

Record World

JULY 28, 1979 \$2.25

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David Bowie

Hits of the Week

SINGLES

RICKIE LEE JONES, "YOUNG BLOOD" (prod. by Waronker-Titleman) (writer: Jones) (Easy Mcney, ASCAP) (3:42). Long after all the comparisons, raves & hype, this woman's music will endure. A glimpse of nightlife in the big city, it has a heartbeat all its own. Warner Bros. 49018.

SISTER SLEDGE, "LOST IN MUSIC" (prod. by Edwards-Rodgers) (writers: Rodgers-Edwards) (Chic, BMI) (3:27). The finest elements of today's pop sounds are embraced by Sledge. Clear, clean production, snappy percussion, & choir-like vocals are overwhelming. Cotillion 45001 (Atlantic).

DIRE STRAITS, "LADY WRITER" (prod. by Wexler-Beckett) (writer: Knopfler) (Almc, ASCAP) (3:45). Knopfler's transcendent writing & guitar skills work well with the magic of Muscle Shoals on this anxiously awaited first single from their fast-selling "Communique" LP. Warner Bros. 49006.

OLIVIA NEWTON-JOHN, "TOTALLY HOT" (prod. by Farrar) (writer: Farrar) (Irving, BMI) (3:48). Newton-John gives the title cut from her latest LP a perfect reading. The mid-tempo rhythm and searing guitar riffs are simple but effective embellishments for her centerpiece vocals. MCA 41074.

SLEEPERS

DOBIE GRAY, "SPENDING TIME, MAKING LOVE AND GOING CRAZY" (prod. by Hall) (writers: Seals-Setter-Gray) (Irving/Down 'n Dixie, BMI) (3:51). Gray should strike gold again with this gut-level ballad. Universal/lyrics, an affecting guitar solo & the vocal hook defy categorization. Infinity 50.C20.

RICK JAMES, "FOOL ON THE STREET" (prod. by James-Stewart) (writer: James) (Jobete, ASCAP) (3:57). The multi-talented James lets loose with a powerful voca effort on this self-penned, co-produced chartbuster. The sharp rhythm & female vocal help are marvelous. Gordy 7171 (Motown).

CORY DAYE, "GREEN LIGHT" (prod. by Linzer) (writers: Linzer-Brown) (Unichappell / Featherbed / Larball, BMI) (3:58). Daye's efforts for the Savannah Band were first rate & here is more quality pop singing. Super lyrics, swinging horns & arrangement make this a hit. N.Y. Intl. 11674 (RCA).

MICHAEL NESMITH, "MAGIC (THIS NIGHT IS MAGIC)" (prod. by Nesmith) (writer: Nesmith) (Peaceful/Warner Tamerlane, BMI) (3:37). Nesmith makes a striking comeback with this charmer. His lifting falsetto and crystalline production appeal to AOR, pop & a/c audiences. Pacific Arts 45-106.

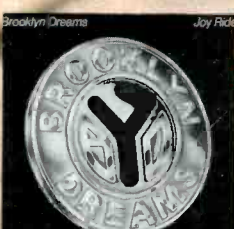
ALBUMS

PETER TOSH, "MYSTIC MAN." Tosh is as famous for his philosophy as he is for his music and this new disc blends both elements with finesse. While reggae is supreme, he has embellished the beat with chunky intros and a touch of disco. "Buk-In-Hamm Palace" shines. Rolling Stones COC 3911 (Atl.) (7.98).

SHAUN CASSIDY, "ROOM SERVICE." Teen idol Cassidy looks like he's all grown up and the tunes on this new LP will attest to his maturity. Working with Michael Lloyd and writer Howard Greenfield, they fall way away from the light pop sound but should still appeal to Top 40. Warner/Curb BSK 33351 (7.98).

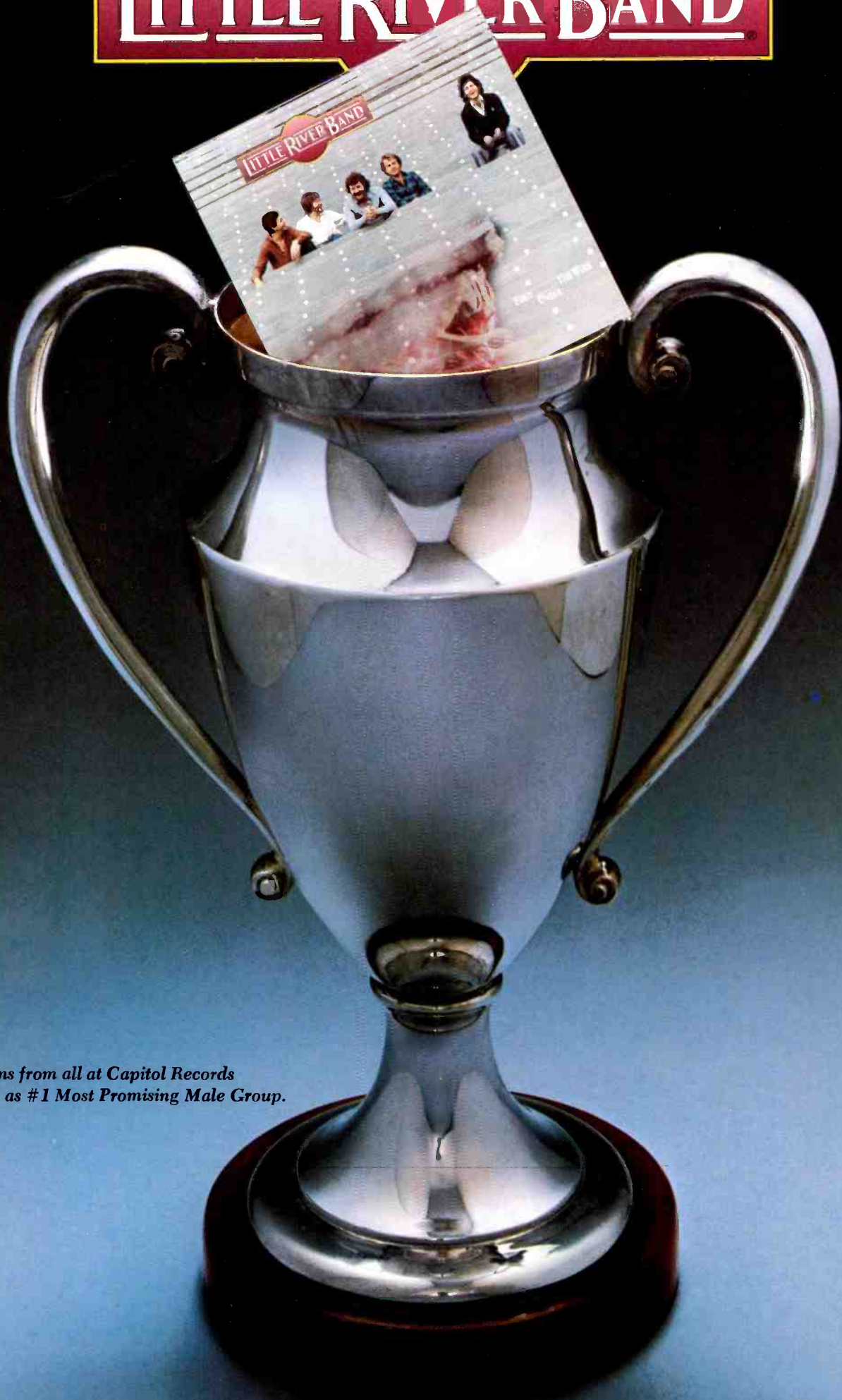
"DAVID WERNER." Werner has had several albums out on another label but this new disc shows a growing sophistication in the pop/rock genre. With some help from friend Ian Hunter, Werner shows off his songwriting ability in a variety of moods. This is an AOR natural. Epic JE 36126 (7.98).

BROOKLYN DREAMS, "JOY RIDE" This supreme New York harmony group goes a big boost through their work with Donny Summer but show on this second album that they are just as strong on their own. "Hot Lovin'" is the perfect summer car radio song. The disc sizzles. Casablanca NBLP 7165 (7.98).



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Produced by John Boylar and Little River Band.
Management: Glenn Wheatley for Wheatley Bros. Entertainment.

Record World



JULY 28, 1979

Governor Carey Endorses RW N.Y. Issue

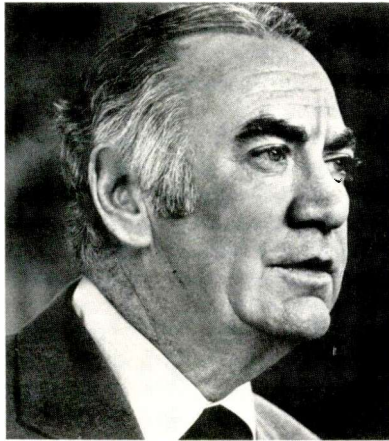
By KEN SUNSHINE

■ NEW YORK—New York State Governor Hugh L. Carey has endorsed the upcoming *Record World* special, "New York: A Universe of Music."

In a statement issued this week, Governor Carey stated: "The music and record industry plays a significant role in the economic and cultural well-being of New York State. *Record World* magazine and the New York Music Task Force are to be commended for their efforts to pay tribute to New York's music industry."

Response to the announcement of the RW special and the associated week-long series of celebrations of music in New York has continued to grow. New York Music Task Force committee chairman Allan Steckler, who is coordinating the activities of "Music Week in New York" stated: "We have been besieged with offers of help. The joint effort between RW and the New York Music Task Force is proving to be the success we had hoped."

Most record companies have already pledged support of their staffs and artists. New York-based radio stations are developing promotional activities leading up



Governor Hugh Carey

to "Music Week in New York." Additionally, New York-based publishers, recording studios and other segments of the industry are developing their own celebrations.

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

Major Labels Dominate Disco Chart As Competition for Airplay Builds

By MARC KIRKEBY

■ NEW YORK—Barely six months after some of the largest record companies plunged into disco, a handful of major labels are dominating the disco charts and rapidly diminishing the role of the small independents who helped give disco its start.

For the last two weeks, the entire top 20 of the *Record World* Disco File chart has been composed of records released by the six branch-distributed companies, their distributed labels, and two of the largest independents, Motown and TK. A year ago, a half-dozen smaller labels had disco records in the top 20, and some of the majors that are now hottest, particularly CBS, had none.

The small labels haven't been closed out entirely—10 of them ranked in last week's disco top 50—and they seem as able to come up with hits now as they did a year ago. But the competi-

tion for disco radio airplay and discotheque play has stiffened considerably with the entry of big companies with big promotion and A&R staffs—and budgets.

Even though the first-half economic slump is causing some majors to cut back the disco budgets they only recently expanded, the big companies are quickly increasing the number of quality disco records received by radio stations and record pools.

"It used to be more of a wide open field," said Sherman Cohen, assistant program director at KIIS-FM in Los Angeles. "Disco is more of a big thing now than it was then. I don't think the small labels are able to do more impressive jobs with the (club) deejays, wining and dining and all that," he added.

The majors are also following their releases with promotion, particularly outside the big cities of the northeast, that the small-staff independents can't match.

"In New York, because it's 'disco city' or because so many companies are based there, the record people who came to see me knew what was going on, and could tell me things I didn't know," said Matthew Clenott, who moved earlier this year from New York's WKTU-FM to Chicago's WDAI-FM, where he is program director. "In Chicago, most of the people most of the time do not know what's going on."

(Continued on page 48)

Communication Act Rewrite Dies As Van Deerlin Efforts Fall Short

By BILL HOLLAND

■ WASHINGTON — A lethal combination of bad timing, pre-occupation with the effects of last week's Carter energy speech, underventilated meeting rooms and insufficient Congressional comprehension led to the death last week of House Bill 3333, the Van Deerlin Communications Act rewrite.

Already plagued by an August 3 deadline to get a complete

markup of the bill, Van Deerlin and his co-sponsors could see by the middle of last week that getting the large, multi-faceted bill to the floor was going to be an impossible task.

Members of the House Judiciary Subcommittee, 15 of them, reacting to pressure from broadcast lobbies and media watchdog groups, began making proposals to take the bill section by section. Shortly afterwards, there was a vote to split off the broadcasting sections of the bill.

Sources close to the bill said that many of the members had not really had the time to digest the full content of the new bill's sections, which would bring up to date the Communication Act of 1934, and bring under one bill such widely varied areas as broadcast deregulation, the restructuring of the FCC and the telecommunications agencies, spectrum fees and common carrier laws.

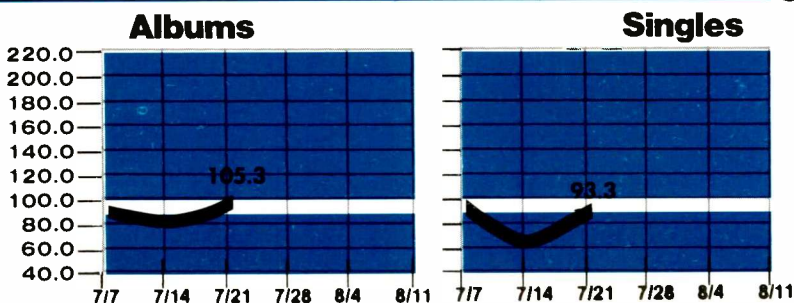
In a series of irritating incidents, ranging from a late-starting meeting to a short-tempered adjournment, it became obvious to

(Continued on page 44)

Four Labels Win \$3.2M Piracy Judgment

■ OKLAHOMA CITY — Judgments totaling \$3.2 million, the largest ever awarded in an anti-piracy action, were imposed upon Magnitron Inc., and its principals, Alvin R. "Buddy" Warner, and Gerald Burnstein, by the District Court of Oklahoma County in (Continued on page 44)

Record World Sales Index



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

GRT Files for Chapter XI Relief

By SAM SUTHERLAND

■ LOS ANGELES — Financially strapped GRT Corp. has filed for relief under Chapter XI of the bankruptcy statutes, in an effort to ease pressure from its principal creditor, Bank of America, for prompt repayment of nearly \$6,000,000 in secured loans.

GRT's petition, filed in U. S. District Court in San Jose, is expected to be reviewed sometime this week, according to top company officials.

Concurrent with the move, GRT's management team has (Continued on page 39)

Contents



■ **Page 13.** With a sound and style that recall The Beatles, the Knack (who also record for Capitol) have become this summer's fastest-breaking new rock act. Their music and energy have been complemented by unusually strong retail support and a well-orchestrated label effort, as RW's coverage shows.



■ **Page 29.** Steve Dahl, morning man for Chicago's WLUP, won a place in the radio history books (if not in the hearts of the Chicago White Sox) with the furor created by his anti-disco rally at Comiskey Park. In the aftermath of the event, RW explores the background and the consequences of the promotion-to-end-all-promotions.

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Powerhouse Picks

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

Charlie Daniels Band (Epic) "The Devil Went Down To Georgia."

The reaction has been very quick as the record shows excellent jumps up radio station charts. Numerous top five positions have been reported. Sales are happening at both rack and retail.

WCI Earnings Up

■ **NEW YORK** — Warner Communications Inc. last week reported that its second-quarter revenues, net income and earnings per share were its highest ever, despite a 19 percent drop in the operating income of its music division.

For the three months ended June 30, 1979, WCI reported net income of \$20,192,000, or \$1.01 per share, on revenues of \$367,776,000. For the same period in 1978, WCI's totals were \$16,814,000 in net income, or \$.86 per share, on revenues of \$275,367,000.

For the six months just ended, WCI earned \$51,010,000, or \$2.55 per share, on revenues of \$821,571,000, compared with earnings of \$36,056,000, or \$1.85 per share, on revenues of \$587,864,000 a year ago.

Revenues for WCI's recorded music division climbed 18 percent during the second quarter, from 133,530,000 a year ago to \$157,453,000, due largely to the inclusion this year of Japanese revenues. Operating income for the division declined from \$20,245,000 in the second quarter to \$16,402,000 in the quarter just completed.

Mankoff Named VP, Infinity Mktng./Finance

■ **LOS ANGELES**—Gary Mankoff has been appointed to the newly-created position of vice president, marketing/finance at Infinity Records, it was announced by Infinity president and chief executive officer Ron A. Alexenburg.



Gary Mankoff

Mankoff was previously Infinity's vice president, finance, and is one of the original officers of the label, founded in 1978.

A ten-year music industry veteran, Mankoff was formerly controller of the CBS Records Division, prior to which he held various financial and marketing positions within the CBS Records Group.

RCA Earnings Rise

■ **NEW YORK** — RCA last week reported that its earnings for the second quarter of 1979 were nine percent above the record totals reported for the same

(Continued on page 44)

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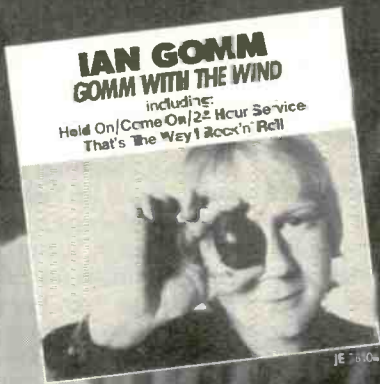
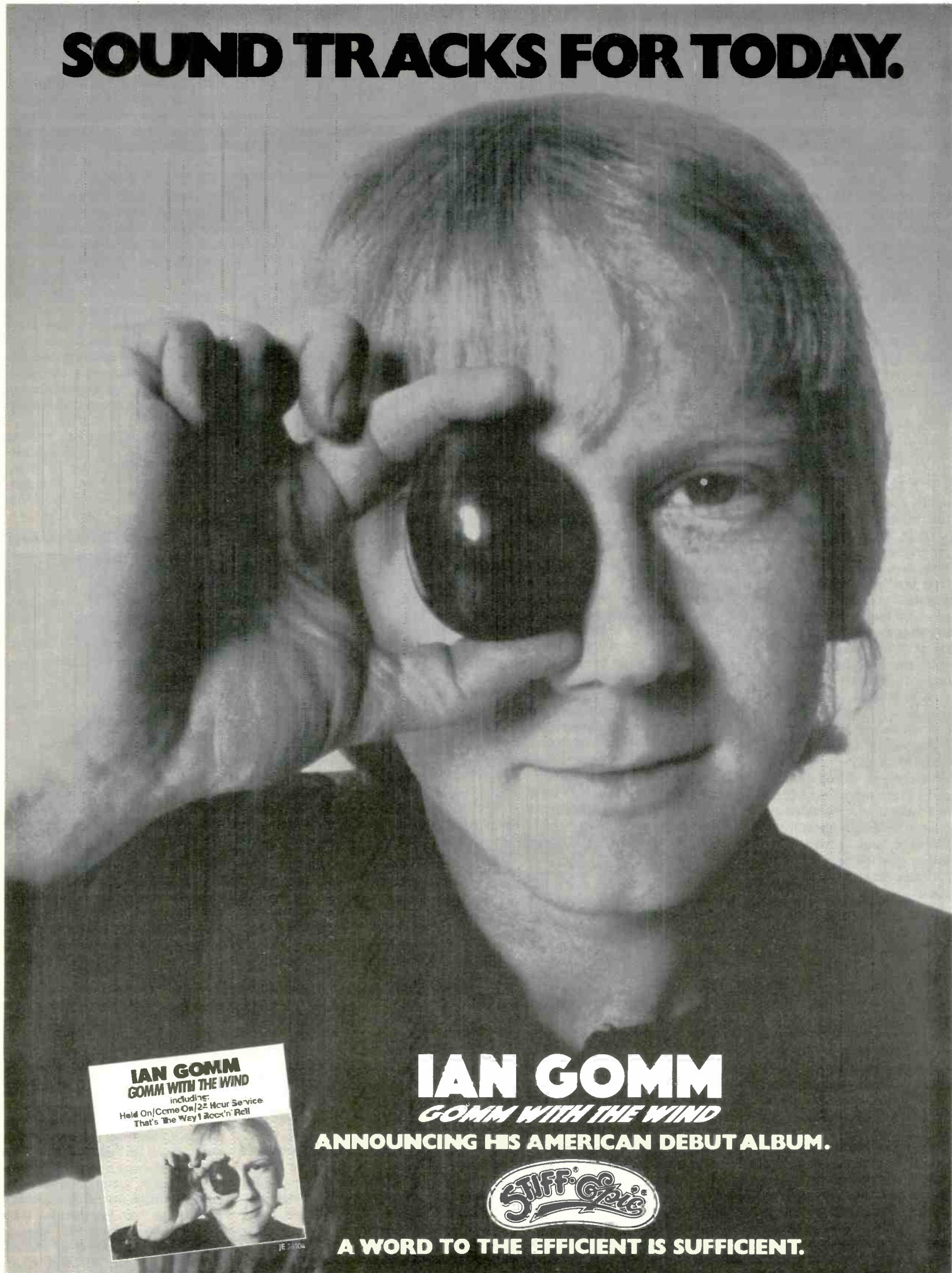
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SOUND TRACKS FOR TODAY.



IAN GOMM

GOMM WITH THE WIND

ANNOUNCING HIS AMERICAN DEBUT ALBUM.



A WORD TO THE EFFICIENT IS SUFFICIENT.

Some Anti-Disco Promotions Go On Despite WLUP's Baseball Disaster

By SAMUEL GRAHAM

■ LOS ANGELES — The recent near-riot at Chicago's Comiskey Park, prompted by an anti-disco music demonstration sponsored by WLUP-FM (see related article), has been duly noted by similarly-inclined radio programmers across the country; and while most have expressed a desire to avoid violence of the type that forced cancellation of the second game of the Chicago White Sox-Detroit Tigers double-header, several programmers indicated that their "anti-disco" or "no disco" promotions and/or campaigns will proceed as planned.

A fairly typical reaction came from KAZY-FM/ Denver director Greg Gillespie, who called the Chicago debacle "great, as long as no one was killed or brutally beaten," Gillespie also noted that WLUP had garnered some invaluable national publicity as a result of the Comiskey Park stunt.

KAZY, a Burkhardt / Abrams-programmed station with a format described by Gillespie as "flat out rock 'n' roll," programs a daily "disco destruction" feature wherein listeners are invited to call program director Dave Van Dyke during the latter's air shift and vote for their least favorite disco product. The "winning" record is then symbolically destroyed—by way of sound effects, but not in actuality—on the air.

According to Gillespie, reaction to KAZY's daily feature—which began some two months ago in response to "a lot of negative calls about disco"—has been "overwhelmingly positive," from listeners and advertisers alike. When queried as to whether the Chicago events might lead his station to minimize its anti-disco stance, Gillespie replied, "Absolutely not." In fact, he added, "We've been approached by a local rock 'n' roll bar with the idea of doing a regular disco destruction there," not dissimilar from the explosion of discs that took place at Comiskey Park.

A slightly more subdued attitude is favored by KROQ-FM/Pasadena and Bomp Records, an L.A.-based independent label, who are co-sponsoring a "no disco" promotion principally designed to expose Bomp's new, "alternative to disco" product. According to Bomp's Rich Schmitt, the label is consciously following a "low key" path after Chicago, embodied in the choice to use the "no disco"—as opposed to "anti-disco"—designation. Bomp chief Greg Shaw added, "I talked them (KROQ)

out of the 'anti-disco' thing, which was just too divisive in its approach."

In the KROQ/Bomp promotion, inspired by KROQ's Darryl Wayne whose on-air motto is "Abolish disco in our lifetime"), listeners are invited to submit original, musical demo tapes focusing on the "no disco" theme; nine winning entries will eventually appear on a Bomp "no disco" LP. In addition, several southern California retail outlets—including Music Odyssey, Platterpuss, Beggar's Banquet, Moby Disc, Adam's Apple, Hear and Now, Rhino Records, Poobah's Records and Zed's Records—are involved, in that the store providing the best in-store "no disco" display will also be invited to supply a track for the Bomp album. The various retailers also supply entry blanks for those consumers interested in the contest.

Darryl Wayne's daily shift at KROQ also features the simulated destruction of disco records, although Wayne noted that "we certainly don't want to cause a scene" after the Chicago events. Wayne detailed several other "no disco" campaigns at his station, among them a "newsletter" featuring listeners' suggestions as to "what we should do to eliminate disco" (suggestions, which Wayne said have ranged from "total pacifism to total violence," have included the likes of "cut off the Bee Gees' estrogen supply"); a planned beach party where disco product will be "buried, not blown up;" and approaches to actual discotheques, urging them to set aside a night each week

for "rock and roll dancing."

In New York, XLO-FM assistant program director Rob Cisco indicated that his station also favors the "no disco" theme, spotlighted by XLO's "no disco weekend" in mid-April. According to Cisco, the "no disco" programming, a "logical follow-up" to a "no Bee Gees weekend" held last year, was "mainly tongue-in-cheek." What's more, those two days served to promote a more humanitarian goal, Cisco said: the "give your feet a rest" idea of the "no disco weekend" was in part designed to encourage participation in a March of Dimes "Superwalk" held the following week.

According to Cisco, XLO received an "incredible volume" of phone calls in response to the "no disco weekend"; about 70 percent were positive, he said, (Continued on page 44)

FCC Has Its Ear On Loud Commercials

By BILL HOLLAND

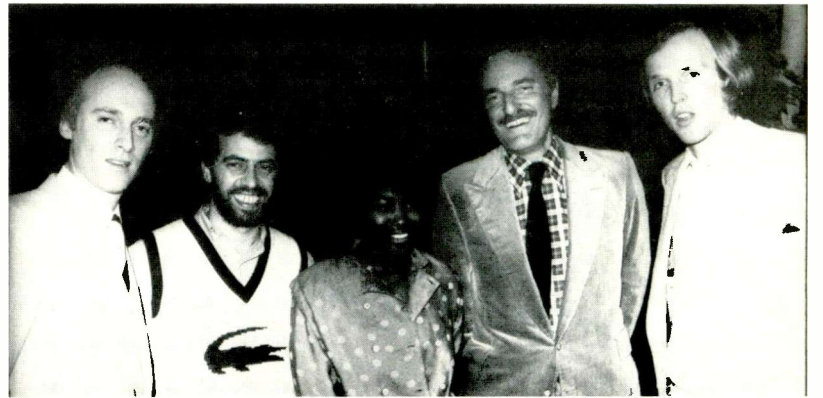
■ WASHINGTON — The Federal Communications Commission's field operations division is once again looking into complaints concerning the loudness of broadcast commercials.

In an inquiry that is asking for advice and comments on the matter through Dec. 15, the FCC wants to further define and measure loudness, and find out how best to control it.

Unlike an earlier inquiry in the early sixties, which determined that loudness in commercials is a problem, the new project hopes to utilize the more sophisticated measuring devices available to determine broadcast loudness that go beyond what, for example, a simple VU meter shows.

"A VU meter reading can be helpful, but it can also be very deceptive and let a lot of things slip through," William Hassinger (Continued on page 39)

A&M Execs Meet with Armatrading



During a recent visit to England, Jerry Moss, chairman, A&M Records, met with A&M artist Joan Armatrading and manager Mike Stone, left. Other A&M executives at the gathering included Derek Greene, seen between Stone & Armatrading, managing director of A&M U.K. and Marcus Bicknell, right, managing director of A&M Europe. A live Joan Armatrading album will be released by A&M Records in September.

High Prices, Imports Cause Uproar In British Industry

By VAL FALLOON

■ LONDON — The disc marketplace here has taken on the air of a battleground in the past few weeks, with record companies threatening court action over imports, the musicians union negotiating with the BPI for a possible 40 percent increase in session fees, and the dealers rallying for a protest meeting against price increases, margin cuts and loss of settlement discounts.

The meeting, set for July 24 and held by the Gramophone record retailers' committee, invites dealers to fight back, and is expected to recommend action against the various record company cutbacks. EMI has reduced its prompt settlement terms; Pye will charge interest on bills after

30 days, and Polydor has cut its margin from 33 to 30 percent. However, Polydor has promised to "peg" prices, but claims "record companies are fighting for their lives."

Polydor, along with sister company Phonogram, is threatening court action under the 1956 copyright act against dealers selling imports from outside the EEC without permission. One store, Harlequin, has already had Bee Gees product, imported from Canada, removed from one of its stores. Other company titles suffering from imports are Dire Straits' "Communique" and The Who's "The Kids Are Alright."

The music trades association (Continued on page 51)

London Lays Off 5

■ NEW YORK — The recent industry-wide belt tightening has hit London Records as five employees will be terminated this week, according to executive vice president Terry McEwen.

"This is just part of our continuous restructuring efforts which at times involve cutbacks in order to implement new and less expensive programs," he said.

Already released from their duties at London are Bob Paiva, national promotion product manager, and Billy Smith, an independent promotion representative who's on the payroll as a disco consultant. According to John Harper, national sales manager, the number fired is a small percentage of the entire staff. "This restructuring is similar, but not to the extent of the recent moves at CBS and Casa- (Continued on page 39)

ROCKY III

The music continues...

Music by
Bill Conti

Original Motion Picture Score Album. UA-LA972-1
Available on United Artists Records and Tapes.



Chart Analysis

Donna Summer Remains Solid at #1, #3; Rickie Lee Single Debuts As Chartmaker

By JOSEPH IANELLO

Old news is good news for Donna Summer (Casablanca) this week as her two singles remain solidly entrenched in the #1 and #3 positions. Anita Ward (Juana) continues to break Summer's monopoly with her #2 record, but otherwise it's a combination of r&b, BOS and pop chart action, in addition to great sales and a #1 album that bolsters the "summer story."

Dr. Hook (Capitol) at #5, John Stewart (RSO) at #7, Kiss (Casablanca) at #8, and Chic (Atlantic) at #10 are the other newsmakers in the Top 10 due to their strong moves, heavy airplay, and solid bullet listing. The sales picture for Dr. Hook continues to improve and a big add at KFRC strengthened the radio outlook. Stewart has gone Top 5 in several

markets including Pittsburgh and San Diego with the coveted #1 slot in Washington, D.C. Sales continue to come in strong while radio picture is on the upswing and Stewart's lp adds momentum with a bullet at #28.

Kiss has excellent rack and sales activity even though there are some holes on the airplay side. Meanwhile, Chic's BOS popularity has expanded to a #2 bullet while the pop scene looks just as bright with adds at KJR and F105; Top 5 status at WABC, CKLW, and WHBQ; and a #1 rating at 99X.

Rickie Lee Jones (WB) entered the chart at #69 bullet to earn this week's Chartmaker title with adds at F105, KXX106, KING, and great action on the retail and rack levels.

Four singles in the teens were hot enough to earn bullets this week including Elton John (MCA) at #12, Raydio (Arista) for #15,

Barbra Streisand (Col) doing #16, and The Knack (Capitol) blasting away at the #17 position, all the way from last week's #30 slot. The Knack is the big story, as the record has consistently jumped 10, 20, and even 30 slots on radio stations across the country. The Elton John record is flirting with the Top 10 as sales come in steadily and radio action remains up. Although most of the BOS action is over for Raydio, the pop picture is growing stronger with strong jumps wherever played. Adds were picked up at KVIL and KFRC. Barbra Streisand is selling well at the rack and retail levels while picking up a bushful of adds.

Like the teens, the twenties have cooled off this week with only four singles earning bullets. ABBA (Atlantic) shot to #21 bullet on the basis of strong sales, especially at the rack level, while radio action began to subside. Joe Jackson (A&M) stayed healthy at the radio and sales levels for a #24 bullet, Maxine Nightingale (Windsong) jumped to #27 bullet with adds at KJR and WGCL, and Earth, Wind & Fire

(ARC/Col) combined steady BOS and pop sales action with radio adds at CKLW, WIFE, WPEZ, WZZP, KIMN, and Q102 for a #28 bullet.

Six of the thirties are bulleted records led by a cluster of three, starting with Robert John (EMI-America) at #30 bullet, on the strength of adds at KJR, KVIL, CKLW, WIFE, and KSLQ. Following John is Kansas (Kirshner) at #31 bullet coming from an improving airplay picture, and The Cars (Elektra) at #32 bullet with new airplay on WPEZ, Q105 and KIMN, and great sales action.

Bunched at #36, #37 and #38 are Supertramp (A&M), Eddie Rabbitt (Elektra) and Charlie Daniels Band (Epic), respectively. Supertramp is developing a healthy sales picture and adds at CKLW, 13Q, WTIX, KRBE, KFI, KFRC and CAO keep pouring in. Rabbitt has a bullet on the #5 slot in this week's *Record World* Top 100 Country Chart, which helped propel him upward along with good radio moves. Daniels got new adds at KJR, WTIX, and KSTP for some quick moves across the na-

(Continued on page 44)

Singles

Pendergrass, Knack LPs Bullet in Top 10 As Donna Summer Holds onto Top Spot

By SAMUEL GRAHAM

The top four positions on the Album Chart remained unchanged this week, with Donna Summer (Casablanca) continuing to hold down the #1 spot, followed in order by Supertramp (A&M), Cheap Trick (Epic) and Earth, Wind and Fire (ARC/Col). The competition at this level remains tight; nevertheless, Summer this week was able to pull away to a fairly comfortable margin in front of Supertramp, after assuming the #1 spot just last week.

Elsewhere in the top ten, Teddy Pendergrass (Phila. Intl.) moves to #5 bullet on the strength of continued gains at both rack and retail; while the single from this lp is showing very well on the back side, there is no extensive spread into pop, indicating that the bulk of the lp sales are due to black airplay and one-stop activity.

Also bulleting in the top ten this week—just its fourth on the

chart—is The Knack (Capitol), unquestionably one of the hotter pieces of product currently on the market. With the group's "My Sharona" single having jumped from #30 to #17 on the Singles Chart, it appears that this lp will only continue to pick up steam as well.

Scattered throughout the rest of the chart are a number of albums that showed some impressive gains this week. Among them are: Charlie Daniels (Epic), up to #13 bullet with excellent numbers at retail, where reported, combined with strong racks; Neil Young (Reprise), jumping nearly 30 spots to #30 bullet on the basis of outstanding sell-through at retail and good racks—and all without the help of a single; Robin Williams (Casablanca), up 33 spots to #32 bullet with strong racks and particularly impressive retail on both the east and west coasts, as well as the south and the midwest; LTD (A&M), now at #38 bullet with retail and one-stop action in nearly every area of the country, and some racks as well; Columbia's "Main Event"

soundtrack, moving to #52 bullet largely on the basis of featured artist Barbra Streisand's expected strong showing at the rack level; the Kinks (Arista), off to perhaps their best start, sales-wise, in their career, checking in this week at #67 bullet with retail

on both coasts and throughout the midwest; Robert Palmer (Island), this week's Chartmaker, entering the top 100 at #73 bullet with steady retail growth; and the late Minnie Riperton (Capitol), with solid retail sales on both

(Continued on page 56)

Albums

Regional Breakouts

Singles

East:

Maxine Nightingale (Windsong)
Robert John (EMI-America)
LRB (Capitol)
Sniff 'n' The Tears (Atlantic)
Oak (Mercury)

South:

The Knack (Capitol)
Cars (Elektra)
Supertramp (A&M)
LRB (Capitol)
Robert Palmer (Island)

Midwest:

The Knack (Capitol)
Cars (Elektra)
Supertramp (A&M)
Charlie Daniels Band (Epic)
LRB (Capitol)

West:

Robert John (EMI-America)
Supertramp (A&M)
LRB (Capitol)
Bram Tchaikovsky (Polydor)

Albums

East:

Robert Palmer (Island)
Sun (Capitol)
Cameo (Chocolate City)
Studio 54 (Casablanca)
Michael Henderson (Buddah)
Nils Lofgren (A&M)

South:

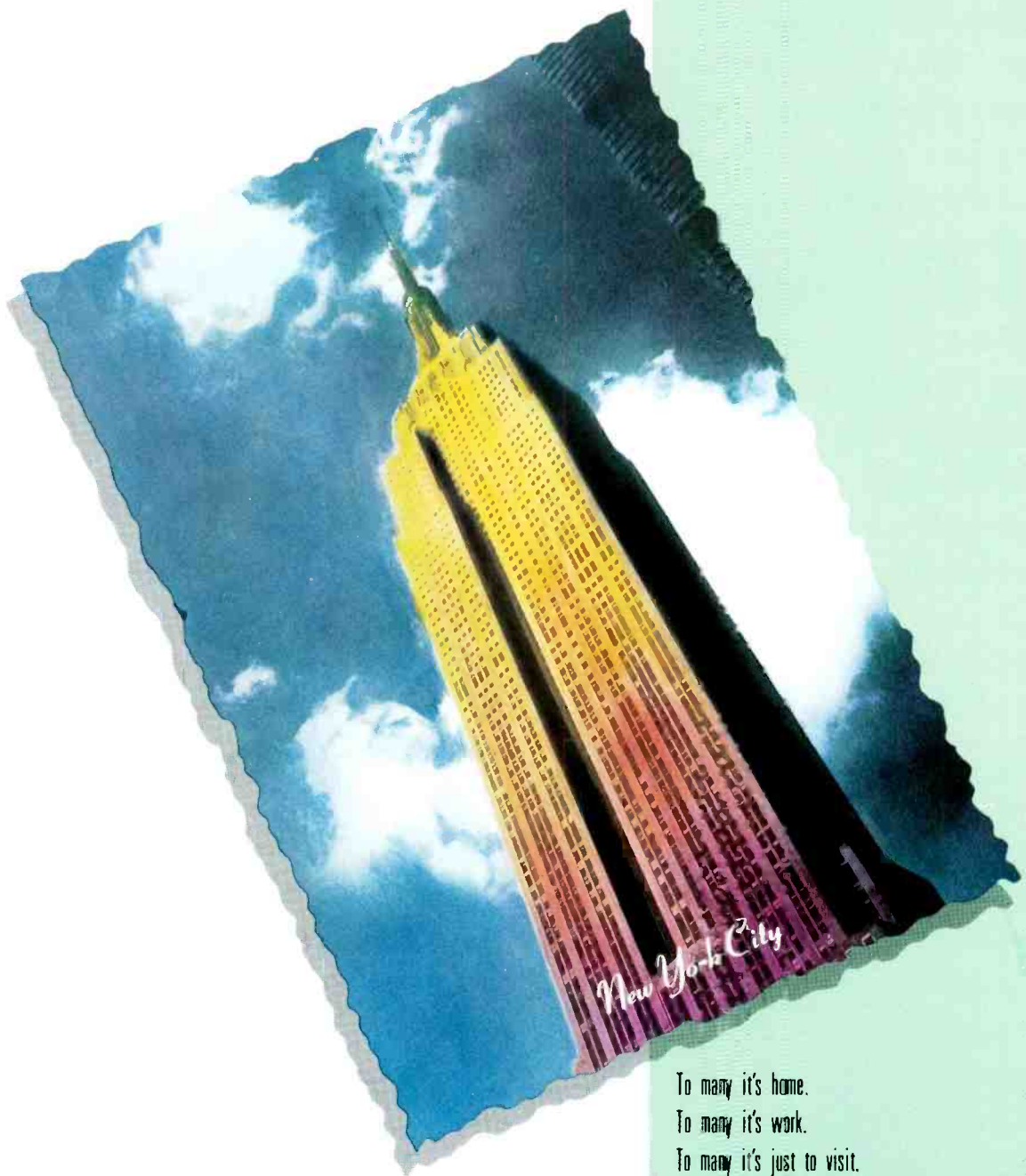
The Kinks (Arista)
Robert Palmer (Island)
Cameo (Chocolate City)
Michael Henderson (Buddah)
Studio 54 (Casablanca)

Midwest:

Robert Palmer (Island)
Michael Henderson (Buddah)
Studio 54 (Casablanca)
Flash & The Pan (Epic)
UNICEF Concert (Polydor)

West:

Robert Palmer (Island)
Cameo (Chocolate City)
Studio 54 (Casablanca)
Nils Lofgren (A&M)
Flash & The Pan (Epic)



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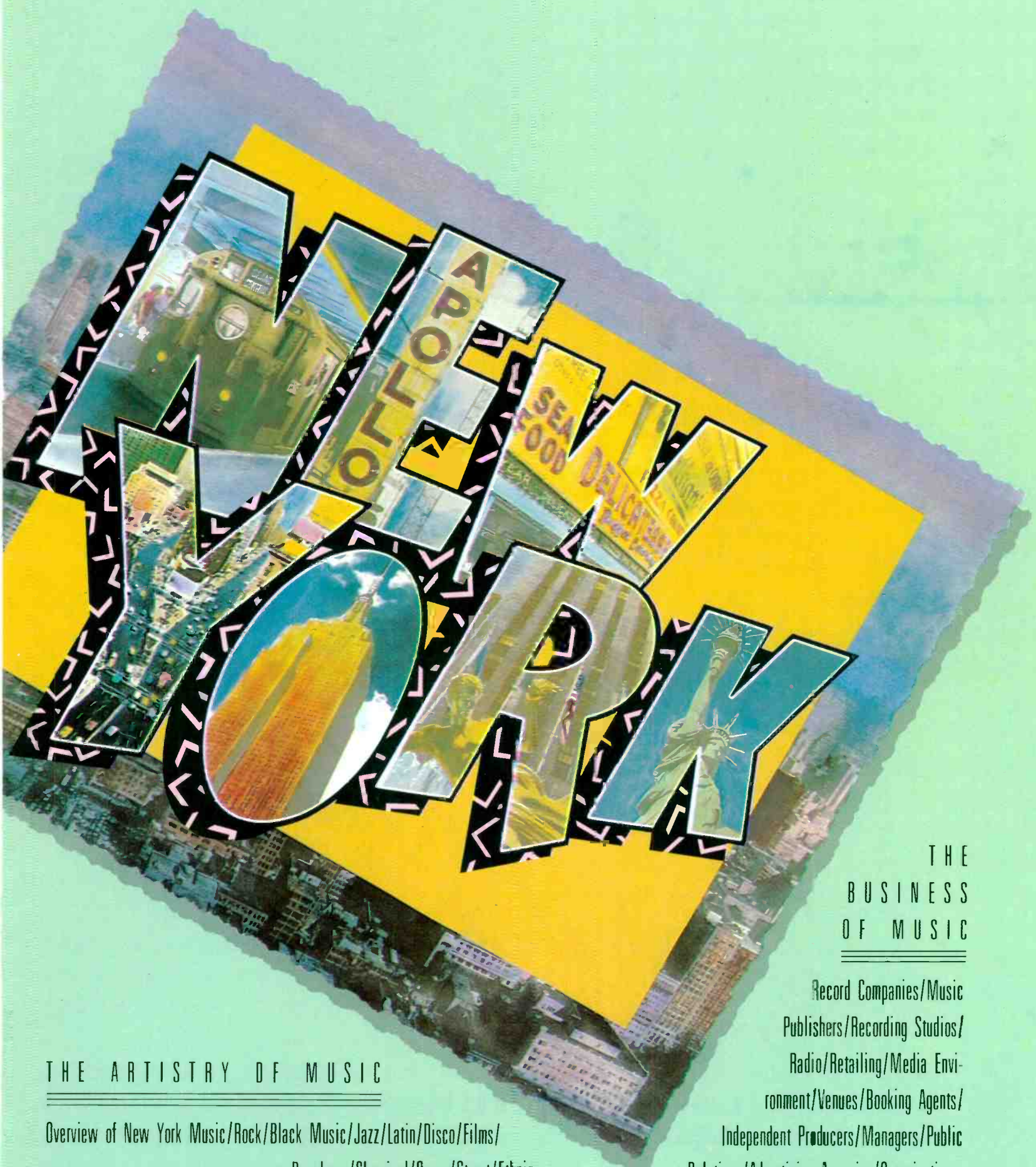
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EDITORIAL & ADVERTISING DEADLINE: SEPTEMBER 4

Music-Tour Group Sets Airlift For Nicaragua Relief

By SAMUEL GRAHAM

■ LOS ANGELES — In an effort to provide much-needed aid to the citizens of war-torn Nicaragua, the Go Group—parent company of Go Leasing, supplier of four-engine aircraft for use by touring musical groups—is currently organizing what company president Ronald J. Clark hopes will be a massive airlift of food, medicine and other supplies to that Central American country. According to Clark, the first such airlift may have been available for departure from the Los Angeles area as early as last Friday (20).

"I've been thinking about this for a number of weeks," said Clark, who indicated that he had been made aware of the severity of the Nicaraguan situation by his own Nicaraguan employees. "But although I could see that there was a lot of suffering there, it didn't seem proper that we should get involved as long as there was a government intact there." The recent resignation of Nicaraguan president Anastasio Somoza, he said, provided him with the opportunity to put his airlift plans in action.

Clark, who noted that "we are certainly not politically aligned with anybody in this situation," added that "we have decided to make such supplies as food, medicine and clothing available for interim relief until such time as our government gets involved," a development that he indicated "might take quite a while. But we can at least start it off," said Clark. "We did the same thing several years ago, after the major earthquake in Guatemala—we got some aid in there in the very beginning, when it was really needed."

Fuel Availability

The principal deterrent to the Go Group's plans, said Clark, is the availability, or lack thereof, of fuel and supplies, or the funds to purchase same. "My resources are not unlimited," he said. "But if I can get government support, or donations from the private sector, I could supply an airlift of tremendous proportions. We'd like to think that other companies in the private sector would like to help, either with funds or fuel."

Aircraft equipment available for immediate departure, Clark noted, include two Viscount four-engine, turbo-prop airliners, as well as larger DC-6 and DC-7 freighters; "the type of plane we use will depend on the amount

(Continued on page 51)

Retail Buzz, Label Support Help Knack Become a Summer Smash

By SOPHIA MIDAS

■ NEW YORK—Bulleting over 60 points to #9 on *Record World's* Album Chart a mere three weeks after its entry as Chartmaker of the Week, the debut LP by Capitol recording artists the Knack is taking the retail marketplace by storm and shows every indication, according to retailers, of strong top five potential.

Already #1 at some retail outlets and taking big jumps at the racks, the new rock group's "Get the Knack" LP gained Top Airplay status in *RW's* album Airplay report this week, and the single, "My Sharona," was rapidly added to Top 40 radio stations throughout the country, and rose to #19 bullet on *RW's* Singles chart.

Rapid Gold

Touted as the fastest album to be certified gold for Capitol since the historic "Meet the Beatles" in 1964, "Get the Knack" owes its success to several factors. Both retailers and Capitol executives cite musical accessibility and marketing as being key points in the album's immediate acceptance. The recent trend of

the new rock music was also cited as paving in-roads for the Knack's success.

According to Don Simpson, LP buyer for the Fathers & Sons chain, the marketing efforts and enthusiasm of Capitol executives were in direct correlation to the Knack's hitbound potential. "My Sharona," said Simpson, "is a killer cut that lives up to the hype it got. Everyone was aware of the hype months before the LP was released, particularly in the west coast where the band originated. It was natural for radio to jump on it. I know that I ordered two to three times heavier than I normally would have for a new group, and that's basically because I heard so much about it way before it was released."

Internal Marketing

Discussing Capitol's marketing of the LP, Bruce Garfield, Capitol's director of talent acquisition, said, "There was a lot of internal marketing done for the Knack; everyone went down to see them at the local LA clubs, from VPs of the company to secretaries; the entire company was excited

about signing them." Bruce Ravid, Capitol's manager of west coast talent acquisition said, "The signing process of the Knack was a company effort; we knew we had a potential smash hit on our hands, and it was a natural for us to get excited about them way before they were signed to us."

Although retailers heard a great deal about the Knack long before the album was released, most retailers were totally surprised by the rapidity with which the album was accepted by the buying public. "We saw it coming," said Music Stop's Debra Guyton, "but never expected it to soar to the top as quickly as it did." Bonnie Beigel, buyer for 1812 Overture said, "The album exploded so quickly that we couldn't even report it as a break-out. The first week we had it, it hit our top 20 and now it's #1. It came out of nowhere."

"A starving generation" of rock fans and the increasing popularity of new rock music were cited for pushing the Knack to the top of the charts. "The Knack," said Bill Millar of Discount Records, "is one of the best examples of power pop music. Like Toto, the Knack happened because of their sheer musicality, and that's why it's getting the top 40 and FM airplay it's getting. Rock fans are dying to hear good, straight-ahead rock and roll again."

Steve Goldberg, assistant manager of Platters said, "The Knack is breaking all records for us. It's killing all of our other acts. The main reason it's happening is because it's very accessible; it's simple rock and roll, and a wonderful change from all of the over produced records we've had."

Ravid said, "Like so much of the new rock music, the Knack's

(Continued on page 53)

Quatro at the Roxy



Suzi Quatro's three-night engagement at The Roxy came at the start of her extensive headlining concert tour of North America in support of her RSO album, "If You Knew Suzi." Pictured backstage after the show are (from left) Nicky Chinn, manager; Suzi Quatro; Mitch Huffman, RSO vice president of sales; Bob Smith, RSO national promotion director; Al Coury, president of RSO Records; and Rich Fitzgerald, RSO vice president of promotion.

New Motown Studio Near Completion

■ LOS ANGELES—Motown Records is now nearing completion of the \$3 million newly reconstructed "Motown/Hitsville USA" recording complex in Los Angeles, it has been announced by Michael Roshkind, vice chairman and chief operating officer of Motown Industries.

According to Guy Costa, vice president and managing director of Motown studios, Motown's recording complex, which is expected to be completed in three weeks, now will be comprised of four studios.

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E/P/A Holds Coast Meetings



The Epic/Portrait/Associated Labels recently concluded mid-year A&R/Promotion/Marketing meetings in Los Angeles, at which time plans for the labels for the balance of the year were formulated. Don Dempsey, senior vice president and general manager, E/P/A chaired the meetings. Pictured in photo, top left (from left) are: Don Dempsey, Sr. VP & general manager, E/P/A; Kevin Cronin, Epic's REO Speedwagon; Stan Monteiro, VP, west coast marketing, E/P/A; Gary Richrath, REO Speedwagon. Photo, top left (from left) shows: Steve Einzsig, product manager, E/P/A, west coast; Barry White, (Unlimited Gold Records); Glodean White; and Tony Martell, VP & general manager, CBS Associated Labels. Pictured bottom right (from left) are: Jet Records' Alan Price; Sharon Arden, VP, Jet Records; Ron McCarrell, VP marketing, E/P/A; Gordon Anderson, director, CBS Associated Labels. Photo, bottom left, shows (from left): Paris Eley, VP promotion, black music marketing, CBS Records; Michael Jackson; Susan Blond, VP press & public information, E/P/A; Randy Jackson.

MCA To Release 'Evita' Recording

■ LOS ANGELES — MCA Records will release the premiere American recording of "Evita," according to label president Bob Siner. The musical's librettist, Tim Rice, and composer, Andrew Lloyd Webber, will produce this new recording of the entire work, based on the life story of Eva Peron.

Double Album

The double album is scheduled for a late August release and will contain all the new material written for the U.S. stage production that reaches New York on September 25. The Broadway casts features Patti LuPone (Eva Peron), Bob Gunton (Juan Peron), Mandy Patinkin (Che Guevara), Jane Ohringer (Peron's mistress) and Mark Syers (Agustín Magaldi).

Broadway Company

The project involves over 80 musicians and the full Broadway company of 46 singers. The additions to the work, including completely new sequences for the character Che, have added a new dimension to the score.

Euro Representation Increases for Musexpo

■ NEW YORK—Musexpo '79 will for the first time have almost total representation from all of Europe and most parts of the world when it convenes this year from November 4-8, 1979 at the Konover Hotel, Miami Beach, Florida.

Over 1000 executives from 450 overseas companies primarily from Europe with added participation from Germany, France, Italy, United Kingdom, Scandinavia, Holland and Spain have to date confirmed their attendance at Musexpo '79, many of them also reserving office/booth space and videotime for the first time.

Approximately one third of those international companies are participating at Musexpo for the first time. Several are young, aggressive record labels who have experienced much success with their product and artists in their markets in the international disco field and are seeking to expand their success and set up label deals or their own operations in North and South America at Musexpo.

