7
4	5	I CAN'T FEEL YOU ANYMORE LORETTA LYNN/MCA 41021	10
5	2	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	11
6	10	IF I GIVE MY HEART TO YOU MARGO SMITH/Warner Bros. 8806	10
7	8	I DON'T LIE JOE STAMPLEY/Epic 8 50694	11
8	15	YOU'RE THE ONLY ONE DOLLY PARTON/RCA 11577	5
9	12	PLAY TOGETHER AGAIN BUCK OWENS WITH EMMYLOU HARRIS/Warner Bros. 8830	9
10	14	(GHOST) RIDERS IN THE SKY JOHNNY CASH/Columbia 3 10961	8
11	11	TWO STEPS FORWARD AND THREE STEPS BACK SUSIE ALLANSON/Elektra/Curb 46036	11
12	13	SIMPLE LITTLE WORDS CRISTY LANE/LS 172	10
13	16	SAVE THE LAST DANCE FOR ME EMMYLOU HARRIS/Warner Bros. 8815	6
14	18	WHEN A LOVE AIN'T RIGHT CHARLY McCLAIN/Epic 8 50706	8
15	17	WORLD'S MOST PERFECT WOMAN RONNIE McDOWELL/Epic 8 50696	11
16	19	DELLA AND THE DEALER HOYT AXTON/Jeremiah 1000	10
17	22	YOU CAN HAVE HER GEORGE JONES & JOHNNY PAYCHECK/Epic 8 50708	7
18	23	SINCE I FELL FOR YOU CON HUNLEY/Warner Bros. 8812	7
19	21	SPANISH EYES CHARLIE RICH/Epic 8 50701	9
20	27	SUSPICIONS EDDIE RABBITT/Elektra 46053	4
21	25	NO ONE ELSE IN THE WORLD TAMMY WYNETTE/Epic 8 50722	5
22	26	REUNITED R. C. BANNON & LOUISE MANDRELL/Epic 8 50717	6
23	20	THERE IS A MIRACLE IN YOU TOM T. HALL/RCA 11568	9
24	3	YOU FEEL GOOD ALL OVER T. G. SHEPPARD/Warner/Curb 8808	12
25	29	PICK THE WILDWOOD FLOWER GENE WATSON/Capitol 4723	5
26	31	COCA COLA COWBOY MEL TILLIS/MCA 41041	4
27	34	BARSTOOL MOUNTAIN MOE BANDY/Columbia 3 10974	4
28	28	TOUCH ME BIG AL DOWNING/Warner Bros. 8787	12
29	33	LIBERATED WOMAN JOHN WESLEY RYLES/MCA 41033	6
30	30	BREAKIN' IN A BRAND NEW BROKEN HEART DEBBY BOONE/Warner/Curb 8814	7
31	35	FAMILY TRADITION HANK WILLIAMS, JR./Elektra 46046	5
32	44	THAT'S THE ONLY WAY TO SAY GOOD MORNING RAY PRICE/Monument 283	6
33	38	LOVE ME LIKE A STRANGER CLIFF COCHRAN/RCA 11562	6
34	39	WASN'T IT EASY BABY FREDDIE HART/Capitol 4720	7
35	46	STAY WITH ME DAVE & SUGAR/RCA 11654	2
36	37	(WHO WAS THE MAN WHO PUT) THE LINE IN GASOLINE JERRY REED/RCA 11638	4
37	42	ALL AROUND COWBOY MARTY ROBBINS/Columbia 3 11016	3
38	43	FELL INTO LOVE FOXFIRE/NSD 24	5
39	48	DON'T LET ME CROSS OVER JIM REEVES/RCA 11564	4
40	45	SLIP AWAY DOTTSY/RCA 11610	4
41	47	TILL I CAN GAIN CONTROL AGAIN BOBBY BARE/Columbia 3 10998	5
42	52	I LOVE HOW YOU LOVE ME LYNN ANDERSON/Columbia 3 11006	3
43	49	OH BABY MINE (I GET SO LONELY) BOBBY G. RICE/Republic 041	5
44	6	IF LOVE HAD A FACE RAZZY BAILEY/RCA 11536	10
45	9	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation 1125	10
46	36	NADINE FREDDY WELLER/Columbia 3 10973	8
47	58	YOURS FREDDY FENDER/Starflite 8 4900	3
48	40	CALIFORNIA GLEN CAMPBELL/Capitol 4715	7
49	32	I'LL NEVER LET YOU DOWN TOMMY OVERSTREET/Elektra 46023	10
50	57	FOREVER ONE DAY AT A TIME DON GIBSON/MCA Hickory 51031	5



51	59	DON'T FEEL LIKE THE LONE RANGER LEON EVERETTE/Orlando 103	5
52	24	WHEN I DREAM CRYSTAL GAYLE/United Artists 1288	13
53	63	MIDDLE AGE MADNESS EARL THOMAS CONLEY/Warner Bros. 8 798	4