New Participants

The list of first time participating companies at Musexpo '79 from overseas includes Baby

Records / Emergency Records (Italy), Disques Carrere (France), Sonodisc (France), Acrobat Records (U.K.), Fuse Music (U.K.), Satril Records (U.K.), Rediffusion (U.K.), Red Bus Records (U.K.), Aquarius (France), Toledo Music (Germany), Chappell / Intersong (Sweden), Warner Bros. Music (France), CGD (Italy), You You Music (France), Start Records (Italy), H.S. Records (France), Rimpo / Tontrager (Germany), Mitch Murray (U.K.), Fors & Fors AB (Sweden), Sonovox (Portugal), Disques Ibach (France), Cinevox Records (Italy), West Edizioni (Italy), Steyrer Disco (Germany), Multitone (Sweden), EMI (Holland), Rainbow Records & Concert (Germany), Roba Music (Germany), Countdown Music (Germany), Chipping Morton Studios (U.K.), Air Studios (U.K.), Music Box (Greece), Bellver Music (Germany), Easeronics (Israel), and Magazine Music (Germany).

Atco Inks Numan & Tubeway Army

■ NEW YORK — Gary Numan & Tubeway Army have been signed to a long-term, exclusive recording contract with Atco Records for the United States.

CBS, Springsteen Sue To Block Bootleg LPs

By PETER FLETCHER

■ LOS ANGELES — CBS Inc. and Bruce Springsteen have filed a civil suit in U.S. District Court here seeking over \$1.75 million in damages against alleged bootleg album manufacturer Andrea Waters.

The suit involves four bootleg recordings of Springsteen and one bootleg recording of Epic act Cheap Trick.

The action, filed by Howard Smith of Mitchell, Silberberg & Knupp here, accuses the defendants of infringement of copyrights, unfair competition, unjust enrichment, unauthorized use of name and likeness, and interference with economic advantage.

Also named in the suit are retailers Beggar's Banquet and Still Rare Records; Fidelatone Manufacturing, a Hawthorne, California pressing plant, and Jim Washburn, manager of the Beggar's Banquet retail store in Anaheim, California.

CBS and Springsteen have also asked for a temporary restraining order, preliminary injunction and permanent injunction enjoining and restraining the defendants from engaging in any further act of infringement of Springsteen's copyrights.

(Continued on page 53)

Commission To Update White House Library

By BILL HOLLAND

■ WASHINGTON — First Lady Rosalyn Carter met recently with a number of well-known American record producers, musicians and music writers at the White House and announced their appointment to a commission to select new recordings for the White House Record Library.

The commission's task is to update the original 1973 collection of fine recordings presented to the White House as a result of an offer by the Recording Industry Association of America (RIAA).

The commission members include record executive and producer John Hammond, who will serve as chairman, Ed Bland, the record producer and arranger, music critics Bob Blumenthal and David Hall, composer and pianist John Lewis, Paul Kresh, a producer and an authority on non-musical recordings, and Frances Preston, a vice president of BMI, Inc. and former president of the Country Music Association.

The commission will have no federal budget or office, and miscellaneous expenses will be absorbed by the RIAA.

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Record World Single Picks

LENE LOVICH—Stiff/Epic
9-50725



LUCKY NUMBER (prod. by Stateless) (writers: Lovich-Chappell) (Almo, ASCAP/Oval) (2:47)

This first single from her "Stateless" LP finds some of its appeal in Lovich's quirky vocals and part in the infectious, rocking rhythm. The light synthesizer effects, clucking percussion and overall arrangement bespeak a fresh, inventive approach and style that is totally accessible.

ROXY MUSIC—Atco 7204



ANGEL EYES (prod. by group) (writers: Ferry-Mackay) (E. G., BMI) (3:08)

The unpredictable Roxy Music offers outstanding music whatever the style & this is no exception, even though it may surprise some fans. Bryan Ferry's trademark vocals are everpresent & among the numerous sound effects are synthesizer swirls appearing everywhere. This attractive dancer is a disco-rock success.

THE O'JAYS—Phila. Intl. 3707
(CBS)



SING A HAPPY SONG (prod. by Gamble-Huff) (writers: Gamble-Huff) (Mighty Three, BMI) (3:33)

The tribal tom tom opening introduces a blithe, multi-lead vocal score that abounds with spirit. The prominent backbeat, happy horn fills and carefree vocal trades establish a genuine uplifting feeling that fits the mood for dancin' or relaxin'. Widespread appeal from some real pros.

JONI MITCHELL—Asylum 46506



THE DRY CLEANER FROM DES MOINES (prod. by Lewy) (writers: Mitchell-Mingus) (Crazy Crow/Jazz Workshop, BMI) (3:20)

Mitchell bops her lyrics to Mingus' music while Jaco Pastorius leads the way with his sometimes supple, often engaging and occasionally eccentric bass. The big band horn arrangement is filled with gusto and the whole opus, while skirting commercially, will intrigue her old fans while winning new ones.

Pop

SAMANTHA SANG—United
Artists 1313

IN THE MIDNIGHT HOUR (prod. by Monardo-Wheeler-Bongiovi) (writers: Cropper-Pickett) (East Memphis/Cotillion, BMI) (3:09)

There's an astonishing array of stylish instrumental techniques on this expertly produced pop dance classic. Sang & her supporting chorus are superb. A charttopper.

MECO—Casablanca 998

DEVIL DELIGHT (prod. by Monardo) (writer: Phillips) (Famous Music, ASCAP) (3:30)

Meco's sweeping sound has all the earmarks of a pop-a/c smash. Delicious vocal blends parade in front of a bouncy rhythm & cheerful melody.

DIXIE HOUSE BAND—Infinity
50,002

SOONER OR LATER (prod. by Flicker) (writer: House) (House It Sound, ASCAP) (3:07)

The unique female-male lead guitar team joins keyboardist Dixon House to front this energetic five-member group. Their big, rockin' sound will be an AOR standard.

HENRY PAUL BAND—Atlantic
3607

SO LONG (prod. by Ron & Howard Albert) (writer: Paul) (Hustlers, BMI) (5:09)

Paul's soft, acoustic opening is set-up for an effective rhythm swell that builds steadily in vocal emotion & instrumental intensity. Hit-bound for AOR-pop.

THE EUCLID BEACH BAND—
Epic/Cleve. Intl. 8-50741

THERE'S A MOON OUT TONIGHT (prod. by Carmen) (writers: Reising-Girard) (Camex, BMI) (3:42)

Lot's of fun with this latest installment from Cleveland's burgeoning rock scene. Youthful vocals, a strong melody, syndrums, and shades of Beach Boys pop make this work for AOR-Top 40.

PURE PRAIRIE LEAGUE—RCA
11678

I CAN'T HOLD BACK (prod. by Ron & Howard Albert) (writer: Gill) (Prairie League, ASCAP) (2:44)

The title track from their new LP shows more of that ebullient country-rock they're so good at. Loveable falsetto harmonies & a virtuoso guitar solo do the trick.

RUNNER—Island 49007

FOOLING MYSELF (prod. by Guthrie) (writers: Gould-Merrill) (Ackee, ASCAP/ATV, BMI) (3:01)

Strong lead & harmony vocals carry this pop-rock package special delivery. Stamped with a hefty rock guitar run, this should go big on AOR.

NRBQ—Rounder 4522

GET THAT GASOLINE (prod. by group) (writers: Adams-Craig) (Varmint, BMI) (2:50)

Originally released in a different form some five years ago, this timely version predates an upcoming LP & previews a tight, lively NRBQ sound. Good time rock 'n' roll.

TOBY BEAU—RCA 11670

THEN YOU CAN TELL ME GOODBYE (prod. by Putnam) (writer: Loudermilk) (Acuff-Rose, BMI) (3:39)

Beau covers the Casinos 1967 Top 10 classic with verve and authority. The class vocals and golden guitar breaks insure pop and a/c success.

B.O.S./Pop

OHIO PLAYERS—Arista 0440

DON'T SAY GOODBYE (prod. by group) (writers: group) (o.p.o., BMI) (3:55)

A deliberate, funky pace sets an appropriate backdrop for the showcase, semi-scat vocal despair. Interesting and appealing for fans & newcomers.

GRACE JONES—Island 49002

ON YOUR KNEES (prod. by Moulton) (writers: LaRue-Corbetta) (Planetary/Corbetta, ASCAP) (3:49)

Jones has developed into the consummate entertainer & one

reason why is her confident, commanding vocal style. Here she's in the groove again backed by a spunky disco track.

EVELYN "CHAMPAGNE" KING—
RCA 11680

OUT THERE (prod. by Lofe) (writers: Peake-Life) (Mills & Mills/Six Continents, BMI) (3:30)

King spreads her cries of love over the upper ranges while heavy bass/percussion clops fill the lower registers. A wonderful toe-tapping, shoulder-shaking hit.

SWEET INSPIRATIONS—RSO 932

LOVE IS ON THE WAY (prod. by Monaco & Ciner) (writers: Rome-Hurt) (April/Richie Rome, ASCAP/Blackwood/PH Factor, BMI) (3:30)

You've heard this amazing trio with Elvis & Rick Nelson among others, and their background experience bursts into the forefront here with multi-octave brilliance. Great for several formats.

CHERYL LYNN—Columbia
1-11047

YOU SAVED MY DAY (prod. by David & Marty Paich) (writer: May) (Kidada/House of Twins, BMI) (2:40)

Lynn's message is rhythm on this indelible hip-shaker. The vocals are mixed as another instrument, working as a part of the total motion machine.

SHADEE—Tamla 54302
(Motown)

I JUST NEED MORE MONEY (prod. by Operation 98) (writers: Gaye-Story-Spivey) (Jobete, ASCAP) (2:53)

Fasten your seatbelts on this exciting ride through piano ripples, horn struts, bass blasts and a knockout rhythm section. The vocals lead the way with punch.

HEAVEN AND EARTH—Mercury
74081

I FEEL A GROOVE UNDER MY FEET (prod. by Johnson-Williams) (writers: Carter-Williams) (Mengae de Trois, BMI) (3:45)

Ignited by a stream of percussion fuel, the rhythm section pushes hard on this lively pop-funker. Tough, passionate vocals add fire while a mixed-down sax burns.

MIRA WATERS—Gordy 7170
(Motown)

YOU HAVE INSPIRED ME (prod. by Davis) (writers: Waters-Deadrick) (Jobete, ASCAP) (3:51)

Waters provides the inspiration through the first half of this action cut with her elegant vocals, then a full assault of syndrums, percussion and guitars jam the finish.

THE BECK FAMILY—LeJoint
34005 (London)

FALLING IN LOVE AGAIN (prod. by Life-Greene) (Mills and Mills, BMI) (4:24)
Smooth as silk vocals dressed in keyboard lace are delivered by this young & talented, six-member unit. The mid-tempo rhythm & blues sound is right for radio & club play.

TASHA THOMAS—Atlantic 3606

HOT BUTTERED BOOGIE (prod. by Glaser-Rugile) (writer: Glaser) (Velocity, BMI) (3:38)

Thomas has a funky good time with this super-charged disc. Guitar & keyboard solos add spice but it's Thomas' street-wise vocals that stop the show.

Country/Pop

FREDDIE WELLER—Columbia
1-11044

THAT RUN-AWAY WOMAN OF MINE (prod. by Baker) (writers: Putman-Cook) (Tree, BMI/Cross Keys, ASCAP) (3:16)

Weller goes south of the border for his latest, with plenty of latin rhythm, percussion and guitar colors. The lyrics bring a smile & the music demands a listen.

MICKI FUHRMAN—MCA 41057

BLUE RIVER OF TEARS (prod. by Fogel song) (writer: Goodrum) (Sailmaker/Chappell, ASCAP) (3:04)

Yet another striking female voice hits the country music scene with this moving ballad. Strong on emotion and range, Fehrman offers an appealing blend of country-pop & gospel.



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75008 Paris, France
Tel: 266.18.09
Telex: 611211F

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Georgenstrasse 53
8 Munich 40,
West Germany
Tel: (089) 378-1393

Greif, Wyoff Combine for Intl. Projects

By SAM SUTHERLAND

■ LOS ANGELES—Veteran artist management executive George Greif and Paris-based entrepreneur Hubert Wyoff last week unveiled a new joint venture teaming the Greif-Garris operation here with Wyoff's Delove production and music publishing combine to launch a series of international recording projects.

Under the new arrangement, Wyoff will maintain a U. S. base for Delove in the Greif-Garris office complex in West Hollywood, with Wyoff's Parisian base becoming the European outpost for the team.

Sessions

Already being groomed for upcoming recording sessions are soloist Henry Iglesias, Jenny Mullen and Joelle Morgansen. Also included is one of Greif-Garris' longest continuous clients, the New Christy Minstrels, now ending a long hiatus from active commercial recording with a new overseas label deal.

Formed a month ago, the Delove collaboration has already begun paying off, according to Greif. "In our first four weeks in business together, we've turned four deals in six figures for France alone," he asserts, going on to trace his relationship with Wyoff over the past 18 years.

Wyoff had been a prominent disc jockey in France before deciding to shift to a career in production and publishing through the formation of Delove earlier this year. Greif, who encouraged the move, then entered the picture through his involvement with Kangaroo, a group Wyoff placed with Carrere in France.

'Bahamas'

Initiating the venture was that act's first single, "Bahamas." "We picked it up in Italy," explains Greif, "and Hubert's company sold it to Carrere. I was over in France at the same time because I had the Christys in Cannes

for a month of dates."

Wyoff adds that the deal with Carrere was struck in an hour after he played the master to label execs during a phone call.

New Contract

Since then, they've secured another contract for the New Christy Minstrels, due to finish their first new single in over a decade this week. Greif-Garris had concentrated primarily on the group's live appearance scheduled both here and abroad, with the lack of recording activity determined, in Greif's view, by the diminished market for the choral folk style the group had originally employed. Apart from the development of a more contemporary arranging style and the influx of new mem-

(Continued on page 35)

CBS Taps Dileo

■ NEW YORK — Al Gurewitz, vice president, national promotion, Epic / Portrait / Associated Labels, has announced the appointment of Frank Dileo to associate director, national promotion, CBS Associated Labels. He will report directly to Gordon Anderson, director, national promotion, CBS Associated Labels.



Frank Dileo

Dileo has worked in national promotion for RCA Records and Monument Records.

A&M Ups Two

■ LOS ANGELES—Bob Reitman, vice president of marketing services, has announced the appointment of Janice Whiffen to the post of director of advertising and the appointment of Bob Knight to the post of director of merchandising. Whiffen previously held the position of national advertising manager and Knight was director of special marketing projects.



Janice Whiffen (top), Bob Knight

I Shot D'Arrow . . .



Polydor Records recording artist Philip Darrow made his official debut as a performer June 28 at the Bottom Line with a host of record company luminaries on hand to help him celebrate the occasion, dubbed "An Evening With Philip D'Arrow." Philip ran through a selection of songs from his album, including his soon-to-be-released single, "Same Kind Of Woman." Backstage after the show are, from left: (standing) Bill McGathy, national AOR promotion manager, Polydor Records; Jim Del Balzo, national college promotion manager, Polydor; Steve Salmonsohn, vice president, finance, Polydor; Fred Haayen, president, Polydor; Dick Kline, executive vice president, Polydor; Philip Darrow; Cynthia Cox, national secondaries promotion manager, Polydor; Randy Roberts, national singles sales manager, Polydor; (kneeling) Fred Weissman, northeast regional promotion manager, Polydor; and Don Bernstine, New York local promotion manager, Polydor.

Straw Joins MCA

■ LOS ANGELES — Bill Straw has been appointed general counsel and director of business affairs for MCA Records, announced David Jackson, vice president of business affairs.

Straw, who is located in MCA's national headquarters in Universal City, comes to MCA from EMI America Records, Inc. where he held a similar position for the last year-and-half.

Tears & Smiles

..... at Nippon Budokan Hall. Rita Coolidge let a tear fall as she softly sang the Grand Prize winning song "Don't Cry Out Loud".... and in the hush everyone smiled. at the 8th Tokyo Music Festival.



RCA Ups Olinick

■ NEW YORK — Martin Olinick has been appointed director, business affairs and a&r administration, west coast, RCA Records.

The announcement was made by Mel Ilberman, division vice president, business affairs and associated labels, RCA Records, who said the promotion added direction of a&r administration to Olinick's previous responsibilities in business affairs.



Martin Olinick

Olinick went from New York to California in March of 1977 to fill the new position of manager, business affairs. In November of the same year, he was promoted to director, business affairs, west coast. He had joined RCA Records in New York in 1971 as senior contract analyst, and in 1975 became manager, business affairs.

Coincidental to his promotion, Olinick announced the appointment of Marge Meoli as manager, west coast a&r administration, RCA Records.

Six From Phonogram

■ CHICAGO—Six albums, led by the Phonogram, Inc. / Mercury debut of Southside Johnny and the Asbury Jukes, highlight the July 27 release for Phonogram/Mercury according to Lou Simon, senior vice president/director of marketing for the firm.

The release includes the debut of Carolyne Mas, entitled "Carolyne Mas;" "Nice And Soulful," the second Caroline Crawford LP; the "Dickie Lee" album, his first on Mercury; "Fantasy," by Heaven & Earth; and "Roller Disco," the De-Lite Records debut of Citi.

WB Signs Danny Douma



Singer-writer-guitarist Danny Douma has been signed to a long-term exclusive Warner Bros. Records contract. His first album for the label, "Night Eyes," is set for release next month. Douma first came to prominence as part of Wha-Koo; the solo album was produced by ex-Wha-Koo guitarist Nick von Maarth and Douma with the executive producer role going to Fleetwood Mac's Mick Fleetwood. Gathered together for a recent planning session for the release of the LP at Warner Bros.' Burbank offices are (from left): John Courage co-manager, of Limited Management; Warner Bros. board chairman and president Mo Ostin; Danny Douma; Mick Fleetwood; Gabrielle Arras, Douma's co-manager, of Limited Management; and Warner Bros. product manager Robin Rothman.

Mushroom Names Wilen Album Promo Director

■ LOS ANGELES — Mushroom Records general manager Joe Owens has announced the appointment of Dennis Wilen to the position of director of album promotion.



Dennis Wilen

Wilen comes to Mushroom from Far Out Productions, where he served as director of promotion. His previous credits include programming posts at Metro-media's WMMR and CBS' WCAU-FM, both in Philly.

Phil Kurnit Named Cashwest Pres.

■ NEW YORK — Phil Kurnit has been named president of Cashwest Productions. The move is designed to allow company principals Terry Cashman and Tommy West to concentrate entirely on the creative aspects of the company.



Phil Kurnit

Kurnit had been executive vice president of Cashwest Productions from 1972 until 1979. From 1966 to 1972 he was a senior partner in an entertainment industry private law practice.

Marketing Planned For New Salsoul LP

■ NEW YORK—Joe Cayre, president of Salsoul Records, has announced a major marketing, promotional and publicity campaign for the new LP by Double Exposure, "Locker Room," and the single "I Got The Hots For You Baby." For the new album and tour, Double Exposure will be presented as "macho jocks." The group will appear in athletic gear on the cover of "Locker Room," and will wear similar costumes on stage. They will wear athletic uniforms on the street and for television and print interviews also.

In conjunction with the campaign, Double Exposure will promote athletically oriented charitable events, and will perform benefit concerts in hospitals, schools and prisons. Salsoul is also investigating possible tie-ins with sporting goods manufacturers for the promotion of the new LP.

CBS To Release 'Star Trek' S'track

■ NEW YORK—CBS Records will release the original soundtrack album of Paramount Pictures' "Star Trek—The Motion Picture" on Columbia Records, it was announced jointly by Bruce Lundvall, president, CBS Records Division, and Michael D. Eisner, president and chief operating officer of Paramount Pictures Corporation.

The CBS Records pact with Paramount is for the worldwide distribution of the soundtrack album and also involves the recording and distributing of other "Star Trek" related product, including singles and LP.

The original soundtrack album will feature the musical score composed for the film by Jerry Goldsmith. It will be released as a single disc-double sleeve package, with the release date to coincide with the December openings of the film.

JUNE 17, 1979

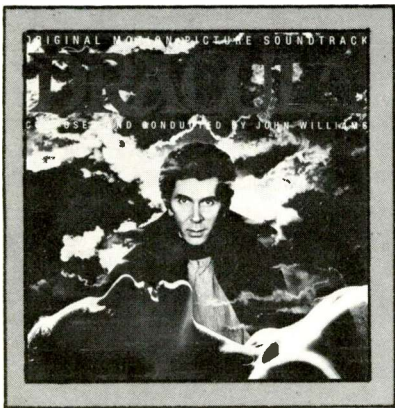
8th Tokyo Music Festival



DONNA SUMMER PRESENTING THE AWARD TO THE GRAND PRIZE WINNER, RITA COOLIDGE.

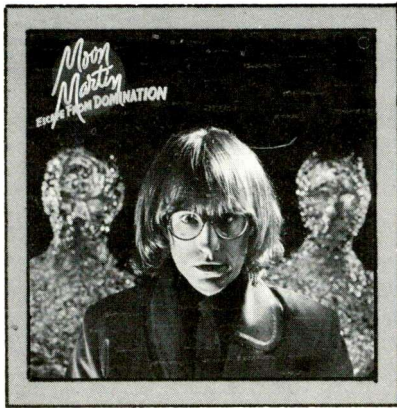


Record World Album Picks

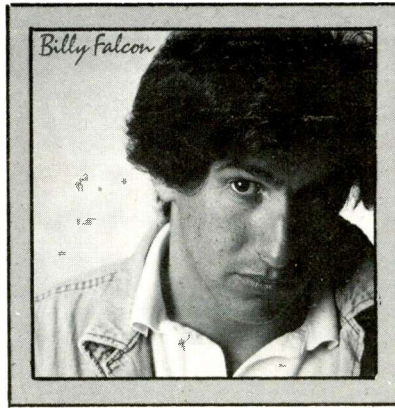


DRACULA
ORIGINAL MOTION PICTURE SOUNDTRACK
—MCA 3166 (7.98)

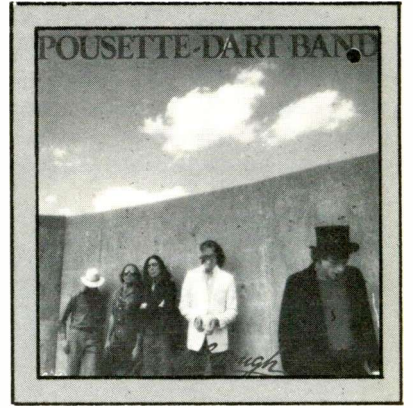
The eminent John Williams has, once again, produced a wonderful piece of classical music, perfectly suited to the ominous yet romantic mood of the Dracula film. Whether you've seen the movie or not, this music, recorded by the London Symphony Orchestra, is geared to give you a chill.



ESCAPE FROM DOMINATION
MOON MARTIN—Capitol ST 11933 (7.98)
Martin's debut album last year was somewhat overlooked but his songs were quickly picked up by such artists as Michelle Phillips and Robert Palmer. This second disc is easily as strong as the first and is gaining AOR attention. His songs are accessible and this is a sleeper artist to watch as his audience expands.



BILLY FALCON
United Artists UA-LA 967-H (7.98)
New Yorker Falcon has, for good reason, been compared to a number of urban rockers. This second album, however, shows a bit of a direction change towards some of the new English music (Graham Parker comes to mind). The songs are superior rock 'n' roll with "Girls" the prime cut for AOR and commercial success.



NEVER ENOUGH
POUSETTE-DART BAND—Capitol ST 11935 (7.98)
On this their third album, the Boston-based group maintains the reputation of being an intelligent musical collective. Drawing tunes from leader Jon Pousette-Dart and other writers, the songs span a variety of musical styles and this should be their biggest album to date.

WE WERE HAPPY THEN
CHARLES AZNAVOUR—DRG SL 5189 (7.98)



Any album by this French song master is an instant collector's item and his concerts are sellouts without advertisement. This latest album is another in his ultra-romantic style, produced lovingly by Charles Calello.

DO IT ALL
MICHAEL HENDERSON—Buddah BDS 5719 (7.98)



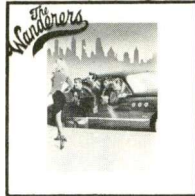
The title of Henderson's new album is apt since he's gained chart presence as a bassist, producer, songwriter and artist. The seven tunes here, including the classic "To Be Loved," show he's becoming a crossover artist to contend with.

H.A.P.P.Y. RADIO
EDWIN STARR—20th Cent. T-591 (RCA) (7.98)



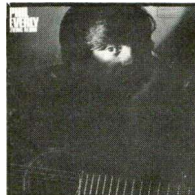
Starr is currently enjoying a disco/BOS hit with the title cut here and the artist maintains that energy level throughout the album. "It's Called The Rock" is the obvious follow-up single pick.

THE WANDERERS
ORIGINAL MOTION PICTURE SOUNDTRACK
—BSK 3359 (7.98)



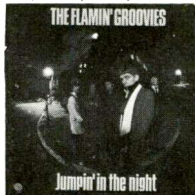
Film directors are relying more and more on rock music to add lustre to their films and this latest is another sparkling collection of old familiar tunes. The Four Seasons and Dion are heavily represented.

LIVING ALONE
PHIL EVERLY—Elektra 6E 213 (7.98)



This album will come as a wonderful surprise to fans of the Everly Brothers. The songs are up-to-the-minute but Phil still has that distinctive cry in his vocals. "You Broke It" sounds like a hit and Snuff Garrett's production is on the mark.

JUMPIN' IN THE NIGHT
THE FLAMIN' GROOVIES—Sire SRK 6067 (WB) (7.98)



This group, already known through small label releases, falls solidly into the new wave category. This new disc contains some new/old rock numbers, made their own with a thumping base line and wall-of-guitars sound. A must for AORs.

WE SHOULD BE TOGETHER
CRYSTAL GAYLE—UA LA 969-H (7.98)



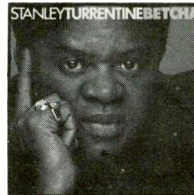
Gayle's sweet soprano is the star of this disc, filled with plaintive love ballads with a touch of insolence. Certainly this is for the country audience but a number of tunes have something to say to pop listeners as well.

KNIGHTS OF FANTASY
DEOTATO—Warner Bros. BSK 3321 (7.98)



While Deotato is known for his fast fingered electronic keyboard work, the bass beat is the star on this largely disco outing. The production, with an assist from Jimmy Simpson, is sparkling. The hit "Whistle Bump" is included.

BETCHA
STANLEY TURRENTINE—Elektra 6E-217 (7.98)



Turrentine is one of the pre-eminent soloists in the jazz/fusion field and this new album is a simply beautiful display of his full range of talents. "Take Me Home" gets a lush disco arrangement and this is right for several formats.

DON'T TOUCH ME
PATRICK GAMMON—Motown MR 7-922R1 (7.98)



Gammon's debut album is a crafty blend of disco and more traditional rhythm, pulled together with style by his deep penetrating vocals. There's something of a jazz overtone here and it's a good crossover possibility.

RIDE TO THE RAINBOW
THELMA HOUSTON—Tamla T7-365R1 (7.98)



Houston's energy level and penetrating vocal style has made her a major name in black music. This new disc, produced by Hal David, is her latest entry into the crossover field with Stevie Wonder's "Just A Little Piece of You" standing out.

MORE AMERICAN GRAFFITI
ORIGINAL SOUNDTRACK—MCA 2-11006 (12.98)

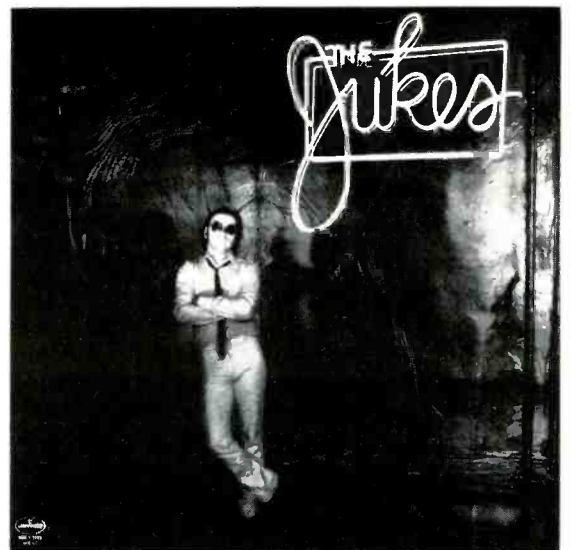


If you liked the soundtrack from the original film you're bound to love this one. Director George Lucas picked the songs himself and all 24 cuts are prime, with a few pleasant surprises.



**“The Jukes,”
the long-awaited album
from Southside Johnny
and the Asbury Jukes,
is here!**

Produced by Barry Beckett
Management: Amundo Enterprises, Inc.



SRM-I-3793



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Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ Just a few selected items in the Disco File this week, but all of them deserve close discussion and listening. They set an extremely high standard, and they're all headliners of one sort or another.

WILD AND CRAZY CO CO REE: Possessed of a unique vocal style that fuses jazz with R&B, and a personality about as wide as the Pacific, **Cory Daye** managed to be a star in a group full of characters, Dr. Buzzard's Original Savannah Band. Her first solo album, "Cory and Me," on New York International (through RCA), is an absolute delight that captures the style and sense of the best Savannah Band work, chock full of jazzy sophistication and imagination. With titles like "Green Light," "Pow Wow" and "Wiggle and a Giggle All Night," the album often has a childish, playful air. However, the solid tunesmithing (by **Denny Randell**, **Charlie Calello** and producer **Sandy Linzer**, among others) always keeps the songs from falling into simple novelty or parody. Judging from the lyrics, this child knows almost too much for her own good. And of course, there are the momentary, quicksilver allusions which shouldn't be given away (although the appearances of Jimmy Durante and Barbara Lewis at opposite ends of one song must be noted). While the jazzy "Single Again," redone from the second Odyssey album and a speedy new remake of "Keep the Ball Rollin'" (written by the same staff), the Jay and the Techniques oldie, may score depending on the mood of your crowd, the picks, available, promo only, on disco disc, are "Green Light" and "Pow Wow." "Green Light" punches itself across

with solid, funky drumming and bass playing. It's constantly stopping and starting, with multiple layers of vocals (arranged by Daye) and finally, a great hiss of synthesizer, bringing down a syndrum break.

The return might have gotten a bit more time, but as is the case throughout the album, Daye's vocal performance provides the biggest rush even amid a three-ring circus of instrumental, percussive and vocal effects. It works wonderfully, refreshingly on "Pow Wow," an often hysterically funny invitation to "pass the peace pipe," veering crazily from R&B bop to "Indian" tom-tom meter, with intricacies of arrangement and composition too numerous to describe—you'll just have to listen for them on the dance floor. The best aspect of this fine album, in fact, may be its ability to stimulate our sense of humor while we dance. Much anticipated and well worth the wait; watch for a Savannah Band album on Elektra. (Make sure to bring this home and enjoy "Be Bop Betty" and the calypso "Wiggle.")

TURN UP THE P.A.: **Patrick Adams'** rhythm section, the **P.A. System**, has been heard with increasing frequency since the "Keep On Jumpin'" album made them session stars, having played under other names like Sine and Phreek. They've recently been supporting other artists, such as **Herbie Mann**, **Candi Staton** and **Venus Dodson** (details on her album next time), sounding often as if they are growing into the fluency and proficiency of MFSB. **Bruni Pagan's** first album, on Elektra, "Just Bruni," should hardly be thought of as the modest effort its title might imply: in a week on my turntable, it's come to sound like one of the year's most important debuts. The key to the album's success is its skillful synthesis of a songwriter's sensibility (Adams, Pagan, vocalist **Christie Shire** and producer **Janet Rosenblatt** all helped write) and high production standards (**Jimmy Simpson** mixed, accounting for the clean, bouncy sound that makes all the cuts except the ballad danceable.) The company has chosen "Lovers" and "Fantasy," both on the second side, as its picks. Pagan alternatively draws on the mature style of Jean Carn and the impulsive drive of Chaka Khan for the excellent, articulate songs, and her range makes the album sound especially varied, despite relatively unadorned production. "Lovers" (5:03) is easygoing and comfortable, with simple, elegant guitar lines bubbling in either channel; likewise, "Fantasy" (7:43) has a solid, swaying rhythm that adds sudden exclamation of

(Continued on page 24)

Discotheque Hit Parade

NEW GALAXY/CHICAGO

DJ: SCOTT ADAMS

BAD GIRLS—Donna Summer—Casablanca
BORN TO BE ALIVE—Patrick Hernandez—Col
CRANK IT UP—Peter Brown—TK
GET UP AND BOOGIE—Freddie James—WB
H.A.P.P.Y. RADIO—Edwin Starr—
 20th Century Fox
HERE COMES THAT SOUND AGAIN—Love
 De-Luxe—WB
IF YOU BELIEVE—Montreal—Salsoul
IT'S A DISCO NIGHT—Isley Bros.—T-Neck
I'VE GOT THE NEXT DANCE—Deniece
 Williams—ARC/Col
OPEN FOR LOVE—Siren—Midsong
THE LOOK OF LOVE—Elaine and Ellen—
 Mercury
THE MAIN EVENT/FIGHT—Barbra Streisand—
 Col
TWENTY-FOUR HOURS A DAY—L. J. Johnson
 —AVI
WHATCHA GONNA DO ABOUT IT—Rozalin
 Woods—A&M
WHEN YOU WAKE UP TOMORROW—
 Candi Staton—WB

(Listings are in alphabetical order, by title)

THE RING/NEW YORK

DJ: PRESTON POWELL

BAD GIRLS—Donna Summer—Casablanca
BORN TO BE ALIVE—Patrick Hernandez—Col
DON'T YOU WANT MY LOVE/HOT HOT—
 Debbie Jacobs—MCA
FOUND A CURE—Ashford and Simpson—WB
FRANCE JOLI—France Joli—Prelude (entire lp)
GOOD TIMES—Chic—Atlantic
I'VE GOT THE NEXT DANCE—Deniece
 Williams—ARC/Col
JUST BRUNI—Bruni Pagan—Elektra (entire lp)
LOVE DANCIN'—Marlena Shaw—Col
LOVE MAGIC—John Davis and the Monster
 Orch.—Col
**NO ONE GETS THE PRIZE/I AIN'T BEEN
 LICKED/THE BOSS**—Diana Ross—Motown
**PUT YOUR BODY IN IT/WHATCHA GONNA
 DO**—Stephanie Mills—20th Century Fox
THIS TIME BABY—Jackie Moore—Col
WHEN YOU WAKE UP TOMORROW/CHANCE
 —Candi Staton—WB
YOU CAN DO IT ALL—Al Hudson and the
 Partners—MCA

BRASS DOOR CO./SEATTLE

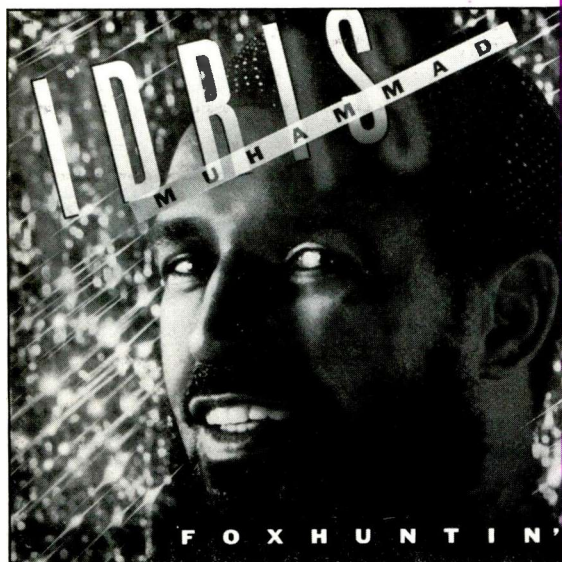
DJ: PAUL CURTIS

BORN TO BE ALIVE—Patrick Hernandez—Col
CRANK IT UP—Peter Brown—TK
**DON'T YOU WANT MY LOVE/UNDERCOVER
 LOVER**—Debbie Jacobs—MCA
GET UP AND BOOGIE—Freddie James—WB
H.A.P.P.Y. RADIO—Edwin Starr—
 20th Century Fox
HERE COMES THAT SOUND AGAIN—Love
 De-Luxe—WB
I'VE GOT THE NEXT DANCE—Deniece
 Williams—ARC/Col
LOVE IS ON THE WAY—Sweet Inspirations—
 RSO
NEVER GONNA BE THE SAME AGAIN—Ruth
 Waters—Millennium
NIGHT RIDER—Venus Dodson—WB/RFC
RED HOT—Taka Boom—Ariola
SAVAGE LOVER—The Ring—Vanguard
THE BOSS—Diana Ross—Motown
THIS TIME BABY—Jackie Moore—Col
WANT ADS—Ullanda—Ocean/Ariola

UNCLE CHARLIE'S/MIAMI

DJ: BOB ECKENWILER

BORN TO BE ALIVE—Patrick Hernandez—Col
CAN'T GET TO SLEEP AT NIGHT/LUCKY—
 Donna Summer—Casablanca
DISCO CHOO CHOO—Nightlife Unlimited—
 Casablanca
GET UP AND BOOGIE—Freddie James—WB
GROOVE ME—Fern Kinney—TK
HEAVEN MUST HAVE SENT YOU—Bonnie
 Pointer—Motown
HERE COMES THAT SOUND AGAIN—Love
 De-Luxe—WB
JINGO—Candido—Salsoul
NIGHT RIDER—Venus Dodson—WB/RFC
POW WOW/GREEN LIGHT—Cory Daye—
 New York Intl.
ROCK—Candi Staton—WB
SAVAGE LOVER—The Ring—Vanguard
**THE BOSS/I AIN'T BEEN LICKED/IT'S MY
 HOUSE**—Diana Ross—Motown
THIS TIME BABY—Jackie Moore—Col
WHY DOES IT RAIN/STOP—Bob-a-Rela—
 Channel



Idris Muhammad's fiery new Fantasy album **Foxhuntin'** (F-9581)

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Record World Disco File Top 50

JULY 28, 1979

JULY 28	JULY 21		WKS. ON CHART
1	1	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia (12") 23 10987	10
2	3	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/ Columbia (12") 23 10991	7
3	2	BAD GIRLS/HOT STUFF/SUNSET PEOPLE DONNA SUMMER/ Casablanca (12") NBLP 2 7150	14
4	4	WHEN YOU WAKE UP TOMORROW CANDI STATON/ Warner Bros. (12") BSK 3333	10
5	5	GOOD TIMES CHIC/Atlantic (12"*) 4801	6
6	6	THIS TIME BABY JACKIE MOORE/Columbia (12") 23 10994	7
7	7	THE BOSS/NO ONE GETS THE PRIZE DIANA ROSS/Motown (12") 026	6
8	8	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/ Warner Bros. (12") WBSD 8827	6
9	9	CRANK IT UP (FUNK TOWN) PETER BROWN/TK (12") TKD 151	8
10	12	DON'T YOU WANT MY LOVE/UNDERCOVER LOVER/HOT HOT DEBBIE JACOBS/MCA (12") 13920	8
11	16	GET UP AND BOOGIE FREDDIE JAMES/Warner Bros. (12") DWBS 8857	4
12	10	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox (12") TCD 0076 (RCA)	7
13	13	PUT YOUR BODY IN IT STEPHANIE MILLS/20th Century Fox (12") TCD 86 (RCA)	6
14	23	FOUND A CURE ASHFORD & SIMPSON/Warner Bros. (12") DWBS 8874	4
15	18	NIGHT RIDER VENUS DODSON/Warner/RFC (12") RCSD 8824	7
16	17	DISCO CHOO CHOO NIGHTLIFE UNLIMITED/Casablanca (LP cut) NBLP 7139	8
17	21	YOU CAN DO IT AL HUDSON AND THE PARTNERS/MCA (12") 1784	6
18	22	SAVAGE LOVER THE RING/Vanguard (12") SPV 23	6
19	15	LOVE MAGIC JOHN DAVIS AND THE MONSTER ORCHESTRA/ Columbia (12") 23 11976	11
20	11	RING MY BELL ANITA WARD/TK (12"*) TKD 124	15
21	14	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown (12") 020	12
22	28	WANT ADS ULLANDA/Ariola/Ocean (12") 8900	6
23	24	NIGHT DANCIN'/RED HOT TAKA BOOM/Ariola (12") 9010, PRO 7761	11
24	37	GIVE YOUR BODY UP TO THE MUSIC BILLY NICHOLS/ West End (12") WES 22118	2
25	19	LET ME TAKE YOU DANCING BRYAN ADAMS/A&M (12") SP 12014	9
26	36	THE MAIN EVENT/FIGHT BARBRA STREISAND/Columbia (12"*) JS 36115	2
27	—	GROOVE ME FERN KINNEY/TK (12") TKD 401	1
28	—	STAND UP—SIT DOWN AKB/RSO (12") RSS 302	1
29	25	JINGO CANDIDO /Salsoul (12"*) SA 8520 (RCA)	6
30	34	WHY LEAVE US ALONE FIVE SPECIAL/Elektra (12") AS 11408	5
31	26	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia (12") 23 10950	9
32	32	OVER AND OVER DISCO CIRCUS/Columbia (12"*) JC 36042	4
33	29	MOTOWN REVIEW PHILLY CREAM/Fantasy/WMOT (12") D 132	5
34	20	YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. (12") 2ZS 3862 (CBS)	12
35	33	GROOVIN' YOU HARVEY MASON/Arista (12") CP 704	7
36	46	GET UP BOOGIE LEROY GOMEZ/Casablanca (LP cut) NBLP 7154	3
37	—	OPEN UP FOR LOVE SIREN/Midsong (12") MD 513	1
38	—	DON'T YOU FEEL MY LOVE GEORGE McCRAE/Sunshine Sound (12") 212 (TK)	1
39	—	CAN'T LIVE WITHOUT YOUR LOVE TAMIKO JONES/ Polydor (12") PD D 513	1
40	—	MAINLINE BLACK IVORY/Buddah (12") DSC 132	1
41	—	RISE HERB ALPERT/A&M (12") SP 12022	1
42	31	BOB-A-RELA BOB-A-RELA/Channel (entire LP) 1002	11
43	38	SUPER SWEET WARDELL PIPER/Midsong (12") MD 508	8
44	45	BORN TO BE ALIVE RICK SUMMERS/Brass (12") BRDS 2502	2
45	—	IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor (12") 4203	1
46	39	GIVE ME YOUR BODY WHILE WE'RE DANCIN' JESSE TOWERS/Kick (12") KRD 71279	3
47	27	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. (12") 2ZS 3675	17
48	30	JUST KEEP THINKING ABOUT YOU BABY TATA VEGA/ Motown (12") 021	13
49	50	TELL EVERYBODY HERBIE HANCOCK/Columbia (12") 43 11019	3
50	44	DON'T STOP ISH/TK (12") TKD 156	2

(★ non-commercial 12", * discontinued)

Disco File (Continued from page 22)

harmony and shout. Aside from these, I wouldn't be surprised to find people dancing to "Late For Love" (7:06), another relaxed, effortless creation. "Just Bruni" is just wonderful: intelligent, confident, perfect.

NEW DISCO DISCS: Five new disco discs will become summer staples, four of them from familiar names who've lived up to the best songs ever, written by **D.C. LaRue** and **Jerry Corbetta**. **Tom** album this week with the single, "On Your Knees" (6:30) on Island. With a commanding message reinforcing her usual commanding manner, Jones sounds stronger than ever, singing one of her very best songs ever, written by **D.C. LaRue** and **Jerry Corbetta**. **Tom Moulton's** production here packs much more punch than froth (Thor Balldursson arranged) and the cut hits an immediate high from the first chorus. It's always been hard for me to tell whether Jones is in good or poor voice, but here especially, she's having such a good time with the material that her feel for the triumph and bitterness of the lyrics leaves the deepest impression. One segment of the song, a stuttering chant from the Sweethearts of Sigma, seems to take its cue from **Gene Chandler's** "Get Down," and, coincidentally, Chandler himself offers a follow-up this week on 20th Century, called, "When You're #1" (8:59). This cut is more of a peak-time steamer than was the laid-back "Get Down," but still carries Carl Davis' careful, classy production, with razor-sharp changes, excellent guitar and piano playing, and **Rick Gianatos'** hotly shimmering finish on the mix. In total, "When You're #1" is an especially individual follow-up that barely borrows from its predecessor. Also on his way

to another disco hit is **Dan Hartman**, whose "Instant Replay" became a gold record this winter. "Hands Down" (6:33) displays an even finer grasp of the subtleties of disco arrangement and structure than "Replay" and "Countdown," due in part, no doubt, to the involvement of **John Luongo** and Media Sound's **Michael Barbiero** in the mix stage. Other guests include **Stevie Wonder** on harmonica, **Jimmy Maelen** on percussion and **Edgar Winter** on sax—as one can imagine, there's always something good going on, whether it's a short solo (listen for the Wonder/Winter responsive segment near the end); Hartman's all-stops-out performance, especially the deliciously slurred "touch me, baby" passage, or Maelen's percussion work, which includes a drum break that packs the wild, exaggerated punch of "Knock on Wood."

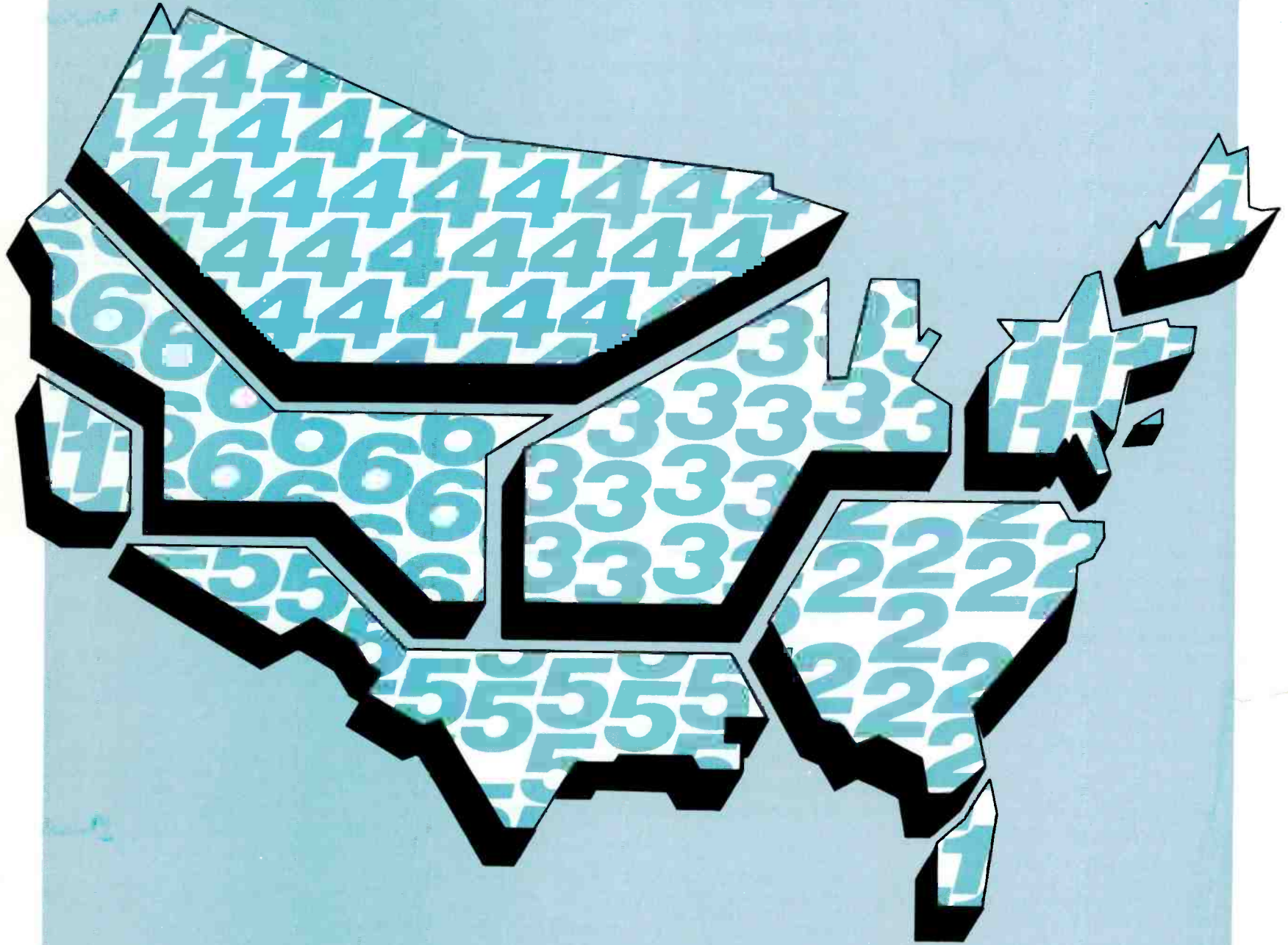
Already appearing on the chart after only a couple weeks' release are: **Siren's** "Open Up for Love" (7:12) on Midsong, produced by **John Davis**, with a fine, ringing chorus and neat guitar and in a bold, bright arrangement. Note also the flip, "Morning Music" (8:14), a very pretty mix of harmony and flutes that's a cooling, attractive change of pace. Back on the charts: **George McCrae**, with "Don't You Feel My Love" (7:00) on Sunshine Sound, which is rather B grade K.C./Finch material, but livened considerably with synthesizer buzz and the remix by Long Island DJs **Steve Thompson** and **Michael Arato**, which breaks and echoes the track into something totally different.

I've been meaning to mention a couple of records already reviewed
(Continued on page 48)

The Radio Marketplace

Record World®

Pull-out Section July 28, 1979



Hottest:

Rock Rickie Lee Jones, LRB, Robert Palmer,
Sniff 'N' The Tears, Supertramp

Disco Patrick Hernandez, Diana Ross

Country Eddie Rabbitt

B.O.S. E,W&F, Diana Ross, Dionne Warwick

Adult Robert John

LP Cuts

ELO ("Don't . . .") WCAO, WHBQ,
WKBW, WPGC, WQXI, WRKO, KDWB,
KFI, KFRC, KRTH, SLQ, PRO-FM,
B100, F105, KXX106, Z93, 92Q, 94Q, 96KX.



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

B. Boyer: ae WFIL, a WRKO, a KRTH.

Cars: 38-34 WBBF, d29 WCAO, 27-22 WICC, a22 WIFI, e WKBW, 23-19 WPGC, 14-7 WRKO, 18-16 WTIC-FM, 24-20 KFI, 19-13 KFRC, d27 KHJ, 20-18 KRTH, d34 F105, d20 PRO-FM.

Chic: 10-5 WABC, 2-2 WAVZ, 35-29 WBBF, 8-5 WCAO, 15-9 WFIL, 24-16 WICC, 14-12 WNBC, 5-3 WPGC, 26-21 WQAM, 18-9 WRKO, 19-12 WTIC-FM, 15-7 KFI, 21-15 KFRC, 20-16 KHJ, 18-9 KRTH, a F105, 8-3 PRO-FM, 7-3 Y100, 4-1 99X.

C. Daniels Band: 36-16 WBBF, 29-21 WICC, 31-20 WTIC-FM, d27 KFI, on KFRC, d28 KHJ.

EW&F: 28-22 WAVZ, d37 WBBF, d27 WCAO, d25 WICC, 26-21 WPGC, 27-20 WQAM, on WRKO, 27-25 WTIC-FM, on KFI, 22-16 KFRC, 30-28 KHJ, 21-16 KRTH, a F105, a PRO-FM, 26-16 Y100, 30-18 99X.

G.Q. (I): e WCAO, 30-22 WPGC, 22-19 WQAM, a KFI, a KFRC, 8-4 KHJ, 3-3 KRTH, 33-28 Y100, d30 99X.

P. Hernandez: 8-6 WRKO, d26 KFI, on KFRC, a29 KHJ, 26-14 KRTH, 29-22 Y100.

Dr. Hook: 14-11 WABC, 9-5 WAVZ, 3-1 WBBF, 6-6 WCAO, 10-8 WFIL, 6-5 WICC, 21-17 WIFI, 9-12 WKBW, 8-6 WNBC, 4-2 WPGC, 18-15 WQAM, 5-4 WTIC-FM, 5-3 KFI, a26 KFRC, 13-12 KHJ, 14-8 KRTH, 12-12 F105, 9-4 PRO-FM, 12-9 Y100, 17-13 99X.

J. Jackson: 22-19 WAVZ, 11-8 WBBF, 17-9 WICC, 11-4 WIFI, 18-17 WNBC, e-29 WPGC, 5-5 WRKO, 16-14 WTIC-FM, 12-7 KFRC, 14-13 KHJ, 15-13 F105, 12-8 PRO-FM, 13-12 99X.

E. John: 22-16 WAVZ, 9-9 WBBF, 30-26 WCAO, 22-20 WFIL, 8-4 WICC, 13-9 WKBW, 18-16 WPGC, 29-25 WQAM, 21-19 WRKO, 10-11 WTIC-FM, 9-6 KFI, 26-21 KFRC, 17-15 KHJ, 12-10 KRTH, 27-24 Y100, 15-11 99X.

R. John: 27-22 WACO, HB WFIL, 3-30 WPGC, a29 WTIC-FM, on KFI, a KFRC, a 99X.

Jones Girls: 20-15 WABC, 13-9 WCAO, 15-9 WPGC, d27 WRKO, 32-22 WTIC-FM, 9-8 99X.

R. L. Jones (Youngblood): d29 WRKO, on KFRC, 29-24 KRTH, a F105.

Kiss: 19-11 WBBF, 20-16 WCAO, 20-18 WICC, 14-13 WIFI, 8-14 WKBW, 19-15 WPGC, 19-14 WQAM, 2-2 WRKO, 15-13 WTIC-FM, 13-12 KFI, 7-5 KFRC, 10-9 KHJ, 27-15 F105, 4-2 PRO-FM, 8-6 Y100.

Knack: 34-17 WBBF, d28 WCAO, 30-24 WICC, a29 WIFI, 25-23 WKBW, e-26 WPGC, 29-17 WRKO, 23-17 WTIC-FM, 29-19 KFI, 9-2 KFRC, 15-7 KHJ, 4-2 KRTH, 32-24 F105, 22-13 PRO-FM, a33 Y100.

LRB: a WCAO, a WICC, a WKBW, a WRKO, a KFI, a KFRC, on KHJ, a KRTH, a 99X.

Night: 29-26 WIFI, 29-25 WKBW, 27-26 WRKO, on KFI.

M. Nightingale: 5-3 WAVZ, 31-23 WBBF, e WCAO, 27-22 WFIL, 28-23 WICC, 22-21 WKBW, e-27 WPGC, 30-27 WQAM, 24-23 WRKO, 12-8 WTIC-FM, 27-23 KFI, 22-15 KRTH, 35-30 F105, 21-10 PRO-FM, 25-21 Y100, d28 99X.

Oak: a WRKO, 33-29 F105, 18-12 PRO-FM.

R. Palmer: d27 WICC, a30 WTIC-FM, a KFI, on KFRC, 29-25 KHJ, d26 KRTH.

Raydio: 19-14 WAVZ, 2-2 WBBF, 3-3 WCAO, 6-6 WFIL, 11-8 WICC, 30-17 WKBW, 12-7 WPGC, 6-4 WQAM, 26-21 WRKO, 17-15 WTIC-FM, 22-18 KFI, a20 KFRC, 25-19 KHJ, 17-12 KRTH, 26-25 F105, 11-6 PRO-FM, 17-10 Y100.

Sniff 'n' The Tears: d30 WCAO, on WRKO.

J. Stewart: 14-10 WAVZ, 6-4 WBBF, 4-4 WCAO, 11-5 WFIL, 4-3 WICC, 19-14 WIFI, 28-23 WNBC, 3-1 WPGC, 20-18 WQAM, 4-3 WRKO, 3-3 WTIC-FM, 8-5 KFI, 5-3 KFRC, 15-11 KRTH, 2-2 F105, 10-5 PRO-FM, 32-27 Y100.

B. Streisand: a25 WABC, 16-12 WAVZ, 22-14 WBBF, 26-21 WCAO, 26-21 WFIL, 18-13 WICC, d16 WKBW, 19-10 WNBC, 10-5 WPGC, 3-1 WQAM, 25-24 WRKO, 9-5 WTIC-FM, 21-16 KFI, 16-10 KFRC, 11-10 KHJ, 1-1 KRTH, d33 F105, a PRO-FM, 2-2 Y100, 14-5 99X.

Supertramp (Goodbye): a WCAO, e WKBW, d28 WRKO, a32 WTIC-FM, a KFI, a KFRC, 26-20 KHJ, 28-22 KRTH, d21 PRO-FM.

D. Warwick: d29 WAVZ, d40 WBBF, d25 WCAO, 23-17 WFIL, d26 WICC, 402 WKBW, e-23 WPGC, d25 KRTH, a PRO-FM.



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

Cars: d24 WANS-FM, 24-19 WAUG, d31 WAYS, d28 WBBQ, d36 WCGQ, 29-26 WCIR, a WERC, a WHHY, 19-12 WISE, 33-20 WIVY, a WLCY, 25-22 WRFC, 31-17 WRJZ, 29-24 WSGA, 20-13 KXX-106, 29-25 KX-104, d38 BJ-105, a Q105, 25-22 Z93, 29-25 92Q, 27-23 94Q.

C. Daniels Band: 1-1 WANS-FM, 9-4 WAUG, 1-3 WAYS, 1-2 WBBQ, 2-1 WBSR, 5-1 WCGQ, 20-9 WCIR, 10-5 WFLB, 19-13 WGSV, 1-1 WHHY, 1-1 WISE, 9-1 WIVY, 20-15 WLCY, 10-4 WNOX, 2-1 WQXI, 2-1 WRFC, 1-1 WRJZ, 1-1 WSGA, 6-9 KXX-106, 4-1 KX-104, 20-10 BJ-105, 28-18 Q105, 3-1 Z93, 4-1 92Q, 1-1 94Q.

Chic: 32-26 WANS-FM, 14-6 WAUG, 22-17 WAYS, 29-24 WBBQ, 29-25 WBSR, 4-1 WCIR, 18-12 WERC, 13-6 WFLB, 15-11 WGSV, 13-8 WHHY, 23-14 WISE, 25-16 WIVY, 11-8 WQXI, 17-11 WRFC, 24-10 WRJZ, 3-3 WSGA, 14-12 KX-104, 30-25 BJ-105, 27-23 Q105, 27-23 Z93, 21-18 92Q.

EW&F: a WANS-FM, e WAUG, 31-22 WAYS, d29 WBBQ, 23-19 WBSR, a WCGQ, d23 WCIR, d27 WERC, 27-23 WGSV, d28 WHHY, 26-17 WISE, 39-34 WIVY, 29-27 WLCY, 25-19 WQXI, 26-19 WRFC, 40-29 WRJZ, 30-25 WSGA, d24 KX-104, 39-36 BJ-105, 29-26 Q105, 23-21 Z93, 30-26 92Q, 17-14 94Q.

G.Q.: a WBBQ, a WCIR, 26-23 WFLB, d24 WISE, a WQXI, a30 WSGA, 18-13 KX-104, a Q105, e 92Q.

J. Jackson: 16-11 WAYS, 16-7 WBBQ, 19-18 WBSR, 22-19 WCGQ, 23-20 WFLB, 13-7 WGSV, 20-17 WHHY, 4-4 WISE, 23-23 WIVY, 31-29 WLCY, 16-12 WQXI, 12-6 WRFC, 26-22 WRJZ, 17-15 WSGA, 17-15 KX-104, 28-26 BJ-105, 10-9 Z93, 3-5 94Q.

E. John: 15-12 WANS-FM, 22-18 WAUG, 11-8 WAYS, 18-8 WBBQ, 15-12 WBSR, 9-8 WCIR, 5-4 WERC, 24-22 WFLB, 8-2 WGSV, 10-5 WHHY, 11-7 WISE, 12-9 WIVY, 17-13 WLCY, 15-8 WNOX, 7-7 WQXI, 27-24 WRJZ, 13-11 WSGA, 15-12 KXX-106, 9-6 KX-104, 29-29 BJ-105, d20 Q105, 8-8 Z93, 19-19 92Q.

R. John: a16 WANS-FM, e WAUG, 24-13 WAYS, 24-17 WBBQ, 16-11 WBSR, 34-26 WCGQ, 8-2 WCIR, 1-1 WERC, d33 WFLB, 25-20 WGSV, 17-10 WHHY, 29-25 WISE, 40-32 WIVY, d27 WNOX, 29-25 WQXI, d31 WRFC, 39-28 WRJZ, 27-21 WSGA, 1-1 KXX-106, d27 KX-104, e BJ-105, e Q105, 30-24 Z93, 24-20 92Q, 30-26 94Q.

Kansas: 30-28 WAYS, d30 WBBQ, a38 WIVY, d30 WQXI, 24-19 KXX-106, a Z93, e 92Q, 23-21 94Q.

Knack: 9-2 WANS-FM, 19-13 WAUG, 28-21 WAYS, 30-25 WBBQ, 21-16 WBSR, d33 WCGQ, 23-18 WCIR, 16-5 WERC, e WFLB, 21-14 WHHY, 9-3 WISE, 24-13 WIVY, 15-7 WLCY, 19-11 WQXI, 24-16 WRFC, 33-19 WRJZ, 23-17 WSGA, 17-7 KXX-106, 28-16 KX-104, 34-31 BJ-105, 17-12 Q105, 26-14 Z93, d29 92Q, 19-10 94Q.

LRB: d32 WANS-FM, d28 WAUG, d30 WAYS, e WBBQ, a WCGQ, a WCIR, a WERC, 33-28 WFLB, d33 WGSV, a WHHY, d30 WISE, d28 WIVY, d32 WLCY, d30 WNOX, a WQXI, d29 WRFC, a29 WSGA, 29-24 KXX-106, d29 KX-104, a Q105, d30 Z93, d30 92Q, a 94Q.

Marshall Tucker Band: d27 WAYS, d26 WBBQ, d33 WISE, 23-20 WQXI, 13-11 94Q.

Night: 29-25 WANS-FM, d29 WAUG, d27 WBBQ, 19-16 WERC, a WFLB, d32 WISE, a39 WIVY, d30 WLCY, d36 WRJZ, a31 WSGA, 19-15 KXX-106, d29 Q105, e 92Q, 21-17 94Q.

M. Nightingale: 33-28 WANS-FM, 17-12 WAUG, 13-7 WAYS, 5-4 WBBQ, 12-9 WBSR, 3-7 WCIR, 13-7 WERC, 18-10 WFLB, 4-6 WGSV, 22-16 WHHY, 21-13 WISE, 34-31 WIVY, 21-19 WLCY, 18-13 WQXI, 21-18 WRFC, 15-12 WRJZ, 22-16 WSGA, 25-18 KXX-106, 21-18 KX-104, 31-28 BJ-105, 30-19 Q105, 20-18 Z93, 27-23 92Q.

R. Palmer: 34-29 WANS-FM, d27 WAUG, a WAYS, e WBBQ, e WBSR, e WCGQ, e WCIR, a WISE, d31 WLCY, a WRFC, d39 WRJZ, d26 KXX-106, e KX-104, a Q105, a Z93, 29-24 94Q.

Spryo Gyra: e WANS-FM, 12-11 WAUG, 33-29 WAYS, 28-23 WBBQ, e WBSR, 40-38 WCGQ, e WCIR, d31 WERC, d35 WFLB, 29-26 WGSV, 33-19 WHHY, 24-16 WISE, 38-35 WIVY, 27-26 WNOX, 27-23 WQXI, 23-21 WRFC, 38-33 WRJZ, 24-20 Z93, 2-2 94Q.

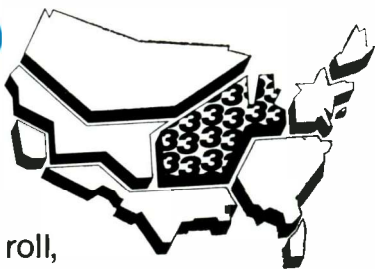
J. Stewart: 9-10 WAYS, 12-5 WBBQ, 7-5 WBSR, 18-16 WCGQ, 5-4 WCIR, 10-9 WERC, 29-26 WFLB, 11-9 WHHY, 2-3 WIVY, 5-8 WLCY, 7-6 WNOX, 8-4 WQXI, 8-9 WRJZ, 16-12 WSGA, 2-10 KXX-106, 3-2 KX-104, 21-19 BJ-105, 13-10 Z93, 3-3 92Q, 4-4 94Q.

B. Streisand: a WANS-FM, 21-15 WAUG, 25-18 WAYS, 25-15 WBBQ, 26-22 WBSR, 29-20 WCGQ, 17-13 WCIR, d19 WFLB, 18-12 WGSV, 12-6 WHHY, 17-9 WISE, 21-12 WIVY, 23-17 WLCY, 25-22 WNOX, 10-3 WQXI, 20-13 WRFC, 17-6 WRJZ, 21-14 WSGA, 23-10 KX-104, 27-20 BJ-105, 19-11 Q105, 15-5 Z93, 20-13 92Q.

Supertramp: 24-20 WANS-FM, 28-20 WAUG, 32-26 WAYS, a WBBQ, a WBSR, a WCGQ, a WCIR, d28 WERC, 31-27 WGSV, d27 WHHY, d20 WISE, a40 WIVY, a WLCY, d24 WQXI, 29-23 WRFC, 37-30 WRJZ, a28 WSGA, 28-22 KXX-106, d28 KX-104, a40 BJ-105, d27 Q105, 28-12 Z93, e 92Q, 14-9 94Q.

D. Warwick: a WANS-FM, a WAYS, e WBBQ, d29 WBSR, d30 WCIR, d29 WERC, a29 WISE, a WLCY, d26 WQXI, a WRJZ, 31-26 WSGA, a KX-104, a 92Q.

3



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

Cars: 24-20 WEFM, 23-19 WGCL, 28-24 WNDE, a WPEZ, 38-28 KBEQ, 23-20 KSLQ, d26 13Q, 39-33 92X.

Chic: 9-5 CKLW, 20-16 WEFM, 11-6 WGCL, 34-30 WIFE, 21-16 WLS, 18-17 WNDE, 23-18 WOKY, d21 WPEZ, 26-16 KBEQ, 16-9 KSLQ, 7-6 13Q, 8-3 92X, 22-20 96KX.

C. Daniels Band: 19-7 WIFE, 25-16 WNDE, 29-22 WOKY, 22-12 WPEZ, 1-1 KBEQ, 1-1 KSLQ, d20 13Q, 7-1 92X, 29-27 96KX.

EW&F: a CKLW, a WIFE, 22-13 WNDE, a WPEZ, a WZZP, d35 KBEQ, 31-28 KSLQ, a Q102, 35-23 92X.

J. Jackson: 20-11 CKLW, 26-22 WEFM, 27-25 WIFE, 21-12 WOKY, 23-20 WPEZ, a WZZP, 10-10 KBEQ, 15-8 KSLQ, 15-9 13Q, 26-25 92X.

E. John: 21-20 CKLW, 28-25 WEFM, 8-10 WIFE, 5-5 WNDE, 18-14 WOKY, 16-15 WPEZ, 33-24 KBEQ, 11-9 Q102, d30 13Q, 29-26 92X.

R. John: a CKLW, 19-14 WGCL, a WIFE, 26-25 WNDE, d31 WOKY, d32 WPEZ, a KSLQ, 7-5 KXOK, d27 13Q, 38-36 92X.

Kiss: 22-18 WEFM, 9-10 WGCL, 23-19 WLS, 14-8 WNDE, 21-16 WPEZ, 30-27 KBEQ, on 13Q, 10-10 96KX.

Knack: 28-7 CKLW, 16-8 WGCL, 22-9 WIFE, a WLS, 16-14 WNDE, 30-17 WOKY, 30-23 WPEZ, 37-29 KBEQ, 25-6 KSLQ, d21 13Q, 32-15 92X, a 96KX.

LRB: 30-27 WGCL, 31-28 WIFE, d28 WNDE, d29 WOKY, 33-31 WPEZ, on KBEQ, 33-30 KSLQ, d29 KXOK, a 92X.

M. Nightingale: d30 CKLW, a WGCL, d31 WIFE, 24-21 WNDE, 32-29 WPEZ, 36-33 KBEQ, 28-25 KSLQ, on 13Q, 34-32 92X.

T. Orlando: 31-29 WGCL, d40 WIFE, a WZZP.

R. Palmer: a WNDE, on KBEQ, 32-27 KSLQ, a 13Q.

Raydio: 14-8 WIFE, 31-25 WLS, 9-2 WNDE, 20-16 WOKY, 10-6 WPEZ, 11-8 KBEQ, 26-23 KSLQ, 21-10 KXOK, 23-17 Q102, 6-6 92X, 24-19 96KX.

Sniff 'n' The Tears: a WOKY, a KBEQ, a35 KSLQ.

Spyro Gyra: d30 WOKY, 26-24 WPEZ, 35-31 KBEQ, 34-31 KSLQ, 16-11 KXOK, d29 13Q.

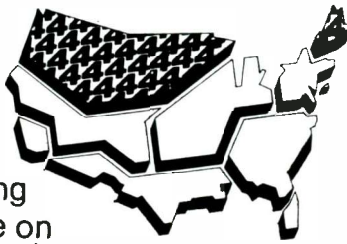
J. Stewart: 24-17 WGCL, 4-5 WIFE, 2-2 WOKY, 4-1 WPEZ, 4-4 KBEQ, 11-9 KSLQ, 8-7 KXOK, 7-6 Q102, 5-5 13Q, 14-9 92X, 13-5 96KX.

B. Streisand: 6-6 CKLW, 26-21 WIFE, 25-21 WOKY, 31-25 WPEZ, 17-5 KBEQ, 27-22 KSLQ, 22-17 KXOK, a Q102, 20-19 13Q, 22-11 92X, a 96KX.

Supertramp (Goodbye): a CKLW, 5-7 WGCL, 29-26 WNDE, 26-19 WOKY, d35 WPEZ, d38 KBEQ, 9-3 KSLQ, d30 KXOK, a 13Q, a 92X, 17-7 96KX.

D. Warwick: 4-1 CKLW, a WPEZ, a KBEQ, 28-27 13Q, 40-29 92X.

4



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

C. Daniels Band: 24-20 WEAQ, e WGUY, 23-10 WJON, d22 WOW, 1-1 WSPT, 29-21 KCPX, d24 KING, a KJR, 16-12 KKLS, d17 KLEO, a KSTP, 26-13 KTOQ, a M-107.

Dr. Hook: 1-5 WEAQ, 19-15 WGUY, 5-6 WJON, 24-17 WOW, 4-3 KCPX, 14-10 KDWB, 2-5 KGW, 14-12 KJR, 1-1 KKLS, 5-3 KSTP, 3-3 KTOQ, 2-1 M-107.

EW&F: a WGUY, a WJBQ, d23 WJON, e WOW, a WSPT, d22 KCPX, 30-24 KDWB, d29 KGW, e KING, 24-18 KJR, d25 KKLS, d25 KLEO, 25-19 KSTP, 22-20 KTOQ, d31 M-107.

J. Jackson: 18-14 WGUY, e WOW, 3-3 WSPT, 20-20 KCPX, 21-15 KDWB, 23-16 KING, 11-9 KJR, 20-17 KKLS, 17-12 KLEO, 17-16 KTOQ.

E. John: 15-11 WEAQ, 14-9 WJBQ, 10-8 WJON, 12-7 WSPT, 14-13 KCPX, 10-6 KGW, 10-3 KING, 15-14 KJR, 10-6 KKLS, 10-7 KLEO, 18-15 KSTP, 5-4 KTOQ, 20-15 M-107.

Knack: e WEAQ, 28-21 WGUY, 25-19 WJBQ, d20 WOW, 6-2 WSPT, 21-15 KCPX, 25-21 KDWB, 19-10 KJR, 29-19 KLEO, e KTOQ, 28-21 M-107.

LRB: a30 WEAQ, a WJBQ, d28 WSPT, d28 KCPX, d30 KGW, a KING, d24 KJR, a KKLS, d24 KLEO, a KSTP, d27 KTOQ, d32 M-107.

M. Nightingale: 16-13 WEAQ, 24-22 WJBQ, e WOW, 15-9 WSPT, 22-19 KCPX, 23-20 KDWB, 4-3 KGW, e KING, a KJR, 15-10 KKLS, 24-16 KLEO, 20-16 KSTP, 20-19 KTOQ, 13-8 M-107.

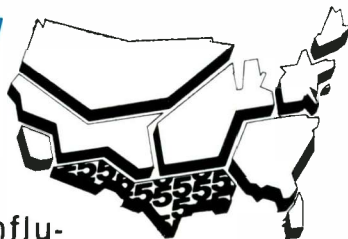
Raydio: 13-12 WEAQ, 25-22 WGUY, d24 WJBQ, 14-11 WJON, 30-25 WSPT, 15-12 KCPX, 2-1 KDWB, 1-4 KGW, 23-19 KJR, 5-8 KKLS, 5-3 KLEO, 6-1 KSTP, 8-6 KTOQ.

J. Stewart: 7-4 WEAQ, 3-1 WGUY, 18-16 WJBQ, 18-15 WOW, 5-4 KCPX, 8-6 KDWB, 5-2 KGW, 7-2 KING, 8-6 KJR, 1-2 KLEO, 13-10 KSTP, 11-9 KTOQ, 10-6 M-107.

B. Streisand: 22-16 WEAQ, 24-19 WGUY, 13-7 WJBQ, 18-9 WJON, 12-3 WOW, 23-18 WSPT, 17-14 KCPX, 22-15 KGW, 18-5 KING, 21-15 KJR, 16-10 KLEO, 15-12 KSTP, 25-23 KTOQ, 26-16 M-107.

Supertramp (Goodbye): 25-21 WEAQ, d29 WGUY, d29 WOW, 25-19 WSPT, d26 KCPX, 19-17 KDWB, a KGW, d23 KING, 7-3 KJR, a KKLS, d23 KLEO, e KTOQ, a M-107.

5



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

Blackfoot: d39 WTI, a KRBE, a B100.

C. Daniels Band: a WTI, 23-12 KILT, 29-19 KNOE-FM, d20 KROY-FM, 30-28 KUHL, 29-23 B100, a Magic 91.

EW&F: 38-30 WTI, a KILT, 17-11 KNOE-FM, 29-11 KROY-FM, on KUHL, 14-13 B100, 19-12 Magic 91.

J. Jackson: 18-17 WTI, 21-15 KROY-FM, 14-10 KUHL, 17-11 B100, 20-16 Magic 91.

E. John: 25-24 WTI, 33-28 KILT, 11-8 KNOE-FM, 16-14 KRBE, 9-5 KUHL, 4-3 B100, 14-7 Magic 91.

Kiss: 11-10 KILT, 3-2 KNOE-FM, 10-5 KRBE, 27-24 KUHL, 11-9 B100, 24-21 Magic 91.

Knack: 30-25 WTI, 20-8 KILT, 30-24 KNOE-FM, 21-18 KRBE, d25 KUHL, 20-18 B100, 21-18 Magic 91.

LRB: a WNOE, a KILT, a KNOE-FM, d24 KROY-FM, 23-20 KUHL, d22 B100, 30-23 Magic 91.

M. Nightingale: 14-2 WTI, 31-24 KILT, d35 KNOE-FM, 27-18 KROY-FM, 23-20 KUHL, d22 B100, 30-23 Magic 91.

R. Palmer: a WTI, d35 KILT, on KNOE-FM, on KUHL, a B100.

Raydio: 24-22 WTI, 24-17 KILT, 6-3 KNOE-FM, 13-9 KUHL, 22-20 B100, 16-10 Magic 91.

Rockets: a WNOE, a WTI, on KILT, a B100.

J. Stewart: 16-6 WTI, 20-16 KNOE-FM, 9-7 KRBE, 3-1 KROY-FM, 1-2 KUHL, 2-1 B100.

B. Streisand: 28-19 WTI, d30 KILT, 23-17 KNOE-FM, 28-24 KRBE, 9-2 KROY-FM, d23 KUHL, 16-15 B100, 26-13 Magic 91.

Supertramp (Goodbye): a WTI, on KILT, a KNOE-FM, a KRBE, 24-10 KROY-FM, on KUHL, d25 B100, d27 Magic 91.

6



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

ABBA: 14-11 KIMN, 25-21 KLIF, 21-18 KVIL.

Cars: a KIMN, 33-30 KNUS, e KOFM, 23-19 KOPA, 16-15 KTFX, a KYGO.

Chic: d21 KIMN, 30-25 KLIF, 32-20 KNUS, 29-22 KOFM, 25-20 KOPA, d32 KTFX, 27-19 KVIL, e KYGO.

Dr. Hook: 3-2 KIMN, 15-9 KLIF, 17-16 KNUS, 9-5 KOFM, 4-6 KOPA, 18-9 KVIL, 6-9 KYGO, 8-5 Z97.

EW&F: a KIMN, 40-36 KLIF, 35-33 KNUS, d29 KOFM, 30-25 KOPA, d32 KYGO.

J. Jackson: 30-20 KIMN, 29-26 KLIF, 6-5 KNUS, 28-26 KOFM, 13-10 KOPA, 27-21 KYGO.

E. John: 4-3 KIMN, 31-28 KLIF, 19-15 KNUS, 17-13 KOFM, 29-26 KOPA, 4-2 KTFX, 25-23 KVIL, 9-4 KYGO.

R. John: 10-8 KIMN, a39 KLIF, e KOFM, e KOPA, 6-3 KTFX, a KVIL, 39-31 KYGO.

Kiss: 21-15 KIMN, 23-20 KLIF, 12-9 KNUS, 12-7 KOFM, 7-5 KOPA, 2-6 KTFX.

Knack: d28 KIMN, 25-14 KNUS, d28 KOFM, 22-1 KOPA, 22-17 KTFX, 37-34 KYGO, a21 Z97.

LRB: a38 KLIF, e KNUS, a KOFM, e KOPA, a KYGO.

M. Nightingale: 18-14 KIMN, 35-35 KLIF, 24-19 KNUS, 22-16 KOFM, 23-18 KTFX, d29 KVIL, 13-6 KYGO.

E. Rabbitt: 32-30 KLIF, d29 KOPA, a KVIL.

Raydio: 16-10 KIMN, 26-23 KLIF, 10-6 KNUS, 20-15 KOFM, 21-18 KOPA, 9-7 KTFX, a26 KVIL, 22-15 KYGO.

Spyro Gyra: a KIMN, a40 KLIF, 39-36 KNUS, d30 KOFM, d35 KTFX, 16-11 KYGO.

J. Stewart: 26-18 KIMN, 8-4 KLIF, 4-4 KNUS, 5-2 KOFM, 6-9 KOPA, 3-9 KTFX, 8-6 KVIL.

B. Streisand: 23-13 KIMN, 33-31 KLIF, 20-17 KNUS, 30-19 KOFM, 26-16 KOPA, 7-5 KTFX, d30 KVIL, 29-23 KYGO, a18 Z97.

D. Warwick: e KNUS, a KOPA, a KVIL.

Record World Reporting Stations

RW I

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

RW II

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

RW III

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

RW IV

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

RW V

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

RW VI

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

The A/C Report

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

Most Adds

AFTER THE LOVE HAS GONE—Earth, Wind & Fire—ARC/Col (11)
LONESOME LOSER—Little River Band—Capitol (6)
HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (5)
THIS NIGHT WON'T LAST FOREVER—Michael Johnson—EMI-America (5)
WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo—MCA (5)
IF YOU REMEMBER ME—Chris Thompson—Planet (4)
RISE—Herb Alpert—A&M (4)
SWEETS FOR MY SWEET—Tony Orlando—Casablanca (4)
YOUR KISSES WILL—Crystal Gayle—UA (4)

WBZ/BOSTON

BAD CASE OF LOVING YOU—Robert Palmer—Island
HEART OF THE NIGHT—Poco—MCA
HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
I CAN'T STAND IT NO MORE—Peter Frampton—A&M
LONESOME LOSER—Little River Band—Capitol

WHDH/BOSTON

DIFFERENT WORLDS—Maureen McGovern—Warner/Curb
HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
WNEW/NEW YORK
AFTER THE LOVE HAS GONE—Earth, Wind & Fire—ARC/Col
HEY LOOK WHO'S DANCING—Madison Street—Infinity
LIFESTYLE—Vic Damone—Rebecca
THEN YOU CAN TELL ME GOODBYE—Toby Beau—RCA

WIP/PHILADELPHIA

HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
RISE—Herb Alpert—A&M

WBAL/BALTIMORE

AFTER THE LOVE HAS GONE—Earth, Wind & Fire—ARC/Col
GIVE A LITTLE—Nicolette Larson—WB
HEARTBREAK HOTEL—Willie & Leon—Col
SWEETS FOR MY SWEET—Tony Orlando—Casablanca
THE DEVIL WENT DOWN TO GEORGIA—Charlie Daniels Band—Epic

WKBC-FM/WINSTON-

SALEM

SIMPLY JESSIE—Rex Smith—Col
TIL I CAN MAKE IT ON MY OWN—Kenny Rogers & Dottie West—UA
YOUR KISSES WILL—Crystal Gayle—UA

WSM/NASHVILLE

BLUE RIVER OF TEARS—Randy Goodrum—Arista
DANCIN' ROUND AND ROUND—Olivia Newton-John—MCA

WLW/CINCINNATI

GOODBYE STRANGER—Supertramp—A&M
GOOD TIMES—Chic—Atlantic
LONESOME LOSER—Little River Band—Capitol
THE DEVIL WENT DOWN TO GEORGIA—Charlie Daniels Band—Epic

WCCO/MINNEAPOLIS

AFTER THE LOVE HAS GONE—Earth, Wind & Fire—ARC/Col
LIGHT A LIGHT—Joan Baez—Portrait
THE BOSS—Diana Ross—Motown
THE MAIN EVENT/FIGHT—Barbra Streisand—Col
THIS NIGHT WON'T LAST FOREVER—Michael Johnson—EMI-America
UNCHAINED MELODY—George Benson—WB
WE'VE GOT LOVE—Peaches & Herb—Polydor/MVP
YOU'RE MY JAMAICA—Charley Pride—RCA
YOU STEPPED INTO MY LIFE—Wayne Netwon—Aries II

KMBZ/KANSAS CITY

LONESOME LOSER—Little River Band—Capitol
MOVE LIGHTLY—Carole King—Capitol
THIS NIGHT WON'T LAST FOREVER—Michael Johnson—EMI-America
WHEN IT WAS GOOD—Mary Welch—20th Century Fox
WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo—MCA
YOUR KISSES WILL—Crystal Gayle—UA

KULF/HOUSTON

AFTER THE LOVE HAS GONE—Earth, Wind & Fire—ARC/Col
AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.
BAD CASE OF LOVING YOU—Robert Palmer—Island
DON'T BRING ME DOWN—ELO—Jet
GOOD TIMES—Chic—Atlantic
I DO LOVE YOU—GQ—Arista
LET'S GO—Cars—Elektra
WEEKEND—Wet Willie—Epic

KOY/PHOENIX

REDEMPTION (THEME FROM ROCKY II)—Bill Conti—UA

KIIS/LOS ANGELES

HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown

KSFO/SAN FRANCISCO

AFTER THE LOVE HAS GONE—Earth, Wind & Fire—ARC/Col
DANCIN' ROUND AND ROUND—Olivia Newton-John—MCA
SPANISH EYES—Charlie Rich—Epic
SWEETS FOR MY SWEET—Tony Orlando—Casablanca

KPNW/EUGENE

IF YOU REMEMBER ME—Chris Thompson—Planet
I'LL KNOW HER WHEN I SEE HER—Cooper Bros.—Capricorn
LAST OF THE SINGING COWBOYS—Marshall Tucker Band—WB
WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo—MCA
YOUR KISSES WILL—Crystal Gayle—UA

KVI/SEATTLE

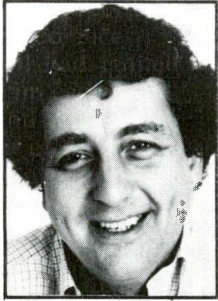
HERE I GO (FALLIN' IN LOVE AGAIN)—Frannie Golde—Portrait
SWEETS FOR MY SWEET—Tony Orlando—Casablanca

Also reporting this week: WSAR, WMAL, WQUD-FM, WSB, WFTL, WJBO, WGAR, WTMJ, WCCO-FM, KMOX. 26 stations reporting.

Radio World

Radio Replay

By NEIL McINTYRE



■ Rock fans were the only players in the second game of a scheduled doubleheader in Chicago. Between games, WLUP morning man **Steve Dahl** kicked off an anti-disco rally which got more backing than either the White Sox or WLUP thought when fans rushed onto the field. (See separate story in this issue.)

Not all the ratings for the New York area are in the five boroughs. With the addition of ARB's Nassau/Suffolk book, program director **Bob Pittman** likes his position in the ninth market in the country. WNBC moved from 4.7 a year ago to first place on Long Island with 6.2. Although the improvement in the New York ARB hasn't been as dramatic for WNBC, the recent results of the Nassau/Suffolk ratings put WNBC, with a 6.2, ahead of WABC with 4.5.

A closer look at the Philadelphia book by WFIL MD **Jerry DeFrancesco** shows increased strength in adults. DeFrancesco said: "Our main success in this book is with adults 25-49. In this demographic, WFIL is the number one music station in town. It's about a 40 percent increase since the last book." Much of the increase in long listening has been attributed to the programming of a better variety of music, with less repetition.

MOVES: After a great rating book at WWWW(W-4)/Detroit, GM **Bart Walsh** leaves the station, and is replaced by **Wally Clark** from WIL/St. Louis . . . **Herb McCord** has resigned as GM at CKLW to accept a position at Greater Media, Inc. McCord will be the GM of the radio division. Across the Lake in Cleveland **Tim (Birdman) Bird** has resigned as PD at WZZP, and **Bob McKay** is the station's new PD. Bird continue in after noon drive . . . **Howard Bloom** has been promoted to GM at KMET/Los Angeles, from sales manager . . . **Jerry Graham** has resigned as GM at KSAN/San Francisco . . . **Walt (Baby) Love** leaves KKTT/Los Angeles as PD. His replacement is **Alvin Waples** . . . **Dan Clayton** has resigned as GM at WBBF/Rochester . . . **Gary Whipple** leaves WCMF/Rochester as MD . . . **Peter Parisi** leaves KADI/St. Louis as PD. His replacement is **Gary Granger** . . . **Kate Ingram** is the new MD at WBCN/Boston, replacing **Deidre O'Donoghue**. Ingram was the MD at KSAN/San Francisco . . . **Lee Arnold**, former PD at WAAF/Worcester, has left RCA album promotions, and **George Taylor Morris**, former PD at WPIX-FM/New York, has also departed RCA album promotion on the west coast . . . **Stuart McCrae** is promoted to PD at KLPQ/Little Rock . . . **Carla Leonardo** is promoted to assistant PD at KZOK/Seattle.

YOU HAVEN'T HEARD THE LAST OF IT: The talk in recent weeks and the coverage given to the ill-fated Skylab has taken up a lot of time on the radio and TV. There have been numerous promotions and some very inventive people have put together everything from Skylab kits and targets, to catcher's mitts. Have they left anything out? Of course they have! What about a new radio format? This format is designed to keep the station up there for a number of years, but when it falls, watch out—18-34 demos will be strewn throughout your market & comes along the hillside in, let's say, Australia.

RATINGS AT A GLANCE: Pittsburgh ARB advance figures have kept KDKA on top, as it has been for years. The station carries Pirate baseball, but in Oct./Nov. it didn't and had a 21.8 share. The latest book has moved the station to 23.4. This huge share of the area listening doesn't leave much left for the other stations, with second place going to WSHH with 8.7; WDVE with album rock is third with 7.6, and WXKK is at 6.6. In the Dallas/Ft. Worth book the highest shares overall were obtained by the Ranger baseball broadcasters, WBAP, up from Oct./Nov. 7.8 to 11.2. KSCS was up from 6.4 to 6.9, KTXQ up sharply from 4.6 to 6.8, and KVIL-FM was up from 8.8 to 9.3 and second place in the market. KFJZ-FM was up from 4.9 to 5.7, KNOK-FM was steady from 3.4 to 3.6.

(Continued on page 48)

WLUP and Steve Dahl Are Unfazed In the Aftermath of Anti-Disco Riot

By NEIL McINTYRE

■ NEW YORK — The Chicago White Sox and their fans got a lot more than they bargained for when they did a promotion with WLUP-FM personality Steve Dahl.

Thursday evening (12) the White Sox hosted the Detroit Tigers for a doubleheader, and as part of a "teen night" promotion to increase attendance invited Steve Dahl to be their between-games entertainment. This gave the morning man a chance to rally his listeners to Comiskey Park for a Disco Demolition. Each person entering the park that night who brought a disco record would be admitted for 98¢, the records would then be collected, placed in a large container and exploded prior to the second game of the doubleheader. The crowd was much larger than the White Sox management expected, with over 45,000 inside the park and an estimated 20,000 outside turned away.

Each day on his show, with the help of sound effects, Dahl blows up a disco record on the air.

WLUP-FM's format is album rock, and this gimmick has reportedly caught on with his audience.

Shortly after Dahl had ignited the disco records in centerfield, some of the anti-disco fans started to climb out of their seats and run onto the playing field. Thousands joined in, starting their own fires, burning records and tearing up parts of the playing field. It was more than an hour later before order was restored and the people were removed from the field.

For true White Sox fans it meant the cancellation of the second game and a loss by forfeit. For WLUP it was national publicity. Dave Logan, promotion manager of WLUP felt their weren't enough security people to help control the crowd. Logan said, "The way security is figured based upon advance ticket sales, which were 15,000, then they double that and put security down at 30,000. It wasn't enough to stop them from running on

(Continued on page 39)



"Well, it started as an anti-baseball rally . . ."

Record World
Singles
101-150

JULY 28, 1979

JULY 28	JULY 21				
101	103	IT'S TOO FUNKY IN HERE	JAMES BROWN/Polydor 14557		
		(Muscle Shoals Sound, BMI)			
102	109	I WANT JOHNNY'S JOB	ROY SAWYER/Capitol 4747	(Horse Hairs/DebDave, BMI)	
103	105	MAUREEN	EDDIE MONEY/Columbia 3 11030	(Grajonca, BMI)	
104	102	MOTOWN REVIEW	PHILLY CREAM/Fantasy/WMOT 862	(Parker/WMOT, BMI)	
105	107	H.A.P.P.Y. RADIO	EDWIN STARR/20th Century Fox 2408	(RCA) (ATV/Zonal, BMI)	
106	106	HERE I GO (FALLIN' IN LOVE AGAIN)	FRANNIE GOLDE/Portrait 70031	(Braintree/Golde's Gold, BMI)	
107	115	I'VE GOT THE NEXT DANCE	DENIECE WILLIAMS/ARC/Columbia 3 10971	(Kee-Drick, BMI/Cheyenne/Motor, ASCAP)	
108	—	STREET LIFE	CRUSADERS/MCA 41054	(Four Knights/Irving, BMI)	
109	110	FREAKY PEOPLE	CROWD PLEASERS/Westbound 55420	(Atl) (Bridgeport, BMI)	
110	111	I KNOW A HEARTACHE WHEN I SEE ONE	JENNIFER WARNES/Arista 0430	(Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)	
111	112	IF YOU REMEMBER ME	CHRIS THOMPSON/Planet 45904	(Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia, BMI)	
112	122	FOUND A CURE	ASHFORD & SIMPSON/Warner Bros. 8870	(Nick-O-Val, ASCAP)	
113	113	REDEMPTION (THEME FROM ROCKY II)	BILL CONTI/United Artists 1305	(Unart, BMI)	
114	108	YOU'RE MY WEAKNESS	FAITH BAND/Mercury 74068	(Canal, BMI)	
115	—	IT'S JUST ANOTHER NIGHT	IAN HUNTER/Chrysalis 2352	(April Music/Ian Hunter/Hyde Park/Mainman, ASCAP)	
116	—	THEN YOU CAN TELL ME GOODBYE	TOBY BEAU/RCA 11670	(Acuff Rose, BMI)	
117	119	FEEL IT LOUISIANA'S	LE ROUX/Capitol 4736	(Screen Gems-EMI/Lemed, BMI)	
118	114	MUSIC BOX	EVELYN "CHAMPAGNE" KING/RCA 11586	(Mills & Mills/Six Continents, BMI)	
119	126	SUPER SWEET	WARDELL PIPER/Midsonz Intl. 1005	(Diagnol/April Summer, BMI)	
120	—	THIS NIGHT WON'T LAST FOREVER	MICHAEL JOHNSON/EMI-America 8019	(Captain Crystal, BMI)	
121	—	JIMMY AND THE TOUGH KIDS	LOUISE GOFFIN/Asylum 46505	(Lika, ASCAP)	
122	123	FROM DANCE TO LOVE	SAMANTHA SANG/United Artists 1297	(Blythe Spirit, ASCAP)	
123	116	HEAD FIRST	THE BABYS/Chrysalis 2323	(Hudson Bay, BMI)	
124	121	DANCE WITH YOU	CARRIE LUCAS/Solar 11482	(RCA) (Spectrum VII/Hindu, ASCAP)	
125	127	RADIATION LEVEL	SUN/Capitol 4713	(Detente, ASCAP)	
126	128	SIMPLY JESSIE	REX SMITH/Columbia 3 11032	(The Laughing Willow, ASCAP)	
127	129	FULL TILT BOOGIE	UNCLE LOUIE/Marlin 3335	(TK) (Finurphy, BMI/Hi Faluten, ASCAP)	
128	130	I JUST WANT TO BE	CAMEO/Chocolate City 019	(Casablanca) (Better Days, BMI/Better Nights, ASCAP)	
129	125	NOBODY	DOUCETTE/Mushroom 7042	(Champion, ASCAP)	
130	—	STARRY EYES	THE RECORDS/Virgin 67000	(Atl) (Virgin, ASCAP)	
131	132	RHYTHM GUITAR	OAK RIDGE BOYS/Columbia 3 11009	(Algee, BMI)	
132	117	DANCIN'	JOHNSON BILL SALUGA/A&M 2140	(Dovar/Mercy Kersey, BMI)	
133	138	ROCKY II DISCO	MAYNARD FERGUSON/Columbia 3 11037	(Unart, BMI/UA, ASCAP)	
134	135	NEW YORK NUGGETS	/Mercury 74067	(Intersong, ASCAP)	
135	133	RADIO GIRL	JOHN HIATT/MCA 41019	(Bug/Bilt, BMI)	
136	136	CROSSFIRE	HENRY PAUL BAND/Atlantic 3578	(Sienna, BMI)	
137	134	UNCHAINED MELODY	GEORGE BENSON/Warner Bros. 8843	(Frank, ASCAP)	
138	139	D.J. DAVID	BOWIE/RCA 11661	(Bewlay Bros./Fleur/EG, BMI/100 M.P.H., ASCAP)	
139	140	CRYING INSTANT	FUNK/Salsoul 2088	(RCA) (Lucky Three, Henry Suemay, BMI)	
140	—	DON'T THROW OUR LOVE AWAY	ORLEANS/Infinity 50,017	(Infinity)	
141	143	RASPUTIN	BONEY M/Sire 1049	(WB) (Al Gallico, BMI)	
142	144	I WANT YOU BACK (ALIVE)	GRAHAM PARKER/Arista 0420	(Jobete, ASCAP)	
143	145	THAT'S WHERE MY LOVE GOES	AIRBORNE/Columbia 3 11011	(No Gags/We're Pros, BMI)	
144	141	IF HEAVEN COULD FIND ME	AMBROSIA/Warner Bros. 8817	(Rubicon, BMI)	
145	142	HAVE A CIGAR	ROSEBUD/Warner Bros. 8807	(Pink Floyd, PRS)	
146	118	LOVE COMES TO EVERYONE	GEORGE HARRISON/Dark Horse 8844	(WB) (Gonga, BMI)	
147	147	DREAMS I'LL NEVER SEE	MOLLY HATCHET/Epic 8 50669	(Metric, BMI)	
148	120	PART OF THE CHOSEN FEW	NIGEL OLSSON/Bang 8 4803	(CBS) (Drumsong/Web IV/Dick James, BMI)	
149	131	YOU NEVER KNOW WHAT YOU'VE GOT	BELL & JAMES/A&M 2137	(Mighty Three, BMI)	
150	148	FORBIDDEN LOVE	MADLEEN KANE/Warner Bros. 8790	(Bonna/Firehold, ASCAP)	

Record World
Singles
Alphabetical Listing

Producer, Publisher, Licensee		
AFTER THE LOVE HAS GONE	White (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)	28
AIN'T NO STOPPIN' US NOW	McFadden/Whitehead/Cohen (Mighty Three, BMI)	39
BABY I WANT YOU	Ivey-Woodford (Song Tailors/Alan Cartee, BMI)	95
BAD CASE OF LOVING YOU	(DOCTOR, DOCTOR) R. Palmer (Rocksam, BMI)	50
BAD GIRLS	G. Moroder & P. Bellote (Starrin/Earborne/Sweet Summer, BMI)	1
BEST BEAT IN TOWN	B. DeBarge (Jobete, ASCAP)	91
BOOGIE WONDERS	White/McKay (Charleyville/Irving/DeeDee/Ninth, BMI)	23
BORN TO BE ALIVE	Jean Vanloo (Rasmus/Seldagamous, ASCAP)	48
CHASE ME	Group & Scarborough (Val-le-Joe, BMI)	65
CHILDREN OF THE SUN	S. Proffer & B. Thorpe (Rock of Ages/Careers/Sashasongs, BMI)	80
CHUCK E'S IN LOVE	L. Waronker & R. Titelman (Easy Money, ASCAP)	35
CRANK IT UP	(FUNK TOWN) PT. 1. C. Wade & P. Brown (Sherlyn/Decibel, BMI)	92
CRUEL TO BE KIND	N. Lowe (Anglo-Rock/Albino, BMI)	83
DANCE THE NIGHT AWAY	Ted Templeman (Van Halen, ASCAP)	43
DAYS GONE DOWN	(STILL GOT THE LIGHT IN YOUR EYES) H. Murphy & G. Rafferty (Liberty/United Records, no licensee)	34
DIFFERENT WORLDS	M. Lloyd (Bruin, BMI)	72
DOES YOUR MOTHER KNOW	B. Anderson & B. Ulvaeus (Countless, BMI)	21
DO IT OR DIE	Buddy Buie (Low-Sal, BMI)	20
DO YOU WANNA GO PARTY	Casey-Finch (Sherlyn/Harrick, BMI)	98
DRIVER'S SEAT	L. Salvoni (Complacent Toonz, ASCAP)	75
FIRECRACKER	Group & Ellerbe (Two Pepper, ASCAP)	90
FREDERICK T.	Rundgren (Ninja, ASCAP)	87
GEOGY	PORGY Group (Hudman, ASCAP)	64
GETTING CLOSER	McCartney & C. Thomas (MPL, ASCAP)	22
GIRL OF MY DREAMS	Ker-Garvey-Tchaikovsky (Tchaikovsky, ASCAP)	59
GOING THROUGH	THE MOTIONS M. Most (Finchley, ASCAP)	79
GOLD J.	Stewart (Bugle/Stigwood, BMI)	7
GOODBYE STRANGER	Group & P. Henderson (Almo/Delicate, ASCAP)	36
GOOD TIMES	Nile Rodgers & Bernard Edwards (Chic, BMI)	10
GOT TO GIVE IN	TO LOVE N. Chacker (Mad Lad/Pi-Gem, BMI)	82
HEART OF THE NIGHT	R. Orshoff (Tarantula, ASCAP)	13
HEAVEN MUST HAVE SENT YOU	Bowen (Stone Agate, BMI)	12
HEY ST. PETER	Vanda & Young (E. B. Marks, BMI)	76
HIGHWAY SONG	A. Nali/H. Weck (Bobnal, BMI)	57
HOLD ON	Group & Levine (Triumph, CAPAC)	52
HOT SUMMER NIGHTS	Richard Perry (Swell Sounds/Melody Deluxe/Seldak, ASCAP)	51
HOT STUFF	(Giorgio Moroder & Rick Belotte (Rick's/Stop, BMI)	3
I CAN'T STAND IT	NO MORE P. Frampton & C. Kimsey (Almo/Frampton/Fram-Dee, ASCAP)	25
I DO LOVE YOU	Simpson & Fleming (Chevis, BMI)	53
I'M A SUCKER FOR YOUR LOVE	R. James (Jobete, ASCAP)	97
IS SHE REALLY GOING OUT	WITH HIM? Kershenbaum (Albion)	24
I WANT YOU TO WANT ME	Group (Screen Gems-EMI/Adult, BMI)	6
I WAS MADE FOR LOVIN'	YOU V. Poncia (Kiss, ASCAP/Mad Vincent, BMI)	8
I'LL NEVER LOVE THIS WAY AGAIN	B. Manilow (Irving, BMI)	46
JUST WHEN I NEEDED YOU MOST	D. Newman (Fourth Floor, ASCAP)	44
KEEP ON RUNNING AWAY	G. Johns (Rondor/Almo, ASCAP)	84
KISS IN THE DARK	M. Lloyd (K.C.M./Michael, ASCAP)	63
LAST OF THE SINGING COWBOYS	S. Levine (Marshall Tucker/No Exit, BMI)	49
LEAD ME ON	Diante (Almo, ASCAP)	27
LET'S GO	R. T. Baker (Lido, BMI)	32
LIGHT MY FIRE/DISCO HEAVEN	B. Leng (ATV, BMI/Doors, ASCAP)	99
LONESOME LOSER	Group & J. Boylan (Screen Gems-EMI, BMI)	45
LONG LIVE ROCK J.	Entwistle (Towser Tunes, BMI)	73
LOVE ME TONIGHT	Dowd (Embroe/Robert Bruce/Ion, ASCAP)	77
LOVE YOU INSIDE OUT	GROUP/Richardson/Galuten (Stigwood/Unichappell, BMI)	56
LOVIN', TOUCHIN', SQUEEZIN'	Baker (Weed High Nightmare, BMI)	86
MAKIN' IT	F. Perren (Perren-Vibes, ASCAP)	9
MAMA CAN'T BUY YOU LOVE	Thom Bell (Minute Three, BMI)	12
MINUTE BY MINUTE	Ted Templeman (Snug, BMI/Loresta, ASCAP)	62
MORNING DANCE	Beckenstein & Calandra (Harlem/Crosseyed Bear, BMI)	41
MY SHARONA	Mike Chapman (Eighties/Small Hill, ASCAP)	17
OH WELL	J. Sandlin (Sonheath, ASCAP)	68
ONE WAY OR ANOTHER	M. Chapman (Rare Blue/Monster Island, ASCAP)	29
PEOPLE OF THE SOUTH WIND	Group (Kirschner/Blackwood, BMI)	31
REUNITED	Dino Fekaris & Freddie Perren (Perren-Vibes, ASCAP)	42
RING MY BELL	F. Knight (Two-Knight, BMI)	2
RISE	Alpert-Badazz (Almo/Badazz, ASCAP)	94
ROCK AND ROLL DANCIN'	Brunt (Silver Cloud/in Pocket/Kind/Cafe Americana, ASCAP)	88
ROCK N' ROLL FANTASY	Group (Badco, ASCAP)	70
SAD EYES	George Tobin (Careers, BMI)	30
SATURDAY NIGHT	H. Broal (Rasmus, ASCAP)	78
SHADOWS IN THE MOONLIGHT	J. Norman (Chappell/Tri-Chappell, ASCAP/SESAC)	19
SHAKEDOWN	CRUISE Ferguson & Marshall (Painless, BMI)	55
SHAKE YOUR BODY	(DOWN TO THE GROUND) Group (Peacock, BMI)	54
SHE BELIEVES IN ME	Larry Butler (Angel Wing, ASCAP)	4
SHINE A LITTLE LOVE	Jeff Lynne (Unart/Jer, BMI)	11
SUSPICIONS	D. Malloy (DebDave/Briarparch, BMI)	37
SWEETS FOR MY SWEET	Melress-Appell (Rightsong/Trio, BMI)	61
THE BOSS	Ashford & Simpson (Nic-O-Val, ASCAP)	66
THE DEVIL WENT DOWN TO GEORGIA	J. Boylan (Hat Band)	38
THE LOGICAL SONG	Group & P. Henderson (Almo/Delicate, ASCAP)	26
THE MAIN EVENT/FIGHT	Bob Esty (Primus Artists/Diana/Rick's, BMI)	16
THIS IS LOVE	Strube-Raphael (Critique, BMI)	89
TURN OFF THE LIGHTS	Gamble-Huff (Mighty Three, BMI)	74
UP ON THE ROOF	P. Asher (Screen Gems-EMI) (BMI)	33
VENGEANCE	A. Mardin (C'est, ASCAP)	58
WE ARE FAMILY	B. Edwards & N. Rodgers (Chic, BMI)	18
WEEKEND	Lenny Pietze (Global/Almo, ASCAP)	40
WE'VE GOT LOVE	F. Perren (Perren-Vibes, ASCAP)	67
WHAT CHA GONNA DO WITH MY LOVIN'	Mtume-Lucas (Scarab, BMI)	81
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN	Ron Raffikine (DebDave, BMI)	5
WHEN YOU WAKE UP TOMORROW	C. Stator & J. Simpson (Pop/Leeds/Stacey Lynne/Stator, ASCAP)	85
WHERE WERE YOU WHEN I WAS FALLING IN LOVE	B. Montgomery (Bobby Goldsboro, ASCAP/House of Gold, BMI)	96
WHY LEAVE US ALONE	Banks (At Home/Baby Dump, ASCAP)	71
YOU CAN'T CHANGE THAT	Ray Parker, Jr. (Raydiola, ASCAP)	15
YOU GONNA MAKE ME LOVE SOMEBODY ELSE	Gamble-Huff (Mighty Three, BMI)	47
YOU TAKE MY BREATH AWAY	Callelo & Lawrence (Laughing Willow, ASCAP)	14
YOUNGBLOOD	L. Waronker & R. Titelman (Easy Money, ASCAP)	69
YOU'VE GOT ANOTHER THING COMING	D. Eric (Blair/Bell Hop, BMI)	93
YOU'VE LOST THAT LOVIN' FEELIN'	Horowitz (Screen Gems-EMI, BMI)	100