CHARTMAKER OF THE WEEK

54	—	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND Epic 8 50700	1
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55	41	ME AND MY BROKEN HEART REX ALLEN, JR./Warner Bros. 8786	13
56	—	HERE WE ARE AGAIN STATLER BROTHERS/Mercury 55066	1
57	—	HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/Columbia 3 11023	1
58	66	JUST WHEN I NEEDED YOU MOST DIANA/Elektra 46061	2
59	61	WALTZ ACROSS TEXAS ERNEST TUBB/Cachet 4501	6
60	75	SOMEDAY MY DAY WILL COME GEORGE JONES/Epic 8 50684	2
61	50	RED BANDANA MERLE HAGGARD/MCA 41007	13
62	81	PLAY HER BACK TO YESTERDAY MEL McDANIEL/Capitol 4740	2
63	68	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	4
64	65	I'M GETTING INTO YOUR LOVE RUBY FALLS/50 States 70	5
65	72	COULD I TALK YOU INTO LOVING ME AGAIN WYNN STEWART/WINS 127	5
66	73	WHAT I FEEL IS YOU BILLY THE KID/Cyclone 103	3
67	—	LET'S TRY AGAIN JANIE FRICKE/Columbia 3 11029	1
68	—	TOWER OF STRENGTH NARVEL FELTS/MCA 41055	1
69	77	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430	2
70	—	TIL I CAN MAKE IT ON MY OWN KENNY ROGERS & DOTTIE WEST/United Artists 1299	1
71	83	THE LOVE SONG AND THE DREAM BELONG TO ME PEGGY SUE/Door Knob 9 102	2
72	92	WE'VE GOT TO GET AWAY FROM IT ALL TOM GRANT/Republic 043	2
73	60	BETWEEN THE LINES BOBBY BRADDOCK/Elektra 46038	6
74	74	BLUE SKY SHININ' MICKEY NEWBURY/MCA 41032	4
75	—	ALL I WANT AND NEED FOREVER VERN GOSDIN/Elektra 46052	1
76	91	I COULD SURE USE THE FEELING EARL SCRUGGS REVUE/Columbia 3 10992	2
77	79	IT WON'T GO AWAY RAYBURN ANTHONY/Mercury 55063	4
78	80	TRY HOME SANDY POSEY/Warner Bros. 8852	2
79	88	MAKE LOVE TO ME THE CATES/Ovation 1126	2
80	—	THAT MAKES TWO OF US JACKY WARD & REBA McENTIRE/Mercury 55054	1
81	82	WOMAN'S TOUCH GLENN BARBER/MMI 1031	2
82	84	I'VE GOT COUNTRY MUSIC IN MY SOUL DON KING/Con Brio 153	3
83	99	SWEET LOVIN' THINGS/RAINBOW AND ROSES BILLY WALKER/Caprice 2057	2
84	51	DOWN TO EARTH WOMAN KENNY DALE/Capitol 4704	12
85	—	FOOLS FOR EACH OTHER JOHNNY RODRIGUEZ/Epic 8 50735	1
86	87	A SALUTE TO THE DUKE PAUL OTT/Elektra 46066	2
87	64	MY MAMA NEVER HEARD ME SING BILLY CRASH CRADDOCK/Capitol 4707	11
88	53	STEADY AS THE RAIN STELLA PARTON/Elektra 46029	12
89	—	LAY A LITTLE LOVIN' ON ME JODY MILLER/Epic 8 50734	1
90	—	YOU ARE MY RAINBOW DAVID ROGERS/Republic 042	1
91	89	RHYTHM GUITAR OAK RIDGE BOYS/Columbia 3 11009	4
92	95	EBONY EYES/HONEY ORION/Sun 1142	2
93	—	SECOND HAND EMOTION FARON YOUNG/MCA 41046	1
94	76	I JUST WANNA FEEL THE MAGIC BOBBY BORCHERS/Epic 8 50701	10
95	—	CAN'T YOU HEAR THAT WHISTLE BLOW SONNY THROCKMORTON/Mercury 55061	1
96	54	I WILL SURVIVE BILLIE JO SPEARS/United Artists 1292	12
97	55	CHEAPER CRUDE OR NO MORE FOOD BOBBY BUTLER/IBC 0001	7
98	98	CHUNKY PEOPLE HARGUS "PIG" ROBBINS/Elektra 46037	2
99	—	I CAN'T SAY GOODBYE TO YOU BECKY HOBBS/Mercury 55062	1
100	56	SAIL AWAY OAK RIDGE BOYS/MCA 12463	14

Crystal



C R Y S T A L G A Y L E

Her New Album

“W e S h o u l d B e T o g e t h e r”

UA-LA969-H



O N U N I T E D A R T I S T S R E C O R D S A N D T A P E S

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concept



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what a
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Reality... What a Concept
The debut album NBLP 7162
from Robin Williams

on Casablanca Record
and FilmWorks
Produced by Brooks Arthur
and Neil Bogart