Record World Singles



JULY 28, 1979

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	1	BAD GIRLS DONNA SUMMER Casablanca 988 (3rd Week)	10
2	2	RING MY BELL ANITA WARD/Juana 3422 (TK)	11
3	3	HOT STUFF DONNA SUMMER/Casablanca 978	15
4	5	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	15
5	7	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	16
6	4	I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680	15
7	10	GOLD JOHN STEWART/RSO 931	11
8	11	I WAS MADE FOR LOVIN' YOU KISS/Casablanca 983	10
9	9	MAKIN' IT DAVID NAUGHTON/RSO 916	15
10	16	GOOD TIMES CHIC/Atlantic 3584	7
11	8	SHINE A LITTLE LOVE ELO/Jet 8 5057 (CBS)	11
12	15	MAMA CAN'T BUY YOU LOVE ELTON JOHN/MCA 41042	8
13	13	HEART OF THE NIGHT POCO/MCA 41023	11
14	6	YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908	15
15	17	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	15
16	23	THE MAIN EVENT/FIGHT BARBRA STREISAND/Columbia 3 11008	7
17	30	MY SHARONA THE KNACK/Capitol 4731	6
18	12	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	14
19	20	SHADOWS IN THE MOONLIGHT ANNE MURRAY/ Capitol 4716	10
20	21	DO IT OR DIE ARS/Polydor/BGO 14568	10
21	24	DOES YOUR MOTHER KNOW ABBA/Atlantic 3574	11
22	22	GETTING CLOSER WINGS/Columbia 3 11020	7
23	19	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	12
24	27	IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/ A&M 2132	9
25	25	I CAN'T STAND IT NO MORE PETER FRAMPTON/ A&M 2148	10
26	14	THE LOGICAL SONG SUPERTRAMP/A&M 2128	18
27	31	LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA)	7
28	32	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ ARC/Columbia 3 11033	4
29	29	ONE WAY OR ANOTHER BLONDIE/Chrysalis 2336	9
30	36	SAD EYES ROBERT JOHN/EMI-America 8015	10
31	34	PEOPLE OF THE SOUTH WIND KANSAS/Kirshner 8 4284 (CBS)	9
32	35	LET'S GO THE CARS/Elektra 46063	5
33	33	UP ON THE ROOF JAMES TAYLOR/Columbia 3 11005	9
34	18	DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) GERRY RAFFERTY/United Artists 1298	9
35	26	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	14
36	40	GOODBYE STRANGER SUPERTRAMP/A&M 2162	4
37	42	SUSPICIONS EDDIE RABBITT/Elektra 46053	8
38	47	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 8 50700	6
39	28	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	15
40	37	WEEKEND WET WILLIE/Epic 8 50714	10
41	46	MORNING DANCE SPYRO GYRA/Infinity 50011	7
42	39	REUNITED PEACHES & HERB/Polydor/MVP 14547	20
43	41	DANCE THE NIGHT AWAY VAN HALEN/Warner Bros. 8823	14
44	38	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB)	19
45	63	LONESOME LOSER LITTLE RIVER BAND/Capitol 4748	3
46	55	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	6
47	52	YOU GONNA MAKE ME LOVE SOMEBODY ELSE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	7
48	59	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986	5
49	54	LAST OF THE SINGING COWBOYS MARSHALL TUCKER BAND/Warner Bros. 8841	6
50	60	BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) ROBERT PALMER/Island 49016 (WB)	2



51	56	HOT SUMMER NIGHTS NIGHT /Planet 45903 (Elektra/ Asylum)	6
52	58	HOLD ON TRIUMPH /RCA 11569	9
53	62	I DO LOVE YOU G.Q./Arista 0426	5
54	40	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	28
55	48	SHAKEDOWN CRUISE JAY FERGUSON/Asylum 46041	13
56	43	LOVE YOU INSIDE OUT BEE GEES/RSO 925	15
57	66	HIGHWAY SONG BLACKFOOT/Atco 7105	6
58	51	VENGEANCE CARLY SIMON/Elektra 46051	8
59	65	GIRL OF MY DREAMS BRAM TCHAIKOVSKY/Polydor 14575	4
60	70	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459	5
61	69	SWEETS FOR MY SWEET TONY ORLANDO/Casablanca 991	4
62	45	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. 8828	12
63	64	KISS IN THE DARK PINK LADY/Elektra/Curb 46040	6
64	61	GEORGY PORGY TOTO/Columbia 3 10944	14
65	67	CHASE ME CON FUNK SHUN/Mercury 74059	8
66	77	THE BOSS DIANA ROSS/Motown 1462	3
67	73	WE'VE GOT LOVE PEACHES & HERB/Polydor/MVP 14577	4
68	78	OH WELL ROCKETS/RSO 935	3

CHARTMAKER OF THE WEEK

69	—	YOUNGBLOOD RICKIE LEE JONES Warner Bros. 49018	1
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70	44	ROCK 'N' ROLL FANTASY BAD COMPANY/Swan Song 70199 (Atl)	20
71	79	WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032	3
72	81	DIFFERENT WORLDS MAUREEN McGOVERN/Warner/Curb 8835	3
73	76	LONG LIVE ROCK THE WHO/MCA 41053	3
74	75	TURN OFF THE LIGHTS TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	6
75	92	DRIVERS SEAT SNIFF 'N' THE TEARS/Atlantic 3604	2
76	85	HEY ST. PETER FLASH AND THE PAN/Epic 8 50715	3
77	86	LOVE ME TONIGHT BLACKJACK/Polydor 14572	2
78	88	SATURDAY NIGHT HERMAN BROOD & HIS WILD ROMANCE/ ROMANCE/Ariola 7754	2
79	—	GOING THROUGH THE MOTIONS HOT CHOCOLATE/ Infinity 50016	1
80	104	CHILDREN OF THE SUN BILLY THORPE/Capricorn 0321	15
81	93	WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	4
82	—	GOT TO GIVE IN TO LOVE BONNIE BOYER/Columbia 3 11028	1
83	91	CRUEL TO BE KIND NICK LOWE/Columbia 3 11018	2
84	87	KEEP ON RUNNING AWAY LAZY RACER/A&M 2152	3
85	101	WHEN YOU WAKE UP TOMORROW CANDI STATON/ Warner Bros. 8821	1
86	94	LOVIN', TOUCHIN', SQUEEZIN' JOURNEY/Columbia 3 11036	3
87	90	FREDERICK PATTI SMITH GROUP/Arista 0427	2
88	—	ROCK AND ROLL DANCIN' BECKMEIER BROTHERS/ Casablanca 1000	1
89	99	THIS IS LOVE OAK/Mercury 74076	2
90	—	FIRECRACKER MASS PRODUCTION/Cotillion 44254 (Atl)	1
91	89	BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)	5
92	100	CRANK IT UP (FUNK TOWN) PT. 1 PETER BROWN/Drive 6278 (TK)	3
93	95	YOU'VE GOT ANOTHER THING COMING HOTEL/MCA 41052	2
94	—	RISE HERB ALPERT/A&M 2151	1
95	97	BABY I WANT YOU F.C.C./Free Flight 11595 (RCA)	2
96	—	WHERE WERE YOU WHEN I WAS FALLING IN LOVE LOBO/MCA 41065	1
97	98	I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy 7169 (Motown)	4
98	74	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	7
99	71	LIGHT MY FIRE/DISCO HEAVEN AMII STEWART/Ariola 7753	6
100	—	YOU'VE LOST THAT LOVIN' FEELIN' LONG JOHN BALDREY & KATHY MacDONALD/EMI-America 8018	1



Album Airplay

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

JULY 28, 1979

FLASHMAKER



DAVID WERNER
Epic

MOST ADDED

- DAVID WERNER—Epic (16)
- ESCAPE FROM DOMINATION—Moon Martin—Capitol (16)
- BOP TILL YOU DROP—Ry Cooder—WB (14)
- NEVER AGAIN—Pousette-Dart Band—Capitol (11)
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song (10)
- B-52's—WB (9)
- AIRPLAY—Point Blank—MCA (7)
- JUMPIN IN THE NIGHT—Flamin Groovies—Sire (7)
- LOW BUDGET—Kinks—Arista (6)
- MYSTIC MAN—Peter Tosh—Rolling Stones (6)

WNEW-FM/NEW YORK

ADDS:

- B-52's—WB
- BOP TILL YOU DROP—Ry Cooder—WB
- DON'T THROW STONES—Sports—Mushroom (import)
- BILLY FALCON—UA
- GET THAT GASOLINE (single)—NRBQ—Rounder
- JUMPIN IN THE NIGHT—Flamin Groovies—Sire
- NAIL ME TO THE WALL—Sanford-Townsend Band—WB
- SOME THINGS NEVER CHANGE—David Kubinec—A&M
- STREET LIFE—Crusaders—MCA
- WHISTLING IN THE DARK—Max Gronenthal—Chrysalis

HEAVY ACTION (airplay in descending order):

- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- GET THE KNACK—The Knack—Capitol
- LABOUR OF LUST—Nick Lowe—Col
- SQUEEZING OUT SPARKS—Graham Parker & Rumour—Arista
- NILS—Nils Lofgren—A&M
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- LOW BUDGET—Kinks—Arista
- SECRETS—Robert Palmer—Island
- LOOK SHARP—Joe Jackson—A&M

WPIX-FM/NEW YORK

ADDS:

- B-52's—WB
- GLORIA (single)—Jimi Hendrix—Reprise
- JUMPIN IN THE NIGHT—Flamin Groovies—Sire
- OH WHAT A THRILL (single)—Chuck Berry—Atco

HEAVY ACTION (airplay in descending order):

- GET THE KNACK—The Knack—Capitol
- BREAKFAST IN AMERICA—Supertramp—A&M
- LABOUR OF LUST—Nick Lowe—Col
- STATELESS—Lene Lovich—Stiff/Epic
- CANDY-O—Cars—Elektra
- BACK TO THE EGG—Wings—Col
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- LOOK SHARP—Joe Jackson—A&M
- FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
- FOOL AROUND—Rachel Sweet—Stiff/Col

WBCN-FM/BOSTON

ADDS:

- B-52's—WB
- BOP TILL YOU DROP—Ry Cooder—WB
- DON'T THROW STONES—Sports—Mushroom (import)
- ESCAPE FROM DOMINATION—Moon Martin—Capitol
- JUMPIN IN THE NIGHT—Flamin Groovies—Sire
- LOVE'S SO TOUGH—Iron City Houserockers—MCA
- NEVER ENOUGH—Pousette-Dart Band—Capitol
- OPEN YOUR EYES—Maria Muldaur—WB
- THE REDS—A&M
- WORD SALAD—Fischer-Z—UA (import)

HEAVY ACTION (airplay in descending order):

- CANDY-O—Cars—Elektra
- WAVE—Patti Smith—Arista
- FOOL AROUND—Rachel Sweet—Stiff/Col
- DISCOVERY—ELO—Jet
- LODGER—David Bowie—RCA
- SECRETS—Robert Palmer—Island
- FEARLESS—Tim Curry—A&M
- NILS—Nils Lofgren—A&M
- MIRRORS—Blue Oyster Cult—Col
- KID BLUE—Louise Goffin—Asylum

WLIR-FM/LONG ISLAND

ADDS:

- B-52's—WB
- BOP TILL YOU DROP—Ry Cooder—WB
- CIRCLES & SEASONS—Pete Seeger—WB
- COST OF LIVING (ep)—Clash—CBS (import)
- ESCAPE FROM DOMINATION—Moon Martin—Capitol
- GET THAT GASOLINE (single)—NRBQ—Rounder
- GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
- HI FI—Walter Egan—Col
- NEVER ENOUGH—Pousette-Dart Band—Capitol
- TODAY & FOREVER—Earl Scruggs—Col

HEAVY ACTION (airplay in descending order):

- LAUGHING DOGS—Col
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- ONE OF A KIND—Bill Bruford—Polydor
- GET THE KNACK—The Knack—Capitol
- LABOUR OF LUST—Nick Lowe—Col
- CANDY-O—Cars—Elektra
- GREY GHOST—Henry Paul Band—Atlantic

- MINUTE BY MINUTE—Doobie Brothers—WB
- STRIKES—Blackfoot—Atco

WBAB-FM/LONG ISLAND

ADDS:

- AIRWAVES—A&M
- BILLY FALCON—UA
- IT'S IN HERE—Kate Taylor—Col
- LAZY RACER—A&M
- LONESOME LOSER (single)—Little River Band—Capitol
- NAIL ME TO THE WALL—Sanford-Townsend Band—WB
- THE REDS—A&M
- WHISTLING IN THE DARK—Max Gronenthal—Chrysalis

HEAVY ACTION (airplay in descending order):

- GET THE KNACK—The Knack—Capitol
- BREAKFAST IN AMERICA—Supertramp—A&M
- WHERE I SHOULD BE—Peter Frampton—A&M
- CANDY-O—Cars—Elektra
- UNDERDOG—Atlanta Rhythm Section—Polydor
- COMMUNIQUE—Dire Straits—WB
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- LOOK SHARP—Joe Jackson—A&M
- BACK TO THE EGG—Wings—Col

WBLM-FM/MAINE

ADDS:

- B-52's—WB
- BLUES PROPHETS—Astro Jet
- BOP TILL YOU DROP—Ry Cooder—WB
- ESCAPE FROM DOMINATION—Moon Martin—Capitol
- FOOL AROUND—Rachel Sweet—Stiff/Col
- NEVER ENOUGH—Pousette-Dart Band—Capitol
- REALITY . . . WHAT A CONCEPT—Robins Williams—Casablanca
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song

HEAVY ACTION (airplay in descending order):

- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- BREAKFAST IN AMERICA—Supertramp—A&M
- NILS—Nils Lofgren—A&M
- LOOK SHARP—Joe Jackson—A&M
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- DISCOVERY—ELO—Jet
- SCOTT FOLSOM—Folsongs
- VAN HALEN II—WB
- FLASH & THE PAN—Epic

WOUR-FM/UTICA

ADDS:

- B-52's—WB
- BOP TILL YOU DROP—Ry Cooder—WB
- CIRCLES & SEASONS—Pete Seeger—WB
- ESCAPE FROM DOMINATION—Moon Martin—Capitol
- JUMPIN IN THE NIGHT—Flamin Groovies—Sire
- MYSTIC MAN—Peter Tosh—Rolling Stones
- NAIL ME TO THE WALL—Sanford-Townsend Band—WB
- DAVID WERNER—Epic
- HEAVY ACTION (airplay in descending order):
- GET THE KNACK—The Knack—Capitol

- BREAKFAST IN AMERICA—Supertramp—A&M
- LABOUR OF LUST—Nick Lowe—Col
- WAVE—Patti Smith—Arista
- RUST NEVER SLEEPS—Neil Young—Reprise
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- AZURE D'OR—Renaissance—Sire
- LOW BUDGET—Kinks—Arista
- COMMUNIQUE—Dire Straits—WB
- SLUG LINE—John Hiatt—MCA

WIOQ-FM/PHILADELPHIA

ADDS:

- AIRPLAY—Point Blank—MCA
- BOP TILL YOU DROP—Ry Cooder—WB
- DESIRE ME (single)—Doll—Beggars Banquet (import)
- ESCAPE FROM DOMINATION—Moon Martin—Capitol
- INCANTATIONS—Mike Oldfield—Virgin (import)
- MYSTIC MAN—Peter Tosh—Rolling Stones
- NAIL ME TO THE WALL—Sanford-Townsend Band—WB
- NEVER ENOUGH—Pousette-Dart Band—Capitol
- THE ESSENTIAL JIMI HENDRIX, VOL. 2—Reprise
- DAVID WERNER—Epic

HEAVY ACTION (airplay, phones in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- GET THE KNACK—The Knack—Capitol
- FLASH & THE PAN—Epic
- COMMUNIQUE—Dire Straits—WB
- WAVE—Patti Smith—Arista
- CANDY-O—Cars—Elektra
- LOW BUDGET—Kinks—Arista
- ALIVE ON ARRIVAL—Steve Farbert—Nemperor
- DESOLATION ANGELS—Bad Company—Swan Song
- BACK TO THE EGG—Wings—Col

WYDD-FM/PITTSBURGH

ADDS:

- BOP TILL YOU DROP—Ry Cooder—WB
- FOOL AROUND—Rachel Sweet—Stiff/Col
- KID BLUE—Louise Goffin—Asylum
- LAUGHING DOGS—Col
- NILS—Nils Lofgren—A&M
- REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
- THE REDS—A&M

HEAVY ACTION (airplay in descending order):

- CANDY-O—Cars—Elektra
- DISCOVERY—ELO—Jet
- MONOLITH—Kansas—Kirshner
- STATE OF SHOCK—Ted Nugent—Epic
- VAN HALEN II—WB
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- COMMUNIQUE—Dire Straits—WB
- GET THE KNACK—The Knack—Capitol
- BACK TO THE EGG—Wings—Col

WHFS-FM/WASHINGTON, D.C.

ADDS:

- B-52's—WB
- BALDRY'S OUT—Long John Baldry—EMI-America
- BOP TILL YOU DROP—Ry Cooder—WB

- ESCAPE FROM DOMINATION—Moon Martin—Capitol
- GET THAT GASOLINE (single)—NRBQ—Rounder
- JUMPIN IN THE NIGHT—Flamin Groovies—Sire
- MYSTIC MAN—Peter Tosh—Rolling Stones
- NEVER ENOUGH—Pousette-Dart Band—Capitol
- RECORDS—Virgin (import)

HEAVY ACTION (airplay in descending order):

- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
- LABOUR OF LUST—Nick Lowe—Col
- SECRETS—Robert Palmer—Island
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- GET THE KNACK—The Knack—Capitol
- MINGUS—Joni Mitchell—Asylum
- COMMUNIQUE—Dire Straits—WB
- FOOL AROUND—Rachel Sweet—Stiff/Col

WQDR-FM/RALEIGH

ADDS:

- AIRPLAY—Point Blank—MCA
- BOP TILL YOU DROP—Ry Cooder—WB
- BROWNE SUGAR—Tom Brown—GRP/Arista
- EUPHORIA—Gato Barbieri—A&M
- HI FI—Walter Egan—Col
- I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
- RUST NEVER SLEEPS—Neil Young—Reprise
- SHOT THROUGH THE HEART—Jennifer Warnes—Arista

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

- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- TASTE THE NIGHT—Duke Jupiter—Mercury
- KEEPER OF THE FLAME—Delbert McClinton—Capricorn
- COMMUNIQUE—Dire Straits—WB
- BOUNTY HUNTER—Mike Cross—Moonlight
- REAL TO REEL—Climax Blues Band—WB
- YOUR FACE OR MINE?—Nantucket—Epic
- LABOUR OF LUST—Nick Lowe—Col
- CANDY-O—Cars—Elektra
- NIGHT OWL—Gerry Rafferty—UA

WSHE-FM/FT. LAUDERDALE

ADDS:

- AIRWAVES—A&M
- ESCAPE FROM DOMINATION—Moon Martin—Capitol
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- DAVID WERNER—Epic
- WHISTLING IN THE DARK—Max Gronenthal—Chrysalis

HEAVY ACTION (airplay in descending order):

- CANDY-O—Cars—Elektra
- GET THE KNACK—The Knack—Capitol
- LABOUR OF LUST—Nick Lowe—Col
- BACK TO THE EGG—Wings—Col
- SECRETS—Robert Palmer—Island
- DISCOVERY—ELO—Jet
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- COMMUNIQUE—Dire Straits—WB
- REAL TO REEL—Climax Blues Band—WB
- FLASH & THE PAN—Epic

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

Record World Album Airplay

JULY 28, 1979

TOP AIRPLAY



GET THE KNACK
THE KNACK
Capitol

MOST AIRPLAY

- GET THE KNACK—The Knack—Capitol (36)
- CANDY-O—Cars—Elektra (36)
- BACK TO THE EGG—Wings—Col (26)
- BREAKFAST IN AMERICA—Supertramp—A&M (25)
- COMMUNIQUE—Dire Straits—WB (21)
- DISCOVERY—ELO—Jet (19)
- MONOLITH—Kansas—Kirshner (18)
- LOW BUDGET—Kinks—Arista (11)
- SECRETS—Robert Palmer—Island (11)
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor (11)

WMMS-FM/CLEVELAND

- ADDS:**
- CHOPPER—Ariola
 - JOHN COUGAR—Riva
 - ESCAPE FROM DOMINATION—Moon Martin—Capitol
 - DAVID WERNER—Epic
 - HEAVY ACTION (airplay, sales in descending order):**
 - GET THE KNACK—The Knack—Capitol
 - CANDY-O—Cars—Elektra
 - AT BUDOKAN—Cheap Trick—Epic
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - GREATEST HINTS—Michael Stanley Band—Arista
 - LIVE KILLERS—Queen—Elektra
 - DISCOVERY—ELO—Jet
 - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
 - DESOLATIONS ANGELS—Bad Company—Swan Song
 - BACK TO THE EGG—Wings—Col

WABX-FM/DETROIT

- ADDS:**
- I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
 - HEAVY ACTION (airplay, sales in descending order):**
 - GET THE KNACK—The Knack—Capitol
 - LIVE KILLERS—Queen—Elektra
 - DISCOVERY—ELO—Jet
 - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
 - LOOK SHARP—Joe Jackson—A&M
 - BACK TO THE EGG—Wings—Col
 - STATE OF SHOCK—Ted Nugent—Epic

- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- RUST NEVER SLEEPS—Neil Young—Reprise
- NIGHT OWL—Gerry Rafferty—UA

WXRT-FM/CHICAGO

- ADDS:**
- BOP TILL YOU DROP—Ry Cooder—WB
 - ESCAPE FROM DOMINATION—Moon Martin—Capitol
 - NEVER ENOUGH—Pousette-Dart Band—Capitol
 - STATELESS—Lene Lovich—Stiff/Epic
 - THE ESSENTIAL JIMI HENDRIX, VOL. 2—Reprise

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

- ARMED FORCES—Elvis Costello—Col
- LABOUR OF LUST—Nick Lowe—Col
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- GET THE KNACK—The Knack—Capitol
- MICK TAYLOR—Col
- RICKIE LEE JONES—WB
- COMMUNIQUE—Dire Straits—WB
- TRB TWO—Tom Robinson Band—Harvest
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- MIRRORS—Blue Oyster Cult—Col

KSHE-FM/ST. LOUIS

- ADDS:**
- AFTER LAST NIGHT (ep)—A's—Arista
 - HI FI—Walter Egan—Col
 - SKYRIDER—Don Nix—Cream
 - DAVID WERNER—Epic
 - WHISTLING IN THE DARK—Max Gronenthal—Chrysalis
 - HEAVY ACTION (airplay, sales in descending order):**
 - MONOLITH—Kansas—Kirshner
 - CANDY-O—Cars—Elektra
 - GET THE KNACK—The Knack—Capitol
 - REAL TO REEL—Climax Blues Band—WB
 - DISCOVERY—ELO—Jet
 - LIVE KILLERS—Queen—Elektra
 - SECRETS—Robert Palmer—Island
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
 - RUNNER—Island
 - KID BLUE—Louise Goffin—Asylum

KQRS-FM/MINNEAPOLIS

- ADDS:**
- LOW BUDGET—Kinks—Arista
 - REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
 - RUST NEVER SLEEPS—Neil Young—Reprise
 - HEAVY ACTION (airplay in descending order):**
 - CANDY-O—Cars—Elektra
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - MONOLITH—Kansas—Kirshner
 - GET THE KNACK—The Knack—Capitol
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - BACK TO THE EGG—Wings—Col
 - VAN HALEN II—WB
 - DISCOVERY—ELO—Jet
 - STRIKES—Blackfoot—Atco
 - WAVE—Patti Smith—Arista

KZEW-FM/DALLAS

- ADDS:**
- DAVID WERNER—Epic
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - CANDY-O—Cars—Elektra
 - MONOLITH—Kansas—Kirshner
 - NIGHT OWL—Gerry Rafferty—UA
 - DESOLATION ANGELS—Bad Company—Swan Song
 - COMMUNIQUE—Dire Straits—WB
 - BACK TO THE EGG—Wings—Col
 - GET THE KNACK—The Knack—Capitol
 - WHERE I SHOULD BE—Peter Frampton—A&M
 - FLAG—James Taylor—Col

KFML-AM/DENVER

- ADDS:**
- BOP TILL YOU DROP—Ry Cooder—WB
 - CHOPPER—Ariola
 - JOHN COUGAR—Riva
 - FICKLE HEART—Sniff 'N' The Tears—Atlantic
 - FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
 - LOST IN AUSTIN—Marc Benno—A&M
 - MYSTIC MAN—Peter Tosh—Rolling Stones
 - HEAVY ACTION (airplay in descending order):**
 - COMMUNIQUE—Dire Straits—WB
 - NIGHT—Planet
 - TASTE THE NIGHT—Duke Jupiter—Mercury
 - CANDY-O—Cars—Elektra
 - LABOUR OF LUST—Nick Lowe—Col
 - GET THE KNACK—The Knack—Capitol
 - RICKIE LEE JONES—WB
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - REAL TO REEL—Climax Blues Band—WB
 - BACK TO THE EGG—Wings—Col

- COMMUNIQUE—Dire Straits—WB
- NIGHT—Planet
- TASTE THE NIGHT—Duke Jupiter—Mercury
- CANDY-O—Cars—Elektra
- LABOUR OF LUST—Nick Lowe—Col
- GET THE KNACK—The Knack—Capitol
- RICKIE LEE JONES—WB
- BREAKFAST IN AMERICA—Supertramp—A&M
- REAL TO REEL—Climax Blues Band—WB
- BACK TO THE EGG—Wings—Col

KBPI-FM/DENVER

- ADDS:**
- ESCAPE FROM DOMINATION—Moon Martin—Capitol
 - GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
 - HI FI—Walter Egan—Col
 - KID BLUE—Louise Goffin—Asylum
 - STARRY EYES (ep)—Records—Virgin
 - DAVID WERNER—Epic
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - GET THE KNACK—The Knack—Capitol
 - CANDY-O—Cars—Elektra
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - RICKIE LEE JONES—WB
 - BACK TO THE EGG—Wings—Col
 - DISCOVERY—ELO—Jet
 - VAN HALEN II—WB
 - COMMUNIQUE—Dire Straits—WB
 - MONOLITH—Kansas—Kirshner
 - AIRBORNE—Col

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

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

KAWY-FM/WYOMING

- ADDS:**
- BAYOU LIGHTNING—Lonnie Brooks—Alligator
 - BOP TILL YOU DROP—Ry Cooder—WB
 - ESCAPE FROM DOMINATION—Moon Martin—Capitol

- LABOUR OF LUST—Nick Lowe—Col
- LOST IN AUSTIN—Marc Benno—A&M
- MYSTIC MAN—Peter Tosh—Rolling Stones
- NAKED CHILD—Lee Clayton—Capitol
- NEVER ENOUGH—Pousette-Dart Band—Capitol
- RECKLESS LOVE—Crimson Tide—Capitol
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- HEAVY ACTION (airplay in descending order):**
- BACK TO THE EGG—Wings—Col
- MIRRORS—Blue Oyster Cult—Col
- UNDERDOG—Atlanta Rhythm Section—Polydor
- NIGHT OWL—Gerry Rafferty—UA
- COMMUNIQUE—Dire Straits—WB
- CANDY-O—Cars—Elektra
- REAL TO REEL—Climax Blues Band—WB
- AZURE D'OR—Renaissance—Sire
- RUST NEVER SLEEPS—Neil Young—Reprise
- MONOLITH—Kansas—Kirshner

KOME-FM/SAN JOSE

- HEAVY ACTION (airplay in descending order):**
- DESOLATION ANGELS—Bad Company—Swan Song
 - CANDY-O—Cars—Elektra
 - AT BUDOKAN—Cheap Trick—Epic
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
 - LOOK SHARP—Joe Jackson—A&M
 - EVOLUTION—Journey—Col
 - GET THE KNACK—The Knack—Capitol
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - VAN HALEN II—WB

KJSO-FM/SAN JOSE

- ADDS:**
- B-52's—WB
 - ESCAPE FROM DOMINATION—Moon Martin—Capitol
 - GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
 - JUMPIN IN THE NIGHT—Flamin Groovies—Sire
 - LOST IN AUSTIN—Marc Benno—A&M
 - THE ESSENTIAL JIMI HENDRIX, VOL. 2—Reprise
 - DAVID WERNER—Epic
 - HEAVY ACTION (airplay in descending order):**
 - NILS—Nils Lofgren—A&M
 - WITH THE NAKED EYE—Greg Kihn—Beserkley
 - GET THE KNACK—The Knack—Capitol
 - BACK TO THE EGG—Wings—Col
 - LABOUR OF LUST—Nick Lowe—Col
 - MIRRORS—Blue Oyster Cult—Col
 - LIVE KILLERS—Queen—Elektra
 - CANDY-O—Cars—Elektra
 - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
 - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor

KWST-FM/LOS ANGELES

- ADDS:**
- JOHN COUGAR—Riva
 - DAVID WERNER—Epic

- WHISTLING IN THE DARK—Max Gronenthal—Chrysalis

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

- GET THE KNACK—The Knack—Capitol
- MONOLITH—Kansas—Kirshner
- CANDY-O—Cars—Elektra
- I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
- LOW BUDGET—Kinks—Arista
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
- SECRETS—Robert Palmer—Island
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- WITH THE NAKED EYE—Greg Kihn—Beserkley

KNAC-FM/LONG BEACH

- ADDS:**
- ESCAPE FROM DOMINATION—Moon Martin—Capitol
 - THE ESSENTIAL JIMI HENDRIX, VOL. 2—Reprise
 - HEAVY ACTION (airplay, sales in descending order):**
 - RUST NEVER SLEEPS—Neil Young—Reprise
 - LIVE KILLERS—Queen—Elektra
 - CANDY-O—Cars—Elektra
 - MIRRORS—Blue Oyster Cult—Col
 - LOW BUDGET—Kinks—Arista
 - GET THE KNACK—The Knack—Capitol
 - LODGER—David Bowie—RCA
 - SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
 - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
 - DESOLATION ANGELS—Bad Company—Swan Song

KSAN-FM/SAN FRANCISCO

- ADDS:**
- B-52's—WB
 - BATTERED WIVES—Bomb
 - GLORIA (single)—Jimi Hendrix—Reprise
 - JUMPIN IN THE NIGHT—Flamin Groovies—Sire
 - REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
 - SIDES—Anthony Phillips—Passport
 - SOME THINGS NEVER CHANGE—David Kubinec—A&M
 - STARRY EYES (ep)—Records—Virgin (import)
 - HEAVY ACTION:**
 - CANDY-O—Cars—Elektra
 - GET THE KNACK—The Knack—Capitol
 - LABOUR OF LUST—Nick Lowe—Col
 - LODGER—David Bowie—RCA
 - LOW BUDGET—Kinks—Arista
 - MIRRORS—Blue Oyster Cult—Col
 - SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
 - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
 - WITH THE NAKED EYE—Greg Kihn—Beserkley
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

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

- WAAF-FM WQSR-FM KLOL-FM
- WFLR-FM ZETA 4-FM KGB-FM
- WMMR-FM Y95-FM KZAP-FM
- WSAN-AM WKDF-FM KZEL-FM
- WKLS-FM WQFM-FM KZAM-FM
- ZETA 7-FM

Bedell Develops Disco Copyrights

By JEFFREY PEISCH

■ NEW YORK — "I believe that the future of disco music is in the mass acceptance area as popular music has always been," said Steve Bedell, vice president, music publishing for Casablanca Records and FilmWorks.

As head of Casablanca's music publishing companies, Cafe Americana (ASCAP) and Rick's Music (BMI) for the last year-and-a-half, Bedell has put all his energies into exploiting disco music copyrights to their greatest potential. This includes the sale of sheet music and folios, placement of disco songs on film and TV, and the development of a wide and varied catalogue of new disco songs.

New Avenues

"It is my job to exploit disco songs, to develop them, and work with them in whatever ways are possible," said Bedell. "I think disco publishing opens up avenues that we didn't have before. With rock, you're dealing with a much more purist viewpoint. It is not inconceivable, for example, to take a rock song and turn it into a disco song; but it's harder to do the opposite. I think the possibilities with disco are far greater because there are so many kinds of different disco music.

"As a publisher it is my job to be able to recognize the talents of people and to be able to expand their interests into anything and everything that will accept their talents... We must be willing to take chances with people."

Soundtracks

Bedell pointed out the achievements of selected Casablanca artists in various areas of publishing. Brooklyn Dreams will have two of their songs in an upcoming TV film, "A Chance To Live." Producer/artist/writer Alec Costandinos scored the soundtrack for "Winds of Change," a film to be released soon. Costandinos has also written music for a new theatrical production of "Romeo and Juliet."

In the print division, Casablanca has had substantial success working with Almo Publications. Sheet music for "Hot Stuff" and "Bad Girls" by Donna Summer has sold very well, as has a folio from Summer's "Live and More" LP. Bedell pointed out that since many disco songs rely heavily on production, it is important that a song can stand on its own, in order to sell as sheet music. "Those songs that have real substance have been selling," he said, "those that don't, aren't selling. You can't translate production value onto sheet music.

You can translate a good song onto sheet music."

Perhaps the most important factor for the future of serious disco music publishing is the development of new songs. "In order to develop for the future, in order to build and work copyrights, we must be writing new songs constantly," said Bedell. "Unfortunately, we don't have the time to develop a staff of writers the way you could years ago. Nowadays, everyone is a writer/artist or a writer/producer; people write for themselves, for others, and work on various projects."

New Song Trend

Bedell pointed out that in the early stages of disco, the trend was to use old, well-known songs ("Baby Face" "Don't Let Me Be Misunderstood") and set them to a danceable beat. "People were trying to pick up on an identifiable melody," said Bedell. "I think 'Baby Face' was representative of yesterday, and songs

like 'Hot Stuff' and 'Da Ya Think I'm Sexy' are representative of today.

"People don't want to go back to the annals of music history; they're looking for something new. It is important to be creating new songs for the marketplace, and develop writers and work with them. We're working now for five years down the line, and in five years we'll be working for five years from then."

Bedell said that it is only in the recent past that publishing of disco songs has been handled professionally. "In the beginning there were a lot of one-shot hits," he said. "A lot of lawyers and accountants, who owned copyrights, were assuming the role of a publisher, but not assuming the responsibilities. There were a lot of songs that were hits that were owned by people who didn't have the faintest idea of how to exploit a song and generate bucks out of it. And this is what kills writers."

New Genesis Animates with Music

By LAURA PALMER

■ LOS ANGELES — With videotape and film production continuing to spread into record and tape marketing and promotion, New Genesis Productions, an animation/film firm here headed by Peter Allen and Marshall Toomey, has made music-oriented projects the primary staple in their production schedule.

"We'd like to completely devote our studio to music, doing films that can be used as commercials or at point of purchase, videotape displays, television films, and special stage effects," says Allen. "That is our goal."

New Genesis began in Kansas City in 1974 when then-Kansas City Star photographer Allen and animator Marshall Toomey collaborated on several video commercials and animation spots for television. "I got this premonition five years ago," said Allen, "that the music industry was going to be booming with video, so we've worked toward that market ever since."

EW&F Short

Allen and Toomey's first project was a short animated experimental film on Earth, Wind & Fire—proving to both that, "Video, film, animation and music can come together."

After the move to Los Angeles nearly two years ago, New Genesis expanded its operations to include animator Russ Mooney (who worked on animation for "Yellow Submarine"), 'Mr. Bill' Parker, writer, director, and producer of several commercials,

and William West, an editor and cameraman who works on the east and west coasts.

"We first got together when we were working on a project for P-Funk, and since then we've done several commercials," says Toomey.

According to Toomey, "Music people are getting very interested in this area of promotion. For example, the Funk-mob's whole trip since the Mothership has been in cartoons, Bootsy shows the cartoons prior to his live performances to introduce the characters in his music."

Parker said that, "The economics of an animated commercial in the first production stage is costly, but the longer an animated commercial runs, the better an economic investment, because there aren't any residuals."

"Music is the perfect medium for film and animation," Parker continues. "You can tell the dif-

Catain Joins Rocket

■ LOS ANGELES — Mike Catain has been appointed general manager/director of creative affairs west coast for the Rocket Record Company; it was announced by Barney Ales, president of Rocket.



Mike Catain

Prior to joining Rocket, Catain was assistant to the president/director of special markets for Motown Records. Previously, Catain was assistant to the president/director of A&R for United Artists Records.

ference between the video quality on the nightly news and a serious project where someone is really into musical instruments, and also has the ability to shoot footage and edit while considering the total musical concept."

"The first thing that catches your eye when shopping for an album is the cover display art," says Toomey. "Stores are interested in selling that cover, but with the help of animation, you can take that cover art on a journey, you can go on forever with animation and then come back to the original cover."

According to Allen, "No one has done the full animation trip in a feature length film. Elton John did Captain Fantastic, but what we're talking about in heavyweight animation, with music, approaching Disney in quality. That is something that hasn't been done in the music business."

Maxine at K-EARTH



Windsong recording artist Maxine Nightingale recently stopped by K-EARTH radio in Los Angeles to visit with the air staff and chat about her first record—and first hit—for her new label. Seen from left are Ray Anderson, Nightingale's manager; Hank Zaremski, Los Angeles promotion rep for RCA, Windsong's distributor; (seated) Maxine Nightingale; and KRTH program director Bob Hamilton.

From Bach
to the Bee Gees

He Made Music For The Millions

Recorded
June 7 & 9th, 1979
Symphony Hall
Boston, Mass.

Shipping July 30th, 1979

"SATURDAY NIGHT
FIEDLER"

MSI 011 LP

MS8 011 8 Track

MSC 011 Cassette



MIDSONG INTERNATIONAL RECORDS, INC.

A Jeep for Ginny



John Reid, Elton John's manager, surprised his executive secretary, Ginny Ganahl, with a new International Scout II, which was presented to her at a going away party Rocket Records threw for her. Ganahl was with John Reid and associated with Rocket for five years and will be moving to Colorado. Standing by the jeep are, from left: Crystal Lupan, Rocket; Peggy Okeya, Rocket; Jane Ayer, Rocket; Ginny Ganahl; Matt Nicholson, manager of Rocket recording group Blues, and Pete Hayes, Rocket, London office.

Lazarus Bows Co.

■ NEW YORK — Estelle Lazarus has announced the opening of her full service company, Estelle Lazarus Unlimited, Ltd., with offices at 29 Greene Street in New York City. The company will provide such services as artist development and management, public relations and publicity, talent promotion and coordination.

Lazarus takes this step after serving as manager of Blue Rock Recording Studio at the same address for three years. Her new company will direct that studio's publicity and public affairs and function as business consultant.

Although a full list of staff was not immediately available, she has confirmed that Gina Autuore and David Davidson will be associated with the company. Autuore has been at Blue Rock for some time; Davidson was editor of Concert Bill Magazine and is a freelance writer and publicist.

Estelle Lazarus Unlimited, Ltd. can be reached at (212) 925-2155. The mailing address is 29 Greene Street, New York, N.Y. 10013.

Patch Exits Pickwick

■ LOS ANGELES — Gene Patch, senior vice president/wholesaling for Pickwick International, has elected to take early retirement from the company. Patch has been with Pickwick and its predecessor companies for 31 years, joining the J. L. Marsh Company at the age of 24 as its first employee.

FOR YOUR NEXT CAR . . .
WHEREVER YOU ARE



Call "Red" Schwartz
EXECUTIVE CAR LEASING CO.
7807 Santa Monica Bl.
Los Angeles, Ca. 90046—(213) 654-5000

Judge Orders Seizure Of Tape Equipment

■ NEW YORK—Judge Thomas C. Platt of the U. S. District Court for the Eastern District of New York has ordered the seizure of tape duplicating equipment allegedly used by Super Dupers, Inc., and its principal, George Tucker, to produce pirated tape recordings. The equipment is presently being held by the FBI, which seized it in part of a massive six-state raid of suspected pirate operations last December.

The motion for the seizure was brought by RCA, RSO, and Warner Bros. Records. A related action by Casablanca Records was consolidated with the action by the other three record companies.

Also named a defendant in the suits is Ramart Printing Corp., of Central Islip, N. Y., and its principal, Frank Martino.

Tucker and his company, which have been indicted by a Federal grand jury on 21 counts of racketeering, wire fraud and illegal reproduction and distribution of copyrighted sound recordings, originally opposed the motion for seizure but withdrew their opposition prior to the scheduled hearing. Martino was sentenced in May to three months in jail and fined \$15,000 after pleading guilty to a two-count information charging him with wire fraud and copyright infringement.

Bloom Taps Two

■ NEW YORK — The Howard Bloom Organization, Ltd. has announced the appointment of two new staff members.

Joan Tarshis has been appointed account executive. She began in the music business at Woodstock, working for Chip Monk.

Nancy Wilding has been appointed as publicity trainee. Wilding comes to the Howard Bloom Organization after three years at Island Records.

New York, N.Y.

By DAVID MCGEE

■ DISCO DOES NOT SUCK: Last week's anti-disco demonstration at Chicago's Comiskey Park was one of the most shameful episodes in music history. The sight of records being blown up recalls the public burnings of rock records in the '50s; the burning, breaking and banning of Beatles records in the mid-'60s following John Lennon's assertion that the Fab Four were more popular than Jesus; book burnings. It was Fahrenheit 451, '79 version.

Sponsored by Mike Veeck, promotion director of the Chicago White Sox (and son of team owner Bill Veeck) and WLUP-FM disc jockey Steve Dahl, "Disco Demolition Night" drew 49,000 fans, 16,000 of whom contributed records that were placed in a barrel and destroyed between games of a White Sox-Detroit Tigers doubleheader. An estimated 7000 fans later swarmed onto the field, demolished a batting cage and a pitcher's mound and started several small fires. The second game was cancelled, and baseball commissioner Bowie Kuhn declared a forfeit by the White Sox (who fortunately are going nowhere in the penant race and were not hurt by the loss).

Sources suggest that the entire promotion was intended as a tongue-in-cheek put-down of disco music. It just got out of hand. But Dahl has been quoted as calling the night an "ultimate victory" for his forces. Victory over what, or whom? Studio 54's still in business; "Bad Girls" is still high on the charts; "Dance Fever" is still in syndication. Who's the war against? Is Dahl so narrowminded as to believe disco music is endangering the future of rock music? Do Elvis Costello, Graham Parker, Bruce Springsteen, Dire Straits, Nick Lowe, the Cars, Patti Smith and Blondie live, or have we all imagined those records? Artists who refuse to take risks are the real threats to rock music; even at its most mundane, disco is no worse than a good deal of what nominally passes for rock these days. Giorgio Moroder, Donna Summer, the Village People, Chic, the Bee Gees and others have shown that disco can be exciting, entertaining and even vital in the whole scheme of things. "Saturday Night Fever"—the film—proved that much.

Censorship in any form is repulsive, but maybe the anti-disco tribe would prefer it in this case. Lord knows the country's been going downhill ever since "Ulysses" got the Supreme Court's imprimature, so maybe we can save the Republic by shutting down disco labels. Dahl and others who share his sentiments would do well to spend their precious time championing whatever type of music they feel truly enriches the soul.

Remember: like rock, disco is here to stay. Might as well learn to live with it.

IF YOU WANT A DANCE, YOU GOTTA PAY THE BAND: The Babys, who so endeared themselves to one producer that he told them he would make a record with them, in spite of them or without them, hit it off real well with Triumph recently in Pittsburgh. Seems that the Babys were allotted so much time to set up their equipment prior to the show, and were told that if they ran overtime they'd have to shorten their set. Setup ran some 15 minutes past deadline. The penalty so irked the Babys' lead singer that, during the show, he reportedly kicked over some of Triumph's lighting equipment on the side of the stage. A Triumph roadie told him if it happened again he'd be singing into a dead mike. It happened again; the plug was pulled the stage manager—sensing trouble—closed the curtain; and the road crews went at it. Sources report that the musicians stayed out of the fracas, and thus were spared injury. Order was restored eventually and the show continued without incident.

CONGRATULATIONS to Michelle and Don Jenner, who became the proud parents of a baby boy, Jason Donald Jenner, on July 4. Jason weighed in at seven pounds, two and three-fourths ounces. His father is vice president and national promotion director of Millennium Records. His uncle can't beat the Boudreau Shift.

BIG THREE: A&M Records and WNEW-FM are undertaking what an A&M spokesman calls an "adventurous programming idea" on Thursday, July 26 in New York when three of the label's acts are featured in live broadcasts from three different venues. At 9:30 p.m. from the Beacon Theatre, WNEW will air Joan Armatrading's show at 11:00 from Club 57, Squeeze; and at 12:30 from the Bottom Line Tim Curry. Armatrading has a new album due in September, Squeeze is in the midst of a U.S. tour and Curry began a U.S. tour this week.

(Continued on page 53)

SATURDAY NIGHT FIEDLER



BOSTON POPS ORCHESTRA
ARTHUR FIEDLER
Conductor



Side One

SATURDAY NIGHT FEVER MEDLEY

• STAYIN' ALIVE • NIGHT FEVER • MANHATTAN SKYLINE •
• NIGHT ON DISCO MOUNTAIN • DISCO INFERNO •

Side Two

BACHAMANIA

(Based on Toccata and Fugue in "D" Minor and Air for the "G" String)

Produced and Arranged by **JOHN DAVIS**
Executive Producer **TONY D'AMATO**

Recorded Live at Symphony Hall, Boston, Mass. / Engineers: Ken Present, Paul Goodman, Ron Olsen, Tom Brown
Mixed at Sigma Sound, Philadelphia

Mr. Fiedler's Wardrobe: Paul Scott Ltd. / Photography: Lynn Goldsmith
Illustration and Lettering: Jim O'Connell / Art Direction and Design: Hal Wilson

One thing I have always believed in is music as a universal language, and my years with the Boston Pops reflect the range and scope of this interest as we work our way through a vast repertoire from Country to Classics.

Young people are always a key to the success of the Pops season, and keeping up with the forward motion of their tastes and preferences is both a challenge and a great privilege for me to pursue.

From the moment I conducted the "Saturday Night Fiedler" suite on television this May, I knew that youngsters had done it again: disco — a marvelous, insistently rhythmic dance form to which all manner of music can be adapted from Bach to the Bee-Gees. And this span of musical poles truly accents the universality of music.

There are always many people to thank at the final downbeat, and I wish to express my appreciation to the Boston Pops Orchestra who played so wonderfully, the engineers for capturing our sound so vividly, Harry Ellis Dickson, Pops Assistant Conductor, and my amanuensis for these sessions, arranger John Davis for his expert renderings and Tony D'Amato, my long-time friend and Executive-Producer of this album.

I wish you the joy of listening and dancing to the first disco record with the Boston Pops.

Boston — June 9, 1979

MSI 011



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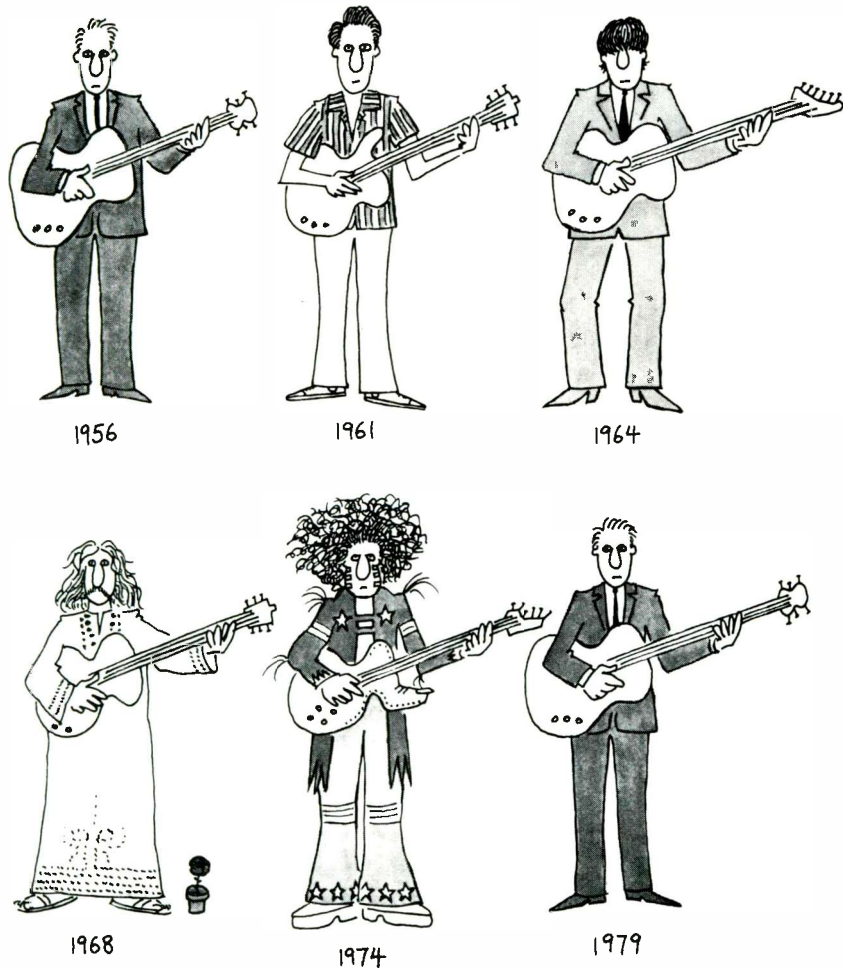
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The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ A PICTURE IS WORTH . . . A lot of words have been written about rock 'n' roll lately—no small amount of them right here in these pages, as a matter of fact—especially now that some fresh new bands are finally injecting some life into what was a pretty dull scene for a while. But the best assessment of r&r's current state, in our opinions, comes with no words at all, and from no less a publication than the New Yorker, long noted for the sophistication of its editorial content. Jack Ziegler's drawing (from the June 25 issue) about sums it up:

HISTORY OF ROCK



Drawing by Ziegler; © 1979 The New Yorker Magazine, Inc.

RUSSIAN TO THE TOP—Reclining on a couch in the Polydor offices here, **Bram Tchaikovsky** wasn't too cool to admit that he and partner **Micky Broadbent** were "completely, absolutely flabbergasted" to find themselves cruising up the charts upon their arrival in the U.S.

As a result, what began as little more than a sightseeing trip has turned into a promotional junket, and the two players (Tchaikovsky the band recorded as a trio, and has since added rhythm guitarist **Dennis Forbes**) are obviously enjoying their unexpected celebrity.

For Tchaikovsky—the songwriter and singer, and former **Motors** lead vocalist—the U.S. success for "Girl of My Dreams" has been a special vindication. "The British music press, as you know, is very influential," he told us. "When the Motors came to America, it was not hip to say you like it here. I really did, though. So I got back to England, and the first thing I said was that I'd had a great time in America.

"I think the press had it in for me after that. But then these days you can't find a British band that doesn't hate the music press anyway."

He and Broadbent also readily confirm that apparent yankee bent as it surfaces in the grooves of "Strange Man, Changed Man," their first album and Polydor's initial venture with Radar. Broadbent con-

(Continued on page 57)

CBS Names Schmidt Masterworks VP GM

■ NEW YORK—Walter Yetnikoff, president, CBS/Records Group, has announced the appointment of Simon Schmidt to the newly created position of vice president and general manager, Masterworks.



Simon Schmidt

In his new capacity, Schmidt will be responsible for overseeing all worldwide A&R and marketing activities of the Masterworks classical labels. Reporting directly to him will be Paul Myers, vice president of A&R, Masterworks, and Marvin Saines, vice president, Masterworks, U.S.A. and their staffs.

Since 1973, Schmidt has served, first as director eastern Mediterranean operations and then as area vice president, CBS Records International, reporting to the senior vice president, European Operations, Paris.

L.A. NARAS Chapter Elects New Officers

■ LOS ANGELES—New officers for the Los Angeles chapter of the recording academy were elected by the board of governors July 5. Named for a one-year term are Eddie Lambert, president; Sue Raney, first vice president; Anita Kerr, second vice president; Marilyn Jackson, re-elected as secretary; and Marilyn Baker, treasurer.

The NARAS (National Academy of Recording Arts & Sciences) Los Angeles chapter has a voting membership of over 1600. Serving on the national board will be nine trustees, with nine alternate trustees named.

Trustees elected for their first two-year term are: Marilyn Jackson, Mauri Lathower and Earl Palmer, Sr. Trustees re-elected to serve their second two year term are: Bob Cato, Jay Cooper, Mike Melvoin and Sally Stevens. Bernie Fleischer and Jim Helms have one more year to serve in their second two year terms.

Newly elected alternate trustees are: Marilyn Baker, Garnett Brown, Sue Raney and Myron Sandler. Re-elected alternates are: Ray Charles, Bruce Johnston and Benny Powell. Incumbent alternates are: Jackie De Shannon and Ian Freebairn-Smith.

Jobete Ups Ellington

■ LOS ANGELES—Natalie Ellington has been appointed director of west coast professional activities for Jobete and Stone Diamond Music Publishing Companies, according to Robert L. Gordy, executive vice president of the music publishing company.

Ellington is an 11 year veteran with Jobete where she has served in varied positions. Most recently, she served as director of television and film music.

Grief, Wyoff Combine For Intl. Projects

(Continued from page 18)

bers, Grief sees the revived interest in the group overseas as triggered by the mass success of such European acts featuring male and female vocals as ABBA.

Also due to record is Christy Minstrels member Iglesias, whose rough live demo, cut following a Christy performance in Cannes, is already drawing label interest.

Jenny Mullen, another member of the Minstrels, is also being groomed as a soloist, but, like Iglesias, will continue performing with the group until demand for solo performing and recording work forces a departure.

Delove will meanwhile employ a similar strategy with Joelle Morgansen, vocalist with Once Upon A Time, already pacted to EMI in France. "She'll stay with her current French label," explained Grief, "but we'll be recording her in English for here."

Although a resident of France, Morgansen is actually an American, so Grief and Wyoff foresee few problems in making the transition to the U. S. marketplace.

Overall signings strategy abroad will avoid blanket deals, according to both parties, in order to hand pick labels by proach to the variation in label territory. Grief traces that approach to the variation in label roster and marketing from country to country as seen in many European majors.

Apart from finding talent and pairing it with producers, they will also be seeking masters. Says Grief, "Hubert will, in effect, be acting as a broker. A producer or artist who places a record through him will be getting more participation than he might otherwise . . . He's prepared with advance monies for talent, as well, to help keep them going."

Wyoff, who characterizes Delove as "still in its baby stage as a company," also projects a U. S. publishing company as an outlet for copyrights secured overseas.

Boston—June 9, 1979

One thing I have always believed in is music as a universal language, and my years with the Boston Pops reflect the range and scope of this interest as we work our way through a vast repertoire from Country to Classics.

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Arthur Fiedler

GRT Files for Chapter XI

(Continued from page 3)

undergone the latest in a series of realignments, with Robert D. Jacobs, former executive vice president and chief financial officer, returning as president of the beleaguered custom tape manufacturer and distributor.

Jacobs, who had taken over as top staffer during a drastic streamlining of GRT's label operations here, had departed in the wake of firings capped by the dismissal of GRT president Gordon R. Edwards (RW, July 21). Jacobs' resignation had come on the heels of GRT's revelation that he had obtained an unauthorized loan of \$150,000 from the company, now said to be covered in a repayment scheme worked out between Jacobs and the company. He had continued advising the company in a consulting capacity up until last week's appointment.

Reached for comment at the company's Sunnyvale, California offices, Jacobs confirmed the petition, saying the goal of the filing was "to reorganize the company somewhat while holding off the unsecured creditors for awhile."

The action thus delays immediate fulfillment of GRT's debts to Bank of America, with an agreement in principle said to provide GRT with continued funding. Precise terms of that arrangement are now being worked out, Jacobs said, and GRT management now hopes to continue its manufacturing operations in Nashville and Sunnyvale.

"We're not only going to keep them operating," commented Jacobs on the fate of the two duplicating facilities, "we're going to take them to capacity... We're now actively soliciting new custom clients." To Jacobs, the reprieve has remaining GRT

London Lays Off 5

(Continued from page 6)

blanca," said Harper. "We're actually planning on hiring people for our sales and advertising departments in the near future."

Allegations that London was closing its pop division were emphatically denied by McEwen and Harper. "Besides our contractual obligations, we feel we have very healthy releases by Hank Ballard, Hodges, James & Smith, Bonnie Oliver, and the Beck Family, with a Moody Blues album to be finished by the end of the year," said Harper. "All this indicates, is that we do not foresee any major policy changes at London," he added.

staffers "pretty excited. It is good news for us, because it gives us a chance to get things together again. We just didn't have room to breathe."

Meanwhile, Price Waterhouse, auditors for the firm, has not completed GRT's annual audit for this year, and is requesting a 30-day extension in submitting its 10-K report, originally due in June.

Those developments are the latest chapters in a serious financial reversal for the company highlighted by MCA's purchase of ABC Records and the subsequent loss in licensing income to GRT, which had handled ABC's tape product. That, together with sharp reduction in GRT's involvement with record distributing deals, resulted in a loss of \$1,671,000 during the first nine months of this year, as compared to a \$683,000 profit for the same period in the prior fiscal calendar.

Third quarter losses alone accounted for \$559,000.

As for GRT's remaining record distributing interests, Jacobs would only note. "We're looking at it right now, to see how we'll handle that area."

MCA, Butterfly Set Disco Campaign

■ LOS ANGELES—MCA Records and Butterfly Records have announced the launching of a multi-million dollar marketing and distribution campaign, titled "The Hottest Disco In Town!" which began July 18 and extends until October 1. Stimulated by the success in its initial releases, the labels' major summer "disco explosion" will focus on more than a dozen Butterfly albums and will be aimed at all facets of the industry.

Saturation

Stan Layton, vice president of marketing for MCA Records, and A.J. Cervantes, president of Butterfly Records, explained that this campaign is a high impact, total saturation blitz aimed at disco as well as Top 40 radio, disco radio and R&B radio, along with retail and consumer in virtually every major market. A press campaign will be instituted in major trade publications as well as local press and prominent outlets.

Some of the product included in the campaign is the new Tuxedo Junction, the new Bob McGilpin, the new Denise McCann as well as Destination, Hott City, the second 12" release from St. Tropez, Abbe, Fire and Ice, Cheetah, High Gloss, Black Velvet and Street Corner Symphony.

FCC & Loud Commercials

(Continued from page 6)

of the field operations bureau told RW. "What the ear hears is a lot more complex, and what is loud to the ear isn't necessarily going to show up on certain kinds of meters."

Hassinger explained that the FCC had been able to find a very sophisticated device for determining broadcast volume loudness that was built several years ago by CBS. The device measurements were used in part of an FCC study conducted in February, 1978 which also tested human response.

People in the study were asked to listen to regular programming and a number of commercials. Their determinations of the loudness of certain commercials corresponded "perfectly," Hassinger said. "In fact, they matched so well," he joked, "that I was afraid to publish the study for fear of being criticized."

As a result of the 1978 study, the FCC is now aware that the loudness of a certain commercial is not only just a measure of overall volume, but also the loudness of certain sound wave frequencies, because the ear hears certain frequencies "louder" than others.

Also, there are other factors like room ambiance, and the "irritating" qualities of certain commercials that might utilize, for example, reverberation, slap-echo, insistent repetition or the tone voice of an announcer.

Asked why the FCC is looking into the matter again, other than that it is better equipped to measure loudness, Hassinger said that there were several factors—complaints to Commission members from Congressmen, personal complaints to staff members in the field, and field complaints to the FCC from the public.

"We're really hoping to get some concrete information and advice and hopefully some possible solutions," Hassinger said.

Radio Replay (Continued from page 29)

NOW FOR SOMETHING COMPLETELY DIFFERENT: Many program directors are looking for the perfect promotion that will draw attention to their station. Well, you're going to have to look elsewhere, because what I'm about to suggest might turn your radio station into a bowling alley. Remember, these are just suggestions; if they don't work you're to blame for reading this. The divorce contest: your station would receive complaints that would be read on the air from unhappy couples, and the best gripes would become the finalists. What does the most unhappy couple get from the station? A free separation agreement; plus, if the divorce goes through, it would be catered. The radio station would pick-up the lawyer fees and the first year's alimony. Of course, a musical prize would be provided—copies of "You Better Sit Down Kids," "Separate Tables," "Daddy Don't You Walk So Fast" and "These Boots Are Made For Walkin'." If this one doesn't seem to be to your liking how about promoting your competitor? Do station promos about every station in town but yours. This should wear down the listening audience. If the other stations go up in the next book, then ask them to do the same for you next time.

Testimony Links Missing WOL DJ To Heroin Ring

By BILL HOLLAND

■ WASHINGTON — In a bizarre international heroin smuggling trial held here in the U.S. District Court, a convicted bank robber was acquitted of masterminding the \$30 million a year smuggling ring after contending that the real drug kingpin was one of Washington's most popular disc jockeys, a man who has not been seen since he disappeared after a concert he promoted in July 1977.

Linwood Gray, the acquitted man, still being held for sentencing on tax evasion charges, told the trial jury that the man who ran the international ring was Bob "Nighthawk" Terry, who at that time was thought of as the top jock on station WOL-AM and was well known to almost every teenager in the District.

Terry has been missing for two years. His car was found burned in North Carolina months later, but there has been no sign of Terry since then.

Throughout the trial, in which the government had accused Gray of buying three houses, a nightclub and five cars with cash he had gotten from selling heroin, Gray maintained that the cash came from bank robberies, and that Terry was a big dealer who worked with organized crime figures from New York.

The drug ring Gray was accused of leading involved participants in Amsterdam, Montreal, New York and Chicago. Gray told the jury that he was looking for Terry in Amsterdam when he was arrested for passing money to an undercover narcotics agent.

Assistant U.S. Attorney Barry Leibowitz, who worked on the case for one and a half years, was shot at last year outside the courthouse in an unsolved attempt on his life.

England's Top 25

Singles

- 1 ARE "FRIENDS" ELECTRIC? TUBEWAY ARMY/Beggars Banquet
- 2 SILLY GAMES JANET KAYE/Scope
- 3 C'MON EVERYBODY SEX PISTOLS/Virgin
- 4 GOOD TIMES CHIC/Atlantic
- 5 UP THE JUNCTION SQUEEZE/A&M
- 6 BABYLON'S BURNING RUTS/Virgin
- 7 NIGHT OWL GERRY RAFFERTY/UA
- 8 LIGHT MY FIRE AMII STEWART/Ariola
- 9 DEATH DISCO PUBLIC IMAGE LTD./Virgin
- 10 PLAYGROUND TWIST SIOUXSIE & THE BANSHEES/Polydor
- 11 BAD GIRLS DONNA SUMMER/Casablanca
- 12 LIVING ON THE FRONT LINE EDDY GRANT/Ensign
- 13 MAYBE THOM PACE/RSO
- 14 CAN'T STAND LOSING YOU POLICE/A&M
- 15 THE LONE RANGER QUANTUM JUMP/Electric
- 16 MY SHARONA KNACK/Capitol
- 17 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 18 GIRLS TALK DAVE EDMUNDS/Swan Song
- 19 BORN TO BE ALIVE PATRICK HERNANDEZ/Gem/Aquarius
- 20 LADY LYNDA BEACH BOYS/Caribou
- 21 RING MY BELL ANITA WARD/TK
- 22 DO ANYTHING YOU WANT TO THIN LIZZY/Vertigo
- 23 GO WEST VILLAGE PEOPLE/Mercury
- 24 WANTED DOOLEYS/GTO
- 25 BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/
CBS

Albums

- 1 REPLICAS TUBEWAY ARMY/Beggars Banquet
- 2 BEST DISCO ALBUM IN THE WORLD VARIOUS/WEA
- 3 LIVE KILLERS QUEEN/EMI
- 4 DISCOVERY ELO/Jet
- 5 PARALLEL LINES BLONDIE/Chrysalis
- 6 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 7 I AM EARTH, WIND & FIRE/CBS
- 8 VOULEZ-VOUS? ABBA/Epic
- 9 NIGHT OWL GERRY RAFFERTY/UA
- 10 BRIDGES JOHN WILLIAMS/Lotus
- 11 BACK TO THE EGG WINGS/Parlophone
- 12 DO IT YOURSELF IAN DURY & THE BLOCKHEADS/Stiff
- 13 LODGER DAVID BOWIE/RCA
- 14 COMMUNIQUE DIRE STRAITS/Vertigo
- 15 LAST THE WHOLE NIGHT THROUGH JAMES LAST/Polydor
- 16 MANILOW MAGIC BARRY MANILOW/Arista
- 17 OUTLANDOS D'AMOUR POLICE/A&M
- 18 RICKIE LEE JONES RICKIE LEE JONES/WB
- 19 THE BEST OF THE DOOLEYS THE DOOLEYS/GTO
- 20 MANIFESTO ROXY MUSIC/Polydor
- 21 DIRE STRAITS DIRE STRAITS/Vertigo
- 22 SKY SKY/Ariola
- 23 RUST NEVER SLEEPS NEIL YOUNG/Reprise
- 24 THE KIDS ARE ALRIGHT WHO/Polydor
- 25 GO WEST VILLAGE PEOPLE/Mercury

(Courtesy: Record Business)

Retail Rap

By PETER FLETCHER

■ AND YOU THOUGHT YOUR PROMOTION WAS HARD TO SET UP: Setting up even a routine promotion can be an exasperating experience. If you've spent hours worrying about the endless details involved in putting together a promotion that will generate increased traffic, consider the recent promotion put together by the Record Bar chain, which recently completed what **Ralph King** of Record Bar calls the first-ever national radio-retail promotion for **New England**. The chain actively solicited and got on-air promotion at 50 radio stations. The campaign ran for three weeks from June 1st to June 20th. According to King, the idea excited Infinity reps so much that they produced a special picture disc with the New England album art on one side and the Record Bar logo on the other. Each store had a drawing to pick winners of picture discs. The winners were then entered in a drawing to win a trip to New England (Cape Cod to be exact). **Kathy Bush** of St. Louis was the winner of the grand prize.

As a result of the promotion, the New England album moved into the chain's top 30 during the first week and stayed there for the remainder of the promotion, at a critical time for the album. It also moved into the top 10 of some of the midwest stores, King reports. The push also kept the album in high rotation at the 50 stations for three weeks. Not a bad piece of work. Record Bar will be opening two new stores August 1. One will open in Greenville, North Carolina in the Carolina East Mall. The other store will open in Springfield, Missouri in the Northtown Mall.

WRITING ON THE WALL: The Peaches chain is putting together a promotion for the film "More American Graffiti" that involves 18 to 20 of their stores in markets where the film is opening. Not only should this promotion help the film and MCA's soundtrack package, but it also looks to be the source of a few giggles. **David Kastens**, Peaches marketing VP, reports that entrants will have to come into the store and put graffiti on a 7x7 board featuring the logo of the film and the local radio station involved at the top. The best entry will win a 1950s' juke box. The promotion starts Friday, July 27 and will run for two weeks. Kastens promises a major radio blitz to announce the push, which is being set up with the assistance of Selluloid, an independent marketing firm.

WE NEED MORE OF THESE DEPT.: An album called "Lovelight" by a Japanese artist named **Yutaka Yokokura** is making quite a splash in Los Angeles. In contrast to other retailers being stuck with tons of vinyl, **Roderick Thomas** of Soundmasters in Carson found himself with a pre-paid waiting list of 175 people who wanted a copy of the album. Considering the \$35 tag on the album that's a mouthful. The album has been played on two Los Angeles radio stations for the past seven months, but it has not been available for sale here until now. With no American distributor of the album, the only store that would risk handling the high ticket item was Soundmasters.

LET'S SEE FORD AND GM BEAT THIS DEAL: We've heard about guaranteed sales before. Usually a store features a few artists whose albums are on sale. If the buyer doesn't like the album, they can return it and get their money back. Eucalyptus Records, the northern California-based chain, is finishing up a month long no-risk sale on the entire CBS catalogue. **Steve Nikkel** of Eucalyptus says that the sale has gotten a great response with low returns. This is the first time that Eucalyptus has run a no-risk sale on this scale, and it is an example of the type of aggressive marketing that can make the difference in a slow sales period. Also on the Eucalyptus front, **Paul Pennington**, the chain's president, took delivery on the custom van the chain won in the Styx display contest held earlier by A&M. The van is being displayed in front of the chain's stores to help generate traffic. One night when Pennington took it home he saw a crowd of 20 kids around the van. One of them approached Pennington and offered the insight that "It's the baddest van in the world," according to Nikkel.

CHANGING OF THE GUARD: Regular readers of this column have, by now, noticed the change in by-line. Former RW retail reporter Frann Altman has left to pursue other outside projects, but can be reached at (213) 884-9336. Meanwhile, retailers, independent marketers and merchandisers and label sales/marketing sources should contact Peter Fletcher at RW's west coast offices. The number is (213) 465-6126, and we're looking for ongoing retail trends and story leads, as well as current activities, not only for Retail Rap but for the news pages.

Retail Report Record World



JULY 28, 1979

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

SALESMAKER OF THE WEEK



LOW BUDGET

KINKS

Arista

TOP SALES

LOW BUDGET—Kinks—Arista
GET THE KNACK—Knack—Capitol

CAMELOT/NATIONAL

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

HANDLEMAN/NATIONAL

ANOTHER TASTE—Taste of Honey—Capitol
DESTINY—Kiss—Casablanca
DEVOTION—LTD—A&M
DO YOU WANNA GO PARTY—KC & the Sunshine Band—TK
GET THE KNACK—Knack—Capitol
KIDS ARE ALRIGHT—Who—MCA
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
MAIN EVENT—Col (Soundtrack)
MUSIC FOR UNICEF—Various Artists—Polydor
SWITCH II—Motown

KORVETTES/NATIONAL

A NIGHT AT STUDIO 54—Various Artists—Casablanca
FICKLE HEART—Sniff 'n' Tears—Atlantic
GET THE KNACK—Knack—Capitol
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
LIVE KILLERS—Queen—Elektra
LOW BUDGET—Kinks—Arista
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
SECRET LETTER—America—Capitol
THE BOSS—Diana Ross—Motown
WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

RECORD BAR/NATIONAL

A NIGHT AT STUDIO 54—Various Artists—Casablanca
CLEAN—Edwin Starr—20th Century
DO IT ALL—Michael Henderson—Buddah
HOTEL—MCA
KEPER OF THE FLAME—Delbert McClintan—Capricorn
LOW BUDGET—Kinks—Arista
MAIN EVENT—Col (Soundtrack)
RHAPSODIES—Rick Wakeman—A&M
TWO & ONLY—Bellamy Brothers—Warner-Curb
WHEN LOVE COMES CALLING—Deniece Williams—ARC/Col

PICKWICK/NATIONAL

CHILDREN OF THE SUN—Billy Thorpe—Capricorn
GET THE KNACK—Knack—Capitol
LIVE KILLERS—Queen—Elektra
MAIN EVENT—Col (Soundtrack)
MUSIC FOR UNICEF—Various Artists—Polydor
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
ROCK ON—Raydio—Arista
RUST NEVER SLEEPS—Neil Young—Reprise
WE SHOULD BE TOGETHER—Crystal Gayle—UA

SOUND UNLIMITED/NATIONAL

CANDY-O—Cars—Elektra
DR. STRUT—Motown
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
KIDS ARE ALRIGHT—Who—MCA
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
THOM BELL SESSIONS—Elton John—MCA
TOGETHERNESS—McCoy Tyner—Milestone
UNDERDOG—Atlanta Rhythm Section—Polydor
WAVE—Patti Smith Group—Arista
WHERE I SHOULD BE—Peter Frampton—A&M

KING KAROL/NEW YORK

A NIGHT AT STUDIO 54—Various Artists—Casablanca
DO IT YOURSELF—Ian Dury & the Blockheads—Stiff/Epic
FOOL AROUND—Rachel Sweet—Stiff/Col
LABOUR OF LUST—Nick Lowe—Col
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
LOW BUDGET—Kinks—Arista
MYSTIC MAN—Peter Tosh—Rolling Stones
SATURDAY NIGHT BAND—Prelude
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
WHEN LOVE COMES CALLING—Deniece Williams—ARC/Col

RECORD WORLD-TSS STORES/NEW YORK

A NIGHT AT STUDIO 54—Various Artists—Casablanca
BEST OF J. GEILS—Atlantic
EDGAR WINTER ALBUM—Blue Sky
FOOL AROUND—Rachel Sweet—Stiff/Col
LABOUR OF LUST—Nick Lowe—Col
LOW BUDGET—Kinks—Arista
NILS—Nils Lofgren—A&M
PINK LADY—Elektra
SECRETS—Robert Palmer—Island
SLEEPER CATCHER—Little River Band—Harvest

SAM GOODY/EAST COAST

COUNTERPOINT—Ralph McDonald—Marlin
FEEL THE NIGHT—Lee Ritenour—Elektra
FICKLE HEART—Sniff 'n' Tears—Atlantic
GET THE KNACK—Knack—Capitol
LODGER—David Bowie—RCA
LOW BUDGET—Kinks—Arista
MORNING DANCE—Spyro Gyra—Infinity
ONE OF A KIND—Bill Bruford—Polydor
WARDLE PIPER—Midsong Intl.
WHERE I SHOULD BE—Peter Frampton—A&M

FOR THE RECORD/BALTIMORE

CANDY-O—Cars—Elektra
COMMUNIQUE—Dire Straits—WB
I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor

JONES GIRLS—Phila. Intl.
LET ME BE GOOD TO YOU—Lou Rawls—Phila. Intl.
MINNIE—Minnie Riperton—Capitol
STREET LIFE—Crusaders—MCA
SWITCH II—Motown
THE BOSS—Diana Ross—Motown
THIS BOOT IS MADE FOR FONK-N—Batsy's Rubber Band—WB

KEMP MILL/WASH., D.C.

BROWN SUGAR—Tom Browne—Arista/GRP
DESTINATION SUN—Sun—Capitol
DIONNE—Dionne Warwick—Arista
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
HEARTBEAT—Curtis Mayfield—Curton/RSO
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
LOW BUDGET—Kinks—Arista
MINNIE—Minnie Riperton—Capitol
SECRET OMEN—Cameo—Chocolate City
SEND IN THE CLOWNS—Walter Jackson—20th Century-Chi Sound

WAXIE MAXIE/WASH., D.C.

ANOTHER TASTE—Taste of Honey—Capitol
DO IT ALL—Michael Henderson—Buddah
FICKLE HEART—Sniff 'n' Tears—Atlantic
GET THE KNACK—Knack—Capitol
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
IN THE PUREST FORM—Mass Production—Cotillion
KLEER—Atlantic
LOW BUDGET—Kinks—Arista
NILS—Nils Lofgren—A&M
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca

PLATTERS/PHILADELPHIA

A NIGHT AT STUDIO 54—Various Artists—Casablanca
FOOL AROUND—Rachel Sweet—Stiff/Col
LOW BUDGET—Kinks—Arista
NILS—Nils Lofgren—A&M
REDS—A&M
REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
STATELESS—Lena Lovitch—Stiff/Col
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
WHERE I SHOULD BE—Peter Frampton—A&M

FATHERS & SONS/MIDWEST

CHILDREN OF THE SUN—Billy Thorpe—Capricorn
FICKLE HEART—Sniff 'n' Tears—Atlantic
FREQUENCY—Nick Gilder—Chrysalis
GET THE KNACK—Knack—Capitol
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
LOW BUDGET—Kinks—Arista
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
RUST NEVER SLEEPS—Neil Young—Reprise
SECRETS—Robert Palmer—Island
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor

NATL. RECORD MART/MIDWEST

A NIGHT AT STUDIO 54—Various Artists—Casablanca
DEVOTION—LTD—A&M
GET THE KNACK—Knack—Capitol
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
GREATEST HINTS—Michael Stanley Band—Arista
JONES GIRLS—Phila. Intl.
LOVE DRIVE—Scorpions—Mercury
LOW BUDGET—Kinks—Arista

REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
WILD & PEACEFUL—Teena Marie—Gordy

MUSIC STOP/DETROIT

DIONNE—Dionne Warwick—Arista
GET THE KNACK—Knack—Capitol
I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
KIDS ARE ALRIGHT—Who—MCA
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
LIVE KILLERS—Queen—Elektra
LOOK SHARP—Joe Jackson—A&M
ROCKETS—RSO
RUST NEVER SLEEPS—Neil Young—Reprise
THIS BOOT IS MADE FOR FONK-N—Batsy's Rubber Band—WB

PEACHES/CLEVELAND

DYNASTY—Kiss—Casablanca
FLASH & THE PAN—Epic
GET THE KNACK—Knack—Capitol
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
NEW ENGLAND—Infinity
NIGHT OWL—Gerry Rafferty—UA
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
SECRET LETTER—America—Capitol
UNDERDOG—Atlanta Rhythm Section—Polydor
WE ARE FAMILY—Sister Sledge—Cotillion

RECORD REVOLUTION/CLEVELAND

BOP TILL YOU DROP—Ry Cooder—WB
GREATEST HINTS—Michael Stanley Band—Arista
LABOUR OF LUST—Nick Lowe—Col
LOVE DRIVE—Scorpions—Mercury
LOW BUDGET—Kinks—Arista
MYSTIC MAN—Peter Tosh—Rolling Stones
REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
STATELESS—Lena Lovitch—Stiff/Col
STORY'S BEEN TOLD—Third World—Island
WITH THE NAKED EYE—Greg Kihn Band—Beserkley

ROSE RECORDS/CHICAGO

CHILDREN OF THE SUN—Billy Thorpe—Capricorn
DEVOTION—LTD—A&M
DIONNE—Dionne Warwick—Arista
GET THE KNACK—Knack—Capitol
LIVE KILLERS—Queen—Elektra
LOW BUDGET—Kinks—Arista
MAIN EVENT—Col (Soundtrack)
MINNIE—Minnie Riperton—Capitol
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
RUST NEVER SLEEPS—Neil Young—Reprise

RADIO DOCTORS/MILWAUKEE

BETCHA—Stanley Turrentine—Elektra
BLACKJACK—Polydor
CHANCE—Candi Stoton—WB
DO IT ALL—Michael Henderson—Buddah
DO YOU WANNA GO PARTY—KC & the Sunshine Band—TK
FLASH & THE PAN—Epic
GOING THROUGH THE MOTIONS—Hot Chocolate—Infinity
LIVE KILLERS—Queen—Elektra
MYSTIC MAN—Peter Tosh—Rolling Stones
UNDERDOG—Atlanta Rhythm Section—Polydor

DISCOUNT RECORDS/ST. LOUIS

AIRPLAY—Point Blank—MCA
GOING THROUGH THE MOTIONS—Hot Chocolate—Infinity
HOTEL—MCA
JOHN COUGAR—Riva

KIDS ARE ALRIGHT—Who—MCA
LOVE CURRENT—Lenny Williams—MCA
LOW BUDGET—Kinks—Arista
MEL TILLIS—MCA
ORIGINAL DISCO MAN—James Brown—Polydor
REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song

SPEC'S MUSIC/FLORIDA

A NIGHT AT STUDIO 54—Various Artists—Casablanca
CAN'T HOLD BACK—Pure Prairie League—RCA
GET THE KNACK—Knack—Capitol
I LOVE TO SING THE SONGS I SING—Barry White—20th Century
LOW BUDGET—Kinks—Arista
MIRRORS—Blue Oyster Cult—Col
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
STORY'S BEEN TOLD—Third World—Island
WHEN LOVE COMES CALLING—Deniece Williams—ARC/Col
YOU MUST BE LOVE—Love & Kisses—Casablanca

TAPE CITY/NEW ORLEANS

CANDY-O—Cars—Elektra
FLAG—James Taylor—Col
GET THE KNACK—Knack—Capitol
IN THE PUREST FORM—Mass Production—Cotillion
LET ME BE GOOD TO YOU—Lou Rawls—Phila. Intl.
LIVE KILLERS—Queen—Elektra
MAIN EVENT—Col (Soundtrack)
SPY—Carly Simon—Elektra
STREETLIFE—Crusaders—MCA
UNWRAPPED—Denise LaSalle—MCA

INDEPENDENT RECORDS/COLORADO

DR. STRUT—Motown
ELECTRIC NIGHTS—Jim Capaldi—RSO
FORCES OF THE NIGHT—D.C. LaRue—Casablanca
GOING THROUGH THE MOTIONS—Hot Chocolate—Infinity
NILS—Nils Lofgren—A&M
SECRET OMEN—Cameo—Chocolate City
SECRETS—Robert Palmer—Island
STORY'S BEEN TOLD—Third World—Island
WHERE THERE'S SMOKE—Smokey Robinson—Tamlam
WITH THE NAKED EYE—Greg Kihn Band—Beserkley

MUSIC PLUS/LOS ANGELES

A NIGHT AT STUDIO 54—Various Artists—Casablanca
B-52'S—WB
INFINITE RIDER ON THE BIG DOGMA—Michael Nesmith—Pacific Arts
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
HI FI—Walter Egan—Col
HOTEL—MCA
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
MINNIE—Minnie Riperton—Capitol
PINK LADY—Elektra
REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song

EVERYBODY'S RECORDS/NORTHWEST

A RUSTY OLD HALO—Hoyt Axton—Jeremiah
BLACK ROSE/A ROCK LEGEND—Thin Lizzy—Mercury
CHEAP TRICK AT BUDOKAN—Epic
DISCOVERY—Electric Light Orchestra—Jet
FEEL THE NIGHT—Lee Ritenour—Elektra
FLASH & THE PAN—Epic
GET THE KNACK—Knack—Capitol
I AM—Earth, Wind & Fire—ARC/Col
LOW BUDGET—Kinks—Arista
SECRETS—Robert Palmer—Island

Record World Albums

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

JULY 28, 1979

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

JULY 28	JULY 21		WKS. ON CHART	
1	1	BAD GIRLS DONNA SUMMER Casablanca NBLP 2 7150 (3rd Week)	11	L
2	2	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708	18	H
3	3	CHEAP TRICK AT BUDOKAN /Epic FE 35795	23	H
4	4	I AM EARTH, WIND & FIRE /ARC/Columbia FC 35730	7	H
5	6	TEDDY TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)	6	H
6	5	DISCOVERY ELO/Jet FZ 35769 (CBS)	6	H
7	7	BACK TO THE EGG WINGS/Columbia FC 36057	5	H
8	8	CANDY-O CARS/Elektra 5E 507	5	H
9	12	GET THE KNACK THE KNACK/Capitol SO 11948	4	G
10	11	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	31	G
11	9	DYNASTY KISS/Casablanca NBLP 7152	7	H
12	10	DESOLATION ANGELS BAD COMPANY/Swan Song SS 8506 (Atl)	19	G
13	20	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic JE 35751	12	G
14	18	WHERE I SHOULD BE PETER FRAMPTON/A&M SP 3710	6	H
15	16	THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005	5	K
16	17	VAN HALEN II /Warner Bros. HS 3312	16	H
17	21	LIVE KILLERS QUEEN/Elektra BB 702	3	K
18	15	RICKIE LEE JONES /Warner Bros. BSK 3296	16	G
19	19	MONOLITH KANSAS /Kirshner FZ 36008 (CBS)	8	H
20	14	SONGS OF LOVE ANITA WARD/Juana 200,004 (TK)	8	G
21	23	SOONER OR LATER REX SMITH/Columbia JC 35813	15	G
22	22	COMMUNIQUE DIRE STRAITS/Warner Bros. HS 3330	5	H
23	29	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193	32	H
24	13	WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (Atl)	21	G
25	25	WINNER TAKES ALL ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)	8	L
26	26	STREET LIFE CRUSADERS/MCA 3094	8	G
27	24	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041	22	H
28	31	BOMBS AWAY DREAM BABIES JOHN STEWART/RSO RS 1 3051	10	G
29	28	THE CARS /Elektra 6E 135	52	G
30	59	RUST NEVER SLEEPS NEIL YOUNG/Reprise HS 2295 (WB)	3	H
31	33	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	31	G
32	65	REALITY . . . WHAT A CONCEPT ROBIN WILLIAMS/ Casablanca NBLP 7162	2	H
33	36	VOULEZ-VOUS ABBA/Atlantic SD 16000	4	G
34	35	PIECES OF EIGHT STYX/A&M SP 4724	44	G
35	37	UNDERDOG ATLANTA RHYTHM SECTION/Polydor/BGO PD 1 6200	6	G
36	40	McFADDEN & WHITEHEAD /Phila. Intl. JZ 35800 (CBS)	11	G
37	34	CANDY CON FUNK SHUN/Mercury SRM 1 3754	9	G
38	49	DEVOTION LTD/A&M SP 4771	4	G
39	39	MORNING DANCE SPYRO GYRA/Infinity INF 9004	16	G
40	45	THE BOSS DIANA ROSS/Motown M7 923R1	6	G
41	38	LOOK SHARP JOE JACKSON/A&M SP 4743	15	G
42	30	GO WEST VILLAGE PEOPLE/Casablanca NBLP 7144	16	H
43	43	SWITCH II /Gordy G7 988R1 (Motown)	10	G
44	50	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox T 583 (RCA)	7	G
45	44	HEART STRING EARL KLUGH/United Artists UA LA 942 H	11	G
46	52	THE JONES GIRLS /Phila. Intl. JZ 35757 (CBS)	5	G
47	42	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	12	G
48	48	STRIKES BLACKFOOT/Atco SD 38 112	9	G
49	47	VAN HALEN /Warner Bros. BSK 3075	60	G
50	27	2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172	26	G
51	56	MINGUS JONI MITCHELL/Asylum 5E 505	5	H
52	67	THE MAIN EVENT (ORIGINAL SOUNDTRACK)/Columbia JS 36115	2	H
53	46	FLAG JAMES TAYLOR/Columbia FC 36058	12	H



54	41	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. JZ 36006 (CBS)	8	G
55	32	NIGHT OWL GERRY RAFFERTY/United Artists UA LA 958 1	8	H
56	57	ROCK ON RAYDIO/Arista AB 4212	16	G
57	63	AN EVENING OF MAGIC CHUCK MANGIONE/A&M SP 6701	3	L
58	51	LODGER DAVID BOWIE/RCA AQL1 3454	7	H
59	55	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064	6	J
60	70	THIS BOOT IS MADE FOR FONK-N BOOTSY'S RUBBER BAND/Warner Bros. BSK 3295	3	G
61	58	FEVER ROY AYERS/Polydor PD 1 6204	8	G
62	60	STATE OF SHOCK TED NUGENT/Epic FE 36000	9	H
63	68	DIONNE DIONNE WARWICK/Arista AB 4230	5	G
64	64	PARADISE GROVER WASHINGTON, JR./Elektra 6E 182	14	G
65	62	DISCO NIGHTS G.Q./Arista AB 4225	17	G
66	54	EVOLUTION JOURNEY/Columbia FC 35797	17	H
67	91	LOW BUDGET THE KINKS/Arista AB 4240	2	H
68	75	THE THOM BELL SESSIONS ELTON JOHN/MCA 13921	4	X
69	77	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 611	4	G
70	73	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002	64	K
71	72	THE GAP BAND /Mercury SRM 1 3758	12	L
72	61	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC IAN HUNTER/Chrysalis CHR 1214	14	G

CHARTMAKER OF THE WEEK

73	111	SECRETS ROBERT PALMER Island ILPS 9544 (WB)	1	G
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74	89	MINNIE MINNIE RIPERTON/Capitol SO 11936	6	G
75	66	BLONDES HAVE MORE FUN ROD STEWART/Warner Bros. BSK 3261	32	H
76	83	MIRRORS BLUE OYSTER CULT/Columbia JC 36009	3	G
77	96	GO FOR WHAT YOU KNOW PAT TRAVERS BAND/ Polydor PD 1 6202	2	G
78	92	I WANNA PLAY FOR YOU STANLEY CLARKE/Nemperor KZ2 35680 (CBS)	2	J
79	81	WILD AND PEACEFUL TEENA MARIE/Gordy G7 986R1 (Motown)	10	G
80	87	STRANGE MAN, CHANGED MAN BRAM TCHAIKOVSKY/ Polydor PD 1 6211	3	G
81	90	ANOTHER TASTE A TASTE OF HONEY/Capitol SOO 11951	2	G
82	80	CARMEL JOE SAMPLE/MCA AA 1126	24	G
83	76	WAVE PATTI SMITH/Arista AB 4221	11	G
84	74	52ND STREET BILLY JOEL/Columbia FC 35609	45	H
85	53	LEGEND POCO/MCA AA 1099	30	G
86	88	NEW CHAUTAUQUA PAT METHENY/ECM 1 1131 (WB)	8	G
87	85	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118	41	H
88	69	RUNNING LIKE THE WIND MARSHALL TUCKER BAND/ Warner Bros. BSK 3277	12	G
89	71	SPY CARLY SIMON/Elektra 5E 506	5	H
90	79	JUST A GAME TRIUMPH/RCA AFL1 3224	10	G
91	102	DESTINATION: SUN SUN/Capitol ST 11941	1	G
92	94	LIVIN' INSIDE YOUR LOVE GEORGE BENSON/ Warner Bros. 2BSK 3277	20	G
93	117	SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)	1	G
94	97	FEETS DON'T FAIL ME NOW HERBIE HANCOCK/ Columbia JC 35764	20	G
95	123	DO IT ALL MICHAEL HENDERSON/Buddah BDS 5719 (Arista)	1	G
96	86	JEAN-LUC PONTY: LIVE /Atlantic SD 19229	9	G
97	103	LABOUR OF LUST NICK LOWE/Columbia JC 36087	1	G
98	101	INVITATION NORMAN CONNORS/Arista AB 4216	1	G
99	99	GREY GHOST HENRY PAUL BAND/Atlantic SD 19232	6	G
100	78	BOB DYLAN AT BUDOKAN /Columbia PC2 35067	12	L

Albums 151-200

- 151 STARDUST WILLIE NELSON/Columbia KC 35305
- 152 KEV CONNECTION FREDDIE HUBBARD/Columbia JC 36015
- 153 TOO HOT TO HOLD BOHANNON/Mercury SRM 1 3778
- 154 FOOL AROUND RACHEL SWEET/Stiff/Columbia JC 36101
- 155 MICK TAYLOR/Columbia JC 35076
- 156 GREATEST HINTS MICHAEL STANLEY BAND/Arista AB 4236
- 157 WHAT THE HELL IS THIS? JOHNNY "GUITAR" WATSON/DJM 24
- 158 BREAKWATER/Arista AB 4208
- 159 STATELESS LENE LOVICH/Stiff/Epic JE 36102
- 160 BEST OF THE J. GEILS BAND/Atlantic SD 19234
- 161 I LOVE TO SING THE SONGS I SING BARRY WHITE/20th CenturyFox T 590 (RCA)
- 162 STAR WALK LARRY GRAHAM WITH GRAHAM CENTRAL STATION/Warner Bros. BSK 3322
- 163 LENNY & THE SQUIGTONES LENNY & SQUIGGY/Casablanca NBLP 7149
- 164 DR. STRUT/Motown M7 924R1
- 165 IMAGES RONNIE MILSAP/RCA AHL1 3346
- 166 MYSTIC MAN PETER TOSH/Rolling Stones COC 39111 (AtI)
- 167 CHANCE CANDI STATION/Warner Bros. BSK 3333
- 168 DELPHI I CHICK COREA/Polydor PD 1 6208
- 169 SWEENEY TODD (ORIGINAL CAST) SONDHEIM/RCA Red CBL2 3379
- 170 WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- 171 H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox T 591 (RCA)
- 172 PARADE RON CARTER/Milestone M 9088 (Fantasy)
- 173 UNWRAPPED DENISE LaSALLE/MCA 3098
- 174 DELIGHT RONNIE FOSTER/Columbia JC 36019
- 175 COUNTERPOINT RALPH MacDONALD/Marlin 2229 (TK)
- 176 FIVE SPECIAL/Elektra 6E 206
- 177 KNIGHTS OF FANTASY DEODATO/Warner Bros. BSK 3321
- 178 EYES OF THE HEART KEITH JARRETT/ECM 1 1150 (WB)
- 179 EUPHORIA GATO BARBIERI/A&M SP 4774
- 180 REMOTE CONTROL TUBES/A&M SP 4751
- 181 WHICH ONE'S WILLIE? WET WILLIE/Epic JE 35794
- 182 HEARTBREAK CURTIS MAYFIELD/Curtam/RSO RS 1 3053
- 183 BOP TILL YOU DROP RY COODER/Warner Bros. BSK 3358
- 184 THE STORY'S BEEN TOLD THIRD WORLD/Island ILPS 9569 (WB)
- 185 RUN FOR YOUR LIFE THE TARNEY/SPENCER BAND/A&M SP 4757
- 186 ANGEL STATION MANFRED MANN'S EARTH BAND Warner Bros. BSK 3302
- 187 UNDERCOVER LOVER DEBBIE JACOBS/MCA 3156
- 188 THE MUPPET MOVIE (ORIGINAL) SOUNDTRACK THE MUPPETS/Atlantic SD 16001
- 189 BETCHA STANLEY TURRENTINE/Elektra 6E 217
- 190 WE SHOULD BE TOGETHER CRYSTAL GAYLE/United Artists UA LA 969 H
- 191 HI FI WALTER EGAN/Columbia JC 35796
- 192 THE REDS/A&M SP 4772
- 193 WITH THE NAKED EYE GREG KIHN/Beserkley BZ 10063 (Elektra)
- 194 PINK LADY/Elektra 6E 209
- 195 KEEPER OF THE FLAME DELBERT McCLINTON/Capricorn CPN 0223
- 196 NO MORE FEAR OF FLYING GARY BROOKER/Chrysalis CHR 1224
- 197 WHITEFACE/Mercury SRM 1 3765
- 198 NITEFLYTE/Ariola SW 50060
- 199 MANHATTAN (ORIGINAL SOUNDTRACK)/Columbia JS 36020
- 200 THE BEST OF BARBARA MANDRELL/MCA AY 1119

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

Album Cross Reference

ABBA	33	MAZE	127
AMERICA	143	PAT METHENY	86
A TASTE OF HONEY	81	STEPHANIE MILLS	44
ATLANTA RHYTHM SECTION	35	JONI MITCHELL	51
ATLANTA STARR	109	WILLIE NELSON & LEON RUSSELL	59
ROY AYERS	61	NEW ENGLAND	114
BAD COMPANY	12	OLIVIA NEWTON-JOHN	121
BEE GEES	27	TED NUGENT	62
GEORGE BENSON	92	ORIGINAL SOUNDTRACK:	
BLACKFOOT	48	GREASE	70
BLACKJACK	130	MAIN EVENT	52
BLONDIE	31	SATURDAY NIGHT FEVER	116
BLUE OYSTER CULT	76	ROBERT PALMER	73
BOOTSY'S RUBBER BAND	60	GRAHAM PARKER	110
DAVID BOWIE	58	DOLLY PARTON	117
JAMES BROWN	126	HENRY PAUL BAND	99
CAMEO	93	PEACHES & HERB	50
CARS	8, 29	TEDDY PENDERGRASS	5
CHEAP TRICK	3	POCO	85
CHOCOLATE MILK	136	POLICE	137
STANLEY CLARKE	78	JEAN-LUC PONTY	96
CON FUNK SHUN	37	QUEEN	17
NORMAN CONNORS	99	EDDIE RABBITT	138
CRUSADERS	26	GERRY RAFFERTY	55
CHARLIE DANIELS	13	LOU RAWLS	56
DEVO	101	RAYDIO	74
DIRE STRAITS	22, 125	MINNIE RIPERTON	56
DOOBIE BROTHERS	23	LEE RITENOUR	149
IAN DURY	132	ROCHES	133
BOB DYLAN	100	ROCKETS	104
EARTH, WIND & FIRE	4	KENNY ROGERS	10, 144
DAVE EDMUNDS	135	KENNY ROGERS & DOTTIE WEST	108
ELO	6	DIANA ROSS	40
ENCHANTMENT	140	JOE SAMPLE	82
FACE DANCER	113	SCORPIONS	150
FLASH & THE PAN	106	CARLY SIMON	89
PETER DINKlage	14	SISTER SLEDGE	24
ROBERT FRIPP	115	SKYY	120
ERIC GALE	141	PATTI SMITH	83
GAP BAND	71	REX SMITH	21
G.Q.	65	SPYRO GYRA	39
HERBIE HANCOCK	94	JOHN STEWART	28
HEATWAVE	105	ROD STEWART	75
MICHAEL HENDERSON	95	SNIFF 'N' THE TEARS	131
HOT CHOCOLATE	128	STUDIO 54	102
IAN HUNTER	72	STYX	34
IRON CITY HOUSEROCKERS	148	DONNA SUMMER	1, 145
ISLEY BROTHERS	25	SUN	91
JOE JACKSON	41	SUPERTRAMP	2
JACKSONS	112	SWITCH	43
WAYLON JENNINGS	47	JAMES TAYLOR	53
BILLY JOEL	84	BRAM TCHAIKOVSKY	80
ELTON JOHN	68	TEENA MARIE	79
JONES GIRLS	46	BILLY THORPE	139
RICKIE LEE JONES	18	PAT TRAVERS	77
JOURNEY	66	TRUMP	90
KANSAS	19	MARSHALL TUCKER	88
KC	69	McCOY TYNER	107
KINKS	67	UNICEF	119
KISS	11	VAN HALEN	16, 49
JOHN KLEMMER	122	VILLAGE PEOPLE	42, 87, 146
EARL KLUGH	45	WAR	123
KNACK	9	ANITA WARD	20
LTD	38	DIONNE WARWICK	63
HUBERT LAWS	142	GROVER WASHINGTON, JR.	64
NILS LOFGREN	103	WHO	15
NICK LOWE	84	DENICE WILLIAMS	118
McFADDEN & WHITEHEAD	97	LENNY WILLIAMS	134
BARBARA MANDRELL	36	ROBIN WILLIAMS	32
CHUCK MANGIONE	57	WINGS	7
BARRY MANILOW	111	NEIL YOUNG	30
MASS PRODUCTION	129		

Record World Albums 101-150

JULY 28, 1979

JULY
28 21

- 101 108 DUTY NOW FOR THE FUTURE DEVO/Warner Bros. BSK 3337
- 102 167 A NIGHT AT STUDIO 54 VARIOUS ARTISTS/Casablanca NBLP 2 7161
- 103 120 NILS NILS LOFGREN/A&M SP 4756
- 104 104 ROCKETS/RSO RS 1 3047
- 105 82 HOT PROPERTY HEATWAVE/Epic FE 35970
- 106 116 FLASH AND THE PAN/Epic JE 36018
- 107 110 TOGETHER McCOY TYNER/Milestone M 9087 (Fantasy)
- 108 109 CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H
- 109 95 STRAIGHT TO THE POINT ATLANTIC STARR/A&M SP 4764
- 110 106 SQUEEZING OUT SPARKS GRAHAM PARKER/Arista AB 4223
- 111 98 GREATEST HITS BARRY MANILOW/Arista A2L 8601
- 112 93 DESTINY JACKSONS/Epic JE 35552
- 113 115 THIS WORLD FACE DANCER/Capitol ST 11934
- 114 84 NEW ENGLAND/Infinity 9007
- 115 112 EXPOSURE ROBERT FRIPP/Polydor PD 1 6201
- 116 119 SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO 2 4001
- 117 122 GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361
- 118 130 WHEN LOVE COMES CALLING DENIECE WILLIAMS/ARC/Columbia JC 35568
- 119 — THE MUSIC FOR UNICEF CONCERT VARIOUS ARTISTS/Polydor PD 1 6214
- 120 121 SKYY/Salsoul SA 8517 (RCA)
- 121 105 TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067
- 122 128 BRAZILIA JOHN KLEMMER/MCA AA 1116
- 123 107 THE MUSIC BAND WAR/MCA 3085
- 124 124 SPECTRAL MORNINGS STEVE HACKETT/Chrysalis CHR 1223
- 125 100 DIRE STRAITS/Warner Bros. BSK 3266
- 126 139 THE ORIGINAL DISCO MAN JAMES BROWN/Polydor PD 1 6212
- 127 114 INSPIRATION MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912
- 128 138 GOING THROUGH THE MOTIONS HOT CHOCOLATE/Infinity INF 9010
- 129 144 IN THE PUREST FORM MASS PRODUCTION/Cotillion 5211 (AtI)
- 130 — BLACKJACK/Polydor PD 1 6215
- 131 162 FICKLE HEART SNIFF 'N' THE TEARS/Atlantic SD 19242
- 132 136 DO IT YOURSELF IAN DURY/Stiff/Epic JE 36104
- 133 113 THE ROCHES/Warner Bros. BSK 3298
- 134 137 LOVE CURRENT LENNY WILLIAMS/MCA 3155
- 135 — REPEAT WHEN NECESSARY DAVE EDMUNDS/Swan Song SS 8507 (AtI)
- 136 118 MILKY WAY CHOCOLATE MILK/RCA AFL1 3081
- 137 126 OUTLANDOS D'AMOUR THE POLICE/A&M SP 4752
- 138 140 LOVELINE EDDIE RABBITT/Elektra 6E 181
- 139 154 CHILDREN OF THE SUN BILLY THORPE/Capricorn CPN 0221
- 140 127 JOURNEY TO THE LAND OF ENCHANTMENT ENCHANTMENT/Roadshow BXL1 3269 (RCA)
- 141 151 PART OF YOU ERIC GALE/Columbia JC 35715
- 142 125 LAND OF PASSION HUBERT LAWS/Columbia JC 35708
- 143 147 SILENT LETTER AMERICA/Capitol SO 11950
- 144 133 TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H
- 145 142 LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119
- 146 132 MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096
- 147 146 MOODS BARBARA MANDRELL/MCA AY 1088
- 148 143 LOVE'S SO TOUGH IRON CITY HOUSEROCKERS/MCA 3099
- 149 160 FEEL THE NIGHT LEE RITENOUR/Elektra 6E 192
- 150 152 LOVE DRIVE SCORPIONS/Mercury SRM 1 3795

Piracy Judgment

(Continued from page 3)

Oklahoma City.

Judge Jack R. Parr, in awarding the judgments, said, "The evidence shows a continuous pattern of misappropriation of property owned by these record companies. I think that Gerald Burnstein and Buddy Warner are simply tape pirates. They have been guilty of unfair competition by stealing the property of others."

The hearing capped a series of court actions and counterclaims dating back to January, 1974, when CBS, A&M, MCA and Warner Brothers Records brought an action in U.S. District Court in Massachusetts charging Magnitron and Wildlife Enterprises, a distributor of Magnitron tapes, with unfair competition. A month later, Magnitron instituted a suit in the Oklahoma State District Court against all four plaintiff record companies, plus Elektra Records, alleging loss of business by virtue of the record companies' threats to their customers.

Following a settlement of the case in Massachusetts, Magnitron filed a claim that the settlement in Massachusetts represented a settlement of all claims against Magnitron. This claim was rejected by two courts.

In 1977, Judge Parr granted the record companies' motion for partial summary judgment. He held that Magnitron and its two principals were liable to the record companies for the acts of piracy committed by Magnitron. The court ordered Magnitron to account to the record companies for the profits it had made and ordered the principals to account for all monies they had derived from their company.

In response to the court's order for an accounting, the defendants claimed that the records had disappeared and/or been "routinely destroyed." They refused even to estimate the amount of money Magnitron had made or to estimate how much they had received from the company. When Warner filed in Las Vegas for personal bankruptcy, the plaintiff record companies objected and the bankruptcy proceeding was stayed pending the outcome of the trial in Oklahoma.

At the trial, Clyde Muchmore, attorney for the record companies, asked the court to base its assessment of damages suffered by his clients on depositions given by Warner and Burnstein several years ago.

The court agreed, and last week awarded the plaintiffs \$2.9 million for the acts of piracy committed, plus an additional \$300,000, the amount the court found had been illegally distributed to the principals.

'Labour' of Lowe



Columbia recording artist Nick Lowe recently appeared in Central Park in New York. Lowe has been touring in support of his just-released album, "Labour of Lust." Pictured backstage are, from left: Gregg Geller, VP, a&r, east coast, Columbia; Nick Lowe; Jack Craig, Sr. VP and general manager, Columbia; Dave Edmunds of Rockpile; and Arma Andon, VP, artist development, Columbia.

Frazin to MusicVision

■ LOS ANGELES — Larry Frazin has been appointed to the position of director of market research for MusicVision. His responsibilities will include the compiling of research data from retail stores on a national basis for all MusicVision affiliated

artists.

Frazin was most recently a programmer for KTTV-Channel 11 in Los Angeles, and before that held the position of music director and television programmer for various stations in Santa Barbara.

Communication Act Rewrite Dies

(Continued from page 3)

the sponsors of the bill by Wednesday that since there was going to be no possible way to speed up the process of mark-up, there was absolutely no chance that the bill could ever be passed this year—particularly since Congressional primaries follow the

RCA Earnings

(Continued from page 4)

quarter last year, although without the added earnings provided by the sale of RCA Alaska Communications Inc. this year's second quarter levels would have been 20 percent below 1978.

For the three months ended June 30, 1979, RCA's net profit was \$85.6 million, or \$1.13 per share, on sales of \$1.89 billion, compared with 1978 second-quarter totals of \$78.3 million, or \$1.02 per share, on sales of \$1.61 billion a year ago.

For the first half of 1979, RCA earned \$147.7 million, or \$1.94 per share, on sales of \$3.69 billion, compared with earnings of \$133.2 million, or \$1.74 per share on sales of \$3.12 billion for the first half of 1978.

A statement by RCA president and chief executive officer Edgar H. Griffiths said the company's performance had been affected by a profit decline at the National Broadcasting Company and "a substantial loss at RCA Records," due to returns and to costs of the forthcoming RCA VideoDisc system.

Singles Analysis

(Continued from page 8)

tion and excellent sales activity.

Nine consecutive records in the middle of the chart have bullets this week, running from #45 through #53. One of the biggest is the Little River Band (Capitol), one of last week's Powerhouse Picks, coming in at #45 behind adds at 99X, KRTH, KFRC, KFI, WRKO WKBW, and WCAO. Dionne Warwick (Arista) combined early sales action adds at KFI and PRO-FM, a #27 bullet on the BOS chart, and a #67 bulleted album to check in at #46. Close behind is the single from the Jones Girls (Phila. Intl.) at #47 with a top BOS listing and a bullet at #46 on the Album Chart. Patrick Hernandez (Col) relied on a huge disco following (#1 on the Disco Chart) and adds at ZZZ, KOPA and KHJ for a #48 bullet. The Marshall Tucker Band (WB) rounds out the forties at #49 bullet with strong radio and retail moves.

Palmer

Last week's Chartmaker, Robert Palmer (Island) moved to #50 this week on adds at KFI, 13Q, WTIX, and B100, in addition to strong sales reports. Night (Planet) had strong upward moves for #51, Triumph (RCA) went to #53 on the strength of adds at 94Q, PEZ and B100; adds at KFI, KRFC, TIX, BBQ, Q105, QXI and SGA pushed G.Q. to #53.

Tchaikovsky

Another week of new adds at WKBW, WGCL, KRBE, WAYS, and B100 gave Blackfoot (Atco) a strong #57 bullet rating; Bram Tchaikovsky (Polydor) had loads of new airplay for #59 bullet; pop airplay at WOKY, KBEQ and KVIL made Bonnie Pointer (Motown) the #60 bullet record; Tony Orlando (Casablanca) went to #61 bullet with adds at WZZP, WPGC, KOPA, and KLIF; Diana Ross (Motown) breezed to #66 bullet combining BOS, disco and pop activity; Peaches & Herb (Polydor/MVP) went six slots to #67 bullet spot; and Rockets (RSO) hit #68 bullet after a well-distributed influx of adds and sales action.

At #71 bullet is Five Special (Elektra) with a good mix of BOS and pop airplay; #72 bullet goes to Maureen McGovern (Warner/Curb); Sniff 'n' The Tears (Atlantic) jumped 17 spots to #75 bullet; Flash And The Pan (Epic) had a good week of adds and sales for #76 bullet; Blackjack (Polydor) improved to #77 bullet with an add at WGCL; Herman Brood & His Wild Romance (Ariola) follows closely at #78 bullet on the strength of an add at WIFE; and Hot Chocolate (Infinity) closes out the seventies with a bullet at #79.

Black Oriented Music

Record World

Black Music Report

By KEN SMIKLE

■ In 1975, after having established his reputation as a talented percussionist, **James Mtume** decided it was time to move to the next level. He had already performed with Duke Ellington, Sonny Rollins, McCoy Tyner, Miles Davis and others, and was anxious to fulfill another desire. Joining forces with fellow Miles band member **Reggie Lucas**, the two began composing. Their first major success came in 1978 when Roberta Flack and Donny Hathaway recorded "The Closer I Get To You." Mtume formed his own band, which included a number of multi-talented musicians. They now lend their playing and writing skills to other artists that Mtume/Lucas Productions handle. "We're looking for a Gamble/Huff kind of situation," Mtume says, "eventually producing about ten acts and bringing in more writers. The key to the whole thing is quality control. We want to do album projects rather than single releases so that we can project a total image."

Another advantage that they have is the apparent ability to create in a variety of styles, as demonstrated by their current work roster. So far this year they have done debut LPs for Stephanie Mills, which is rising fast, and Rena Scott, who is also gaining popularity. Upcoming from the team is a new single, "Back Together Again," Hathaway and Flack's last recording, and new albums for Phyllis Hyman, Gary Bartz and Tawatha. Judged on their track record thus far, it's a safe bet that they will be counted among the major producers in music in the near future.

* * *

Ken Reynolds, formerly an east coast director of press information and artist relations at CBS Records can be reached at (212) 864-5050 . . . **David Ruffin**, the famed lead vocalist of the original Temptations, has signed with Warner Bros. Records. His first LP for the label, produced by **Don Davis**, is expected to be released this fall . . . **Walt Love**, whose contract as program director for KKTT in L.A. expired, is being replaced by **Frankie Crocker**. Love was offered to stay with the station as an announcer but declined. Crocker will split his duties with KKTT and WBLS by spending two weeks of the month at each station.

The Black Music Association has written letters to various groups and individuals on Capitol Hill in support of the Sound Recordings Performance Rights Amendment to the Copyright Laws (H.R. 997). The bill would extend royalties to musicians, vocalists and recording company copyright owners when their works are played for the commercial benefit of radio stations, TV and in general public performance.

Dave "Baby" Felder, an announcer with KCOH-AM for four years has been promoted to program director of the station. He will remain in his 6 to 9 a.m. shift.

Laura Palmer reports from L.A.: Independent west coast-based Venture Records has designated July as Venture Month in Los Angeles. Promotional campaigns are already underway for artists **Sandra Feva**, **Creme D' Cocoa** and **Bazuka**. The campaign includes extensive radio time buys, consumer ads, in-store visual promotions and giveaways . . . Infinity Records artist **Marva Hicks** of "Look Over My Shoulder" fame has captured a leading role in the road company production of the Broadway musical "Eubie" . . . Wednesday, July 18, Infinity held a series of a&r education programs familiarizing staffers with various aspects in the recording industry . . . Horizon has signed **Brenda Russell**—the first female vocalist on that label. Russell's debut LP, produced by **Andre Fisher**, is expected to hit the streets July 25. Russell penned "Think It Over" recorded by **Cheryl Ladd**, and "Please Pardon Me," recorded by **Rufus** . . . **Rockie Robbins** will be a judge in the Miss Black Universe contest in Oakland, as well as the nationally televised Miss Black America contest to be held in Los Angeles on August 4.

Quincy Jones has recorded over 40 albums, written soundtracks for some 33 films, and television scores spanning two decades. Jones will

(Continued on page 46)

Black Oriented Album Chart

JULY 28, 1979

- 1. TEDDY**
TEDDY PENDERGRASS/Phila. Intl.
FZ 36003 (CBS)
- 2. BAD GIRLS**
DONNA SUMMER/Casablanca NBLP
2 7150
- 3. I AM**
EARTH, WIND & FIRE/ARC/Columbia
FC 35730
- 4. WINNER TAKES ALL**
ISLEY BROTHERS/T-Neck PZ2 36077
(CBS)
- 5. SONGS OF LOVE**
ANITA WARD/Juana 200,004 (TK)
- 6. CANDY**
CON FUNK SHUN/Mercury SRM 1 3754
- 7. STREET LIFE**
CRUSADERS/MCA 3094
- 8. THE JONES GIRLS**
Phila. Intl. JZ 35757 (CBS)
- 9. WHATCHA GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox
T 583 (RCA)
- 10. DEVOTION**
LTD/A&M SP 4771
- 11. THIS BOOT IS MADE FOR FONK-N**
BOOTSYS RUBBER BAND/Warner Bros.
BSK 3295
- 12. McFADDEN & WHITEHEAD**
Phila. Intl. PZ 35800 (CBS)
- 13. SWITCH II**
Gordy G7 988R1 (Motown)
- 14. THE BOSS**
DIANA ROSS/Motown M7 923R1
- 15. LET ME BE GOOD TO YOU**
LOU RAWLS/Phila. Intl. JZ 36006 (CBS)
- 16. MINNIE**
MINNIE RIPERTON/Capitol SO 11936
- 17. DIONNE**
DIONNE WARWICK/Arista AB 4230
- 18. WILD AND PEACEFUL**
TEENA MARIE/Gordy G7 986R1 (Motown)
- 19. WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
- 20. SECRET OMEN**
CAMEO/Chocolate City CCLP 2008
(Casablanca)
- 21. THE GAP BAND**
Mercury SRM 1 3758
- 22. DO YOU WANNA GO PARTY**
KC & THE SUNSHINE BAND/TK 611
- 23. DESTINATION: SUN**
SUN/Capitol ST 11941
- 24. LOVE CURRENT**
LENNY WILLIAMS/MCA 3155
- 25. ANOTHER TASTE**
A TASTE OF HONEY/Capitol SOO 11951
- 26. DISCO NIGHTS**
G.Q./Arista AB 4225
- 27. FEVER**
ROY AYERS/Polydor PD 1 6204
- 28. CHANCE**
CANDI STATON/Warner Bros. BSK 3333
- 29. DO IT ALL**
MICHAEL HENDERSON/Buddah BDS
5719 (Arista)
- 30. ROCK ON**
RAYDIO/Arista AB 4121
- 31. THE ORIGINAL DISCO MAN**
JAMES BROWN/Polydor PD 1 6212
- 32. WHEN LOVE COMES CALLING**
DENIECE WILLIAMS/ARC/Columbia
JC 35568
- 33. I WANNA PLAY FOR YOU**
STANLEY CLARKE/Nemperor KZ2 35680
(CBS)
- 34. SKYY**
Salsoul SA 8517 (RCA)
- 35. INSPIRATION**
MAZE FEATURING FRANKIE BEVERLY/
Capitol SW 11912
- 36. IN THE PUREST FORM**
MASS PRODUCTION/Cotillion 5211 (Atl)
- 37. JOURNEY TO THE LAND OF ENCHANTMENT**
ENCHANTMENT/Roadshow BXL1 3269
(RCA)
- 38. INVITATION**
NORMAN CONNORS/Arista AB 4216
- 39. I LOVE TO SING THE SONGS I SING**
BARRY WHITE/20th Century Fox T 590
- 40. FIVE SPECIAL**
Elektra 6E 206

PICKS OF THE WEEK

RISQUE

CHIC—Atlantic SD 16003



As you probably expected, this latest release from consistent winners Nile Rogers and Bernard Edwards has platinum written all over it. As the title implies, the group takes a chance with a few new musical ideas. With "Good Times" leading the way, there's plenty of future gold action to come with "Forbidden Lover," "My Feet Keep Dancin'" and more.

I'M ON MY WAY

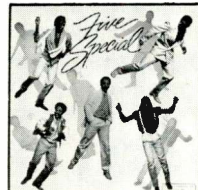
JACKIE MOORE—Columbia JC35991



With her "This Time, Baby" steadily climbing on the charts, Ms. Moore's debut album reveals the same potential for success. Bobby Eli provides good production and arrangements for this package of eight mostly dance-oriented tunes. Watch for future BOS action with "Can You Tell Me Why."

FIVE SPECIAL

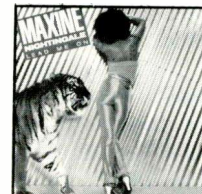
Elektra 6E-206



This quintet, which is already gaining popularity with their current single, "Why Leave Us Alone," makes a good impression with this debut LP. They glide through these seven ballad and dance tunes with Ron Banks providing a beautiful musical for them. Leading candidate for future single is "Baby."

LEAD ME ON

MAXINE NIGHTINGALE—Windsong BXL 1-3404



Maxine's new LP features some terrific vocal performances as well as beautiful production from Denny Diante. The nine tracks cover a variety of musical settings which she handles very well. This album should get some well-deserved airplay, with potential for pop as well as BOS action.

Black Oriented Singles

JULY 28, 1979

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

JULY 28	JULY 21		WKS. ON CHART
1	1	BAD GIRLS DONNA SUMMER Casablanca 988 (2nd Week)	9
2	4	GOOD TIMES CHIC/Atlantic 3584	6
3	3	TURN OFF THE LIGHTS TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	8
4	2	RING MY BELL ANITA WARD/Juana 3422 (TK)	12
5	5	YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	12
6	8	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	12
7	6	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	16
8	7	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	12
9	9	CHASE ME CON FUNK SHUN/Mercury 74059	12
10	12	I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy. 7169 (Motown)	9
11	15	CRANK IT UP (FUNK TOWN) PT. I PETER BROWN/Drive 6278 (TK)	7
12	11	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. 8 3684 (CBS)	12
13	14	MEMORY LANE MINNIE RIPERTON/Capitol 4706	11
14	18	WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032	8
15	17	IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor 14557	9
16	20	WHEN YOU WAKE UP TOMORROW CANDI STATON/ Warner Bros. 8821	9
17	19	GEORGY PORGY TOTO/Columbia 3 10944	8
18	23	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ARC/ Columbia 3 11033	4
19	24	THE BOSS DIANA ROSS/Motown 1462	6
20	13	SHAKE GAP BAND /Mercury 94053	17
21	10	HOT STUFF DONNA SUMMER/Casablanca 978	15
22	25	BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)	9
23	37	FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870	4
24	16	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	14
25	21	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	17
26	22	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	16
27	30	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	8
28	26	REUNITED PEACHES & HERB/Polydor/MVP 14547	19
29	27	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	20
30	34	DANCE "N" SING "N" LTD/A&M 2142	7
31	40	SUPER SWEET WARDELL PIPER/Midsong Intl. 1005	6
32	41	FIRECRACKER MASS PRODUCTION/Cotillion 44254 (Atl)	4
33	35	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/ Columbia 3 10971	8
34	39	RADIATION LEVEL SUN/Capitol 4713	6
35	36	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox 2408 (RCA)	7



36	38	LIGHT MY FIRE/DISCO HEAVEN AMII STEWART/Ariola 7753	6
37	28	FIRST TIME AROUND SKYY /Salsoul 2087 (RCA)	9
38	46	I JUST WANT TO BE CAMEO /Chocolate City 019 (Casablanca)	3
39	42	DOING THE LOOP DE LOOP LENNY WILLIAMS/MCA 41034	5
40	44	WHERE DO WE GO FROM HERE ENCHANTMENT/Roadshow 11609 (RCA)	5
41	47	FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK)	6
42	50	TONIGHT'S THE NIGHT KLEEEER/Atlantic 3586	4
43	20	IF YOU WANT IT NITEFLYTE/Ariola 7747	13
44	49	LOVE WILL BRING US BACK TOGETHER ROY AYERS/ Polydor 14573	4
45	43	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/Motown 1459	8
46	45	CRYING INSTANT FUNK/Salsoul 2088 (RCA)	6
47	33	CAN'T SAY GOODBYE BOBBY CALDWELL/Clouds 15 (TK)	9

CHARTMAKER OF THE WEEK

48 — **DON'T STOP 'TIL YOU GET ENOUGH**
MICHAEL JACKSON
Epic 9 50742



49	55	MAKE MY DREAMS A REALITY/I DO LOVE YOU G.Q./ Arista 0426	3
50	59	DO IT GOOD A TASTE OF HONEY/Capitol 4744	2
51	56	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	4
52	53	MOTOWN REVIEW PHILLY CREAM/Fantasy/WMOT 862	5
53	58	MY LOVE IS BETTY WRIGHT/Alston 3747 (TK)	3
54	52	GROOVIN' YOU HARVEY MASON/Arista 0403	6
55	62	THIS TIME BABY JACKIE MOORE/Columbia 3 10993	3
56	64	WINNER TAKES ALL ISLEY BROS./T-Neck ZS8 2284 (CBS)	2
57	54	DANCE SING ALONG FREEDOM/Malaco 1057 (TK)	7
58	66	UNCHAINED MELODY GEORGE BENSON/Warner Bros. 8843	2
59	—	STREET LIFE CRUSADERS/MCA 41054	1
60	67	RISE HERB ALPERT/A&M 2151	2
61	68	MY FAVORITE SONGS DRAMATICS/MCA 41056	2
62	61	I LEAVE YOU STRONGER SWEET THUNDER/Fantasy/WMOT 860	4
63	—	I GOT THE HOTS FOR YA DOUBLE EXPOSURE/Salsoul 2091 (RCA)	1
64	71	A MOMENT'S PLEASURE MILLIE JACKSON/Spring 197 (Polydor)	2
65	—	OPEN UP YOUR MIND (WIDE) GAP BAND/Mercury 74080	1
66	—	BETTER NOT LOOK DOWN B. B. KING/MCA 41062	1
67	51	RIDIN' HIGH PARLET/Casablanca 975	6
68	70	SOMEONE OUGHT TO WRITE A SONG (ABOUT YOU BABY) DELEGATION/Shadybrook 1047	3
69	—	DR. ROCK CAPTAIN SKY/AVI 273	1
70	31	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA 11586	10
71	63	SORRY NATALIE COLE/Capitol 4722	5
72	—	DANCIN' MAN BRICK/Bang 8 4804	1
73	—	WHAT THE HELL IS THIS? JOHNNY "GUITAR" WATSON/ DJM 1106	1
74	74	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459	13
75	75	MORNING DANCE SPYRO GYRA/Infinity 50011	12

Black Music Report (Continued from page 45)

soon begin his tenth year in association with A&M, and will be honored this fall when the Hollywood Chamber of Commerce unveils "Q's" star on Hollywood Boulevard "Walk of Fame" . . . Arista artist **Stéphanie Spruill** of **Saint & Stephanie** will be singing the theme song "Everybody Is A Star," by **Sly Stone**, for the upcoming EMI-TV movie of the **Freddie Prinze** story to air in the new fall season . . . on Monday, July 16th, Motown Records hosted a listening party previewing the new **Commodores** LP, entitled "Midnight Magic," and **Billy Preston's** new LP, "Late At Night," at TJ's disco in Universal's Victoria Station. An estimated 400 industry folks rocked on the rhythms provided by DJ **Marvelle Grisby** of LSD Productions. **Stevie Wonder**, **Teena Marie** and "I Just Need More Money" artist **Shadee** were all ears at this function . . . **Mayor Ken Bradley** is hosting the 1979 Rainbow Festival of Music and Arts at the Devonshire Downs in Northridge, Ca. on July 20-22. CBS artists **Tower of Power** will perform at the benefit concert to raise funds for various charities. **Lee Bailey**, KUTE/FM's hot jock, has formed Lee Bailey Productions

in order to handle his growing radio and television involvement. Bailey already services several record companies, but with the completion of a studio he is having built, his company will be self-contained, from writing to the finished project . . . On the move from KKTU is **Carole Carper**, now at KUTE as news and public affairs director, and also making the move is **Greg Howard**, who recently joined the Inner Cities family as general manager of KUTE/FM and KKTU . . . E/A's **Five Special** played before more than 10,000 fans on a bill with MCA's **Dramatics** at Bell Isles Park in Detroit for a free concert in honor of Black music month. **Five Special** lead singer and keyboard player **Bryan Banks** is the youngest brother of **Dramatics** star **Ron Banks**, who produced "Something Special" . . . Former major league ball player, **Tommy Davis** has started his own independent promotion firm in affiliation with Mike Borchetta Promotions. Davis will concentrate on Top 40 and black oriented music . . . Our sincere condolences to Earth, Wind and Fire members **Maurice**, **Verdine** and **Monty White** (EW&F's tour manager) whose mother recently died from cancer.

Record World Jazz

By ROBERT PALMER

■ Jazz listeners and critics in New York and Europe have been singing the praises of pianist **Anthony Davis** for several years now, but with the exception of an initial album on the India Navigation label and several appearances as a sideman they haven't had any records to back them up. And those records don't really give an adequate indication of Davis's exceptional talent, for he is a pianist who can do just about anything. Because he has worked and recorded with artists like **Oliver Lake** and **Leroy Jenkins**, Davis has often been bracketed with the avant-garde, mistakenly. Because Davis brings to his music extensive classical training, enough technique to play just about whatever he wants, and a deep respect for the jazz tradition. He frequently performs tunes by Mingus, Monk, and the other great modern composers, and his music usually swings and displays a mature sense of form and direction. These qualities are in evidence on two new Davis recordings. "Of Blues and Dreams," on the Canadian Sackville label, features an unusual instrumentation—piano, violin, cello, and drums—but proves delightfully accessible with its suite of compositions based on science fiction themes. "Past Lives," on the Italian label Red Records, is a solo piano lp with sparkling versions of several of Davis's best compositions, including his "Crepesque: A Suite for Monk," an affecting and ingenious reworking of several Monk themes. These two albums are well worth searching out; they're the first really mature statements by a young and incredibly promising talent.

The other new Sackville releases are "Buster Bee," a duet album by saxophonists **Oliver Lake** and **Julius Hemphill**; "Sherman Shuffle" by two very different saxophonists, **Buddy Tate** and **Bob Wilber**, with rhythm section; and "Ed Bickert/Don Thompson" by the Canadian guitarist and bassist. Sackville can be contacted at Box 87, Station J. Toronto, Ontario M4J 4X8 . . . ECM has released "Duet," a new collaboration between **Chick Corea** and **Gary Burton**, and a lovely one . . . RCA's latest jazz releases include "Thad Jones/Mel Lewis and UMO" featuring the two New York bandleaders with a Finnish big band; "Mostly Fats," an album of tunes by **Fats Waller**, **Jelly Roll Morton**, **James P. Johnson** and others by the **Canadian Brass**, on RCA's Red Seal label; and "Playin' With Myself," a solid new album from **Eddie Harris** that includes a reworking of his classic "Freedom Jazz Dance" . . . "Daredevils," the second album by the **Rova Saxophone Quartet**, is now available on the Metalanguage label from New Music Distribution Service, recently relocated to 500 Broadway, New York, N.Y. 10012. Featured guest on the album is guitarist **Henry Kaiser**, whose approach to the instrument is different, to say the least. This album should be heard by anyone who's tired of the same old thing, which it definitely is not.

Freddie Hubbard's latest Columbia album, "The Love Connection," is a step back in the direction of overproduction. The players include **Chick Corea**, **Stanley Clarke**, **Joe Farrell** and **Tom Scott**, and there's a vocal by **Al Jarreau**, but arranger and co-producer **Claus Ogerman** had too much to do with the way the end result sounds. Freddie still plays some, but why doesn't he let loose on an album and really blow? Or is that the dream of a jazz freak who doesn't even buy records? There are brass and woodwinds on vibraphonist **Bobby Hutcherson's** "Conception: The Gift of Love," also new from Columbia, but they're somewhat more restrained. The arrangements here are by producer **Cedar Walton**, and there's some fine blowing. But again, this listener would rather hear Hutcherson stretching out and smoking. Romance is great stuff, granted, but so is jazz, and the two aren't necessarily best when mixed.

Century Records (6550 Sunset Blvd., Hollywood, Calif. 90028) has released a new quintet album by pianist **Hal Galper**, "Speak With a Single Voice." It's a tight and very swinging unit, with brothers **Mike** and **Randy Brecker** having a good time showing off their bop chops . . . "Go-rilla" is the latest offering from Washington, D.C. saxophonist and flutist **Tim Eyermann**, who's working in a jazz-fusion vein with an aggressive new band and also composing for strings and woodwinds here. The album is on Juldane Records, 8037 13th Street, Silver Spring, Maryland 20910 . . . That cooking New Orleans drummer **Idris Muhammad** has a new **Dave Matthews**-produced lp on Fantasy, "Fox-huntin'," with the fine Hiram Bullock on guitar and, again, heavy production. And that's the view from here . . .

Platinum for Pendergrass



Philadelphia International recording artist **Teddy Pendergrass** was recently presented in New York with a platinum record plaque for his latest album, "Teddy." Pendergrass has been conducting an extensive nationwide tour in support of the album. Pictured are, from left: (top) Don Dempsey, Sr. VP and general manager, Epic/Portrait/Associated Labels; Tony Martell, VP and general manager, CBS Associated Labels; Bruce Lundvall, president, CBS Records Division; **Teddy Pendergrass**; Harry Coombs, Philadelphia International Records; Vernon Slaughter, VP jazz/progressive marketing, CBS Records; Paris Eley, VP, promotion, black music marketing, CBS Records and Ron McCarrell, VP, marketing, E/P/A (seated).

WEA International Signs Mingus Dynasty

■ NEW YORK — Nesuhi Ertegun, president of WEA International, has announced the signing of the Mingus Dynasty band for recording and worldwide distribution.

Susan Graham, wife of the late jazz bassist and composer Charles Mingus, formed Mingus Dynasty shortly after her husband's death in order to perpetuate his style of music. The seven-member band consists of former Mingus sidemen Don Pullen, Jimmy Owens, Jimmy Knepper, Danny Richmond, Joe Farrell and John

Handy. Playing bass with the group is Charlie Haden.

A&M LPs Set

■ LOS ANGELES—A&M Records and its custom label, Horizon Records, have announced their schedule of mid-summer releases. Titles will include Neil Larsen's "High Gear," the self-titled debut of Brenda Russell, the Alessi Brothers' "Words And Music" and the "Ethel Merman Disco Album."

The Jazz LP Chart

- | | |
|---|--|
| <p>JULY 28, 1979</p> <ol style="list-style-type: none"> 1. STREET LIFE
CRUSADERS/MCA 3094 2. MORNING DANCE
SPYRO GYRA/Infinity INF 9004 3. HEART STRING
EARL KLUGH/United Artists UA LA 942 H 4. AN EVENING OF MAGIC
CHUCK MANGIONE/A&M SP 6701 5. PARADISE
GROVER WASHINGTON, JR./Elektra 6E 182 6. NEW CHAUTAUQUA
PAT METHENY/ECM 1 1131 (WB) 7. LIVIN' INSIDE YOUR LOVE
GEORGE BENSON/Warner Bros. 2BSK 3277 8. I WANNA PLAY FOR YOU
STANLEY CLARKE/Nemperor KZ2 35680 (CBS) 9. FEVER
ROY AYERS/Polydor PD 1 6204 10. MINGUS
JONI MITCHELL/Asylum 5E 505 11. TOGETHER
McCOY TYNER/Milestone M 9087 12. PART OF YOU
ERIC GALE/Columbia JC 35715 13. JEAN-LUC PONTY: LIVE
Atlantic SD 19229 14. FEEL THE NIGHT
LEE RITENOUR/Elektra 6E 192 15. FEETS DON'T FAIL ME NOW
HERBIE HANCOCK/Columbia JC 35764 16. LOVE CONNECTION
FREDDIE HUBBARD/Columbia JC 36015 17. CARMEL
JOE SAMPLE/MCA AA 1126 18. BRAZILIA
JOHN KLEMMER/MCA AA 1116 19. PARADE
RON CARTER/Milestone M 9088 (Fantasy) 20. COUNTERPOINT
RALPH MacDONALD/Marlin 2229 (TK) | <ol style="list-style-type: none"> 21. DELPHI I
CHICK COREA/Polydor PD 1 6208 22. EYES OF THE HEART
KEITH JARRETT/ECM 1 1150 (WB) 23. LAND OF PASSION
HUBERT LAWS/Columbia JC 35708 24. INVITATION
NORMAN CONNORS/Arista AB 4216 25. EUPHORIA
GATO BARBIERI/A&M SP 4774 26. TOUCH DOWN
BOB JAMES/Columbia/Tappan Zee JC 35594 27. DELIGHT
RONNIE FOSTER/Columbia JC 36019 28. DO IT ALL
MICHAEL HENDERSON/Buddah BDS 5719 (Arista) 29. THE JOY OF FLYING
TONY WILLIAMS/Columbia JC 35705 30. BETCHA
STANLEY TURRENTINE/Elektra 6E 31. KNIGHTS OF FANTASY
DEODATO/Warner Bros. BSK 3321 32. FLUID RUSTLE
EBERHARD WEBER/ECM 1 1137 (WB) 33. PAT METHENY GROUP
ECM 1 1114 (WB) 34. WOODY THREE
WOODY SHAW/Columbia JC 35977 35. PASSIONS OF A MAN—AN ANTHOLOGY OF HIS ATLANTIC RECORDINGS
CHARLES MINGUS/Atlantic 3 600 36. HEATH BROS. IN MOTION
Columbia JC 35816 37. THAD JONES, MEL LEWIS & UMO
RCA AFL1 3423 38. DREAMER
CALDERA/Capitol ST 11952 39. BROWNE SUGAR
TOM BROWNE/Arista GRP 5003 40. AWAKENING
NARADA MICHAEL WALDEN/Atlantic SD 19222 |
|---|--|

Disco Dial

Major Labels Now Dominate Disco Chart

(Continued from page 3)

"I think major labels like Columbia are doing a super job considering where they were a year ago," said Jane Dunklee, music director of WBOS-FM in Boston, although she noted that not every major has done as well.

Both programmers and record-pool directors said that some of

the small disco labels still do an excellent promotion job, but that where "a Prelude or a West End only releases one record at a time, a Columbia releases maybe five," as Judy Weinstein of New York's For the Record pool puts it.

The resulting deluge has made work for programmers—"I have so many records in here I don't know what to do with them," Cohen said—and has also made it easier for a single release by a small company to get lost in the crowd. Disco DJs and radio programmers who formerly prided themselves on their ability to spot disco talent, however obscure the source, now find they simply don't have time for the search.

The majors' domination does not yet equal their strength in other styles of music. "Anyone who can put out a good disco record can get it played," Roy Perry, music director of WCAU-FM in Philadelphia, says sanguinely, and most of the disco people RW interviewed seemed committed to the independent labels who helped launch this music.

Moreover, since disco music is still largely made by studio singers and musicians, small labels can compete in artist signings and production costs where they cannot in other areas of music. But the artists who have emerged as disco's few concert performers are all on major labels, and given the costs of tour support and artist development, disco's growth as a concert draw is likely to solidify the majors' position.

Anti-Disco Promos

(Continued from page 6)

"and that included both disco lovers and those of the 'disco sucks' persuasion." The reaction of some record advertisers was not so encouraging, he admitted, "but that was largely a communication problem—they didn't understand quite what we were doing, so they temporarily pulled their ads. They were back on the air within a week."

Addressing himself to the Chicago situation, Cisco said that "for that format, I might do something similar. But I think that to completely rule out any kind of music is just silly. It's particularly dangerous to be putting disco down now. It's already gained a stronghold on the top 40, and the music itself is actually becoming better and better—it's certainly transcending its 'jungle boogie' origins. Somebody is going to be awfully embarrassed if they continue blowing up disco records on the radio."

WLUP Aftermath

(Continued from page 29)

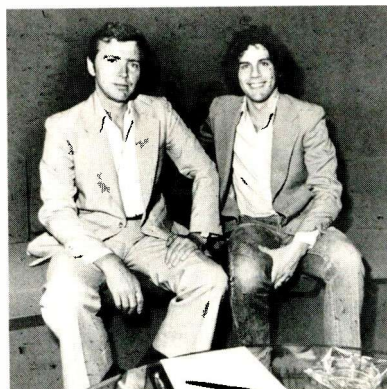
the field."

Logan wasn't the only one who was surprised at the crowd's actions. Mike Veeck, director of promotion for the White Sox, who help set up the promotion with WLUP, admitted that the whole thing was brought about by a miscalculation on his part as to how big the crowd would be, according to Logan. Logan, who accompanied Dahl on the field during the promotion, continued, "It was as much a surprise to us as anyone else that the people ran out onto the field."

The disturbance that occurred at Comiskey Park hasn't hurt WLUP as far as reaction from their audience, Logan concluded. "The reaction has been pretty mellow from baseball fans, if anything the listeners are more ardent in their support for the radio station." The suddenness of the events was reflected by the huge score board, which first proclaimed "Get ready for the disco demolition between games," and quickly changed to "Please return to your seats."

The baseball fans of the White Sox will remember the night that Steve Dahl exploded the disco records for a long time, as will some of the players. Chicago White Sox pitcher Richard (Tex) Wortham told the Sun/Times, "This would never have happened if they'd played country music."

RFC Inks Midney



RFC Records president Ray Caviano (right) has signed producer/writer/arranger Boris Midney (left), whose debut self-produced album, "Caress," on RFC is scheduled for release on August 3rd.

WBOS/Boston / Jane Dunklee

#1 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown

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

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

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

Pick Hits: **ON YOUR KNEES**—Grace Jones—Island

DON'T TURN AROUND—Raes—A&M

STAND UP-SIT DOWN—AKB—RSO

WDRQ/Detroit / Debbie Stachel

#1 GOOD TIMES—Chic—Atlantic

Prime Movers: **I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC/Col

THIS TIME BABY—Jackie Moore—Col

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

Pick Hits: **DON'T STOP TILL YOU GET ENOUGH**—Michael Jackson—Epic

MEMORY LANE—Minnie Riperton—Capitol

STREET LIFE—Crusaders—MCA

WRMZ/Columbus / Ken Pugh

#1 BORN TO BE ALIVE—Patrick Hernandez—Col

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

THIS TIME BABY—Jackie Moore—Col

I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col

Pick Hits: **ROCK ME**—Cerrone—Atlantic

LIFE'S A PARTY—Michael Zager Band—Col

THE VISITORS—Gino Soccio—WB/RFC

All records played are 12" discs unless otherwise indicated.

KHFI/Austin / Jack Starr

#1 BORN TO BE ALIVE—Patrick Hernandez—Col

Prime Movers: **GOOD TIMES**—Chic—Atlantic

I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col

THIS TIME BABY—Jackie Moore—Col

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

THE MAIN EVENT/FIGHT—Barbra Streisand—Col

DO IT GOOD—A Taste of Honey—Capitol

WZZD/Lafayette Hill, Pa. / Mark Serpass

#1 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown

Prime Movers: **TURN OUT THE LIGHTS/DO ME**—Teddy Pendergrass—Phila. Intl.

THIS TIME BABY—Jackie Moore—Col

WHEN YOU WAKE UP TOMORROW—Candi Staton—WB

Pick Hits: **FOUND A CURE**—Ashford and Simpson—WB

RISE—Herb Alpert—A&M

DO IT GOOD—A Taste of Honey—Capitol

KIIS/LA / Sherman Cohen, Mike Wagner

#1 BORN TO BE ALIVE—Patrick Hernandez—Col

Prime Movers: **BORN TO BE ALIVE**—Patrick Hernandez—Col

THE BOSS—Diana Ross—Motown

OVER AND OVER—Disco Circus—Col

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

GROOVE ME—Fern Kinney—TK

LOCOMOTION—Ritz—Epic

Disco File

(Continued from page 24)

here as being in the category of genuine sleepers—this week seems especially opportune, as they've all come onto the chart, at least two months after their releases. They are: **Five Specials** "Why Leave Us Alone" (Elektra), already up to number 30; James Brown's widely admired "It's Too Funky In Here" (Polydor) and Black Ivory's "Mainline" (Buddah), the fine descendant of MFSB's "Love is the Message." They're all R&B-oriented records that have come to be loved for their richness of feel, and their pockets of greatest support, not surprisingly, are in New York, D.C., and Philadelphia. Why should they be singled out? Because they are representatives of the earliest form of disco, the party music that didn't even have a name. In disco's evolution of style, they've become left-fielders, I guess, but their rootsiness and authenticity have proven exciting to the crowds that have put them on the charts this week. Highly recommended (again).

Classical Retail Report

JULY 28, 1979

CLASSIC OF THE WEEK

LONDON DIGITAL RECORDING

MEHTA · MAHLER

Symphony No. 4
Israel Philharmonic
Barbara Hendricks



MAHLER
SYMPHONY NO. 4
HENDRICKS, MEHTA
London Digital

BEST SELLERS OF THE WEEK*

MAHLER: SYMPHONY NO. 4—Hendricks, Mehta—London Digital
BRAHMS: A GERMAN REQUIEM—Te Kanawa, Weikl, Solti—London
DONIZETTI: LUCREZIA BORGIA—Sutherland, Horne, Aragall, Bonyngue—London
MASSENET: CENDRILLON—Von Stade, Welting, Gedda, Bastin, 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
SHOSTAKOVICH: LADY MACBETH OF MTSENSK—Vishnevskaya, Rostropovich—Angel
STRAUSS: DIE SCHWEIGSAM FRAU—Angel

KORVETTES/EAST COAST

BEETHOVEN, MENDELSSOHN: QUINTETS—Guarneri, Zukerman—RCA
BRAHMS: A GERMAN REQUIEM—London
DONIZETTI: LUCREZIA BORGIA—London
MAHLER: SYMPHONY NO. 4—London Digital
MASSENET: CENDRILLON—Columbia
NEW YEAR'S IN VIENNA—London Digital
PIPA CONCERTO—Philips
PUCCINI: TOSCA—London
SHOSTAKOVICH: LADY MACBETH OF MTSENSK—Angel
VERDI: UN BALLO IN MASCHERA—Caballe, Carreras, Davis—Philips

SAM GOODY/EAST COAST

BARTOK: MUSIC FOR STRINGS, PERCUSSION AND CELESTA—Ormandy—Angel
BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO—Zuckerman, Bolling—Columbia
DONIZETTI: LUCREZIA BORGIA—London
MAHLER: SYMPHONY NO. 4—London Digital
MASSENET: CENDRILLON—Columbia
MOZART: VIOLIN CONCERTOS—Spivakov—Angel
MUSIC OF MOZART—Vox/Turnabout
NEW YEAR'S IN VIENNA—London Digital
PIPA CONCERTO—Philips
STRAVINSKY: FIREBIRD SUITE—Telarc

DISCOUNT RECORDS/ WASHINGTON, D.C.

ANNIE'S SONG—Galway—RCA

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
CANADIAN BRASS: MOSTLY FATS—RCA
A 50TH ANNIVERSARY SALUTE TO ARTHUR FIEDLER—RCA
HOLST: SUITE FOR WINDS—Fennell—Telarc
MAHLER: SYMPHONY NO. 4—London Digital
PACHELBEL: KANON—Muenchinger—London
PACHELBEL: KANON—Paillard—RCA
SCHUBERT: QUINTET—Melos, Rostropovich—DG
SIBELIUS: LEGENDS—Ormandy—Angel

LAURY'S/CHICAGO

ANNIE'S SONG—Galway—RCA
BRAHMS: A GERMAN REQUIEM—London
CHAVEZ: PIANO CONCERTO—Mata—RCA
MAHLER: SYMPHONY NO. 4—London Digital
MOZART: FLUTE CONCERTOS—Galway, Mata—RCA
NEW YEAR'S IN VIENNA—London Digital
PIPA CONCERTO—Philips
PROKOFIEV: SUITES—Abbado—DG
PUCCINI: TOSCA—London
JOHN WILLIAMS PLAYS GUITAR MUSIC FROM AROUND THE WORLD—Columbia

SOUND WAREHOUSE/DALLAS

DELIUS: ORCHESTRAL PIECES—Marriner—Argo
DONIZETTI: LUCREZIA BORGIA—London
GERSHWIN: SONGS—Morris, Bolcom—Nonesuch
MAHLER: SYMPHONY NO. 4—London Digital
MENDELSSOHN: SYMPHONY NO. 4—Von Dohnanyi—London Digital
NEW YEAR'S IN VIENNA—London Digital
PACHELBEL: KANON—Muenchinger—London
PIPA CONCERTO—Philips
PUCCINI: TOSCA—London
STRAUSS: DIE SCHWEIGSAM FRAU—Angel

TOWER RECORDS/LOS ANGELES

BEETHOVEN: SYMPHONY NO. 3—Giulini—DG
CHOPIN: PIANO CONCERTO NO. 1—Zimmermann, Giulini—DG
HOLST: SUITE FOR WINDS—Fennell—Telarc
LISZT: SONATA, MEPHISTO WALTZ, OTHER PIECES—Guttierrez—Angel
MAHLER: SYMPHONY NO. 4—London Digital
NEW YEAR'S IN VIENNA—London Digital
PIPA CONCERTO—Philips
STRAVINSKY: FIREBIRD—Telarc
VAUGHAN-WILLIAMS: HUGH THE DROVER—Angel
WAGNER: OVERTURES AND ARIAS—Caballe, Lombard—RCA

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

Arthur Fiedler's Legacy

By SPEIGHT JENKINS

■ NEW YORK — The death on July 10 of Arthur Fiedler not only deprives American music of a formidable institution but the record business of one of its more successful conductors commercially. A glance at the Artist Issue of the Schwann Catalogue shows that Fiedler and the Boston Pops have 87 recordings currently available, 90 percent or so of which can be found on RCA. These recordings reveal the kind of music and the kind of programmer that Fiedler was. He believed—and he could have been right—that a strong classical audience is created from people who enjoy the light classics and even popular music treated in a classic style.

When this audience, the theory went, is involved in Johann Strauss waltzes or Offenbach, it will be curious to explore more serious programming. To interest people initially, Fiedler recorded of course a world of traditional American popular music—Berlin, Rodgers, Carmichael and the like—but also had albums celebrating such contemporary stars as The Beatles, who may well be some of the better melodists of the sixties.

His popularity in Boston was and is legend: 100,000 people turned up for the Pops Memorial Concert, 400,000 attended his bicentenary concert on July 4 of 1976, and his records have always steadily sold there. But whenever he took the Pops on tour his audiences were large, and the sales of his records—such as the most

recent record on RCA memorializing his 50 years with the orchestra—have sold well all over the country.

Fiedler was born in Boston and as the *Times* obituary pointed out, a great part of his popularity in Boston has come from his loyalty to his home town. He loved it and had the good sense to realize that much more could be done by remaining there than by moving on to New York or to a European city. His loyalty won and kept an amazing audience, and the Boston Symphony is justifiably concerned over finding anyone who could conceivably succeed him. He was taken by his family (his father was a violinist for the Boston Symphony) to Europe as a boy and he studied in Berlin. When he returned to Boston in 1917, he was engaged by the Boston Symphony as a violinist and was named conductor of the Pops in 1930. In those days an American-born conductor of an orchestra was not unique but it was unusual. Unquestionably, too, Fiedler's success with the Pops, which is the summer version of the Boston Symphony, stimulated all of America's great orchestras into developing summer work for their members.

Because he chose a light repertory did not mean that Fiedler was not a master of the conductor's craft. He knew precisely what kind of a bouncy, effervescent style he wanted and his orchestra always gave it to him.

(Continued on page 56)

Pipa Presentation



While James J. Frey, vice president and general manager, Classics International, and M. Scott Mampe, vice president of Classics International, looked on, Drs. Ernst van der Vossen, vice president of Phonogram International in the Netherlands, presented Wang fu Sheng, 1st Secretary from the People's Republic of China to the United Nations, with copies of "Little Sisters of the Grassland" Concerto for Pipa and Orchestra. The Philips recording features China's leading player, Liu Teh-Hai, together with the Boston Symphony Orchestra led by the Japanese conductor Seiji Ozawa. The presentation, which was attended by the major executives of the Polygram Corporation and key dealers in the metropolitan New York area, took place on June 28 at the Gingko Garden restaurant.

England

By VAL FALLOON

■ LONDON—CBS dominated the year's second quarter in a survey of singles and album chart action for April through June, conducted by Record Business. The major topped the two categories, both as company and label, and has three of the top five LPs of the quarter: **ABBA's** "Voulez Vous" (no. 5), **ELO's** "Discovery" (no. 3), "**Barbra Streisand's** Greatest Hits Vol. 2" (no. 5). Chrysalis, in fourth place, held its position as top independent with **Leo Sayer's** no. 2 LP and **Blondie** at no. 4. CBS has also widened the gap between itself and the number two major in both categories, EMI, which has 13 percent against CBS' 25.7 per cent share in the LP chart. WEA came third.

EMI's lower position was brought about by disappointing LP placings, with the highest of the quarter at no. 13, a TV LP titled "Country Life." Its other TV LPs did not qualify for the top 30 over the period. And EMI has not had a number one LP during the quarter surveyed.

Singles show a similar pattern. "Bright Eyes" by **Art Garfunkel**, is now one of the top sellers of all time here, with 1.2 million clocked up already. CBS beat EMI, which has 19 percent, by one point. However, four percent of EMI's share was attributable to MCA titles by **M** and **Gary Moore** and this month MCA went independent, thereby depriving EMI of future market shares. WEA was third again with 15 percent, followed by Polydor and A&M.

A&M's placing has leapt considerably to the no. 3 singles label due to hits by **Squeeze**, the **Dickies**, **Supertramp** and **Police**—five of the quarter's top 30 singles, and with LP product from these acts due the independent can be expected to show up well in this current quarter. Virgin is at No. 5 and Chrysalis at no. 6. Strong positions for the indies.

TV LP's share of the chart shows a loss of placings by the specialist TV merchandisers compared to the year's first quarter, with no titles in the top 30. Though record company TV product went up by one percent, the TV LP slice of the market has diminished with the merchandisers the losers. A look at music styles in the Singles Chart shows that disco has levelled out and dropped to second place with only 30 percent while pop/mainstream is tops at 45 percent—a reverse of the position earlier in the year. Gimmick and picdiscs are no longer a guarantee of high chart status and the number of these releases is diminishing, though the 12-inch single seems to be here to stay.

Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—BLOWS FOR THE EMPIRE: The Leber/Krebs organization has good reason to be happy with Canada. Before moving on to play in Vancouver and Montreal, their production of "Beatlemania" opened with the largest advance ticket sales in its history at Toronto's O'Keefe Centre. Simultaneously, their pin-up boy **Rex Smith** caused mass teen hysteria as he signed autographs and worked his way across the country. A few days later, the Canadian World Music Festival, patterned after the similar U.S. model travelling R&R circus, featured a bill with **Aerosmith**, **Nugent**, **Nazareth**, **Johnny Winter**, the **Ramones**, **Goddo** and **Moxy**. In excess of 47,000 punters showed for the occasion, over 60 of whom were arrested on various charges. The Ramones, faced with overt hostility from the audience which pelted them with garbage, walked off stage in an act of true rock defiance. Here's the band's big break, the chance to reach a whole new audience. The garbage flew despite the fact that da brudders Ramone turned in one of the best sets these ears have heard from them. In the end, various Leber/Krebs projects grossed literally millions and received good local press and radio exposure and a good time was had by all.

HIGHLIGHTS: Due to their appearances on a double bill throughout the summer, apparently Nugent and the lads in Aerosmith have taken to trying to outdo each other in the number of interviews. Furthermore, they enjoy the occasional hoax. Such as stealing the other act's limo from the hotel and forcing each other to find alternate transport

(Continued on page 51)

Germany

By JIM SAMPSON

■ THE STATE OF THE GERMAN RECORDING INDUSTRY—SUMMER, 1979: As usual, there has been a summer sales slump. Its severity varies from the company to company, with superstar product making the difference. Last year, Ariola marketing chief **Albert Czapski** moved 2 million **Boney M.** units. This summer, he's just now issuing a new Boney single, with the album due next month. As Phonogram's **Louis Spillman** puts it, "We've got excellent material but nothing sensationally new to draw the non-regular customers over 25 into the record shops." First half Phonoverband sales totals are not due until August, but a repeat of 1978 levels is widely expected.

IMPORTS: One major difference this year will be Canadian imports, which are now plaguing Germans as much as Americans. One Phonogram official speculates that as many Canadian pressings of **Dire Straits'** "Communique" album are being sold here as domestic pressings. **Gerfried Horst** of the Polygram legal department last week went to court to plug the Canadian flow. German copyright law protects domestic manufacturers from imports from non-Common Market countries. But, as Horst adds, injunctions can be brought only on a piecemeal basis, stopping a single importer from distributing a specific album. By the time enough evidence is gathered and the court acts, much damage has been done. Horst hopes to obtain damage judgements high enough to discourage such "third-country" imports.

PRICES: They're going up, though nobody knows when. The one percent value added tax increase on July 1 was absorbed by the record companies. But as Phonogram's **Dr. Gerhard Weber** observes, "a series of enormous price increases involving raw material, printing costs, and transportation costs, hit us like an avalanche." And the OPEC oil price increases could be the last straw; German oil firms raised their retail gas prices five percent last week. Nobody wants to be first to up prices, especially while imports undermine pop music sales. As EMI Electrola MD **Friedrich E. Wottawa** notes, only

(Continued on page 51)

Japan

■ **Peaches & Herb** stopped over at Narita on July 2nd and 3rd on their way to China for a guest appearance on the "Bob Hope Show" TV special, where they were interviewed unexpectedly by a few magazines. This will certainly produce good results. Their recent smash hit single, "Re-united," is becoming a hit around discos and has sold 80,000 copies so far. But unfortunately, their popularity has not yet penetrated a lot with the Japanese people . . . "Dance Forever," sung by **Cheryl Ladd**, has been picked to be used as a theme song for the new TV series of "Charlie's Angels," which will start July 22nd. When **David Soul's** "Don't Give Up On Us" was released two years ago, it didn't sell well, but beginning this year, since it has been used as a theme song in the "Starsky & Hutch" TVer, it became a smash hit and is still on the confidence single chart no. 58. This is indicative of just how big the influence of TV is. This will be a nice surprise for those fans who are not familiar with Cheryl as a singer, and this will surely be a good chance for Cheryl to demonstrate her acting ability as well as her singing talent. There is no doubt that Cheryl's "Dance Forever" would make a hit and it is now simply a question of time.

CBS Sony will release an album having the sweet aroma of rose. The title of the album is "Rock Rose" and is sung by a new hard rock group, **Rock Rose** from Los Angeles . . . **Harry Belafonte** has visited Japan numerous times before. Each time, he has left us with some surprising and pleasant memories. This time around, Harry's concerts coincided with the Tokyo Summit, held under tight security. In order to get to the concert hall, his agents as usual offered him a limousine. Harry surprised us all by refusing to take the car since the roads were jammed and instead took the Japanese National Railroad, a public transport. Many Japanese were mildly shocked, to say the least, to see their idol on the train and some rushed to get his autograph.

England (Continued from page 50)

through the strengthening of the mark have German companies been able to keep prices down.

COST CUTTING: There have been no reports of significant staff reductions as yet, though budgets are tight at most companies. Some firms are taking their time in filling vacant positions. A major cut in new releases has not been revealed, either. WEA marketing chief **Johann Speyer** comments, that there's pressure from abroad to issue foreign product, while "no expense can be spared in our efforts to build up our domestic artist roster."

HALFTIME REPORTS: Metronome MD **Rudi Gassner** says his singles turnover in the first half of 1979 quadrupled over the previous year, powered by **Village People** and **M. Complemented** by a strong domestic roster (**Truck Stop**, **Milva**, **Peter Horton**), Metronome's total sales jumped 47.5 percent. The other hot label at the moment is Teldec. Managing director **Gerhard Schulze** reports a 38 percent hike in overall first half sales. Teldec's aggressive new A&R/marketing team has picked up several new labels, including Creole, with the already-charted **Peter Green**. The latest addition is **Showwaddywaddy**, a consistent supplier of hit material. CBS's **Rudi Wolpert** is also proud of his team's accomplishments lately. Led by **Supertramp** and **Art Garfunkel**, Wolpert's CBS turnover has increased substantially over 1978. At Bellaphon, **Branko Zivanovic** sees "considerable improvement" in his sales picture, topped by **Donna Summer**, **Kiss** and local production **Ganymed**.

CHART SHARES: In first half analysis of its singles chart, "Musikmarkt" gives DGG/Polydor a 6 percent lead over EMI (18 percent), Ariola (16 percent), Phonogram (11 percent) and Teldec (8 percent). "Musik-informationen" meanwhile says on its singles chart, Ariola edged out DGG. Both put CBS, MEA, Metronome, and RCA in the 4-6 percent share bracket. "M-I" have DGG and EMI 15 percent cuts of the album pie, Ariola and Phonogram each 10 percent, then Arcade, K-Tel, CBS. "MM" put EMI first, DGG second, CBS third. Among publishers, "M-I"'s top five are **Johann Michel's** Melodie der Welt, in a slim lead over **Trudy Meisel's** Edition Intro, then Chappell, **Rolf Baierle's** Roba and Intersong. Together, Chappell and Intersong would give Polygram Publishing the top spot.

UK Uproar Over Prices, Imports

(Continued from page 6)

(MCTA) and the GRRC will be taking legal advice over dealers' rights to sell imports. There are, of course, no restrictions on EEC imports.

Protests Mount

Harlequin boss Laurie Krieger, also GRRC chairman, has said he is banning Polydor salesmen from his stores—in protest against the margin reduction. In general, dealers are urging companies to revise price lists to keep singles under a pound. Some companies are doing their best: Charisma is keeping singles to 99p and LPs under five pounds; Arista has

taken the bold step of keeping new artist's LPs at three pounds for six months, with artists agreeing to lower royalties and dealers taking a lower margin.

Meanwhile, Island Chief Chris Blackwell has successfully demanded that its distributor, EMI, bring down prices to five pounds. Blackwell wants other companies to follow his lead, claiming that prices have now gone beyond what the public can be expected to pay. Virgin has knocked five pence off its new singles price but CBS added 4.5 percent across the board this week.

Japan's Top 10

Singles

1. **KIMI NO ASA**
SATOSHI KISHIDA—CBS/Sony
2. **OMOIDEZAKE**
SASHIKO KOBAYASHI—Warner Pioneer
3. **ETOSHI NO ELLY**
SOUTHERN ALL STARS—Victor
4. **CALIFORNIA CONNECTION**
YUTAKA MIZUTANI—For Life
5. **A NO ARASHI**
MOMOE YAMAGUCHI—CBS/Sony
6. **GINGATETSUDO 999**
GODIEGO—Nippon Columbia
7. **OH' GAL**
KENJI SAWADA—Polydor
8. **MICHIJURE**
MIEKO MAKIMURA—Polydor
9. **YUMEOIZAKE**
JIRO ATSUMI—CBS/Sony
10. **HOP, STEP, JUMP**
HIDEKI SAIJO—RVC

Albums

1. **MORNING**
SATOSHI KISHIDA—CBS/Sony
2. **KISS ME PLEASE**
EIKICHI YAZAWA—CBS/Sony
3. **OUR DECADE**
GODIEGO—Nippon Columbia
4. **ALICE VII**
ALICE—Toshiba EMI
5. **10 "NUMBERS" KARAT**
SOUTHERN ALL STARS—Victor
6. **VOULEZ-VOUS**
ABBA—Disco
7. **MORNING ISLAND**
SADAO WATANABE—Victor
8. **SORAO TOBE TORI NO YOONI**
CHIHARU MATSUYAMA—Canyon
9. **TOOKU HANATE**
MACHIKO WATANABE—CBS/Sony
10. **LIVE KILLERS**
QUEEN—Warner Pioneer

Phonogram, Mushroom Pact



Mushroom Records general manager Joe Owens has announced the completion of a multi-album licensing deal with Phonogram International. The deal provides worldwide manufacture and distribution outside of North America and Canada for Doucette and Chilliwack future product and catalogue. Pictured at the contract signing is Joe Owens, general manager, Mushroom Records; Aart Dalhuisen, VP, Phonogram International; Mathieu Vansweevel, international A&R manager.

Nicaragua Airlift (Continued from page 13)

of supplies we're able to collect." He added that "probably 10 thousand pounds" of food and medicine have already been supplied by groups of Nicaraguan nationals based in the United States." The U.S. State Department and the Red Cross are among those domestic agencies that have also been contacted for support.

Clark indicated that "normally, on a commercial basis," the costs of the airlift would amount

to some \$50 thousand per round trip, including \$15-20 thousand for fuel alone. "The main thing I need," he said, is the money to buy supplies and fuel, or the items themselves—we'll provide the airplanes and the crews. The music industry could definitely help; but I'll tell you, even if we don't get anything from the private sector, we're going to do it anyway."

Clark can be contacted at (213) 841-1654.

Canada (Continued from page 50)

to the gig in time. Phony late night pizza orders and the works.

HOW DO YOU CALL YOUR LOVER BOY: **Paul Dean** has been carving an excellent reputation as a guitarist on the prairies with his contributions to both **Scrubballo Caine** and **Streetheart**. Now comes news that he's teamed up with former **Hammersmith** and **Moxy** vocalist Mike Reno for a new hard rock act, **Lover Boy**. Teaming up to handle management are **Bruce Allen** (of **BTO** and **Prism** fame), who runs a west coast booking agency, and **Lou Blair**, owner of the Calgary club, The Refinery, where **Doucette** recorded a live number for his latest album. Blair also handled management for former CBS act **Fosterchild**.

BITS'N'PIECES: New appointees to the CAPAC supervisory board include Quebec's **Edith Butler** and TV and film composer **Louis Appelbaum**, with **John C. Bird** the new president and **Al Mair** and **Clermont Pepin** named as two of the 16 affiliated directors . . . CFTR's **J. Michael Phillips** and **Bill Hayes** have left that station to move to London's CKSL . . . **Anne Murray** has re-signed with Capitol for a new five year term, reportedly a multi-million dollar contract . . . In recent times Canada's two major rock promoters, CPI and Donald K. Donald, have begun work on some decidedly non-rock projects. A year ago it was the Chinese Acrobats of Taiwan. Now it's Beatlemania and, wait for it, The Bolshoi Ballet. Next? A partnership with Buffalo promoters Harvey & Corky in a science fiction soft core porn film. Speaking of whom . . . Aerosmith appeared at Harvey & Corky's Buffalo club, Stage 1, as **Dr. J. Jones & The Interns** prior to their appearance on the Canadian World Music Festival bill the next day . . . The popularity of **Supertramp** in this country has already been well documented, but if you need proof: it's estimated by those in the know that the band will play to as many people in Canada in 18 dates as they will play to in the US in over 50 dates. If current sales hold, they'll play to 110-120,000 people in a three night stand at the Exhibition Stadium in Toronto.

Cover Story:

David Bowie—Change and Success

■ David Bowie has created a successful career based on a unique personal vision and a devotion to the principle of change.

Bowie has experimented with numerous musical styles, from glitter rock, which he virtually invented in the early '70s to disco and funk, which he became involved with in 1975. Always several steps ahead of his contemporaries, Bowie's latest fascinations have involved ethnic and avant-garde music, as well as European expressionism in painting and film.

The current album, "Lodger," is Bowie's 15th with RCA. It is the final installment of a collaborative trilogy with Brian Eno. The disc occupies the 58th position in *Record World's* Album Chart. Bowie comments on the new album: "The areas we've been working in are so undefined at the moment that I find them hard to analyze, but I think probably a classification you can give is that it incorporates just about every style I've ever gotten involved in."

Bowie terms his new single, "D.J.," a comment on the current disco, "somewhat cynical, but it's my natural response to disco."

With British Academy Award winning television producer David Mallett, the singer conceptualized a surreal videotape wherein Bowie, performing "D.J.," goes mad and wrecks a broadcasting booth. That segment, along with another of "Lodger"'s cuts interpreted on videotape — "Boys Keep Swinging," in which Bowie plays the role of three aging "glamour queens"—was aired on "Midnight Special" on July 20.

It was seven years ago that Bowie, now 32, emerged as a major innovative force in American rock, through he had begun fashioning his career in England

some years previously. His unique view of the world, as expressed in his lyrics, combined with a dramatic stage show and a penchant for maintaining an atmosphere of flux, earned him a reputation as both a modern icon and a powerful apocalyptic writer. It also created an intensely loyal following that has grown with each new Bowie persona.

Bowie has had hits in seemingly every manifestation of '70s rock, and more than once has appeared to anticipate and then direct these movements. "Fame," "Changes," "Rebel, Rebel," "Jean Genie," "Young Americans" and "Space Oddity" have each made special contributions to modern music, while being sizeable hits themselves. Progressive rock, punk rock and disco have all seemed to benefit from Bowie's influence.

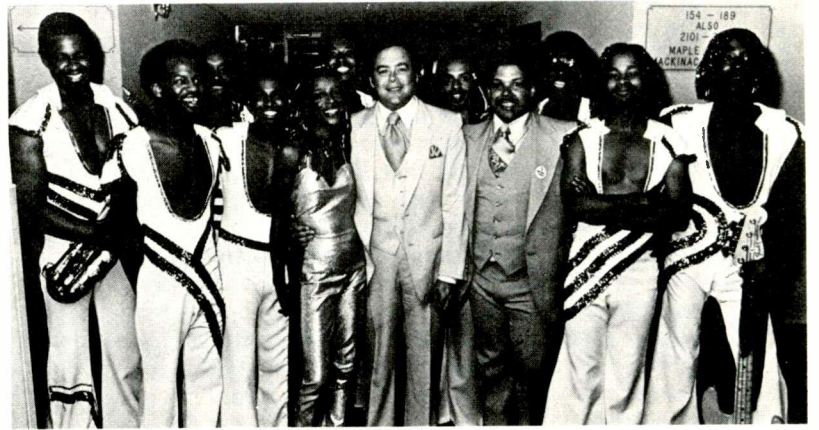
Bowie's latest involvement has been with the film "Just A Gigolo" in which Bowie co-stars with Marlene Dietrich and Kim Novak. Film, in which Bowie made his debut in Nicholas Roeg's "Man Who Fell To Earth," is just one area of the singer's interest. In music or art, Bowie is committed to creating bold and highly individual expressions.

CBS Ups Peck

■ NEW YORK—Paris Eley, vice president of promotion, black music marketing/CBS Records, has announced the appointment of Greg Peck to the position of northeast regional promotion manager, black music marketing/CBS Records.

Peck joined CBS Records as BMM's Chicago local promotion manager in February, 1978. Prior to joining the company he served as local promotion representative in Cleveland for Atlantic Records.

Infinity Inks Nature's Devine



Pop-soul Nature's Devine has signed a long-term worldwide recording agreement with Infinity Records, according to Infinity Records president Ron Alexenburg. Surrounded by the eight-member group during a recent showcase in Detroit are, center, Ron Alexenburg, and, center right, Skytower Productions president, Michael Stokes. First album by Nature's Devine, "In The Beginning," produced by Stokes, is scheduled for September release.

Concert Review

Ian Hunter Rocks The Palladium

■ NEW YORK — Though some people might think comeback is an appropriate word for Ian Hunter's latest effort, continuation would be more exact. From his involvement with Mott the Hoople, Hunter brought along a few tokens of the past, most notably the incomparable guitar work of Mick Ronson. Hilly Michaels solid drumbeat also contributed to maintaining the sound that brought Hunter to our attention almost ten years ago.

As the house lights of the Palladium dimmed and the spectre color of the stage lights ascended, the band, minus Hunter, ripped into the instrumental "F.B.I." by the Shadows. Ian hit the stage dressed in familiar sunglasses and broke into a rousing "Once Bitten, Twice Shy." With help from three guitars and two keyboards, the band had no problem incorporating themselves into Hunter's easy groove and natural delivery of songs.

During "Just Another Night," his latest single, Ian was joined by Ellen Foley, the powerful female voice featured on the Meat-

loaf album. Hunter seasoned the event by encouraging the audience to join in and continued the audience participation all through "Cleveland Rocks," during which he began chanting, "Disco sucks, disco sucks, gasoline sucks, Ronson rocks, New York rocks."

The rest of the set featured old favorites like "All the Way From Memphis" and "Rock and Roll Queen" and new tunes "Standing in my Light" and "Bastard."

The show closed with "Jumping Jack Flash." The encores, which comprised about a quarter of the hour and a half set, were highlighted by "All the Young Dudes." Hunter coaxed the audience for song suggestions and then explained that he couldn't think of anything new so he gallantly repeated "Just Another Night," which it was, another good night.

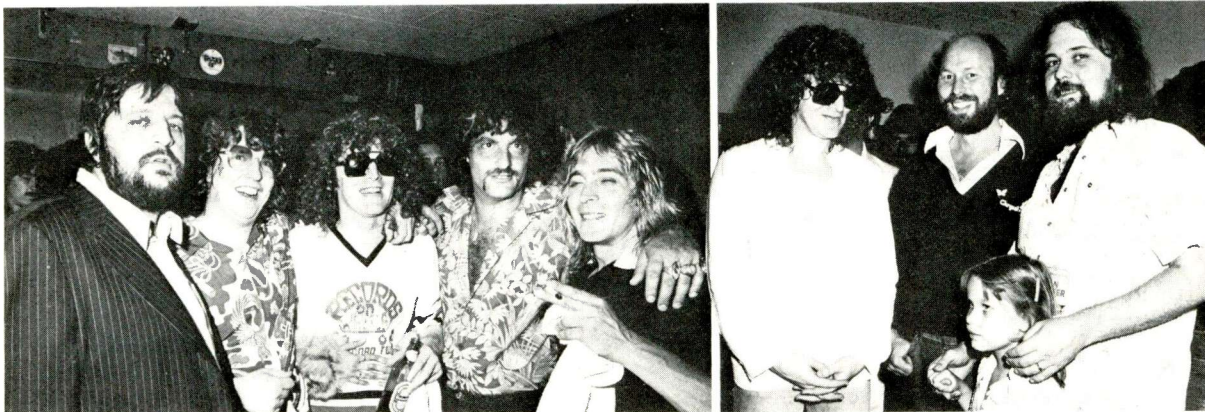
Liz Derringer

L.A. NARAS Chapter Sets Lecture Series

■ LOS ANGELES — Los Angeles NARAS chapter president Eddie Lambert has announced that the L.A. chapter of the National Academy of Recording Arts & Sciences will sponsor a series of five lecture and rap sessions on the recording business, to be held on July 24 & 31, and August 7, 14 & 21, from 7:00 p.m. to 10:00 p.m., at the Musicians' Union Auditorium, 817 Vine St. in Hollywood.

Jay S. Lowy, national president of NARAS, and Benny Powell, educational committee rep, are co-directing this year's series, which will cover such areas as songwriting and publishing; producing; marketing and merchandising; recording and publishing contracts; and the artist.

Hunter Feted at Roxy



Following Ian Hunter's performance at L.A.'s Roxy, Chrysalis Records hosted a party in celebration of the "You're Never Alone With A Schizophrenic" lp and tour. In pure at left (from left) are: Steve Popovich, president of Cleveland International; Roy Thomas Baker; Ian Hunter; Carmine Appice, drummer for Rod Stewart; and Mick Ronson. Pictured at right (from left) are: Ian Hunter; Chris Wright, co-chairman of Chrysalis Records, Ltd., Jack Snyder, PD at KMET; Melissa Snyder.

Springsteen Suit

(Continued from page 14)

Springsteen alleges that the four albums, "Fire," "Piece de Resistance," "E Ticket" and "Winterland 1978" ("Live in the Promised Land"), containing 25 of his compositions, infringe upon his copyrights. The albums were allegedly manufactured by the defendants from masters recorded illegally during his performance in San Francisco on December 15, 1978 and in Passaic, N.J. on September 18, 1978. The shows were broadcast by KSN-FM in San Francisco and WNEW-FM in New York respectively.

Cheap Trick was allegedly recorded during performances at the Paradise Theatre, Boston and the Bottom Line, New York in June 1978.

Included in the damages are statutory damages of \$50,000 for each of the compositions infringed upon, while CBS is also seeking \$500,000 damages for the allegedly illegal recordings.

In addition, Springsteen will seek to amend his complaint to the exact amount of the damages when they have been determined. The artist is also seeking to recover all of his costs of suit and attorneys' fees.

The court is also asked to grant \$300 for each unauthorized use of name and likeness of the artists by the defendants.

Micky Hyman, associate general counsel, CBS, said, "We take this case seriously. The question of bootlegging has become more and more of a problem. We are going to press it as expeditiously as we can." He added that bootlegging is a problem that artists and the record companies must face since it affects the reputation of the artist and company, and denies artists royalties.

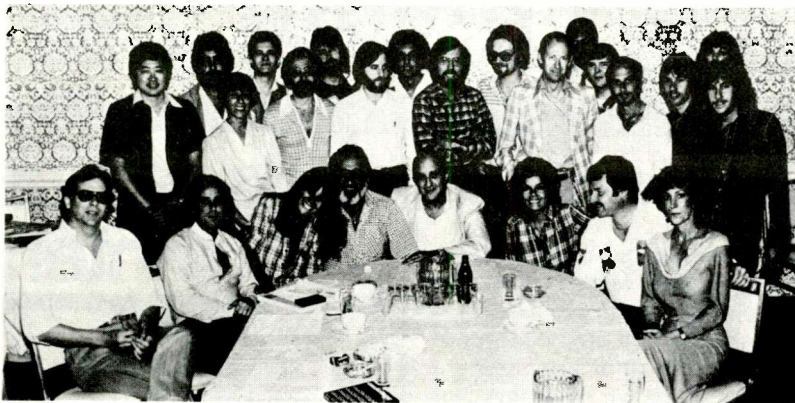
Richard Artz, the owner of Fidelatone Manufacturing, one of the defendants, said, "There is no way I would press them (bootleg recordings) if I knew they were bootlegs. The best that I know is that we didn't press them. I haven't pressed a record for the lady (Waters) in about a year."

Artz said that he didn't know why CBS would file a suit against him. He added that the F.B.I. hadn't contacted him yet.

The suit is the result of a raid conducted by the F.B.I. on June 8 and 9 in which 12 tons of underground records and manufacturing equipment were confiscated in Costa Mesa, Ca.

Tom Shields of the F.B.I. here commented, "The matter has not been presented to the grand jury. The investigation is continuing concerning other conspirators."

Screen Gems Holds Annual Meet



Screen Gems-EMI/Colgems-EMI Music Inc. held its fourth annual meeting recently in L.A.'s Beverly Hilton Hotel. Lester Sill, president of Screen Gems, stated that 1979 was their most successful year to date and predicted that 1980 would be even better. Attending the annual meeting and an informal preconference internal workshop were, from left: (seated) Charlie Feldman, GM, Screen Gems, Nashville; Ira Jaffe, VP, creative affairs, Screen Gems-EMI; Ronni Grakal, professional manager, west coast; Lester Sill, president; Dick Berris, Columbia Pictures music supervisor; Lee Reece, assistant copyright manager; Paul Tannen, VP, director of professional activities; Geri Duryea, general professional manager, west coast; (standing front) Joan Schulman, copyright manager; Jack Rosner, VP, director, business affairs; Gary Wishik, attorney; Vince Perrone, VP, general counsel; Ole George; Lindy Goetz, director of promotion; Ron Friedman, L.A. studio engineer; (standing, back) Mak Hirai, Toshiba-EMI, Japan; Jerry Isaacson, financial controller; Bob Currie, east coast professional manager; Brian Greer, west coast professional manager; Kevin Stewart, west coast professional manager; Jean Yves Leroy, professional manager, Pathe Marconi; Bob Holmes, VP, music dept., Columbia Pictures; Brian Hopkins, GM, London; Mike Roberts, Columbia Pictures; Jill Meyer, Columbia Pictures.

Regency Label Bows

■ LOS ANGELES — Lloyd Segal, president of Lloyd Segal Management, has announced the formation of Regency Records Inc., with offices headquartered in Beverly Hills.

The label will be distributed through the network of Flying Fish Records, based in Chicago.

First release scheduled is a newly-recorded live LP by the Flying Burrito Brothers, titled "Live In Tokyo, Japan."

Segal will be announcing expansion plans in coming weeks for both his management company and Regency Records.

New York, N.Y.

(Continued from page 38)

"We feel, and the station feels," said the A&M spokesman, "that this represents the range of programming heard on the station. The logistics of this thing are staggering, and it's certainly a bold move and a big risk on 'NEW's part."

SOFTBALL NEWS: In the two-sides-to-every-story department, WNEW says it has yet to accept D.I.R.'s challenge because D.I.R. has yet to find a playing field for the teams. And 'NEW would appreciate it if no more nasty messages were left on **Stu Lane's** message machine.

JOCKEY SHORTS: Morton D. Wax and Associates have an opening for a publicist in the company's music department. Contact Wax at (212) 247-2159 . . . all those rumors about **Sylvain Sylvain** signing with RCA are true, as of this week . . . **Suzi Quatro** has begun her first North American concert tour since 1975. She'll play New York's Village Gate on August 17 and 18 . . . Red Rooster/Rounder Records has released **NRBQ's** "Get That Gasoline Blues," which in its original version had 27 verses and lasted 12 minutes. Originally composed in 1966, the song was included on the band's Kama Sutra LP "Workshop" in 1972; and in '74, on the heels of the first gas crisis, the group recut a rock version of the song for release as a single. The latest release has been remastered and includes an additional 30-second guitar solo . . . **Richie Furay's** next album, produced by **Val Gray**, is now being mixed. Guest performers include **Timothy B. Schmit**, **Randy Meisner**, **Jackson Browne**, **Rosemary Butler** and **Vonetta Fields**. **Jim Messina** is also heard sitting in on a guitar . . . several labels reportedly interested in singing **Robin Lane**, whose single on the Deli-Platter label is one of the most-played records in the northeast . . . **Alex Hodges**, president of the Paragon Agency, was appointed by **President Jimmy Carter** to be one of his personal representatives at independence celebration for the Gilbert Islands. The Islands received their independence from Great Britain on July 12 . . . **Jim La Lumia**, whose Death Records EP, "Typically Tasteless," was banned by the BBC (they got something against "F***ed By The Devil"?), is planning to release a late summertime single, "Sex Bomb" and a Christmas LP, "Death To Disco—The Album."

MSMA Elects Officers

■ MUSCLE SHOALS — Jimmy Johnson, president of Muscle Shoals Sound Studios, was elected president of the Muscle Shoals Music Association for 1979-80 by the 18-member MSMA board of directors at its July meeting. David Johnson, president of Broadway Sound, was elected vice president, and Barbara Wyrick was re-elected to the position of secretary/treasurer. Buddy Draper was also re-appointed to the post of executive director of the MSMA.

Johnson assumes the MSMA presidency from past president Rick Hall, president of Fame Recording Studios, who had served for three years since the inception of the association in 1975.

Infinity Taps MacKay

■ LOS ANGELES—Dave MacKay has been named midwest regional representative at Infinity Records, announced Peter Gidion, the label's vice president of promotion. MacKay was previously Infinity's local promotion manager in Buffalo, New York.

The Knack

(Continued from page 13)

music is very uplifting. People want to have a good time with music again, and tunes like 'My Sharona' give them that."

Clever Marketing

The back cover photograph on the album cover, which is highly reminiscent of The Beatles' "Hard Days Night," and the use of the old Capitol logo were cited by some retailers as a clever way to attract public notice of the Knack, however it is generally believed that an analogy to The Beatles had little, if anything, to do with the group's success. "The creative input regarding the group's image came directly from the Knack," said Garfield, "and Capitol had no preconceived image of them. When we first approached the Knack with the possibility of signing them, one of the first things they asked was if they could use the old Capitol logo if they signed with us." Strawberries Jerry Warren said, "I very much doubt whether the general public is aware of the Beatlesque analogies." Millar said, "If they were trying to do anything, I think the Knack was trying to say 'We've come onto the scene like the Beatles did, but only with the spirit with which they did.' The group certainly doesn't sound like them. Like The Beatles, however, the Knack is taking what a lot of other rock groups have done, made it into their own, and made it big."

Record World en Texas

By GUILLERMO LOZANO

■ Después de una ausencia de varios años vuelvo con gusto a llenar de garabatos esta columna de Record World. Explicar la ausencia sería tedioso, solo dire que aquí estoy de nuevo. Y lo nuevo en San Antonio es la FM en español. Así la llama la gente. KVAR-FM entró con el pie derecho al cuadrante de los receptores hispanos en San Antonio con su programación de 24 horas, su sonido estereo y su música 100 por ciento en español. Por cierto que desde que salimos al aire, y esto fué el primero de noviembre del 78, hemos sido maravillosamente atendidos por los distribuidores de discos en todo el país. Y si hay alguno que todavía no nos tenga en su lista puede escribir y enviar novedades a **Guillermo Lozano**, Director de Programas, KVAR-FM 8400 Data Point, San Antonio, Texas 78229 . . . Bueno y a otra cosa.

Hace unos días vino a visitarnos **Susy Leman**. Estuvo en San Antonio un par de días firmando autógrafos y cosechando admiradores. Por cierto que "Ha Vuelto Ya" sonó con ganas en estos lares . . . En esta ocasión el "Festival OTI" está teniendo más interés por aca, pues el canal 41 de San Antonio (KWEX) y el 28 de Corpus Christi (KORO) están efectuando una serie de eliminatorias para sacar un representante que competirá en Los Angeles para ir a la final que este año será en Buenos Aires. Este que escribe fue nombrado presidente del jurado en San Antonio . . . Tremenda revolución originó en San Antonio la FM programando los discos de **La Pequeña Compañía**,

Los Sobrinos del Juez, Rolando Ojeda, Grupo Marathon y otros que en esta parte del país no se conocían. Ahora se están vendiendo y otros empiezan a programarlos . . . Estuvo la **Sonora Santanera** en un baile y según **Oscar Narvaes**, el empresario, le fue mal por primera vez . . . Unos días antes estuvo la caravana de estrellas con **Lucha Villa, Pedrito Fernandez, Los Dandys, Lupita D'Alessio, Estelita Núñez, Fernando Allende** etc., y tampoco pegó.

San Antonio se está convirtiendo en el coco de los empresarios, pues la misma caravana dejó muchos miles de dolanes en Houston, para beneplacito de **Memo Villarreal** . . . Columbia Pictures estrenó en San Antonio "Todos Los Días un Día" la película que estelaría **Julio Iglesias**. Allí dieron la sorpresa y fué mucha gente . . . Las tres canciones más escuchadas en San Antonio son "Boleros" con la **Pequeña Compañía**, "Alguien Como Tu" con **Manolo Munoz** y "Dejame" con **Lupita D'Alessio** . . . **Edmundo Pedroza**, mandamás de discos Gas en los States anduvo visitando discotecas por todo el Sur de Texas y dejó un representante en esta ciudad . . . allí la cosa no va tan mal.

Hector Freixa representando a Orfeon anda siempre alerta . . . **Leo Lozano** pendiente también de Caytronics . . . **Manolo Gonzalez** abandera a Atlas . . . Discos TH encontraron un buen representante en **Carlos Santa Cruz** . . . Y mientras los empresarios se quejan de San Antonio, los distribuidores de discos le sonríen a la vida.

Latin American Album Picks

GILBERTO MONROIG
Interpreta a Bobby Capó



INTERPRETA A BOBBY CAPO

GILBERTO MONROIG—Artomax TFS 619

Con arreglos de Mandy Visozo y en producción de Tomás Figueroa, el gran bolero de Puerto Rico Gilberto Monroig interpreta aquí grandes éxitos de Bobby Capó. Entre otros resaltan "Piel Canela," "Qué falta tú me haces," "Cabaretera," "Sin fe" y "Ay querida."

■ With arrangements by Mandy Visozo and produced by Tomás Figueroa, superb bolero singer from Puerto Rico Gilberto Monroig offers unforgettable boleros by Bobby Capó. Gilberto is back at the top of popularity. "Sin fe," "Locura de amor," "Mi adorada," others.

(Continued on page 56)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Fué en extremo interesante la visita que **Hans P. Beugger**, Director Regional de Latinoamérica de EMI y **Pepe García** de Latin International de Los Angeles, y distribuidor del catálogo EMI en Estados Unidos, realizaron a nuestras oficinas esta semana. Analizados los grandes problemas que existieron en la distribución del producto por García, al tomar la distribución, debido a la gran cantidad de material disponible en otro sello y mil situaciones distintas en material pirateado, el

repentino decline en nuevas producciones por el sello, así como debilidades en la promoción distribución del producto, esbozado por el representante de EMI y aceptado en principio por el distribuidor, la reunión podía haberse extendido a fines del tiempo, considerando cada una de las fallas en ambas partes. Casi al final se consideró importante el tratar de inducir al nuevo distribuidor a que tomara los inventarios ya prensados por Latin International, así como la adquisición del material de negativos y cintas del catálogo, tratando de que el anterior recuperara en parte sus capitales invertidos y evitar situaciones en el futuro, que aunque son rechazadas de plano por García, pudieran repetirse en la misma medida que el anterior. Así las cosas, **Hans P. Beugger**, comentó que el sello distribuidor que mantenía la ventaja en tomar la distribución del catálogo en Estados Unidos, era Alhambra Records, a través de gestiones de su empresa matriz en España, Discos Columbia, directamente con las oficinas de EMI en Londres. Su aseveración de que aún el contrato estaba pendiente de firma contrastó violentamente con carta recibida al otro día, en la cual Alhambra me comenta: "Nos complace comunicarle que Alhambra Records acaba de ser seleccionada como



Johnny Ventura

la nueva distribuidora de las producciones EMI en Estados Unidos (latino). Aprovecho la oportunidad para reiterarle nuestro agradecimiento, reconociendo su brillante actuación desde las páginas de Record World."



Bill Munder

La fecha marca Julio 6, 1979. ¡Alguien mentía o tomaba posesión de manecillas misteriosas en el reloj de mi tiempo, que considero valiosísimo!

Un misterioso memorandum salido de una muy alta personalidad de CBS, en el cual se aclara que es asunto "doméstico" la distribución del producto latino en Estados Unidos y no carácter "internacional," pudiera dar al traste con todos los planes y contraplanes relacionados con el asunto, ya que la firma determina totalmente la situación . . . Es cierto que Caytronics va a una estructuración de su "modus operandi," ya que irá, al igual que los grandes conglomerados de distribución de producto en Inglés, mantendrá oficinas de venta y promoción, eliminando las facilidades de almacenaje en cada área, sirviéndose las órdenes directamente desde un almacén central, situado en Nueva York. Del único modo en que este sistema pudiera funcionar en lo latino, sería a través de una brillante labor de promoción y venta, en la cual las cuentas latinas necesitasen verdaderamente del producto y puedan esperar por él. Para ello, **Joe Cayre** me mani-



Anamia

festó que Caytronics aumentará totalmente su fuerza promocional, que hasta el presente me ha lucido, con pocas excepciones y hermosos accidentes, en extremo pobre y desorganizada. Se ha vendido producto por su fuerza natural de catálogo y lo nuevo ha caído en la profundidad de rescate de accidentes naturales. Ojalá todo se orga-

(Continued on page 55)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

El Paso

By KAMA (ERNESTO QUINONES)

1. BUENOS DIAS SENOR SOL
JUAN GABRIEL—Pronto
2. DOS LINEAS PARALELAS
GERMAIN—Orfeon
3. DISCO SAMBA
LOS JOAO—Musart
4. ME QUITO EL NOMBRE
IRENE RIVAS—Cara
5. TE NECESITE
INDIO—Atlas
6. QUE ME PERDONE TU SENORA
MANOELLA TORRES—CBS
7. CUMBIA DE LA CADENITA
CONJUNTO AFRICA—Peerless
8. EL RELOJ
LA PEQUENA COMPANIA—Alhambra
9. DEJAME
LUPITA D'ALESSIO—Orfeon
10. EL MAZZ—Cara

Los Angeles

By KWKW (HERNAN QUEZADA ESCANDON)

1. TU ME ESTAS PERDIENDO
NELSON NED—West Side
2. NI CON TREINTA MONEDAS
LOS FREDDY'S—Peerless
3. AL PRINCIPIO BOLEROS
LA PEQUENA COMPANIA—Alhambra
4. UNA PALOMITA
RIGO TOVAR—Melody
5. SI LA NOCHE DE ANOCHE VOLVIERA
LOLITA—Caytronics
6. MI RANCHITO
BYANCA—Fiesta
7. TRES PALABRAS
LOS ANGELES NEGROS—EMMI
8. ME GUSTAS MUCHO
ROCIO DURCAL—Pronto
9. LA AVISPA
LA BANDA—CBS/Indica
10. LO QUE NO FUE NO SERA
JOSE JOSE—Pronto

Mexico

By VILO ARIAS SILVA

1. DISCO SAMBA
LOS JOAO—Musart
DISCO SAMBA GROUP—Orfeon
2. CHIQUITITA
ABBA—RCA
3. QUE ME PERDONE TU SENORA
MANOELLA—CBS
4. EL AMOR DE MI VIDA
CAMILO SESTO—Ariola
5. TERCIOPELO Y FUEGO
JOSE DOMINGO—Melody
6. SOY YO
LOS YONICS—Polydor
7. HASTA QUE AMANEZCA
JOAN SEBASTIAN—Musart
8. SINFONIA INCONCLUSA
PIERO—RCA
9. QUE NOS ENTIERREN JUNTOS
JOSE BARETTE Y EL MIRAMAR—Accion
10. SOLO SOY UNA MUJER
LUPITA D'ALESSIO—Orfeon

Puerto Rico

By WTR (MAELO MENDEZ)

1. CALLADOS
ANGELA CARRASCO/CAMILO SESTO—Pronto
2. SIN PODERTE HABLAR
WILLIE COLON—Fania
3. LA SUEGRA
JOHNNY VENTURA—Combo
4. SERA VARON, SERA MUJER
CHUCHO AVELLANET—Velvet
5. QUE FALTA TU ME HACES
GILBERTO MONROIG—Artomax
6. LIBRO DE AMOR
BOBBY VALENTIN—Bronco
7. ANGELICA
JOSE LUIS—T.H.
8. SANGRE DE VINO
FERNANDO TOUZENT—LAD
9. AQUELLOS BOLEROS
ROLANDO OJEDA—Alhambra
10. BESO A BESO DULCEMENTE
SOPHY—Velvet

Ventas (Sales)

Westminster, Colo.

1. ME OLVIDE DE VIVIR
JULIO IGLESIAS—Alhambra
2. YA PARA QUE
JUAN GABRIEL—Pronto
3. RECUERDOS
LOS BABY'S—Peerless
4. EL RELOJ
LA PEQUENA COMPANIA—Alhambra
5. EL TAHUR
LOS TIGRES DEL NORTE—Fama
6. EL GALLO NEGRO
VICENTE FERNANDEZ—Caytronics
7. VENGO A VERTE
MERCEDES CASTRO—Musart
8. TRISTE AMANECER
MANUEL EDUARDO—Fama
9. CAMAS SEPARADAS
YOLANDA DEL RIO—Arcano
10. DE ESTA SIERRA A LA OTRA
GLORIA PHOL—Hurricane

Chicago

1. YO QUISIERA SENOR LOCUTOR
VERONICA CASTRO—Peerless
2. SANGRE DE VINO
REYNALDO OBREGON—Orfeon
3. ME OLVIDE DE VIVIR
JULIO IGLESIAS—Alhambra
4. DEJAME
LUPITA D'ALESSIO—Orfeon
5. SOY YO
LOS YONICS—Atlas
6. MOTIVOS
JOSE DOMINGO—Melody
7. AMOR DE PROPINO
LOS HUMILDES—Fama
8. NOSTALGIA CAMPESINA
IMPACTO TROPICAL—Epsilon
9. PEDRO NAVAJA
WILLIE COLON/RUBEN BLADES—Fania
10. CARTAS MARCADAS
GRUPO INDIO—Mercurio

San Antonio

1. ALGUIEN COMO TU
MANOLO MUNOZ—Gas
2. EL TIQUETICO
WALLY GONZALEZ—Fama
3. EL TAHUR
LOS TIGRES DEL NORTE—Fama
4. SE BUSCA
JOSE LUIS—T.H.
5. EL VIAJECITO
RENACIMIENTO 74—Ramex
6. LA DE LA MOCHILA AZUL
PEDRITO FERNANDEZ—Caytronics
7. DEJAME
LUPITA D'ALESSIO—Orfeon
8. MOTIVES
JOSE DOMINGO
9. CUANTO TE DEBO
ROBERTO PULIDO—ARV
10. NI EL DINERO NI NADA
RAMON AYALA—Freddie

Sao Paulo

By ASSOCIACAO BRASILEIRA

1. NAO CHORE MAIS
GILBERTO GIL—WEA
2. CHIQUITITA
ABBA—RCA
3. BORN TO BE ALIVE
PATRICK HERNANDEZ—CID
4. TU
JULIO CESAR—RGE/Fermata
5. SONHO MEU
MARIA BETHANIA—Polygram
6. STUMBLIN' IN
SUZI QUATRO/CHRIS NORMAN—Odeon
7. SOU REBELDE
LILIAN—RCA
8. FEITICEIRA
CARLOS ALEXANDRE—RGE/Fermata
9. POR MUITAS RAZOES EU TE QUERO
JANE/HERONDY—RCA
10. METEOR MAN
DEE D. JACKSON—RGE/Fermata

Nuestro Rincon (Continued from page 54)

nice de verdad siguiendo los principios lógicos de una industria que depende diariamente de la promoción de producto diferente en períodos constantes y en extremo cortos. No podemos ni acreditar marcas, cada día nace un producto, y como tal, merece tratamiento especial. De todas maneras, en una gran demostración de agresividad, Joe Cayre y su vicepresidente, Rinel Sousa, viajan a México la semana entrante, para sumarle catalogos independientes mexicanos a su distribución en Estados Unidos, que me parece en extremo saludable.

Se presentará el 14 de Octubre en el Carnegie Hall de Nueva York, el espectáculo "El Merengue se viste de Gala" con la participación de Johnny Ventura, Cuco Valoy, Los Hijos del Rey, Ramón Leonardo y Millie y Los Vecinos . . . Excelente tratamiento internacional está recibiendo la producción "disco" de Bill Munder titulada "Borinquen Disco Party," de manos de CBS, que en México ha sido lanzada en tiempo "record." Lo merecen Bill Munder y su productor Titti Sotto . . . Raul Ortal, Gerente de Operación de Radio KALI, de Los Angeles, me envia carta que reproduzco así: "El motivo de esta carta es felicitarlo por su excelente artículo sobre los programadores que buscan verdaderamente la música. (Record World, June 9, 1979) Con esta clase de artículos idealistas nos hace sentir, que por personas especializadas en la industria fonográfica como usted, haya grandes esperanzas en el futuro de la radio en Español. Continúe su excelente trabajo, que miles de programadores y gerentes de estaciones leemos sus artículos." Gracias, Ortal y al reproducir tu carta, extendiendo mi agradecimiento a todas las recibidas de diferentes partes del globo, expresando éste, tú concepto, y el de cientos de programadores que han tomado parte de su preciado tiempo, para llamarme telefónicamente o enviarme sus ardientes misivas. ¡La clase radiofónica vale la pena! . . . Gamma lanzó la grabación de la chilena establecida y exitosa en México, Anamía. La muestra recibida me dejó satisfecho que al igual que muchos programadores radiales, agradezco plena-

mente. Si no se las envían, se convierten en cómplices de crimen . . . Y ahora . . . ¡Hasta la próxima!

The visit to my offices by Hans P. Beugger, EMI's regional director in Latin America, and Pepe García from Latin International in Los Angeles and distributor of the EMI product in the States, was very interesting. The different aspects dealt with by both parties about the distribution of EMI product could have lasted a long time. The mistakes by both parties, due first to the great deal of material available on another label (which was the previous EMI distributor in the States), bootlegged product and certain weakness in the promotion and distribution of the product were considered. In the end it was suggested that the new distributor take inventories of the catalogue already pressed by Latin International, master tapes and negatives, trying to avoid the situation that took place in the past with the previous distributor. Even so, Hans P. Beugger commented that the label that looks to have the best possibilities of acquiring the EMI roster was Alhambra-Records, through the steps taken by the parent company in Spain, Discos Columbia, directly with EMI's offices in London, but that the agreement hadn't been signed at the time. On the next day I received a letter from Alhambra Records which stated: "It's a pleasure to inform you Alhambra Records has taken the distribution of the EMI roster for the Latin markets in the States. We take this opportunity to thank you and recognize your job through Record World." The date was July 6th, 1979!

It seems that a top personality from CBS released a memorandum stating that the distribution of the Latin product in the States is a "domestic" matter and not an "international" one, which is forcing everyone in both departments to think over the whole matter . . . It is true that Caytronics Operation is going through a total reorganization in its distribution set-up, keeping offices for sales and promotion,

(Continued on page 56)

Album Analysis (Continued from page 8)

black and pop levels helping move the "Minnie" album to #74 bullet.

While the above-named product is clearly the hottest on this week's chart, there are a number of other bulleted albums throughout the top 100. In the top 20, they include Peter Frampton (A&M), at #14 with racks and good numbers at retail, where reported, and Queen (Elektra), at #17 with steady racks and improved retail this week. In the twenties, the Doobie Brothers (WB) regained a bullet at #23 after several weeks of steady decline; the principal cause of the lp's resurgence is apparently its impressive gains at the racks.

In the thirties, other bullets include ABBA (Atlantic), at #33 with a combination of retail and particularly strong racks. In the forties, Diana Ross (Motown) leads off with a bullet at #40, based on good action on all fronts—disco, black, pop, etc.—and a good pickup at retail. Other bullets in the forties include Stephanie Mills (20th Century), at #44 with retail centered in Washington, Denver, Philadelphia and throughout the northwest; and the Jones Girls (Phila. Intl.), at #46 with healthy growth on the pop side and retail/one-stop action throughout the northeast corridor, as well as in New Orleans and parts of the midwest.

In the fifties, Joni Mitchell (Asylum) is at #51 bullet with jazz and pop retail action that includes top 10 reports in Philly and Boston, top 25 reports in the Pacific northwest, top 30 reports out of N.Y., Denver and L.A. and a good deal of other activity. Chuck Mangione (A&M) follows with a bullet at #57, with racks holding steady and continuing retail strength. In the sixties, bullets include Bootsy's Rubber Band (WB), at #60 with one-stops and retail; Dionne Warwick (Arista), at #63 with pop and black airplay fueling retail and one-stop sales, particularly in the Washington/Philadelphia area; Elton John (MCA), whose three-song 12" continues to sell very well (now at #68) despite equally strong sales for a 7" single that includes two of the 12" tracks; and K.C. and the Sunshine Band (TK) at #69.

In the seventies, Pat Travers (Polydor) is at #77 bullet largely on the basis of retail sales in Washington (D.C.) and the northwest, with contributions from the midwest as well, while Stanley Clarke (Nemperor) is at #78 bullet with steady growth at the jazz and pop retail level. In the eighties, Bram Tchaikovsky (Polydor) checks in at #80 with retail, followed by a Taste of Honey (Capitol)

at #81 bullet with one-stops and retail, and early racks. Rounding out the top 100 bullets are Sun (Capitol) at #91 with retail in Phoenix, Washington, Philadelphia, Milwaukee and elsewhere; Cameo (Chocolate City), at #93 with growing retail centered in the Washington/Baltimore area; and Michael Henderson (Buddah), at #95 with retail.

WSP Names Leviton Supervisor of A&R

■ LOS ANGELES—Michael Kapp, president, Warner Special Products, Inc., has announced the appointment of Mark Leviton as a&r supervisor, Warner Special Products.

Leviton, a writer and former manager of one of Rhino Records' two Southern California record stores, replaces Jim Bickhart, who is leaving to pursue independent recording and writing activities in addition to his involvement with White Noise Records.

PSO Promotes Sharron

■ LOS ANGELES — The Peer-Southern Organization has announced the appointment of Marti Sharron as national director of creative services. Previously, Sharron, who is based in the firm's Los Angeles office, was west coast director of creative services.

Fiedler's Legacy

(Continued from page 49)

I remember a concert in New York with the Pops some five years ago which superbly exemplified his rapport with the public. The program was a blend of the popular classical and the popular, all safely middle-of-the-road pieces, but the bounce and enthusiasm of the orchestra and the audience was wonderful to hear and even to see. Fiedler often concluded his concerts with "The Stars and Strips Forever," a piece to which he brought a Sousa-ian verve and a brilliance that makes it a real national anthem for this country.

RCA may issue additional commemorative records, but it doesn't have to. So many of the records are now available because they have steadily kept their audience. These, however, will no doubt be well sold, because many will want to make sure that their record library contains some memento of the remarkable Arthur Fiedler—formidable, Victorian and even irascible in his private life but a real populist in his musical and professional vision of the United States.

Nuestro Rincon (Continued from page 55)

and discontinuing its services through all warehouse facilities in each area, supplying all the orders through the main warehouse in New York City. The only way this system will work out will be through heavy promotional and sales efforts. Joe Cayre informed me of his plans to increase promotional activities, which up to this moment have been kind of weak and disorganized. I hope all of this will really work out, since the record industry is basically a promotional one in which day-by-day promotion and special treatment is supposed to be accomplished with every release. In the meantime, Joe Cayre and Rinel Sousa, vice president of Caytronics, will travel to Mexico in order to get independent Mexican labels for distribution in the States.

Johnny Ventura, Cuco Vaoly, Los Hijos del Rey, Ramon Leonardo and Millie y Los Vecinos will be presented at the Carnegie Hall in New York City on October 14th in a show entitled "El Merengue Se Viste de Gala," which promises to be a smash . . . Bill Munder's latest production, entitled "Borinquen Disco Party," is starting to get excellent international promotion through CBS, which released it in Mexico in a record breaking time. Congratulations to Bill and his producer Titti Sotto . . . Raul Ortal, operations manager of KALI Radio in Los Angeles, sent me a letter that stated: "The purpose of this letter is to congratulate you for the wonderful article about the music programmers (Record World, June 9th, 1979). With this kind of article we feel that through persons in the industry like you, there will be hope in the future of Spanish radio. Keep up your excellent work as long as there are thousands of programmers that read your articles." Thanks to Ortal and all the letters received from all over the world . . . Anamía, the Chilean singer residing in Mexico, has been released by Gamma in an excellent production. And that's it!

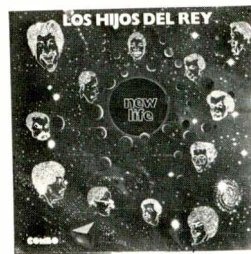
Latin American Album Picks

(Continued from page 54)

NEW LIFE

LOS HIJOS DEL REY—Combo RC SLIP 2012

La agrupación Los Hijos del Rey de República Dominicana se lucen en esta grabación salsosa con Sergio Hernandez y Luís Manuel en las partes vocales. Excelente producción de Ralph Cartagena. "Canto a mi pueblo" (F. Moya), "Tu historia" (E. Raul-J. Nicolás), "Feliciano" (J. Sosa) y "Dile a fulano" (L. De Jesús).



■ Los Hijos del Rey from the Dominican Republic offers a very danceable package of Dominican salsa. Sergio Hernandez and Luís Manuel's vocals are very good. Spicy! "Boda chica" (C. Alonso), "Palomita" (R. Díaz) and "Mi mujer" (deJesús-Nicolás).

SONORA MATANCERA

SONORA MATANCERA—Orfeon 16H 5164

Con Jorge Maldonado en las partes vocales, vuelve la Sonora Matancera a cautivar a los bailadores con su salsa de la buena. Arreglos de Javier Vazquez. "De tanto mirar tus ojos" (D.R.A.), "Son de Matanzas" (T. Guerra), "Salsa melodica" (J. Vazquez) "Yo no te quiero" (J. Vazquez) y otras.



■ With Jorge Maldonado handling the vocals, the always popular Sonora Matancera is back with this package of contagious salsa. "Seis de la mañana" (M. Muñoz), "Qué tonta eres" (E. Vazquez) and "Fiesta" (Bracardi-Ormi-Escolar).

LET IT IN

CHARME—RCA AFL1 3393

Con arreglos y producción de Misha Segal y grabado en Rio de Janeiro y Nueva York este paquete de música disco merece atención. Ese toque especial brasileño le da carisma. "Do It For Love" (Banks-Hampton), "Let It In" (Barkan-Michael), "Georgy Porgy" (D. Paich) y "It Discos To Show Ya" (Thomas-Segal).



■ With arrangements and production by Misha Segal and recorded in Rio de Janeiro and New York, this disco package carries that special Brazilian touch. Very good sound and mixing. Deserves the best of promotion. "Let It In," "Never" (McDuffie-M. Segal), "Let's Let Love" (Grody-Seidman). Executive producer is Jorge A. Pino.

Special Music Pacts Pieces



Evan Archard, president of The Special Music Group, has pacted EMI/United Artists band Pieces to an exclusive, longterm publishing agreement. Pieces, managed by Barry Bregman, recently debuted their first lp for EMI/UA, with Barry Fasman producing. Pictured at the Special Music signing are, from left: Barry Fasman, Pieces members Larry Lingle and Kenny Lee Lewis, Special Music Group professional manager Brendan Okrent, Pieces members Mike Lingle and Geoff Leib, Special Music Group president Evan Archard, and B-Line Management's Rhonda Friedman, Barry Bregman and Barry Goldberg.

Sire Inks M

■ NEW YORK — Sire Records has entered into an agreement with Robin Scott, who records under the name of M, to release his recordings on the Sire label in the U.S. and Canada.

Sire will release M's single, "Pop Muzik," on August 1. Scott will be entering the studio later this month to record M's first album. Sire will release the LP sometime this fall.

MIDEM '80 Planned

■ CANNES — Over 100 companies have booked stand space for MIDEM 1980, seven months before the convention is to take place. As most of the participating companies want to increase their surface area, over 50 percent of the space available has been booked.

CBS International Names Stollman VP

■ NEW YORK — Dick Asher, president of CBS Records International, has announced the appointment of Norman S. Stollman to the position of vice president, administration, CBS Records International.

In his new position, Stollman will be responsible for all of CBS Records International's planning, personnel business affairs and music publishing activities.

Stollman, who was most recently senior director, CBS Records UK, joined CBS in 1970, holding positions in both the CBS Records unit and the CBS law department. He has also acted as director, and subsequently vice president of business affairs, CBS Records International.

Motels Sign with Capitol



Rupert Perry, vice president, A&R, Capitol Records, has announced that the Motels, a five member, Los Angeles based group have been signed to a long term worldwide recording agreement with CRI. A poolside soiree was held at West Hollywood's Tropicana Motel. Pictured on lounge chairs, foreground (from left) are group members: Michael Goodroe (bassist), Brian Glascock (drummer), Martha Davis (lead singer/rhythm guitarist), Jeff Jourard (lead guitarist) and Martin Life (keyboardist). Standing (from left) are: Ken Fritz of Ken Fritz Management; Milt Olin, Motels' attorney; Bruce Ravid, west coast talent acquisition manager; Randall S. Davis, director, merchandising & advertising; Bruce E. Garfield, national talent acquisition director; Rupert Perry, vice president, A&R; Don Zimmermann, president, Capitol/EMI America/United Artists Records group; John Carter, director, talent acquisition; Bob Young, vice president, business affairs; Maria Davis; Dennis Turner of Ken Fritz Management; Dan Davis, vice president, creative services/merchandising & advertising/press & artist relations/film & video; and Dennis White, vice president, marketing.

Country Radio

By CINDY KENT

■ WDEE CHANGES FORMAT: The "Big D," WDEE/Detroit, will change format from country to beautiful music August 13. According to GM **Fritz Beesemyer**, reason for the switch stems from the success of BM-formatted WCZY-FM, sister to WDEE. To coincide with the change, WDEE's call letters will also change to WCZY. As for the fate of WDEE's air personalities, Beesemyer told RW that "a few of the country air personalities might remain—it is their option," since the AM beautiful music format plans to use a "foreground" approach, with the use of personalities. WDEE has programmed country since 1969, and is owned by Combined Communications, Inc./Phoenix (as is WCZY-FM).

MOVES: **Terry Stevens**, MD, WHK/Cleveland, leaves that station to assume the mid-day shift (10 a.m.-3 p.m.) at WMAQ/Chicago, effective July 30. No replacement for Stevens at WHK has been announced . . .

Bill Warren is the new MD at KNOE, Monroe, La. **Randy Deaton** remains as PD at the station, which is set to begin a new playlist format this week.

ETC.: There's an afternoon drive slot open at WIRK/W. Palm Beach, Fla., according to PD **Barry Grant**.

KERE/Denver has begun an evening show called "Hits and Misses," inviting listeners to call in and rate the songs. According to PD **Jay Hoffer**, the show is a success—not only do the listeners get to express their opinions, but it helps with the research. The show airs Monday-Friday, during **Dell Kennedy's** evening shift.

Faron Young's Celebrity Ballroom club in Nashville is the setting for a new radio show called "Breakfast in Nashville," beginning August 11. To air Saturdays from 9-10 (central time), it will be carried by 109 radio stations. Production for the show is handled by **Robby Roberson** of Nashville Studio Theatre Productions, with hosts **Bob Dunavant** and **Elmer Fudpucker**.

The Coast

(Continued from page 35)

fesses his own maniacal devotion to **The Byrds**—one of "Girl's" key source points—and Tchaikovsky proudly notes that that song's riveting bass guitar intro is indeed borrowed from The Boss.

Both smile conspiratorially at the mention of **The Who** and the rather risque theme shared by "Girl of My Dreams" and "Pictures of Lily," noting, "A lot of British bands toy with that idea. But we don't like dirty jokes, we like shaggy dog stories."

Hopefully we'll all hear more on a prospective tour being mulled for September.

STUDIO HAPPENINGS: Producer/arranger **David Campbell** is at Fidelity Studio, working on a **Gabor Szabo** album for Atlantic, a movie score with **Peter Yarrow**, and a project with **Mike Garson** . . . At the Creative Workshop in Nashville, **Brent Maher** (**Michael Johnson**, **Gene Cotton**) and **Randy Goodrun** (he wrote "You Needed Me" and "Bluer Than Blue") are producing **Dottie West** for UA, while **Steve Tyrell** is producing **Bill Medley** at Hollywood Sound Recorders . . . At Cherokee, **Harry Maslin** is producing and arranging for **Brock Walsh** and **Melissa Manchester**, both Arista projects, while **Jean-Luc Ponty** is producing himself for Atlantic, **Jeff Baxter** is producing **Livingston Taylor** for Epic and **Baxter** and **Al Kooper** are co-producing something called "Four on the Floor" . . . Guitarist **Larry Carlton** has had to delay work on his own solo album for Warners (his second), so that he might produce another Warners act, a group called **Vapour Trails**. The latter, described to us as sounding more like **Dire Straits** than a jazz band, should have an LP out in about a month . . . At Secret Sound in NYC: **Spyro Gyra**, cutting their next album for Infinity, and **Michael Barry**, engineering the King Biscuit Flower Hour with **McGuinn**, **Clark** and **Hillman** . . . Rhino Records, one of our favorite labels, is about to issue several new releases (in August, to be exact); among them are an offering from the quasi-legendary **Barbarians** that will include the silly classics "Are You a Boy or Are You a Girl" and "Moulty," the heart-wrenching saga of the group's one-handed drummer. Others include "Rhino Brothers' Circus Royale," the follow-up to the ever-popular "Rhino Royale" that will feature "Fish Heads," an incredibly bizarre work by **Barnes and Barnes** . . . 3rd Ear Recording Studios, whose work principally involves independent production, has expanded to a second location in Hollywood, at 1227 Wilton Place . . . **Larry Cohen's** new marketing operation—amazingly enough, it's called Larry Cohen Marketing—is located at Crossroad's Of the World, 6671 Sunset Blvd. (Suite 1574 C2, L.A. 90028, (213) 466-6484).

Record World Country

Columbia Signs Larry Gatlin



Bruce Lundvall, president of CBS Records Division, has announced the signing of Larry Gatlin to an exclusive contract with Columbia Records. Pictured at the signing in the CBS Nashville offices are (from left) Marvin Cohn, vice president of business affairs, CBS Records; Paul Smith, vice president of marketing, CBS Records; Lundvall; Gatlin; Rick Blackburn, vice president of marketing, CBS Records, Nashville; and Steve Gatlin, Larry's brother, bass player and singer in his band.

CMA Board Meeting Held in Calgary

■ CALGARY, ALBERTA—The third quarterly meeting of CMA's board of directors took place July 10-12 at the Four Seasons Hotel here, focusing on CMA's new public relations firm, Fan Fair, a new DJ/radio membership campaign, the annual Talent Buyers Seminar, Country Music Month, and the CMA Awards Show, among other matters.

Committees met on July 10, and reported to the entire CMA board on July 11 and 12. The meeting was called to order by president Ralph Peer. The treasurer's report was given by Hutch Carlock along with the results of the annual audit, presented by finance committee chairman Bill Denny.

Fan Fair committee chairman Bud Wendell then gave a report on this year's festival, which was attended by 13,900 people from 12 countries, including 89 tour groups. The dates were set at June 9-15, 1980.

Membership committee chairman Bill Lowery reported on the

joint committee meeting of the membership, public relations, and DJ committees, in which a new DJ/radio membership campaign was discussed. The campaign is set to begin in October, in conjunction with the convention in Nashville.

The public relations firm Hill & Knowlton has been retained to represent CMA, as reported to the board by Bill Denny. The recommendation to use this firm was made by the CMA executive committee, which met previously in Nashville to hear proposals from several leading PR firms.

Radio committee chairman Dan McKinnon spoke to the board of plans for a 1½ hour post-awards show live interview broadcast hosted by Bill Anderson and Ralph Emery and a continuation of plans for the CMA Awards Show simulcast much like last year's.

Don Romeo presented the report of the Talent Buyers Seminar committee. This year's Talent
(Continued on page 60)

Third Annual 'Jamboree' Attracts Huge Turnout

■ WHEELING, W. VA. — The third annual "Jamboree in the Hills" outdoor country music festival held July 14-15 under the auspices of Columbia Pictures Radio, Inc., was deemed an "overwhelming success" by Fred Keshner, executive vice president of Columbia Pictures Radio, Inc., and F. Glenn Reeves, executive producer of "Jamboree in the Hills."

Despite the gasoline crunch and 90-degree temperatures, "Jamboree in the Hills" attracted 39,000 people to 150-acre Brush Run Park. In 1977, 26,000 were in attendance, and in 1978, the festival attracted 34,000.

Performers appearing on July 14-15 included Moe Bandy, Bobby Bare, The Carter Family, June Carter Cash, Johnny Cash, Billy "Crash" Craddock, Dave and Sugar, Johnny Duncan, Janie Fricke, Crystal Gale, Beverly Heckel, Sonny James, The Kendalls, Ronnie Milsap, Eddie Rabbitt, Margo Smith, and Kelly Warren.

J. Ross Felton, vice president of Columbia Pictures Radio, Inc., said "all operations of 'Jamboree in the Hills' ran smoothly." He
(Continued on page 60)

Hall of Fame Bows New Exhibits

■ NASHVILLE — The Country Music Hall of Fame and Museum has announced the opening of two major museum exhibits, "Songs and Songwriters," which traces the path of a song from idea to tape, and "Stringed Instruments in Country Music," which lets people learn about instruments by playing them.

"Songs and Songwriters" is a 900-square-foot exhibit in three parts. The first part displays quotes by famous and not-so-famous songwriters and producers on how they create music, and the importance of the song in country music. The second part shows original manuscripts of well-known country hits such as "Rocky Top," by Boudleaux and Felice Bryant, "Daydreams About Night Things," by John Schweers, "A Rose and a Baby Ruth," by John C. Loudermilk, and "I Never Promised You a Rose Garden," by Joe South. The manuscripts represent the "stage one" version of each hit. Some of the manuscripts are scribbled on such materials as hotel stationery, a scratch pad, or a real estate form. The third part of the
(Continued on page 60)

Nashville Report

By RED O'DONNELL



■ Donna Fargo is signed to do a one-minute spot in the "Urban Cowboy" motion picture that stars John Travolta and is filmed for the most part at Gilley's in Pasadena, Texas. Waylon Jennings is slated for a singing-acting role in the movie.

Speaking of Jennings, he and his wife Jessi Colter are co-hosting a "christening party" for their son, Waylon Albright Jennings (born May 19, on Wednesday 25). The invitations read in part: "Bring love, thanksgiving and be ready for a night

to remember."

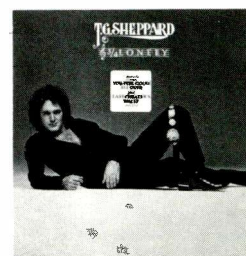
Warner Bros.' T. G. Sheppard is set to headline the 5th annual Truck Drivers' Country Music Awards Show Saturday, Sept. 29 at
(Continued on page 60)

PICKS OF THE WEEK

SINGLE DON WILLIAMS, "IT MUST BE LOVE" (prod.: Don Williams & Garth Fundis) (writer: B. McDill) (Hall-Clement, BMI) (2:26). Williams livens up his sound with a catchy Bob McDill tune. Production is uncomplicated and very clear for maximum effect on the latest of an impressive list of hit singles. MCA 41069.

SLEEPER JOAN BAEZ, "LIGHT A LIGHT" (prod.: Barry Beckett) (writer: J. Ian) (Mine, ASCAP) (3:21). Baez has shown country influences in the past, but her hits have been on the pop charts. The material here, with simple production and her sweet, strong vocals, makes this one suitable for consideration for country formats, too. Portrait 2-70032.

ALBUM T.G. SHEPPARD, "¾ LONELY." Sheppard continues to progress with this collection of soothing love songs, material which seems to best suit his style. Produced by Buddy Killen, quality stays high throughout with full instrumental support. Standouts include "It's Only Love," "I Came Home To Make Love To You" and "I Wish I Could Hurt That Way Again." Warner Bros. BSK 3353.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Jim Ed Brown & Helen Cornelius — "Fools"

Don Williams — "It Must Be Love"

Rex Allen, Jr. — "If I Fall In Love With You"

Steve Wariner — "Beside Me"

T. G. Sheppard — "Last Cheater's Waltz"

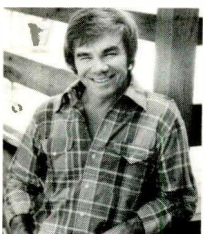


Steve Wariner

Steve Wariner has the tools to break onto the charts in a big way with "Beside Me." First week interest reported at WDEN, KFDI, KWKH, WSLC, WFAI, WBAM, KAYO, WIRE, WPNX, WHOO, WKKN, KKYX, KBUC, KERE, WSAI, KGA, WNYN.

Stella Parton is coming on strongly with "The Room At The Top of the Stairs" at KLLL, WTOD, KWKH, KDJW, KFDI, WDEN, KRMD, KSOP, WFAI, WBAM, WPNX, WTMT, WKKN, WGTO, WIRK, KTTS, KKYX, KVOO, WTSO, KSSS, KERE, WWVA, KGA, KAYO.

Michael Murphey's "Backslider's Wine" starting in southeastern markets. Mary Lou Turner is getting play on "Yours and Mine" at KRAK, WFAI, WSLC, KFDI, WDEN, KSOP, KRMD, KVOO, WWVA, KWMT.



Dickey Lee

Dickey Lee's "I'm Just A Heartache Away," his first on Mercury, is already playing at WBAM, KENR, WHOO, KTTS, KKYX, KRMD, WDEN, KFDI, KDJW, KBUC, WTOD, WVOJ, WFAI, WQQT, WSAI, KSOP, KVOO, KERE.

Ron Shaw is beginning at KSSS, WSLC, KVOO, KWKH, WNYN, WPNX, KERE, KSOP, KRMD on "I Can't Dance." Mundo

Earwood's "We Got Love" is a mover at KENR, KIKK, KTTS, KKYX, KAYO, WBAM, WTOD, KBUC, KDJW, KFDI, WDEN, KRMD, KGA, KSOP, KVOO, KSO.

Crossover Action: Exile is moving into country markets, with "The Part of Me That Needs You Most" a new add at WDEN, WFAI, WTMT, WWOK, WSAI (#25).

Do you remember Lewie Wickham's "\$60 Duck"? Mike Malone at WYDE has reviewed it and reports tremendous requests and sales action as a result. Maybe it's time to try it agin?

LP Interest: Willie & Leon — "Crazy Arms" (KWKH); Hoyt Axton — "Water for My Horses" (KEEN).

Eddy Arnold has early interest from KKYX, WBAM, WSLC, KRMD, WUNI, KBUC, WCXI, KFDI, KSSS, WTOD, KWKH, WWVA, KGA, KMPS, WVOJ on "Goodbye." You might remember it as a biggie by Rex Allen, Jr. a few years ago.

Super Strong: Charlie Daniels Band, Mickey Gilley, Kenny Dale, Bill Anderson.

SURE SHOTS

John Conlee — "Before My Time"

Don Williams — "It Must Be Love"

T. G. Sheppard — "Last Cheater's Waltz"

LEFT FIELDERS

Olivia Newton-John — "Dancin' 'Round and 'Round"

Bobby Braddock — "I Did The Right Thing"

Joan Baez — "Light A Light"

AREA ACTION

Ricky Skaggs — "Could You Love Me One More Time" (KVOO, KFDI)

Ray Sawyer — "I Want Johnny's Job" (KERE, WWOK)

Bill Woody — "Love Wouldn't Leave Us Alone" (KNEW, KKYX)

Statlers Host Festival



The Statler Brothers hosted over 52,000 fans in their home town of Staunton, Va., July 4 for their tenth annual Happy Birthday USA Celebration. Local charities manned concession stands all day during the free concert to raise funds for their respective causes. Among those at the show was Gueisheng Cao, Charge D'Affaires at the Chinese Embassy in Washington and currently the highest ranking Chinese official in the U.S., who presented the group and their special guest Barbara Mandrell with gifts from China. Pictured backstage at the show are (from left) Lew Dewitt, Statler Brothers; Barbara Mandrell; Harold Reid, Statler Brothers; Phil Balsley, Statler Brothers; Don Reid, Statler Brothers; and Cao.

LP Campaigns Planned by RCA

■ NASHVILLE — RCA Records, primed by the success of a previous multi-artist album release, "The Outlaws," has set the marketing / merchandising campaign for its latest such album "Honky Tonkin'," featuring Waylon Jennings, Willie Nelson, Bobby Bare, Gary Stewart and Guy Clark.

The initial single release from the album is a special double-sided record featuring Willie Nelson ("Crazy Arms") and Bobby Bare ("Hurricane Shirley") pressed on felt-green colored vinyl keyed to the album cover shading. The single also carries a special label which follows closely the format established by the LP's graphics.

For merchandising support, beer mugs with the artists' names, LP title and crossed pool cue logo (similar to the album cover) are being manufactured. "Honky Tonkin' Nights" are also being set throughout the country in local honky tonks where the album will be played and beer served in the special mugs to radio, account and press guests. Radio spots have been prepared and print ads scheduled at both trade and consumer levels to back up the album, and a variety of point-of-purchase materials have been designed for in-store retail use.

RCA has also launched a marketing / merchandising campaign in support of Ronnie Milsap's latest LP, "Images."

There will be several promotional items offered tying into the LP title, keying on the concept of capturing reflections and impressions. Heading the list will be Instamatic cameras given as prizes in contests run through the various regions at radio. There will also be chrome-plated buttons with "Ronnie Milsap—Images" printed along the top

and bottom respectively. Point-of-purchase materials include 3'x3', 2'x2' and 1'x1' posters employing the album graphics. Print ads in consumer and trade press have also been placed.

In conjunction with the album's release, Milsap has embarked on a nationwide major market tour, supported at radio as well.

WB Sets Promos For Two Albums

■ NASHVILLE — Warner Bros. Records is implementing a concentrated promotional campaign for two July releases albums, T. G. Sheppard's "3/4 Lonely" and the Bellamy Brothers' "The Two And Only."

As part of the effort, over 2000 radio stations will receive an open-end interview with Sheppard. Retailers will receive store window streamers and 24-inch cover blow-ups of his album. A national impact program is concentrated in the Atlanta, Dallas, Chicago and Cleveland markets, along with radio spots and in-store promotions in major metropolitan areas of the southeast and southwest.

A live broadcast over WHN in New York from the Lone Star Cafe kicked off the release of the Bellamy Brothers' album. Cover blow-ups and Confederate flags are being distributed to promote the duo's next single, "You Ain't Just Whistlin' Dixie."

Coordinating with United Talent Booking Agency, WB is setting up in-store appearances in conjunction with tour dates. In addition, local newspaper ads for the album are being placed in medium-size markets under 500,000 with 60-second radio spots in major markets and over 2000 in major markets.

Country Single Picks

COUNTRY SONG OF THE WEEK

JOHN CONLEE—MCA 41072

BEFORE MY TIME (prod.: Bud Logan) (writer: B. Peters) (Ben Peters, BMI) (2:39)

Conlee and his unmistakable vocals take on a solid country love song once again, and the result sounds like another success for one of country's brightest new talents. Phrasing is simple and deliberate to highlight the artist's style.

T. G. SHEPPARD—Warner/Curb 49024

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

Music and lyrics work together especially well as Sheppard sings in a smooth, mournful tone. Strings are especially effective in setting the mood and illustrating the lyrics.

OLIVIA NEWTON-JOHN—MCA 41074

DANCIN' 'ROUND AND 'ROUND (prod.: John Farrar) (writer: A. Mitchell) (Warner-Tamerlane/Ten Speed, BMI) (3:58)

Following her most recent successes on the pop charts, the artist comes back with a easier moving, more country flavored tune. Production here is outstanding, with a bright, crystal-clear sound.

ELVIS PRESLEY—RCA PB-11679

THERE'S A HONKY TONK ANGEL (Who Will Take Me Back In) (prod.: Felton Jarvis/Joan Deary) (writers: T. Seals/D. Rice) (Danor, BMI) (3:02)

From the forthcoming "Our Memories Of Elvis, Vol. 2" album, this country tune was remixed for a more contemporary sound. "I Got A Feelin' In My Body," the gospel rocker on the flip side, is also classic Elvis.

BOBBY BRADDOCK—Elektra 46507

I DID THE RIGHT THING (prod.: Don Gant) (writer: B. Braddock) (Tree, BMI) (3:25)

One of Nashville's more promising new writer/artists comes up with a strong release which commands the listener's attention with its intensity. Verses are clear and straightforward, followed by a haunting chorus.

BILLY "CRASH" CRADDOCK—Capitol P-4753

ROBIN HOOD (prod.: Dale Morris) (writers: L. Cheshire/M. Kellum) (Flagship, BMI) (2:10)

A lively, enthusiastic approach is taken by Craddock this time around. Backing him up are strong, steady drums, hot guitar licks and Cajun-flavored fiddles.

FREDDY WELLER—Columbia 1-11044

THAT RUN-AWAY WOMAN OF MINE (prod.: Ray Baker) (writers: C. Putman/D. Cook) (Tree, BMI/Cross Keys, ASCAP) (3:16)

Music and lyrics work well together as Weller sings about the South Seas. A catchy tempo backs horns, electric guitars and background vocalists to create a full, good-time sound.

BILLIE JO SPEARS—United Artists X1309-Y

LIVIN' OUR LOVE TOGETHER (prod.: Larry Butler) (writer: B. Peters) (Ben Peters, BMI) (2:45)

A strong, slightly disco flavored rhythm track lays the groundwork for Spears' rich vocals. Spare, bright guitar licks provide much of the rest of the instrumental back-up as the song moves to a surprise finish.

PORTER WAGONER—RCA PB-11671

EVERYTHING I'VE ALWAYS WANTED (prod.: Porter Wagoner) (writer: J. Marks) (St. Nicholas, ASCAP) (2:03)

Some clever guitar work shines along with Wagoner on a happy love song. The mood builds as the song progresses into the chorus to create a pleasant, light-hearted feeling.

SUSIE ALLANSON—Elektra/Curb 46503

WITHOUT YOU (prod.: Ray Ruff) (writers: P. Ham/T. Evans) (Apple, ASCAP) (3:12)

Allanson lends her distinctive vocals to cover an earlier pop hit. Her performance gives the song a new sound, as a heavy emphasis is put on drums and bass tracks in the production.

Nashville Report *(Continued from page 58)*

Louisville's Broadbent Arena. The line-up also includes **Ronnie Prophet, Ed Bruce, Susan Raye** and **Pee Wee King**.

Just for the record: **Johnny Cash's** "(Ghost) Riders in the Sky" is his first biggie since "Ain't No Good Chain Gang," released in April, 1978 . . . Where are they now? **LaCosta** (Tucker) is singing backup on sister Tanya's concerts.

Kris Kristofferson (busy with films for months) and wife **Rita Coolidge** are scheduled for a 44-day concert tour beginning in mid-January. Meanwhile, Rita's been writing songs and awaiting release of her next album, "Satisfied," due to go on sale in September . . . Local radio personality **Ken Scott** has about completed his book, "**George Jones: Mr. Country Music**." Scott says it'll point out the positive sides of the Jones boy's career.

Ernest Tubb still savoring the 15-minute standing ovation he received at Willie Nelson's July 4th picnic in Austin, Texas . . . Three nights later, ET and his Troubadours set a new attendance record (6800 paid) at Gilley's. (They love Mr. Tubb in Texas, where he was born.) . . . **Roy Clark** to guest host the "Tonight" show Monday, Aug. 13 . . . **Boots Randolph's** annual invitational golf tournament slated Sept. 14-15 at Barkley Lake State Park (Ky.) . . . **Willie Nelson** says his next Columbia LP will be comprised entirely of Kris Kristofferson songs . . . Monument artist **Ray Price** booked for Aug. 3 guesting on Tonight show . . . Sudden thought: Reckon how many times **Mickey Newbury's** last name has been misspelled. (Even some of his best friends insist on writing it "Newberry.")

Warner Bros. writers **Royce Porter** and **Bucky Jones** co-wrote two songs in the current "H. O. T. S." movie: "Make Me Your Woman" and "Help Yourself to Me."

CMA Meeting *(Continued from page 58)*

Buyers Seminar will be held at the Radisson Hotel in Nashville, Oct. 8-10. A registration form for the seminar will be published in several music industry publications, including *Record World*.

Joe Talbot reported for the convention study committee, and referred the board members to a previously distributed tentative schedule of events.

A wrap-up report of the International Show presented by CMA during Fan Fair was given by Bruce Lundvall. The possibility of discontinuing the show had been discussed at CMA's January board meeting, but due to the success this year of the show, it will be continued to next year.

Charles Scully reported on the Country Music Month committee. He said that letters to the governors of all 50 states requesting proclamations for Country Music

Month (October) were sent out by CMA over Willie Nelson's signature. He also discussed other Country Music Month activities, outlined by committee chairman Roy Horton.

Irving Waugh gave the TV committee report. Mike Hoyer, DJ committee chairman, told the board that ten names had been selected by the committee as judges for the DJ of the Year awards. Five of these names will be chosen by an anonymous committee as final judges. Winners in the three sized markets will be shown on the CMA Awards Show October 8.

Nominees

Joe Talbot presented the board with a list of nominees for the CMA board of directors for 1979-80, as chosen by the nominating committee. Additional nominations were made from the floor.

Jamboree

(Continued from page 58)

noted that more than 2500 recreational vehicles took advantage of the newly-expanded camping area.

Felton attributed the success of "Jamboree in the Hills" to the reputation of "Jamboree, USA," the weekly, live country music show. It is now being broadcast across the nation by the Mutual Radio Network.

The date and lineup for "Jamboree in the Hills '80" will be announced within the next few months, according to Reeves.

Hall of Fame

(Continued from page 58)

song exhibit is a games section, where the public is invited to test its knowledge of songs, composers, and laws relating to songwriting.

The new instrument exhibit occupies 30 running feet, and invites people to try playing country music's most popular stringed instruments using custom-made working replicas of the banjo, acoustic and electric guitars, fiddle, piano, and steel guitar, allowing visitors to see how they work first hand.

Record World Country Albums

JULY 28, 1979

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

JULY 28	JULY 21		WKS. ON CHART
1	1	THE GAMBLER KENNY ROGERS United Artists LA 834 H (25th Week)	33
2	2	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	13
3	3	ONE FOR THE ROAD WILLIE AND LEON/Columbia KC2 36064	6
4	4	GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361	6
5	5	LOVELINE EDDIE RABBITT/Elektra 6E 181	9
6	7	IMAGES RONNIE MILSAP/RCA AHL1 3346	7
7	6	STARDUST WILLIE NELSON/Columbia KC 35305	64
8	9	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	12
9	8	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	16
10	10	SERVED LIVE ASLEEP AT THE WHEEL /Capitol ST 11945	4
11	11	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic JE 35751	12
12	12	WE SHOULD BE TOGETHER CRYSTAL GAYLE/United Artists LA 969 H	2
13	15	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	7
14	13	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849	24
15	17	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 34326	35
16	16	SWEET MEMORIES WILLIE NELSON/RCA AHL1 3243	25
17	19	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	80
18	18	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	57
19	21	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	10
20	20	FAMILY TRADITION HANK WILLIAMS, JR./Elektra 6E 194	10
21	14	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016	15
22	37	HONKY TONKIN' VARIOUS ARTISTS/RCA AHL1 3422	2
23	27	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	182
24	25	CROSS WINDS CONWAY TWITTY/MCA 3086	8
25	24	SERVING 190 PROOF MERLE HAGGARD/MCA 3089	8
26	26	THE TWO AND ONLY THE BELLAMY BROTHERS/ Warner/Curb BSK 3347	3
27	30	THE BEST OF BARBARA MANDRELL /MCA AY 1119	25
28	29	MOODS BARBARA MANDRELL/MCA AY 1088	41
29	32	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	94
30	31	JUST TAMMY TAMMY WYNETTE/Epic KE 36013	7
31	33	THE TEXAS BALLADEER FREDDY FENDER/Starflite 36073	2
32	23	TNT TANYA TUCKER/MCA 3066	36
33	28	LARRY GATLIN'S GREATEST HITS /Monument MG 7628	37
34	34	HEART TO HEART SUSIE ALLANSON/Elektra 6E 177	15
35	39	LAUGHING AND CRYING, LIVING AND DYING BILLY "CRASH" CRADDOCK/Capitol ST 11946	4
36	35	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105	37
37	42	REFLECTIONS GENE WATSON/Capitol ST 11805	23
38	49	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	32

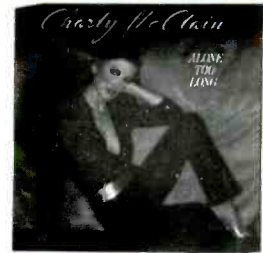


CHARTMAKER OF THE WEEK

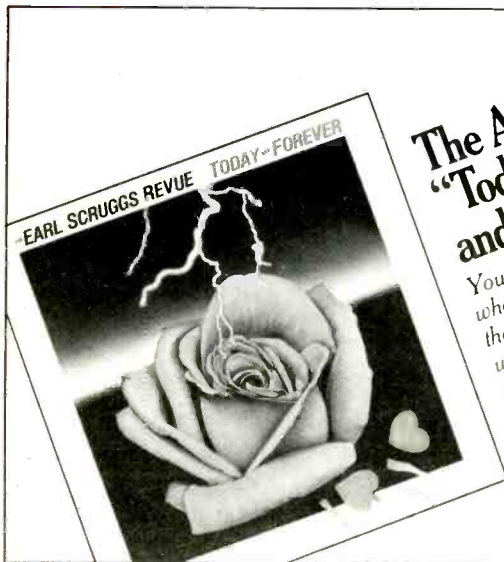
39 — ALONE TOO LONG

CHARLY McCLAIN

Epic KE 36090



40	45	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 17743	76
41	48	EXPRESSIONS DON WILLIAMS/MCA AY 1069	46
42	46	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	68
43	43	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739	22
44	52	ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065	39
45	54	I DON'T LIE JOE STAMPLEY/Epic KE 36016	9
46	44	OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AQL1 3279	18
47	—	RANDY BARLOW /Republic RLP 6024	1
48	—	GREAT SONGS OF THE BIG BAND ERA DANNY DAVIS & THE NASHVILLE BRASS/RCA AHL1 3415	1
49	41	RODRIGUEZ JOHNNY RODRIGUEZ/Epic KE 36014	9
50	—	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	92
51	36	GARY GARY GARY STEWART/RCA AHL1 3288	20
52	47	RUNNING LIKE THE WIND MARSHALL TUCKER BAND/ Warner Bros. BSK 3317	10
53	50	SPECTRUM VII DAVID ALLAN COE/Columbia KC 35789	12
54	40	IT'S A CHEATING SITUATION MOE BANDY/Columbia KC 35779	19
55	22	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	78
56	56	IF LOVE HAD A FACE RAZZY BAILEY/RCA AFL1 3391	7
57	53	VARIATIONS EDDIE RABBITT/Elektra 6E 127	69
58	—	A RUSTY OLD HALO HOYT AXTON/Jeremiah JH 5000	1
59	68	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35623	35
60	55	LEGEND POCO/MCA AA 1099	17
61	70	PROFILE—THE BEST OF EMMYLOU EMMYLOU HARRIS/ Warner Bros. BSK 3258	35
62	63	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	58
63	72	JIM ED BROWN AND HELEN JIM ED BROWN & HELEN CORNELIUS/RCA AHL1 3258	20
64	60	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35444	38
65	65	THE AMAZING RHYTHM ACES /Columbia JC 36083	17
66	57	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	99
67	61	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	42
68	51	JERRY LEE LEWIS /Elektra 6E 184	15
69	38	BEST OF DOLLY PARTON /RCA APL1 1117	165
70	58	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	63
71	59	BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983	37
72	62	OUTLAW IS JUST A STATE OF MIND LYNN ANDERSON/ Columbia KC 35776	18
73	64	CON HUNLEY /Warner Bros. BSK 3285	18
74	66	JOHN DENVER /RCA AQL1 3075	27
75	67	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	34



The Album: "Today and Forever"

You can feel in this album what I saw in the eyes of the Scruggs boys as they watched their father play. Respect, admiration and love for a man, a person, a picker, a father. The five strings in his hands are a part of history, today and forever. The Earl Scruggs Revue, like the rings

around Saturn, they surround a legend. Mr. Scruggs, thank you for letting me be a part of your trip across the spectrum of music.

—LARRY BUTLER

The Single: "I Could Sure Use The Feeling"

Feeling is the right word. It's in the lyric... "The dream has finally faded and the pain no longer burns. Here I am, living proof that broken hearts live on." Feeling? It's in Gary Scruggs' vocal. Feeling? It's in the music, the superb music of The Earl Scruggs Revue. Listen, you'll feel it.

The Artists: The Earl Scruggs Revue.

What more can be said of the legendary Earl Scruggs and this Super Group. The Earl Scruggs Revue... Earl, Gary, Randy, Steve Scruggs and Taylor Rhodes? Go to your dictionary; pick any superlative. It will fit, like a glove... The Earl Scruggs Revue.

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Record World Country Singles

JULY 28, 1979

TITLE, ARTIST, Label, Number

JULY 28	JULY 21		WKS. ON CHART
1	2	YOU'RE THE ONLY ONE DOLLY PARTON RCA 11577 (2nd Week)	8
2	4	(GHOST) RIDERS IN THE SKY JOHNNY CASH/Columbia 3 10961	11
3	1	SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716	10
4	5	SAVE THE LAST DANCE FOR ME EMMYLOU HARRIS/ Warner Bros. 8815	9
5	7	SUSPICIONS EDDIE RABBITT/Elektra 46053	7
6	11	NO ONE ELSE IN THE WORLD TAMMY WYNETTE/ Epic 8 50722	8
7	12	COCA COLA COWBOY MEL TILLIS/MCA 41041	7
8	14	FAMILY TRADITION HANK WILLIAMS, JR./Elektra 46046	8
9	9	WHEN A LOVE AIN'T RIGHT CHARLY McCLAIN/Epic 8 50706	11
10	10	REUNITED R. C. BANNON & LOUISE MANDRELL/Epic 8 50717	9
11	3	AMANDA WAYLON/RCA 11596	11
12	17	PICK THE WILDWOOD FLOWER GENE WATSON/Capitol 4723	8
13	18	LIBERATED WOMAN JOHN WESLEY RYLES/MCA 41033	9
14	19	BARSTOOL MOUNTAIN MOE BANDY/Columbia 3 10974	7
15	15	SINCE I FELL FOR YOU CON HUNLEY/Warner Bros. 8812	10
16	20	STAY WITH ME DAVE & SUGAR/RCA 11654	5
17	23	DON'T LET ME CROSS OVER JIM REEVES/RCA 11564	7
18	22	ALL AROUND COWBOY MARTY ROBBINS/Columbia 3 11016	6
19	31	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 8 50700	4
20	25	I LOVE HOW YOU LOVE ME LYNN ANDERSON/ Columbia 3 11006	6
21	21	THAT'S THE ONLY WAY TO SAY GOOD MORNING RAY PRICE/Monument 283	9
22	26	HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/ Columbia 3 11023	4
23	27	TILL I CAN MAKE IT ON MY OWN KENNY ROGERS & DOTTIE WEST/United Artists 1299	4
24	28	SLIP AWAY DOTTSY/RCA 11610	7
25	6	I CAN'T FEEL YOU ANYMORE LORETTA LYNN/MCA 41021	13
26	36	I MAY NEVER GET TO HEAVEN CONWAY TWITTY/ MCA 41059	3
27	33	HERE WE ARE AGAIN STATLER BROTHERS/Mercury 55066	4
28	29	WASN'T IT EASY BABY FREDDIE HART/Capitol 4720	10
29	30	LOVE ME LIKE A STRANGER CLIFF COCHRAN/RCA 11562	9
30	35	YOURS FREDDY FENDER/Starlite 8 4900	6
31	47	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA 11655	3
32	42	FOOLS FOR EACH OTHER JOHNNY RODRIGUEZ/Epic 8 50735	4
33	38	LET'S TRY AGAIN JANIE FRICKE/Columbia 3 11029	4
34	39	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430	5
35	49	JUST GOOD OL' BOYS MOE & JOE/Columbia 3 11027	3
36	50	YOUR KISSES WILL CRYSTAL GAYLE/United Artists 1306	2
37	45	SOMEDAY MY DAY WILL COME GEORGE JONES/Epic 8 50684	5
38	43	MIDDLE AGE MADNESS EARL THOMAS CONLEY/ Warner Bros. 8798	7
39	44	PLAY HER BACK TO YESTERDAY MEL McDANIEL/Capitol 4740	5
40	40	DON'T FEEL LIKE THE LONE RANGER LEON EVERETTE/ Orlando 103	8
41	46	JUST WHEN I NEEDED YOU MOST DIANA/Elektra 46061	5
42	8	PLAY TOGETHER AGAIN AGAIN BUCK OWENS WITH EMMYLOU HARRIS/Warner Bros. 8830	12
43	48	THAT MAKES TWO OF US JACKY WARD & REBA McENTIRE Mercury 55054	4
44	57	DADDY DONNA FARGO/Warner Bros. 8867	2
45	13	DELLA AND THE DEALER HOYT AXTON/Jeremiah 1000	13
46	16	YOU CAN HAVE HER GEORGE JONES & JOHNNY PAYCHECK/Epic 8 50708	10
47	58	ALL I WANT AND NEED FOREVER VERN GOSDIN/ Elektra 46052	4
48	34	FELL INTO LOVE FOXFIRE/NSD 24	8
49	56	TOWER OF STRENGTH NARVEL FELTS/MCA 41055	4
50	72	MY SILVER LINING MICKEY GILLEY/Epic 8 50740	2



51	64	WHO WILL THE NEXT FOOL BE JERRY LEE LEWIS/ Elektra 46067	2
52	62	I COULD SURE USE THE FEELING EARL SCRUGGS REVUE/ Columbia 3 10992	5
53	60	ONCE IN A BLUE MOON ZELLA LEHR/RCA 11648	4
54	54	WHAT I FEEL IS YOU BILLY THE KID/Cyclone 103	6
55	63	YOU ARE MY RAINBOW DAVID ROGERS/Republic 042	4

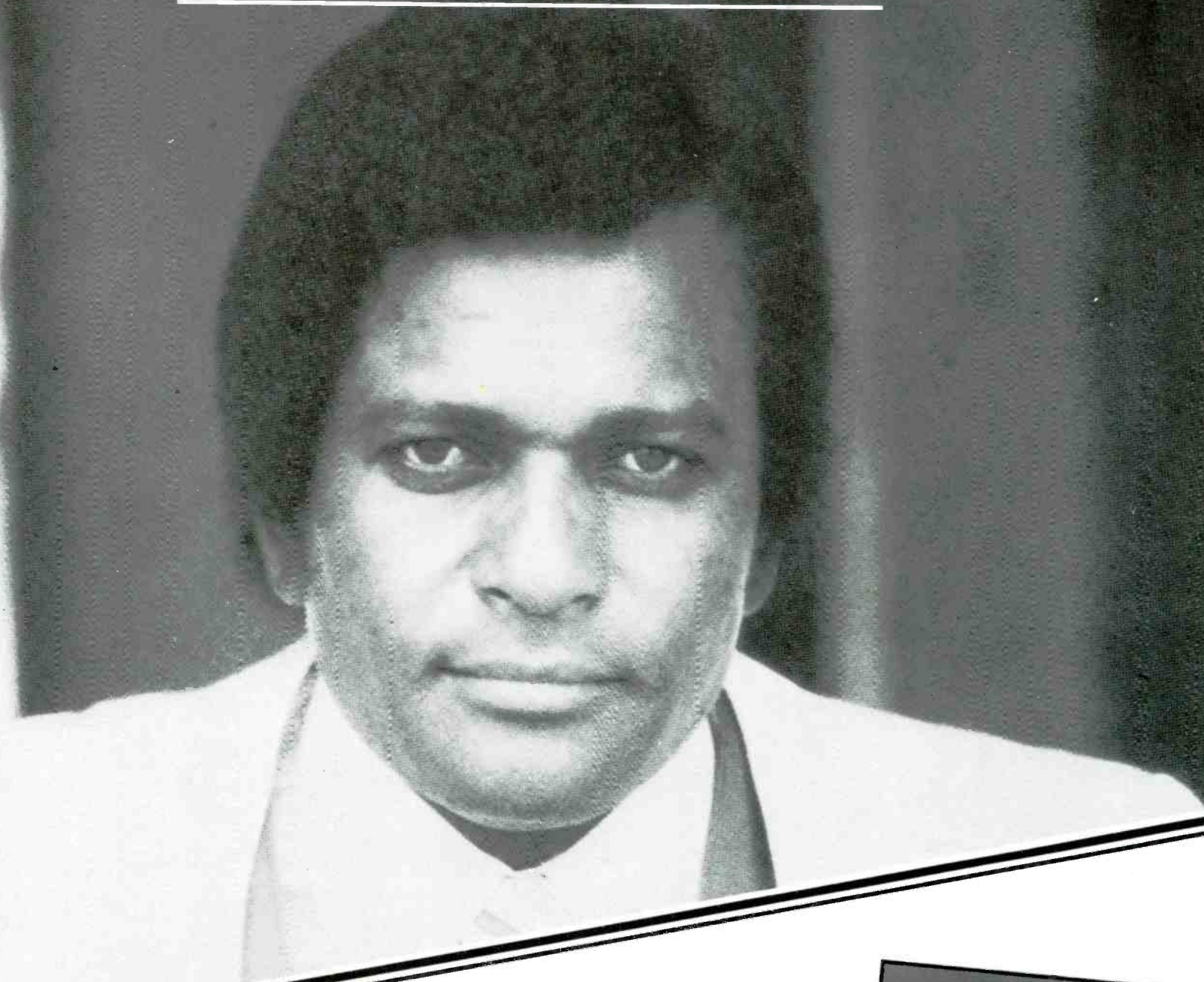
CHARTMAKER OF THE WEEK

56	—	ONLY LOVE CAN BREAK A HEART KENNY DALE Capitol 4746	1
57	41	FOREVER ONE DAY AT A TIME DON GIBSON/MCA Hickory 51031	8
58	37	SIMPLE LITTLE WORDS CRISTY LANE/United Artists 1304	13
59	32	NOBODY LIKES SAD SONGS RONNIE MILSAP/RCA 11553	14
60	61	THE LOVE SONG AND THE DREAM BELONG TO ME PEGGY SUE/Door Knob 9 102	5
61	24	IF I GIVE MY HEART TO YOU MARGO SMITH/ Warner Bros. 8806	13
62	70	THE LETTER SAMMI SMITH/Cyclone 104	2
63	65	LOW DOG BLUES JOHN ANDERSON/Warner Bros. 8863	3
64	59	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	14
65	67	WE'VE GOT TO GET AWAY FROM IT ALL TOM GRANT/ Republic 143	5
66	66	MAKE LOVE TO ME THE CATES/Ovation 1126	5
67	68	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334	3
68	69	I CAN'T SAY GOODBYE TO YOU BECKY HOBBS/Mercury 55062	4
69	—	THE DREAM NEVER DIES BILL ANDERSON/MCA 41060	1
70	82	CAN'T YOU HEAR THAT WHISTLE BLOW SONNY THROCKMORTON/Mercury 55061	4
71	83	SECOND HAND EMOTION FARON YOUNG/MCA 41046	4
72	87	LORELEI SONNY JAMES/Monument 288	2
73	51	TILL I CAN GAIN CONTROL AGAIN BOBBY BARE/ Columbia 3 10998	8
74	74	SWEET LOVIN' THINGS/RAINBOW AND ROSES BILLY WALKER/Caprice 2057	5
75	53	SPANISH EYES CHARLIE RICH/Epic 8 50701	12
76	84	MAZELLE GARY STEWART/RCA 11623	3
77	52	I DON'T LIE JOE STAMPLEY/Epic 8 50694	14
78	—	THE ROOM AT THE TOP OF THE STARS STELLA PARTON/ Elektra 46502	1
79	—	GUESS WHO LOVES YOU MARY K. MILLER/RCA 11663	1
80	80	JULIE (DO I EVER CROSS YOUR MIND) WOOD NEWTON/ Elektra 46059	3
81	55	BREAKIN' IN A BRAND NEW BROKEN HEART DEBBY BOONE/Warner/Curb 8814	10
82	86	SHE WEARS IT WELL JERRY NAYLOR/Warner/Curb 8881	3
83	77	WOMAN'S TOUCH GLENN BARBER/MMI 1031	5
84	71	(WHO WAS THE MAN WHO PUT) THE LINE IN GASOLINE JERRY REED/RCA 11638	7
85	85	IT'S TOO LATE TO LOVE ME NOW CHER/Casablanca 987	4
86	75	OH BABY MINE (I GET SO LONELY) BOBBY G. RICE/ Republic 041	8
87	76	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	7
88	73	WALTZ ACROSS TEXAS ERNEST TUBB/Cachet 4501	9
89	—	I'M JUST A HEARTACHE AWAY DICKEY LEE/Mercury 50068	1
90	—	I'M TURNING YOU LOOSE BOBBY WRIGHT/United Artists 1300	1
91	—	IT'S TOO SOON TO SAY GOODBYE TERRI HOLLOWELL/ Con Brio 156	1
92	—	A GOOD GAL IS HARD TO FIND HANK SNOW/RCA 11622	1
93	95	YOU'RE ALL THE WOMAN I'LL EVER NEED DUSTY JAMES/ Sunshine Country 172	2
94	94	AT THE MOONLITE BILL PHILLIPS/Soundwaves 4587	3
95	78	TOUCH ME BIG AL DOWNING/Warner Bros. 8787	15
96	98	SUPER LADY RAY PILLOW/MCA 41047	2
97	—	WE GOT LOVE MUNDO EARWOOD/GMC 107	1
98	—	TELL ME I'M ONLY DREAMING LORRIE MORGAN/ MCA Hickory 41052	1
99	93	EBONY EYES/HONEY ORION/Sun 1142	5
100	—	I'VE GOT A RIGHT TO BE WRONG B. J. WRIGHT/ Soundwaves 4589	1



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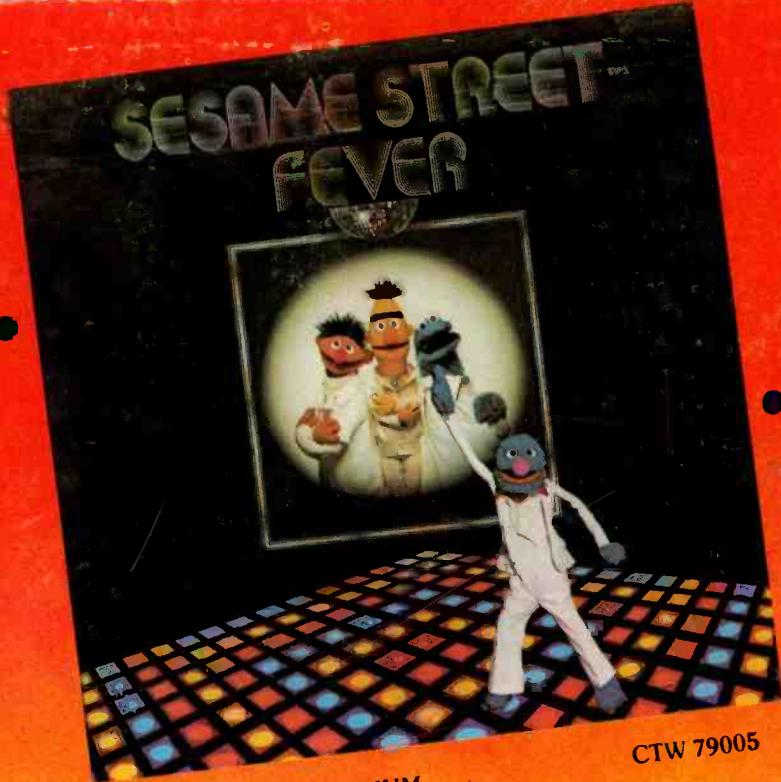


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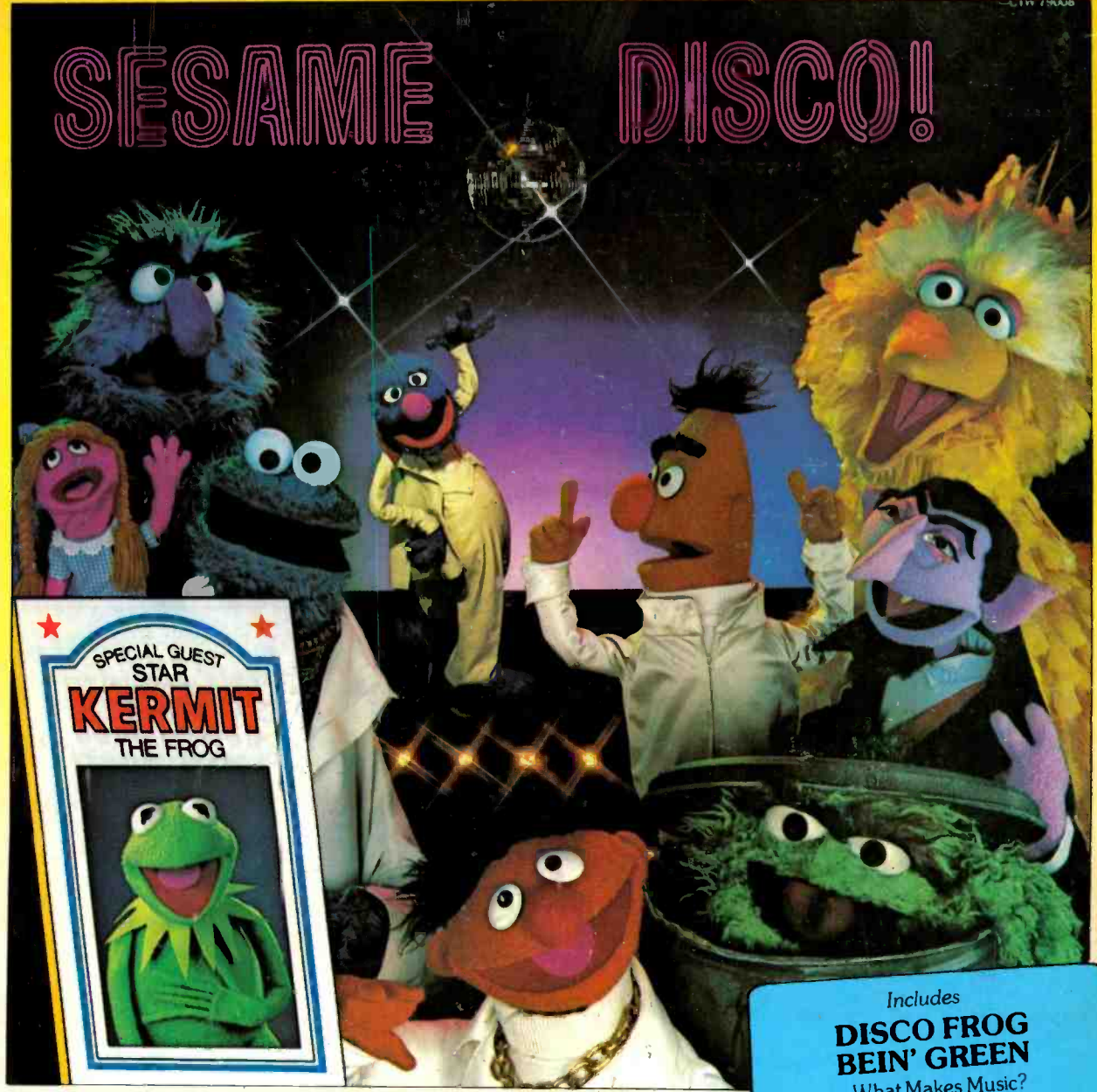
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